

RECORD MIRROR

Tom Robinson
Black Sabbath
Tom Petty
Ramones

HANGING
AROUND
WITH THE MOTORS



RECORD MIRROR

UK SINGLES

1	1	RIVERS OF BABYLON, Boney M	Atlantic
2	2	NIGHT FEVER, Bee Gees	RSO
3	3	BOY FROM NEW YORK CITY, Darts	Magnet
4	10	IF I CAN'T HAVE YOU, Yvonne Elliman	RSO
5	6	BECAUSE THE NIGHT, Patti Smith Group	Arista
6	4	TOO MUCH TOO LITTLE TOO LATE, Mathis/Williams	CBS
7	13	MORE THAN A WOMAN, Tavares	Capitol
8	8	LOVE IS IN THE AIR, John Paul Young	Ariola
9	12	DO IT DO IT AGAIN, Raffaella Carrà	Epic
10	20	PRESENCE DEAR, Blondie	Chrysalis
11	5	AUTOMATIC LOVER, Dee D. Jackson	Mercury
12	7	NEVER LET HER SLIP AWAY, Andrew Gold	Asylum
13	11	JACK & JILL, Raydio	MCA
14	28	WHAT A WASTE, Ian Dury	Stiff
15	25	COME TO ME, Ruby Winters	Creole
16	9	LET'S ALL CHANT, Michael Zager Band	Private Stock
17	14	SHE'S SO MODERN, Boomtown Rats	Ensign
18	18	NICE 'N' SLEAZY, Stranglers	United Artists
19	33	CA PLANE POUR MOI, Plastic Bertrand	Sire
20	16	IT MAKES YOU FEEL LIKE DANCIN', Rose Royce	Whitfield
21	26	A BI NI BI, Izhar Cohen/Alphabeta	Polydor
22	22	HI TENSION, Hi Tension	Island
23	52	THE ONE THAT I WANT, Travolta/Newton John	RSO
24	39	ANGELS WITH DIRTY FACES, Sham 69	Polydor
25	—	OLE OLA, Rod Stewart/Scottish World Cup Squad	Riva
26	23	THE DAY THE WORLD TURNED DAYGLOW, X-Ray SpeX	EMI
27	19	EVERYBODY DANCE, Chic	Atlantic
28	17	MATCHSTICK MEN & CATS & DOGS, Brian & Michael	Pye
29	40	ROSALIE, Thin Lizzy	Vertigo
30	69	OH CAROL, Smokie	RAK
31	70	DAVY'S ON THE ROAD AGAIN, Earth Band	Bronze
32	21	BAD OLD DAYS, Coco	Ariola
33	36	UP AGAINST THE WALL, Tom Robinson Band	EMF
34	37	PUMP IT UP, Elvis Costello & Attractions	Radar
35	—	THE LOVE IN YOUR EYES, David Soul	Private Stock
36	24	IF YOU CAN'T GIVE ME LOVE, Suzi Quatro	RAK
37	64	(DON'T FEAR) THE REAPER, Blue Oyster Cult	CBS
38	38	ON A LITTLE STREET, Manhattan Transfer	Atlantic
39	45	LOVING YOU HAS MADE ME BANANAS, Guy Marks	ABC
40	27	TAKE ME I'M YOURS, Squeeze	A&M
41	43	JUPITER, Earth Wind & Fire	CBS
42	56	ONLY LOVIN' DOES IT, Guys 'N' Dolls	Magnet
43	25	SINGIN' IN THE RAIN, Sheila B. Devotion	EMI
44	30	FOLLOW YOU FOLLOW ME, Genesis	Charisma
45	34	BODDIE SHOES, K.C. & The Sunshine Band	TK
46	31	BACK IN LOVE AGAIN, Donna Summer	GTO
47	—	MAKING UP AGAIN, Goldie	Bronze
48	46	CAN'T SMILE WITHOUT YOU, Barry Manilow	Arista
49	42	SHADOW DANCING, Andy Gibb	RSO
50	29	I WONDER WHY, Showaddywaddy	Arista
51	—	ANNIE'S SONG, James Galway	Red Seal
52	56	JUST FOR YOU, Alan Price	Jet
53	51	FEELS LIKE THE FIRST TIME, Foreigner	Warner Bros.
54	73	RIGHT OUT OF MY MOUTH, Meat Loaf	Epic
55	50	TAKE ME TO THE NEXT PHASE, Isley Brothers	CBS
56	58	EDDY VORTEX, Steve Gibbons Band	Polydor
57	53	WHEN YOU WALK IN THE ROOM, Child	Anita
58	41	DON'T ASK ME QUESTIONS, Graham Parker	Vertigo
59	49	ALL NIGHT LONG, Dexter Wansell	Philadelphia
60	68	DON'T TAKE IT LYIN' DOWN, Dooleys	GTO
61	44	THEME FROM THE HONG KONG BEAT, Denton/Martin	BBC
62	47	BAKER STREET, Gerry Rafferty	United Artists
63	54	SHAME, Evelyn 'Champagne' King	RCA
64	30	WITH A LITTLE LUCK, Wings	Parlophone
65	72	EVERY KINDA PEOPLE, Robert Palmer	Island
66	57	THE CLOSER I GET TO YOU, Flack/Methaway	Atlantic
67	35	MORE LIKE THE MOVIES, Dr. Hook	Capitol
68	60	I CAN'T GET ME NOI SATISFACTION, Devo	Stiff
69	—	STAYIN' ALIVE, Bee Gees	RSO
70	—	BEAUTIFUL LOVER, Brotherhood Of Man	Pye
71	66	MEANWHILE THAT'S YOUR PROBLEM, Tonight	Target
72	46	IT TAKES TWO TO TANGO, Richard Myhill	Mercury
73	62	JOKO HOMO, Devo	Stiff
74	—	PLACE IN YOUR HEART, Nazareth	Mountain
75	—	LET'S GET FUNKIFIED, Boiling Point	Bongu

UK ALBUMS

1	1	SATURDAY NIGHT FEVER, Various	RSO
2	2	THE STUD, Various	Ronco
3	4	YOU LIGHT UP MY LIFE, Johnny Mathis	CBS
4	7	20 GOLDEN GREATS, Frank Sinatra	Capitol
5	5	THE ALBUM, Abba	Epic
6	3	20 GOLDEN GREATS, Nat King Cole	Capitol
7	20	ANYTIME ANYWHERE, Rita Coolidge	A&M
8	6	AND THEN THERE WERE THREE, Genesis	Charisma
9	8	LONDON TOWN, Wings	Parlophone
10	11	PENNIES FROM HEAVEN, Various	World Records
11	12	CITY TO CITY, Gerry Rafferty	United Artists
12	17	PASTICHE, Manhattan Transfer	Atlantic
13	14	BAT OUT OF HELL, Meat Loaf	Epic
14	22	NEW BOOTS AND PANTIES, Ian Dury	Stiff
15	—	I KNOW COS I WAS THERE, Max Boyce	EMI
16	13	RUMOURS, Fleetwood Mac	Warner Bros
17	10	LONG LIVE ROCK 'N' ROLL, Rainbow	Polydor
18	9	20 CLASSIC HITS, The Platters	Mercury
19	15	KAYA, Bob Marley & The Wailers	Island
20	23	HEAVY HORSES, Jethro Tull	Chrysalis
21	25	20 GOLDEN GREATS, Buddy Holly & The Crickets	MCA
22	19	THE KICK INSIDE, Kate Bush	EMI
23	16	EASTER, Patti Smith Group	Arista
24	21	OUT OF THE BLUE, Electric Light Orchestra	JET
25	18	THIS YEARS MODEL, Elvis Costello & The Attractions	Radar
26	26	POWER AGE, AC/DC	Atlantic
27	27	PLASTIC LETTERS, Blondie	Chrysalis
28	34	GREATEST HITS, Abba	Epic
29	—	PARKERRILLA, Graham Parker	Vertigo
30	24	THE RUTLES, The Rutles	Warner Brothers
31	43	VARIATIONS, Andrew Lloyd Webber	MCA
32	28	THE SOUND OF BREAD, Bread	Elektra
33	29	THE STRANGER, Billy Joel	CBS
34	—	VAN HALEN, Van Halen	Warner Brothers
35	33	SHOOTING STAR, Elkie Brooks	A&M
36	40	BEST FRIENDS, Cleo Laine/John Williams	RCA
37	35	A LITTLE BIT MORE, Dr. Hook	Capitol
38	32	ARRIVAL, Abba	Epic
39	37	FONZIES FAVOURITES, Various	Warwick
40	56	GREATEST HITS, Simon & Garfunkel	CBS
41	38	PLEASE DON'T TOUCH, Steve Hackett	Charisma
42	51	ALL 'N' ALL, Earth Wind & Fire	CBS
43	39	NATURAL ACT, Kns Kristoferson / Rita Coolidge	A&M
44	68	CENTRAL HEATING, Heatwave	GTO
45	—	FM, Various	MCA
46	36	THE UNIQUE KLAUS WUNDERLICH SOUND, Klaus Wunderlich	Decca
47	50	EVERY 1'S A WINNER, Hot Chocolate	RAK
48	—	LENA MARTELL COLLECTION, Lena Martell	Ronco
49	41	EXODUS, Bob Marley & The Wailers	Island
50	30	ANOTHER MUSIC, Buzzcocks	United Artists

UK SOUL

1	3	HI TENSION, Hi Tension	Island
2	2	RIVERS OF BABYLON, Boney M	Atlantic
3	18	MORE THAN A WOMAN, Tavares	Capitol
4	—	SHAME, Evelyn 'Champagne' King	RCA
5	7	IT MAKES YOU FEEL LIKE DANCIN', Rose Royce	Whitfield
6	11	IT'S SERIOUS, Cameo	Casablanca
7	14	WHATEVER IT TAKES, Olympic Runners	RCA
8	6	JACK AND JILL, Raydio	MCA
9	—	TAKE ME TO THE NEXT PHASE, Isley Bros	Epic
10	—	ALL NIGHT LONG, Dexter Wansell	Philadelphia
11	1	LET'S ALL CHANT, Michael Zager Band	Private Stock
12	4	TOO MUCH TOO LITTLE TOO LATE, Mathis/Williams	CBS
13	17	JUPITER, Earth, Wind & Fire	CBS
14	9	THE BEAT GOES ON AND ON, Ripple	Salsoul
15	12	DELIRIUM, Francine McGee	RCA
16	—	JUST LET ME DO MY THING, Sire	CBS
17	5	THE CLOSER I GET TO YOU, Roberta Flack	Atlantic
18	15	DON'T COST YOU NOTHING, Ashford/Simpson	Warner Bros
19	—	WHAT IS FUNK, Rare Jama Odyssey	Casablanca
20	19	FLASHLIGHT, Parliament	Casablanca

UK DISCO

1	1	NIGHT FEVER, Bee Gees	RSO/PAJS 12in
2	2	HI-TENSION, Hi-Tension	Island / 12in
3	4	RIVERS OF BABYLON, Boney M	Atlantic
4	3	LET'S ALL CHANT / LOVE EXPRESS, Michael Zager Band	Private Stock / 12in
5	6	SHAME, Evelyn 'Champagne' King	RCA / 12in
6	5	EVERYBODY DANCE, Chic	Atlantic / LP / 12in
7	7	VOYAGE (ALL CUTS), Voyage	GTO LP
8	8	THE BEAT GOES ON AND ON, Ripple	Salsoul / 12in
9	10	LOVE NEW YORK, Metropolis	Salsoul / US 12in
10	20	MORE THAN A WOMAN, Tavares	Capitol / RSO LP
11	14	IT MAKES YOU FEEL LIKE DANCIN', Rose Royce	Whitfield / 12in
12	14	AUTOMATIC LOVER, Dee D. Jackson	Mercury
13	19	IT'S SERIOUS, Cameo	Casablanca / 12in / LP
14	21	LET'S GET FUNKIFIED, Boiling Point	Bong / 12in
15	35	IF I CAN'T HAVE YOU, Yvonne Elliman	RSO / LP
16	9	DELIRIUM/FEELIN' GOOD, Francine McGee	RCA / 12in
17	15	DISCO REGGAE/DUB A LITTLE REGGAE, Maytals	State / 12in / LP
18	17	DANCE A LITTLE BIT CLOSER, Charo	Salsoul / LP
19	24	TAKE ME TO THE NEXT PHASE/LIVIN' THE LIFE, Isley Bros	Epic / 12in

STAR CHOICE

1	BACK IN USSR	Beates
2	WHAT A WASTE	Ian Dury
3	NEW KID IN TOWN	The Eagles
4	CHINA GROOVE	Doobie Brothers
5	ISN'T SHE LOVELY	Stevie Wonder
6	MUSTANG SCILLY	Joe Tex
7	HOLD ON I'M COMING	Sam & Dave
8	STAIRWAY TO HEAVEN	Led Zeppelin
9	I FEEL FINE	The Beatles
10	TCHAIKOVSKY'S 1812 OVERTURE	



JOHN PAUL YOUNG

OTHER CHART

1	BECAUSE THE NIGHT, Patti Smith Group	Arista
2	ANGELS WITH DIRTY FACES, Sham 69	Polydor
3	AIN'T GOT A CLUE, The Lurkers	Beggars Banquet
4	RIVERS OF BABYLON, Boney M	Atlantic
5	DON'T FEAR THE REAPER, Blue Oyster Cult	CBS
6	BOY FROM NEW YORK CITY, The Darts	Magnet
7	MISS YOU, Rolling Stones	EMI
8	HI TENSION, Hi Tension	Island
9	PRESENCE DEAR, Blondie	Chrysalis
10	MARCHING MEN, Rich Kids	EMI
11	LOVE IS IN THE AIR, John Paul Young	Ariola
12	NICE 'N' SLEAZY, Stranglers	United Artists
13	AIRPORT, The Motors	Virgin
14	THE DAY THE WORLD TURNED DAYGLOW, X-Ray SpeX	EMI
15	WHAT A WASTE, Ian Dury	Stiff
16	NIGHT FEVER, Bee Gees	RSO
17	JUPITER, Earth Wind & Fire	CBS
18	KING OF THE BOP, the Nipple Erectors	—
19	SATISFACTION, Devo	Stiff
20	PUMP IT UP, Elvis Costello	Radar

SUPPLIED BY Record Scene, 14 Sunbury Cross Centre, Sunbury - On - Thames. Tel: 89300.

YESTERYEAR

5 Years Ago (26th May 1973)	1	SEE MY BABY JIVE	Wizzard
	2	HELL RAISER	The Sweet
	3	AND I LOVE YOU SO	Perry Como
	4	THE YELLOW RIBBON	Dawn
	5	CAN THE CAN	Suzi Quatro
	6	ONE AND ONE IS ONE	Medicine Head
	7	ALSO SPRACH ZARATHUSTRA	Deodata
	8	HELLO HELLO I'M BACK AGAIN	Gary Glitter
	9	BROTHER LOUIE	Hot Chocolate
	10	GIVING IT ALL AWAY	Roger Daltrey
10 Years Ago (26th May 1963)	1	YOUNG GIRL	Union Gap
	2	MAN WITHOUT LOVE	Engelbert Humperdinck
	3	MO'NEY	Bobby Goldsboro
	4	LAZY SUNDAY	The Small Faces
	5	WONDERFUL WRDLD	Louis Armstrong
	6	I DON'T WANT OUR LOVING TO DIE	The Herd
	7	SIMON SAYS	The 1910 Fruitgum Co.
	8	CAN'T KEEP MY EYES OFF YOU	Andy Williams
	9	RAINBOW VALLEY	The Love Affair
	10	WHITE HORSES	Jacky
7 Years Ago (25th May 1963)	1	FROM ME TO YOU	The Beatles
	2	SCARLETT O'HARA	Jet Harris and Tony Meehan
	3	DO YOU WANT TO KNOW A SECRET?	Billy J. Kramer
	4	LUCKY LIPS	Cliff Richard
	5	CAN'T GET USED TO LOSING YOU	Andy Williams
	6	TWO KINDS OF TEARDROPS	Del Shannon
	7	IN DREAMS	Roy Orbison
	8	HOW DO YOU DO IT?	Gerry and The Pacemakers
	9	YOUNG LOVERS	Paul and Paula
	10	LOSING YOU	Brenda Lee

US SINGLES

1	1	WITH A LITTLE LUCK, Wings	Capitol
2	3	TOO MUCH, TOO LITTLE, Mathis & Williams	Columbia
3	4	THE ONE THAT I WANT, Travolta/Newton-John	RSO
4	6	SHADOW DANCING, Andy Gibb	RSO
5	2	THE CLOSER I GET TO YOU, Roberta Flack	Atlantic
6	7	FEELS SO GOOD, Chuck Mangione	AGM
7	5	IF I CAN'T HAVE YOU, Yvonne Elliman	RSO
8	9	IMAGINARY LOVER, Atlanta Rhythm Section	Polydor
9	8	COUNT ON ME, Jefferson Starship	RCA
10	11	ON BROADWAY, George Benson	Warner Bros.
11	12	DISCO INFERNNO, Trammps	Atlantic
12	13	THIS TIME I'M IN IT FOR LOVE, Player	RSO
13	17	TAKE A CHANCE ON ME, Abba	Atlantic
14	15	BABY HOLD ON, Eddie Money	Columbia
15	16	LOVE IS LIKE OXYGEN, Sweet	Capitol
16	10	NIGHT FEVER, Bee Gees	RSO
17	18	MOVIN' OUT, Billy Joel	Columbia
18	20	IT'S A HEARTACHE, Bonnie Tyler	RCA
19	26	BAKER STREET, Gerry Rafferty	United Artists
20	23	YOU BELONG TO ME, Carly Simon	Elektra
21	14	CAN'T SMILE WITHOUT YOU, Barry Manilow	Arista
22	27	TWO OUT OF THREE AIN'T BAD, Meat Loaf	CI
23	28	DEACON BLUES, Steely Dan	ABC
24	21	WEREWOLVES OF LONDON, Warren Zevon	Asylum
25	30	EVERY KINDA PEOPLE, Robert Palmer	Island
26	31	DANCE WITH ME, Peter Brown	Drive
27	32	BECAUSE THE NIGHT, Patti Smith	Arista
28	22	DUST IN THE WIND, Kansas	Klashner
29	34	HEARTLESS, Heart	Mushroom
30	25	JACK & JILL, Raydio	Arista
31	24	LAY DOWN SALLY, Eric Clapton	RSO
32	37	TUMBLING DICE, Linda Ronstadt	Asylum
33	41	BLUER THAN BLUE, Michael Johnson	EMI-America
34	29	SWEET TALKING WOMAN, Electric Light Orchestra	Jet
35	42	YOU'RE THE LOVE, Seals & Crofts	Warner Bros
36	19	TWO OORS DOWN, Dolly Parton	RCA
37	44	CHEESEBURGER IN PARADISE, Jimmy Buffett	ABC
38	48	OH WHAT A NIGHT FOR DANCING, Barry White	20th Century
39	45	I WAS ONLY JOKING, Rod Stewart	Warner Bros
40	43	STAY, Rufus / Chaka Khan	ABC
41	47	FOLLOW YOU, FOLLOW ME, Genesis	Atlantic
42	50	ALMOST SUMMER, Celebration	MCA
43	—	THE GROOVE LINE, Heatwave	Epic
44	—	USE TA BE MY GIRL, O'Jays	Philadelphia International
45	—	I CAN'T STAND THE RAIN, Eruption	Ariola
46	36	LET'S ALL CHANT, The Michael Zager Band	Private Stock
47	—	STILL THE SAME, Bob Seger	Capitol
48	—	EVERYBODY DANCE, Chic	Atlantic
49	—	WARM RIDE, Rare Earth	Prodigal
50	—	EVEN NOW, Barry Manilow	Arista

US DISCO

1	1	IF MY FRIENDS COULD SEE ME NOW, Linda Clifford	Curton
2	2	AFTER DARK, T.G.I.F. - Various Artists	Casablanca
3	3	COME ON DANCE, DANCE, Saturday Night Band	Prelude
4	4	VOYAGE, All Cuts	Marilyn
5	7	ROUGH DIAMOND, Madleen Kane	Warner Bros
6	5	HOW MUCH I LOVE YOU, Love And Kisses	Casablanca
7	6	COME INTO MY HEART, European Connection	TK
8	8	MACHO MAN, Village People	Casablanca
9	9	AT THE DISCOTHEQUE, Lipstique	Tom 'n' Jerry
10	12	FLIGHT TO VERSAILLES / GRAND TOUR, Grand Tour Butterfly	TK
11	11	LET YOURSELF GO, T-Connection	TK
12	13	GOT TO HAVE LOVING, Don Ray	Polydor
13	10	GETTIN' THE SPIRIT, Roberta Kelly	Casablanca
14	15	BOOGIE TO THE TOP, Idris Muhammad	Kudu
15	14	RIO DE JANEIRO, Gary Cms	Salsoul
16	16	AT THE COPA, Barry Manilow	Arista
17	—	YOU AND I, Rick James	Motown
18	17	SEVEN DEADLY SINS, Lauri Rinder & W. Michael Lewis	AVI
19	—	GET OFF / TENA'S SONG / YOU, Foxy	Dash
20	20	YOU REALLY GOT ME, Eclipse	Casablanca

US ALBUMS

JUICY LUCY

CRAZY HAZY DAYZ

Lucy gets it in and out

WELL I LOVE a good craze now and then my darlings — who doesn't? — but these days even a girl about town like Lucy is finding it hard to keep it up. I'm beginning to think nothing, not even the fabulous Bee Gees, will stay "big" for more than a day!

It's got that my wardrobe is simply not big enough any more! One week we're all chasing around after glamorous "rockabilly rebels", the next we're dislocating hips and spitting leotards with masculine hunks who all want to be John Travolta!

Have a quiet night in, not often my dears I can assure you, and all of a sudden normally sober friends are glued to the TV, watching hairy-legged young men playing football and singing 'Flower of Scotland' or they're combing through the attic dusting off their beads and bells and muttering about a "psychedelic revival"!

Where can Lucy turn? With a bit of luck someone will provide me with a guide to what's "in" and what's "out" very shortly. Even those old phrases, I'm told, are making a "comeback".

For the moment, before telling you all about my exciting week, here's a start. Going to see Bob Dylan actually playing is OUT. Selling tickets for the shows at outrageous prices is IN. 'Saturday Night Fever' is OUT. IN comes 'The Stud'. Scotland are IN, England are OUT. The Stones are back IN (in small clubs), but their new album isn't OUT. Enough?

Alright. Debbie Harry is definitely OUT, while Joyce McKinney is really IN. Tight-lipped Spanish born Al Clark (30) is OUT, while in comes glamorous Hounslow-born Moira Bellas (28).

And that's where it stops. Suffice to say that Lucy is most definitely IN, leaving her archly jealous rivals most definitely OUT. I'm sure you agree, my sweet peas.

Although not normally professing to be a fan of what my mother used to call "the goggle box" your faithful correspondent was sorely tempted to settle down for some dedicated viewing on Saturday last.

First there was that exciting new programme conceived by my good friend Mickie Most, cunningly entitled 'Revolver'. After thoroughly enjoying the "plot", packed with lively young beat combos strutting their stuff, I was tempted to think that even dear old 'Top Of The Pops' may have to think again.

And wasn't that well-bullt former satirist Peter Cook in sterling form as the world weary commentator, my darlings! He can be droll on my doorstep any time. If you get my meaning! I can't wait for a 'Revolver' series.

Later in the evening Lucy skipped the delights of a candlelit dinner to catch 'Don't Quote Me' on BBC's "egghead channel". . . and wished she hadn't bothered. Here were gathered a motley collection of disgruntled former rock stars, actual rock stars, music press editors and writers supposedly discussing whether the music papers "make or break" the reputations of the "big names".

No conclusion was reached and while I never thought I'd say this to anybody the only person who made any sense was the handsome hunk of talent Rick Wakeman. The Kaped Krusader didn't belch one (what control, bless him!) and even talked normally. While eagle-eyed Al Clark (30) suffered the fate of being edited down to a mere two sentences! One of which contained the word "icon"! Such lofty poeticising! I can happily do without, my dears.

And, just in case you're wondering, Lucy, nice as she is, has never made a star . . . ever!

Even when you're doing it every day my sweet peas, travel to foreign parts never loses its attraction. How pleased I was, therefore, to call in my old friends Boney M, residing in Rome — city of the "seven hills". The shopping there has to be marvelled at, and although it hurts me to say it, the delightful Italians have such a sense of style it quite put

lan J. Harvey



THAT "near - legendary" Cockney mouth Ian Dury, pictured last week getting round a sticky problem with pert, attractive model Gillian Douglas. Obviously his years at the Royal College of Art weren't wasted, and we guess that must make him pretty IN.

Lucy in the shade.

We sipped wine at pavement cafes, and later danced the night away at one of Italy's trendiest discotheques. Star guest was none other than the lively, crinkly-haired singer Rafaella Carra whose gyrations with Boney M's Bobby Farrell had to be seen to be believed. Seen they were, my dears, by several dozen Italian photographers! How indiscreet.

Can one, even your faithful correspondent, really believe that a certain promoter lost a cool £40,000 when the rugged Fee Waybill's broken leg caused the cancellation of the Tubes' tour? I hear that the unfortunate promoter chappedie didn't insure himself . . . and that he'd already paid the band upfront. Oh dear.

You'll hear more of my Mediterranean travels next week, but I must just let you into a secret about Swindon's formerly lively combo XTC while relating "news from abroad". Contrary to my assumptions they did manage to play in Europe after all, the Communist party notwithstanding.

But as the country boys "wowed" the natives of Holland last week though, I couldn't help noticing that the "psychedelic revival" of which we hear so much about these days is firmly rooted in Amsterdam. In fact it probably never went away.

At the Melkweg (Milky Way) club we glimpsed hippies resembling Rip Van Winkle in their modernity, refreshments ranging from "space cake" to "exotic fudge", and fully occupied mattresses for the faraway multitude to rest upon. This scene of tranquillity was in direct contrast to XTC's frantic on stage syncopeation, I noted.

Where is the club, you might ask? Why, it's right opposite the police station!

Still more exotica from countries which are not England. My plucked eyebrows were raised in surprise I can tell you when I read in an Icelandic newspaper (we get them delivered every day, my loves), that the oldest member of the Stranglers is Jet Black, "who is 68". Well I never!

In the very same piece we learn that the gorgeous John Burnel was recently beaten up by "teddy bears"! With such a grasp of affairs intellectual I'm surprised that the hardy Icelanders ever got to hear about the Cod War.

Alright, alright. A party story. A boring, bare-bummed Boomtown Rats party story. Bumping into Bob Geldof, singer with that Irish outfit

at the Kinks reception in formerly unfashionable Camden Town, I couldn't help noticing that he was carrying a bag full of Rats' posters. "I was going to stick them up all over the Roundhouse," revealed the Dubliner, in his gruff native brogue, "but I forgot me Sellotape!"

Also present was Monty Python's Graham Chapman, a great friend of Ray Davies, one of the few former comics and slapstick men not to have become a "loathsome" Rutle. There's hope yet, my dears.

Fun too, if you're in the right places. One of the wrong places, though, was in a taxi behind members of the "mighty" ELO's record company last week. To promote the Brummies' latest waxing they'd installed themselves in a monstrous replica of a stage coach with 'Wild West Hero' cleverly covering up the Wells Fargo insignia. Impervious to tooting horns they steadfastly blocked the traffic for hours on end. The things people will do to catch Lucy's eye!

On then to Brighton, where I'm assured that the psychedelic revival is a "happening, thing" by my coastal friends. Here former Damned singer Bria James debuted his new outfit Tanz Der Youth as support to the Stranglers.

However, The Tanz, as they will no doubt be dubbed, were without a mixing desk with zero hour approaching. Off they hopped to a local park where a "free concert" (remember them?) was taking place and promptly bribed a "roadie" to let them have a mixing desk. '25 I'm told changed hands and the free concert was abruptly ceased.

Bad vibes (as they say) for the open air music lovers, good news for The Tanz. But what a refreshing touch of "communality"! The equipment in fact belonged to the extingible Depressionists, who were "staggered" to see it on stage as they attended the concert later in the evening. A close, but slightly older friend, informed me that the story is "really nice man," but he can keep his thoughts to himself in future.

I was terribly sorry that evergreen Keith Moon (45) was unable to take me, as promised, up to the wilds of the "North" to see Steve Gibbons last week — Lucy's free next week Keith darling — but took some solace in a tale about his companion Pete Townshend.

The arm-whirling axe man, it seems, has been busy himself recording a band of the "punk" variety. He was so impressed by the Skunks that he's paid for 2,000 copies of their soon-to-be-a-void-sensation 'The Good From The Bad' from studio to shop. Who's next, I wonder?

Still with lively young bands, and they're all the rage still despite all

these old folks and folkies hogging the headlines, Lucy was upset to hear of some unglamorous foot stamping in the Only Ones camp last week. Following the disappearance of their lithe singer Pete Perret for an intimate "interview" at his flat, one I'm told that lasted quite a long time, he was most surprised to find the rest of the band shouting and raging upon his return.

Since the "interview" was with a nubile young lady claiming to represent Billboard, perhaps he shouldn't have been. Still it's all part of getting to the top, as I never tire of saying. The "anger" has now dissipated, and I suppose we must all look to our laurels in future.

Your darling Lucy doesn't know whether to believe her eyes or her ears when it comes to tales about the "revolving" Mick Jagger, I don't mind telling you. However, I'll pass on this small snippet to see if you have the same problem. It is reported that 32-year-old Mick has agreed to pay his estranged wife, that lively Nicaraguan Blanca Jagger, no less than half a million pounds as a divorce settlement! Since this astounding figure was "revealed" in the New York magazine, we can only wonder. Or was handsome, portly Nik Cohn, author of 'Saturday Night Fever' and "friend to the Stones" behind it all?

The week was brought to a splendid close, my darlings, when your faithful correspondent was invited to visit Scotland — to watch what my Caledonian friends insisted on calling "the gemme". I've always had a strange fascination for the activities of football players and I considered that they all did very well indeed — especially in a heat that left me feeling quite faint.

Even beloved Rod Stewart when he claimed that the energetic Scots "wuz robbed", and was charmed when husky Glaswegians belted "WEEEARRAPEEPIL" into my ear at frequent intervals. Refreshments were thoroughly provided in tin cans and bottles passed among the spectators at frequent intervals.

The singing, too, was quite splendid, and improved markedly when the Scottish team came rushing back onto the pitch after the match to take a bow. With support like that "bonnie" Scotland should indeed do well in Argentina.

I'll leave you then to your dizzy thoughts about the "next big things" for now my darlings. Will we all be looking like Grateful Dead roadies this summer? Or will we all be swathed in tartan, clutching "carry outs" and rooting for the Northern representatives of our sceptred isle as they do battle for the World Cup in Argentina?

Whatever it is, wherever it is, Lucy will be there. Join me again, same time . . . same place. See you soon. Byeese!



THE Stranglers' new member gives the Harvey Smith "seal of approval" to the Brighton audience last week. Actually she's only helping the boys out on 'Nice And Sleazy (ain't she just?)', and she didn't want to come back on the coach afterwards. She's really OUT.

Picture from the Daily Mirror (23/5/78)



HAVEN'T WE SEEN THAT FACE BEFORE? THE clear winner in this week's 'Look Like Debbie Harry In The Studio' competition must be the "voluptuous" lady pictured above, or at least we think so. Sadly it's only "girl in the Mormon case" Joyce McKinney, pictured saying cheese in America several years ago. Man, she's really IN.

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NEWS

News Editor **JOHN SHEARLAW**

Stranglers go gold and add extra date

MASSIVE ticket demand has resulted in the Stranglers adding another British date . . . at the Glasgow Apollo.

The extra show on May 28 follows their sold-out appearance at the Apollo on May 26.

As reported last week the Stranglers are still unable to find a London venue.

• The Stranglers' third album 'Black And White' has already been certified "gold". The album had advance orders of 134,000.

Matinee shows for under-18s to feature new wave musicians

A LIVERPOOL club specialising in new wave and punk music is to start special matinee shows for under-18s.

The early evening concerts - at Eric's Club - have been organised in response to repeated requests from under-18s who are not allowed into the club at night because of licensing laws.

The first show, on June 3, will feature Swindon band XTC, a group who've already successfully pioneered matinee concerts in their home town and at London's Marquee Club.

X-Ray Spex follow on June 10, and several other bands have reportedly expressed interest in the idea.

NEW PETER GABRIEL ALBUM

PETER GABRIEL releases his second solo album since leaving Genesis on June 2.

It's called 'Peter Gabriel' - exactly the same title as his first album which produced the hit single 'Solsbury Hill'.

The new album was produced by Robert Fripp and was recorded at the Relight Studios Holland and the Hit

Factory in New York. All the music and lyrics are by Gabriel except 'Mother Of Violence' where he was joined by his wife and 'Exposure' co-written with Robert Fripp. A single 'DIY' will be released from the album this week.

Gabriel will be playing a few dates in Britain later this year and further details will be announced later.

Ex-Kinks form band

EX-KINKS members Andy Pyle and John Gosling have teamed up to form their own band United. The line-up of the band is John Gosling - keyboards, Andy Pyle - bass, Ron Berg - drums, Dave Edwards - guitar/vocals, Dennis Stratton - guitar/vocals.

United have already played a couple of unannounced London gigs, but will be releasing dates of a major tour and record deal soon.

Rikki cancels four dates

RIKKI AND The Last Days Of Earth have been forced to cancel their four dates in Scotland, and they'll be rescheduled for June.

However, they have added some extra dates to their current tour. The first one you won't be able to see . . . it's at Long Martin top security prison! The others are: Wellington Town House (June 1), Redditch Tracey's (10), Barnstaple Chequers (15), Newport The Village (18) and Cheltenham Pavilion (23).

Petty at Knebworth

TOM PETTY and the Heartbreakers have been added to the Knebworth Festival bill on June 24. It will be the band's only British appearance this summer although there are tentative plans for a tour later in the year.

The band release a new album 'You're Gonna Get It' on the Shelter label this week and a new single 'I need To Know' will be released in early June.

SAILOR BACK FOR CONCERT TOUR

AFTER a long absence Sailor return to the British stage for a short concert tour next month.

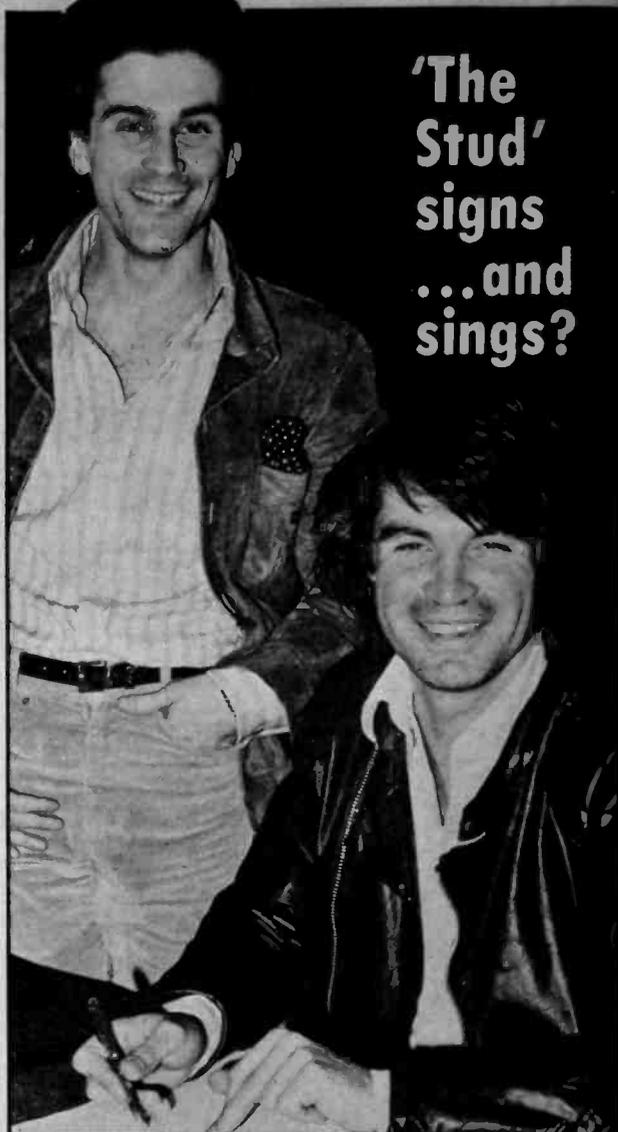
The dates include a London appearance at the Music Machine. Full schedule so far reads: Birmingham Barbarellas June 9, Glasgow Queen Margaret Union 10, Redcar Coatham Bowl 11, Plymouth Fiestas 13, Torquay Town Hall 14, London Music Machine 15, West Runts Pavilion 16, Oxford Trinity College 17, Sheffield Top Rank 18.

Chapman switches labels

LONG - respected folk singer and guitarist Michael Chapman has recently switched labels.

He's now signed to Criminal Records and has his first single on the label - 'While Dancing In The Pride Of Erin' - released next week.

Meanwhile his last album for Decca, 'The Man Who Hated Mornings', is re-released on the same date.



'The Stud' signs . . . and sings?

THE STAR of soft porn movie 'The Stud', Oliver Tobias, is about to display a different set of talents . . . as a recording artist!

Tobias (on the right in the picture above) who appeared with Joan Collins in the sexy box-office smash, has just signed a worldwide recording contract with A&R Artists Management Ltd, whose managing director, Alex Riahi, is seen here with Tobias.

He'll be recording an album and a single shortly. Photo by Vic Schwanberg.

IN BRIEF

a one-off concert at the London Music Machine on May 30. Tickets are on sale at £1.50.

They then go on to support the Stranglers on their European tour.

ROCKABILLY revivalist Robert Gordon releases a new single 'The Way I Walk' on Private Stock this week.

Gordon, appearing with fifties guitarist Link Wray, will also play a one-off British concert at the London Music Machine on June 14.

AMERICAN R'n'B band George Thorogood And The Destroyers, will be visiting Britain in June for a short promotional tour. Dates are: London Dingwalls June 13, 14, Birmingham Barbarellas' 17.

TONIGHT are to play the London Nashville on June 6. This will be the first time they have played the gig, where they claim it "all started for them", since the end of January.

999, who are currently in the studio working on their second album, play

there on June 3.

On this occasion the front seats of the theatre will be removed to allow people "maximum freedom of movement."

DEAD FINGERS Talk release their debut album, 'Storm The Reality Studios', on Pye on June 9.

WRITER WANTED

Record Mirror needs a young, enthusiastic writer. Journalistic experience essential. If you have a craving to work for Britain's best music paper, phone Alf Martin, between 10.00-5.00 on 01-836 1429

FREDERICK BANNISTER PRESENTS

DARTS

26th May
OPERA HOUSE, BLACKPOOL

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Open air Dylan gig plans

FOLLOWING the enormous ticket demand for Bob Dylan's six London shows in June, promoter Harvey Goldsmith is currently hoping to arrange a further, open air show in Britain.

The event would take place in July at a site not far from the London area, although it is emphasised by Goldsmith that Dylan has not yet agreed to do the show.

All 94,000 tickets for the Dylan concerts — his first here for 12 years — at the London Earls Court arena, have now been sold.

Advertising

ADVERTISING RELEASE their debut album 'Advertising Jingles' in June. All tracks were written by members Simon Boswell and Tot Taylor. The band will shortly be going out on tour and details of this will be announced shortly.

XTC select a few dates

XTC, who recently completed a successful — if somewhat fragmented — European tour, play a few selected dates in Britain over the next month.

They lead up to their appearance at Liverpool Erica (see separate story) with gigs at: Birmingham Barbarellas May 27, Manchester Rafter's 29, London Marquee 30 and 31, and Sheffield Top Rank June 2.

DARTS ADD DATE

NEW ALBUM GOES SILVER FIRST WEEK

DARTS, currently enjoying their third single hit in a row with 'Boy From New York City', have added another date to their massive British tour.

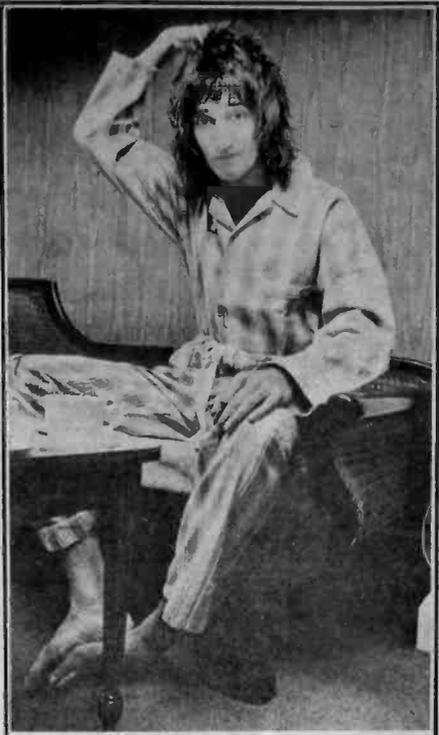
With most shows now sold-out the band are to play a third night at London Hammersmith Odeon on June 16.

Tickets go on sale this week priced at £3.00, £2.50, £2.00 and £1.50.

Meanwhile Darts' second album, 'Everyone Plays Darts', was certified silver in its first week of release, with sales exceeding 150,000.



XTC. back in Blighty again



ROD STEWART: repeats

'SAILING' AGAIN

ROD STEWART'S classic anthem 'Sailing' is to be re-released on June 9... coinciding with the repeat of the BBC TV series of the same name.

The first 10,000 copies will be issued in a colour sleeve bearing a picture of HMS Ark Royal, on which the series is based.

Meanwhile BBC 2 repeat their documentary on Stewart, 'Rod The Mod', on June 11.

Planet Gong back on road

PLANET GONG, who recently finished a UK "free tour" are going back on the road as Here And Now.

The tour will include colleges and festivals and the band hopes to remain independent of normal touring venues with their own generator and "an 80-foot silver pyramid."

Full dates read: Brentwood Hermit Club May 26, London Tabanacle May 26, Oxford Mayfly Festival 28, High Wycombe Nags Head 29, Kingston Kaleidescope Club June 2, Romford Albemarle 3, Canterbury University 4,

Sussex University 5, Southend Zero 6, Southampton Zero 6, Southampton University 7, Bradford On Avon Jones Hill 8, Bristol Nethan Playing Fields 9, Exeter Rougement Gardens 10, Stroud Marshall Rooms 11, Coventry Warwick University 12, Leeds Forde Green 13, Manchester Austin College 14, Leicester University 15, London Queen Elizabeth College 16, London Crouch Hill Adventure Playground 17, Stonehenge Free Festival 18-25, Glastonbury Free Festival July 1-10.

RATS TO BEGIN TOUR IN IRELAND

THE BOOMTOWN Rats are to begin their British tour in Ireland after all. They play the first date of their 'Tonic For The Troops' tour at Belfast Ulster Hall on June 13.

It's also hoped that the Rats may be able to slot in a Dublin concert before playing Hanley Victoria Hall on June 16. The band have so far encountered problems in arranging Irish concerts, but it was understood at press time that only the date for the Dublin concert remained to be finalised.

Meanwhile, the Rats release a new single entitled 'Like Clockwork' on June 9. It's a track from their forthcoming album 'A Tonic For The Troops' which is out the following week.

The single is the result of the first songwriting collaboration between Bob Geldof, Pete Briquette and Simon Crowe.

While on June 10, the band are filming a 40-minute special TV show for Irish television. There is a possibility that the film will eventually be shown on British TV. The programme will take the form of a live show — with an invited audience — and will feature songs from the new album.

Matumbi new single

BRITISH reggae band Matumbi, whose signing to EMI was exclusively reported in Record Mirror last month, release their first single for the label on June 9, entitled 'Rock Parts 1 and 2'.

The band, currently on tour with Ian Dury, are recording an album at Berry Studios with the tentative title of 'Seven Seals'. Matumbi have been also commissioned to write the theme music for an upcoming BBC2 series 'Empire Road'.

Steel Pulse add

BIRMINGHAM reggae band, Steel Pulse, release a new single 'Prodigal Son' on June 16. It's taken from their new album 'Handsworth Revolution' released two weeks later.

They've also added

some extra dates to their current tour. These are: Blackpool Norbreck Hotel May 29, Cardiff Top Rank June 7, Bristol Tiffanys 8, Middlesbrough Town Hall 11, London Bouncing Ball 16, Harlow Spurrier's Town Park 17.

Gillan's own label

IAN GILLAN, former Deep Purple member and now frontman of his own band, is to start his own recording label.

Gillan plans to run the

label from Kingsway Recorders Limited a 24 track studio. He also plans to play a number of live dates on his return from the States.

Mud single

MUD are to release a new single, 'Drift Away', to coincide with their tenth anniversary tour next month.

The single, issued this week, is a rework of the

old Doble Gray hit and it will also be included on a new album set for mid summer release. The tour opens at Brighton Top Rank on June 2 and finishes at Bedford Nite Spot on July 2.

It's not Real Thing's new single

It's their next HIT!

REAL THING LET'S GO DISCO

FROM THE FILM THE STUD PRODUCED BY THE STUD'S MUSICAL DIRECTOR BIDDU.



NEWS

Springsteen: Fourth album and US tour

THE MAN once dubbed the "future of rock and roll", Bruce Springsteen, is to release his fourth album this week after a gap of nearly two years.

Entitled 'Darkness On The Edge Of Town' it was produced by Springsteen and Jon Landau. All ten songs on the album were written by Springsteen, and the musicians are those in his regular touring band.

The singer, who also co-wrote Patti Smith's first chart hit 'Because The Night', embarks on a four-month American tour shortly.

However it is still widely rumoured that Springsteen will make a UK visit in the autumn - possibly as the opening attraction at a new London nightclub based on New York's famous Bottom Line.

Commodores seventh out this week

THE seventh album from the Commodores, entitled 'Natural High', is to be rush-released by Motown this week.

The album release follows a highly successful European tour from

the Commodores - currently reckoned to be one of America's hottest soul outfits.

A single from the album is scheduled for release on June 9.

SWIMMING TO 'STOOP' IN SOHO

AUSTRALIAN singer Little Nell, whose single 'In The Swim' has been picking up airplays will be appearing in the play 'Stoop' at the Soho Poly Theatre, Riding House Street, London W1.
The 45 minute play will take place every lunchtime at 1.10 pm beginning on May 29.



Newest US bands here soon

BRONZE Records this week signed Red Star Records for Europe, and the deal means that records from two of America's newest bands will be released in this country shortly.

Both Suicide and Real Kids have already attracted a lot of media interest with their energetic brand of electronic street rock 'n' roll.

Suicide's album, titled simply 'Suicide', will be

released in June to coincide with the band's first British tour at the end of that month. A single from Real Kids, 'All Kindsa Girls', will precede their album in July.

TOURS

CORTINAS: Bradford Royal Hotel May 28, Manchester Rafters June 2, Nottingham Sandpipers 8.

ARBRE: Nottingham Playhouse May 26, Manchester Free Trade Hall 26, Hemel Hempstead Pavilion 28, Carlisle Crown And Mitre Hotel 29, Newcastle City Hall 30, Preston Guildhall 31, Sunderland Belford House June 1, Norwich St Andrews Hall 3, Middlesbrough Town Hall 6, Birmingham Town Hall 9, Kempton Park Festival 10, Portsmouth Centre Hall 11, Hoddesdon Broxborn Civic Hall 14, Oxford St Edmund's Hall 17, Durham University College 19.

JENNY DARREN: additional dates, Aberdeen Ruffles Ballroom June 14, Leeds Fforde Green Hotel July 2, Birmingham Barbarellas July 7.

TRAPEZE: Additional dates, Nottingham Sandpiper May 27, Bromley Saxon Tavern June 1, Retford Porterhouse 17, Maldstone College 30.

MATCHBOX: added dates, Cambridge St Catherine's College 13, Leyton Lion And Key Club 25, London Wood Green Bumbles Club 27.

TONY MCPHEE: Sheffield Top Rank June 4, Liverpool Eric's Club 5, Merthyr Tydfil Tiffanys' 15, Blackwood Institute 16, Torquay Town Hall 21, Leeds Fforde Green Hotel 24, Cardiff Top Rank 28.

JALN BAND: added dates, Melton Mowbray Painted Lady June 15/16/17, Margate Dreamland 29, Ealing College 30, Ryde Carousel Club July 6, Barnstaple Tempo Club 7, Chiltern RAF Club 16, Trowbridge Civic Centre 20, Middlesbrough Town Hall 21, Stockton Fleeta 25-29.

JAB JAB: London Windsor Castle May 26, Barrington Ye Olde Lodge Inn 26, Manchester Rafters 27, London The Kensington June 1, London Rochester Castle 2, London Hope And Anchor 3, Hammersmith Red Cow 4, Sheffield Limits 5, Manchester Polytechnic 8, Sheffield University 13, Leeds Galety Bar 16, Leeds University 16, Sunderland Mayfair 17.

TRASH: London Rock Garden May 30, Weybridge National College of Food Technology June 2, Egham Youth Centre June 3.

CIMARONS: Birmingham Digbeth Civic Hall June 9, Bristol Polytechnic 10, Leeds University 16, Oxford St Edmunds Hall 17, London Alexandra Palace 18, Lancaster New Planet City 23, Cork Macroom Festival 24, Doncaster Putlock 26, Central London Polytechnic June 7.

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SHEFFIELD
EGHAM, SURREY
ABERDEEN

Rafters
 Barbarella's
 Granary
 Polytechnic
 University
 Shoreditch College
 Ruffles

Wednes 21st
 Friday 23rd
 Saturday 24th
 Tuesday 27th
 Wednes 28th
 Thursday 29th

STAFFORD
DORKING
LONDON
PENZANCE
PLYMOUTH
BATH

North Stafford Poly
 Dorking Halls
 Music Machine
 The Garden
 Woods
 Brillig Arts Centre

TOM PETTY is a mild-mannered Messiah and the cause is rock and roll. You're Gonna Get It', his just released second album and a tour beginning now in California and destined to hit Britain later this year are about to deliver the good news.

'You're Gonna Get It' is the Heartbreakers' theme for the year and they mean business. Petty worked long hours to get the gun-metal blue that is the album cover's colour. The business ain't riches but to redeem rock and roll in America. The dragon is the disco - radio coalition currently wrapping the brains of young America in cotton wool. Petty, the man Crawdaddy magazine described as resembling 'the Mighty Thor after a torrid night in Asgard', is about to swing his rock and roll hammer and save the kids from the disco dictatorship. No shrill declarations of the Patti Smith variety are needed here - the Heartbreakers are going to work until the job is done.

Listening to the new album, a much denser sound than the first effort, full of guitars which come on like starved mastiffs in sight of meat you can tell it isn't going to take Frampton's six years to conquer. After all, in this case, the cause is just.

Petty's virtually been living in LA's Shelter studio for the last few months recording the album. A dangerous place to be. As you proceed down Hollywood Boulevard the second-hand bookstores turn into soiled - hand porn shops, garages, and hearbreak hotels.

At night the shadows are full of knives - a guy was assaulted in the studio parking lot a couple of weeks back. Life on the edge. Like the man says, "I wouldn't record anywhere else". When I talked to him there last week, Petty was just about to go out on tour, looking forward to the release of the album, and, despite an overdose of interviews in the last couple of years (he even plays himself being interviewed in the new HR movie about an American radio station, FM) he proved to be a true Southern gentleman.

The new album has twice the energy of the first. Petty explains, "I wanted to make this record the way I wanted it. The first album was the band getting to know each other. All of us heard this one in our heads and we wanted to get that down. We wanted to get the tracks basically live and we found that if we didn't get it the first time, we couldn't go in the next day and do it because the power would be gone. So I'd have to write a new song. We wound up with 15 tracks.

"I don't like records with the same sound on every track, think that's a great problem with the new bands. Nobody wants to get hokey but there's no need to repeat yourself. I wanted to put 12 on the record but it sounded top-heavy, like too much rich food."

THE man's right, there's a lot to listen to in those 10 tracks, even though you might agree with one of the album's songs "Too Much Ain't Enough". Petty is keen to defend his work, and the time spent in the studio, from charges of contrivance: "Someone said we'd made this album for F. M. That's shit. The minute you make an album that isn't 10 Chuck Berry riffs they say you're getting arty. I get really paranoid about groups that sound the same again and again."

"You're Gonna Get It" doesn't sound the same as the first album. It's a hell of a lot better, less contrived with a group sound. While the songs on the first album were exercises (like Nick Lowe's) in rock genres, these as Petty says "are Heartbreakers songs. The first album was the band forming so maybe we were a little more cautious. We've taken a lot more risks on this record. But that's 200 gigs instead of none. We've been through a lot, mentally and physically. We probably had a lot more to say than when we'd just strolled in off the street."

There's no road exhaustion on the record however: "The tunes are really new to the band - they're playing them almost for the first time. I think it's a great guitar album. It's a very straightforward job. Mike Campbell can do anything - he's the perfect guitarist for this band. He's got his own bunch of

guitar - freak fans at the gigs now. On the first album we didn't really use the guitars and it sounds comparatively subdued."

PETTY has a genius for the song that winds in at just under three minutes, a natural singles writer. "I don't look at it as a skill, I do it naturally. A shark could be up there telling me to play longer but I lose my concentration - I don't want to listen for more than three minutes." He's not queuing up to see the Dead, rather Petty recalls the package tours of the sixties with fondness: "I'd love to see one again - 15 acts come out and play for 20 minutes each and get off stage."

Tom Petty is easily bored. 'Restless' one of the new songs is one of his anthems. Now he's eager to get back on the road. After 10 years gigging, - 200 last year - the man is addicted. "I'm desperate to get back on the road again. I haven't

had a day off in two years. I get really bored if I have nothing to do and I don't look on this as work."

Naturally the late sixties acid don'tings left Petty cold. "I don't have the attention span. I never listened to that." Petty was always writing singles, the new wave just picked him up doing what he's always done and now he's riding it all the way to the beach. "There were two or three people doing it and now there's a whole lot more jumping on the bandwagon. Sometimes we almost feel - well now you're prepared to get it, what took you so long? I'd hate to see what we do become so copied that it becomes false. Because then we'd started doing 10 minute numbers. I can't stay with the club." "The wild one, forever."

Something else happened in the

late sixties that gives Petty grief, the kids lost the radio. You'll remember the chorus on 'Anything That's Rock 'n' Roll's Fine': "Heard it on the radio, it sounds so right." Well, like in Britain, you don't anymore. While we talk about this someone in another room puts on Elvis Costello's 'Radio Radio', the appropriate soundtrack.

"I have an unusual problem in America," Petty explains. "To put 'I Need To Know' (the new single) on the AM radio is going to scare Grandma. Or even 'Listen To Her Heart', (a rock ballad from the album with a sixties feel) right after Olivia Newton John, that's a radical jump. But we're threatening them. I

figure that if we can get into the Top 10, then others will. Then you could have as much rock and roll as disco on the radio. Tom Petty, keeper of the faith, will lead rock back onto the radio and into the charts and be rewarded with the Alan Freed guardian of rock and roll award.

Petty's ideal radio hit plays in the background all summer long, a soundtrack for living like the tunes in 'American Graffiti' or 'Coming Home'. What happened to rock and roll in the States? "I watched it go," says Petty, "while everyone was eating acid they played endless tunes and completely ignored the radio - radio had a bad image, it wasn't hip. If you were a singles group, you weren't taken seriously - though why anyone should want to be taken seriously beats me. While all the acid was going on all the crap just floated in and took over and afterwards people realised they'd lost the biggest media for music there is."

Hum: another theory to bolster Zappa's contention that the flow of acid was CIA - directed in order to keep the kids quiet. Petty is determined to win back the radio, 'Breakdown' made the Top 40 before what he calls the Big Screen came down. As for British radio, "It's so distant that I didn't even acknowledge it as radio. I'm used to turning it on and hearing music - in Britain you don't even get bad music - just people talking. Here, people wouldn't listen to that, they'd change the channel. It must be the pace of the two countries."

IF you're going to live in a speeded out country, you want the music to go with it, not to be narcotised into the land of mellow as if nothing were happening.

Petty also has the good name of California to redeem. A couple of songs on the album celebrate California and hot summer nights without having anything to do with 'have a nice day' music: "I'm really irritated that people think that California music is the Eagles thing. Cos it ain't."

While new wave speaks to and for a generation in Britain, America remains frozen in a stasis of disaffection and nostalgia for Elvis and the Beatles. But Petty feels the Heartbreakers are someone to speak for a generation is out there. I think that this group, in America at least, is a peoples band. The kids made this group happen. It sure wasn't ads in the papers or money being spent on promoting the shows. The kids who come to see us know they did it. You can feel it in the clubs. The group stands for rock and roll more than anything. And that's an attitude. We all know where that line's drawn, you're either a rock and roller or you're not - a pop star, no.

Petty is an underdog for a long time in America and it's a position he seems to relish. "No bands play with us on the same bill anymore," he claims. Now as they go out as headliners they'll be getting soundchecks for the first time. We talk of other rock and rollers that Petty digs - Parker, Costello, Nick Lowe Thin Lizzy: "I don't even know these people," he says, "But all those artists, if you put them together, are probably about the same age and probably listening to the same stuff."

PETTY talks of two of his mentors - Gram Parsons and Roger McGuinn and how he can hear bits of Parsons in Costello's music. But eventually nobody else's music satisfies Petty, no-one else has that sound that he hears: "It's too bad that we have to think of the old records to get excited. It's got to be new, to really keep it fresh, because the rest is history." He's not reviving anything, there's nothing to revive - the tradition is healthy. Go out and get 'You're Gonna Get It' and you'll see fresh from the street.

Petty and the Heartbreakers are going to be big. This tour they're playing colleges and halls - no clubs. "We can't play clubs anymore - there's not room. I don't like staring out of the dressing room at a 1,000 kids who aren't going to get in to see us, like last time we played the Whisky."

But the man's too restless to end up rich and boring and anyway that's not his objective. Petty knows what he wants. He wants to be on the radio - so he can save your life. And he will. MAERC COOPER

The Mighty Thor will conquer

TOM PETTY starts a new battle to take over the airwaves



TOM PETTY: "the kids made this group happen"

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"Watch out for the movie."

MCA RECORDS AND TAPES

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BOSTON · JIMMY BUFFETT · DOOBIE BROTHERS · EAGLES · DAN FOGELBERG · FOREIGNER · BILLY JOEL

SINGLES

Reviewed by TIM LOTT

PUKE
BOX
JURY

The Rolling Stones: 'Miss You' (EMI 2802). The Stones first cut for EMI. Slow swamp beat, a return to an earlier, rootsier style. Sort of deep south rock steady. Muted harmonica grafted over sub funk bass and growling Jaggerisms. Builds gloomily into slow burn pinnacle. Rarely - for me - in the past five years have the Stones cut ice on record. Having always had a mental block about the seedy old fivesome. It's some sort of major achievement that they can navigate their way past my strewn - all-over prejudice mines. This is TNT. splats old fart bigotry all over the place.

● Fab platter.

Bob Marley And The Wailers: 'Satisfy My Soul' (Island WIP 6440). I and I am not a great fan of Robert's so much lately. Last two albums have left me stone cold bredda, and it's my reckoning that Bob is softening fast under the pummeling of all those dilutory dollars. Chugga chugga chugga chugga makes with precious little of fascination over the top of that classic reggae groove. This saddens me, Marley is or was something of a hero to me, despite his massive inarticulacy. This sort of chart tailored wonderloaf is prissy black consciousness 'Island In The Sun' reject parings.

● Flop.

The Motors: 'Airport' (Virgin VS 209). This single fair makes me want to get myself and there I go, dammit. Another pair of Y-fronts bites the dust. I arrogantly predicted, when I heard the album, that this would be a top 10 hit. I stick to that like superstrong cement. No doubt our po-faced staminate Sounds will deride it for daring to be irresistible and sounding like Pilot to boot. Forget all that 'inverted snobbery' only acclaimed because on Virgin pop pap' rubbish. This is an astonishingly fresh, catchy record which I unreservedly love and recommend. Bonus B-side is a live version of the reggae bastard 'Cold Love', one of the Motors most powerful songs previously unreleased.

● Uncharismatic oldies cut killer.

The Rich Kids: 'Marching Men' (EMI 3803). When I saw the Rich Kids earlier this year I thought they were absolute

garbage, despite having a sneaking admiration for the single. This 45 confirms my suspicion that the fab four are not going to be rich at all. In fact they are going to be exceptionally unsuccessful as soon as the original mouth frothing about them dies down forever. 'Marching Men' is a puerile anti - military song with musical impetus half - assed as the lyrics.

● Pretty boy pap.

The Soft Boys: 'I Want To Be An Angelpoise Lamp' (Radar Ada 8). Exactly why Robin Hitchcock wants to be an Angelpoise lamp is not explained fully in the lyrics, but I wish him the best of luck. Probably it would be a more profitable vocation for him considering the commercial potential of this single which is sort of sub sub zero. Radar have been something of a disappointment methinks. Apart from their original Stiff lifts of Costello and Lowe they seem to have signed up a lot of slunkouts. Pezband? National Lampoon? And now the Soft Boys. The appeal of all three of them escape me. The Soft Boys have a certain raw eian, but they are neither as weird as I expected nor as interesting, being little more than sophisticated punk craftsmen.

● Sleeve more interesting than record.

Squeeze: 'Bang Bang' (A & M AMS 7360). Pressed in mucus green vinyl which smells peculiar. A shadow of 'Take Me I'm Yours', it sounds like it might have been recorded by a random selection of slightly bevvied football fans, set to a moronic muscle riff.

● Can be used as an ashtray if left for 30 seconds on radiator.

Throbbing Gristle: 'United / Zyklon B Zombie' (Industrial Records IR0003). Blightly's answer to Pere Ubu. The Baron of Bad Taste, Genesis P. Oridge new fun single is at least 50 per cent the work of a slightly ill mind. For those of you who are peculiarly ill educated, Zyklon B. is the gas used to snuff out Jews in the second world war. The Jews were herded into the death chambers under the impression that they were going to be showered. The cover of Zyklon B Zombie shows a man taking a shower juxtaposed with photos of gas canisters. This, I

concur, is G.P. Os ideal of drollery. Though not exactly Tony Hancock in terms of comic potential, Throbbing Gristle, despite their silly name, make innovative, menacing music, based round mesmeric synthesiser and electronic voices. Not Top 10 stuff (scenes we'd like to see: Peter Powell introducing Zyklon B Zombie on TOTP) but challenging, equal to any industrial noises springing from Cleveland, Ohio.

● Avant garde factory adventure.

Be-Bop Deluxe: 'Electrical Language' (Harvest HAR 5158). Smoothie pseud Bill Nelson (in his 'Cocteau' T-shirt - how (tee) cuts pomp rock 45 with only slight appeal. Treated vocals over mid-pace artificial noises. Curiously sixties weird.

● Uninspired 1978 psychedelia.

Todd Rundgren: 'Can We Still Be Friends' (Bearsville K 15539). Sounds like it could be a grammy award contender or something. Typical of Rundgren's eclectic character that he should bring out a record that would do Johnny Mathis.

● Unashamed MOR from past-it cut hero.

The Late Show: 'Drop Dead' (Decca F 1377). Oddly apt title since producer Terry Melcher figured so prominently in the Charles Manson trial of the late sixties. Sorry to bring that one up again, Terry! Only reviewed this so I could mention it, though. Single is boring.

● Producer known for unusual taste in friends.

Tapper Zukke: 'Viego' (Mer 602). Patti Smith's bald, dusky chum puts Bob Marley to shame with snappy reggae that is strictly roots enough to ensure that it won't be a hit, worse luck. Bass shakes my clapped out speakers about dangerously, otherwise I would doubtless wear this out. The flip side 'Archie The Red Nosed Reindeer' is, as its title suggests, silly.

● Head shaver, cuts ice.

The Lurkers: 'Ain't Got A Clue' (Beggars Banquet Beg 6). Cruel it may seem, but I've had something of a personal crusade against the Lurkers every since I saw them play a terrifyingly bad gig at the Nashville. Nothing personal against them, I just wanted to save other people from the same sort of discomfort I had to endure while listening to them. 'Ain't Got A Clue' is a fairly appropriate title, but I have to admit, they're not as terrible as I remember them. Just bad. Keep trying lads, one day you might get to be mediocre. Incidentally, included in the price of a single is a flimsy gold disc that you have to stick to the turntable to make it go round (or at least I did).

● Reflection it's hardly worth the effort.

● Ex-X Ray Spex indulges energy excess.

Frankie Miller: 'Stubborn Kind Of Fellow' (Chrysalis CH S 2221). A record of this quality can probably do without gimmicks like electric blue vinyl. If Frankie could control his little beverage problem he'd probably do OK. Frankie reminds me of a male version of what Elkie Brooks used to be. Hopefully, success won't effect him in the same dilatory manner, because whoops, I've been listening to the B-side, 'Good Time Love'. Ah... side one is over produced muck, a sad waste of talent sacrificed for some producer's idea of being commercial. B side much better.

● Natty gimmick won't save this from the deletion racks.

ELO: 'Wild West Hero' (Jet 109). The Electric Light Orchestra, who are capable of untrammelled brilliance have flunked out with this rather pompous and overlong half-ballad. I've just been listening to Capital's 'People's Choice' and The Motors outflanked it by about 40 votes. Quite right too.

● Mistake.

AC/DC: 'Back 'n' Roll Damnation' (Atlantic). Absolute formulated rock 'n' roll - straight-forwardness.

● OK if you like that sort of thing.

Fast Breeder And The Radio Actors: 'Nuclear Waste' (NUKE 235). 'Fission energy is safe only if a number of critical devices work as they should, if a number of people in key positions follow all their instructions, if there is no sabotage, no hijacking of the transports, if no reactor fuel processing plant or reprocessing plant or repository anywhere in the world is situated in a region of riots or guerrilla activity, no revolution or war - even a conventional one - takes place in these regions. The enormous quantities of extremely dangerous material must not get into the hands of ignorant people or desperadoes. No acts of God can be permitted.' This quote, which I dug out of 'An Index of Possibilities', from Dr. Hannes Alfvén, Nobel Laureate in Physics, will probably please the perpetrators of this anti-nuclear ditty no end. The 'Nuclear Waste', though rather naive in some of its sentiments - all about living in peace harmony and drawing energy from the sea and air - is a good solid cut, tough in the old style, screaming vocals and guitar dressing. 'Do you find it attractive to be radioactive?' begs the singer, and he has a point.

● Steve Hillage is involved (surprise!).

UK: 'In The Dead Of Night' (Polydor / EG Records 2001 783). Tedious superstar fragments band together to communal drone. Bill Bruford seems a nice chap, while Jobson and Wetton have done some brilliant things in the past. But this is a case of the total being less than the sum of the parts.

● Snooze.

Culture: 'Two Sevens Clash' (Lightning LIG 539A).

● Reggae and melody but slight inspiration.

The Box Tops: 'Cry Like A Baby' (Stiff Buy 28-A). Supposedly a classic pop single that doesn't really stand up after 10 years so much as limp apologetically. Alex Chilton, the lead singer, is something of a cult figure nowadays, which is probably part of the reason for Stiff releasing it.

● Mouldering oldie.

Liverpool Express: 'Don't Stop The Music' (Warner Bros. K 1717). Warners big British hopes for '77 founder in '78. Decent enough orchestral segments, but songs about not stopping music and letting the music play and getting down and getting with the music and all that palavah I find rather tedious, this being no exception. Possibly a hit if the great British public are feeling particularly wet.

● Nice picture on the label.

The Movies: 'No Class' (GTO GT 223). This is a neat piece of funky shuffle along with distinguished knockout lead vocals. Really excellent single from a band that are taking a long time getting anywhere, a fact that belies their obvious quality. No doubt they're sick of being reminded of it, but The Movies used to back Joan Armatrading. They deserve to achieve the same sort of success.

● Title entirely inappropriate.

Helen Reddy: 'Ready Or Not' (Capitol CL 15984). Reddy or not? Because this record is produced by Frankenstein cult hero Kim Fowley, who, despite the worship he commands from his fans, is almost certainly doing this for money rather than

anything else. Anyway, as a production it doesn't strike me as particularly impressive, rather crass in fact. Only selling point is Reddy's musky voice, which could provide some sort of a hook.

● If it's a hit, it's no thanks to Fowley.

Social Security: 'Heartbeat' (Pulse 1) One of those done - on - a - shoestring, paid for by the band records on a tiny record label. Admirable for enterprise. The EP, to put it mildly, is minimalist (single guitar riff behind fairly decent vocals) and the lyrics are macho breastbeating.

● I don't want my heart to rule my head / even if she's good to me in bed / don't stay around / you won't let me down / Not overtly dreadful, though.

● Dole queue dirge.

Amanda Lear: 'Follow Me' (Ariola Aro 125). European disco queen with Marlene Dietrich vocal capabilities. Mainly flesh sell (long legs, black leather trousers, ripped T-shirt and whip), possible hit by virtue of superb production.

● Solely for dancing purposes.

Rokkito: 'Funk Theory' (State Stat 80).

● See previous tagline.

Mel Brooks: 'Springtime For Hitler' (Asylum K 13115). This is the immortal theme from Mel Brooks' masterful black comedy movie 'The Producers' the story of two showbiz moguls who try to make a flop musical. Hence the bad taste then - 'Bombs falling from the skies again / Deutschland is on the rise again'. Great record, steeped in maculate lyrical incongruity.

● Hollywood high jinx.

Jive Bureaux: 'The Kiss' (Gull GULS 58). Spectacular treaties on god up gob fun, salivating, soulful, well worth a my god, when you start resorting to 'Well worth a listen' it's time to pack it in. Hopefully this is the last time I'll have to do these stinking things and let me tell you it hasn't been fun, sweating blood over a pile of lousy bits of plastic. I gave the best years of my life (cont'd p. 94).



HAM SHEM AND JAPHET, THE STORY SO FAR:

And when the waters receded Noah led his three sons out of the ark and divided the lands of the earth between them.

Unto Ham he gave Africa, to Shem Asia, and to Japhet Europe.

In the cold climate of the North the skin of the children of Japhet became clearer and clearer. While in the hot lands of Africa the children of Ham grew darker and darker.

In this way, then, the division started. And so the children multiplied to cover the face of the earth, until the sons of Japhet strayed from the ways of Noah the father, and built Babylon.

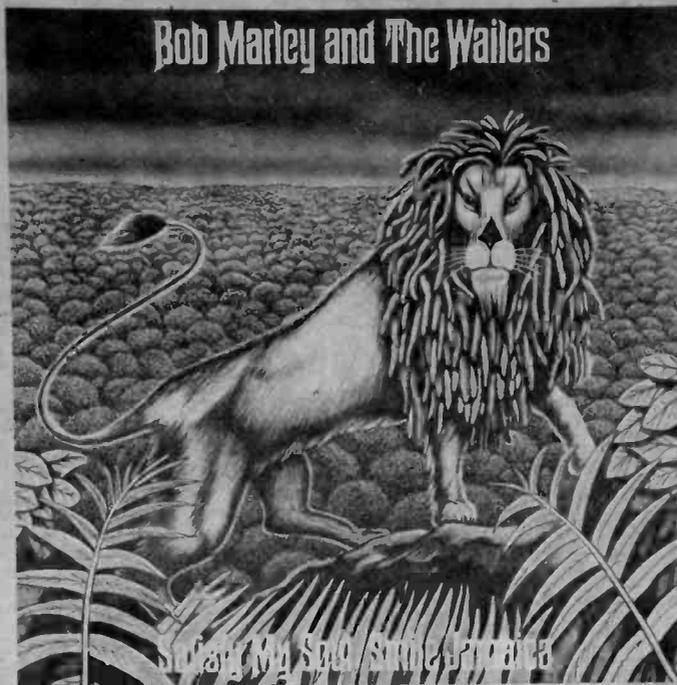
Then they fell upon the children of Ham and scattered them, leaving them crying in the wilderness.

And these same children of Ham looked back to Africa and saw divinity in the only black royal dynasty that could trace its line beyond the time of Christ – the Rastafari, the royal house of His Imperial Majesty Haile Selassie I, Conquering Lion of The Tribe of Judah, King of Kings and Lord of Lords.

Someday, they believe, Selassie will return to lead the black people out of Babylon, back to Africa and Ethiopia.

Out of war, out of persecution, into a time of Godliness, and the eternal brotherhood of man.

Over the last fifteen years Bob Marley has become the most visible of the musician/prophets who have brought the music of Rasta, reggae, out of Trenchtown in Jamaica.



Through a string of albums – Burning, Catch a Fire, Natty Dread, Rastaman Vibration, Exodus – Marley has spread the doctrine of the Rastafarians;

'Until the philosophy that holds one race superior, and another inferior,

Until the colour of a man's skin is of no more significance, than the colour of his eyes,

Until that day, the dream of everlasting peace, world citizenship, and the rule of international morality, will remain a fleeting

illusion to be pursued but never attained.'

Marley now is tired of suffering.

Where once his songs were of slavery and persecution, now he seeks a more conciliatory role.

'If I show you a ball, I would have to be a magic man to make that ball a different colour.

And when you expose a situation you don't have to expose it again.'

So his work has become softened.

To some it will seem a cop-out, but to others it is a logical development in someone who has not only seen but felt the consequences of violence.

'Kaya' shows the new softness. So does 'Satisfy My Soul', the single from the album.

Maybe Bob Marley won't make a Rasta convert out of you.

But he does offer something that has become obscured in our consumer society;

Music for the spirit.



SATISFY MY SOUL.

WIP 6440

The single from 'Kaya'.
From Bob Marley
and the Wailers.



ISLAND

N.S. What did you think of the Anti-Nazi League march?

T.R. There was a good atmosphere on the section I was on. But for the kids, the best part of the march was undoubtedly the part as we got down to the beginning of the Hackney area and there was those five thugs of about 16 on the right hand side, who stood through the whole procession and shouted abuse at the march — which was very brave — five against 60,000 right — but for the first time, I think for those people on the march, they sensed that the National Front actually had faces, that they were ordinary people just like them who had these absolutely perverted views. And that was worth all the march and all the concert put together — to actually come face to face with people your own age with those beliefs because that demonstrates that it's real in a way that the demonstration can never hope to do.

N.S. A feeling I had after the march was that people need to develop a new language for political sloganeering which embraces the human element and the fact that there is a human element in the opposition.

T.R. Exactly. Well, the case in point is the Sham 69 skins, who came along to a Rock Against Racism gig — the very famous one a few weeks ago — and were pretty well won over by the reggae. I think it was Misty that was on that day, but they came along to that gig and they're skinheads, and we know for a fact that several of them are British Movement, which is miles worse than the National Front. And the thing is they love music better than they love the British Movement. And they were there through that whole gig, and by the end, when we were there, I mean, like, these real hard little skinheads down the front — they moved right up to the front — and I thought "Oh, we're going to have trouble here". They were boppin away, they loved it — and when all the black bands came on, when Ninety Degrees came on, as well as the punks. They were there, black, white together tonight — and as you say, the human element of the opposition was apparent — in fact they are human and human beings have an infinite capability for the good as well as for the bad, they can rise to it. And that's very good. Far from shouting anti-gay abuse when I was on, during the speech when I was putting down the punks and the blacks and the niggers and the commies and the queers and the womens' libbers and that, they said "What about the skins, what about the skins? Aren't you going to put us down?" So they definitely wanted to be in.

N.S. To what extent are you worried about the identification of the T.R.B. with the overall political thing? Do you think it could operate to the detriment of your musical drive?

T.R. If we ever f---ked up our priorities, it would. If it ever became politics first, music second, we'd have blown it. We have things worked out in those terms, and that's why we're very glad that 'Motorway' was the first hit, because it was a rock 'n' roll song and amply demonstrated that we could make a perfectly good living playing straight rock 'n' roll, thank you very much. And nobody need think that we're using politics to make a fast buck or that.

N.S. I think that at the moment you provide the answer to the sceptics who say rock and politics can't be put together.

T.R. I think that people who say that are very blind anyway. The only stock example I've got is 'Stand By Your Man', which is more or less politically devastating for the women's movement, that's ever reached the airwaves and it went to No. 1 or something. If you go down with a pub band, round the pubs of London, as I have, and you see that song being sung, you see all the old dears of about 80, who sacrificed their entire lives to some pig of a man, drinking up their halves of Guinness going 'Stand By Your Man', because it justifies and vindicates everything they did. I mean, that's a very powerful political song but because it's for the status quo instead of for change, it isn't perceived as political.

N.S. What are your immediate plans?

T.R. I'm insisting personally that they leave us alone from the middle

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GENERALLY SPEAKING I'm pretty averse to the question and answer interview. However, looking back over the typescript of my conversation with Tom Robinson in London recently, there seemed to be a flow there which totally justified printing it in this particular form — indeed to have done otherwise might well have destroyed the drift of the ideas that were there on the occasion.

Tom Robinson is an extremely aware and articulate individual, so that there's no need whatsoever to process what he says to make it either interesting or intelligible in the cold medium of print.

Tom Robinson is a man who'll look you in the eye and say what he feels. He brings the same kind of dynamic commitment to his music. He also happens to write mighty fine rock 'n' roll songs and to execute them, in the company of his band, with a similar strength and panache.

It's worth hearing what he has to say.

Up against the wall

with TOM ROBINSON



Interview by NIAL STOKES

of June to the beginning of September to write and record the second album. The reason I'm so worried about the next album now is that, at the moment, we're playing songs that are a year, year and a half old, written when I was newly politicised, very angry — but for reasons of artistic integrity, I'd like to also be performing something I'd written now. I'm halfway through lyrics of about 4 or 5 songs already. But it's just time. I don't want to be pressurised unduly, because you can't write songs to order. You have to write and let it come. Also there's the whole thing of working in a new keyboard player and things like that — takes sorting out.

N.S. Is there going to be any new

emphasis in the material for the second album?

T.R. It's like Mr Elliot said: "Last year's words belong to last year's language, next year's words might have another voice." It's just the thing we voiced in a way in which one would express it today, as opposed to the way one expressed it then, I dunno.

N.S. Do you change the lyrics of existing songs as you go along?

T.R. Yes. For instance, just the latest newspapers that happen to have been slagging gays are included — like the Daily Express. After the lesbian mother bashing by the Evening News, that went into the song. And that song I think can only survive if it carries on changing.

Because if it stays at categorically listing the things that happened three years ago, it becomes sterile, meaningless. It's a song that obviously one wouldn't want to drop, so if you've got an old song, it's got to stay on and the nature of the song being a catalogue of woes, it has to stay up to date.

N.S. In the show you incorporated a fairly strong theatrical thing with the speech.

T.R. I was really so nervous I really f---ed that whole speech up a lot — I think it could have been a lot funnier.

N.S. Do you think the claims about the figures were accurate?

T.R. Everyone obviously inflates them, but if the BBC News say

60,000, it has to be 60,000, cos they don't give you the benefit of the doubt. Even if the public came along just for the music and weren't interested in the politics at all, maybe 5 per cent of those got politicised — it's still worth it, with those kind of numbers.

N.S. Again, it comes down to the question of just how effective music can be in stimulating people into thinking critically. You have to ask the same question about any art form. Do you think music is more capable of politicising people than, say, film or theatre?

T.R. Yes, more than film or theatre and less than football. It's just any kind of mass culture, any kind of populist culture as opposed to an elitist culture is bound to have a greater power in that way. Film and theatre are basically elitist, part from sort of a 'Jaws' or 'Third Encounters of the 56th Kind' — those kind of things, well, maybe. Even so, when I was on the dole, I could never afford to go to films. TV yes, radio yes, football matches yes, though not for me personally. Films and theatre no.

N.S. How do you see the balance of different political interests or concerns in what you're doing?

T.R. Well, to say that there's one human race, sounds pretty mild but actually it's political dynamite. That's the basic premise. I know it's the cliché of the decade, but clichés don't stop being true from becoming clichéd. And that's the common ground on which the band works. Well, obviously a lot of things start following from that, once you start thinking it through. It's the general idea of Rock against Racism, anyway. You start with common ground where any fool can see that black people may be different to white people, but then it's no inherent bitterness or worseness about it. And then you start moving it on from black people to Irish people, you know. What's all this Irish jokes business about? When you start thinking about that. And you get down to queer jokes, right and you start thinking about that one, too, and gradually this whole "well, it's really true when they say that the workers are out to just cripple industry. You know, is that all they're real?"

N.S. On the question of your relationship with the record company, how do you rationalise being involved with a company like EMI and at the same time putting across socialist politics?

T.R. If it wasn't for EMI, I wouldn't be talking to you now. I wouldn't be going to talk to a lady from Sterne magazine this afternoon to say the same things, basically about the rally. We wouldn't have reached — it's quite possible we wouldn't have had the hit with "2488 Motorway" without EMI's promotion department, in which case we probably wouldn't have reached all those people at the rally yesterday. And if you make music, you make music because you want it to be heard. And if you want it to be heard, you want it to be on record, and if you want to make records, you have to have a good record company. And we went with the best we could get our hands on. You know, CBS and EMI, probably the two best in the world in terms of just making sure the records get heard and "exploited".

The kind of contradictions I find much more unnerving are the EMI weapons division, where they make anti-personnel mines, as well as radar for guided missiles. And all you can do in the end is be very open about it and say to your audience, to your public "Look, I've just found out about this. I didn't know but I think you'd better know as well." In last bulletin, I published the EMI pamphlet that somebody stole from the arms sale, the Military Arms Fair on the EMI ringer, which is missile missile throwing device that can be fitted to any medium or heavy tracked vehicle. Fires 1296 rounds per minute, reloads in five and can immobilize personnel without fatality. The pamphlet's got all these sort of little stars in all the phases — a bit like Persil washes whiter and whiter, does this, that — it was just like that.

But so far, I've reached a compromise. I've already signed to EMI, they'll find that out. All I can do is stir up what shit I can around that, using the position equally and not be so sort of two-faced that I go down about the EMI Weapons Division, whereas I shout on about women's rights being taken away.

N.S. How do you get on generally with your peers in the rock sphere — the actual musicians?

T.R. I really like Bob Geldof and Mick Jones and the Clash. I really like a lot. They hate each other, I think. Phil Lynott, The Motors — I'm trying to think of all the people we've met. Generally, when we meet people, it's charming, you know, they're really nice people. You know, the mood that you find among the other bands of your own generation is generally kind of wonderment at what's going on. But we've all got this far and we're all sitting there going 'what' clenching the novelty of all this and the slight headiness of it.

N.S. There's a macho thing in rock generally which is — it's something which is ultimately hard enough to pin down, when you get into the whole sexism set of distinctions it can become very hazy. I just wondered how you feel about that in rock.

T.R. Yeah, well, rock 'n' roll is almost by definition sexist, isn't it? Well, it's built on machismo, its fundamental thing, it's basic rock 'n' roll as opposed to, like, popular music generally is male generated. The female singer in rock 'n' roll is the exception and generally she's the singer and not the drummer, right. There's strictly defined rules whereby a woman is allowed to sing rock 'n' roll and she's definitely a bit of titillation for male palates anyway — Blondie, that general thing. That's usually it.

It stems from the roots of rock 'n' roll which is in the blues ethnic — the 12-bar blues and the old songs like Muddy Waters 'I'm A Man' and 'I Got My Mojo Working' and 'I ain't no milkman baby but I'm the milkman's son' or 'I'll give you plenty cream until the milkman come' and the double talk and the jive talk and the double entendre.

The Doors encapsulated it by taking 'Back Door Man' as blues standard and doing it themselves. And then you just saw it from Morrison straight away (sings) "Well, the men don't know what the little girls understand". It's all there. The medium itself is sexist just by all the

precedents. Don't you agree?

N.S. I think a lot of bands that steer clear of blues basis can do things which are non-macho.

T.R. Are you talking about Yes?

N.S. Well I'm not talking about Yes at all, 'cos I don't listen to Yes and I don't like Yes.

T.R. Yeah, but they're, like, sexless.

N.S. But isn't it possible to incorporate sex into music without being macho? A band like XTC at the moment, just reflecting on their music, I can't think of anything macho in it. Maybe I'm wrong.

T.R. No, it's true. But isn't what XTC are doing an extension of the Yes genre. It's the intellectual thinking man's rock as opposed to raunchy rock 'n' roll. Raunchy itself implies sex.

N.S. But the question is whether you can incorporate sex without being sexist. That's the ultimate issue.

T.R. Joni Mitchell — her songs are very sexual.

N.S. Yeah and I don't think they're sexist.

T.R. No, but then it isn't rock 'n' roll.

N.S. I doubt that a thing like 'Rag Mamma Rag' which has a certain exuberance and sex, whether that actually crosses the border into

sexism.

T.R. Touche! That's great, that's a really good example, 'cos that is a really sexy song but it isn't sexist. Possibly because of the fact of the breadth of The Band's vision anyway, the love of humanity which sort of oozes out of that whole album anyway. They just like couldn't put somebody down. There's no real sort of hatred on that album. Even when Virgin Cain's brother gets killed, he's still like very fatalistic and he's not blaming the other side. But that album, let's face it is an exception.

There's one other guy I thought of and that's Johnny Rotten, who's a lead singer who — I suppose he isn't really sexual either — but I mean he doesn't do much posturing. I really think a lead singer is in a position that you would expect to be very sexist and it's actually not there at all. The guy's a complete individual.

N.S. What do you think of their abortion song?

T.R. I think it sucks. And the part that sucks is too mild a word. I don't want to be associated with that sort of rot.

N.S. I felt the same.

T.R. I would say a thing that's probably worth saying from Dublin to Swansea that anyone who in an

over-populated under-resourced world tells you that homosexuality or abortion are anti-social has to be off their rocker.

N.S. The question with that song is what motivated it.

T.R. John's an ex-Catholic.

N.S. This brings up the whole question of God and religion.

T.R. Well, I've got nothing against believing in God. One day I might end up that way myself there seems to be quite a good case to be made, that there might be a God. To lay my cards on the table, I must tell you that I was Church of England from about eight through to about 15 — I was part of the Church of England. My father is an avowed atheist. I mean he actually bothers to put in his diary where it says "In case of emergency" under religion, he puts humanist. He's that obsessive about it because when you take him back and you find that he was trained to be a priest before he lost his faith right — I mean that's him certified.

So I lay my cards on the table and say that although I was not brought up to be religious, I joined the church choir locally where I was living at the time at the age of eight and got interested in the religion through that and got confirmed and everything and gradually lost

interest again about the age of 15.

But as I say, you know, for that reason, I can find the idea of a God quite plausible. But, I mean, whereas Jesus of Nazareth was undoubtedly a very good bloke and had some pretty sensible ideas, the atrocities that have been committed in the past 2,000 years in his name aren't worth thinking about. I mean a lot of evil things have been done in the name of Jesus of Nazareth. And that bloke Paul of Tharsus has quite a lot to answer for as well.

N.S. What do you feel about Gays who are apologetic about their sexuality?

T.R. My theory for it, for what it's worth, is that somebody who isn't quite — don't quite belong — hold to the trappings of belonging much more than somebody who does. That's as evidenced by, for instance noblesse oblige. And the difference between the U and the non-U will say "I beg your pardon" and the U will say "what", because the upper-class doesn't need to prove anything. They know they're upper, so they can afford to be rude and say "what". The aspiring bourgeoisie say "I beg your pardon".

In other words if you don't have it, you aspire to it. So if you are beyond the pale by being gay, either beyond the pale of religion or beyond the pale of politics, perhaps you cling to those things. You see Indian guys wandering around the city wearing suits and bowler hats. They'll never be let into Claridges, for Christ sake.

N.S. I think that's important in the gay thing in Ireland that.

T.R. We lick the asses of the establishment and the status quo and try and beg some little crumbs from under their table and play their game and when they see fit to pay us any attention by even mentioning us or deigning to, we fall over ourselves in gratitude. I think gay people really want to wise up. As far as the vast majority of the population are concerned in Ireland and in Gt. Britain, we're seum. And suss that. We'll never be respectable if we live a million years. So stop clinging to all that.

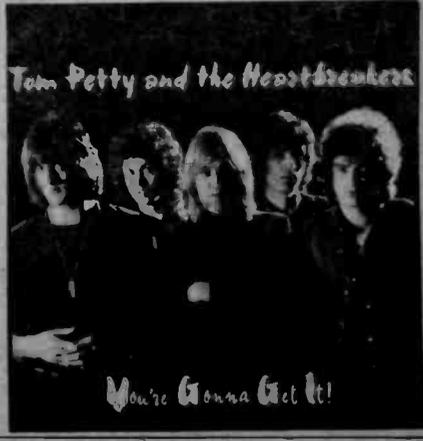


DANNY KUSTOW AND TOM

JOHN TRAVOLTA SUCKS. TOM PETTY ROCKS.

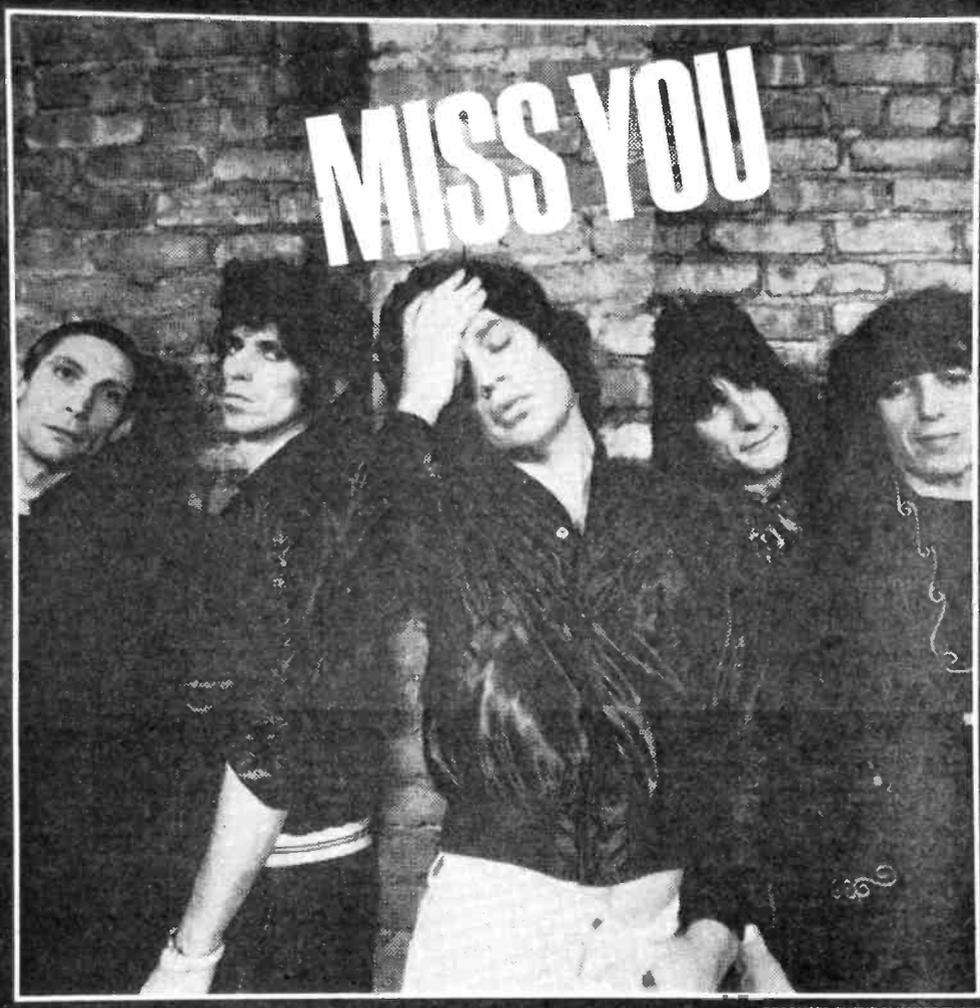


The best rock and roll to come out of the States. Tom Petty and the Heartbreakers. Get it! 'You're Gonna Get It' ISA5017



You're Gonna Get It!

THIS SIDE



PRODUCED BY THE GLIMMER TWINS

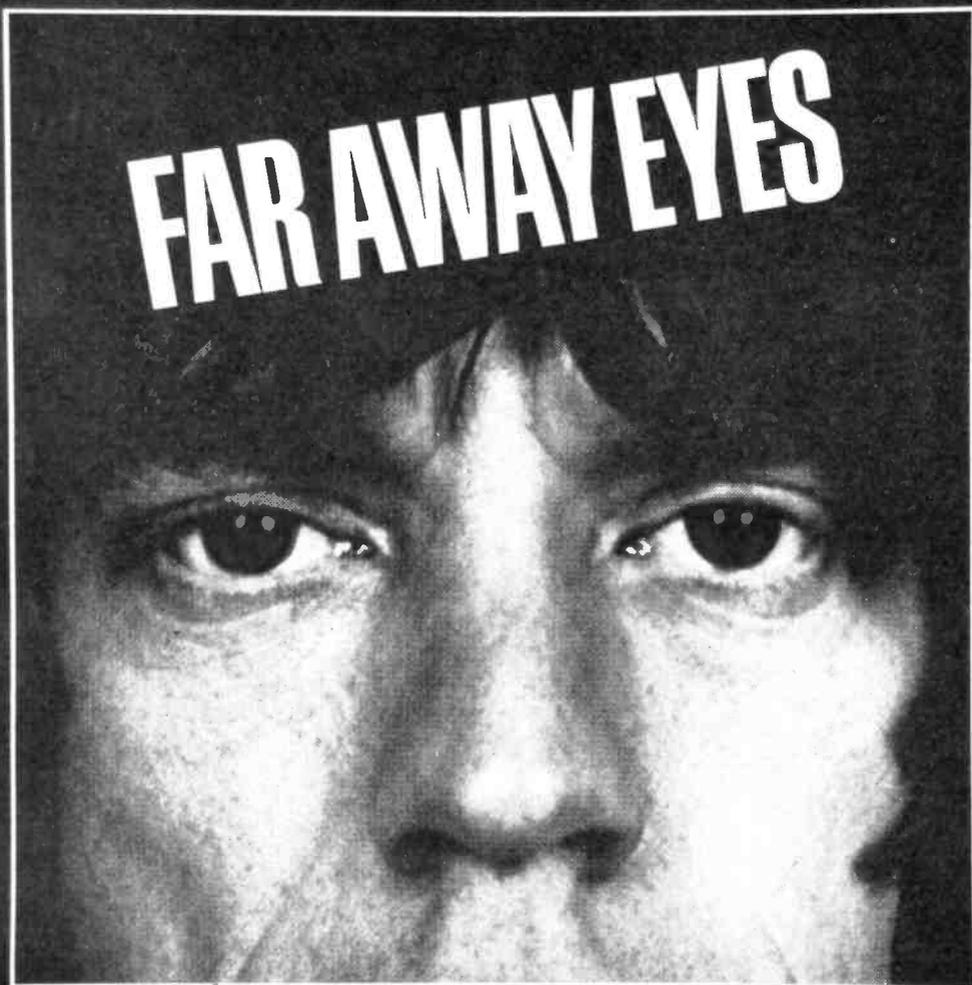
THE ROLLING STONES



NEW SINGLE ON ROLLING STONES RECORDS

THAT SIDE

FAR AWAY EYES



PRODUCED BY THE GLIMMER TWINS

THE ROLLING STONES



THE OTHER SIDE OF THE NEW SINGLE ON ROLLING STONES RECORDS

ALBUMS

+++++ Unbeatable
 +++++ Buy it
 +++ Give it a spin
 ++ Give it a miss
 + Unbearable



ANOTHER REBEL BITES THE DUST

VARIOUS ARTISTS: 'White Mansions' (A&M AMLX 64691)

SINGALONGACIVILWAR. This week sees the anniversary of the final Southern surrender in the American Civil War that left them with a battered economy, freed slaves who didn't know what the hell to do with themselves and white mansions looted and destroyed by those damned Yankees.

The album is designed to be a musical panorama or an ear movie. A sort of tobacco chewing 'Evita' set on the plantations. It traces the hopes and aspirations of the Southerners through the characters of Matthew J Fuller the son of a Georgian cotton planter, Polly Ann Stafford his beautiful sweetheart, Caleb Stone a southern bum, the drifter who was wounded in the Mexican war and wanders around drawing his observations from both sides, and the slaves. The album comes wrapped in abundant amounts of packaging and a booklet with original shots from the civil war and modern pictures done up to look like shots from the Civil War. These help bump the price up to £4.49.

If you expect full scale orchestration and mighty blasts of cannon fire, swirling Hollywood themes and loud noises, you'll be

disappointed as most of the album is hound dog blue jeaned country rock 'n' roll. If A&M think this will capture the people who bought 'Evita' then this just isn't the album to do it. The music with a few exceptions isn't evocative enough, much of it comes across as a country hop in a barn.

I find most of the songs unmemorable when they should be the sort of thing that makes the hair rise on the back of your neck. The promise always remains slightly out of reach and there's no real sense of the dramatic except on the opener 'Story To Tell (The Preface)' with its strings and military drum beat.

From there on you could be listening to any album of country rock as the songs follow one another with no build up. Really it's too late by the time you get to the broken voice of 'Bad Man' or 'Dixie Now You're Done'. Yippee that's it, pull it all out. Flay yourself to death on the drums, tear the sky apart with those strings Greatness at last.

The rest of the album is like a movie shot in black and white where they use cardboard cut outs instead of real characters in the crowd scenes. ++ **ROBIN SMITH**

THE ISLEY BROTHERS: 'Showdown' (EPIC 8 EPC 84039)

MAMA and Papa Isley should be proud of themselves because their five little boys, Ronald, Marvin, Ernie, Kelly and Rudolph, along with mere brother-in-law Christopher Jasper, have come up with one hell of a good soul album. (That is, of course if you can stop laughing for long enough to get past their ridiculous outfits on the cover).

Having proved themselves capable over the past 20 years of producing the best of almost every style of black music, from

heavy funk through to string laden ballads, they settle here for a pot-pourri of the lot.

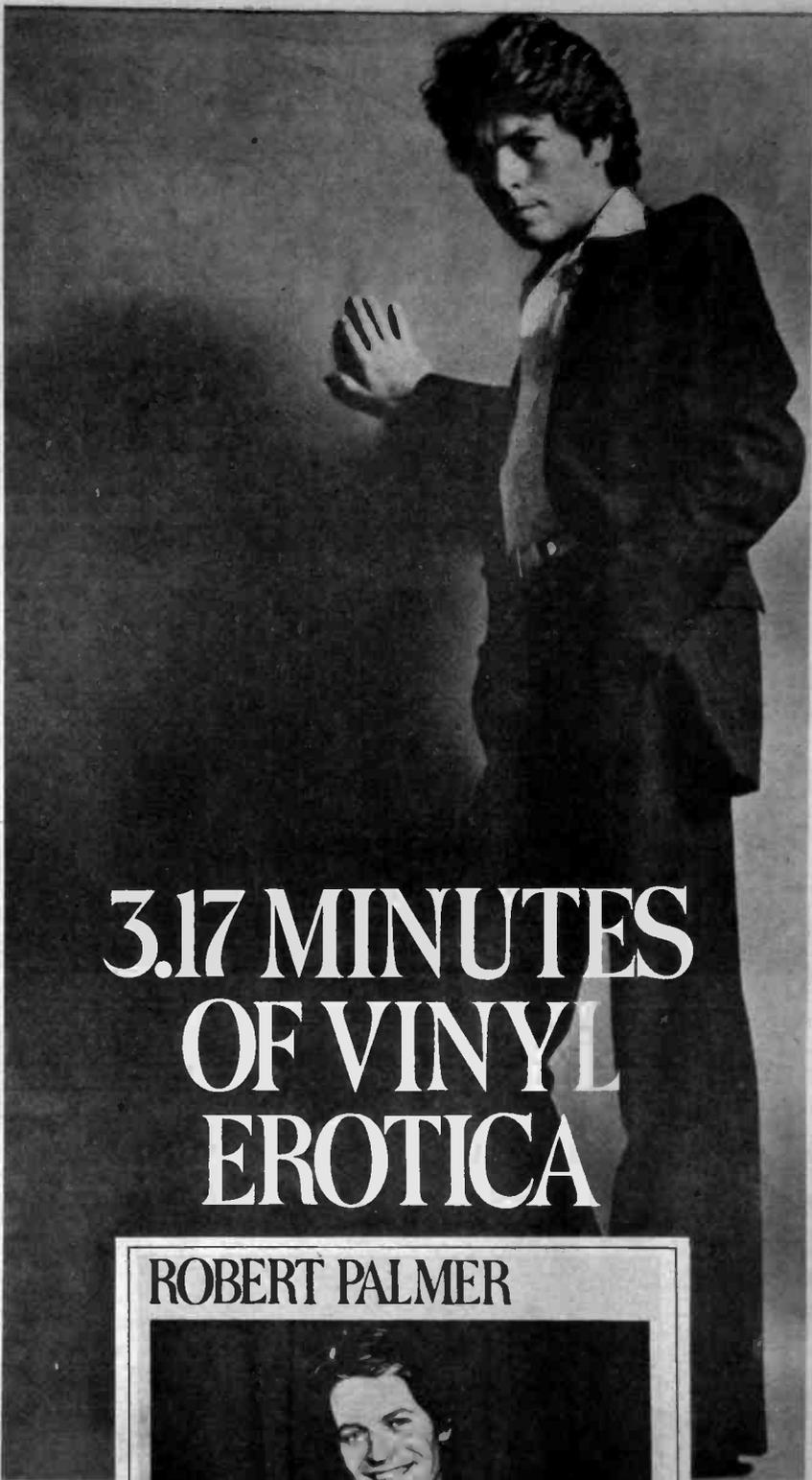
If it's slick, cool harmonies you're looking for, there are ballads, like 'Groove With You'; if it's funk then there's 'Love Fever'; for true soul there's 'Rockin' With Fire'. They've even included a taste of their more commercial material, with 'Fun And Games'. Whatever they play, it is indelibly stamped with the distinct Isley Brothers sound.

A highly individual and immaculately conceived album. +++++ **KELLY PIKE.**

GREG ADAMS: 'Greg Adams' (Atlantic INS 3015)

SO YOU thought John Travolta was bad. Wide-eyed all American singing hero time again. Maybe they'll sign him up to be a singing Western sheriff or something. Scrubbed and sanitised songs, pretty arrangements and hissing choruses. Put a dime in the MOR machine and watch it roll.

His voice never alters in pitch and he sings like he's lying flat on his back. An album styled for pubescent gels and ageing aunts. The rest of us just have to sit and suffer. + **ROBIN SMITH**



3.17 MINUTES OF VINYL EROTICA

ROBERT PALMER



EVERY KINDA PEOPLE

WIP 6-425 ISLAND

Robert Palmer's new single, Every Kinda People, from the album Double Fun. ILPS 9476

The MORRIS story

As seen and told by that master of soap opera Tim 'heart throb' Lott



1. Nigel Fortescue - Stomach sat on the Louis Quinze ruby - inlaid commode and grunted, a vacant, slightly porkine expression on his Eau Sauvaged jowls. He was happy. Had every reason to be. For a start it was his birthday. And he'd just received a wonderful present - the news that his new album 'Radio One Rejects' had just gone triple uranium.



2. Staggering drunkenly back to the exclusive drinking club, his champagne clouded mind drifted back to those tough but happy days when he was paying his dues in a minor band of Status Quo soundalikes. He was a carefree young buck in those days. Then he remembered the day inspiration hit him. Pop music! That was what the kids wanted. Surrogate heavy metal was on its way out. Nigel could barely suppress a chuckle as he thought how easy it had been. Into the studio, a few zippy harmonies and snazzy hook lines in place of the old crash bang wallop. The initial shocked critical reaction - and the sales figures, climbing, climbing. Now, at the age of 43 he was a pop star and a millionaire.



3. Shaking his head, vainly trying to clear his alcohol befuddled mind, he staggered back to the bar, where his sycophantic lead guitarist, Ron Beethoven, was sinking his 25th pint of specially imported Tasmanian Gbongi lager (£16.80 per gallon).



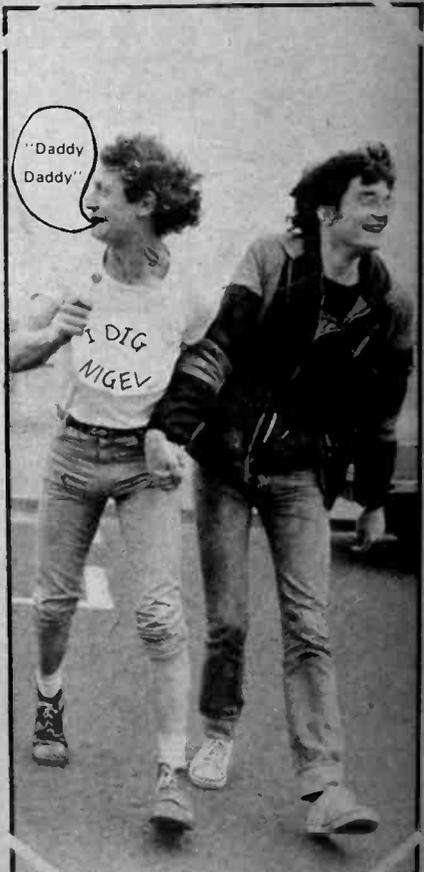
4. Despite the cruel gossip that constantly surrounded Nigel, the chubby teen hero wasn't only interested in getting drunk and making a fast buck. No, he had had a third and far more important preoccupation, his beloved daughter, Mandy, a feisty six-year-old who he loved with all his otherwise wooden heart. Unbeknownst to Nigel, little Mandy was at that very moment on her way to see him with a birthday present - a Dinky toy she had saved up for weeks to buy. Nigel had collected miniature motor cars since he was a child, and had never really grown out of it. So clutching her lollipop and her nanny, Mrs Magnolia Skins, hurried along to "Daddy's pwaygwound".



5. Meanwhile, in the bar, Nigel and Ron were becoming somewhat "out to lunch". Then Nigel remembered an important appointment with his plastic surgeon.



6. By now unable to stand, Nigel wormed his way out to the brand new customised executive touring van that manager Dick Dirtcheap had given him for a birthday gift. Struggling into the passenger seat, he was oblivious to the distant cries of "Daddy Daddy" from further up the road.



7. Suffused with excitement, Mandy forgot everything she'd learnt about the Green Cross Code, and tore across the road, trailing her ageing nanny behind her. She waved gaily as Daddy drove towards her in his nice new van. But he seemed to be going so fast.

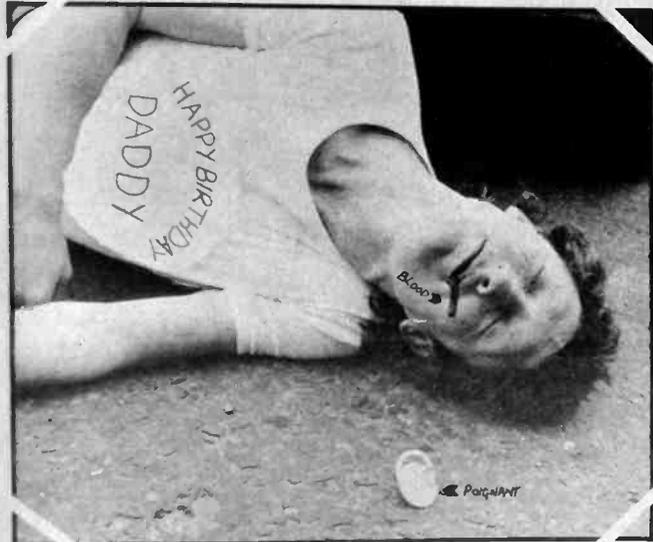
SCREECH



9.



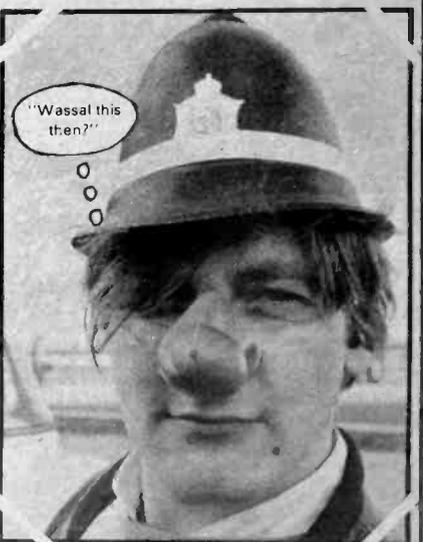
10.



11.



12. Something in his fuddled mind snapped when Nigel, unhurt but shaken saw his lovely daughter's pathetically broken body lying in front of the van. Picking up the dinky toy lying inches from her limp little hand, he crawled away, tears streaming down his cheeks.



13. The police are on the scene in minutes.



14. Getting down to the important business of planting drugs on Ron Beethoven's inert and inverted body (also pathetically broken)



15. . . . and trying to obtain details of name, date of birth etc. from the now stiffening body of little Mandy.



16. They found Nigel wandering some hours later, unhinged by the shock. Clutching his Dinky motor, a mad look fixed on his face. His mind was racing, racing far ahead, leaving the horror of the accident far behind. Staring at the Dinky toy, "Mo . . . motor . . . motors . . ." he burbled as they bundled him into the funny farm van. An insane and terrifying scheme was forming in his deranged mind.

NEXT WEEK: The birth of a legend

ALBUMS GET PETTY

TOM PETTY AND THE HEART-BREAKERS: 'You're Gonna Get It' (Shelter ISA 5017-A)

TALENT crumbles, last year's heroes fall like ninepins. Verlaine did a belly flop, Garland Jefferies smoothed himself to death. Where will the rot stop?

Right here is where. Tom Petty is a shambling, buck toothed Southern mumbler, without pretensions, without affectations. He is also a rock 'n' roll maestro.

If there were anything to criticise about 'You're Gonna Get It' it is its brevity. The 10 tracks add up to a total of less than 30 minutes which seems rather parsimonious, to put it mildly.

Still, like amy nitrate, if it's a short ride it sure as sugar isn't boring.

I still can't understand what words Petty slurs out half the time and you couldn't exactly call 'You're Gonna Get It' any massive progression from the first album.

But if anything it somehow squeezes more slyness spirit into the grooves than even that astonishing debut. God knows, I'd never have believed there was room.

Guitars, the sound of two beautiful upfront crashing guitars is what Petty is about, right up loud metal music, exploding noise on nearly every cut, except maybe for the eastern and acoustic 'No Second Thoughts'.

In case you never heard Tom before, I don't mean sledgehammer bludgeoning riff stuff like all these Uriah Heep types dig, I mean sort of razor edged jingle jangle music (toughened up Byrds?) No long guitar solos, no soulless thrashing.

Other elements remain undiminished: wiry, slightly echoed vocals, iron tracks under lush carpet melodies; massive emphasis on rhythm (those drums are way up LOUD); and credible pop consciousness (if 'I Need To Know' isn't released as a single, Shelter have a lot to answer for).

The only thing better than Petty on vinyl is Petty live, so get those tickets for Knebworth now, stupid, there's going to be magic in the air because if Petty isn't getting any better, he isn't getting any worse, which still leaves him at the top of the tree. That T.P. logo, the guitar stem piercing the heart... that meant something, that's Tom Petty's raison d'être. 'You're Gonna Get It' is cardiac music - don't miss the beat. ++++ TIM LOTT.

LINK WRAY: Early Recordings (Chiswick CH6)

FROM THE bassy growls of 'Rumble', to the sharp pickings of 'Run Chicken Run', this album is pure rock 'n' roll guitar. It is a collection of Link's early recordings with his band, Link and The Ray Men, made between 1963-64.

The album emphasizes the versatility of his playing and highlights his distinct style which has made him one of the foremost pioneers of the guitar. The material is all instrumental, except for a few spoken intros, and one track from the 14 which actually features Link Wray singing, 'Hidden Charms'. To make an in depth

study of the virtues of his work upon every track would require a few pages as opposed to a few paragraphs. Suffice to say that this album deserves a place in every rock 'n' roll and guitar players and fans collection. A classic compilation. ++++ KELLY PIKE.

RAUL DE SOUZA: 'Don't Ask My Neighbours' (Capitol SW 11774)

RAUL de Souza smiles a lot. That's if the mugshots on the sleeve are anything to go by anyway.

Mind you I'm not surprised, you would if you spent the whole time with your lips crushed up against a souzaphone, or tenor - bass trombone. A



case of de Souza on der souzaphone?

I'm sorry but making jokes about the guy's name is just about the only possible way of wringing a laugh out of this vinyl sleeping pill.

The content is dull, and I mean DULL. It answers best to the description of jazz funk sleaze/junk if any masochists are still reading this. Okay, so Raul knows how to play that thing but why should that qualify him to dish up nine tracks of the stuff. The tracks - all instrumentals - meander their way through the air, leaving about as much impact as a stream which flows into a desert and then proceeds to evaporate. No structure, no purpose, no direction, indubitably no fun. I'm convinced that if semolina could sing it would sound like this. ++++ STEVE GORDON



FAIRPORT CONVENTION: 'Tipplers Tales' (Vertigo 9102 022)

LAST time round, it seemed all set for Fairport. The frequent personality difficulties of the past seemed resolved when three original Fairporters re-united with ex-Grease Bandman Bruce Rowland, and a new label gave a fresh impetus to 'The Bonny Bunch of Roses'.

In the interim months, they've gigged well, doubtless culled many more fans, and yet Tipplers Tales falls rather flat.

They certainly go for variety: heavyweight epic like 'Ye Mariners All', touched up with a few riffs and feels stand opposite the brief follies of Dave Pegg with titles like 'Bankrupted'.

The playing's good, the production's neat and the whole show runs quite smoothly. However, what used to be fun is now fast approaching formula.

There's always a new generation of listeners, yet 'Jack O'Rion' with all

its dramatics, isn't as exhilarating as those sixties folkies' originals'. And, with the exception of a zany piece of folkies funk titled 'The Hair of the Dogma', many of the original touches come across as self-conscious distractions.

Can't win, can you? ++++ SUSAN KLUTH.



THE TEMPTATIONS: 'Anthology' (Motown TMSF6003)

THE ORIGINAL Temptations were always closest to church and gospel roots than other Motown acts because they weren't simply lead voice and backing but five individual, yet matched, voices in a constantly shifting formation.

They were a quintet who were distinguished by the plaintive falsetto of Eddie Kendricks and the commanding raspy voice of David Ruffin.

They were well serviced with warm tender songs by the skilled pens of Smokey Robinson and Norman Whitfield. It was impossible to break songs like 'I Wish It Would Rain' or 'My Girl' into its constituent parts.

The Temptations were also lucky to have a sensitive producer in Norman Whitfield who was able to exploit their versatility, moving from the punchy drive of 'I Know I'm Losing You' to the melodramatic wall of sound that was 'You're My Everything'.

The departure of Ruffin in 1968 clearly upset the distinctive balance. A fact that couldn't be concealed by Whitfield's self-conscious excursions into Sly Stone territory, psychedelia and social commentary that bore fruit of the 'Cloud Nine', 'Runaway Child, Running Wild' and 'Bail of Confusion' variety.

Dennis Edwards' (Ruffin's replacement) tendency to sing against the

group reduced the style to formula exchanges between tenor, baritone and bass and mechanical unison singing.

But the downward trend was symptomatic of a general decline within Motown Corps.

The Temps were possibly the premier sixties soul group and though they represented Motown maxims of commercial success at all costs under the guise of clean, wholesome fun, their importance makes this double album essential. ++++ MIKE GARDNER



KEITH JARRETT: 'My Song' (ECM 115)

KEITH Jarrett is a jazz pianist well respected by other jazz pianists, yet he's curiously the kind of figure who can be picked up by people who wouldn't normally be seen dead in Dobell's. (Old - established jazz merchant, for the uninitiated).

His music is something like a very good curry, sweet at points, hot and loaded at others, filled with all kinds of twists and turns and little sour phrases. Instantly identifiable, simultaneously demanding and comforting.

'My Song' is a very good introductory portrait to the world of the much-recorded Mr Jarrett, with six well-anchored episodes co-featuring the cruising sax of Jan Garbarek. Tracks vary from the deceptively placid 'My Song', through the free, frenetic 'Mandala' to the warm Latin/Caribbean flavoured 'The Journey Home'. If you believe there's got to be an alternative to George Duke, this could be your answer. ++++ SUSAN KLUTH.



HAPPY THE MAN: 'Happy The Man' (Ariola AL 4120)

I THOUGHT the production of albums like this had ceased with the departure of floral loon pants and lilac love beads. I know psychedelic alpees crop up with daunting regularity, but I thought that by now all the unoriginal dirge would have been phased out (Man).

It seems not; Happy The Man have come up with an interminable trip back into the hazy days when loving peace and elite symbolism ruled, and pretensions were disguised as art.

The contents of this album are dated 10 years or older cycles of electronic walls, supplemented by a few balls, and some hoarse vocals now and again.

The few lyrics are ostentatiously highbrow, and revel under such profound titles as 'On Time As A Hell Of Precious Laughs', 'Knee Bitten Nymphs In Limbo',

and the jolly old 'Stumpy Needs The Firecracker In Stencil Forest'.

A decade ago this would have been disposable; now it's abominable. +++ KELLY PIKE.

MANU DIBANGO 'AFROVISION' (Decca: SKL-R 5296)

MANU Dibango is back crashing into the disco charts with the earthiest, grittiest most compulsive sound around.

'Big Blow' pulses along with the drummer keeping a fairly simple rhythm pattern on the drums. The top is a boiling cauldron of prime afroisms. The 'Makossa' man has constructed a sax line that sticks. Then he adds his vocalising of short dry chants and interjections. Like a Dr John without the growl.

He had a smash in this country a few years ago with 'Soul Makossa' and it's not till now that he has been able to escape from under it's shadow. Big Blow is currently one of the biggest sides in the discos. Manu plays the marimba, saxes, synthesiser and sings and he manages to evoke a moody stickiness that is slightly menacing, yet uplifting.

Manu is one of the all time greats of African music. He's concocted a fusion of new jazz with soul and rock forms based on his Central and West African roots and created a form that is entirely original. Every track on this album bears witness to that fact.

Essential Listening. **GEOFF TRAVIS**



MANDALABAND: 'The Eye Of Wender: Prophecies' (Chrysalis CHR 1181)

PSST! Wanna hear a fairy story?

Well 'Prophecies' is just the beginning of an epic tale concerning the Eye Of Wender, a mythical stone, which centres in a fabulous story of witches, elves and unbelievable kingdoms in the mould of Lord Of The Rings. Sounds like a fun concept, eh kiddies? (The sub-teens can forget it).

The original Mandalaband were Sad Cafe plus Davy Rohl, who together recorded one album before separating. D. Rohl went on to write and produce this album around a story concept written by Gilly Rohl. A cast of thousands were enlisted to record the masterpiece (there were over 40 individual credits, plus an orchestra and choir) including 10cc, (Eric Stewart playing the hero, Florian), Maddy Prior as the princess, Uraula and Justin Hayward as the King A Enord, who snuffs it at the end.

Slide one is rather too airy for my liking, with an excess of strings and heavenly chorus; but slide two has some dynamic guitar-work, and interesting rhythms and melodies. The quality throughout is superb, but then that's hardly surprising as the LP took two years to record! (So don't get too hooked on the story in case the next episode takes as long).

It's well worth a listen, and takes several hearings to really appreciate; but you'll either love or hate it immediately. ++++ KELLY PIKE

THE FLYIN' SPIDERS (EMI 54 058: 25325)

'I'm bored to death. Won't you give me your hand.

Shall we go downtown and listen to a band'.

The inevitable has happened, a Dutch punk band! If you like listening to lyrics then this album's for you. No, they're not very profound, but as you've probably guessed from the above gem, listeners will be treated to the sort of DUMM statements which make The Ramones appear more a physical in approach.

The Flyin' Spiders just have to be laughed at. It's probably because they sound so serious as they try to sing in suitably aggressive Dutch accents. The music itself is watered down / slowed down Eurovision new wave, which is easily accessible because the songs are oh so simple.

The band add to the fun by having silly names. Guus Boers and Aad Vugt should be proud of offering us such a truly entertaining album. Give it a listen, with lyrics like this you're just got to smile.

'Lite in the city is getting rough. If I want to survive I've got to be tough. I'm a nuclear bomb!' +++ PHIL HALL

VARIOUS ARTISTS 'Aylesbury Goes Flaccid' (Flaccid Flac 1)

CORR baby, that's really free - quid! Bits of this Aylesbury piece de resistance fall a little err - limp, but the overall content (Workwear Supplies Inc. gedditt?) is quite good. Quitt.

First the axe grinding flacco. I didn't get a sleeve or any notes to follow, so indulged in an infinite number of futile attempts to read off the names of the various artists as the album went round and round.

So why didn't I make notes before listening?

Seemingly logical assumption. Well, I didn't. But now I have, and beg to point out to you dear people whose job it is to stick labels on the aforementioned album that you are misleading the public.

Yes! Where you have printed track four (side two) Gooseberry Puss by Ken Liver-sausage, it is in fact 'Roll Me Up' by Abbott Ken Liver-sausage actually blesses track five. So now you know.

Flaccid's claim to fame entrant is Wild Willy Barrett with an instrumental entitled 'Nigel Pringle'. Passable. The Vice Creams, Ken Liver-sausage and The Anal Surgeons fall foul of the easy listening category though. Decidedly foul.

The whole compilation reeks of Aylesbury in answer to the New York new wave album currently complementing all the best record collections. But judged on its own merits it is a justifiable collection.

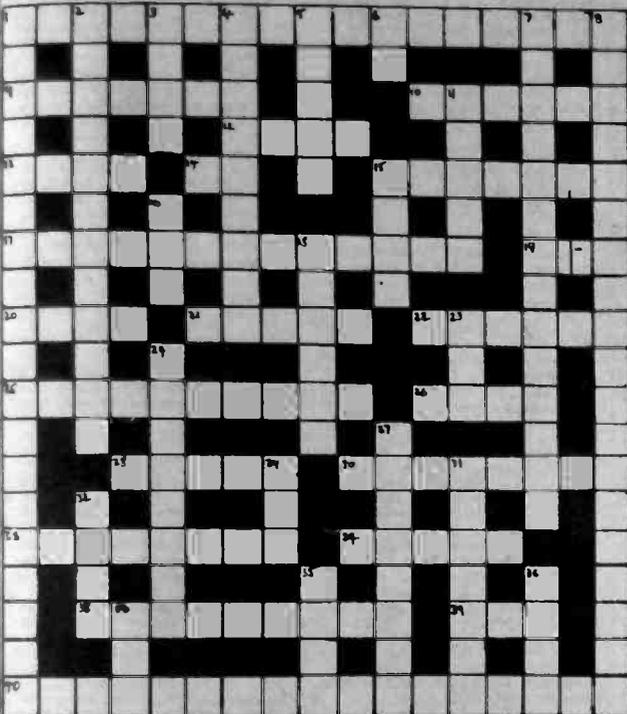
Hands worth a mention for their own appeal must be The Spedoes and The Robins (any relation to R Smith?). All in all, if it ain't stiff, it must be a flaccid. +++ BEV BRIGGS

FREDERICK BANNISTER PRESENTS

DARTS IN SCOTLAND

28th May APOLLO GLASGOW
30th May CAPITOL ABERDEEN
31st May USHER HALL
EDINBURGH

XWORD



ACROSS

DOWN

- 1 1976, Bryan Ferry re-work of Canned Heat hit (4,5,8)
- 9 The Stranglers want us to bring on the (7)
- 10 Be Bop Deluxe had hot ones (6)
- 12 Heron or Patto (4)
- 13 1970, hit for 5, Down (4)
- 14 Mr Cooder (2)
- 15 1974, Yes LP (7)
- 17 Recently re-released Roxy Music classic (8,5)
- 19 Former Slik frontman (3)
- 20 He's just had a Street Hassle (4)
- 21 Had 1964, and 1972, hit with My Guy (5)
- 22 Baker (—) Life (6)
- 25 1969, Plastic Ono Band hit (4,6)
- 26 Jonathan King told us that everyone had gone there (4)
- 28 Jefferson Starship singer (5)
- 30 One of the most famous black American vocal groups (8)
- 33 1973, 10cc hit (4,3,1)
- 34 Broughton or Winter (5)
- 37 The Darts debut hit (5,4)
- 39 John Martyn's world (3)
- 40 1965, hit for 27, Down (4,1,7,5)
- 1 A toast from Richie Blackmore (4,4,4,3,4)
- 2 Mike Oldfields finest (7,5)
- 3 Boz Scraggs degrees (4)
- 4 1965, Animals hit (3,2,4)
- 5 They went Sleepwalking in 1977 (5)
- 6 Julie Covington and the Little Ladies flop single (1,1)
- 7 The Chi-Lites asking about their lost love (4,3,4,3)
- 8 The dance that Ashton, Gardner and Dyke brought us in 1971 (12,7)
- 11 Hollies singer (5)
- 15 Paul and Barry (4)
- 16 Mr Morrison (3)
- 18 Former Atomic Rooster drummer (6)
- 23 The number it takes to Tango (3)
- 24 They recently asked which way is up (8)
- 29 Tom Robinson label (1,1,1)
- 31 They featured Hank B. Marvin (7)
- 32 They are doing the Last Waltz (4)
- 35 1973, Elvis hit (4)
- 36 Recent American imports from Ohio (4)
- 38 They had there only singles success in 1974, with How Long (3)

LAST WEEK'S SOLUTION

- ACROSS: 1 Billy Joel. 6 Sawyer. 9 So You Win Again. 10 Gull. 11 Trower. 12 Meters. 15 Pin. 16 Nervous Wreck. 19 Sam. 21 City. 22 Barry. 23 Walsh. 25 Eddie Floyd. 26 Layla. 28 Roll Away The. 31 Go. 33 Rak. 34 Mono. 35 Freddie. 37 Ben. 38 Baker. 39 Gun.
- DOWN: 1 Bus Stop. 2 Lay Down Sally. 3 You're In My Heart. 5 Leader Of The Pack. 6 Space 7 Wings. 8 Exile. 13 Raw. 14 Crocodile Rock. 17 Ready Steady. 18 Kaya. 20 I Will. 24 Pleasers. 27 Leg. 29 Stone. 30 LAMF. 32 Ocean. 36 Mr.

HELP

Should I break it up?

I'M 17 and have been going out with my girlfriend for 2½ years. I like her very much but find our relationship a bit restricting. Recently we went to a disco in town and I saw one of my girlfriends' mates who I really fancied, but I couldn't even talk to her in case I offended Marion.

My girlfriend has just told me, half-jokingly, that her friend fancies me too and I think she's right. I'd like to take a break from her and go about on my own for a while. Yet, if I leave her, I'll probably never see her friend again and my girlfriend would probably warm her off anyway. John, Manchester

After 2½ years, you could well be taking each other for granted and that's not the best basis for any relationship. If you can't talk to another girl without her express permission, you, for one, certainly need a change. You're too young to commit yourself totally to another person if you're unhappy about it.

The best solution for both of you is to either take a brief break from each other and see what happens from there, or go on seeing each other but not on an exclusive basis.

Be honest with your girl — she may not like the truth, but have you ever thought that she might jump at the chance of a change too.

If you want to ask this other girl out, go to the same disco again and see if she's there. If she really likes you, she won't be warned off so easily.

Or can't you imagine going out without your girlfriend being there to hold your hand?



YOU COULD BE DANCING

I GO to practically every discotheque in town and am faced with the embarrassing problem of not being able to dance to a fast record.

How and where can I learn to dance in the Travolta style, as I am always getting beautiful girls asking me to dance and take them out and I'm fed up with turning these invitations down. Martyn, Southampton.

Are you sure all they want to do is dance? If so, you too can learn to perform like Travolta, or better. Hear in mind that John Travolta is an actor by profession, not a dancer, and he too had to take a strenuous, if somewhat stylised course of lessons before he could perform in 'Saturday Night Fever'.

Keep yourself fit, lay-off the booze and cigs and check-out local dance classes in the ultra-modern disco style. Write to modern dance instructor Franco Ghana, currently giving lessons in Travolta stuff at the Dance Centre, Floral Street, Covent Garden, London WC2. He can arrange for private lessons in the Southampton area.

Educating one's mother

I AM 15 and have no father — only a mother. While there's a girl I want to ask out, my mother thinks I'm too young to go out with girls. I don't want to ask this girl for a date as I won't be able to bring her back to my place. It isn't much fun walking the streets all the time.

Almost all of my friends go out with a girl and I want to be one of them. What can I do? Mark, Banbury

As your only parent, your mother clearly cares deeply about you and wants to do her best for you, but her affection and feelings of responsibility may verge on possessiveness at times. In just a few years you'll be old enough to leave home and set-up a family and a life of your own, and right now she probably sees any girl as a threat to her relationship with you, as well as your schoolwork. You've grown up suddenly, perhaps sooner than she expected and she's finding it hard to take.

Although your mother is still responsible for your care and protection, you're not a little boy any more — you're a young adult, and you should try to talk things over and get your relationship on an equally close but slightly different footing. You're old enough to be able to choose your friends of either sex, and if she doesn't like the idea of you knowing or meeting any girls, you should point out that you'd rather bring your friends home than have to resort to subterfuge. Stress that you want her to know what you're doing and where you're going, and would like her to accept your friends too.

Ask out the girl you like and make an effort to introduce your mum to your mates too. Sooner or later your mother must accept that you're an individual and not simply an extension of her personality.

FEEDBACK

What Randy Meisner's doing

WHEN Randy Meisner left the Eagles last Autumn it was stated that he intended to release a solo album by the end of 1977. I have since scoured the music press and record shops for any trace of such an album but have had no success yet. Do you have any information please? Also does Bernie Leadon have any recording plans? Eagles fan.

Because of technical matters such as the mixing and engineering, the album has been delayed. However it is now due to be released on June 9th, 1978, the title being 'Handy Meisner' (WEA Records).

Bernie Leadon is working on a solo album at the moment but there are no plans to release anything yet.

Exporting discs

PLEASE, please, print some information and

addresses about some record shops that post records to Teheran in Iran.

Reza Massiha.

The following companies provide a world-wide mail order service and will send the record of your choice providing you send an International Reply Coupon corresponding with the cost of the record, postage and packing. Penny Farthing Sounds, 13 Cranbrook Road, Ilford, Essex, England, specialise in Golden Oldies, Now Wave and deleted records. Small Wonder Records, 182 Hoe Street, Walthamstow, London, E17, specialise in New Wave. Adrians Record Shop, Shopping Hall, Wickford, Essex, specialise in 12in records.

Meat Loaf origins

PLEASE could you give me some information about my favourite singer Meat Loaf including when he is coming to Britain and any plans for a new album. Also could you

give me the address of the fan club. Keith Howe, Londonderry, Ireland.

Meat Loaf comes from a family of Southern gospel singers from Dallas, Texas. He was a lead singer with Ted Nugent on 'Free For All', and he recently played the part of Eddie in the Rocky Horror Show.

At the moment there are no plans for a new album, but he'll be playing at Manchester Apollo on 4th June and Hammersmith Odeon 6th June.

There is no actual Fan Club at present, so send Meat Loaf Letters to Customer Relations Department, CBS Records, 17-19 Soho Square, London W1, and they'll send 'em on when a Fan Club is organised.

Fan club addresses

COULD you please tell me the Fan Club addresses of 10cc, Rich Kids and Thin Lizzy?

10cc, c/o 78 Westfield Avenue, London SW13. Bee Gees, 67 Brook Street, London W1. Rich Kids, c/o Double Rick, 106 Marylebone High Street, London W1. Thin Lizzy, c/o Cathy Wake, 52 Dean Street, London W1.

Toonsmiths United

COULD you give me the number of the Songwriters Guild of Great Britain? I write songs and need their advice on a problem I'm having. John Cox, Dagenham

For all the hot poop on copyright, collaboration and everything else you always wanted to know about songwriting drop a line to the Songwriters Guild, 148 Charing Cross Road, London WC2 (Tel: 01 240 2823). Don't forget to enclose a stamped addressed envelope with your query.

Sex Pistols' total lyrics

IS THERE any way I can get the lyrics for all the Sex Pistols songs? Should I write to Warner Bros Music or anywhere else? Slimy Toadus Maximus, Carterton Swamp, Oxon.

You can now buy all the Sex Pistols lyrics in a book called 'Never Mind The Bollocks That Was The Sex Pistols' published by Warner Bros Music price £3.50. If your local bookseller don't or won't stock it, order it from Music Sales Ltd (Bury St. Edmunds) 81332.

"I think there was somebody electrocuted trying to do some repairs," he says. "Thrown across the room or something."

Ozzy's fears turn out to be unfounded, nobody seems to have heard about anybody getting a shock. Across the corridor a local choir group has been rehearsing you can see them through a window in the door. All hell has been going on upstairs while the angels sing sweetly below.

Ozzy's still looking dejected. We say goodnight.

SCENE switch to Southport, a refreshing change from the industrial sprawl that surrounds Liverpool. Southport is Geriatricsville, a town where people retire. Old men and women inhabit the benches that line the promenade. Undertakers here must make a fortune. Southport Theatre is usually host to Ken Dodd but the Sabbath fan invasion is well in hand.

Three denimed fans in a state of merriment catapult themselves along the pavement. The grannys and grandads stand like nine pins petrified of being knocked down by these wayward youths. The theatre's a hundred yards away but will they make it? Apparently not. The human obstacle course is too much of a problem and they collapse in a mangled heap on the pavement.

Fans drip all over the bar inside the theatre. Van Halen are doing an admirable job as support band although one song does sound much like any other. A few seats are torn and Dave Roth the lead singer holds one up in triumph. Backstage Ozzy paces around, nervously poking his head out of the cramped dressing room to hear the swelling cries of "Sabbath" when Van Halen depart, Bill drums nervously on a towel while Geezer poses in front of the mirror, resplendent in leather jacket.

This show is more relaxed after the traumas of the first night. The band prefer to jam more, rather than stick to the old routine. Tony indulges in something approaching the classical in his guitar solo and Ozzy doesn't wield quite so much of a whip hand. But again the reception is dynamite.

In between most songs Ozzy takes a swig of water and during solos he sits on a plastic chair by the side of the stage panting and sweating like a weary boxer with many rounds still to go. Running repairs for the band including tying on Bill's wrist straps which have come loose and giving him a slug of oxygen from a cylinder. It's getting so hot that he might well collapse without it.

Wipe away the tears of nostalgia for 'Paranoid'. Ozzy cranking himself up again and bounding around. At the end of the show Bill stumbles across the stage and the whole band look shell shocked.

AFEW fans are led backstage as Ozzy sits recovering and signing autographs. Eventually the fans are cleared away by polite but firm security men, refreshing change from heavier types. The band travel to the hotel in a selection of cars, one apparently driven by a guy who used to provide the transport for bank raids and hit and run jobs.

"It freaks me out there were some kids in the audience and I'm sure they couldn't have been above 10," says Ozzy. "I've got a 12-year-old son myself so it's really funny to see them there, when we first started they were still babies. Maybe after us the fans move on to Genesis or something like that."

"But the reaction has been great, Southport would be a great venue for a live album. With an audience it's like being a fisherman, you throw your line out and you catch them. Then it's up to you to hold on to them. You've got to have complete confidence in yourself and be honest with them. Every band no matter who they are has a bad night. So if you go out there, tell them your problems and level with them then they'll be on your side."

"I'm really no different to the people out there, we come from the same backgrounds. Yes, we're a band of the people."

A motorbike is in hot pursuit of the

leading cars in the party.

"We get people following us for miles in America," continues Ozzy. "They want to come and say hello. The police out there are really scary they get you out of your car and stick you up with a gun. There have been times when I thought I might get blasted."

Ozzy's also nearly been stabbed when a guy approached him with a long dagger hidden under his jacket. Armed loony gunmen have also been known to prowl Sabbath concerts.

The next Sabbath album and current single is 'Never Let Die' which just about sums up the Sabbath situation.

"We've had some shit flung us and been ripped off and abused," says Ozzy. "But we always carry on, our audiences thrive on us and we thrive on the audiences. I know a guy who owns a jukebox and so many people have been playing 'Paranoid' that he's worn out 25 copies."

"We just get up and boogie. People read far too much into rock and roll. As far as I'm concerned if somebody gets up on stage with a triangle and people get off on it, that's fine."

THE subject is changed and I get an insight into Ozzy's youth.

"I remember you could go out and buy Beatles' wigs it was like going around with a dome on your head. You'd also walk around with a Beatles album or a Stones album and put one on top of the other depending on what part of town you were in. To me nobody will recapture that feeling, 'Sgt Pepper's' was a wonderful album."

Arriving at the hotel Ozzy says 'hello' to the two bikers who are allowed in for a drink. Over the years Ozzy has achieved something of a notoriety for being a madman, occasionally walking outside with his shotgun and blasting the heavens or defenceless chickens. One story goes that Ozzy once blasted his herd of chickens to death in the back garden.

"I had an argument with my wife

over feeding them so I fed with lead," he says. "Strange but a lot of people who eat meat complain about killing animals. Ted Nugent now there's a good guy, he kills his own food. I'm used to killing animals myself, I used to be a slaughterman."

Ozzy is disarmingly honest. You can't run him down no matter how hard you try. He seems to be quiet and soft spoken except that there is a certain wild glint in his eye.

"I'm as thick as two short planks I'm just a ham and a frontman. Real singers are probably into opera and that kind of thing. I've got my father's balls and my mother's voice. I do believe in destiny, that everything is worked out and we're sent here for a purpose. One day when I'm old I might take a tablet of acid and sit on a hill somewhere to think about all that's happened."

What about the Ozzy ego and his womanising marathons.

"On the early tours I... I'd myself across America. I've had the clap but I always like to get it cured early."

"We've been through the whole star thing, we've been through travelling in jets and limos. We had to get our feet back on the ground and make sure that we are still talking to people. The people out there who matter."

Oz once left Black Sabbath but it didn't last long, it's just that for a while he'd had enough of being on the road or having to attend business meetings when he was off it. He says he's now a permanent fixture and wouldn't dream of leaving.

"It's energy, look at my foot it's still moving up and down. It's adrenalin being pumped through my body, it takes a long time for me to come down."

Ozzy retires to sit quietly and relax and drink a few beers. The rest of the band do the same and glasses pile high on tables. It's a repeat of so many schemes in so many hotels over the past decade. Happy birthdayyyyyyaaarrgh.



BLACK SABBATH at Sheffield City Hall.

David Mustcraft



OZZY OSBOURNE.

Barry Steacy

IS THIS MAN



This was me when I was even cuter than I am now

TIM LOTT tries to shake Jonathan Richman out of the cot. See if you can find the dummy.

"LET'S DO it somewhere pretty"

Aint he cute? Jonathan Richman is the original wide-eyed boy sure enough. Just see him onstage with his happy moron grin, and he's a little dinosaur now, and a little insect (watch him wiggle) and an airplane.

Well cootchie coo. Lot's of hard-heads find Jonathon's onstage shenanigans rather nauseatingly coy. Well I may just be an old softie, but I find him quite endearing, probably because I believe that the innocent goon he acts onstage has a lot of himself in him, i.e. that he's not a total fake, that he genuinely is not as other folk.

And of course, Jonathan wants to talk somewhere pretty.

Talking to Richman has it's difficulties at the best of times. In fact, basically, it is not a comfortable experience. For a start he has a loathing of supposition and even opinion that tends to distil his conversation down to pure facts and limited observation (that limit being as often as not a monosyllabic 'yes' or 'no').



Don't I just look the cutest thing you've ever seen?

Things are not made easier by the fact that he proclaims to be sick to death of interviews immediately prior to the encounter, and also that I only have about 15 minutes to interview him.

That's because we're at the Pink Pop festival and Thin Lizzy are about to come on and I got to see them. So let's move this along . . .

Down by the blue of the swimming pool, Jonathan crouches content that he has found a pretty enough place to discourse. For some reason his left eye twitches incessantly as if in surreptitious wink.

Gone is his spiv moustache. Clean shaven and college shirted he looks young and slightly vacant. He looks like he's getting fat.

Having just seen him for the first time, it strikes me that past reviews of him have understated the case. He is not childlike onstage, he is a child, about six years old, mimics the mannerisms and the facial expression of an infant with remarkable accuracy. Is this shamming or what?

"Well that's your opinion of that approach, not mine," he says.

Oh dear here we go again. Not again . . .

"My words are nothing like that. They're not children's songs. I like to make music that children like, though"

Jonathan, unsurprisingly, likes children, and wants to have some.

"Who doesn't." I feel slightly concerned for them if they ever arrive.

The thought of being eccentric, though, not only doesn't occur to Richman, it's actually anathema to him. I suppose he considers that crawling around on all fours pretending to be a dinosaur is a perfectly



FOR REAL, HUH?



Or what about this pose, it's my buch look

natural thing to do.
"It's critics that say shit like they think I'm eccentric. You think the fans think that too? I bet you're wrong! I don't like being thought eccentric"

Jonathan is in fact perfectly outraged that I should think he actually acts onstage at all.

"YOU THINK I DO? You saw it with your own eyes. Was I different from what I am now?"

Well right now, I tell him, he's giving some semblance of adulthood.

"Well you're welcome to your opinion," he ripostes bitterly, and lapses into silence.

"I'm annoyed with you actually. I don't think you're really listening with your own ears. I think you must have preconceived notions.

"My least favourite question is all about that childlike shit. They're the ones that drive me up the wall. That's just someone's opinion. I have been asked, 'why have I changed my style'. All that line about comparing to what I did eight years ago. F--- that!

"They always bring it up in the same DAMN WAY! It's just so academic."

The sort of questions Jonathan prefers are factual, like when's the next tour and what's the third chord and the second track of the fourth album and all that boring shit. This is why he's not exactly Mr. Fascinating.

He'll also tolerate a 'favourite things' line. For instance:

Favourite film? A 1950s musical, called 'Damm Yankees'

Favourite sport? "Baseball."

Favourite food: "Italian, Greek, Chinese, French."

Favourite group? "The Fleetwoods, and the Four Seasons"



Don't you feel sorry for me?

Richman's tastes seem to be rather retrospective, his favourite cultural stuff going back to the fifties and early sixties.

"But I don't wanna go back into the past. When I see the things I did then, I wouldn't want to go back to it. I think things are more open now than they have ever been before. I wouldn't want to return to the kind of rigidity of when I was growing up."

As an example of this little fellow's awkwardness check out the next snippet.

So you think things are getting better nowadays?

"I didn't say better! I said looser"

Well do you think they're getting better.

"Yeh"

A fairly inconsequential piece of dialogue but a good example of Richman's linguistic pedantry.

Pedant or not, he still has pre-pubescent enthusiasm about the future.

"When I was hearing concerts when I was first in junior high school there was a kind of magic, a beauty, a kind of innocence, excitement, simplicity that you don't hear anymore."

"That been lost, but only I think, temporarily"

And its that, obviously, that Richman, in his naivety is desperately and perhaps foolishly trying to recapture. But at least his is trying.

"I'm into making feel good... warmth. I think we can do beautiful things now."

You could be cynical about that statement, but Jonathan probably wouldn't even understand, let alone take any notice.



OK sorry, this is the last time I'm gonna ask you, ain't it the best thing you've ever seen?

RICH KIDS
NEW SINGLE
MARCHING MEN
20,000 x FULL COLOUR SLEEVE

UPFRONT

THE information here was correct at the time of going to press, but it may be subject to change so we advise you to check with the venue concerned before travelling to a gig. Telephone numbers are given where possible.

THURSDAY

MAY 25

- AYLESBURY, Friars (88946), John Otway and Wild Willy Barrett
- BANILDON, Double Six Club (20140), The Violins
- HELPSAY, Queens University (21124), Boyfriends
- BIRMINGHAM, Barbarellas (021-843 9418), Roy Hill Band
- BIRMINGHAM, Odeon (021-643 8101), Elkie Brooks
- BIRMINGHAM, Rebecca (21-843 6961) Trinity
- BOURNEMOUTH, Winter Gardens (26448), Jonathan Richman & The Modern Lovers
- BRADFORD, Princeville Club (73845), Smash
- BRANSFORD, Bank House, Matchbox
- BRISTOL, The Granary (28267), Dean Ford Band
- BRISTOL, Hippodrome (28444), George Benson
- BRISTOL, Polytechnic (Bower Ashton Site (421765), Gruppo Sportivo
- BRISTOL, Stars & Stripes (Chipping Sodbury 31893), Sham 69
- CRATHAM, Tam O'Shanter, Doll By Doll
- COLWYN BAY, Dixieland, Cheap Flights
- COVENTRY, Locarno (24570), Steve Gibbons Band
- COVENTRY, Robin Hood, Jenny Darren
- COVENTRY, Ryton Bridge Hotel, Incredible Kidda Band
- COVENTRY, University of Warwick (20359), Lindisfarne
- DEWSBURY, Turks Head, Jailer
- DONCASTER, Outlook (84434), Cyanide
- DUNSTABLE, California Basement (62804), Gregory Isaacs
- DURHAM, Coach & Eight (83284), Alwoodley Jets
- GLASGOW, Apollo (041-332 6055), Showaddywaddy
- GLASGOW, Pot Black, Necromancer
- HAMLEY, The Gately, Idiot Rouge
- HEBBURN, Kinks Night Spot, Gonzoes
- HIGH WYCOMBE, Nags Head, London Road (21758), Sora Throat
- HORNCHURCH, Queens Theatre (43334), Dana Gillespie
- LANGLEYMILL, Working Men's Club, Little Acre
- LIVERPOOL, Eric's (061-236 7881), Stadium Dogs
- LIVERPOOL, Havana Club, Those Naughty Lumps
- LONDON, Albany Empire, Deptford (01-492 0768), Misty / The Ritz
- LONDON, Brecknock, Camden Road (01-480 3078), Urelin
- LONDON, The Broom, Woolwich, Desperate Straits
- LONDON, Dingwalls, Camden Lock (01-267 4967), Solo
- LONDON, Dublin Castle, Parkway, The Casual Band
- LONDON, Green Man, Plumstead (01-854 0673), Sphere
- LONDON, Hope and Anchor, Brixton (01-358 4510), Landscape
- LONDON, 100 Club, Oxford Street (02-636 0933), In-Crowd
- LONDON, Marquee, Wardour Street (01-437 6003), Soft Boys
- LONDON, Music Machine, Camden (01-387 0428), Johnny Moped / The Hits / Nipple Erectors
- LONDON, New Golden Lion, Fulham Road (01-850 3942), Walling Cocha
- LONDON, Pegasus, Stoke Newington (01-338 5930), OK

- LONDON, Red Cow, Hammersmith (01-748 6720), Rumbiestrips
- LONDON, Rising Tide Jazz Club, Rotherhithe Street, Swift
- LONDON, Rock Garden, Covent Garden (01-240 3861), The Automatics / Baby Grand
- LONDON, Royalty, Southgate (01-886412), Sunstrife
- LONDON, Speakeasy, Margaret Street (01-580 8810), Fischer Z
- LONDON, Tidal Basin, Canning Town, Clayson and the Argonauts
- LONDON, Windsor Castle Harrow Road (01-286 6403), Jab Jab
- MANCHESTER, Free Trade Hall (061-834 0943), The Darts
- MANCHESTER, Rafter's (061-235 0788), Garbus Celluloid Heroes / The Accelerators
- MELTON MOWBRAY, Painted Lady (812121), Wigan's Ovation
- MIDDLESBROUGH, Madisons (40121), Flyer
- MIDDLESBROUGH, Town Hall (45422), Buszooks / Penetration
- MILTON KEYNES, Milton Keynes College, Balleis
- NEWCASTLE UPON TYNE, Bridge Club, Boys of the Lough
- NOTTINGHAM, Albert Hall (43971), Joe Pass
- NOTTINGHAM, Playhouse (45671), Five Hand Reel / Arbre
- NOTTINGHAM, Sandpiper (44361), The Young Ones
- OXFORD, New Theatre (44544), Maddy Prior / Andy Desmond Band
- OXFORD, Polytechnic (64777), Steve Hillage / National Health
- PENZANCE, Garden (2478), Steel Pube
- PERTH, Troubadour, Girschoun
- PLYMOUTH, Drakes Club, Pin Ups
- PLYMOUTH, Meiro (81326), The Adverts
- PORTER, Rod Arts Centre (70521), The Chieftains
- PORTSMOUTH, Guildhall (24355), Black Sabbath
- PORTSMOUTH, Locarno (25491), Chi-Lites
- RETFORD, Porterhouse Hotel (4981), Buster James Band
- SHEFFIELD, Limit Club, West Street (730940), The Brakes
- SWANSEA, Nutz Club, Havelock Road
- TORQUAY, 400 Club (28103), Tonight
- WEDNESDAY, College of Further Education, Little Acre
- WEST CORNFORTH, United Leeds, F Club, (Roots) The Yacht
- WHITEHAVEN, Zodiac, Real Thing
- WORKINGTON, Slypt Disc, Beano

FRIDAY

MAY 26

- BAKINGSTAPLE, Chequers Club (71794), Pin Ups
- HELPSAY, Grosvenor Hall, Harry Chaplin
- BIRMINGHAM, Barbarellas (021-843 9413), The Yacht
- BIRMINGHAM, Digbeth Civic Hall (021-236 2392), Gregory Isaacs
- BIRMINGHAM, Mayfair (021-523 8063), Buzzcocks / Penetration
- BLACKBURN, Dirty Duck (81478), Reducers
- BLACKBURN, King Georges Hall (88424), AC/DC
- BLACKPOOL, Opera House (25252), The Darts
- BOURNEMOUTH, Winter Gardens (26448), Elkie Brooks
- BRISTOL, Colston Hall (291765), Black Sabbath
- BURTON, 75 Club, Trapez
- CAMBRIDGE, Corn Exchange (88787), Sham 69
- CANVEY ISLAND, Padcocks, Idiot Rouge

MUCHO MODERNO Americano music from JONATHAN RICHMAN AND THE MODERN LOVERS back in Britain this week on a 17-date following their successful European trek. Astral punk at Bournemouth Winter Gardens (Thursday), Oxford New Theatre (Saturday), Derby Assembly Rooms (Sunday) and Newcastle City Hall (Tuesday).

Meanwhile Zappa - influenced Dutch rock band GRUPPO SPORTIVO purvey their hybrid wares on the club 'n' college circuit. Gigs at Bristol Polytechnic (Thursday), Manchester Rafter's (Friday), Birmingham Barbarellas (Saturday), Kent University (Monday), London Nashville (Tuesday) and Keele University (Wednesday).

BLUE OYSTER CULT, complete with £250,000 laser light show and one of the few quad sound systems on the road, return in full sci-fi splendour for close encounters at Liverpool Empire (Tuesday)

and Edinburgh Odeon (Wednesday). Three more dates to follow next week at major venues.

From hardcore to sensitive soft-core songwriting — another Transatlantic import, RANDY NEWMAN starts his long-awaited UK tour at Manchester Apollo (Friday), moving on to Liverpool Philharmonic (Saturday), London Theatre Royal (Sunday) and Birmingham Town Hall (Tuesday).

Latest Radar signing SOFT BOYS hit the road for the benefit of all youse angle - posers kick-off at London Marquee (Thursday), London Nashville (Friday). THE BRAKES pull-up at Brighton New Regent (Saturday) . . . MOVIES move to Penzance Garden (Friday). ADVERTS activate Cardiff Top Rank (Saturday). JOHN OTWAY & WILD WILLY BARRETT unleash loon-rock at London's Rainbow (Saturday). Check out the listings for the best of the rest.



BLUE OYSTER CULT: Liverpool Empire, Tuesday

- CARDIFF, Top Rank (26538), The Adverts / The Nylons
- CARLISLE, Truck Inn, Charlie Brown
- CHICHESTER, Arts Centre, Swift
- CIRENCESTER, Royal Agricultural College (61939), Little Bob Story / Girlschool / Racing Cars / Ronnie Scotts Quintet / Bowles Brothers / Shasam / Event / Warren Harry (May Ball 10pm-5am)
- COWLEY, Community Centre, The Larkers
- DARLINGTON, Firthmoor Hotel, The Carpettes
- DUBLIN, Trinity College (77241), The Boyfriends
- DUDLEY, JB'S Club (63597), The Young Ones
- DUNDEE, University Bkkt and the Last Days of Earth
- DUNSTABLE, Civic Hall (60326), Steve Hillage / National Health
- EASINGTON, Village Club, Son of a Bitch
- EASTBOURNE, Archery (22060), The Hollywood Killers
- EDINBURGH, Clouds (031-22 5353), Roy Hill Band
- FAREHAM, Technical College, Leaser Known
- GLASGOW, Apollo (041-332 6055), The Strangers
- GREENOCK, Regency (21621), Necromancer
- HALFAX, Good Mood Club, Alwoodley Jets
- HATFIELD, Hatfield Theatre, Killjoys
- RUDDERSFIELD, The Coach House, The Vye
- HULL, Wellington Club, Void
- IPSWICH, Kingfisher, Ruby Joe
- LANCASTER, Nuffield Theatre (60521), Joe Pass
- LANGLEY, The Countyman, Juggernaut
- LEEDS, Haddon Hall (751116), The Pistons
- LINCOLN, AJ's, Cyanide
- LIVERPOOL, Eric's, (061-236 7881), Afternoons TV / Patrick Fitzgerald
- LONDON, Acklam Hall, Portobello Road (4590), Night Flight / Ritz!
- Angletrax
- LONDON, The Barleymow, Horsely Road (01-658 2602), Bryan Chalker and the New Frontier
- LONDON, Battersea Arts Centre (01-223 5356), Bob Kerr's Whoozie Band
- LONDON, Brecknock, Camden Road (01-485 3073), The Vipers
- LONDON, Bridge House, Canning Town (01-478 2880), Rolla Up
- LONDON, City University (01-247 1441), Heary McCullough, Andy Roberts, Jimmy Liberland, Tim Hinkley, Carol Grimes, Paul Jones, Bob Davenport, Dick Heckstall Smith, Ray Warley, Gary Window, Mitch Mitchell, John Halsey, Clive Griffith, Ray Babbington (Anti-racism benefit)
- LONDON, Club Norek, Seven Sisters Road, Aswad
- LONDON, Dingwalls, Camden Lock (01-287 4967), Freddie Fingers Lee / Fischer Z
- LONDON, George Canning, Brixton, Jabba
- LONDON, Green Man, Plumstead (01-884 0873), Box / The Rivals
- LONDON, Half Moon, Putney (01-490 6465), Derrol Adams / Wizz Jones
- LONDON, Lyceum, The Strand (01-383 3715), The Motors
- LONDON, Marquee, Wardour Street (01-437 6603), The Lock / Paul Goodman
- LONDON, Music Machine, Camden (0601-381 0478), Jackie Lynon's Happy Days / The Members
- LONDON, Nashville, Kensington (01-603 6071), The Soft Boys
- LONDON, New Golden Lion, Fulham Road (01-385 3942), Flyer
- LONDON, Old Swan, Notting Hill Gate, Desperate Straits
- LONDON, Peckham Assembly Rooms, Landscape
- LONDON, Pegasus, Stoke Newington (01-226 5030), Little Acre
- LONDON, Rochester Castle, Sinks Newington, Chelsea
- LONDON, Rock Garden, Covent Garden (01-240 3861), Dean Ford Band
- LONDON, Royalty, Southgate (01-886 4122), Ofanick
- LONDON, South Bank College (01-261 1528), Rikki Cool and the Icebergs
- LONDON, Star & Garter, Lower Richmond Road, Putney (01-788 0345), Na Fhli
- LONDON, Tidal Basin, Canning Town, Frankensinn
- LONDON, Upstairs at Ronnies, Frih Street (01-439 0747), Solo
- LONDON, Waltham Forest College, Cheap Flights
- LONDON, Wandsworth South Thames College, The Movies
- LONDON, White Lion, Putney (01-788 1540), Johnny G/Alfarr
- LONDON, Windsor Castle, Harrow Road (02-286 8403), Doll By Doll
- MALDEN, College of Art, The Hotpinks
- MANCHESTER, Apollo, Ardwick (061-273 1122), Randy Newman
- MANCHESTER, Free Trade Hall (061-834 0943), Five Hand Reel / Abre
- MANCHESTER, Rafter's, (061-236 9788), Gruppo Sportivo
- MANCHESTER, UMIST, (061-236 9114), Lindisfarne
- MATLOCK, The Pavilion, The Straits
- MELSHAM, Town Hall, Tonight
- MIDDLESBROUGH, Madisons, (40121), Flyer
- MIDDLESBROUGH, Rock Garden (241998), 90 Reddies
- NEWCASTLE, Mayfair (22109), Brass Construction
- NEWMILLS, Bees Knees,

- Juller
- NORWICH, University of East Anglia (52088), The Only Ones
- NOTTINGHAM, Sandpiper (54381), The Young Bucks
- NOTTINGHAM, Playhouse (45671), John Otway and Wild Willy Barrett
- OAKENGATES, Town Hall, Jasper Carrott
- OXFORD, Cowley Community Centre, The Earls
- OXFORD, New Theatre (44544), George Benson
- PAISLEY, Technical College (041-887 1241), The Valves
- PLYMOUTH, College of St. Mark and St. John (866188), Garbus Celluloid Heroes
- PENGE, Freemasons Tavern, Thief
- PETERBOROUGH, Cresset Centre, The Real Thing
- PORTSMOUTH, Top Rank (Cosham 78547), Ian Dury and the Blockheads / Whirlwind / Rico
- READING, Target (585887), Earthbound
- RED DITCH, Traceys (81180), Lighthouse
- REDDITCH, Valley Rock Club, Bromsgrove Road, Moonlight
- SHEFFIELD, Limit Club, West Street (730940), Push
- SOUTHEND, Top Alex Club, Too Much
- SUTTON, Sutton Hall, Gypsy TAMWORTH, Arts Centre, Incredible Kidda Band
- TORQUAY, 400 Ballroom (28103), Steel Pulse
- ULVERSTON, Penny Farthing, Stadium Dogs
- UXBRIDGE, Brunel University, Flamin' Groovies / Radio Birdman
- WAKEFIELD, Old Lodge Inn, Harrington, Jab Jab
- WALSLEND, Arts Centre, The Straits
- WATFORD, Cassic College, Simon Townsend Band / Lead Root
- WATFORD, Red Lion, Harpspring Lane (29208), Reddies
- WEST BUNTON, Pavilion (203), The Piranes
- WOLVERHAMPTON, Lafayette, Chickens Shack
- WORKINGTON, Rendezvous Club, Beano

SATURDAY

MAY 27

- ABERDEEN, University (57251), Rikki and the Last Days of Earth
- AYLESBURY, Friars (88948), Ian Dury and The Blockheads / Whirlwind / Rico
- BANILDON, Towngate Theatre (23958), The Chieftains
- BIRMINGHAM, Barbarellas (021-843 9413), Gruppo Sportivo
- BIRMINGHAM, Hippodrome (021-622 2576), George Benson
- BISHOPS COTFORD, Triad Leisure Centre, Silver Ace
- BLACKBURN, THE Dirty Duck (51478), The Reducers
- BLACKPOOL, Norbreck Castle (52341), Slade / Strife
- BOLTON, Institute of Technology, (380024), Chickens Shack
- BRIGHTON, New Regent (27800), The Brakes
- BRISTOL, Blue Lagoon (81478), Aswad
- BUEDE, Headland (2555), Pia Upe
- BURY ST EDMUNDS, Griffin, Steve Boyce Band
- CAMBRIDGE, Grand Sherford Memorial Hall (83478), Hazard
- CARLISLE, Flopps, Charley Brown
- CARLISLE, Market Hall (2222), AC/DC
- COLCHESTER, University of Essex (8444), Flamin' Groovies / Radio Birdman
- ORKNEY, Arcadia, The Boyfriends
- BURY ST EDMUNDS, Griffin, Steve Boyce Band
- CAMBRIDGE, Grand Sherford Memorial Hall (83478), Hazard
- CARLISLE, Flopps, Charley Brown
- CARLISLE, Market Hall (2222), AC/DC
- COLCHESTER, University of Essex (8444), Flamin' Groovies / Radio Birdman
- ORKNEY, Arcadia, The Boyfriends
- BURY ST EDMUNDS, Griffin, Steve Boyce Band
- CAMBRIDGE, Grand Sherford Memorial Hall (83478), Hazard
- CARLISLE, Flopps, Charley Brown
- CARLISLE, Market Hall (2222), AC/DC
- COLCHESTER, University of Essex (8444), Flamin' Groovies / Radio Birdman
- ORKNEY, Arcadia, The Boyfriends

THORNHURST, Black Rocks Club, Jugger-naut
WYNDON, Red Deer, Soccer
DARLINGTON, Howes Wine, Black Future
WONASTON, Cranby Road Club, Edington, Linsight
WILSON, Stadium, Harry Chapin
WIDLEY, JB's (53597), Japan
WILSTABLE, California Ballrooms (22504), Brass Construction
WYCOMBE, Ebbersham Hall, The Stop
WYLLER, College of Education, Tonight
WYNDON, United Services Club, Strange Days
GLASGOW, Apollo (041-333 6065), The Darts
WOLFEATHER, Leisure Centre (34496), Steve Gibbons Band
GRAVESEND, Red Cow
GUILDFORD, Civic Hall (8731), The Pirates
GUILDFORD, Surrey University (71281), Steve Hillage National Health
HARROGATE, PG's, Tribesmen
HIGH WYCOMBE, Nags Head, London Road (21758), Soft Boys
HEDDERSFIELD, New Theatre, Venn Street, 99 Degrees Inclusive
HURLEY, Hurley Club, Incredible Kidda Band
HUNTSFORD, Astral Park, The Tunes
LEEDS, Haddon Hall (51115), Overlord
LEEDS, Staging Post (54525), Jailer
LIVERPOOL, Erics (051 236 7581), 999 / Big in Japan
LIVERPOOL, Havana Club, Jeff Hill Band
LIVERPOOL, Philharmonic Hall (051-709 3789), Randy Newman
LONDON, The Barleymow, Hornetery Road (01-458 2802), The Hillside
LONDON, Brecknock, Camden Road (01-485 3078), Tour De Force
LONDON, Bouncing Ball, Peckham, Trinity
LONDON, Dingwalls, Camden Lock (01-267 4967), Charlie Dore's Back Pocket
LONDON, Duke of Lancaster, New Barnet (01-449 0465), Dhaln
LONDON, Green Man, Plumstead (01-854 0673),

Handing
LONDON, Hampstead County Club, Spelter
LONDON, Hope & Anchor, Islington (01-359 4310), The Tourists
LONDON, Jackson Lane Centre, Highgate, After The Fire
LONDON, Lewisham Odeon (01-852 1331), Black Sabbath
LONDON, Music Machine, Camden (01-387 0428), Lee Korman's Loose Shoes / Joker
LONDON, Nashville, Kensington (01-403 8671), The Yachts
LONDON, New Golden Lion, Fulham Road (01-385 3942), Jackie Lynton's Happy Days
LONDON, New Roxy, Harlesden (01-865 8946), Steel Pulse / Fred Locks and the Creation Stoppers
LONDON, Pegasus, Stoke Newington (01-226 5830), Big Chief
LONDON, Rainbow, Finsbury Park (01-263 3140), John O'way and Wild Willy Barrett
LONDON, Rock Garden, Covent Garden (01-240 3961), Dean Ford Band
LONDON, Royal Festival Hall (01-928 3191), Maddy Prior / Andy Desmond Band
LONDON, Royalty, Southgate (01-888 4112), Chris Hill Band
LONDON, Stapleton, Crouch End (01-272 2108), Rednite
LONDON, Star & Garter, Putney Bridge (01-788 0345), Jugular Vein
LONDON, Swan, Hammersmith (01-748 1043), Lesser Known Tunesians
LONDON, Tidal Basin, Canning Town, Fischer-Z
LONDON, Two Brewers, Clapham (01-822 3621), Jabba
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Sollo
MANCHESTER, Rafter's (061-236 9788), Jab Jab
MELTON MOWBRAY, Painted Lady (812121), Wigan's Ovation
MIDDLESBROUGH, Madison (40121), Flver
MIDDLESBROUGH, Rock Garden (241905), Son Of A Bitch
NETHERTON, Toobar Inn, Stadium Dogs
NEWCASTLE-UPON-TYNE, ATB's, The Straits

NEWCASTLE-UPON-TYNE, Gosforth Park Hotel (855017), Joe Pass
OXFORD, St John's College, Clayton and the Argonauts
OXFORD, New Theatre (44544), Jonathan Richman & The Modern Lovers
PENZANCE, Garden (2475), The Movies
PORTSMOUTH, Polytechnic (81941), Little Acre
PRESTON, Picadilly Club, Idiot Rouge
READING, AUEW Hall, Moby
RETFORD, Porterhouse, Tonight
SCARBOROUGH, Aquarius, Cyanide
SEAHAM, Flo's Parlour, The Carpettes
SHEFFIELD, Limit Club, West Street (730940), The Young Ones
SOUTHEND, Minerva, Matchbox
ST ALBANS, Civic Hall (84511), The Motors
STEWARTON, Stewarton Arms, Necromancer
SUNDERLAND, Lees Club, Southbound
SWINDON, Leisure Centre, Jasper Carrott
TONYPANDY, Naval Club, Warren Harry
WALSALL, Town Hall, Garbo's Celluloid Heroes
WATFORD, Red Lion, Aldenham, The Violins
WEST RUNTON, Pavilion (203), Souled Out

SUNDAY

MAY 28
ASHINTON, Regal Cinema, Cyanide
BARROW, Maxims (21134), Tony McPhee's Terraplane
BATH, Brillig Arts Centre (84364), Bowles Brothers Band
BIRMINGHAM, Barbarellas (021-643 9413), Magnum
BISHOP'S CROFT, Triad Leisure Centre (56333), Adam and the Ants
BOURNEMOUTH, Village Bowl (268381), Flamin' Groovies / Radio Birdman

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T-CONNECTION

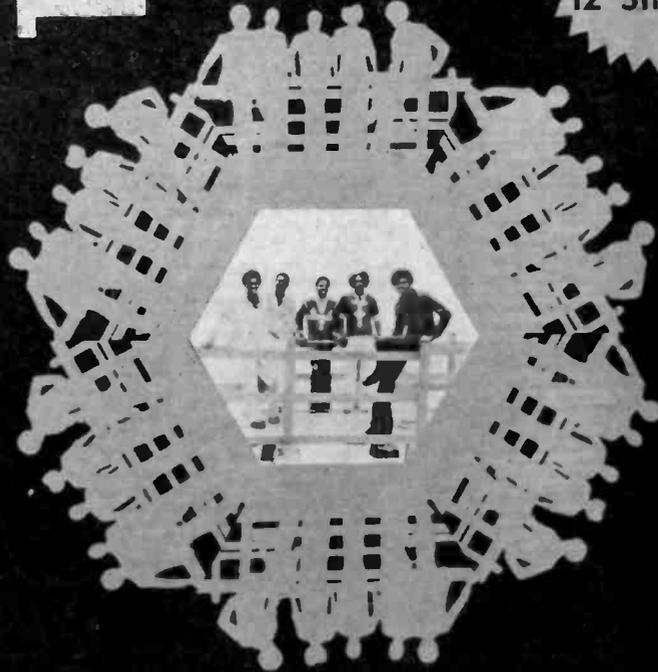
Dancing comes easy when you 'Let Yourself Go.'

'Let Yourself Go' is the new 12" single from T Connection, taken from their sizzling 'On Fire' album. It'll make you want to dance. So Let Yourself Go - and enjoy it.

T CONNECTION 'LET YOURSELF GO' ON TK RECORDS.

TKR 6024

SPECIAL LIMITED EDITION 12" SINGLE



RANDY NEWMAN: Manchester Apollo, Friday

UPFRON

FROM PAGE 35

BRADFORD, Alhambra (27007), Happy Chaplin

CHELMSFORD, Chancellor Hall (65548), The Pirates

COVENTRY, Theatre (23141), Ian Dury and the Blockheads / Whirlwind / Rico

CROYDON, Greyhound (opp Fairfield Hall), The Motors

DARLINGTON, Houghton-le-Skerne Working Mens Club, Beano

DERBY, Assembly Rooms (31111 ext 225), Jonathan Richman and The Modern Lovers

DUNFRIES, Stagecoach, The Roy Hill Band

EDINBURGH, Odeon (031-667 3805), AC/DC

EGREMONT, Towbar Inn, Charley Brown

GLASGOW, Apollo (041-332 6055), The Darts

GRAVESEND, Prince of Wales, Rebel

GWENT, Working Mens Hall Girlschool

HATFIELD, Forum, Joe Pass

HEMEL HEMPSTEAD, Pavilion (64451), Five Hand Reel / Arbre

HIGH WYCOMBE, Newlands (74749), Tribesmen

IPSWICH, Gaumont (53641), Black Sabbath

LONDON, Brecknock, Camden Road (01-485 3073), The Violins

LONDON, Duke of Lancaster, New Barnet (01-449 0460), Southern Ryda

LONDON, Ducks Club, White Swan, Crystal Palace, Steve Boyce Band

LONDON, Duke of Lancaster, New Barnet (01-449 0465), Doll by Doll

LONDON, ICA Theatre, The Mail (01-930 6393), This Heat

LONDON, Lewisham Odeon (01-452 1331), Gregory Isaacs

LONDON, Lyceum, The Strand (01-436 3715), Steve Hillage / National Health

LONDON, Marquee, Wardour Street (01-437 6603), The Lurkers

LONDON, New Golden Lion, Fulham Road (01-385 3942), Little Area

LONDON, New Roy Theatre, Harlesden (01-965 6946), The Platters

LONDON, Pegasus, Stoke Newington (01-226 5930), Warren Harris

LONDON, Pindar of Wakefield, Kings Cross (01-437 1753), Swift

LONDON, Rock Garden, Covent Garden (01-240 3961), Beryl Torme / The Strikers

LONDON, Tidal Basin, Canning Town, The Monos

LONDON, Windsor Castle, Harrow Road (01-286 8403), Medusa

MACLEDFIELD, Bears Head, Jaffer

MANCHESTER, Apollo (061-273 1112), George Benson

MANCHESTER, Salford Wilmslow Club, Blaise

NOTTINGHAM, Boat Club (965032), The Next Band

OXFORD, May Fly Festival, (Phone Oxford Polytechnic Students Union), (01895), John Otway and Wild Willy Barrett

PLYMOUTH, Raleigh Club, Pin Ups

PLYMOUTH, Woods (266118), Movies

PORTSMOUTH, Centre Hotel (27651), Lindisfarne

SOUTHAMPTON, Gaumont (22001), Elkie Brooks

UPPER HEYFORD, NCO Club, Brass Construction

WITLEY BAY, Rex Hotel (532301), The Accelerators

WOLVERHAMPTON, Civic Hall (28482), The Chieftains

MONDAY

MAY 29

BIRKENHEAD, Hamilton Club (051-647 8093), Gonzales

BLACKPOOL, Jenkinson's (29203), Tony McPhee's Turraplane

BLACKPOOL, Norbreck Castle (52341), Steel Pulse / Superchar / Jab Jab / Vardis / Magic

BIRMINGHAM, Barbarellas (021-643 9413), Killjoys

BLACKPOOL, Tiffanys (21572), Brass Construction

BRENTWOOD, The Youth House, Shenfield Road (218807), Desperate Straits

BRIGHTON, Buccaneer (86906), Substitute

BRISTOL, Colston Hall (291788), Lindisfarne

BRISTOL, Blue Lagoon (211526), Aswad

CANTERBURY, Marlow Theatre (64747), Landscapes / High Altitude

CANTERBURY, University of Kent, Gruppo Sportivo

CARLISLE, Crown & Mitre, Five Hand Reel / Arbre

DEWSBURY, Pickwicks (64749), The Vye

DEWSBURY, Turks Head, The Pistons

DONCASTER, Outlook (64434), X-Ray Spex

DUNDEE, Caird Hall (26212), AC/DC

EDINBURGH, Tiffanys (031-556 6282), Rikki and the Last Days of Earth

GREAT YARMOUTH, Tiffanys (57103), Buster James

HEMEL HEMPSTEAD, Pavilion (64451), Ian Dury and The Blockheads / Whirlwind / Rico

LEEDS, Brannigans (461240), The Squares

LIVERPOOL, Eric's (051-236 7851), The Only Ones

LONDON, Brecknock, Camden Road (01-485 3073), Helicopters

LONDON, Dingwalls, Camden Lock (01-267 4967), The Casual Band

LONDON, Hammersmith Odeon (01-359 4510), Jasper Carrott

LONDON, 100 Club, Oxford Street (01-436 0933), The Heavy Redman Quartet

LONDON, Kensington, Russell Gardens (01-603 3245), Johnny G / Affair

LONDON, Marquee, Wardour Street (01-437 6603), The Lurkers

LONDON, Moonlight Railway Hotel, West Hampstead (01-677 1473), Kameras / Necromatz / Nobodies / Almost Brothers (West Hampstead Local Festival)

LONDON, Music Machine, Camden (01-387 0428), Black State / Prince Far Eye / Black Stones / African Beauty

LONDON, Nashville, Kensington (01-603 6071), The Tourists

LONDON, Rainbow (01-263 3148), Tribesmen (All Dayer)

LONDON, Rock Garden, Covent Garden (01-240



JOHN OTWAY: London's Rainbow, Saturday

3961), Off License / Out of the Blue

LONDON, Roundhouse (01-267 2564), Buzzcocks / Penetration

LONDON, Royalty, Southgate (01-886 4112), Flying Saucers / Freddie Fingers Lee / Matchbox / Cadillac / Grease (Mid-day midnight)

LONDON, Ronnies, Fifth Street (01-439 0747), The Tickets

MANCHESTER, Ritz (061-236 4355), The Motors

MANCHESTER, Russell Club (061-226 6821), Gregory Isaacs

NEWCASTLE, City Hall (20007), Harry Chaplin

NORTHFIELD, Pastoral Centre, Rikki Cool and the Icebergs

NOTTINGHAM, Shipley Boal, Eastwood, Slip Hazard & The Bizarros

REDDITCH, Tracey's (81160), Incredible Kiddy Band

SHEFFIELD, Limit Club, West Street (730940), Berlin

SHEFFIELD, Top Rank (21927), The In-Crowd

SOUTHAMPTON, Gaumont (22001), Elkie Brooks

STAINFORTH, Stainforth Democratic Club, Beano

SUNDERLAND, Old 29 Club, The Accelerators

SWANSEA, Circles Club, Girlschool

SWANSEA, Townsman, Joe Pass

SWINDON, Affair (30670), The Brakes

WOMBWELL, Reform Club, Limelight

WORCESTER, Hideaway Club, Museles

YORK, Munster Bar, The Void

TUESDAY

MAY 30

ABERDEEN, Capitol (23145), The Darts

BIRKENHEAD, Hamilton Club (051-647 8093), Gonzales

BIRMINGHAM, Barbarellas (021-643 9413), Split Enz

PORTERHOUSE CLUB

20 CAROLGATE, NOTTINGHAM, Notts
Tel: 704981

Fri 26th May PONDERS END
Sat 27th May TONIGHT
Whit Monday 29th May BITTER SUITE
Thurs 1st June SASSAFRASS

BIRMINGHAM, Railway Hotel, Bullata

BIRMINGHAM, Nite Out, The Bishops

BIRMINGHAM, Town Hall (021-236 2839), Randy Newman

BRIGHTON, Polytechnic Art College, Evan Parker / Dave Roberts

BRIGHTON, The Richmond (29234), Skidmark / Satellites

BRISTOL, Colston Hall (291788), Steve Gibbons Band

BRISTOL, Locarno (26103), Flamin Groovies / Radio Birdman

CHELTENHAM, Plough, Cyande

COVENTRY, Coventry Theatre (23141), Black Sabbath

COVENTRY, Locarno (26103), Lindisfarne

EDINBURGH, Odeon (031-667 3805), George Benson

EDINBURGH, Tiffanys (031-556 6282), The Pinstripes / The Valves

IPSWICH, Gaumont (53641), Lindisfarne

KEIGULEY, Nippers (602822), The Only Ones

LEICESTER, Brianstone Hotel, Joe Pass

LIVERPOOL, Eric's (051-236 7851), Blue Oyster Cult

LIVERPOOL, Empire (051-236 7881), John Otway and Wild Willy Barrett

LIVERPOOL, Havanna Club, The Germs

LUTON, Royal Hunt Hotel (29131), Too Much

LONDON, Brecknock, Camden Road (01-485 3073), Pantles

LONDON, Dingwalls, Camden Lock (01-267 4967), The Bishops

LONDON, Green Man, Plumstead (01-854 0873), The Skyliners

LONDON, Hammersmith Odeon (01-748 4081), Jasper Carrott

LONDON, Hampstead Country Club, So Much

LONDON, Hope & Anchor, Islington (01-359 4510), The Makars

LONDON, John Bull, Chiswick (01-994 0623), Terra Cotta Band

LONDON, Music Machine, Camden (01-387 0428), 999/The Milk

LONDON, Moonlight Railway Hotel, West Hampstead (01-677 1473), Harry Chaplin

LONDON, Rock Garden, Covent Garden (01-240 3961), Members / Herbsman

LONDON, Nashville, Kensington, (01-603 6071), Gruppo Sportivo

LONDON, Pegasus, Stoke Newington (01-249 0198), Rumbustrips

LONDON, Red Cow, Hammersmith (01-748 5720), Warren Harry

LONDON, Rock Garden, Covent Garden (01-240 3961), Trash / The Magnetics

LONDON, Upstairs at Ronnies (01-439 0747), Fischer-2

LONDON, White Lion, Putney (01-788 1540), UK Subs / Grass

MANCHESTER, Apollo, Ardwick (061-273 1112), Harry Chaplin

NEWCASTLE, Coopersage (28286), The Accelerators

NEWCASTLE, City Hall (20007), Jonathan Richman & The Modern Lovers

NOTTINGHAM, Imperial Hotel (42884), Gaffa

SHEFFIELD, Limit Club, West Street (730940), Limelight

STAFFORD, New Bingley Hall (58060), The Strangers

THURNSCOPE, (Nr Rotherham), Thurnscoe Hotel, Beano

WESTCLIFFE, Lindisfarne, 181

WOLVERHAMPTON, Civic Hall (21359), Elkie Brooks

WEDNESDAY

MAY 31

ABERDEEN, Ruffles, Labi Sibi

AYLESBURY, Britannia (4838), The Rivvits

BIRMINGHAM, Town Hall (021-236 2839), Ester

BOURNEMOUTH, Winter Gardens (28446), Maddy Prior / Andy Desmond

BRADFORD, University (33466), Pin Ups

BRIGHTON, Dome (682127), Elkie Brooks

BRISTOL, Polytechnic, Uncle T

CHELMSFORD, Odeon (53677), Lindisfarne

CHESTER, Valentinas

FORDE GREEN ROCK SCENE

ROUNDWAY ROAD LEEDS 8

Fri 26
Sat 27
Sun 28

WHITE FIRE
ODIN STORM
STRIPE

Those Naughty Lumps

CROYDON, Fairfield Halls (01-668 9291), Joe Pass

CUMBERNAULD, The Keatrel, Charley Brown

EDINBURGH, Odeon (031-667 3805), Blue Oyster Cult

EDINBURGH, Usher Hall (031-232 7671), The Darts

GLASGOW, Satellite City, Apollo Centre (041-332 6055), The Pinstripes

HULL, Piper Club, Beano

KEELCE, University (825411), The Boyfriends / Gruppo Sportivo

LEICESTER, De Montfort Hall (22880), Black Sabbath

LIVERPOOL, Eric's (051-236 7881), Jon Otway and Wild Willy Barrett

LONDON, Battersea Arts Centre (01-223 5356), UK Subs

LONDON, Brecknock, Camden Road (01-485 3073), Grand Hotel

LONDON, Dingwalls, Camden Lock (01-267 4967), Johnny Moped

LONDON, Hope and Anchor, Islington (01-359 4510), Souther

LONDON, John Bull, Chiswick (01-994 0623), The Violins

LONDON, Kensington, Russell Gardens (01-603 3245), Swift

LONDON, Marquee, Ward-

TV

THURSDAY

BBC1 - Top of the Pops (7.20 - 8.00): Specially extended prog featuring bands on the way up and bands on the way down. Bootnott Rats / Blondie / Darts / Ian Dury and more.

FRIDAY

ITV - The Incredible Hulk (7.30 - 9.00): First of two comic-strip movies. Gamma rays turn inoffensive David Banner into a bizarre man-beast, over seven foot tall. Flying squad here he comes.

SUNDAY

LWT - London Weekend Show (1.00 pm - 1.30): Janet Street - OD checks - out suicide deaths in George Hamilton viewers under 25.

MONDAY

ITV - London Rock and Roll Show (11.20 - 12.03): Searing humanis saga of geriatric rock veterans like Mick Jagger, Jerry Lee Lewis, Little Richard, Bill Haley & The Comets.

TUESDAY

BBC2 - Rippling Yarns (9.00 - 9.30) Non-racist tale of one man and six frogs who defy the elements and Ben producers to cross the Andes. Stars Michael Palin / Deshmond Elliott.

WEDNESDAY

BBC2 - All You Need is Cash (10.15 - 11.15): Repeat of the searing humanoid Rules, tragically comedy. Loosely based on the tale of John Paul, George & Ringo.

THURSDAY

ITV - How to Stay Alive (11.40 - 12.10): More in-depth investigative stuff on anti-depressant droppers and sleeping-pill poppers.

FRIDAY

ITV - George Hamilton IV (12.10): Nature's answer to insomnia and drug abuse both.

SATURDAY

Radio Luxembourg - Album of the Night (12.00 midnight - 1.00): Stuart Henry gets into Andy and reviews the new 'Parkerilla' album.

our Street (01-437 6603), After the Fire

LONDON, Music Machine, Camden (01-387 0428), Trapes / Exps

LONDON, Nashville, Kensington (01-603 6071), Clayton and the Argonauts

LONDON, Pegasus, Stoke Newington (01-249 0198), Riff Raff

LONDON, Rainbow (01-263 3148), Harry Chaplin

LONDON, Rock Garden, Covent Garden (01-240 3961), Roll Ups

LONDON, Upstairs at Ronnies, Fifth Street (01-439 0747), Angeltas

MANCHESTER, Jodrell, The Cynoids

NEWCASTLE, City Hall (20007), Jonathan Richman & The Modern Lovers

NEWCASTLE, Gosforth Hotel (65647), Southbound

NORWICH, Toppers (26703), Girlschool

PRESTON, Guildhall (Charter Theatre) (2171), Five Hand Reel / Arbre

SHEFFIELD, Limit Club, West Street (730940), Jimenez

SOUTHAMPTON, Old Mill, Helbury, Flyer

STENAGE, The Swan, Rednic

SWANSEA, Halfway, Wlrich Wen, The Rustie

WOLVERHAMPTON, Civic Hall (21359), Sham 87

SUNDAY

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BBC2 - All You Need is Cash (10.15 - 11.15): Repeat of the searing humanoid Rules, tragically comedy. Loosely based on the tale of John Paul, George & Ringo.

THURSDAY

ITV - How to Stay Alive (11.40 - 12.10): More in-depth investigative stuff on anti-depressant droppers and sleeping-pill poppers.

FRIDAY

ITV - George Hamilton IV (12.10): Nature's answer to insomnia and drug abuse both.

SATURDAY

Radio Luxembourg - Album of the Night (12.00 midnight - 1.00): Stuart Henry gets into Andy and reviews the new 'Parkerilla' album.

SUNDAY

Radio London - Honky Tonk (12.00 midday - 1.30): Up-tempo band Voice Squad rap with Charlie Gillett.

MONDAY

Radio Newcastle - Bedrock (7.15 onwards): Night sounds spun for your deduction by Doctor Dick Godfrey thru the early hours. Newky brown / surprise guests / Gordie gig-guide.

WEDNESDAY

Radio One - John Peel (10.00 - 12.00): Tonie and every weekday night JP straps himself to a hot turntable for the sake of art with a capital A.

JAPAN

Adolescent Sex

"Their music is as rivetting as their stage presence, multiple shockwaves bashing the audience, depth-charged us into wild applause."

Paul Chautauqua—SOUNDS

"Since Japan's 'Adolescent Sex' came into my life it has scarcely been off my turntable. By the time it was finally scraped off, both me and the stereo began to suffer withdrawal symptoms. It has graduated to a five star work of art, and for a debut release from a band it's a masterpiece."

Kelly Pike—RECORD MIRROR

"The band, y'see, played remarkably well — in fact I found them a darn sight better than Blue Oyster Cult."

"Certainly I reckon that the band's premier album 'Adolescent Sex', is by far the most interesting debut release from a British band so far this year."

Geoff Barton—SOUNDS



Don't Miss Their Tour
 Japan on the 2nd leg of the Blue Oyster Cult Tour

MAY 30	LIVERPOOL Empire	JUNE 2	LEICESTER De Montfort Hall
31	EDINBURGH Odeon	3	BOURNEMOUTH Wintergardens
JUNE 1	NEWCASTLE City Hall	4	HAMMERSMITH Odeon
		5	SHEFFIELD City Hall

A great album out now on **ARIOLA/HANSA**

SUSAN KLUTH assesses THE STATE OF BLACK MUSIC IN BRITAIN

CAN'T help but notice the uprising recently in the number of outlets for black music.

Ain't talking exactly 'about Railton Road's O Club or even Paddington's Q Club, but things like the now-regular Tuesday slot at the 100 (recent fare including the Cimarrons and Merger), and Brixton's Little Bit Ritz project. Alongside of which are such cross-country venues as the Itaf of Edinburgh; Cleopatra's in Huddersfield; and Manchester's Russell Club which hosts everything from oldtime US stars on their terminal circuits to Moss Side heroes like Exodus.

Talking also 'bout the boost of black bands appearing in benefit format. Rock against Racism has tended in the past to be more the province of white (particularly punk) bands, but the recent Bank Holiday march saw TRB and Clash alongside Misty and Steel Pulse. In a different vein, Black Productions has been trying to raise money for black people in mental hospitals and otherwise boxed in by the system. Their periodic Acklam Hall gigs have featured radical old guards The Last Poets and jazzrockers Earth Transit as well as reggae bands such as Sons of Jah with a natural predisposition for comment/protest.

Criticism has come from some quarters that radio and TV coverage is still overlooking British black music in favour of American soul. But it's a fact that the British side is now standing firmly on its feet, and that's not only due to the alignment that reggae's had with the punk ethic. The Hot Chocs are well oiled faces bobbing on TOTP; Heatwave have microwaved the States and only now are making a serious major tour in the UK; Reggae Regulars have nosedived into their particular formalisms. Aswad, Black Slate and Matumbi are proof that you don't have to be roots to be good — or better.

Who are the black bands especially worth weather-eyeing this year? Well, sez she, playfully running her Phillips Ladyshave over an adjacent Corgi, staying with the reggae front line awhile, the band that's been grabbing attention from both press and punters is Tradition, by virtue of both their heavy JA sound and a dynamic stage appearance. But don't expect to be seeing them in the next few weeks, as they're presently hard at play in Abband.

Reggae grown in London and the bigger cities tend to be fairly committed in its direction. Such are Tribesmen, whose members include graduates from Black Slate and Otis Waygood, and who have the distinction of being signed to The Label. But maybe more typical of the way music has been going in this country are Pressure Shocks, a Derby band, who though they've broken free of the bread-and-butter funk demanded by many provincial clubs, still carry distinct funkifying impurities in the reggae they're now playing.

It's the impurities, the smalgams, that often make for the most intriguing, flexible, basically strongest side to black music. Such a band is Ozo, who compound West Indian/African/American/European talents with a pinch of Buddhism to produce what their leader Keni St

George describes as "an eastern reggae... everything".

Ozo's one major hit has been, oddly, in the US discos with a thing called 'Anambra', though most of their other singles have touched the lower charts with little pushing. Right now the band are muscling up with new material in preparation for a label switch, but meanwhile those all-embracing qualities have been highlighted in the title of their No. 2 album, 'Museum of Mankind'.

Despite an incandescent stage presentation until recently Ozo were having difficulty landing gigs, their very diversity putting them beyond the pale as far as the strictly soul, disco, reggae etc. slots at many clubs were concerned. Yet they're not on the point of true crossover success, lately keeping 4,000 para-Rastas entertained at a Fred Locks gig.

Homegrown funk, also frequently a multiracial thing, often comes as a somewhat pale copy of the transatlantic original. There's definitely some good stuff around with, for some strange reason, the Scots being in the lead. Dundee's Rokotto should be grabbing a whole new wave of fans right now through their high authority support to the Brass Construction tour, a presentation which, not untypically, leaves their recorded stuff standing.

London-based Gonzales has such youngblood talent as the headily visual Jake Jacas, but their roots stretch back quite a few years.

"We just believed," said R&B veteran Mick Eyes, "that if we went on doing good shows around the country, sooner or later we'd get a break, but I realise now that wasn't going to happen. For the first time now we've been making an effort to really put everything right."

Gonzales' good efforts paid off last year with 'I Haven't Stopped Dancing Yet', a well-played disco number.

"When you look at all of EMI's sales figures it wasn't any 'Mull of Kintyre', but it got us the exposure because it was being played on pop shows. It opened up a completely different channel for us."

Out on a limb for a moment, Jabula are a rhythm band touching overtly on jazz. Though they've suffered from personnel instabilities, the unique and (at its best) hypnotic Malombo drumming of Julian Bahula make it a band with a difference and thus a tight cult following.

Back on the major funk/soul scene, J.A.L.N. from the sunny Midlands have had a reputation from the start for good, honest hard work. Their bright yet careful funk constructions have also rendered them one of the most-popular UK soul acts for both radio and discos, without having touched the real big time in the sense of Heatwave. Hot new single 'Get Up (And Let Yourself Go)' was released a few days ago, and the band are currently on tour — as ever.

Girl vocal trios are suddenly back in style, from the JA sound of 15, 16, 17 ('Black Skin Boy') to the Eurovisionaires of Brown Sugar. 90° Inclusive always seem to be a popular draw for clubs; Jab-Jab have just emerged from their Northern haunts for a full programme of London dates. As they say, the list is endless.

Black music in Britain is booming, burgeoning and it really warrants your support.

HOW DO you tell the difference between the suntan you get in Morecambe to the one other people get in Malibu? How is it the Malibu tan looks richer? And why is it that good looking people get to be rich and famous too?

All these and many more questions won't be answered in the following interview with David Soul, whose glowing suntan inspired me to think up all these rhetorical questions.

His faded blue jeans matched the cool blue of his eyes — and the decor of the hotel room. (Wouldn't it just be the last word in decadence to have your room done out in the same shade as your eyes?) His white shirt set off the tan and his legs were every bit as shapely as I remember them from the first time I met him. (If all you women out there aren't green with envy by now, I can't believe you're human).

He was tired — and it showed. His voice faded and his face looked more lined, but he worked hard to keep up the charm. It would be impossible to remain unaffected by his polite, soft spoken manner. By his ability to make you feel as if, at that moment, you are the only person he wants to talk to in the entire world. Well, unless of course you were married to Robert Redford, then you might not be that susceptible.

I freely admit to being susceptible. In fact, I'm probably so gullible I can't guarantee this interview is totally without a strong bias towards Soul. Towards his personal charisma and appearance that is. My starry eyed enthusiasm stops right there. Because I don't like his records.

The over ripe production, the lush arrangements and the type of songs he sings leave me cold. I could look at him all day, talk to him all night (I should be so lucky), but listening to the records is a turn off. My mind wanders to other things — like the way he lit my cigarette for me, the way he patted my knee (that your hearts out ladies).

I asked him if he thought his singles would sell if he wasn't the blond bombshell half of the Starsky and Hutch TV show.

"That helps, I would be a fool to deny that", he admitted. "But that would only work for so long, then they would see through it. That's how a lot of rock stars work — I'm not denigrating it, I'm not putting them down. But it worked for a short time for David Cassidy.



Soul rides in

Blond hair, blue eyes and a tan send Rosalind Russell swooning homeward after talking to David Soul before the premier of his new film

He was a charismatic character, but I wouldn't give you two cents for his music.

But I wouldn't mind betting it wasn't just David (Soul's) music the fans turned out to hear when he did his British tour last year. And it wasn't entirely the reason I positioned myself near the front at the Rainbow either. But I wasn't the only one that got excited.

"Those shows were the most exciting, most thrilling, terrifying things I have ever done," David told me. "The moment I walked out on that stage in Glasgow I'll never forget it."

"I have been invited to play for President Carter when I go home," he continued. "It's Bob Hope's 75th birthday this month and there will be a concert at the White House and a reception afterwards. It'll be almost as exciting as meeting the Queen! Except I couldn't see much of her because Dolly Parton was standing in front of me."

Back in the States, he will also be finishing off his album, then starting another nine months of filming the new Starsky and Hutch series. The album will be ready in the summer, and will feature three of his own songs. I asked him why he didn't record one of his own songs as an A side, instead of using other writers. Didn't he have any confidence in himself?

"It's not that," he said. "I'm just more locked in as regards songs in Britain than I am in the States. People expect this kind of song from me. My own songs don't fit into a commercial bag. Besides I don't have that much

time for writing.

"I'm not fond of lush productions, I'm more folk/rock/More straight ahead. After all, I'm a folk singer. But Tony McCauley is an incredible songwriter."

He'll be writing songs for his girlfriend Lynne Marta, because he plans to push her singing career too. At present, she joins him onstage for backup vocals, but he thinks she deserves more credit.

Lynne was over here with him to attend the premiere of his new film 'The Stick Up', in which he plays a dumb American caught up in the shenanigans of a couple of British would be gangsters. Soul describes

it as a romantic comedy and says it has a proper story, not a picture "built on a car chase or disco music". He looks as though he'd be romantic by nature, doesn't he?

"Romantic by birth," he laughed. "I was chasing the nurses in hospital when I was born."

Talking of nurses, how did he get this much publicised back injury?

"It was one of those freak skilling accidents," he explained. "I was skilling towards some trees in Squaw Valley in California, and I swerved to avoid them. I didn't see the river until too late. I tried to leap across and didn't quite make it."

This never happens in Starsky and Hutch.

"The disc in my back was compressed and the blood couldn't get past that section, so I lost the use of my legs below the knee. I was rather concerned about that, but since the operation, I've been 100 per cent fit."

It's because of the injury that he's been closely guarded by two security men throughout his UK trip. Although a London radio station announced he had 12 bodyguards, he actually got by with just the two.

"They thought I had 12? Christ!" said David, lighting up another cigarette and taking a swig from his bottle of lager. "The security is in deference to my physical condition. Although I'm perfectly fit now, the area of the injury is very delicate, so I would be worried about getting knocked. It sounds a bit silly, doesn't it?"

Well, not the he-man image I'd come to expect, but I can see his point.

And he has been followed by crowds of eager fans. In fact, there was an anxious little knot of them outside the hotel when I came in.

"Are they still there?" asked David. "They're great. In fact I brought in two young ladies last night for a drink and a chat. They are two of the sweetest girls — Helen and Davina — I've seen them every time since I first came to Britain 2½ years ago. I gave them a couple of tickets to the film premiere."

David doesn't like talking about security, or about how many fans gather to mob him.

"People seem to be infatuated with all of that," he said, a little shortly. "Those are the only things that are written about. And that's not who I am."

At that, an aide came into the room to tell him he was running late for a lunch appointment. David says they can wait, it's not his problem. I think the strain of all this jet setting is beginning to tell on him, but he never forgets to be polite and charming to me.

Give me longer next time David — and I'll try to find out who you REALLY are.

IT'S A

SHOWDOWN



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ROADSHOWS

JONATHAN RICHMAN, GRAHAM PARKER, THIN LIZZY Pink Pop

WELL, MAN, here in Happy Holland, man, everything is er, hell man forgot what I was gonna say, maybe another puff of this will, uhhhhh, wow, I'm getting into a sleep trip now, man, neat, yeh it's comin' on right, here I go, like zed zed zed.

The Dutch aren't such a bad lot of tossers as foreigners go. If only they could stay awake.

Here in Born or wherever the hell we are, cheeseheads galore are laid back into another dimension while on that big, wide, so-well organised triple stage everyone's doing their best, man.

Jonathan - dear little Jonathan - is making them grin, like laaaaazily, as he does his children's theatre, shaking like a four-year-old at the cub scouts' disco dancing with mummy.

We all thought he was real nice, not so puke-making as all those hard arteried sour-pusses make out. Due to a little organisational inefficiency - not on my part - missed a lot of his set (not to mention all of Link Wray and Robert Gordon's, curses) but the last five numbers, lifted those spirits right up high. And did they need it: locked out of backstage, lost and squashed. Still my problems aren't what's under discussion here.

I don't believe, I'm sorry just don't believe, what Richman does on stage is completely natural (like he makes out) but it's simple fun, and a lot of laughs, and that's what outdoor concerts need and survive on.

Graham Parker and his fabulous Rumour, well he was just the best anyway, though the 'Netherpeople' barely noticed. I've reviewed GP and reviewed him and reviewed him again. Here's a resume of what's he's about (and it isn't philosophy or cause or any of that stuff). He admits he "stands up for liberty but can't liberate."

Personal charisma (8 marks), songwriting invention (9 marks), musical adeptness (9 1/2 marks), vitality (9 marks), fun (8 marks), rhythm and blues feel (9 marks), modern relevance (8 1/2 marks), sunglasses (10 marks) and cockney accent (7 marks). The marks are out of 10.

Thin Lizzy topped the bill, and they were, what we in the trade call, 'disappointing'.

It honestly wasn't their fault. The fact is, Thin Lizzy simply seem to function better within four - or however many - walls. Or maybe that's bull, maybe it's just because these Dutch wallahs are so zonked out. Having not seen Lizzy outdoors before, judgement really has to be reserved.

All I know is, when I saw them last (in Bristol) they were brimming excitement and up to the minute energy.

Here, all the rural air seemed to de-fuse (and diffuse) that spark into a sort of gently smoking bit of charcoal, warm close up but undetectable the further away you get.

Since it was broad daylight, the light show effects went utterly to waste, and so did Phil's personal pizzazz since probably only about 10 or 20 per cent of the audience could see him clearly.

Which merely left music without trappings of any kind; and though ostensibly Lizzy put as much energy and muscle into the performance as they always do it just came across rather damped down.

So why did GP succeed where Lizzy didn't? No idea Patrick, maybe just imagination. It might sound like I don't have the courage of my convictions, except that I don't have any conviction to be courageous about, but it's simply that I didn't respond to Phil and the chaps too much.

Whose fault is this? Send your postcards to the 'Who Does Tim Lott Think He Is?' foundation, c/o Record Mirror. **TIM LOTT**



JUST TRY sleeping in this lot

RADIO STARS The Lyceum, London

AFTER several months of raving over their album and celebrating the singles, this was the first time that I've seen them live. And quite a shock it was too.

Instead of producing the rather lightweight set that I had expected, they proved to be anything but boppy, with an overall sound that even dipped into the heavy metal bag.

That's right, the same Radio Stars who came up with such pop masterpieces like 'Dirty Pictures' and 'Nervous Wreck' actually making metallic music!

After hearing the tales of Andy Ellison's stage-inflicted casualties, it came as a disappointment when I realised that beams are lacking at the Lyceum, and I had to be content with watching him make athletic bounds from the speaker stacks.

Besides making a well-intentioned and riveting idiot of himself, Ellison also finds time somehow to sing, showing that despite the frequent criticisms he is essentially a vocalist, rather than just an over-acclaimed stuntman.

The material was as clever as ever, but new numbers were conspicuous in their absence. They did a quick spoof of 'Mull of Kintyre', covered 'The In Crowd' during the encore, but otherwise all the songs had already made vinyl excursions, with six of the first seven numbers culled from the 'Swinging Lovers' album.

That's my only real gripe; but as soon as they get some more newies, I'll definitely be tuning in again. **KELLY PIKE**

THE STRANGLERS / TANZ DER YOUTH Brighton Centre

OPENING UP for the Stranglers is never an

easy task and on Saturday night at the Brighton Centre we were faced with Brian James's new outfit Tanz Der Youth, playing their first ever gig. There were several problems especially with the Strangers' biased audience, who didn't know what to expect and had to put up with a fairly rough sound system. Nevertheless, Tanz Der Youth were good, in fact I thought they were very good.

They played eight numbers with Brian on vocals / guitar alongside Tony Moor on keyboards / synthesiser, bassist Andy Colquhoun and ex-Hawkwind drummer Alan Powell. Brian tended to stick to rhythm guitar leaving the bulk of the solo work to Tony Moor's synthesiser although there were some fine guitar / synthesiser breaks.

The best numbers were 'Why I Die', 'I'm Sorry, I'm Sorry', introduced as a "cute little pop song",

and the excellent 'Blue Lights Flashing'. Also included from the 'Damned days were New Rose' and a slowed down version of 'Neat, Neat, Neat' in which you could actually hear the 'le'. As for the Strangers, this was the most complete performance I have seen them give, not only in presentation, effort and technique, but also in material, consisting of almost every number on their three albums. On stage for the best part of two hours, they commenced with a run through of a dozen songs from 'Rattus' and 'No More Heroes'.

Two spotlights were then beamed towards the audience as the 'Black and White' section began. Of the newer material, 'Death and Night and Blood', 'Sweden' and 'Nice n' Sleazy' (with the accompaniment of a topey dancer wearing nothing else but a suspender belt and a knowledgeable smile).

came over particularly well. However, it's hard to single out individual numbers from a practically faultless set.

The climax of the evening came as the band played through 'Grip', 'Something Better Change', 'No More Heroes', 'Five Minutes', and 'Sewer', during which Jean Jacques Burnel, whose non stop moving was most impressive, was most impressive, which isn't a bad ambition at all.

THE MOTORS Middlesbrough Town Hall

THERE ARE a couple of very valuable showbiz commodities that The Motors have a palpably scant supply of.

Money is one of them, but the other is a greater disability. Motors are about as charismatic as several rather dented cans of baked beans.

Without doubt, that's the way they want it - the 'Hero' theory is anathema to them. Even if it weren't, they could barely contrive to be glamorous, being a shade too old and a great deal too ugly.

All of this, I'm very pleased to say, is eventually going to prove utterly irrelevant to their success, because, warts and all, they have a talent that would guarantee recognition to a troupe of disabled midgets.

'Approved By The Motors' inverted a lot of people's ideas about the band, including mine. Suddenly, they're sounding like one of the best pop bands of the last few years.

THE VIBRATORS London Music Machine

THE VIBRATORS are a depressing band to witness. Not because of incompetence: Technically, they're able enough. In fact, it's their very competence that makes them so depressing. Because, after all the time they've been together, competent is still the most generous word I can find for them.

So far, they've completely failed to generate that vital spark of... well, whatever it is that makes a group more than just competent. Inspiration, maybe. Nothing to do with ability: some of the roughest, most under-rehearsed groups clearly have it, while the most polished, professional ones don't. The Vibrators fall into the latter category: the inspiration just isn't there. And what's worse, it shows no sign of appearing.

Not having seen them live before (their record warned me off) I couldn't tell you whether the two new members made much difference to the sound. All I can say is, that, in keeping with the rest of the band, they are - yes, you guessed - competent.

The band employ all kinds of smokescreens: dry ice by the lungful, flashy stage lighting, lots of posing. But as the smoke clears, it becomes depressingly clear that these are in fact just props for a hollow performance. From Knox's empty ostentatious guitar playing to the majority of the material, what's lacking is substance.

In days gone by, they might have bashed through all the songs at roughly the same pace: today they employ numerous time changes to convey the impression something interesting is going on. This gives the set an irritating stop-go rhythm: things never really get off the runway.

Now that the punk pretences have been dropped, the Vibrators are being shown up in their all too true colours: it's obvious that what the Vibrators really are (and always have been) is just an average heavy metal band. Outlook: I'm sorry to say, it looks pretty bleak to me. **SHEILA PROPHET**



KNOX: ostentatious

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ROADSHOWS

THE KINKS

London Roundhouse

IT'S THE only time I have ever seen an audience clap for so long, despite the house lights coming up and the disco turned up loud.

The applause was well deserved, because the Kinks played a blinder. I haven't seen them play for years and I was a bit doubtful about their new album 'Misfits', but any misgivings I had were swept away by the excellent of their performance. The songs I wasn't 100 per cent keen on from the album — 'Mayfever' and 'Rock And Roll Fantasy' — took on new life when played live. And one of the songs I really did like, 'Permanent Wave', sounded great.

The two new members — Jim Rodford on bass and Gordon Edwards on keyboards — have mastered all the old songs too. The audience went wild for 'You Really Got Me', 'Waterloo Sunset' and 'Death Of A Clown'. But the crowning glory (for me) was 'Alcohol'. Ray Davies' impeccable timing and sense of theatre gave the song the mark of a classic.

This wasn't a bunch of tired old heroes — they showed they could still rock and roll for a new generation. It would only take one hit single for them to prove it.

But to the stupid berk sitting in front of me making remarks about Record Mirror — if I see him again he'll get a copy of the paper down his throat, and it'll be the best thing he's digested in a month. ROSALIND RUSSELL

ANDY DESMOND Hexagon Theatre, Reading

THE refined intellectual audience in this typically futuristic futuristic theatre, in many ways illustrated how the crowd make the gig. They clapped politely between numbers, and bought Desmond back for a well deserved, though far from wild encore.

The sophisticated atmosphere rubbed off on Desmond and his excellent backing band, The American Housewives, who played a smooth classy set.

Desmond is quite simply a romantic after dinner songwriter. He looks the part, bespectacled, bearded and a bounding in natural personality. His band fill out the simple tunes, with particularly effective keyboard work, courtesy of ace session man Mick Weaver.

However, playing in front of audiences, who would look more at home in the window of Burtons, he appears a bit too mellow. A few club dates would not only add some real impact to his stage presence, but more importantly, would give him a solid audience of 'real' music lovers, who are bound to be only too pleased to listen to a band, who play music without any of the pretensions of disposable fashions. PHIL HALL.



Kinks konquer

NEW HEARTS Dingwalls, London

AFTER playing their own brand of pop-punk for the past year or more, far longer than many of the whippersnappers currently cashing in on the powerpop trend, it seems strange that the New Hearts have not been crowned the perceptive forerunners of it all. They have been largely ignored by those 'in the know', and frequently written off as superficial (by the purist punks).

Whilst not claiming to take the honours for being their strictest fan, it's obvious that they have more talent and potential lurking within them than the bulk of their contemporaries, as shown in their exceptionally, and perhaps over-long set (18 songs, plus two in the encore) at the half-empty, mid-week Dingwalls.

Firstly, they play well. Tight, fast and gutsy. They look OK too, although the mixture of pink, red and orange jackets, upon their frontline can be a little too dazzling for after dinner enjoyment. Guitarist Dave Cairns and drummer Jamie Crompton

omit the showmanship, except for occasional forays to the microphone, but the theatrics are amply provided by vocalist Ian Paine who darts around the stage like a cat on cactus, whilst Zebedee is alive and well and living in bassist John Harty.

For the uninitiated, Dingwalls saps atmosphere much in the same way as the Grand Canyon would, if placed between stage and audience. New Hearts were certainly not relaxed, and the limitations of the miniscule stage did little to relieve their tension.

The songs were too numerous to go into great detail over. There were no obvious flops, and no rip-offs. They were catchy and quick, and varied from the almost chant of 'Dial-A-Friend', and 'Just Another Teenage Anthem' to the haunting 'Only Madmen Laugh'.

Although their record output has been less than prolific of late, a new vinyl gem in the form of one of their strongest songs, 'Plain Jane', should be out soon, whilst their debut LP is due in September. They should be worth the wait. KELLY PIKE

MADDY PRIOR Birmingham Hippodrome

EMBARCKING on a solo career after a successful venture in a group is always a harrowing experience. This is especially so when the first concerts you play are before auditoriums which are, at best half full. Couple this with the fact that most of the material is bound to be new to the audience, many of whom were hoping for hits from a bygone age. Any artist is bound to be under very intense pressure.

Well, Maddy Prior did better than most in coping with these problems. She had some things going for her: an audience who wanted her to succeed, a backing band which combined both individual skill and collective togetherness and a fine collection of songs, most of which were self-penned. These were from her new album 'Woman In The Wings'. The most impressive were 'Rollercoaster', 'I Told You So', 'Rosettes' and 'In-Fighting'.

They demonstrated that fine blend of folk and rock which characterises Maddy Prior while managing to put over freshness, enthusiasm and originality which promised that we can expect much more from Maddy in future.

She was her usual smiling confident self on stage, and her singing showed that she lost none of the talent that flowed so freely during her time with Steeleye Span.

She may not as yet have hit the headlines but that surely can only be a matter of time. NIAL CLULEY

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DISCOS

ROBBIE VINCENT forecasts a Hot soul summer

Boombtown Rats, make you think. But most of all the National Soul Festival (for the National Fun Festival as I prefer to call it) is there for enjoyment.

It's been suggested to me that not enough deep soul is played at discos. In the eyes of the critics this practice denies the "unconverted" a chance to reach the heights of sophistication. Well most DJ's will tell you when it's time to close the doors and all go home put on a first class non-commercial R and B groover from say the early sixties and the dance floor clears like magic.

Soul, funk, jazz, rock, pop. You name it, it is all progressive. If you cut your musical teeth on Muddy Waters it is

extremely difficult to relate to someone whose musical baptism was perhaps Brass Construction, Booty's Rubber Band or even latter day George Benson.

Still, as all you experienced All Dayer pioneers up North well know, as soon as something is successful everyone wants to tell you how awful it all is. It's like an artist who makes a record which turns out to be a massive pop hit can't be any good, anymore. "He's sold out," they say. **KNOW WHAT I MEAN.**

Heatwave are now back in the UK after storming the USA. Their nationwide tour starts next month with a specially built set for the stage show. With their experience and many

thousands of American miles under their belts they are not to be missed.

Via my BBC Radio London Saturday show I'm trying to put various funky clubs in touch with each other if they can turn out a football side. If your club has some fun in its feet and you fancy playing against some of the teams already limbering down, drop me a line at Record Mirror with phone number and details of your side. Already lined up are a team from Cambridge who wear long white shirts, straw hats and, being country boys of course, straw in mouth.

Visited some nice clubs for the first time over the past few weeks. Kempton Manor on the A20 near Ashford in Kent gets the Robbie Vincent seal of approval. Friday night is the big soul and funkier time of the week and I was knocked out with the reception and the gig. If you live around that area resident jock Julian Belcher and his partner Bob Woolnough have put a lot of work into the venue which I'm looking forward to visiting again on June 30th.

Still in Kent, but this time the London side, Tites in Beckenham has changed beyond recognition and my Friday night with special guest the Olympic Runners was another goodie. My thanks to resident jock Tony Dean for all his help and of course Lee who was playing some quality sounds before I went on.

I am pleased to announce that The Royalty in Southgate, North London, which is going from strength to strength has now been officially christened by the 1st Battalion The Royal Dimble High Diving Team. Also congrats to the Royalty Wally of the week who despite being a first class dancer managed to deliberately dance so badly it was painful. A new Wally will be chosen on my next visit on June 3rd.

As summer (fingers crossed) may really have arrived look out for some UK releases destined to be biggies. 'Use Ta Be My Girl' by the O'Jays is of course already big on import and will spread along with 'More Hot Fun' by Stanley Clarke on Epic, 'Madam X' by Smokey Robinson on Motown along with two other first class UK Motown releases 'You and I' Rick James (try and get a 12 inch if you can) plus 'Flying High' the 45 taken from the Commodores' excellent new LP 'Natural High'.

Sticking with UK releases the summer disco classic from 1976 'Keep That Same Old Feeling' by Side Effect is at last out in this country on Pantay as will be another import biggie 'Trinidad' John Gibbs and the US Steel Orchestra. 'Whistle Bump' Deodato (12 inch remix) and the double A side from Linda Clifford on Curtom 'Runaway Love / If My Friends



SMOKEY ROBINSON: 'Madam X', hot stuff.

Could See Me Now' can't fall to keep my feet a dancing.

If you have been trying to get the Madleen Kane album 'Rough Diamond', popular in the stateside discos, Decca release it in a couple of weeks. Import albums refreshing my feet at the moment include Norman Connors' 'This Is Your Life', Johnny Hammond 'Don't Let The System Get You' on Milestone records and still of course the first class 'Writers' jazz funk on stateside Columbia.

On the road over the next few weeks include The Fleet Centre, Fleetway, Flettton, Peterborough this Fri-

day, May 26th, the 4th Purley All Dayer on Bank Holiday Monday, May 28th, Dido's Dunstable June 2nd with resident jock Brother Louie, The Essex Barn in Braintree, Essex on June 7th plus two dates with Froggy's million pound roadshow and old friend the bionic reindeer Chris Hill at Tiffanys, Ilford on June 15th preceded on June 16th by an All Dayer at Gables Farm, Morton Vallance near Gloucester which should make the local cows a little more fun.

Don't forget the Radio 1 show every Saturday at 5.31 and may the funk be with you till next month in Record Mirror.

IT LOOKS like the long hot soulful summer has at last arrived. I get my leg pulled quite a lot at Radio 1 as some people tend to associate 'hot' with climate rather than with music.

Could it be, however, the long hot soulful summer of discontent. As I suggested last month you can't please everyone all the time and as I rightly predicted the very successful All Dayers down South have started to come in for criticism for all sorts of reasons.

Using Purley as an example, complaints range from high food prices, flooded loots to, of course, the wrong sort of music being played. Well, you are all dead RIGHT but remember nowhere but nowhere could you buy such a fabulous atmosphere for a million pounds.

There are far too many out of touch, narrow minded non-dancing ageing individuals around who take music far too seriously. I've always understood that music of all kinds is produced to entertain. Make you happy, sexy, sad or, as with the Tom Robinson Band or the



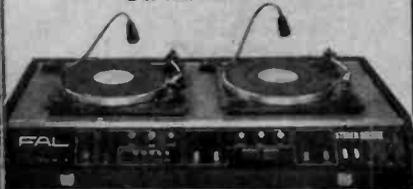
O'JAYS: 'Use Ta Be My Girl' is big on import.

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5. DJ Capital 2 x 120 watts Stereo Console	£330	£33
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DISCOS

BY JAMES HAMILTON

ROCK JAMES: 'You And I' (Motown TMG 1110). Powerful funk, whomper stomper, edited to 3:00 for UK 7in but bound to be huge.

IDRIS MUHAMMAD: 'Boogie To The Top' LP (Kudu KU 38). Relentless jazz - funk thumping title-track smash leaps along for 10.25 of musical shifts with an almost afro rhythm. 'One With A Star' and 'S-E-X' are hot, too.

A TASTE OF HONEY: 'Boogie Oogie' (Capitol CL 1588). Slow starting funky flyer that's totally irresistible in its simple seeming combination of winsome chix, cheerful claps and dynamic bass-driven beat.

SIDE EFFECT: 'Keep That Sam Old Feeling' (Fantasy FT 157). Gorgeous doo-wop from late '76, full of crazy bird noises and other ethereal summery effects, edited to 3:38 - so get the full version on the 'Fantasy Dance' LP (FT 541).

O'JAYS: 'Use To Be My Girl' (Phil Int PIR 6332). Infectiously lurching mellow rhythm tripper with catchy shooop-shoos.

BIONIC BOOGIE: 'Risky Changes' LP (Bionic Boogie, Polydor 2391322). Well, it's finally out! The much imported 6.17 fast funky jumper (on 45 next week) and 5.14 thudding funk-jazz 'Boogie Boo' are the hat-runs on a generally good but very LP.

BOB MARLEY & THE WAILERS: 'Satisfy My Soul' / 'Smile Jamaica' (Island WIP 6440). Already big on LP, the laid back but driving off-beat joggers flipped by his imperishable political anthem, not out before.

JAMES BROWN: 'Jam / 1999' LP (Polydor 2331242). Doo-wop, 'Eyesight, is a buoyant sparse funky bouncer, 'Jam' a marathon exciting funk-jazz flier, 'The Spank' a slower funky chugger, and 'Nature' a slow starting great chicken-scratch funk rhythm groove with 'Do The Dog' brass which makes me want to sing 'Do the funky chicken now, hey hey hey!'

NEW SPINS



JAMES BROWN: marathon flier

LAURIN RINDER & W. MICHAEL LEWIS: 'Eye (Amal Fire)' / 'Lust' (Pye T 25779). Their two hottest tracks in funk-jazz clubs, the vocal plugside is a less smoother atmospheric cool flip.

LINDA CLIFFORD: 'If My Friends Could See Me Now' / 'Runaway Love' (Cotum K 1763). Exciting (and thumper big in gay venues, while the good value but low volume 7.04 flip is a slow starting slinkily swaying biggie in funky venues).

PLAYERS ASSOCIATION: 'Born To Dance' LP (Vaughan VSD 79398). Actually out a while, the previously much imported all - star funk - jazz superepression's ultra - fast 'We Were Born To Dance' and 5.38 'Disco Inferno' cover are the highlights.

TOWER OF POWER: 'Lovin' You Is Gonna See Me Thru' (CBS 6318). Sorry the funky leaper does seem to be out in long 6.03 form - only had a short US 45 last week.

STEVE KHAN: 'Darlin' Darlin' / 'Baby' (LP 'Tight-rope' CBS / Tappan Zee CBS 82230). O'Jays did one as a duet with Bob James - arranged rhythm - filled swaying 6.28 jazz funk guitar instrumental.

COMMODORES: 'Natural High' LP (Motown STML 1207). Title track a happy-bass-driven funky bumper, but the rest - including sub-'Brick House' style 'Fire Girl' and 'I Like What You Do' - surprisingly dull.

ROKOTOP: 'Bank Theory' (State STAT 80). Heatwave-type squeakily sung juddering chugger, quite lively.

ISLEY BROTHERS: 'Show-down' LP (Epic EPC 86039). Typical sounding set with a subtle funkily burbling title track, the full 5.10 'Take Me To The Next Phase' and 'Livin' The Life - Part 2' in the form of 'Rockin' With Herbie'.

JIMMY OWENS: 'Headin' Home' LP (A&M AML 729). Strong LP of good but somewhat specialist tricky fast trumpet jazz instrumentals, many being his.

HERB ALPERT / HUGH MASEKELA: 'Lobo' (LP 'Alpert / Masekela' A&M AML 729). Complex 7.20 semi-slow jittery jazz instrumental.

ROLLING STONES: 'Miss You' (EMI 2802). Great sinuous subdued raunchy chugger.

JIMMY CROSS: 'I Want My Baby Back' (Wanted CULT 45). Slick 45. First introduced to Capitol Radio by yours truly in Feb '74, this classic sleazy from '65 ended up as Kenney Everett's 'World's Worst Record'. Bad? - It's terrific, but not exactly a dancer (though the instrumental flip was big in Belgium).

JULIAN COVAY: 'A Little Bit Thru' (Island WIP 6442). Phil Kinora's late sixties UK classic - a rough to ready Spence David-type pounder with Wynder K Frog organ - is of course one of the big in-demand northern rarities!

FRANKIE MILLER: 'Suburban Kind Of Fellow' (Corysella CBS 2221). Marvin Gaye's first ever hit becomes a good fast disco rocker with some bouncy swing.

BURN BAWMATHS: 'We're All One' (A&M AMS 7361). Madly bouncy soft-rocker skipper, lovely stuff!

MAXINE NIGHTINGALE: 'Bringin' Out The Girl In Me' (UA UP 36395). Justly little jigger by Raydio's Ray Parker Jr pushes along quite catchily.

ELKIE BROOKS: 'Only Love Can Break Your Heart' (A&M AMS 7453). Neil Young converts prettily to the Bee Gees -type sound.

DISCO DATES

WEDNESDAY (24) Roger Scott is Capital DJ at Southgate Royalty and Steve Charles has a new weekly gay night at Putney Images; **THURSDAY (25)** Tom Holland and the Lucy Lady's Exodus Club have a funky knees - up at Ilford Angel, and the Caroline Roadshow plays Ashford Kempton Manor, Kent; **FRIDAY (26)** Robbie Vincent and Steve Allen funk Peterborough Fleet Centre, Dave Lee Travis and Froggy's Roadshow hit Bournemouth Village, Caroline Roadshow plays Norwich St. Andrews Hall; **SATURDAY (27)** Brass Construction blast Dunstable, Andy St. John Wycombe's Steve Dee and Bournemouth's Andy St. John are Radio Luxembourg's Celebrity DJs, Chris Hill funks Southgate Royalty, Simon Bates and Froggy's Roadshow hit Oxford Rio, Brian Stevenson hits Oldham Pennine Lounge, Caroline Roadshow plays Ipswich Corn Exchange; **SUNDAY (28)** Roger Squire's equipment exhibits for two days at Exeter's Countess Wear Lodge (on the by-pass); **MONDAY (29)** Brass Construction blast Blackpool Tiffanys; **TUESDAY (30)** BC blast Southend Talk Of The South, Paul Burnett and Froggy's Roadshow hit Cardiff; **WEDNESDAY (31)** Adrian Love is Capital DJ at Southgate Royalty.

BOP ON

THIS FRIDAY'S 'Cruising' on Capital Radio at 6pm will continue with part two of the Rockabilly Special, playing some of the records mentioned in last week's Record Mirror feature. Incidentally, Steve Campbell of the Sunderland Rock 'n Roll Society, reports that rockabilly is alive and hopping in the North - East at Sunderland Bolleymakers (Mondays), Gateshead Progressive Club (Tuesdays), South Shields Taverna (Thursdays), Newcastle Buffs Club (Fridays), and Sunderland AEF Club (Saturdays).

STAR TIP

MELVYN BAKER and Ken Kirby (Stormbringer Disco, Bromley) play mainly at funk vinyl venues, but still get the odd bob asking for "a bit of punk". Here's how they quickly avoid playing any. "After the current record has finished playing, I quickly slap a Sex Pistols single on top of it and put the stylus back anywhere in the centre, leaving the next solo record ready cued on the other deck. Meanwhile, Ken is saying over the mike, 'And now for the person who wanted a little bit of punk', turning up the volume for a few seconds of 'Pretty Vacant, blah blah blah' before cutting neatly back to funk." Sounds like you two could get a little hurt, if you're not careful!

DJ HIGHLIGHT

BUBBLING UNDER the Top 90 are: Deez 'Take It A Lya Down' (GTO), Pussyfoot 'Dancer Dances' (EMI), Tyrone Davis 'Get On Up' (US Columbia), Travolta & Newton - John 'You're The One That I Want' (RSO), Gladiators 'Suck A Bush' (Front Line), Taste Of Honey 'Boogie Oogie Oogie' (Capitol), In Crowd 'Back A Yard' (Cactus), Wayne Henderson 'Hot Stuff' (US Polydor LP), Fozzy 'Get Off' (US Dash LP), John Gibbs & US Steel Orchestra 'Trinidad' (US Jumbo Caribbean Disco 12in), Guy Marks 'Loving You Has Made Me Bananas' (ABC), Pharaoh Sanders 'Get To Give It Up' (Arista LP), Koolhaas 'Gimme Some Lovin' (Polydor), Bombers 'Bombers' (US West End LP), Writers 'Hey Babe' (US Columbia LP) for a change the following begins a listing of all our current chart contributors, so that you can see who to blame for the content of the Top 90. more to the point though, this lot deserves to be on every record company mailing list (and you recent contributors can keep 'em coming to pay for this plug!) - Robbie Vincent (Radio London), Graham Center (Mayfair Gullivers), Tony Barnfield (Mayfair Saddle Room), Billy Keen (London Empire Ballroom), Greg Gregory / Andy Cassidy (Soho Sunday), Talotta (Soho Bang), Richard Scanes (Kensington Beagles), Roy Gould (Fulham), Graham Gold (Greenford Champers), Steve Charles (Richmond Tails), Nick Titchener (South Wimbledon), Brian Anthony (Streatham), Chris Charlie (Elephant & Castle Charlie Chaplins), Francis Lee (Peacham Red Bull), Tony Moakes (Bromley), Sterling Vann (Stepney Green Sun), Glorioso, Herbie Stylius (Bromley - by Bow Duke Of Wellington), Terry Hooper / Larry Foster (Ilford Room

HOT VINYL

ROBIN NASH (Camberley Frenchies) import tips Norman Connors 'Captain Connors' / 'Stella' (Arista LP), 3 Ounces Of Love 'Give Me Some Feeling' (Motown LP), Feedback 'Get Out On The Floor And Dance' (Event LP), Whispers 'Headlights' (Solar LP), new York Community Choir 'Rejoice Rejoice' (RCA LP), Demis Roussos - up! - 'L O V E Got A Hold Of Me' (Mercury 12in promo), while his Frenchies partner DJ Chris Brown tips Jack Ashford 'Hotel Shree' (Magic Disc LP), Choice Four 'Come Down To Earth' (RCA 12in), 'Soyuz Goya' 'Shaker Song' (Amberst), Raul De Souza 'Disco Mae' (Capitol LP), and they both break Wind 'Phew - weel' (Bangalore Brownie LP).

MIX MASTER

STEVE ORPIN, at Brighton's Golden Cannon on Fri / Sat, has a swinging segue of Sparks 'Looks Looks Looks' (Island), Guy Marks 'Loving You Has Made Me Bananas' (ABC), Maurice McVoy 'The Continental' (20th Century), Robin Sardetti 'My Resistance Is Low' (Decca), which usually prompts at least one couple to try a Fred and Gler routine. My own mix out of 'Bananas' is into Mel Brooks 'Springtime For Hitler' (Asylum), skipping the intro build-up vocal, which can cause some started reactions!

At the Top), Big Tom Holland (Ilford Lady), Steve Frogg (Ilford), Steve Day (Chingford), Peter Prince (Holloway Lord Nelson), Phil Bishop (Golders Green Great Expectation), Pupucous (Redhill Swanby), Steve Maxted (Swanley), Pete Tony (Gravesend Nelson), Collin Hudson (Gravesend Wings), John DeSade (Malden), Owen Washington (Gillingham Oats), Chris Hill (Aveley), Bob Jones (Chelmsford Dee - Jays), Bob Harris John Hounsome (Chelmsford), Craig Royale (Baintree Barn), Glenn Fletcher (Rayleigh), Rob Harknett (Horlow), Greg Davies (Watford New Penny), Terry Emm (Dunstable), Mick Ames (Bedford), Robbie Stewart (Bitchley Peaches), Vic Williams (Hendon Camboe Tuesdays), Mark Anthony (Chalfont St Peter Winkers Farm), Andy Davis (Reading), Chris Brown / Robin Nash (Camberley Frenchies), John Walker (Farnborough Gallagher), Peter Reilly (Aldershot), Dave Rawlings (Basinstoke Maxwells), Dave Kennard (Crawley), Bill the Kid (Margate Saracens Head), Lee Aaron (Bogor Regis), Phil Leppard (Brighton), Steve Orpin (Brighton Castle), Johnny Diamond (Brighton Cliftonville), John Lewis (Brighton Metro), Rik Taub (Brighton Salisbury), Phil Leppard (Brighton Jenkinsons), Jimmy Kool Pete Hallett (Petersfield), Bob Symonds (Southsea Neron), Peter Gore (Southampton Coats), Mike Wilton (Chesham Night Owl), Arthur Dyke (Exeter), Steve Boley (Weston - Super - Mare Blades), Martin Starr (Brighton), Peter Gunn (Bristol Dreamland), Big John Hardin (Brighton Lauberts), Simon Parthey (Bristol).

UK DISCO TOP 90

CONTINUING the positions from page two

- 21 18 MORE THAN A WOMAN/O YOU SHOULD BE DANCING/ETC, Bee Gees RSD LP
- 22 28 RUNAWAY LOVE/GYPSY LADY/AF MY FRIENDS COULD SEE ME NOW, Linda Clifford US Cotum LP
- 23 13 DON'T COST YOU NOTHING, Ashford & Simpson Warner Bros/12in Columbia LP
- 24 29 YOU/JUST US, Samuel Jonathan Johnson US Columbia LP
- 25 22 COME ON DANCE DANCE, Saturday Night Band/US Prelude LP
- 26 25 BOOGIE SHOES, KC & The Sunshine Band TK/RSD LP
- 27 32 SUN IS HERE, Sun Capitol/Topper LP
- 28 12 SINGIN' IN THE RAIN, Sheila B Devotion Caravans/12in LP
- 29 31 THERE ARE MANY STOPS ALONG THE WAY, Joe Sample ABC LP
- 30 23 BOOGIE TO THE TOP, Idris Muhammad Kudu LP
- 31 38 FLASH LIGHT, Parliament Casablanca/US 12in
- 32 27 LOVIN' YOU IS GONNA SEE ME THRU/AWE CAME TO PLAY, Tower Of Power US Columbia LP
- 33 44 THE BOY FROM NEW YORK CITY, Darts Magnat LP
- 34 30 STAYIN' ALIVE, Bee Gees RSO/LP/US 12in
- 35 52 YOU AND I, Rick James Motown/US 12in
- 36 45 PUT THE WORD OUT/PARTY POOPS/CENTRAL HEATING, Heatwave GTO LP
- 37 34 WHISTLE BUMP, Eumir Deodato Warner Bros/US 12in
- 38 26 JACK AND JILL/GET DOWN, Raydio Casablanca/US 12in
- 39 47 DO IT AGAIN/FAR L'AMORE COMINCIA TU, Raffaella Carrà Epic
- 40 54 LOVE IS IN THE AIR, John Paul Young Ariola
- 41 40 MACHO MAN, Village People DJM/LP
- 42 37 DANCE WITH ME, Peter Brown TK
- 43 59 WHAT IS PUNK, Rare Gems Odyssey Casablanca/US LP
- 44 51 EYESIGHT/THE SPANK/JAM/NATURE, James Brown Polydor LP
- 45 46 ROMEO & JULIET, Alec R. Costandinos Lightnng/LP
- 46 42 BAMA BOOGIE WOOGIE, Cleveland Eaton US Overton 12in
- 47 48 AIN'T NO SMOKE WITHOUT FIRE, Eddie Kendricks Arista/12in
- 48 63 ALL NIGHT LONG/DISCO LIGHTS, Dexter Wansel Phil Int/12in
- 49 74 IS THIS A LOVE THING/MONEY I'M RICH, Raydio Arista LP
- 50 66 DISCO INFERNO, Tramps Atlantic/12in/RSD LP
- 51 56 JUPTER, Earth Wind & Fire CBS
- 52 78 AFTER DARK/OVIN' LIVIN' AND GIVIN'/WITH YOUR LOVE/SEVILLA NIGHTS/ETC, Patte Brooks / Diana Ross / Donna Summer / Emeralds / etc Casablanca LP
- 53 58 DISCO INFERNO, Playa's Association Vanguard/12in
- 54 62 STANDING ON THE VERGE, Platinum Hook US Motown LP
- 55 53 SATISFY MY SOUL, Bob Marley Island LP
- 56 64 MORE HOT FUN, Stanley Clarke Epic
- 57 72 TOO MUCH TOO LITTLE TOO LATE/EMOTIONS, Mathis & Williams CBS
- 58 49 BACK IN LOVE AGAIN, TRY ME I KNOW WE CAN MAKE IT, Donna Summer GTO/12in
- 59 39 RIO DE JANEIRO, Gary Criss US Salsoul 12in
- 60 43 I LOVE MUSIC/LOVE TRAIN, O'Jays Phil Int 12in
- 61 54 MOVE YOUR BODY, Gene Farrow Magnat/12in
- 62 - CA PLANE POUR MOI, Florenc Bertrand Sire
- 63 81 DANCE ACROSS THE FLOR, Jimmy Bo Horne TK
- 64 - KIDWATIT INVASION/KIDWATIT, Kay-Gees/US De-Lite
- 65 84 USE TO BE MY GIRL, O'Jays Phil Int
- 66 - LUST /ENVY /PRIDE, Laurin Rinder & W. Michael Lewis Pye LP
- 67 79 PLAY IT AGAIN SAM, JRT Electric/12in
- 68 67 IF I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR, Blondie Chrysalis
- 69 73 MIND-BLOWING DECISIONS, Heatwave US Salsoul 12in
- 70 50 JUST LET ME DO MY THING, Sine CBS/US Prelude LP
- 71 - NEVER LET HER SLIP AWAY, Andrew Gold Asylum
- 72 77 LET YOURSELF GO, T-Connection TK
- 73 85 KEEP ON DANCING, Johnnie Taylor CBS
- 74 80 TEN PER CENT, Double Exposure US Salsoul 12in
- 75 82 BREAK WITH ME, Universal Robot Band/US Red Greg 12in
- 76 60 DISCO DANCE, Michale US West End 12in
- 77 89 OH HAPPY DAY MEDLEY, Roberts Kelly Oasys LP
- 78 61 LOVE MUSIC, The Regal Dewy RCA
- 79 76 HEY LORD DON'T ASK ME QUESTIONS, Graham Parker Vertigo
- 80 - HUSTLE BU BU STOP Mastermind CBS
- 81 68 JUST AS LONG AS WE'RE TOGETHER, Prince/US Warner Bros LP
- 82 - GOT TO HAVE LOVIN' / STANDIN IN THE RAIN, Don Ray US Mailgator LP
- 83 75 CONQUER ALL, Kenny Bell & Pranan US Mercury 12in
- 84 85 THE FLY/PHD GLIDER, Reggie & The Orioles/Electric Enson
- 85 84 VENUS, Lipstickie
- 86 - CELEBRATE, Brass Construction
- 87 - BECAUSE THE NIGHT, Pat Smith ARIA
- 88 - THANK GOD IT'S FRIDAY, Love & Kisses Casablanca/12in/LP
- 89 - I WAS BORN THIS WAY, Carl Bean Motown/US 12in
- 90 - PUMP IT UP, Elvis Costello Racer

DJ TOP 10

- 1 STEVE KING is resident jock at Leicester's Adam And Eve in St/Peter's Lane, where he's liable to slip into a "Looney Session" at the drop of a banana skin - look in on a Thursday night if you don't believe him!
- 2 NELLE THE ELEPHANT, Mandy Miller EMI
- 3 THE COKEY COKEY, Sydney Thompson S. Thompson LP
- 4 VARIATIONS 1-4, Andrew Lloyd Webber MCA
- 5 VIVA ESPANA, Sylvia Sonet
- 6 KNEES UP THERO BROWN, Sydney Thompson S. Thompson LP
- 7 SIMON SAYS, 1910 Fruitgum Co. Decca
- 8 MY BOY LOLLIPUP, Millie Blue Mountain
- 9 SWANEE RIVER, Al Johnson MCA LP
- 10 ALL AROUND THE WORLD, Terry Dactyl UK
- 11 YOU NEED HANDS, Max Bygraves Decca

DISCO NEWS

JOE GIBBS' reggae labels are now being serviced to suitable jocks (some breakthrough, huh?!), so if you feature much reggae send your work details to Winston Edwards at The Labels at Joe Gibbs Records, c/o 29 Lewisham Way, New Cross, London SE 14 (01-991 0070). National Association of Youth Clubs, in conjunction with gues which over-promoted movie, are scouring their 5,000 youth clubs for forms to Mr. Tarti, a big competition to find the top disco dancing teams of three to six kids, local round winners working towards Regional and then National Finals in October and December. Norwich Cromwells start a big East of England Group Competition in a month's time and high quality musicianship worthy of recording by Arista and a £1,000 first prize: groups from Norfolk, Suffolk, Essex, Lincs, Notts, Leica, Cambs and Beds can apply for forms to Mr. Tarti, Cromwells, Edward Street, Norwich.

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SHY FEELA, 20, seeks friends of both sexes to help him get more out of life. Many interests, please write. All letters answered, any area (London if possible) - Box No. 1604

STEVE (19) SEEKS sincere girl (18-20), for lasting friendship, London area. Interests: discos, pubs, music, cinema. - Box 1602

BOWIE FREAK, female, 19, wants male pen-friends. Likes concerts, pubs, cinemas. North West - Box No. 1601

BOB (21), wants nice looking girl for laughs, etc (photo). Avon area. - Box No. 1600

YOUNG MAN, 22, car owner, seeks attractive female for good times, Stone and Stafford areas. - Box No. 1598

GUY, 21, with sense of humour seeks a steady girlfriend, 17-22, interests music, travel, sport, Norwich area. - Box No. 1599

PRETTY GIRL, wants boyfriend into N. Waver, Greenwich, Lewisham areas. - Box No. 1592

LONELY GUY, 19, seeks similar girl 16-19, for genuine friendship, Grimsby area. - Box No. 1595

LONELY MALE, 22, desperately seeks girlfriend for love, fun and friendship. Photo appreciated but unnecessary. Interests include cinema, pubs, rock music. Genuine advert! All letters answered. - Box No. 1594

QUIET GIRL, seeks seek boy for friendship, laughs, into new wave. Write to Allison, 15 Browning Close, Exeter.

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SINCERE GUY (23), seeks similar under (26), for friendship. Wrexham, Chester - Box 1547

DOVELING PARTNER catalogue. Select your own partners and pen-friends. For free nam-p, photos, see A16, PO Box 100, Haywards Heath, Sussex.

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Featured 40

A-B Hi-Fi, Altha - Beta
 Almost Summer, Celebration
 Because The Night, Pat's Smith Group
 Boogie Shoes, KC & The Sunshine Band
 Ca Plane Pour Moi, Plastic Bertrand
 Dancing In The City, Marshall Hain
 Davy's On The Road Again, Manfred Mann's Earth Band
 Easy Come Easy Go, Odyssey
 Eddy Vortas, Steve Gibbons Band
 Every Kinda People, Robert Palmer
 Feels Like The First Time, Foreigner
 Honest I Do Love You, Candi Station
 If I Can't Have You, Yvonne Elliman
 I Fought The Law, Kris Kristofferson & Rita Coolidge
 Presence Dear, Blondie
 I Take What I Want, The Bishops
 Jupiter, Earth Wind & Fire
 Love Is In The Air, John Paul Young
 Madam X, Smokee Robinson
 Mademoiselle, Styx
 Making Up Again, Goldie
 More Than A Woman, Tavaris
 Never Together, But Close Sometime, Carlene Carter
 Night Fever, Bee Gees
 Oh Carol, Smokee
 Only Love Can Break Your Heart, Elkie Brooks
 On The Strip, Paul Nicholas
 Pump It Up, Elvis Costello & The Attractions
 Rivers Of Babylon, Boney M
 Stranded In A Limousine, Paul Simon
 Stubborn Kind Of Fella, Frankie Miller
 The Boy From New York City, Darts
 Treat Her Right, Russ Ballard
 Tumbling Dice, Linda Ronstadt
 We'll Never Have To Say Goodbye Again, England Dan and John Ford Coley

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 MCA
 Ariola
 TK
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 Warner Bros
 Bronze
 RCA
 Polydor
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 Atlantic
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 RSO
 A&M
 Chrysalis
 Chaswick
 CBS
 Ariola
 Motown
 A&M
 Bronze
 Capitol
 Warner Bros
 RSO
 RAK
 A&M
 RSO
 Radar
 Atlantic
 RSO
 Magnet
 Magnet
 Asylum
 Big Tree
 Stiff
 Ulfesong
 Elektra
 RSO
 Epic

What A Waste, Ian Dury
 Woman Of Mine, Dean Friedman
 You Belong To Me, Carly Simon
 You're The One That I Want, Travolta / Newton John
 Right Out Of My Mouth Meat Loaf

RECORDS OF THE WEEK
 Simon Bates: Run For Home, Lindisfarne
 Paul Barnett: We're All One, Bryn Haworth
 Tony Blackburn: Mind Blowing Decisions, Heatwave
 Kid Jensen: Ain't Got A Clue, The Lurkers

Mercury
 A&M
 GTO
 Beggars Banquet

BBC MEDWAY

PRESENTER PICKS
 Rod Lucas: RUN FOR HOME, Lindisfarne
 Tony Valencas: DON'T ASK MY NEIGHBOURS, Sheila Hyton
 John Thurston: I'M BETTING MY LIFE ON YOU, Allan Clarke
 Mike Brill: AIRPORT, The Motors

Mercury
 Island
 Polydor
 Virgin

BBC MERSEYSIDE

PERSONAL PICKS
 Billy Butler: PENNIES FROM HEAVEN, Pasadena Roof Orchestra
 Terry Lennox: FUNK THEORY, Rokotto
 Dave Porter: SHAME, Evelyn 'Champagne' King
 John Kennedy: ANNIE'S SONG, James Galway
 Phil Ross: SUL TANS OF SWING, Dire Straits

CBS
 State
 RCA
 Red Seal
 Vertigo

BBC ULSTER

ADD ONS
 ANNIE'S SONG, James Galway
 EASY AS PIE, Purify Brothers
 AIRPORT, The Motors
 SUBSTITUTE, Clout
 READY OR NOT, Helen Reddy
 FRENCH WALTZ, Robin Sarstedt

Red Seal
 DJM
 Virgin
 EMI
 Capitol
 Decca

BBC BLACKBURN

HIT PICKS
 Jude Bunker: I'M ON MY WAY, Captain & Tennille
 Rob Sadowski: PLACE IN YOUR HEART, Nazareth
 Kath Dutton: STUBBORN KIND FELLOW, Frankie Miller
 Phil Scott: DON'T STOP THE MUSIC, Liverpool Express
 Trevor Hall: YOU'RE THE ONE, Gallagher & Lyle
 Pat Gibson: I NEVER THOUGHT I'D BE LOSING YOU, Major Lance
 Gerald Jackson: ON THE STRIP, Paul Nicholas

A&M
 Mountain
 Chrysalis
 Warner Brothers
 A&M
 Motown
 RSO

BBC HUMBERSIDE

RECORDS OF THE WEEK
 John Howland: FRENCH WALTZ, Robin Sarstedt
 Pam Gillard: I'M ON MY WAY, Captain & Tennille
 Dave Sanders: READY OR NOT, Helen Reddy

Decca
 A&M
 Capitol

THAMES VALLEY

ADD ONS
 YOU'RE THE ONE, Gallagher & Lyle
 YOU LIGHT UP MY LIFE, Johnny Mathis
 TOMORROW, Manhattan
 ON A LITTLE STREET IN SINGAPORE, Manhattan Transfer
 LOVE IS A WORD, Stella Parton
 EYE OF MY STORM, Sanford/Towansend
 SUBSTITUTE, Clout
 COME AND SEE ME AND COME LONELY, Dottie West
 FALLING, Le Blanc & Can
 I CAN FEEL MAD, Biba Beggins

A&M
 CBS
 CBS
 Atlantic
 Elektra
 Warner Brothers
 EMI
 United Artists
 Big Tree
 Lightning

RADIO TRENT

Nottingham

ADD ONS
 HONEST I DO LOVE YOU, Candi Station
 ALL NIGHT LONG, Dexter Wansell
 DAVY'S ON THE ROAD AGAIN, Manfred Mann's Earth Band
 YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH, Meat Loaf
 AIRPORT, The Motors
 OLE OLA, Rod Stewart
 LOVING YOU HAS MADE ME BANANAS, Guy Marks
 MISS YOU, Rolling Stones

Warner Brothers
 Philadelphia
 Bronze
 Epic
 Virgin
 Riva
 ABC
 EMI

RADIO PLAYLISTS

RADIO VICTORY

Portsmouth

HIT PICKS
 Chris Pollard: DON'T STOP THE MUSIC, Liverpool Express
 Nicky Jackson: AIRPORT, The Motors
 Dave Christian: SWEET TALKIN' WOMAN, Electric Light Orchestra
 Andy Ferriss: CAN'T STOP LOVIN', George Thorogood/Destructors
 Chris Rider: EASY COME EASY GO, Odyssey
 Anton Darby: PENNIES FROM HEAVEN, Pasadena Roof Orchestra
 Howard Pearce: DRIFT AWAY, Mud
 Jack McLaughlin: SPRINGTIME FOR HITLER, Mel Brooks
 Dave Carson: USE TA BE MY GIRL, O'Jays
 Stranded Special: I'M THE URBAN SPACEMAN, Bonzo Dog Band

Warner Brothers
 Virgin
 Sonet
 RCA
 CBS
 RCA
 Asylum
 Philadelphia
 Band United
 Artists

SWANSEA SOUND

HIT PICKS
 Dave Bowen: STUBBORN KINDA FELLOW, Frankie Miller
 Colin Mason: IT'S GOOD, Linda Lewis
 Jon Hawkins: READY OR NOT, Helen Reddy
 Stuart Freeman: HONEST I DO LOVE YOU, Candi Station
 Phil Fothergill: I'M ON MY WAY, Captain & Tennille

Chrysalis
 Arista
 Capitol
 Warner Brothers
 A&M

ADD ONS
 CALYPSO BREAKDOWN, Ralph MacDonald
 NO CLASS, The Movies
 DANCING IN THE CITY, Marshall Hain
 TRADE WINDS, Lou Rawls
 SATISFY MY SOUL, Bob Marley & The Wailers
 THIS TIME I'M IN IT FOR LOVE, Player
 OLE OLA, Rod Stewart
 CLASSICAL GAS, Mason Williams

TK
 GTO
 Harvest
 Philadelphia
 Island
 RSO
 Riva
 Warner Brothers

RADIO TEES

Teeside

ADD ONS
 GIVE ME WHAT I CRY FOR, Chris Rainbow
 GEORGE'S BAR, Roy Hill
 ON A LITTLE STREET IN SINGAPORE, Manhattan Transfer
 ON THE STRIP, Paul Nicholas
 IT SURE BRINGS OUT THE LOVE IN YOUR EYES, David Soul
 THIS TIME I'M IN IT FOR LOVE, Player
 OLE OLA, Rod Stewart
 DANCING IN THE CITY, Marshall Hain

Polydor
 Arista
 Atlantic
 RSO
 Private Stock
 A&M
 Harvest

PENNINE RADIO

Bradford

HIT PICKS
 Julius K. Scragg: ALL NIGHT LONG, Dexter Wansell
 Stewen Francis: TRADE WINDS, Lou Rawls
 Ian Scott: ANNIE'S SONG, James Galway
 Mike Hurley: I'LL NEVER FORGET YOU, Cain Blunstone
 Peter Levy: CAN WE STILL BE FRIENDS, Todd Rundgren
 PENNINE PICK
 OLE OLA, Rod Stewart

Philadelphia
 Philadelphia
 Red Seal
 Epic
 Warner Brothers
 Riva

ADD ONS
 SATISFY MY SOUL, Bob Marley & The Wailers
 MAKING UP AGAIN, Goldie
 YOU LIGHT UP MY LIFE, Johnny Mathis
 NEVER TOGETHER BUT CLOSE SOMETIMES, Carlene Carter
 EASY COME EASY GO, Odyssey
 STUBBORN KINDA FELLOW, Frankie Miller
 HOLD YOUR HORSES, Celi Bee & The Buzzy Bunch
 COME TO ME, Ruby Winters
 IT MAKES YOU FEEL LIKE DANCING, Rose Royce
 YOU'RE THE ONE THAT I WANT, John Travolta/Olivia Newton John
 MONEY THAT'S YOUR PROBLEM, Tonight
 (DON'T FEAR) THE REAPER, Blue Oyster Cult

Island
 Bronze
 CBS
 Warner Brothers
 RCA
 Chrysalis
 TK
 Creole
 Whitefield
 RSO
 TDS
 CBS

PICCADILLY RADIO

Manchester

ADD ONS
 AIRPORT, The Motors
 SUBSTITUTE, Clout
 SATISFY MY SOUL, Bob Marley & The Wailers
 DANCING IN THE CITY, Harvest
 EASY COME EASY GO, Odyssey
 LET'S GO DISCO, Real Thing

Virgin
 EMI
 Island
 RCA
 Pye

DOWNTOWN RADIO

Belfast

ADD ONS
 SHAME, Evelyn 'Champagne' King
 ELECTRICAL LANGUAGE, Be Bop Deluxe
 AIRPORT, The Motors
 DISCO INFERNO, The Trammps
 FROM EAST TO WEST, Voyage
 STUBBORN KINDA FELLOW, Frankie Miller
 SWEET MUSIC MAN, Ray Lynam & The Hillbillies
 TOMORROW, Manhattan
 DON'T ASK MY NEIGHBOURS, Sheila Hyton
 BEAUTIFUL LOVE, Brotherhood Of Man

RCA
 Harvest
 Virgin
 Warner Brothers
 GTO
 Chrysalis
 RL
 CBS
 Island
 Pye

HIT PICKS
 John Paul: WARM RIDE, Rare Earth
 Trevor Campbells: ALMOST SUMMER, Celebration
 Candy Derrins: DEACON BLUES, Stevie Nicks
 Michael Henderson: ROCK 'N' ROLL HEART, Lynn Jones
 Eddie West: DON'T STOP THE MUSIC, Liverpool Express

Prodigal
 MCA
 ABC
 Ariola
 Warner Brothers

RADIO CITY

Liverpool

HIT PICKS/Roger Blythe: FRENCH WALTZ, Robin Sarstedt
 Decca
 Capitol
 EMI
 Chrysalis
 Pye
 Verrigo
 A&M
 Philadelphia
 ADD ONS
 WARM RIDE, Rare Earth
 ANNIE'S SONG, James Galway
 LOVE IS A WORD, Stella Parton
 FELL LIKE A MILLION, George Hamilton IV
 IS ANYBODY THERE?, Rah Band
 Prodigal
 RCA
 Elektra
 ABC
 Ebony

RADIO CLYDE

Glasgow

HIT PICKS
 Dave Marshall: I'M ON MY WAY, Captain & Tennille
 Steve Jones: MISS YOU, Rolling Stones
 Richard Park: SUBSTITUTE, Clout
 Tom Farnie: IN THE DEAD OF NIGHT
 Brian Ford: NEVER TOGETHER BUT CLOSE SOMETIMES, Carlene Carter
 Bill Smith: SHAME, Evelyn 'Champagne' King
 Dougie Donnelly: MIXED UP SHOOK UP GIRL, Paul Shuttleworth
 CURRENT CHOICE
 SATISFY MY SOUL, Bob Marley & The Wailers
 ADD ONS
 (DON'T FEAR) THE REAPER, Blue Oyster Cult
 OLE OLA, Rod Stewart
 DANCING IN THE CITY, Marshall Hain
 LET'S GO DISCO, Real Thing
 STUBBORN KINDA FELLOW, Frankie Miller
 YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH, Meat Loaf
 AIN'T NO SMOKE WITHOUT FIRE, Eddie Kendricks
 MIND BLOWIN' DECISIONS, Heatwave
 A&M
 EMI
 UK Polydor
 Warner Brothers
 RCA
 Epic
 Island

BEACON RADIO

Wolverhampton

ADD ONS
 COME SEE ME AND COME LONELY, Dottie West
 YOU WANNA DANCE, Ramones
 ON A LITTLE STREET IN SINGAPORE, Manhattan Transfer
 DANCING IN THE CITY, Marshall Hain
 I'M BETTING MY LIFE AWAY, Allan Clarke
 IT MAKES YOU FEEL LIKE DANCING, Rose Royce
 I'M ON MY WAY, Captain & Tennille
 PUMP IT UP, Elvis Costello & The Attractions
 SINCE YOU'VE BEEN GONE, Head East
 OLE OLA, Rod Stewart
 STUBBORN KINDA FELLOW, Frankie Miller
 SUBSTITUTE, Clout
 United Artists
 Sire
 Atlantic
 Harvest
 Polydor
 Whitefield
 A&M
 Radar
 A&M
 Riva
 Chrysalis
 EMI

BRMB

Birmingham

ADD ONS
 COME TO ME, Ruby Winters
 CA PLANE POUR MOI, Plastic Bertrand
 PUMP IT UP, Elvis Costello & The Attractions
 DON'T TAKE IT LYIN' DOWN, Dooleys
 DAVY'S ON THE ROAD AGAIN, Manfred Mann's Earth Band
 OLE OLA, Rod Stewart
 YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH, Meat Loaf
 DON'T ASK MY NEIGHBOUR, Sheila Hyton
 NO CLASS, The Movies
 ANNIE'S SONG, James Galway
 Creole
 Sire
 Radar
 GTO
 Bronze
 Riva
 Epic
 Island
 GTO
 Red Seal

LUXEMBOURG

BULLETS
 LET'S GO DISCO, Real Thing
 SUBSTITUTE, Clout
 STUBBORN KINDA FELLA, Frankie Miller
 IT'S GOOD, Linda Lewis
 DON'T STOP THE MUSIC, Liverpool Express
 EASY COME EASY GO, Odyssey
 YOU'RE THE ONE, Gallagher & Lyle
 OLE OLA, Rod Stewart
 DO THE SWIM, Little Nell
 FROM EAST TO WEST, Voyage
 POWER PLAY
 I REMEMBER LUCY, Thunderboots
 208 TWIN SPIN
 (DON'T FEAR) THE REAPER, Blue Oyster Cult
 Pye
 EMI
 Chrysalis
 Arista
 Warner Brothers
 RCA
 A&M
 Riva
 A&M
 GTO
 State
 CBS

RADIO FORTH

Edinburgh

HIT PICKS
 Mike Scott: THIS TIME I'M IN IT FOR LOVE, Player
 Steve Hamilton: HONEST I DO LOVE YOU, Candi Station
 Bill Torrance: DON'T STOP THE MUSIC, Liverpool Express
 Mike Gower: AIRPORT, The Motors
 Tom Bell: FUNK THEORY, Rokotto
 Station Hit: DANCING IN THE CITY, Marshall Hain
 ADD ONS
 JUST LET ME DO MY THING, Sire
 OLE OLA, Rod Stewart
 WAITING HERE FOR YOU, Rab Noakes
 IT'S GOOD, Linda Lewis
 SATISFY MY SOUL, Bob Marley & The Wailers
 NO CLASS, The Movies
 CBS
 Riva
 Ring O
 Arista
 Island
 GTO

METRO RADIO

Newcastle

ADD ONS
 SUBSTITUTE, Clout
 READY OR NOT, Helen Reddy
 STUBBORN KINDA FELLOW, Frankie Miller
 I'M ON MY WAY, Captain & Tennille
 YOU'RE THE ONE, Gallagher & Lyle
 DANCING IN THE CITY, Marshall Hain
 EMI
 Capitol
 Chrysalis
 A&M
 A&M
 Harvest