

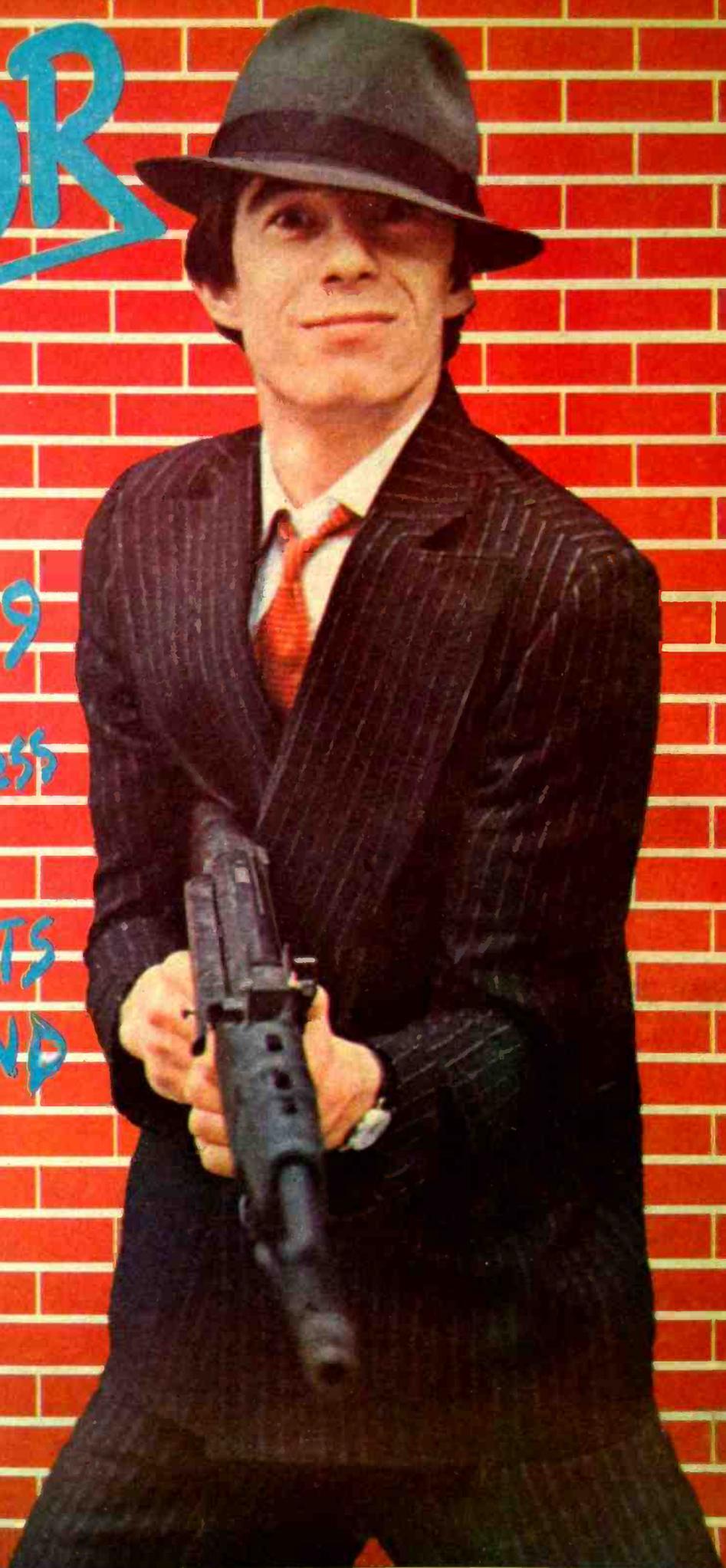
RECORD MIRROR

SHAM 69

Pursey's
Progress

ROD TOASTS
SCOTLAND

GRODIE
CHERRY
VANILLA
ONLY ONES



Due to Bank Holiday weekend, the British Singles have been reprinted from last week

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	15	COME TO ME, Ruby Winters	Creole
16	9	LET'S ALL CHANT, Michael Zager Band	Private Stock
17	14	SHE'S SO MODERN, Boombtown 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, Izhak 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/Lizzy
30	69	OH CARD, 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	IDON'T FEARI THE REAPER, Bue 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	AGM
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	32	FOLLOW YOU FOLLOW ME, Genesis	Charisma
45	34	BOOGIE 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 Gayaway	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	Arista
58	41	DON'T ASK ME QUESTIONS, Graham Parker	Vertigo
59	59	ALL NIGHT LONG, Dexter Wansell	Philadelphia
60	86	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, Rick/Mattheway	Atlantic
67	36	MORE LIKE THE MOVIES, Dr. Hook	Capitol
68	60	IF I CAN'T GET ME NO) SATISFACTION, Devo	Stiff
69	75	STAYIN' ALIVE, Bee Gees	RSO
70	—	BEAUTIFUL LOVER, Brotherhood Of Man	Pye
71	66	MONEY THAT'S YOUR PROBLEM, Tonight	Target
72	48	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	Bang

UK ALBUMS

1	1	SATURDAY NIGHT FEVER, Various	RSO
2	—	BLACK AND WHITE ALBUM, Stranglers	United Artists
3	2	THE STUD, Various	Ronco
4	5	THE ALBUM, Abba	Epic
5	4	20 GOLDEN GREATS, Frank Sinatra	Capitol
6	7	ANYTIME ANYWHERE, Rita Coolidge	AGM
7	15	I KNOW COS I WAS THERE, Max Boyce	EMI
8	6	20 GOLDEN GREATS, Nat King Cole	Capitol
9	3	YOU LIGHT UP MY LIFE, Johnny Mathis	CBS
10	8	AND THEN THERE WERE THREE, Genesis	Charisma
11	14	NEW BOOTS AND PANTIES, Ian Dury	Suff
12	—	POWER IN THE DARKNESS, Tom Robinson Band	EMI
13	9	LONDON TOWN, Wings	Parlophone
14	29	PARKERILLA, Graham Parker	Vertigo
15	12	PASTICHE, Manhattan Transfer	Atlantic
16	—	EVERYONE PLAYS DARTS, Darts	Magnet
17	13	BAT OUT OF HELL, Meat Loaf	Epic
18	27	PLASTIC LETTERS, Blondie	Chrysalis
19	25	THIS YEAR'S MODEL, Elvis Costello & Attractions	Radar
20	23	EASTER, Patti Smith Group	Arista
21	17	LONG LIVE ROCK 'N' ROLL, Rainbow	Polydor
22	20	HEAVY HORSES, Jethro Tull	Chrysalis
23	16	RUMOURS, Fleetwood Mac	Warner Bros
24	19	KAYA, Bob Marley & The Wailers	Island
25	11	CITY TO CITY, Gerry Rafferty	United Artists
26	18	20 CLASSIC HITS, The Platters	Mercury
27	35	SHOOTING STAR, Elkie Brooks	AGM
28	24	OUT OF THE BLUE, Electric Light Orchestra	Jet
29	26	POWER AGE, AC/DC	Atlantic
30	21	20 GOLDEN GREATS, Buddy Holly & The Crickets	MCA
31	—	STRANGER IN TOWN, Bob Seger	CBS
32	10	PENNIES FROM HEAVEN, Various	World Records
33	28	GREATEST HITS, Abba	Epic
34	48	LENA MARTELL COLLECTION, Lena Martell	Ronco
35	22	THE KICK INSIDE, Kate Bush	EMI
36	31	VARIATIONS, Andrew Lloyd Webber	Mca
37	33	THE STRANGER, Billy Joel	CBS
38	32	THE SOUND OF BREAD, Bread	Elektra
39	30	THE RUTLES, The Rutles	Warner Bros
40	39	FONZIE'S FAVOURITES, Various	Warwick
41	46	THE UNIQUE KLAUS WUNDERLICH SOUND	Oecca
42	53	GREEN, Steve Hillage	Virgin
43	42	ALL 'N' ALL, Earth Wind & Fire	CBS
44	37	A LITTLE BIT MORE, Dr. Hook	Capitol
45	41	PLEASE DON'T TOUCH, Steve Hackett	Charisma
46	—	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
47	—	THE '56 SESSIONS VOL. 1, Elvis Presley	RCA
48	49	EXODUS, Bob Marley & The Wailers	Island
49	50	ANOTHER MUSIC, Buzzcocks	United Artists
50	34	VAN HALEN, Van Halen	Warner Bros

UK SOUL

1	1	HI TENSION, Hi Tension	Island
2	2	RIVERS OF BABYLON, Boney M	Atlantic
3	3	MORE THAN A WOMAN, Tavares	Capitol
4	4	SAME, Evelyn 'Champagne' King	RCA
5	5	IT MAKES YOU FEEL LIKE DANCIN', Rose Royce	Whitfield
6	7	WHATEVER IT TAKES, Olympic Runners	RCA
7	9	TAKE ME TO THE NEXT PHASE, Isley Brothers	Epic
8	10	ALL NIGHT LONG, Dexter Wansell	Philadelphia
9	6	IT'S SERIOUS, Cameo	Casablanca
10	11	LET'S ALL CHANT, Michael Zager Band	Private Stock
11	12	TOO MUCH, TOO LITTLE, TOO LATE, Mathis/Williams	CBS
12	8	JACK AND JILL, Raydio	MCA
13	15	DELIRIUM, Francine McGee	RCA
14	16	JUST LET ME DO MY THING, Sine	CBS
15	13	JUPITER, Earth Wind & Fire	CBS
16	17	THE CLOSER I GET TO YOU, Roberta Flack	Atlantic
17	14	THE BEAT GOES ON AND ON, Ripple	Salsoul
18	—	EVERYBODY DANCE, Chic	Atlantic
19	19	WHAT IS FUNK, Rare Gems Odyssey	Casablanca
20	20	FLASHLIGHT, Parliament	Casablanca

UK DISCO

1	2	HI-TENSION, Hi-Tension	Island/12in
2	1	NIGHT FEVER, Bee Gees	RSO/LP/12in promo
3	3	RIVERS OF BABYLON / BROWN GIRL IN THE RING, Boney M	Atlantic/12in
4	4	LET' ALL CHANT, Michael Zager Band	Private Stock/12in
5	5	SHAME, Evelyn 'Champagne' King	RCA/12in
6	6	WHATEVER IT TAKES/SOLAR HEAT, Olympic Runners	RCA/12in
7	8	VOYAGE/FROM EAST TO WEST/SCOTS MACHINE, Voyage	GTO LP/45
8	15	LET'S GET FUNKIFIED, Boiling Point	Bang/12in
9	16	IF I CAN'T HAVE YOU, Yvonne Elliman	RSO/LP/12in promo
10	12	IT MAKES YOU FEEL LIKE DANCIN', Rose Royce	Whitfield/12in
11	11	MORE THAN A WOMAN, Tavares	Capitol/RSO LP
12	7	EVERYBODY DANCE, Chic	Atlantic/LP/AUS 12in
13	10	I LOVE NEW YORK, Metropolis	Salsoul/AUS 12in
14	9	THE BEAT GOES ON AND ON, Ripple	Salsoul/12in
15	18	DISCO REGGAE/DUB A LITTLE REGGAE, Mavrick	State/12in/LP
16	21	YOU SHOULD BE DANCING/MORE THAN A WOMAN, Bee Gees	RSO LP/12in promo
17	20	TAKE ME TO THE NEXT PHASE, Isley Bros	Epic/12in
18	27	SUN IS HERE, Sun	Capitol/Townes LP
19	35	YOU AND I, Rick James	Motown/AUS 12in
20	13	AUTOMATIC LOVER, Dee D. Jackson	Mercury

STAR CHOICE



DAVID JOSEPH OF HI-TENSION

1	CHAMELEON	Herbie Hancock
2	FLY	Herbie Hancock
3	THE SEA LION	Grover Washington
4	THAT'S THE WAY OF THE WORLD	Earth Wind & Fire
5	SHINING STAR	Earth Wind & Fire
6	BIRO SONG	Deniece Williams
7	SEASONS	Deniece Williams
8	THE PAPER	Deniece Williams
9	TEQUILLA MOCKING BIRD	Ramsey Lewis
10	PLAYING YOUR GAME BARE	Berry Gordie

OTHER CHART

1	ANGELS WITH DIRTY FACES, Sham 69	Polydor
2	PRESENCE DEAR, Blondie	Chrysalis
3	CHARLES, The Skids	No Bad
4	SATISFACTION, Devo	Stiff
5	Ty'DD, The Normal	Mute Records
6	FOR ADULTS ONLY, The Valves	Zoom
7	BECAUSE THE NIGHT, Patti Smith	Arista
8	WHAT A WASTE, Ian Dury	Stiff
9	AIN'T GOT A CLUE, The Larkers	Beggars Banquet
10	LITTLE HITLER, Nick Lowe	Stiff
11	NICE 'N' SLEAZY, The Stranglers	United Artists
12	SUSPECT DEVICE, Saff Little Fingers	Rigid Digid
13	SHE'S SO MODERN, Boombtown Rats	Ensign
14	DO THE SWIM, Little Nell	AGM
15	SATISFACTION, The Residents	Ralph Records
16	DEAD OR ALIVE, Johnny Thunder	Real Records
17	BANG BANG, Squeeze	AGM
18	ON AND ON, Pezband	Berserkerley
19	STUCK ON YOU, The Zones	Zoom
20	MAUMAU, Earle Mankey	Bomp

SUPPLIED BY: Bruce's 79 Rose Street, Edinburgh. Tel: 226 2804.

YESTERYEAR

5 Years Ago (2nd June, 1973)	1	SEE MY BABY JIVE,	Wizzard
	2	CAN THE CAN,	Suzi Quatro
	3	AND I LOVE YOU SO,	Perry Como
	4	ONE AND ONE IS ONE,	Medicine Head
	5	HELL RAISER,	The Sweet
	6	TIE A YELLOW RIBBON,	Dawn
	7	YOU ARE THE SUNSHINE OF MY LIFE,	Stevie Wonder
	8	ALSO SPRACH ZARATHUSTRA (2001),	Deodata
	9	BROKENDOWN ANGEL,	Nazareth
	10	WALK ON THE WILD SIDE	Lou Reed
10 Years Ago (1st June, 1968)	1	YOUNG GIRL,	The Union Gap
	2	HONEY,	Bobby Goldsboro
	3	MAN WITHOUT LOVE,	Engelbert Humperdinck
	4	WONDERFUL WORLD,	Louis Armstrong
	5	LAZY SUNDAY,	The Small Faces
	6	I DON'T WANT OUR LOVING TO DIE,	The Herd
	7	RAINBOW VALLEY,	The Love Affair
	8	JOANNA,	Scott Walker
	9	DO YOU KNOW THE WAY TO SAN JOSE,	Dionne Warwick
	10	THIS WHEEL'S ON FIRE,	Julie Driscoll
15 Years Ago (1st June, 1953)	1	FROM ME TO YOU,	The Beatles
	2	DO YOU WANT TO KNOW A SECRET?	Billy J. Kramer
	3	SCARLETT O'HARA	Jet Harris and Tony Martin
	4	LUCKY LIPS,	Cliff Richard
	5	CAN'T GET USED TO LOSING YOU,	Andy Williams
	6	TWO KINDS OF TEARDROPS,	Del Shannon
	7	WHEN WILL YOU SAY I LOVE YOU?	Billy Fury
	8	IN DREAMS,	Roy Orbison
	9	YOUNG LOVERS,	Paul and Paula
	10	DECK OF CARDS,	Wink Martindale

US SINGLES

1	2	TOO MUCH, TOO LITTLE, Mathis / Williams	Columbia
2	3	YOU'RE THE ONE THAT I WANT, Travolta / Newton John	RSO
3	4	SHADOW DANCING, Andy Gibb	RSO
4	1	WITH A LITTLE LUCK, Wings	Capitol
5	6	FEELS SO GOOD, Chuck Mangione	AGM
6	5	THE CLOSER I GET TO YOU, Roberta Flack	Atlantic
7	8	IMAGINARY LOVER, Atlanta Rhythm Section	Polydor
8	10	ON BROADWAY, George Benson	Warner Bros
9	13	TAKE A CHANCE ON ME, Abba	Atlantic
10	12	THIS TIME I'M IN IT FOR LOVE, Player	RSD
11	11	DISCO INFERNO, Trammps	Atlantic
12	14	BABY HOLD ON, Eddie Money	Columbia
13	15	LOVE IS LIKE OXYGEN, Sweet	Capitol
14	19	BAKER STREET, Gerry Rafferty	United Artists
15	18	IT'S A HEARTACHE, Bonnie Tyler	RCA
16	26	DANCE WITH ME, Peter Brown	TK
17	17	MOVIN' OUT, Billy Joel	Columbia
18	20	YOU BELONG TO ME, Carly Simon	Elektra
19	7	IF I CAN'T HAVE YOU, Yvonne Elliman	RSO
20	22	TWO OUT OF THREE AIN'T BAD, Meat Loaf	CI
21	23	DEACON BLUES, Steely Dan	ABC
22	9	COUNT ON ME, Jefferson Starship	RCA
23	25	EVERY KINDA PEOPLE, Robert Palmer	Island
24	16	NIGHT FEVER, Bee Gees	RSO
25	27	BECAUSE THE NIGHT, Patti Smith	Arista
26	43	THE GROOVE LINE, Heatwave	Epic
27	29	HEARTLESS, Heart	Mushroom
28	44	USE TO BE MY GIRL, O'Jays	Philadelphia Int
29	33	BLUER THAN BLUE, Michael Johnson	Capitol
30	47	STILL THE SAME, Bob Seger	Capitol
31	35	YOU'RE THE LOVE, Seals & Crofts	Warner Bros
32	31	TUMBLING DICE, Linda Ronstadt	Asylum
33	21	CAN'T SMILE WITHOUT YOU, Barry Manilow	Arista
34	38	OH WHAT A NIGHT FOR DANCING, Barry White	20th Century
35	37	CHEESEBURGER IN PARADISE, Jimmy Buffet	ABC
36	39	I WAS ONLY JOKING, Rod Stewart	Warner Bros
37	41	FOLLOW YOU, FOLLOW ME, Genesis	Atlantic
38	—	LAST DANCE, Donna Summer	Casablanca
39	40	STAY, Rufus / Chaka Khan	ABC
40	42	ALMOST SUMMER, Celebration	MCA
41	24	WEREWOLVES OF LONDON, Warren Zevon	Asylum
42	45	I CAN'T STAND THE RAIN, Eruption	Ariola
43	50	EVEN NOW, Barry Manilow	Arista
44	48	EVERYBODY DANCE, Chic	Atlantic
45	49	WARM RIDE, Rare Earth	Motown
46	—	DANCE ACROSS THE FLOOR, Jimmy Bo Home	TK
47	—	ONLY THE GOOD DIE YOUNG, Billy Joel	Columbia
48	—	THANK GOD IT'S FRIDAY, Love and Kisses	Casablanca
49	—	CHATTANOOGA CHOO CHOO, Tuxedo Junction	Butterfly
50	—	YOU GOT IT, Diana Ross	Motown

US DISCO

1	2	AFTER DARK, Various Artists	Casablanca
2	1	IF MY FRIENDS COULD SEE ME NOW, Linda Clifford	Curtom
3	3	COME ON DANCE, DANCE, Saturday Night Band	Prelude
4	5	ROUGH DIAMOND, Madleen Kane	Warner Bros
5	4	VOYAGE, Marlin	TK
6	6	HOW MUCH I LOVE YOU, Love and Kisses	Casablanca
7	9	AT THE DISCOTEQUE, Lipstique	Tom 'n' Jerry
8	12	GOT TO HAVE LOVING, Don Ray	Polydor
9	10	FLIGHT TO VERSAILLES, Grand Tour	Butterfly
10	7	COME INTO MY HEART, European Connection	TK
11	8	MACHO MAN, Village People	Casablanca
12	11	LET YOURSELF GO, T-Connection	TK
13	17	YOU AND I, Rick James	Motown
14	14	BOOGIE TO THE TOP, Idra Muhammad	Kudu
15	16	AT THE COPA, Barry Manilow	Arista
16	13	GETTIN' THE SPIRIT, Roberta Kelly	Casablanca
17	15	RIO DE JANEIRO, Gary Criss	Salsoul
18	49	GET OFF, Foxy	Dash
19	—	BOOGIE OOGIE OOGIE, A Taste of Honey	

JUICY LUICY

All hot and plenty bowver

DIDN'T I tell you it would happen soon my darlings! Summer is upon us, and if it hadn't been for Luicy falling for a motor-cyclist last week, I'd still be stuck in a traffic jam in Whitley Bay instead of being here to tell you all about my week.

And what a week! Those stuffy boffins at the Meteorological Office were adamant that Glasgow was the hottest place in Britain at the weekend... and just for once they were right!

But it wasn't the sun that was responsible my dears - Instead it was the Strangers, fast cementing their reputation as the "bad boys" of rock.

Their concert at the Apollo Theatre, soon to be a bingo hall, on Friday was graced by scenes that have been described as "a riot" by those not normally prone to exaggeration. Not only did "fans" climb onto the stage, they demonstrated their enthusiasm by setting fire to the seats. A serious matter, let me assure you.

The "concert" was stopped several times as order was restored, several people were arrested, and ill-humour reigned.

Nor did the problems stop there. Once again deprived of a meal after the show the "unpredictable" Strangers began altercation at the Central Hotel - their Glasgow billet.

This time both Jet Black and Jean Jacques Burnel were arrested, charged with "obstruction and breaking the peace" and remanded on £20 bail. They appear in court on June 1 (Thursday). Not such a pretty start to the week on the face of it.

People who have been leading the "rock 'n' roll lifestyle" for a lot longer than your darling Juicy assure me that the links between rock stars in the public eye and the nefarious characters inhabiting what my law enforcement friends call "the underworld" are often stronger than they appear on the surface.

And I'm not just talking about that friend of the Sex Pistols, Ronald "Anything For A Bit Of The Used Folding Stuff" Biggs.

Why only last week your faithful correspondent was staggered to catch a glimpse of that renowned

criminal "gent" Maurice Mahoney at a reception held in honour of former schoolboy Rick Wakeman. As we sipped our wine and toasted the success of Rick's delightful book "The Caped Crusader", a "nark" of my acquaintance whispered in my ear that the said Mahoney was reputedly valued at £20,000! I couldn't believe my ears sweet-hearts!

Further, the beer-swilling piano player is about to write the foreword to a book about Mahoney and his "underworld" connections! And, even further, I'm told that one of the Kray twins is allegedly a Wakeman fan, has all his records, and writes to him from prison!

By the ghost of Janie Jones, where will all this end?

To return to Rio for just a moment though, don't forget that the new Sex Pistols single was recorded there with the aforementioned Mr Biggs, now dubbed Ronnie "Rotten", on lead vocals. At the time, you may

recall, both "chubby" Steve Jones and "boyiah" Paul Cook were reportedly suffering from sunstroke. See if you can spot the difference my darlings!

On then, without further ado, to football. Don't you hate it already my dears?

Unless, like me, you can't resist the sight of men in short shorts giving their all in the open air. And sometimes, I don't mind telling you, the charity of the football fraternity is a lesson to us all. Beneath those enormous lapels and inflatable ties there often beats a heart of gold.

Take last week's splendid "fund raising" dinner, organised by the Goidiggers whose chairman is none other than that dashing inside-forward - and sometime singer - John, E.

The "football people" had laid on a splendid night out... and it was all in a good cause. As we raised our glasses we were also raising money to provide pitches for youngsters around the country. No sooner had we scooped our boiled beef and carrots than Jimmy Hill (the one with the chin) and Elton John (the one with the hair) had raffled a World Cup football for £400.

Next with the cheque book was the willowy Britt Ekland, coughing up £450 for one of Mr Dwight's suits.

But it was when we got to Reggie's hats that the fun started. The Liverpool football team (Kenny, you're magic!) offered £500 for the one he was actually wearing! Scratching the join, Elton attempted to extract £750... and was turned down.

The situation was saved by "loathsome" Rutle Neil Innes, who fled to the gent's with the Watford chairman and changed hats! What better way to lose you hat and keep your hair on, my dears!

With the money in the bag the

evening was danced away to everyone's delight. Luicy happily caroused with the Sweeney men Denis Waterman and John Shaw, Mud's Les Gray, Eric Morecambe and those glamorous footballers Trevor Brooking and Gerry Francis.

But did I detect a jealous glance from glamorous Hounslow - born Moira Bellas (28)? This lovely lady, who apparently works for Warners, hasn't yet recovered from being "stood up" by that other loathsome Rutle Eric Idle, I fear.

The soiree ended, fittingly I felt, with a song from the diminutive Mr John... for a mere £500!

■ What with twenty-mile traffic jams, endless rows of pinkening "sunbathers" and ice cream stalls on every street corner, it was with some relief that Luicy headed towards London's Alexandra Palace over the weekend. Here was celebrated the 50th birthday of the "legendary" cartoon vermin Mickey Mouse, and in a move of unparalleled good sense the organisers ran a beer festival (for the kids) and a fairground-cum-funfair (for the adults) side by side. Or perhaps that should be the other way round. Still, it was a great "day out for all the family", and to Mickey... many happy returns!

The members of that erstwhile "Mod" combo the Who have been acting somewhat unpredictably of late and it was no surprise that Luicy's invitation to their filmed "live" gig at Shepperton studios arrived at the eleventh hour.

Thankfully your faithful correspondent arrived in time to catch the energetic quartet giving "their all" in an hour - and a half set that brought back memories of their heyday. Although it was a "secret" gig, and the 'Oo were only meant to play three numbers all present enjoyed it immensely.

In fact so overcome was the unpredictable Keith Moon (over 30) that he mounted an impromptu "ferret down the trousers" competition afterwards. Sadly this won't be seen in the film for reasons of good taste, but the rest should be screened by the end of the year.

Aside from Townshend's boys, last week was one where energetic young combos took delight in "strutting their stuff" all over the metropolises. Say what you like, and summer regardless, there's still a "happening scene" going on, my dears!

Two concerts I was delighted to attend featured the Buzzcocks and the Motors. The former have, they tell me, been having great trouble playing anywhere these days so I'm glad to report that their Roundhouse gig went off without a hitch. How sad though that Alternative TV were booted off as support! All the ice cream in the world - and there was plenty in the air and on the tables at the party afterwards - couldn't hide their disappointment my dears!

The somewhat elderly Motors coped well on their big night out too.



ITS show - a leg week in your "World Cup" Record Mirror! Here's one person who's ready for a piece of football action. Gaye Advert of the Adverts (remember them?) shows that she's got what it takes to buckle down to a bit of serious viewing. Peri young Gaye is certainly no stranger to moving leather... no matter what shape it's in!

but was it really the toe-tapping stuff that mothers are so scared of? Somehow I don't think so. Luicy's boredom was only averted by a sweetly-smiling Al Clark (30) savagely nodding his head to every hackneyed note. The Spanish-born former spokesman tells me he has taken up the dreadful pursuit of "jogging" (whatever that may mean) so I suppose that he can be excused most things.

Not so some of the more short-tempered members of what friends of mine call the "rock 'n' roll circus." Luicy was appalled to hear that the "legendary" Mick Green of the Pirates was injured by an airborne beer glass in Hull the other week. Despite requiring five stitches in the wound, it was thankfully the only "incident" at the gig, though that one was bad enough.

While it hasn't escaped Luicy's enquiring ears that the thin and whey-faced Sid Vicious of the formerly "controversial" Sex Pistols has been venting his spleen yet again. Imbibing at that famous rock 'n' roll watering hole the Speakeasy last week, some altercation arose between Sid and the slim guitarist of the Jam, Paul Weller, which resulted in fistcuffs and worse.

Who hit who and with what is still a mystery (and will hopefully remain so) but isn't it sad to see former "punk rock" stars behaving like foot-stamping schoolboys? Give me a (Scottish) footballer anyday!

So once again it's time to close the curtains and, as my special men friends always say, "get the beer in". The World Cup is upon us and there's no escape.

Luicy can only join in the toast to "bonnie" Scotland proffered by the former gravedigger elsewhere in this issue and wish the boys in blue all the luck in the world. They'll need it. Whatever the result I'll be back next week to give you some more of the same. Till then, byeeeee.



AND HERE'S two more famous faces demonstrating what the well-dressed World Cup watcher won't be wearing this summer! Our men in the tunnel with the hairy legs are "loathsome" Rutle Eric Idle (left) and Rick Wakeman.

Rough Diamond

A disco gem

from Madleen Kane

This fabulous disco single from a much talented Swedish lady from her forthcoming album Rough Diamond. A monster in the U.S. Disco Charts!!! Already!

DECCA





BOB SEGER 'Stranger In Town' (EMI EA-ST 11666)

SADLY for Seger, this collection of very ordinary very repetitive compositions has blown away some of the mystique about Seger and The Silver Bullet Band, something he gained after 'Night Moves'.

No it's a sure case of the recently 'discovered' star turning out the kind of stuff which stopped him being one in the first place. True fans of which I'm sure there are many many more of in America than here, will not find too much to fault, though maybe they too will find not one of the nine songs sticks too well.

The album ends on a heavy sentimental note with a lushly orchestrated and bland lyric of 'The Final Scene'. But it proves beyond doubt that he can sing about pain as well as Joe Cockers, John Fogerty, Ray Charles... this can be taken too far.

"Given enough airplay... Bah never mind the qualifications: A SMASH!"

"Once you've sampled him it's difficult to settle for anything less."

"Seger's future seems assured."

Judge for yourself - it's on Capitol Records.

NEWS

News Editor JOHN SHEARLAW

Runaways run in

THE RUNAWAYS are to tour Britain for the third time in July.

The female four-piece, who recently finished a US tour as support to the Ramones, play a selection of European dates before

opening at West Runton Pavilion on July 13.

Further confirmed dates are: Birmingham Barbarellas July 14 and 15, London Lyceum 16. More shows are likely to

be added in the near future.

The Runaways now share the same management as Blondie, and are currently seeking a UK recording deal. Their last album 'Walkin' For the

Night' hasn't yet been released.

Full line-up of the band now reads: Jani Lane (guitar and vocals), Lita Ford (guitar), Vicki Blue (bass) and Sandy West (drums).

DYLAN, CLAPTON, JOAN, PARKER FOR FESTIVAL DATE

BOB DYLAN is to headline a massive open air concert in Britain in July.

It will be his last appearance in Europe this year, following six sell-out concerts at London Earls Court later this month and a string of European dates.

The event, which is expected to attract over 100,000 fans, will take place at Blackbushe Airport near Camberley, Surrey, on July 15. The site is normally used for drag-racing but has been considered as a potential rock venue for some time.

Bob Dylan will appear with a supporting bill of guest artists - all playing at his personal request. Eric Clapton, guesting on several European dates with his band, is definitely confirmed. Joan Armatrading will fly in from America to appear. The bill is completed by Graham Parker and the Rumour and Lake.

The concert will run from 2 pm until 10.30 pm, with the gates opening at noon.

TICKETS AND TRANSPORT: Tickets go on sale

on Monday, June 5, priced at £6, at the same box offices which handled the Earls Court tickets. The only exception is that Hammersmith Odeon and the Palace Theatre in London will NOT be selling tickets; they're replaced by the Rainbow Box Office and the Carnaby Market Rainbow Box Office.

Blackbushe, within reach of the M4, M3 and A30, is easily accessible by car from London. There is also a direct train service from London Waterloo. On the day of the concert there will be a special platform on the station with trains running to Fleet station (two miles from the site) every ten minutes. A special bus shuttle service will be available to and from Blackbushe. Transportation will be on an all-inclusive ticket, and British Rail guarantee return transport after the concert.

Restrictive view seats for the London Earls Court concerts, June 15-20, inclusive, will be available at the Box Office every night from 8.00 pm. Prices have not yet been announced.



DYLAN: plus friends

Sex Pistols are alive

New single and album

THE SEX PISTOLS are alive and well... and will release a new single shortly!

But the line-up no longer includes Johnny Rotten, who has now announced the line-up of his new band and is currently rehearsing new material.

The single will be the much-published recording of 'God Save The Sex Pistols' - recorded in Rio de Janeiro with Great Train Robber Ronald

Biggs taking lead vocals. It's rush-released in a 12" limited edition by Virgin on June 16 with a full-colour sleeve.

The B-side will be Sid Vicious' rendering of 'My Way' - taken from the soundtrack of the forthcoming Sex Pistols' movie.

According to a statement issued by the Pistols' management Giltterbest, last week, there will also be a second Sex Pistols album, al-

though Virgin have not yet set a release date.

A replacement for Rotten is expected to be announced shortly.

Meanwhile Johnny Rotten's own band is rehearsing in London as a quartet. Full line-up reads John Lydon (vocals), Jah Wobble (bass), Keith Levine (guitar) and Jim Walker (drums). Live appearances aren't expected for a few months.

MINK COMES BACK

WITH THEIR second album 'Just released'

Mink DeVille makes a short promotional visit to Britain at the end of the month.

Only three dates have been fixed, after which the band return to America to start work on a new album.

First concert will be at Birmingham Town Hall on June 24, with tickets priced at £1.50 to £2.50. They then play Liverpool Eric's on June 24 (all tickets at £2) and conclude with a date at London Hammersmith Odeon on June 25, tickets priced between £1.50 and £3.

A new single, 'Just Your Friend', will be released to coincide with the tour.

Stranglers add benefit gig

THE STRANGLERS have added another UK date - at Leeds University on June 7.

The gig will be a special benefit for the Prisoners Rights Association, with tickets now on sale at £3. It is hoped that funds will

be raised to publish a book about the Parkhurst riots, entitled 'Who Guards The Guards.' The authors have so far been unable to find a publisher.

Support band, will be Magazine.

Rats open in Dublin

THE BOOMTOWN Rats have overcome the 'difficulties' reported last week and now open their UK tour in their home town of Dublin.

They play the Olympia Theatre on Jun 11 - the first time the venue has

been used for a rock concert since Van Morrison played there in 1973.

Support for this date only will be Irish band the Vipers. For the rest of the tour the support band will be the Young Ones.

Imperials do what they had to

VETERAN AMERICAN soul combo the Imperials have their new single, 'Do What I Gotta Do', rush-released this week.

And the track from their album 'Who's Gonna Love Me' was chosen by Tony Blackburn! He apparently played it on his radio show and said:

"It should be a single... a great record."

The record company, Power Exchange, promptly obliged. The Imperials, formerly Little Anthony and the Imperials, have been in the business for 20 years, but only scored their first British hit with 'Who's Gonna Love Me' last year.

Music and comedy gig against racism

FOLLOWING THE success of the Anti-Nazi League march and concert in April, headed by the Tom Robinson Band, the League have organised another concert.

Entitled 'An Evening of Music and Comedy Against Racism' it's set

for June 11 at the 3,000-seat Wembley Conference Centre in London.

Headlining will be Lindisfarne, and they're joined by Alexis Korner, Bill Oddie, comedian Dave Allen, Larry Adler and others yet to be confirmed. All proceeds go to Anti-

Nazi League funds, with all but 500 tickets selling for £2. These 500 are priced at £5, £10, £15 and £25.

Tickets are available by postal application only from ANL Entertainment, PO Box 151, London WC2. An s.a.e. should be enclosed.

FREE LOVE IN

BOTH "psychedelia" and the "free concert" return to London this month, with the fixing of Nik Turner's Bohemian Love-In at the Roundhouse on June 18.

The event is scheduled to run from 3pm until midnight with attractions including Brian James' Tanz Der Youth, poet John Cooper Clarke, Steve Took's Horns, Ron Gessain, Bob Calvert, films, slide shows and jugglers! Tickets for the event, which are free, will be available at the Roundhouse on June 16 at 1 pm. They'll be distributed on a "first come, first served" basis.

Later Leo

RELEASE OF Leo Sayer's new album 'Leo Sayer' has now been put back to August, since it is reported that Sayer has not yet completed the album to his and his producer's satisfaction.

It was due out next week but Sayer, currently on tour in Australia, has had no time in the studio to finish the album.

Rubbish out

PUNK COMEDIAN Johnny Rubbish, who 'shot to fame' as compere for the Stranglers, releases his debut single on June 9.

Entitled 'Living In N.W. 4JR' it's reportedly an interpretation of 'Anarchy in the UK'.

Straits date

DIRE STRAITS embark on a nation-wide club and college tour in June, coinciding with the release of their first album, 'Dire Straits', on June 9.

Dates read: Wolverhampton Lafayette June 9, Dudley JB's 10, Liverpool Eric's 12, Sheffield University 15, Leicester University 15, King's Nottingham Boat Club 18, Middlesbrough Rock Garden 17, Leeds Florde Green 17, Edinburgh Tiffanys 17, Edinburg Tiffanys 20, Burton-on-Trent 76 Club 23, Nottingham Boat Club 23, Newbridge Memorial Hall 25, Manchester Ruffers 27, Lowestoft Talk of the 28, Bristol Old Grandy 30, Plymouth Metro 30.

Love and war

DISPUTE BETWEEN two bands calling themselves Love Machine led to a court battle last week.

The five-piece British Love Machine sought a High Court injunction to prevent the seven-piece American Love Machine using their name. Both are female singing groups.

However, all was resolved when the Americans agreed to add 'from America' to their name. They now support the Two Ronnies at the Palladium.

"Whatever's written in your heart"

UP36403

GERRY RAFFERTY'S NEW SINGLE FROM THE ALBUM **CITY TO CITY**

Album UAS 30104. Cassette TCK 30104



City to City
GERRY RAFFERTY
on tour with special guest
RAB NOAKES

JUNE

- 1 DUNSTABLE Queensway Hall
- 2 COVENTRY Theatre
- 3 DERBY Assembly Rooms
- 4 CROYDON Fairfield Halls
- 5 EDINBURGH Odeon
- 6 GLASGOW City Hall
- 8 NEWCASTLE City Hall
- 9 SHEFFIELD City Hall
- 10 MANCHESTER Apollo
- 11 LONDON Theatre Royal, Drury Lane
- 12 BIRMINGHAM Hippodrome
- 14 BRISTOL Colston Hall



NEWS

YES SAY YES

YES ARE definitely planning to play one or more major concerts in Britain before the end of the year.

Currently finishing work on their new, and as yet untitled album, the group have expressed interest in playing an open air venue this summer - although they've also considered several concerts at London's Royal Albert Hall in November as an

alternative. "It all depends on when the album is finished," a spokesman for Yes told Record Mirror this week. "At present we hope that it might be out in August, which would make a summer festival appearance quite likely. "But with an American visit to fit in as well, all I can say is that Yes are interested in at least one, if not more, British appearances this year."

Changes for Richman

DATES FOR the upcoming tour by Jonathan Richman and the Modern Lovers have been slightly revised.

The tour now begins on June 6 at Canterbury Odeon and continues as follows: Birmingham Odeon, June 10, Leeds Polytechnic, 12, Liverpool Erics, 13 and 15, Manchester Free Trade Hall, 16, Hemel Hempstead Pavilion, 19, Cardiff University, 21, Hammersmith Odeon, 23.

Sham cancel

SHAM 69 have been forced to cancel several dates on their current tour due to problems with promoters, but also due to the success of their 'Angels With Dirty Faces' single.

Three concerts, at Leeds, Newport and Bristol, were pulled out last week because of the band's appearance on 'Top Of The Pops', while gigs at Wolverhampton, Stafford (June 5), Coventry (6) and Hemel Hempstead (7) have been "unavoidably" cancelled.

Meanwhile, special coaches are being laid on for Portsmouth Sham fans to attend the gig in Southampton on June 4, after the cancellation of the Portsmouth date last month. Tickets are available locally.

Bonzos re-released

BACKED BY a large marketing campaign the last album from the now-defunct Bonzo Dog Band is to be re-released this week. 'Let's Make Up And Be Friendly' is the last of the five Bonzo Dog Band albums to be reissued on the Sunset label, as well as a 'History Of The Bonzos' double set.

A single, the Bonzos' chart hit from 1964, 'I'm The Urban Spaceman', is re-released simultaneously.

Bootsy to tour Britain

IT HAS now been confirmed that part of America's renowned 'Funk Factory' - in the shape of Bootsy's Rubber Band - will be touring in Britain for the first time in June.

Bootsy, whose second album 'Player Of The Year', has gone gold in

America, will be bringing over his full nine-piece revue as well as the Horny Horns.

And it's also holly rumoured that funk mastermind George Clinton will be coming over with the band.

In what promises to be a spectacular tour - as well as the first major

CLASH TOUR

CLASH are to start their first British tour this year at the end of June. Fourteen dates have so far been announced, and the tour goes under the banner of 'The Clash Out On Parole'.

Most of the venues, including the one London date so far confirmed, will be unseated, and ticket prices will be kept low - an expected average price is around £2.

First gig is at Aylesbury Friars on June 28 and the tour continues with: Leeds Queens Hall June 29, Sheffield Top Rank 30, Leicester Granby Hall July 1, Manchester Apollo 2, Glasgow Apollo 4, Aberdeen

Music Hall 5, Chester Deeside Leisure Centre 6, Crawley Sports Centre 8, Bristol Locarno 9, Torquay Town Hall 10, Cardiff Top Rank 11, Birmingham Top Rank 12, London Edmonton Picketts Lock Sports Centre 15.

The Clash are hoping to add further dates in Liverpool and Newcastle - both cities where they have previously been banned - and a second London date, possibly around the Elephant and Castle area.

The new single from the band will be 'White Man In Hammersmith Palais', a well-known stage number, released on June 16.



THE CLASH

Get those dancing shoes on

THE FIRST ever World Disco Dancing Championships are to be launched in June with prizes of over £4,000 for the winner.

The competition will have eliminating heats in the UK and in overseas countries. At least 15 countries are expected to take part.

In the UK a total of 108 heats will be held, with the finals taking place in

September at London Empire Ballroom. This will be followed by the world finals at the same location.

The Championships, organised by EMI Dancing in association with the Daily Mirror Pop Club, will take place at EMI Dancing venues including selected Baileys and Romeo and Juliet's clubs.

TOURS

YOUNG BUCKS: London Rochester Castle June 1, Banbury Blues Club 2, Sheffield Polytechnic 3, Newcastle Blackfriars 4.

BRAKES: High Wycombe Nags Head June 1, Kirk Levington Country Club 2, Middlesbrough Rock Garden 3, London Nashville 5 and 12, London Red Cow 16, London Nashville 26.

THE PLEASERS: Scarborough Penthouse June 2, Ripon York College 3, Oxford Elmscourt Ballroom 9, Manchester Polytechnic 17, Weymouth Pavilion Ballroom 23, Hertford Ball Park College 24, London Music Machine 30 and July 1.

ROY HILL: Swansea Gables June 1, Dudley JB's Club 2, Nottingham Boat Club 3, Newbridge Royal Hall 4, Sheffield Limit Club 6, Weymouth College 8, Bristol Granary 10, Nottingham University 16, Cheltenham North Gloucester College 28.

THE BISHOPS: Birmingham Barbarellas June 3, London Nashville 9, Wolverhampton Polytechnic 16, Bristol Granary 22, Wigan Casino 24.

SPITERI: added dates: London Hammersmith Swan June 1, London Dingwalls 7.

TRAPEZE: London Marquee June 7, Basildon 66 Club 8 and 9, West Runton Pavilion 23, Shrewsbury Music Hall 27.

ANGLETRAX: London Marquee June 1, Leicester Phoenix Theatre 2, Huddersfield Polytechnic 10, London ICA 11, London Rock Garden 12.

THE TIGHTS: Malvern Pump Room June 2, Malvern Winter Gardens 5, Hereford The Tavern 7, Redditch Traceys 13.

PENETRATION: London Rock Garden June 1, High Wycombe Town Hall 2, West Runton Pavilion 9, London Dalston Cubies 10, Liverpool Erics 17 (including early evening under - 18's matinee), London Marquee 21, Sheffield Limit Club 23, Manchester Rafter's 24, Birmingham Barbarellas 27.

THE CHI - LITES wind up their UK tour with: Norwich Cromwells Club June 1, Manchester Hulme Russells Club 3, Upper Heyford USAF Club 4, Blackburn Baileys 5, Sheffield Romeo and Juliet's 6, Swansea Nutz Club 8.

IAN GILLAN BAND: Newcastle Mayfair June 9, Birmingham Barbarellas 10, London Marquee 12, 13 and 14, Redcar Coatham Bowl 16, Sheffield University 17, Dunstable Queensway Hall 18.

CYANIDE: Dewsbury Turks Head June 1, Blackburn Dirty Ducks 2, Dumfries Windsor Hotel 3, Carlisle Border Terrier 4, Chesterfield Adam and Eve 5, Mansfield Great Northern Hotel 7, Stoke - on - Trent Inset 8, Manchester Mayflower 10, Barrow Maxims 11, Sheffield Limit 13, Newcastle Hawthorn 16, Whitby Spa 16, Blyth Golden Eag Y17, Whitby Bay Rex 18, Hartlepool Carlton Club 19, Durham Coach and Eight 20, York Munster Bar 21, Leeds F Club 22, Nottingham Sandpiper 23.

RICHARD DIGANCE: Cambridge St John's College June 13, London Regents Park Theatre 18, Croydon Fairfield Hall 23, Sheffield Limit 26, Ipswich Suffolk College 30, Camborne Folk Festival July 1.

RACING CARS: London Marquee June 6, Poole Wessex Arts Centre 15, London Dingwalls 16, Reading Bulmershe College 17, Sheffield Rammore House 23, Balls Park College 24, Seale Hayne Agricultural College 30.

Pulse in the air

STEELE PULSE play one of the first concerts at London Regent's Park open air theatre this summer, on June 4.

Tickets are available now priced £3, £2, 75 and £1.50. The Birmingham reggae band are also to be the subject of an ITV documentary, filmed at the Amphitheatre in their home town on June 6. The film of their live show will be transmitted next month.

Rare records released

TWO CULT albums of the early Seventies - until now fetching up to £100 each among collectors - are to be re-released as a two record set for 15 in July.

'Radio City' and 'No 1 Record' by US group Big Star, were first released in 1973, with the band fronted by ex-Box Tops singer Alex Chilton - receiving unanimous critical acclaim.

Originally on the Ardent label, the albums will be re-released on the UK on Stax.

Seeing Suzi

NOW FIRMLY back in the limelight with a hit single and her appearances in 'Happy Days', Suzi Quatro continues touring the UK throughout June.

Ms Quatro's provincial itinerary reads: Swansea Nutz Club June 1, Exeter St Luke's Hall 2, Folkestone Leas Cliff Hall 3, Stoke - on - Trent Jollees 5, Bristol Locarno

6, Withernsea Grand Pavilion 9, Strathclyde University 10, Halifax Civic Theatre 11, Douglas Isle of Man Palace Lido 12, Ashton - under Lyne Thameside Theatre 13, Portsmouth Locarno 14, Cleveland Philmore Spa Pavilion 26, Hull Tiffanys 27, Northampton Salon Ballroom 28, Andover Country Bumpkin 29, Swindon Oasis 30.

Commodores fly

THE NEW single from the Commodores will be 'Flying High', taken from their 'Natural High' album which was released last week.

The first 15,000 copies will be in 12in 'disco' form, and will be available from June 9.

funk package to hit this country - Bootsy's Rubber Band play the following four dates: London Hammersmith Odeon, June 20 and 21, Manchester Apollo, 23, Birmingham Odeon, 24.

All tickets are on sale now. London prices ranging from £3.50 to

£2.00, Manchester and Birmingham from £3.00 to £1.50.

To coincide with the tour Warners rush-release a special Bootsy EP, containing three of his American hits. Titles are: 'Boozilla', 'Hollywood Squares' and 'Stretching Out'.

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TRB album

EMC 3226

On EMI Records and Tapes

GREY CORTINA

Words and Music by Tom Robinson

Wish I had a grey Cortina
Whiplash aerial, racing trim
Cortina owner, no-one meaner
Wish that I could be like him.

Twin exhaust and rusty bumper
Chewing gum at traffic light
Stop at red but leave on amber
Grey Cortina - outasight

Fur-lined seats and lettered windscreen
Elbow on the windowsill
Eight track blazing Bruce Springsteen
Bomber jacket, dressed to kill

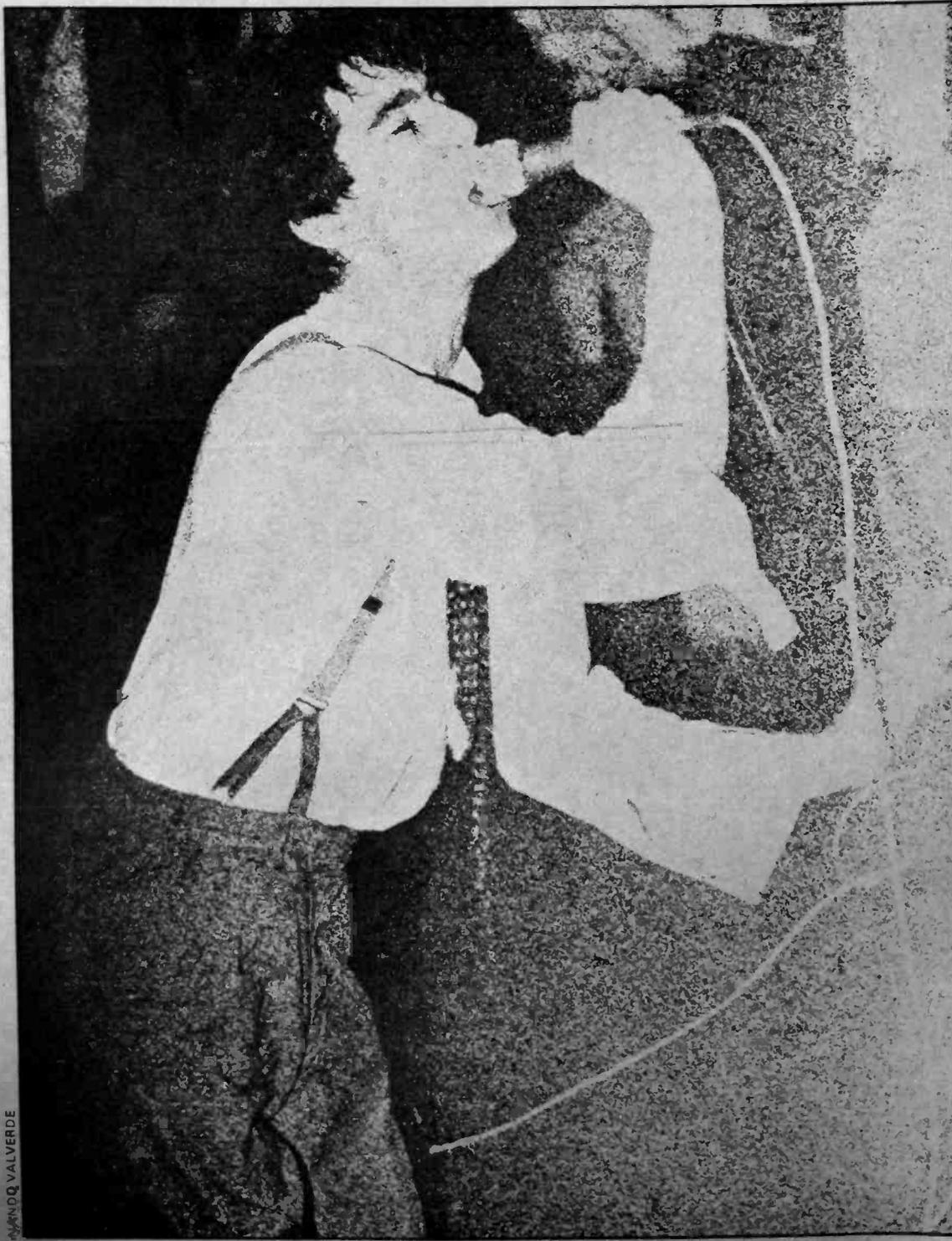
Never cop a parking ticket
Never seem to show its age
Speed police too slow to nick it
Grey Cortina got it made.....

Wish I had a grey Cortina
Whiplash aerial, racing trim
Cortina owner, no-one meaner
Wish that I could be like him



PEOPLE'S CHOICE

Jimmy Pursey wants to leave rock 'n' roll as he joined it. He wants to remain a person and that's what he told SHEILA PROPHET



LADIES AND gentlemen - Jimmy Pursey, Star of stage and screen. Angel with a dirty - well, slightly grubby - face. Ear - bender extraordinaire. And - sincere human being.

Sorry about the Hughie Green bit, but you see, I'm impressed by Mister Pursey.

OK, I'll be honest. Up till a couple of months ago, I'd never thought much of Sham 69. In that smug little filing cabinet we journalists carry in our head, I had them neatly written off: just another punk band. No staying power. I was wrong.

Three events came along to change my mind. Event number one: the Sham 69 album 'Tell Us The Truth', and that gloriously chaotic live side. Any band that can get a hardened bunch of skinheads singing 'Knees Up Mother Brown' just has to be something special.

Event number two: the single, 'Angels With Dirty Faces'. Or more specifically, the card that came with it. Cagney on the cover (hence Jimmy's gangster pose) and a specially composed poem inside. 'OK, you dirty rats, if you don't like this masterpiece you're just a bunch of prats'. What elan, what panache, what a bloody cheek!

Event number three: the Anti-Nazi League Carnival. A jaded set by the Clash. Depressing evidence that the band are losing the fight. Then suddenly - help is at hand. Pursey, onstage with them, guiding them through 'White Riot'. Showing them how he does it: how it should be done: how, if they remember, they used to do it.

The crowd go wild. No doubt about it, this man is a hero. To be investigated, definitely.

Encounter number one with Jimmy is in the BBC bar ("If my mum could see my now!") after his first, exultant appearance on 'Top Of The Pops'. He's letting off steam, taking up the challenge of a striptease with some unexpectedly rowdy BBC employees on a booze up. Off come the shoes, socks, jacket, shirt, before the doorman ends the proceedings by politely informing us that "This is not a night club," and the strippers reluctantly get dressed again.

With no other way of expending all that pent-up energy and tension, Jimmy settles down to talk. And talk. And talk.

We get involved in a lengthy discussion about the pros and cons of appearing on 'Top Of The Pops', but the problem is, Jimmy talks so much, and so fast, that, without a tape recorder, it's just impossible to keep up. The flowing alcohol does nothing to help the situation, and finally, as we stumble out into the Shepherd's Bush night, we agree to continue the discussion at a later date.

So two days later, in a seedy hotel room in Wembley, an hour before his show at the Harlesden Roxy, Jimmy is ready to start over again. He's seen himself on telly, he's well pleased with the results: "I was worried, I thought it might be a load of rubbish. But they kept everything in. And they let me sing it live. That was important, because I could pretend it was a live gig, I could get into it."

One thing I clearly remember from Wednesday night is that

MANDU VALVERDE



JUSTIN THOMAS

somewhere in the argument, the Clash received a good solid slagging from Jimmy, for, amongst other things, deciding not to appear on 'Top Of The Pops' you're letting down the kids. 'The kids never see you these days; you never play gigs any more. I mean, we're playing all the time.'

'So I said, 'You won't go on 'Top Of The Pops' because you say it's part of the establishment — come on, CBS is part of the establishment.'

'I said, 'I don't want you to go down, because it's only the Spex, the Clash, Tom Robinson and us that are keeping it alive. We've all got one foot in the graveyard, and as soon as one group goes down we've have a whole leg in it. So I've got to keep at them — and I will keep at them until they bloody realise what they was in it for in the beginning. To do it for the people that've come to see them. To go on 'Top Of The Pops'.'

'I had a go at Tom Robinson at 'Top Of The Pops'. I said 'Look Tom, as far as I'm concerned, it's only you and me still playing I don't want you to be a bullshitter. I'm saying it to your face because I want you to understand I will have goes at people, because it str's em up and makes'em remember.' I like people to have a go at me. The skinheads come down and gee me up, and that's a great, it brings me back to the level I started on.'

'So I said to Tom, 'Don't let us down, let's hang in there, it's for the kids. You know what I mean?' And he turned round and said, 'Yeah, don't worry. I'm with you.'

Monument

'Cos it frightens me. I don't want to be a monument. I want to be a part of something big, not a tiny minority. That's why I say, 'If the kids are united they will never be divided.' If the punk movement had all stuck together and believed the same thing, it would have been something to believe in, but because it went from there to there to there' — he gestures expansively with his hands — 'all the kids went, 'Eh? What's going on? Who do you believe in?'

'The Buzzcocks — Peter Shelley said the other week that punk is dead. That's only cos he wants it dead cos he's moved onto something else. Someone who says that should never have been in a punk band in the beginning. Punk's given him his bread and butter.'

'Look, punk put me where I am, the kids put me where I am. I don't ever slag punk down, I don't ever slag the kids down. They're the two things that put me where I am now. If it wasn't for them, I wouldn't be here now. I wouldn't be doing a gig tonight.'

Whew. Pause for breath. See what I mean about Jimmy's vocal abilities? Jimmy couldn't just talk the hindlegs of a donkey, he'd have the forelegs, the head and the tail dropping off alongside them.

However, we do seem to have digressed from the original point about the Clash. If Jimmy does feel that they've let the kids down (and I agree with him), why did he get up and sing with them at the Carnival?

'Because I love 'White Riot'. I got up there to put a bit of life into them, to say, 'Look, this is what it should be like.' They was all laid back, Keith Richard stuff' — he strums an imaginary guitar — 'the kids don't want that. When we're playing and a string busts, we say f---the string

and carry on. When we played the Roundhouse, the strings kept going, but we carried on, and the kids were going 'Yeah'. So the music wasn't very good, but we wasn't interested in that. We just wanted to get everybody excited and have a good time. Cos that's what rock and roll is about.'

'The Clash should go out there and say, 'Look, I know what you think of us.' They could say, 'Look people! — us about, we believe some of the things people told us to do, and we're sorry, you know, but give us a break and we'll prove we're still honest.' But they don't do that!'

'That's why I don't live in London. You get full of bullshit. If you lived in London it would be down the Speakeasy every night, mixing with Bob Geldof and all that crap. I don't want to be part of that, I live at home, and when I go out in the street, people meet me and say, 'Hi Jimmy, how's it going?' not 'Hi Jimmy, you're a big rock star now.'

'I'll tell you what — I'm an embarrassment to all of them. A f--- embarrassment. And I'll tell you why — I do the things they set out to do, but didn't. I associate with the audience. So now I'm doing it, they'd like to push me under the carpet.'

'Another break in the spiel. Time to collect our thoughts, to gaze at the tiny television Jimmy has procured for the band ('only 40 quid!') time for reminiscences about his days working in the dog kennels, time for gossip about the group's future plans.

Jimmy, it seems, is to appear on 'Good Afternoon' with Mavis Nicholson, an afternoon telly chat show, on a programme devoted to the Anti-Nazi League. Sounds slightly bizarre to me, but Jimmy likes the idea: 'It gets you through to people who wouldn't normally see you, and that's good.'

This brings us inevitably to the subject of politics, and though Jimmy is adamant that he doesn't want to 'get into a very political situation,' he does have plenty to say on the subject of the National Front — most of which has been said before, many times, so I won't repeat it here. The only difference, really, is that while you or I might say it to each other, Jimmy — in common with the other 'political' groups — will get up onstage and say it to the world.

So, on to the future of Sham 69, and Jimmy says grandly, 'Really, I'm trying to make the ultimate band — the band that come nearest to, say, the Who. A band who could sing 'My Generation' and then turn round and do 'Boris The Spider' — a completely different type of song, but one which still said something.'

'But the Who got further away from the kids, and I don't believe they're enjoying what they're doing now, because they're not doing anything. I don't ever want to get in the situation where I'm not enjoying myself.'

'I said once that if I had a number one record I'd get out of it. Then I thought, 'That's exactly what they want me to do.' If I had a number one and got out, I'd be doing exactly what I set out to destroy. People who dissociate themselves from the audience. If I had a number one record, and I could prove to the kids that I could still go out into the audience, and go 'Hello Joe, how ya doing?' I'd have won. Having a number one record and proving you don't have to be a big star. I would

be hard, but someone has to do it, and I want to be the one.

'I never want to change. Look — you're the press, I'm Jimmy Pursey. When I go, I want you to write, 'That was Jimmy Pursey. There was a bloke'. I want to come out of rock and roll the same way I come in — Jimmy Pursey.'

Downfall

Naive words, of course — words that sum up both Jimmy's greatest asset and, I fear, his potential downfall. For better or worse, Jimmy is talking for the kids on the street. His views are black and white, right and wrong, almost childlike. No pretensions. None of the sophistication that has protected Tom Robinson, gained him acceptance from the most unlikely sources.

So he's vulnerable. There are huge inconsistencies, glaring contradictions. Easy to pick them out. What he says probably doesn't look too good in print, simply because it is so naive, so easy to pull apart.

But naive and childish as he is, Jimmy deserves to be supported, not destroyed. Because, for me at least, his arguments are justified by their conviction. Like I said, this bloke is SINCERE.

Later, as Sham 69 arrive at the Roxy for the gig, a large and rather fearsome skinhead runs up to their van. A couple of the group, recognising the guy, groan, but Jimmy sticks his head out of the window, concern on every feature.

'Hey matey,' he says, 'ain't cha got a ticket?'

He fishes in his jacket pocket and produces a single unused ticket. In return, matey pushes a crumpled piece of paper into his hand.

'I wrote you a poem, Jimmy,' he says proudly.

Jimmy unfolds the paper and slowly reads out the verse, a painfully written anthem to 'Kids On The Street'.

'We've been on the streets since we was boys Broken bottles was our only toys We threw some stones and we tossed some bricks

Kids like us they said made them sick

We was proud and we could be rough But on the streets yer gotta be tough Things come and things may change But kids on the street will always be the same'

He turns to me, his voice rising with emotion. 'See?' he says. 'That's the real thing. The real McCoy.'

Message

Jimmy on his song writing: 'When I write, I write for Joe Bloggs, the thickest bloke out, because if he understands it, everyone understands it. That's the way I work.'

Of course, there are people who will choose not to understand Jimmy Pursey's songs. But it seems that, to the people he's aiming at, the people who really matter to him, his message is coming across loud and clear.

Rocks Off

With Tom Petty and The Heartbreakers's new single 'I Need to Know'

Shelter Recording Co., Inc. Manufactured and Distributed by Island Records, Ltd.

Produced by Denny Cordell/Noah H. Shark/Tom Petty W 6426

SINGLES

Reviewed by ROBIN SMITH

One in the Bush is worth two in the hand



KATE BUSH: 'The Man With The Child In His Eyes' (EMI 2806). It can't fail. She alternates between little girl voice and mental seduction (forgive the Chauvinist piggery but it's true). It would have been so easy to overstate the backing, but everything moves in close harmony. Before I float away, all I can say is buy it — preferably one for every member of your family. The cover's pretty good too.

BILLY JOEL: 'Movin' Out (Anthony's Song)' (CBS/SCBS 6412). In which our hero leaves behind the wine and the candlelight for something a little racier. Liked it from the controlled stumbling of the backing to the smacks from the sax(?). Bigger perhaps than 'She is Always A Woman'.

ALTHEA AND DONNA: 'Puppy Dog Song' (Virgin FLS 107). Here's one to put on the floor and cock your leg over. On this sweet toothed and virginal follow up to 'Up Town Top Ranking' A & D play it safe with a version of the old nursery rhyme singing so coolly that it sounds very lethargic. Not enough marrow (what stunning wit this man has).

BLACKSABBATH: 'Never Say Die' (Vertigo SAB 001). Kneel next to any convenient wall. Now with a vigorous action of your neck bang your cranium vigorously against the brickwork. Sabbath have always been the subject of much mirth and piss taking, but to last 10 years is an honest achievement. I wish they would have re-released 'Paranoid' though, rather than this cut which is hardly an epic. It borrows heavily from 'Lizzy's' 'The Boys Are Back In Town'. A firecracker rather than an atomic explosion.

ARRIVAL: 'Friends' (Decca F13763). There it was at last, a gem amidst so much other black trash sent in for revue this week. 'Saturday Night Fever' has spawned so much other drab funk that it's difficult to know where to turn when confronted by a whole mass of it. 'Friends' was released when Travolta was probably fat and spot ridden. Re-issued true classic from God knows how many summers ago. From the low-key piano intro to the prickling choruses, it's marvellous. Time has been very kind.



"FACTORY"

KRAFTWERK: 'The Robots' (Capitol CL15981). Polished, well scrubbed and clean. Can't turn your head away from the musical factory producing sinister and calculating rhythms. With stuff like this to play to his lads Adolf might have won the war, or at least managed a comfortable second.

DONNA SUMMER: 'Last Dance' (Casablanca TGIFS 2). Elephant thighs twitters and then muscles her way through a few minutes of bopalong. Disco disco disco. Will there never be an end? (Certainly not: James Hamilton).

BOB SEGER: 'Still The Same' (Capitol CL13990). Weary voiced song of a tired gambler. Bob's been in a state of decline since they brought out 'Night Moves'. Gruff voice that sounds as if he's down to his last vocal chord before he slides down behind the chorus.

JOHNNY COUGAR: 'Factory' (Riva 16). No, no, no. This isn't going to break him. It hasn't got the distinction of 'I Need A Lover' or some of the other tracks from 'A Biography'. Bring out 'Taxi Dancer' before it's too late to save him from oblivion.

LONDON SYMPHONY ORCHESTRA: 'Whole Lotta Love' (Anchor ANC 1049). Zeppelin dressed up in bow ties and tails. Odd string contortions, so at first I didn't recognise what it was — or maybe I'm just going deaf (you've been that way for years — Ed). After the drum break it develops into something like the theme from 'Hawaii Five O'. It all sounds like a pensioners' musical party, where they've run amok on the instruments after somebody slipped something illegal in the tea.

YELLOW DOG: 'Wait Until Midnight' (Virgin VS 217). Arthritic knees up with some silly attempts at humour. It made me all the more poker faced.

BRYN HAWORTH: 'We're All One' (A&M AMS 7361). Old folkie given brass backing and semi disco bass. Haworth's voice is stretched beyond the limit and maybe it took a long time to get the song right in the studio.

JOHNNY THUNDERS: 'Dead Or Alive' (Real Era 1). Another bunch of musical midgets trying to sound tough. In many clubs up and down the country there are many bands doing much the same. Somehow Johnny Thunders managed to land a contract.

BEARS: 'On Me' (Waldo's 001). This lot sound like the Jam on a bad night. Mess of guitars and gorilla vocals. They probably jump up and down as well. Worn out and jerking in the death throes of '77. Pass over.

ANDREW STEVENS: 'Helpless In Love' (Warners K17165). About as imaginative as cooking fish fingers for supper seven nights a week. Pearly toothed disco song with very limp wristed guitar.

HALF BROTHER: 'Holding Hands With Love' (Ariola Hansa AHA 515). Having failed to crack the singles charts with much else, Ariola have come up with somebody (sombodies?) to sound like David Soul. More musical-irritation like a rash that won't go away.

JOE BROWN: 'Always Laughing' (Pinnacle 8434). Butch version of 'Those Were The Days'. Nonsense about an old dame who was always jolly. Tra la la la.

THE O'JAYS: 'Used To Be My Girl' (Philadelphia International SPIR 6332). Second class compartment in the ever running soul train. Philadelphia sound that ties for a resurrection, but ends up being nailed down again.

CELI BEE AND THE BUZZY BUNCH: 'Hold Your Horses Babe' (TK STKR 6032). Prime example of what I was talking about earlier. What d'ya mean you don't remember? Wake up at the back there. Choose one or more of the following words. Boring, banal, extremely boring, tedious. Or try and think up ones yourselves.



HEINZ: 'Just Like Eddie' (Decca F13762). One from the morgue. Heinz was a gent with blond hair who reached teenage idol status for a time. Silly people in brothel creepers will like it.

THE PLATTERS: 'You And You Alone' (Mercury 6032 253). From a time when using deodorant was considered effeminate. The Platters were the granddaddy of many soul groups. Unbelievably high drawing pin in the crutch vocals.



BILLY JOEL, bigger than the last

JACKIE DARNELL: 'Leading You On' (Phillips 6006 597). Bright eyed, whittled down version of Tina Charles. Another one of those thousands of singers to whom the big time will probably mean a two weeks residency at the Neasden Working Men's Club.

JALN BAND: 'Get Up (And Let Yourself Go)' (Magnet 118). Opening noises sound like farting in the bath. Apart from this fairly original effect, there isn't anything else worthwhile.

TOWER OF POWER: 'Loving' You Is Gonna See Me Thru' (CBS/SCBS 6318). See above (delete farting noises).

HYDRATION: 'Metro' (Sonet SON 2144). Another lot trying to invade the Blyth charts again. This is marginally Kraftwerk like, with robot dubs and ethereal sounds. Oh, I understand now, it's a song about trains.

WALTER EGAN: 'Sweet South Breeze' (Polydor 2001 785). Fleetwood Mac's buddy who comes up with a song that not surprisingly sounds like an FM cast off. Maybe it'll do better in the States where there's no end in this market for Californian airs.

JAMES BROWN: 'Eyesight' (Polydor 2066 915). James treats the same old boards, which are beginning to creak under the weight.

LEE KOSMIN: 'Ain't No Way' (Polydor 2059 034). Creative juices dry up when you're faced with pap like this.

SIMON MAY: 'As Long As We Believe' (Pye 7N 46075). Sounds like a vicar on heat. Take away the words and you've almost got something from a hymn book.



REAL THING: 'Let's Go Disco' (Pye 7N 46078). Musical interlude between the screwing scenes in 'The Stud'. As disappointing as Joan Collins' droopy boobs.

JEFF PHILLIPS: 'Jojo' (RCA PB 5093). Failed teeny heartrob tries his luck with Bee Gees soundalike. Thursday morning apathy.

ROSA MICHELLE: 'Tomorrow' (Pye 7N 46086). Poor kid, dusted down and pushed into showbiz by admiring parents. She's a Welsh Lena Zavaroni who'll they'll teach to bellow, ruining any vocal talent she has in the first place.

PATCHWORK: 'Johanne Of The Zuider Zee (Far Canal)' (Wasps WSP1). British smut as lewd as a holiday postcard. Say 'far canal' quickly and you'll know what I mean.

RANDY ANN HUGHES: 'One Stop Baby' (LBA LBA 101). Theme from 'Thunderbirds' then ooh ahhh vintage Donna Summer. But has this woman got big thighs?

BUZZ: 'What A Feeling' (Crystal CR 7031). Jaunts in the village hall type band. Wheezing brass thrown in to try and save it from relegation.

HUNTER: 'She's Got It' (Rampage RAM 4). Apparently doing well in Italy. Ah well, touring over there should be more pleasant for them than tramping around the halls of Britain.

DESTROY ALL MONSTERS: 'Bored' (IDBI EEEE1). I don't know why but it reminds me of the Runaways with period pains. Wonderful, deeply meaningful lyrics about being bored.

MAXINE NIGHTINGALE: 'Bringing Out The Girl In Me' (UA UP 36395). I used to like her. The voice is still there but it's sacrificed behind mundane disco. Her capabilities go unrealised.

THERUTLES: 'Let's Be Natural' (Warners K17180). The Rutles were fun for a while but this Beatles' japing is wearing rather thin. Peace and love balladry that promotes half a smile.

THE VIBRATORS: 'Judy Says (Knock You In The Head)' (CBS Epic SEPC). Yes folks, here I go again, slugging off another band. 'Go out and see some talent' they yelled, but with dire stuff like this where's the inspiration? Same repetitive churning notes, furious vocals, blah blah blah. I'm going to be glad when it's all finally over.



All that glitters...

Pete McDonald, vocalist with Goldie, gives ROSALIND RUSSELL a run down on his life since leaving the Spiders from Mars

THE LEAD singer with Goldie does not have long dyed blonde hair, pouting lips or gyrating thighs. I take that back about the thighs. They might gyrate for all I know, but I've never seen them in action so I can't swear to their mobility.

So you might have guessed - he has nothing to do with sound alike Blondie. In fact, Goldie's an odd name for a band, isn't it? It used to belong to my long dead goldfish, but I don't suppose vocalist Pete McDonald realised that when he hit upon it as the new handle for his fab pop group.

Far from being a throbbing sexpot, Pete's an ordinary looking kind of bloke, with a comfortable line in woolly hats and full of torrid tales about rancid three month old socks. Steamy, but not sensual. Earthy, not Eartha Kitt.

Pete and guitarist Dave Black are runaways from the now defunct Spiders From Mars. They joined the Spiders long after their split from Bowie - Trevor Boulder heard a tape Pete had done for Cube records and invited him to join.

"We got on like a house on fire," said Pete, "but we went from disaster to disaster. We had no money, no food, no gear and we virtually became tramps. We owed £3,000 in hotel bills and ended up sleeping in Hyde Park. We got so mortal (thanks to handouts from kind people and the family) we just staggered in there to sleep.

"The worst thing was we had no new socks. We had to keep wearing the same pair for weeks. It was horrible."

This unappetising bunch wandered up to



John Cook, Peter McDonald and Dave Black

Pete and signed a recording deal - against his better nature Pete claims.

"We didn't sign until the last possible moment, but everybody was skint, so we had to. I was the only one who didn't want to sign, but we had to because of our debts."

How much did they sign for, I asked.

"Oh lots", smiled Pete. "We wouldn't have enough room for all the o's. Tremendous company Pye; full of go," he added, barely able to keep a straight face.

Well, how MUCH? "Must have been at

least £5.50 plus VAT. And we had to haggle for that. But it was enough to buy new socks. What can you do when you've got no money? You feel bad, you start to hate each other. We didn't gig, we had no gear. Nobody was really interested, except us. It

was only the name that caused a minor stir."

After this stunning blow, it wouldn't have been surprising for Pete to pack up and take the straight life back in Newcastle. But no... he went to Newcastle, but he didn't despair. "Lesser men would

have given up," he agreed, clearly beyond such weakness. "I had a good time, had few pints with my mates then got back to the business of forming another band.

"Well, what would you do, if you're used to lying in bed half the day, being a lazy sod? This was the

only thing I wanted to do. I had had ordinary jobs - shipping insurance, building buyer, all sorts of office jobs. The one that was my favourite was the driver of a fruit delivery van. You could screw so much fruit off those vans, you could make a fortune. And all these women answering the door.

Pete, who claims he's 27, says he didn't start in the music biz until he was 21.

"I walked into it. I saw an ad in the paper saying singer wanted. I fancied myself something rotten so I applied."

What about previous experience in singing? "Well, there used to be huge crowds outside my bathroom door every Friday night."

From Radox to the City Hall in one giant leap? Something like that. Making the leap with him are Dave Black (guitar), John Cook (keyboards), Dominic De Souza Pernes (sax), M Michael Black (drums) and Geoff Robson (bass).

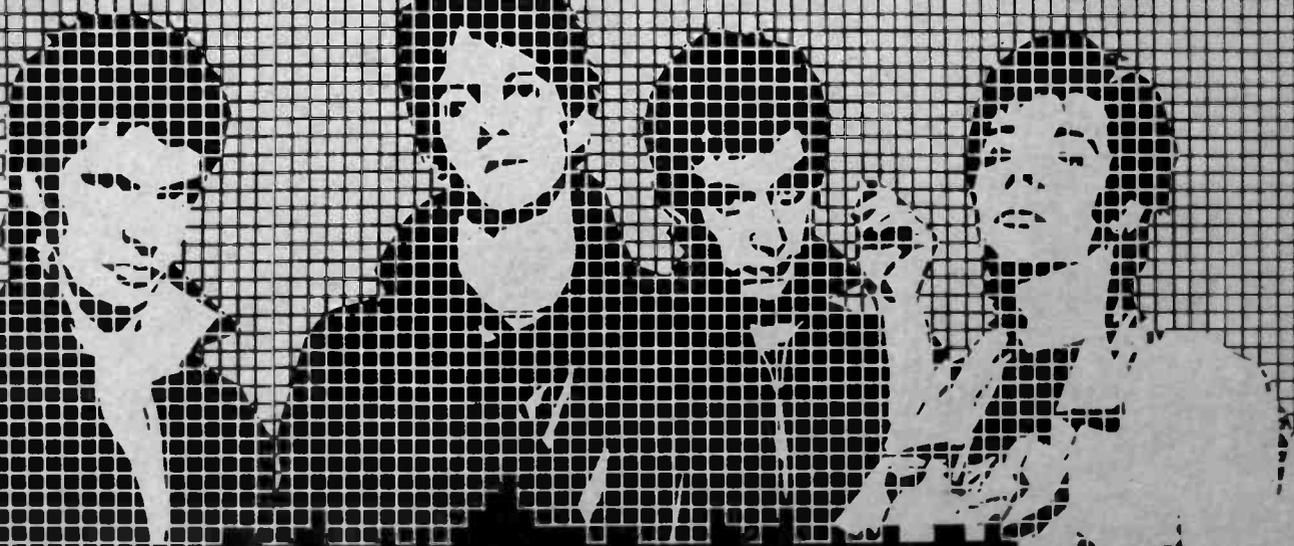
Dave Black co-wrote the band's hit single 'Making Up Again' with Pete and the pair are about to begin writing for an album which will be started in July. If success comes to Goldie in any great measure, they will have to consider moving south, but the idea doesn't appeal - to Pete at least.

"London gets right on my wick," said Pete. "The society here is like a foreign country. At home in Newcastle, I'm near the country and the seaside. There's a difference in the air."

So in the meantime, they'll continue to carry their goldie to Newcastle. (God, did I really write that?)

FIN COSTELLO

SINGLE OUT NOW SINGLE OUT NOW SINGLE OUT NOW



WHEN THE TANKS ROLL OVER POLAND AGAIN

SPIDERS FROM MARS

PRODUCED BY STEVE LILLYWHITE WIP6439



Everything you ever wanted to know about Cherry Vanilla but had the decency not to ask

By BEV BRIGGS

SOMETHING about cherries is sensuous. Something about cherries inspires Mary Quant to name cosmetics after them. Black Cherry / Wild Cherry.

Something about that luscious fruit causes poets, novelists and perhaps those who should know better to describe maidens fair, with velvet hair, and rubious cherry-like lips. Cherries are the fruits of sexism: Cherry Vanilla, on the face (or body?) of it, would seem no exception.

Cherry Vanilla is the New York broad with the coiffure that would pall the rosiest of apples. Red for eroticism, red for wet dreams, red for stop me and buy one, red for go, go, go... oh. A female guaranteed to set mach-

olism dribbling through its bulging undies. To turn the average female dayglogreen.

But no chicken this, Ms. Vanilla has crashed the 34 years barrier, and looks set on a smooth, unrinkled journey through the next ten.

Hair aside, Cherry is a colourful character whose partners out of wedlock

On the walls were strings of cherries, from top to bottom. In the summer they made me feel thirsty. Once I tried to take some of the picture to eat, but that wasn't much of a success. Plaster and lime tasted very sharp. I laughed to think of my silliness, but my tongue was very sore. I could see the cherries behind my reflection in the mirror. The razor whispered as if it were cutting silk. Then I sat on the bed because I felt just a little bit tired. Somehow I felt a bit open too. But I could still see myself in the mirror, with the cherries behind my reflection. I felt very thirsty but I knew I mustn't like them. Then they all came in from the outside, making a noise, and stood at the door. I noticed how big their eyes were. They shouted and moved their hands very quickly. I began to hiccup a lot. I said: "I haven't licked the cherries again. Please, I haven't licked the cherries." They didn't seem to understand me and I was afraid, so I hid my face in my hands. There was a noise on the landing, and everything seemed to get farther away. I peeped through my fingers once. The cherries were still there. (Extracts from 'The Cherries' - Lawrence Durrell)



hctic, but as she puts it: "All the downs make the next up a little stronger."

Of course there is a little jealousy: "Louie thinks that every man / waiter and lift attendant wants to f... me, but things like that just never cross my mind. It's strange, but in the States the people who buy my records are nearly always guys from the 9th Circle, which is a kind of society of young gays. Young guys seemed enamoured with older women - about 80 per cent of the audiences here in England are really young boys."

Fame hasn't exactly sent the masses rushing to her hotel.

"Amazingly enough I still find it very easy to walk around the streets. With a Belisha Beacop of hair???"

"There's this weird story about Fred Astaire back in the States, who up until a year ago actually had a listed phone number in a New York phone book. He hardly ever got bothered by crank calls though, because he was so nonchalant and open that people just never bothered him. It's the same with Salvador Dali, he still walks around 5th Avenue and the department stores in New York and no-one ever bothers him. Maybe they say 'Uh, look at that character oh, it's Dali', but that's about it."

"It's really strange how people read such a lot of sexuality into my shows, I suppose I'm flattered in a way that so many people think the way I sing or move about stage is sexy, but that isn't where it's at. We're not at all theatrical or choreographed as people seem to believe. It's just impulsive rock 'n' roll. Probably the most blatantly sexual song we do is 'Hard As A Rock', but that isn't half as erotic as some of the Rolling Stones' numbers in the sixties. We do a lot of romantic numbers but everyone seems to zero in on the sexual side of it."

"The first things I did on stage were sort of straight plays, well, not exactly straight - I did a couple of Warhol plays, and did some kind of improvised cabaret act, mainly in gay bars in New York." (Patti Smith and Debbie Harry also shared her original enthusiasm for acting and appeared in the same group).

"The first time I ever read my own poetry out loud to an audience was at my 31st birthday party. I reckoned that it would be safe, because they wouldn't dare boo me, because it was my party and I'd paid for it, not them." Cherry has published a book of prose and poetry, which is a collector's item because only 1,000 copies were printed.

"The poetry reading went down OK, so a couple of months later when I couldn't pay the rent I tried the same thing in pubs and clubs - fortunately it worked." From the original poetry the songs and band evolved. Cherry is signed with RCA England not America, so although she is soon to return to her native New York, she signs that she must visit Britain on a regular basis.

Was that a sigh of relief from all you bulging machos, or is the typewriter developing asthma?

myself who is now dead." (Not, I understand as a result of Cherry's enthusiasm in bed, but rather from natural causes).

"It came about quite easily, the sexual attraction between us was so strong that I just couldn't deny it. I was 18, and decided that it was about time to experience sex. It was only then that I first started thinking my own thoughts rather than my mother's or the Catholic Church's, and for the next 10 years I went crazy, 'cause I'd discovered how great it was, so I had to try everything and everybody who was beautiful."

"After that I went through another metamorphosis and lived through a period of almost celibacy, where it was maybe six or nine months between going to bed with someone. For the most part I just didn't have sex - I was into my self - period and masturbated a lot."

Cherry's bed-time tales have now reached a stage of stability where her constant partner, friend and fellow musician is Louie Lepore, an emaciated 22-year-old with lavender hair. Their relationship is pretty

number not a few. She is lauded (or defamed) on her sexual prowess, an Errol Flynn of the wrong gender. Sexuality apart, Cherry Vanilla has just finished an extensive tour of Britain, has lived here for the last year and a half, and has released an album and a single, neither of which have made a particularly strong splash.

Sexual

Cherry is recognised solely on a sexual basis. Live reviews of her gigs read sexuality into everything she does or says. An obvious antidote for those engulfed in trenches of women's liberation, but she is surprisingly enough, not so far removed from feminism herself.

"Blondie and Patti Smith have all done a hell of a lot for women in rock, I came out a little later than them, but although the competition is obvious, in essence we're all adding strength to each other. Women, in rock anyway, now feel that the turn is theirs. As for being competitive with men, well, I suppose I am,

but I don't think of it in those terms. I want what I deserve out of life, and realise that I'll get no more than I work for."

"What I've found about the feminist movement, at least in the States, is that it's really dykey. For a lot of women, it's just a shady camouflage for the lesbian movement. The gay guys have said their bit, and the women are attempting to do the same, but are hiding behind the so-called feminist movement. OK, I can dig that if that's what they really want to do, if a woman wants to be a telephone linesman, and has to be part of a heavy feminist movement to get there, OK, I respect that."

"But I don't want to be a telephone linesman. I'm into men. I'm into women too, but I don't want to go to bed with women. Everything I've always wanted to be I've achieved myself as an individual, I didn't need the identity of feminism to

hide behind. I suppose each minor group is fighting for its rights to be accepted by every other small group, and that I respect. I have my own prejudices too, but I'm trying to lose them. That's what living is all about, I suppose. The best kind of society, for me anyway, is the kind of drug - culture society. Holland is a great place to live because everything is accepted there, with no second looks. It's a very liberated society, very free where there is a kind of mutual respect for everyone."

Deflowered

Cherry was brought up a strict Irish Catholic, and was "deflowered" as she put it, at the ripe age of 18 "by a trumpet player 12 years older than

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OFF CENTRE

Edited by TIM LOTT

Woolies have a new Gimik

HEARD THE one about the Irish band who thought a chainstore was a euphemism for a sex 'n' bondage shop? No? Well, that's not quite the way the story goes anyhow. The wonder of Woolworth's rears its ugly head again and for the first time ever in the history of this proud nation a major retailer is backing an unknown pop group. The retailer being Woolies, and the pop group being Gimik, a young Irish band.

Gimik formed their own record company in the Republic of Ireland under their own label 'MIK'. Apparently the band are very successful in their native territories, but as yet have not appeared on these sunny soils. All to be rectified in the very near future I'm told. Gimik go on tour in the UK from June 26 to July 12, and with the consent of local education authorities will make afternoon appearances in schools for the underage mob who are unable to catch 'em nightclubbing. Not for-

getting of course the personal appearances at some 35 Woolworths stores.

The idea behind this bizarre stunt being that the larger stores hardly ever stock the singles of young "would-be's", but with Woolworth's backing, their single, a double A side, 'Dance Hall Queen', 'No More Magic', will be available at all branches of Woolworth, and therefore easily obtainable.

The line-up of Gimik is: Tony Fitzpatrick (19) drums, Jimmy Murphy (20) keyboards, John Kenny (20) vocalist, Kevin Sheehy (18) lead guitar/vocals, and Eddy Keating (20) bass/vocals.

The PR handout reads that "Woolworth has a reputation for successful innovation in records retailing and was responsible for pioneering the creation of new LPs by top recording artists."

This is Gimik. This is pop. Is this Woolworth-wave????? A. SHOP ASSISTANT

Can we live without the needle?

WITH 1984 a mere six years hence, Philips Industries announce their voyages in technological futurism, with the advent of the Philips' Compact Disc Digital System for optimum sound reproduction, boldly going where no stylus has gone before etc. etc.

Seems that the innovators of this have created a nifty way of prolonging the life of your favourite Des O'Connor disc by completely eliminating all the wear and tear which today's plastics suffer. The actual technicalities read that the discs are played back optically by means of a diode laser mounted in a pick up arm. Ignoring the blurg, this means that the stylus is no more. Defunct. Dead. Extinct. The laser system does not need any physical contact with the record, therefore the record itself can be covered with a protective layer, guarding against dust, scratches and fingerprints.

This idea originates in Holland, where the major planning and production is to be carried out. The 'Compact Disc' will not be available until the early 1980's and although the system sounds

complicated and expensive, it appears that once on the market it will cost no more than a good hi-fi.

Before you cast your stereo to the four winds, take heed, the whole of the stereo will not be replaced — only the turntable and pick up arm. Hang on in to your speakers, there and save yourself a few quid.

The cost of the new safe guarded singles and albums will also be comparable to the prices of the regular scratch and suffer variety. The difference being that the diameter of albums will be a mere 4in across, and will be one sided only, giving one hour's playing time.

Nor are Philips planning to hog the whole idea — their policy on this brainchild is quite open to enquiries from other companies. Record production will not be affected time-wise as the basic process remains the same.

Just think of that, in 1984 the indelible strains of Des O'Connor will be even more indelible. GEORGE OH WELL.

All this and a world war

PART TWO in the album of the film of the novel saga introduces Jeff Wayne's musical version of the G. Wells' novel, 'War of the Worlds'.

Due for release on June 9, the double album set has taken three years to complete and cost £250,000 to record (memo: must apply for an American Express Card), and features Richard Burton as the narrator and resident tea totaller, also such starlets as David Essex, Julie Covington and Phil Lynott.

Not only will you lucky would-be buyers receive two long playing vinyls for your money, but also a 16 page full colour booklet with illustrations and a synopsis of the album (GCE O and A level papers and Open University prospectus available on application).

CBS anticipate heavy needletime (isn't that illegal?), and will no doubt recover their original bumper expenditure.

Next week in our album of the film of the novel series: Scratch and Let It Bleed Records release Noddy Comes in Toytown — But Has To Clean It Up Himself. BEV BRIGGS



BOB DYLAN: failed to get close

Will the real Bob Dylan stand up?

BOB DYLAN starring in the ROLLING THUNDER LOGBOOK by Sam Shepard (Penguin, £1.75) IT COULD be subtitled 'A blow by blow account of the dolings of Sam Shepard on the road and how he failed to get his movie but wrote a book instead'.

In fact, he catalogues each of his own movements, from that of his bowels to practically every step he took during the Rolling Thunder roadshow. He records his innermost feelings, a lot of details about his private life, and a few plugs for his play which was running in New York.

Although the logbook gives a fair view of life on the road, I felt he never really got to grips with it himself, or established his own part in the pattern. Getting a book out of a failed attempt to do a film is a small achievement, but he could have done so much better. He uses up valuable time and space recording things like a conversation on a train with a stray passenger, or detailing his personal feelings about Dylan's hands. And I really get sick of his attitude to the poet Allen Ginsberg (also on the tour). He seemed to see Ginsberg's in-

furiating (to me) childishness as a manifestation of the man's creative charisma. I wouldn't be nearly so tolerant of having to live in a hotel room next door to someone who chanted religious incantations at all hours.

But what got to me most, was his attitude to Dylan himself. He put him on a pedestal, he idolised him, he put him above mortal existence. And he failed to get close to him. All that time spent so close to Dylan and he didn't seem to even scratch the surface of Dylan as a human being. What a waste. ROSALIND RUSSELL.

All the guitars you want

ROCK GUITARISTS VOLUME 2: By various authors (Guitar Player, £3.85)

WARNING This book is bad for your eyes. It's the presentation you see, too many words and not enough clear pictures. Most too dark and rather boring.

Unlike the tone that I



recently reviewed by Dan Hedges, this is aimed more at the guy who already has a basic working knowledge of guitars and who can strum more than a dozen notes. With more than 100 guitarists covered it's good value for money, with more obscure musicians being given a fair wack of the words as well.

The chapter on the late Jimi Hendrix includes a rare interview and some of his favourite guitar techniques. All the interviews are from America's Guitar Player magazine and they've also tracked down John Paul Jones "I don't like bass players that bopitty bopitty bopitty says the retiring Zeppelin bassist. The book is very workmanlike but even so there's plenty of room for your hole as you lie on a sun-kissed beach dreaming of playing in a band. ROBIN SMITH

Peace, love and a whole new vibe MAN



FORGET ROCKABILLY — this is THIS week's thing!

What is? Why, psychedelia of course. You mean you hadn't heard?

Actually, the only person who seems to have heard about it so far is a certain Alan Edwards, who, as manager of Brian James' new band, Tanz der Youth, has a vested interest in the psychedelic revival. But we thought we'd give you a run-down on it anyway, just in case the wretched thing does revive.

What is psychedelia? Difficult to say. All it conveys to me is a vague impression of beads and joss sticks and horrible hairy hippies. Over to Alan: "Psychedelia is a very loose term. It means using weird sound effects and weird coloured lights."

(Coloured lighting? God we made that at our local disco when I was 14, by sticking cellophane over the lights.)

"It's a sort of multi-media event," continues Mr Edwards undaunted. "It means incorporating artists and poets and fire-eaters, instead of a group just coming on, playing and going home again. It's putting on a show."

Brian James, it seems, has always been

influenced by classic psychedelic names like Syd Barret (who went off his nut after dropping too much acid, man), early Pink Floyd (yawn) and Soft Machine. (Who???)

Brian reaffirmed his roots last week by trotting along to a party held by the new 'head shop', Pipedreams Paraphenalia. (The only pop person to do so — even the Boomtown Rats stayed away!!)

"His involvement is partly tongue in cheek," admits Mr Edwards. As presumably, is the bill at the Bohemian Love-In at that beloved haunt of old hippies, the Roundhouse, on June 18. It includes new names Suicide (New York weirdies), the Pop Group (a funny bunch from Bristol), poets John Cooper Clarke and Patrick Fitzgerald and assorted corpses like Viv Stanshall, Bob Galvert and Michael Moorcock? As to what the hell all these people have in common... don't ask me mate, I'm as confused as you are.

For a final word on the subject, let's go over to Mr Edwards' partner, ex-journalist and hippie Barry Cain. Jangling his tube leads across the telephone wires, Mr Cain assured us: "It'll be a trans-n magical summer — if the weather holds."

What a load of old bollocks. JOYCE STICK

New single-Limited edition colour bag. From the album Drastic Plastic.



And even more war

TORN FROM the pages of history, an all-consuming epic of passion and desperation. From a time when brother fought against brother, A&M Records are presenting 'White Mansions'.

It's a musical guide to the Southern States in the American Civil War (they lost you dummies) tracing the hopes and final desperation as their fine white mansions were destroyed by the North.

'White Mansions' is the brainchild of Paul Kennerley, a civil war buff and former advertising man. After deeply researching the war he wrote all the songs in something more than a week and got in touch with renowned producer Glyn Johns. Glyn liked the idea and for the album such notables were enlisted as Eric Clapton, Bernie Leadon and Wayne Jennings. The album comes packaged in a picture of a forlorn looking drummer boy on the front.

But I wasn't impressed with the music, much of it is down home country rock and I was expecting something more along 'Evita' lines.

"We never set out to cash in on that," says Paul. "We could have had strings flowing out of our ears or used lots of colour shots in the booklet that accompanies the album. But that wouldn't have been in with the spirit of the South that I wanted to convey. I wanted to reflect the music of the period and what it must have felt like to march off

to war with your hopes held high. The instruments would have been acoustic then, so we didn't want to indulge in gimmickry."

"I'm very much into telling a story on record," he continues. "I just went off into a fantasy and there's no way I'd like to write about ordinary things like catching a number 11 bus to Cockfosters and meeting an old boiler. The romance of the South appealed to me. Obviously I'm against slavery and racism but many of the slaves were well treated and educated by their masters. After the war they'd been so used to their life that they didn't know what to do with themselves. They found themselves still getting abused. Of course that still happens with the black population today."

The album should do well in Britain but obviously as it's been released in time to coincide with the anniversary of the war, sales in the States should be

riotous. Paul's off on a promotional trip over there, but isn't his love of the South going to cause troubles labelling him a racist?

"In no way is the album a political statement, I'm not trying to do a Tom Robinson the other way round. I did it for people to enjoy and there's no heavy political overtones, had I been alive then I think I would have been on the northern side. If the Ku Klux Klan or anybody tries to use it for propaganda then I shall make sure I have nothing to do with them."

For his next opus Paul is planning an album on the life and times of Jesse James. Research includes looking up the old courthouse records.

"I reckon everybody's had a toy gun with a holster, at some time in their lives, and the West is a very fascinating subject," Paul continues. "I used to grease my holster with butter so that I could draw quicker." CRAFTY SOD.

ROBIN SMITH

IT'S CONGRATS TIME

CONGRATULATIONS TIME! Here are the names of the illustrators comp entrants whose paintings / drawing didn't win but came close. We'd like to hold onto the drawings until we have a chance to use them - but if anybody wants them back, they should ring me or Alf Martin and we'll return them immediately. If any

of the following want to show us more examples of their work, we'd be only too pleased to see them.

- J. Pursell, Maidstone.
- John Haxton, Stockport.
- Phillip Ashworth, Lanes.
- Daniel Wallace, Glasgow.
- John Cornelius, Liverpool.
- Susan Coles, Gateshead.
- Inn Colquhoun, Humberhill.
- James M. Smith, Glasgow.
- Steven Lindsay, Belfast.

Will Lora use her Logic?

Getting the needle



LORA LOGIC: not so innocent

YOUNG LORA Logic - she's sweet 17 - was an innocent schoolgirl until she joined X-Ray Spex! She probably lost some of her innocence, but she remained a schoolgirl. While her fellow pupils gossiped about their evenings down the local, with trendy accountants, Lora pondered about over last night's gig down The Roxy or at similar dens of iniquity.

Miss Logic left the Spex, not because she wanted to concentrate on her school work but because she had musical ideas of her own.

"She's such a sensible girl continuing with her education rather than playing in some nasty rock 'n' roll band."

However as she says, ironically "I'm probably doing less studying now, than I was, when I was with the band." Naughty girl.

In between working for her A-levels in art, French and English, Lora has cut her own single and played a track off the new Stranglers album. Far from finding that it interferes with school, Lora admits that these were the only things that kept her going.

Once the A-levels are over, it'll be time to go back on the road with a new band, Logic Essential. The music is centred on Lora's new saxophone concept, which is all very musically intellectual, but boils down to the fact that this instrument will be used in much the same way as a lead guitar. If the band are a flop, Miss Logic has been offered a place at Art School which she can fall back on.

Until then this young girl of Finnish extraction (she speaks the language fluently) who readily admits to playing tennis, will still be surrounded by such vital classics as 'Anthony & Cleopatra' and 'Northanger Abbey'. By the way, the latter, written by Jane Austen (as if you didn't know), contains Catherine Morland, a character who we both agreed was the true innovator of punk. See, going to school isn't entirely irrelevant to rock 'n' roll. PHIL HALL.

Plastic uh? Eh?

I DON'T know if you're up to this but we at Record Mirror have, almost exclusively, obtained the full translation of the bizarre Plastic Bertrand record, 'Ca Plane Pour Moi', or as we now know it in the business, 'That's alright with Me'.

Take a deep breath and sing along.

Wham, bang, my cat 'splash' jumps on my bed, has swallowed his tongue having drunk too much whisky. As for me, I slept little, empty, smashed, I slept in the gutter where I had a flash - ouh, ouh, ouh, in 4 colours.

Oh yeah, one morning, a chick is seen at my place, a cellophane puppet, Chinese haldo, wooden throat has drunk my beer in a big rubber glass like an Indian in his Igloo.

chorus: That's alright by me... etc.

Oh yeah, the next day, what a bird, what a noise, throwing herself all over the doormat, smashed, ruined, emptied out, you're the King of the Divan she says in passing. Oh yes - I'm the King of the Divan.

Oh yeah, get busy, don't worry, don't touch my globe, todays not the day when the sky will fall on my head, or when I'll lose my neck.

chorus: That's alright by me... etc.

Oh yeah (allez oop), my bird has thrown up, is knocked out, in fact the whole place is a mess, the settee, the bar, leaving me here alone like a big nurd, ouh, ouh, ouh, my foot on a plate.

Technical Longways





Are we not bald? No, we are Devo(to)

MAKING snap judgements about Howard Devoto is dangerously easy, merely because he appears to fall so readily into a clear-cut stereotype.

His widow's crown geometric on lofty domed cranium, his (contrived?) habit of considering rather too long what are fairly obvious questions lead inexorably to a pre-considered judgement — Devoto is, or is trying to project the image of, a highbrow.

I think this image probably appeals to him more than he likes to admit. Though Devoto purports to dislike the idea of being thought of as "intellectual", I can't believe that he doesn't revel in the charisma it lends.

On the other hand, there's precious little else to banter about with Devoto. He seems to be appalled by the idea of the simple and the straight forward, twisting the most blatantly obvious pieces of dialogue into something unnecessarily oblique.

Either he has a disconcertingly obtuse mind, or he is trying to create a mysterious higher-plane image or he's simply rather awkward.

But in his defence; despite his mind-games, and quiet demeanour, Howard is not an Elvis Costello figure all angst, anger and adenoids. Like Elvis, he's acting the star before he actually is one — by rationing interviews, by keeping himself very much to himself. Unlike Elvis, he is not malicious and appears to have little venom for journalists. He is simply someone — I think — who has a genuine disinterest in most of the human race.

One final comparison. Like Elvis, Howard Devoto looks like becoming one of the most important musical figures of the last few years. The new Magazine album, exotic, genuinely clever and mechanically magic, leaves no room for doubt about that.

Squinting in the sunlight, in a tiny garden, Howard Devoto looks so completely undaunting and conducts himself with such an earnest politeness that makes me wonder why others have been so offended by him. But he has information-deflector shields positioned all around him. Whatever he did before he was a Buzzcock remains mysterious, because Howard doesn't consider it that interesting.

"I did what everybody did," he vaguely concedes. "Jobs."

Pressed further he affirms that he didn't pick up his extensive vocabulary from University because he didn't go to one.

"And I certainly didn't go to art school," he adds with as

close as he ever gets to emphasis. His voice for the most part is flat, but not completely soulless.

Since I am not terribly interested in his very short stay with the Buzzcocks we leapfrog to Magazine and Devoto's current persona. Some people find him very hard to take. One journalist roundly abused him, describing him as an "infinitely arrogant introvert."

"I think," he ponders (Devoto never pauses, he ponders)" that people think I'm arrogant. That's because I know exactly where I'm standing.

"But compared to what a lot of people in my position say, I'm very humble. I don't make extravagant claims myself. I don't think that I've got the answers to everything. And I don't spend time knocking other people.

"No doubt I'll find time to worry about other people's opinions sometimes. But it doesn't really change anything.

Devoto's superficial unpopularity — which seems ill-founded to me — is at least partly due to his aversion to some of the frills of the industry.

"I don't like it very much. I'm not interested in parties. I'm not very interested in . . . banging myself out. I'll make a reasonable effort, though.

"It can affect you adversely, but then you can be affected in all sorts of unpleasant ways just by having a regular job. It's not something I'm particularly wary of."

"I'm just not into that particular form of corruption."

What forms of corruption then, is he into?
"Oh," he replies with a self-indulgent smile, "I'm still shopping around."

Devoto's ebb and lull talking voice sometimes lapses into such a tiny mumble that some comments he makes have to be noted down in pencil; the tape recorder being insensitive to such feathery noises. Whether this is self-effacement or laziness I have no idea. It seems to be a classic symptom of acute introversion, though.

For those of you unaware of the tales that have preceded him, Howard locks himself into a dressing room for hours before going onstage, has few friends and likes his own company at least as much as anybody else's.

Rumour even has it that he sometimes travels in the first-class compartments of trains while the rest of Magazine travel economy class. This quite probably is perfectly untrue, but the very fact that people are prepared to believe it expresses to some degree the view people have of Devoto.

"I am, I suppose, an introvert," he says. "I can't pin the reason for it down to falling down the stairs or something like that."

"I went out for a walk when I was in Manchester. I fell very peculiar at the time. And it really took me back quite a long way to various other times where I'd gone. They were really very, very similar."

This last paragraph Devoto intends as an explanation for his introversion but it makes little sense. The peculiar

thing is, despite being obviously bright, Devoto is intermittently inarticulate, having a lot of trouble expressing ideas in simple terms. The same thing happens when I ask about the cover of the new 'Real Life' album, which depicts four Close Encounters type alien faces on the cover.

"It was done by a friend of ours in Manchester. I like the expressions. I like the edge of the fantastical, there is that edge in what the songs are about."

But does it have any relevance to the album?
"What . . . relevance?"

(Painfully) Like you might have a rainbow on the cover of the Rainbow album.

"Well, things like . . . you wonder whether they happen or not. You wonder whether they really are . . ." (voice fades into nothing).

"Well they're not quite real people . . . and it's called real life."

Finally, laboriously, he reaches the point of the twisting rhetoric.
"It's not about what people think of being harsh reality."

Rather than struggling through such a conceptual morass further, Devoto's attitude to money is raised. He said earlier in the year that . . . "Money provides a vitalising process . . ."

But, he insists, no more than that. "You probably won't believe this but it provides very little motivation. I just find that the . . . mass impact of money is interesting."

"Maybe there's an intital motivation, I don't know. The important thing is how it affects what you do. If you tailor material to appeal to the greatest number of people, I don't go along with that, but if you make money incidentally . . ."

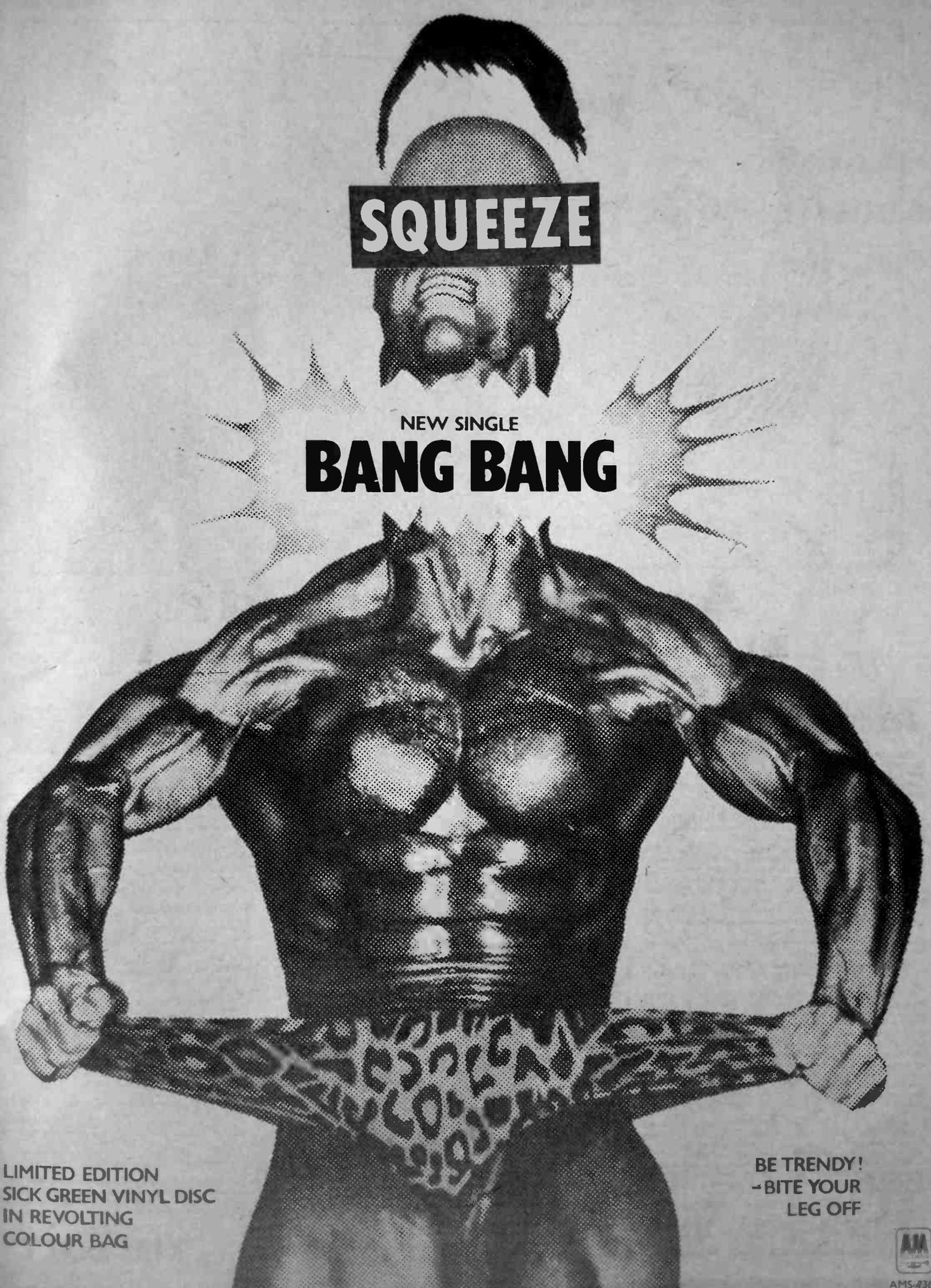
One of Devoto's periods of silent contemplation follows, which is fair enough but slightly tedious. Rather than wait it out, I wonder if the fact that he wears make-up on stage is hiding behind masks, subconscious defence, scaled down 'Lord Of The Flies' syndrome?

"No, I just like people to see me looking at them."

So much for lay psycho-analysis.
Finally, one of the most important aspects of Howard Devoto is the devotion he's building for himself. Whether he likes it or not — and I suspect he does — a cult figure is gestating. It's not quite fully formed but the pointers are all there . . . high forehead, big words, all the essential ingredients.

"Let me put it this way," says Howard, smiling faintly and half-closing his eyes, "if people have got to have such things as hero figures . . . I'd rather it was me than just about anybody else I can think of."

TIM LOTT



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ALBUMS

DANGER LIVE LIZZY



PHIL LYNOTT: this man is dangerous

THIN LIZZY: 'Live and Dangerous' (Vertigo 6641 807).

I THINK Lizzy are the closest thing we've got to an American style theatre band. They use all the big effects (I know Queen do too, but their music is more British, more restrained), the dry ice, all the smoke, the unabashed guitar arias. It's all very over the top, excessive rock, music to match the image. Lizzy are larger than life — larger even than the life the public thinks rock stars live — and I love watching them. They're very 1978 Hollywood for me.

They're one of the most exciting live bands I've ever seen, all the more so because I've seen them at an outdoor gig in Dublin. They revel in the darkness, roll on the night air atmosphere. This live double album exudes all that energy: you'd have to keep an evening free to listen to it.

As with all the numbers, Phil Lynott doesn't so much sing with the songs as sing over them, using the musicians like a backdrop. He swings wildly from the romance in 'Still In Love With You' to the sinister threat in 'Johnny The Fox'. He's an archetypal rock singer — easy to love but dangerous to be in love with.

Seeing the danger, I'm content to be in love with just the songs — like 'Southbound' and 'Rosalie'. I got a bit bored by side four, but by that time they'd played all my favourite songs. Like a live show, it's difficult to swallow all in one go, and I'm left feeling a bit stunned. As I'm feeling stunned, I'm seeing a lot of stars. + + + + + In fact. **ROSALIND RUSSELL**



VARIOUS ARTISTS: 'American Hot Wax' (A&M AMLH 86500 double)

YET another bumper movie soundtrack. But why is it that all these fifties revisited are so heavily punctuated with the deadly inevitable: 'Sweet Little 16', 'Rave On', 'Great Balls of Fire', 'Goodnight, It's Time To Go'. Licensing problems, probably, as much as anything.

The vaults must be stuffed with material which, though it never got anywhere, recalls the era even more surely.

As vinyl, you may well find this one's duplicating a lot of material already in your collection — though as celluloid, that's another matter. And the 'live' side is pretty haggard at points — though watch out for the Delights and the modern-day Chesterfields.

However, that's the view of one who won't be seeing sweet 16 again (thank God); there's always room for a new wave of interest in those most ultimate of teenage years. Actually, there's some tremendous tracks on the studio sides: 'Zoozoo' (Cadillacs, not Commodores!), Frankie Ford's 'San Cruise', The Trogans' 'When You Dance', The Mounclips'

'Sincerely' and that heart-crushing 'Little Star' from the Elegants.

Also heard is Alan Freed, elsewhere described as 'the Pied Piper of rock 'n' roll' who incurred the wrath of Tin Pan Alley by popularising hardcore black R&B, which he re-titled 'rock 'n' roll' rather than the then-current 'race music'. They got back by making him a payola scapegoat.

Alan Freed is both guiding light and dedicatee of 'American Hot Wax' + + + **SUSAN KLUTH**

CHEAP TRICK: 'Heaven Tonight' (Epic EPC 82679)

ARE CHEAP Trick going to sell out? Are they going to sacrifice their zany charms for commercial success? I should hardly think so; but nevertheless 'Heaven Tonight' does at times show a progression from Cheap Trick into a slightly more refined field.

Numbers like 'Takin' Me Back' and 'High Roller' need a little longer to grow than the instant killers upon the Cheap Trick and In Color albums. Nielson in particular seems to have developed a far more subtle approach to his guitar and, rather than going all out for power throughout, has moderated his output to greater effect.

The powerchords are still there though, pushing along the superb opening tracks 'Surrender' and 'On Top Of The World', continually driving into the main meat of the album. Clean production, attention to every little detail and eternal

zest keep them well away from the headbanging department, and yet they still manage to come up with some of the fastest, tastiest and tightest licks and rhythms this side of heavy metal.

Yet despite the continual push and aggression, they have produced a couple of truly classic pop songs. The title track 'Heaven Tonight', a ballad which escapes crassness by its own coy charms and what must epitomise the perfect distinctively formulated Cheap Trick pop number, 'How Are You'. It's a love song; it's immediate; it's everlasting; it's great!

The essence of Cheap Trick is that they are tangible fun. If you think that pop's for kids then listen to this; it's just cute rock 'n' roll. + + + + + **KELLY PIKE**

DEAD FINGERS TALK: 'Storm The Reality Studios' (PYE NSPH 24)

THE SAD thing about Dead Fingers Talk's transgression to vinyl is that they have lost some of the distracting power which they radiate from their live performances. It's a common enough problem, but whereas most bands suffer the loss in their music, DFT's problem is that the lyrics to the songs tend to sound humourless, having lost the satirical edge somewhere along the line.

It's a shame, because it takes the edge from what is otherwise a strong debut album. The closest parallel (lyrically at least) one can draw with DFT is the Tom Robinson Band. Both concern themselves with ensuring that there's a message in their music, and frequently the subject matter of the bands overlap.

The most publicised songs from each band concern homosexuality, and although DFT's epic 'Harry' isn't here (it should soon be surfacing on an EP, never fear) they have included another number, 'Nobody Loves You When You're Old And Gay'. Unfortunately it seems that this is the song which has lost its

effect, with singer Phoenix sounding too Americanised, too forced, as though the song was a send-up of the gay attitudes.

The whole album however is essential listening. 'Storm The Reality Studios' and 'Right Our Way Out Of Here' are the real hard core of the album, both solid, punishing rock 'n' roll. 'Someone, Everyone' is a bitter reflection of the parasites of life, whilst 'Everyday' is in a much gentler, almost Bowie circa 'Starman', track. A band of many talents, but their best is yet to come. + + + + **KELLY PIKE**

THE ORIGINALS: 'Another Time, Another Place' (Fantasy FT 542)

WHERE have we heard that title before? Still, nobody recognises Brian Ferry since he's grown a beard.

Who are the Originals (being the next question). They're a vocal foursome, founded '65, who spent a good part of the interim years doing back-up vocals for Motown stars, though they did score one hit, 'Down to Love Town' on their own account.

'Another Time, Another Place' is essentially the creation of Original Freddie Gorman who wrote and co-produced all the material. At first hearing it didn't do nothing for me, refusing to step out of the shadows of a dozen other soul albums I've heard since P. Margaret got her divorce. Which is high irony, since the Originals' originality, and modesty, lies in their fine untheatrical ballads with their easy, warm-chorded West Coast feel.

'Ladies' with its fluid orchestrations and freak high strings over the tenacious vocal, stands next to an up-tempo (though non-frenetic) thing called 'Take This Love' which might almost have been made in the UK.

Yeh, the Originals have certainly got some qualities to admire, like their person-to-person lyrics and velvety harmonies, and 'Another Time' is a

platter you can swiftly come to respect. Nonetheless, it's still only a beginning. + + + + + for the record, + + + + + for the sleeve. **SUSAN KLUTH**



MICKEY JUPP: 'Mickey Jupp's Legend' (Stiff Records Ge2)

THIS album totally depressed me. Why oh why does real talent still get ignored? Jupp is the sound of Southend. He is the true originator of seventy British R&B. He has undoubtedly influenced the Feelgoods / Kursaals / Rods, but is himself, still an obscure nonentity.

Most of the songs on this album are at least six years old, and all of them

prove that truly outstanding rock 'n' roll never sounds dated. Jupp specialises in the sort of tunes that form the heart of modern music.

He is not a high energy / low imagination R&B speed merchant, but writes diverse classics ranging from the soft acoustic countrified 'City' to the raunchy Free-like rhythms of 'Shine On My Shoes'.

They all have the blues in the true sense of the word, and they are all AMAZING! Jupp has at last started to tour again, see him he is a legend!

For only £2.99 this album is a part of the British Heritage which is cheap but ultimately priceless. + + + + + **PHIL HALL**



ANTHONY PHILLIPS: 'Wise After The Event' (Arista Spart 1063)

YOU MAY know the name of Rupert Hine, who was (is?) a part of Quantum Jump. It seems he's spent a lot of time on a musical protege of his called Anthony Phillips. A sleeve note expressed thanks 'Above all to Rupert for musical guidance, patience and encouragement.'

I feel 'Wise After The Event' is the sort of album a reviewer is supposed to go overboard about. I can't. It glides into the 'average' division with ease for the sheer undoubted competence, and confidence, of the musicianship.

Yet it fails to progress from there into something of real note. Phillips' music is, I would venture, a Genesis / 10cc hybrid with a heavy Lennon / McCartney influence: changes of tempo, unexpected note changes and 'profound' lyrics.

Unfortunately it has a contrived rather than original feel. Get a load of these lyrics from 'Birdsong' for example: 'And I strike north to the veldt-plains / Dorn Ridge melts in snow - gold / as the plinkery moon.' See what I mean? More to the point, do you see what he means?

There is one full blown ballad, 'Regrets', which is quite attractive, particularly with its orchestral accompaniment, and unusually, a harp is used to good effect on 'Now What (Are They Doing To My Little Friends?)', played by Jeremy Gilbert. Most of the tracks are far too long, however, and could say what they want much more briefly.

But I must mention Peter Cross's marvellously interesting sleeve designs. The record's a lot worth buying just for the sleeve. + + + **PAUL SEXTON**

ORIGINAL CAST RECORDING: 'Annie' (CBS 70157)

YOU'D KNOW this was a musical in two seconds. The hopalong stopalong music that's precisely in the vein of a hundred musicals before (should we praise composer Charles Strouse for that, or denounce him?), the unavoidable pre-adolescent voice in the front (done, you have to admit, very admirably by Andrea McArdle). Oh, but it's 1933 here, so it has to be period.

It's a damn good plot, the Little Orphan Annie one, all lost dogs, crooked grown-ups, President Roosevelt and a bunch of shanty town characters who in any other light would be stinking reeling whos instead of tongue-in-cheeking 'We'd Like To Thank You, Herbert Hoover'.

Natch, there's plenty of heart-winning Courage and Cheerfulness from Annie, the rogues get carted off to whatever degradations the FBI were exercising before the war, and it all ends happily. To which end, the style suits the contents perfectly, while the mild blood-and-thunder elements let lyricist Martin Chamin do some clever stuff in pieces like 'Little Girls'.

Strangely, I can't see many or any of the songs herein becoming evergreens in the way that Rogers and Hammersteins' for example, have. Perhaps they're too much cartoons and not enough classics. However, with its generally bright and sprightly presentation, and the novelty (just about) of a good clean family show, 'Annie' should be gleaming a good deal of interest. If the radio stations start playing it, you'll decide soon enough whether you like it! + + + **SUSAN KLUTH**

BONNIE SEARS THE SOUL

BONNIE TYLER: 'Natural Force' (RCA PL 25152).

ISN'T IT funny how good looking women sing about losing their men? The women you'd least expect to be heartbroken make their living by agonising over men who sod off and leave them. I suppose that's the appeal: the men who listen vow they'd never leave a woman like that and the female fans think, well if she can lose a man and she's not nearly as fat / spotty / unattractive as me, well it can't just be my fault.

Bonnie Tyler sings heart searing songs about lost love. But to be honest it's her voice more than the words that scorches the soul. I think she's got one of the best female voices I've ever heard. I'd much rather listen to her desperate (although imagined — I know she's very happy) vocals than the ethereal tones of Joni Simon or the ethereal clarity of Joni Mitchell.

In fact a lot of the stuff Bonnie does would qualify as country, if it wasn't for the rock hardness of her voice

'Baby Goodnight' and 'Heaven' have the lyrical requirements of country songs — I loved 'Heaven', I think it's the best track on the album — but she puts so much sincerity into the song, it takes all the corn out.

Most of the songs were written by Scott / Wolfe — with the exception of 'Living For The City' (Stevie Wonder), 'Yesterday Dreams' (Cadd — didn't like that much), 'You Make Me Feel Like A Natural Woman' (King, Goffin & Wexler) and 'Baby Goodnight' (Herbn). But the hero to this shows up the partnership is 'It's A Heartache' and 'Here I Am'. They're both very similar in construction, having the same phrasing, timing and drums: the same ascending and descending runs. I didn't like 'Here Am I' for that reason. That apart, I thought it was an excellent album, heavily recommended. + + + + **ROSALIND RUSSELL**

**ROD
STEWART**



RECORD
MIRROR

MAILMAN

Write to Mailman, Record Mirror, 40 Long Acre, London, WC2E 9JT.

Get back Jet Black

IT IS unbelievable to read that some people can travel around the world and only get more and more restricted in their minds. I refer to the interview with Jet Black from The Stranglers (RM May 20). Isn't it great - meet a dozen people and form a view on their whole country. Just imagine the Swedes basing their opinion of the English on the Impression the waiter must have got of you, Jet, when you threw that table at him. Oh God, all these alcohol-crazing Englishmen! God save the Queen. It's a pity that a group which produces such good music and has fans all over Europe, including Scandinavia, can be so shallow and stupid. The Stranglers should stick to music because as anthropologists and ambassadors they are pretty lousy.

Ralf Persson, Roehampton (A Swede living in Britain and also - believe it or not - a fan of The Stranglers).

● Look, Jet's got his head screwed on, right? Swedes are boring, dirty, stupid worms, everyone in Britain knows that. We don't want any more pathetic letters from rotten little Swedes, whether they're living in Britain or not. OK? And Ralf, if you like your scummy little country so much, then get back there! If it makes you feel any better it's also common knowledge that Jet Black couldn't even spell anthropology let alone know what it means. Got that?

Geldof a rip off artist

I KNOW it's never a good idea for a musician to reply to a printed criticism but I must say

that Bob Geldof's recent harangue, masquerading as a review of my new single, betrayed an incredible amount of insecurity and paranoia from someone who would regard him as a world-class rock star. I could retallate and tell you how Bob used to rip off my Mick Jagger interviews and flog them to the NME but where's the point? That would be bringing things down to the level of a sewer rat (Oops).

Michael Kieley, Palmerston Road, Dublin.
● If there's one thing worse than Swedes its toady little Paddies inflicting their vile, bilious sour grapes on us all. You're all the same you small time two bit yodellers, bring out your dumb little records then come whining to us if somebody doesn't like it. People like you make me sick. I haven't heard the single but I bet it STINKS.

Mind you, you've got a point about Geldof, the loud-mouthed moron. I can see why he gave up journalism, the illiterate scumbag.

He's really had his Lott

THERE was a time when I held Tim Lott in esteem, but I'm rapidly losing faith in the man's judgement after his review of the single by Styx. It has already caught on in Hernning and the Danes are choosy about music. I'm (remainder censored due to boring content).

Dave Vine, Hernning, Denmark.
● What the hell is going on here. I voted NO for the Common Market and this piece of trash makes it only too obvious why. I don't even remember reviewing... whoops, almost blew my cover. Anyway, what did the Danes ever give the world except their lousy cholesterol-ridden butter. Who needs 'em, that's what I say. I do agree with you about Lott, though, fat midget that he is. We're getting rid of him soon, thank God. Arr gant little swine, we'd be better off without his type.

● I don't know exactly where Vienna is but I get the impression it's something to do with Germany, in which case HOW THE HELL have you got the

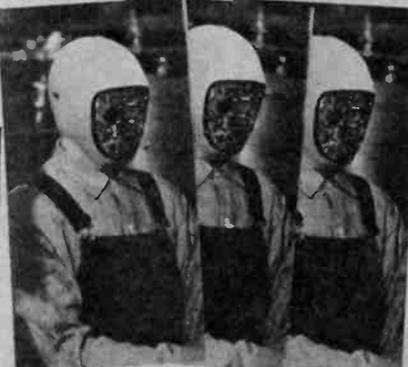
Meat a real Vienna loaf

WHAT a shock! I was walking along to work the other day when I saw a Record Mirror on a newstand. I work in Vienna and have not been in England for many years (sic). Hopefully I open the paper, I turn the pages and read about punk / punk / punk / David Bowie / punk and more punk. What is punk? Am I missing something good? Can you Walze (sic) to it. I also think that you have a lot of silly people writing to you calling themselves 'The Alien' and 'Da Crud'.

S. H. R. Schulz, Vienna



Featuring Slow Blight and the seven voidoids



nerve to write into a BRITISH music paper with your kraut nonsense. Vot his punk, eh? What sort of name is Schulz, anyway? You expect to be taken seriously with a name like Schulz? Pardon me mentioning, but you seem to be exceptionally stupid even for a pseudo German. Incidentally, it's spelt 'waltz'.

Faux pas on Dury Lane

"YOU'D think that somebody would have made sure they got the name right by now, surely" says July Lucy in May 20 issue, referring to the wrong name printed on Ian Dury's Hammersmith gig tickets. Yet a quick flick to page 39 reveals who the culprit might have been. In the 'NW in NY' article it says "featuring the



ROCKABILLY FANS: some are still living

'Congratulations, your rockabilly issue was worth double (Double what? Ed) What a nice surprise'

debut by Ian Drury and Nick Lowe. The Multi-functional man, York.

● A native Briton, finally. Shame that this particular one has nothing better to do than sit around and pick holes in other people's work. I hope you're pleased with yourself. Jim is an 83 year old paraplegic who has spent the last 10 years compiling that article. When he learnt about the mistake - from people like you - he keeled over and promptly flaked out. Happy?

Something to truly hate

THE May 20th issue of 'Record Mirror' was very late in coming but what a nice surprise I got when I received it. Nine full pages of rock 'n' roll and rockabilly, your issue was worth double. I must congratulate you, it's one Record Mirror I must keep. Thanks for a superb issue. W. Pickup, Rossendale, Lancs.

● Well glad somebody liked it, because I sure as hell didn't. Rockabilly schmolabilly - it's a dead duck and so are whoever listens to it. Especially if they're Northerners. Can't bear Northerners. Ideas above their station. Sdill at least it confirms my theory that they're living 10 years in the past.

Work this one out!

THE only complaint that I have about Record Mirror is the singles reviews. Why can't you just give a list of the new singles every week and leave the stupid, pointless remarks out.

David Badman, Northampton.
● Gully, what a clever idea. But why stop at singles? Why not just simply list albums and gigs, untarnished by silly little 'reviews'. Even better, lets do away with all these ridiculous, space consuming features and just list the names of people who are doing anything interesting - but not tell anybody what! Much more fun, and much less work for us. And what a terribly interesting newspaper it would become. More astute, carefully thought out letters like this will be returned to sender by express grenade.

Hang our heads in shame

AS 1977 draws to a close (found this one lining the waste paper bin - Ed) so does my feeling for your musical paper, what with the rubbish it gets worse, garbage. You lot should sort yourselves out in 1978. I don't think you know what you're on about most of the time. The dirt gets dirtier you must turn to the sewers to please the kiddies and dirty old men, sahame the lot of you and the price of one less to pay for this paper rubbish. Surbiton, Surrey.

● Point one: what sort of name is Surbiton Surrey anyway? Your parents must have some sense of humour. Point two: This is one of the most illiterate letters it has ever been my misfortune to struggle through. Point three: It

wouldn't even be in here if we weren't so hard up for letters this week. Point four: I'm not quite sure what you're going on about, but I think I agree.

Brown-nose dept

KISSY, kissy, grovel, grovel (how nauseating - MM) Please print a nude piccy of Roger Taylor. If you do I might even forgive Tim Lott. If not can I have his address? Stuart Lee, Liverpool.

● What on earth do you want Tim Lott's address for? As to that nude piccy of Roger Taylor - we would, but he's too busy training for Wimbledon.

Radio no-so wonderful

NO DOUBT you will have heard that near the end of the year the BBC plans to change the frequency of Radio 1 (although knocked by RM readers it's still listened to by millions) and - correct me if I'm wrong - to a different waveband. That means unless you're a hardened Luxembourg listener or an ardent Archers supporter what good will the common or garden tranny be? So no doubt a single waveband tranny will be coming out that will receive the new Radio 1 - just in time for Christmas. Do I sniff a conspiracy between old Auntie Beeb and Uncle 'rip em off' Radio manufacturer? Think it over. Lancelot Prat, Wakefield.

● As far as I'm concerned it's a good idea to change the frequency of Radio One - especially if it's broadcast less frequently rather than more. Incidentally, Lancelot, have you had a talk with your local deed poll man lately? I should think that one over.

Naturally, it's bonnie.



Bonnie Tyler: Natural Force.

Bonnie Tyler's new album. Including her gold-selling UK and worldwide hit 'It's A Heartache.'

Bonnie Tyler's natural force.
To hear it is to feel it.

Record: PL 25152
Cassette: PK 25152

RCA

And her new single,
'Hey Love, It's A Feeling.'
Record: PB 5100

HELP

I'm so bloody down!

I AM writing to you as I have no-one else to turn to. Up until about three years ago I had plenty of friends, one in particular. He wanted to go out in the evenings and at that time it didn't appeal to me. Then he became friendly with another guy who was a bit of a bully and bullied me. When I left school I just lost contact with him as that was the last straw.

For a year or so I was happy to stay in every evening watching TV. But gradually I became depressed and started to realise I was wasting my life.

In the last six months I've come to the conclusion that I must get out and make friends yet I haven't the courage. Maybe it's because I'm not very good looking, (you could call me ugly), and have also found that the people I work with seem to dislike me too. I lack personality and I think they regard me as a queer which I am not.

Maybe I should go and live in London and get a job there as a way of starting afresh? Although I get on with my parents to a certain extent, I can't talk to them and don't make much conversation with anyone as I seem to have so few interests - clothes and records, that's it. I lie to the people I work with, saying I have mates and go places and hope that one day it will be true.
Steve, Weybridge

● Stop feeling so sorry for yourself - you're not alone. After leaving school and finding the easy relaxed friendships of childhood way behind them, many people feel equally isolated. As you've found, loneliness is a state which is very easy to slip into, but requires a lot of effort to get out of. But at least you realise what's been happening to you over the past few years and want to make a move in a more social direction. That's the first stage in letting down your barriers and making new friends.

So you've made the decision to give yourself a

break and now you must summon enough confidence to get out and about and meet people. Friendships develop from chance words you pass with acquaintances - with people at work, with people you meet in the local pub, or maybe even at the bus stop or laundrette. You say your only interests are clothes and music. Fine. They're both great starting points for conversation. Is it just that you've been too lazy to

bother?
Do you try to communicate with other people? Are you too stand-offish? Or are you too desperate, intense and self-pitying when you talk to people? Think about it. Maybe the folks at work are completely taken in by your secretive, mythical social life that they think you wouldn't be interested in spending an evening or so with any of them. Try being yourself - not everyone will fall in love with you at first sight.

Too skinny for the girls

MY PROBLEM is that I'm very thin and this is very embarrassing and annoying. I have tried everything to put on weight but nothing seems to work. Any advice on how I can get fatter?
Nick, Kingsworthy

● IF YOU want to put on healthy muscle rather than the flab that many fatties accumulate at the drop of a chocolate milkshake or a few plinls of beer, you must take plenty of exercise, and change your eating habits at the same time. If thinness runs in your family, accept that you're probably destined to remain on the lean, cool, lanky side for most of your life, but start taking positive action to put on those few all-important inches.

Gaining weight relies not only on what you eat, but the way that you eat it. Skinny people usually tend to burn-up a lot of nervous energy so if you tend to rush food and skimp on meals try to slow down. When you eat chew your food well and if you can't finish a big meal at one sitting, try smaller meals throughout the day, (and night), whenever you feel hungry.

Drink plenty of milk -

even if your mum can't provide you with steak every day of the week, a regular plinls with a banana or two as a side snack, twice a day, is a sure-fire weight gainer. Lush layers of cream on desserts. Ask for extra helpings of potatoes, chips and stodge pudds.

Nosh all the carbohydrate-ridden stodge you can manage. It'll counter your tremendous energy burn-up. Nibble nuts between meals.

Provided you get a good helping of fresh air and exercise, even if it's only kicking a football around the park a couple of evenings a week, you generally feel hungrier and fitter and will start making progress. If you hate sport, disco-dancing is a great way to stay well-toned.

In general, do everything the slimmers of the world are warned against. But avoid eating sweets to excess - you could find yourself swathed in unsightly spots. If you smoke, give up or cut down. A steady intake of tar and nicotine deadens the appetite.

As long as you're healthy and self-confident it doesn't matter whether you're skinny, fat, short or thin - you can still be beautiful, desirable, etc.

Some will give you the brush-off but others will want to get to know you better.

Feel any rapport with one or more of your current list of contacts? If so, suggest meeting in the evening. Be prepared to be a good listener, but try to contribute something to any conversations you get into. If not, there's no hope because of the image you've built for yourself. Make the break by finding yourself another job, maybe move to a new town and start afresh. Take a holiday visit to London and check-out jobs while you're there if that's where you want to be.

Give evening classes a chance, they're always a good place to find people on a similar wavelength. And drop a line to The National Federation of 18 Plus Groups, 16-18, High Street, Dartford, Kent.

18 Plus organises parties, visits to gigs and general get-togethers for guys 'n' gals who want to start building up their social lives again, and can put you in touch with your nearest group. Do it.

In the buff

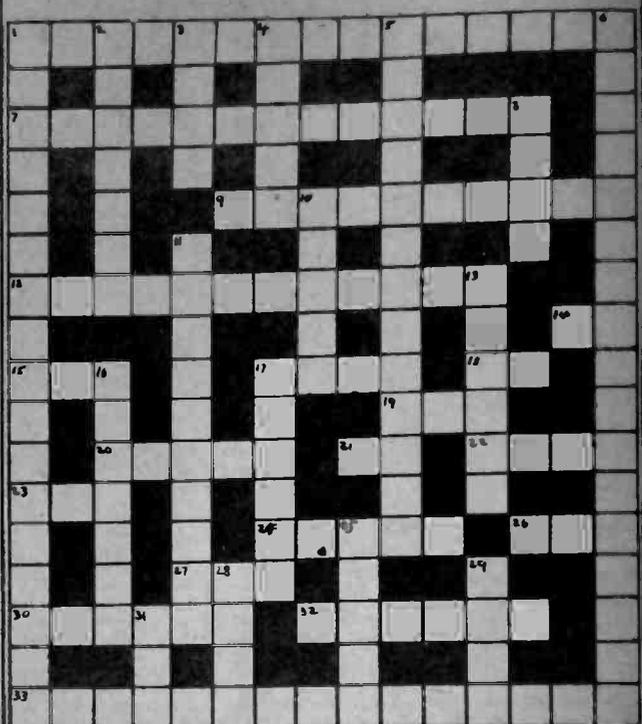
COULD you perhaps tell me the names and addresses of any nudist clubs in this country, as my girlfriend and I would like to join a club if possible
Nell, Nuneaton

● For a list of naturist clubs throughout the UK and more information write to the Central Council for British Naturism, c/o Brockenhurst, Sheepcote Lane, Orington, Kent. But bear in mind that there is only one nudist club in this country that admits single people - the Eureka Sun Club, located two miles from Brands Hatch. Drop them a line at 50, Marling Way, Gravesend, Kent, for membership details.

Apology

CERTAIN remarks were made in our issue of January 21st, 1978, concerning Durex sheaths which are not substantiated by published medical source references. We apologise to the manufacturers, LRC Products Ltd, for these remarks, and would like to emphasise that, if used correctly, the condom or sheath is a very effective contraceptive.

XWORD



ACROSS

- 1 Leo Sayer composed song that gave Roger Daltrey his first solo hit. (6, 2, 3, 4)
- 7 1965 hit for Manfred Mann which was also a 1973 hit for Rod Stewart. (2, 2, 3, 2, 4)
- 9 John Otway and Wild Willy Barrett hit. (6, 4)
- 12 Meatloaf L.P. (3, 3, 2, 4)
- 14 See 25 Down
- 15 Paul McCartney L.P. (3)
- 17 Beatles film. (4)
- 18 Initially Vivian Stanshall. (1, 1)
- 19 Poetic label. (3)
- 20 See 8 Down
- 21 1975, Roy Harper L.P. (1, 1)
- 22 Mr Russell. (4)
- 23 Steely Dan L.P. (3)
- 24 He was Gonna make you a star. (5)
- 26 The Who could for miles. (3)
- 27 Welsh group who went Bananas. (3)
- 30 Lyn Anderson never promised us a rose. (6)
- 32 They have just told us about Jack and Jill (6)
- 33 1970, Cat Stevens' hit. (4, 1, 10)

DOWN

- 4 1969, Donovan collaboration with Jeff Beck. (3, 3, 11)
- 2 1972, tribute from Don McLean. (7)
- 3 The number of John Lennon's dream. (4)
- 4 & 11 Down. 1970, Mungo Jerry holiday classic. (2, 3, 10)
- 5 In 1977 they told us that Black is Black. (2, 5, 6)
- 6 The Carpenters, living in the past. (9, 4, 4)
- 8 & 22 Across. Had their debut hit in 1965 with 'For Your Love'. (9)
- 10 Who Cilla asked "What's it all about." (5)
- 11 See 4, Down
- 13 & 31 Down. Bill Withers weather report. (6, 3)
- 16 1977, Boney M hit. (2, 5)
- 17 What Linda Ronstadt wanted us to do down the wind. (6)
- 25 & 14 Across. They stole the limelight at the Woodstock festival. (3, 2, 2)
- 28 Early Beatles' love song which George sang. (4)
- 29 One of the leading attractions at Woodstock. (4)
- 31 See 13 Down.

LAST WEEK'S SOLUTION

ACROSS: 1 Let's Stick Together. 9 Nubbles. 10 Valves. 12 Mike. 13 Lola. 14 Ry. 15 Relay. 17 Virginia Plain. 17 Ure. 20 Reed. 21 Walls. 22 Street. 25 Cold Turkey. 26 Moon. 28 Grace. 30 Coasters. 33 Dean Aard. 34 Edgan. 37 Daddy Cool. 39 One. 40 Like A Rolling Stone.

DOWN: 1 Long Live Rock and Roll. 2 Tubular Bells. 3 Sjuk. 4 It's My Life. 5 Kinks. 6 OK. 7 Have You Seen Her. 8 Reaggregation Shuffle. 11 All in All. 15 Ryan. 16 Jimi. 18 Palmer. 23 Two. 24 Stargard. 27 Bob Dylan. 29 EMI. 31 Shadown. 32 Band. 35 Fobi. 36 Deva. 36 Ace.

FEEDBACK

Wings book

I'VE heard that a book on the last Wings American tour was published recently. What is it? How much does it cost? Where can I get it?
John Harry, Swindon

● You must mean the recent "Hands Across The Water: Wings Tour USA" epic, published this year by Hignosis / Paper Tiger / Dragon's World, lavishly illustrated by family album type shots of Paul and the gang, described by editor Storm Thorgerson as "a clear and personal view of what happens on rock 'n' roll tour - a kaleidoscope of placid

people and events as opposed to a precise bit of reportage." (sic!) Price: £3.25. Order from your local bookstore.

Scorpions indeed

WHO or what are heavy metal band the Scorpions and do they have a new album out? My mate is driving me mad rapping on about them.

PHIL PEARCE, DUDLEY

● AS YOU say, they're a heavy metal combo, of the Germanic five-piece kind. Formed some ten years ago in Kraus rock land their line-up is Klaus Dens (vocals), Ulrich Roth (lead guitar), Rudolf Schenker (rhythm guitar), Francis Buchholz (bass) and Herman Rarebell (drums and

percussion). Schenker is the only member whose survived numerous line-up changes. Latest album, featuring self-instigated material, recorded in 1977 is 'Taken By Force', (RCA). If your mate ain't up-to-date he don't deserve to be a Scorpion follower.

I love Olivia

I'M AN Olivia Newton-John fan. Has she an appreciation soc?

Jane Jones, Purley
● Congratulations! Sad to say, the Olivia Newton-John International Appreciation Society has had to close, for reasons undisclosed. But the American fan contingent was strong as ever, and if you want to transform your pounds into dollars you can join her Stateside fan club c/o PO Box 730, Medina, Ohio, 44884, USA. Write for the full blumph before parting with your bread.



250000
POOLS WINNER
WONT GIVE
UP SMIRKING!

STEVE GETT has succumbed. When he spoke to DAVID LEE ROTH, lead singer of Van Halen what else could he do but ...



VAN HALEN: left to right: Alex Van Halen, Mike Anthony, Dave Lee Roth and Edward Van Halen.

Get Van Halenised

"WE'RE TAKING Van Halen music to the world. Van Halen plays big rock and that's something new. Van Halen is the new thing." Clearly there is a touch of arrogance in lead singer David Lee Roth's words, but it is equally clear that the four-man outfit from California is at present proving that it has more than just words to offer.

Excitement is their style both on record and on stage, their first album being living proof of this. Having just turned gold in the States, it has entered the British charts at 34 and is selling well worldwide.

Van Halen is currently supporting Black Sabbath on the British leg of their world trek following an American tour alongside Journey and Ronnie Montrose's new band. They will be on the road until September when they plan to record the second album.

Formed about three and a half years ago around the LA suburb of Pasadena, the members of Van Halen had previously

been rivals in local bands. Lead singer David Lee Roth was in one; drummer Alex Van Halen and brother, guitarist Edward, were in another; Michael Anthony was fronting his own band. Eventually they got together and began playing parties and beer bars. In those days they had a repertoire of about 300 songs ranging from Top 40 hits to oldies — you name it they played it. Confident of future success they had also been writing their own songs, promoting themselves in the hope of being discovered.

The band worked hard, constantly playing live and it was in the Starwood Club in LA that they caught the eye of Kiss's Gene Simmons, who came backstage after their set. Without contract or manager they left with him for New York to make a demo tape. "So we made the world's greatest demo tape but we never used it. However, it was very useful in helping us to learn how to be relaxed in the studio."

Back on the West Coast, they put aside that demo tape, preferring to concentrate on playing live. A year later, in that same Starwood Club, Ted Templeman, whose

production work had included Montrose's superb debut album, and the President of Warner Brothers saw them. David remembers that evening: "They came in one night when we were playing for free because it was raining outside. Having watched the set, they came backstage and offered to sign us up with Warner Brothers." This Van Halen proved by consistent live gigs that it was just a matter of time before things started to click.

Under the WB banner Ted Templeman produced their very impressive first album which was released in December of last year. Taking about three weeks to record, the band consider it in many ways similar to a live album. "That's the kind of concept we wanted: to do a real, straight-ahead rock thing with a spontaneous sound and a lot of passion coming out of it. You can't do this if you overdub and overdub, or if you spend a lot of time trying to get everything together. I'd say 90 per cent of the album is first or second take. We even put our pictures on the cover to let you know exactly what you're getting inside."

The album was a mixture of old and new material. For instance, 'I'm The One' dates back a few years, while 'Jamie's Crying' was written literally overnight in the studio. Incidentally, they plan to release the latter as their next single. One of the major difficulties in selecting the 11 tracks to be included on the album resulted from the fact that they had so much to choose from. In fact about 50 other songs are on tapes back in the States, doubtless poised like nuclear missiles waiting to be launched.

The band is pleased with the album but "on the other hand the four of us are never satisfied with anything. Now sitting and listening to it, we can hear all the things that could have been better. The next album will be 180 per cent better. It'll be the same kind of concept but as we compose our music we become better at sounding like more people. The first album was four people sounding like 10. Next time we're gonna sound like 20 without all the overdubs and studio technology. We definitely don't believe in that."

The first album also featured two non-Van

Halen compositions, Elmore James's 'Ice Cream Man' featuring David on acoustic guitar and their own rendering of the Ray Davies song 'You Really Got Me' which they had played back in the bars. "We love doing other people's stuff but if you notice in 'You Really Got Me' when we did that song we learned it like we learn everything else.

"We played it twice on the record player and then Edward said he'd got it and I said I'd got it and the other guys said they'd got it and so we went out and played it — it turns out I didn't even know the words right, the singing was different. Edward played his own crazy solo and it ends differently — but we still stayed true to the song."

David doesn't claim to be a poet; he writes about the way he feels. Like the rest of the band, he endeavours to make people feel something positive which, as a performer, he considers to be essential. Hearing this, I wondered how the idea of a title like 'Atomic Punk' evolved. "That's a backlash to the backlash. They said that punk rock was a backlash to old wave. But we saw all these

punk rockers and I just love any kind of music, and any act anybody's putting on. We saw all the new wave bands who came to America, like the Damned and the Pistols, plus all the American bands, and eventually I came to the conclusion that maybe they weren't such a backlash.

"Then some people in the press started calling us punk rock, because we're young! So I said I'd make a backlash to them: If we're punks we're atomic punks. And so if we're atomic punks, then, as the lyric says 'Nobody rules these streets at night but me, the Atomic Punk'."

Wisely, Van Halen is content at present to play support to bigger bands, gaining more and more experience in front of large audiences. "We'll be opening shows for a while to come — all the best things in life start slowly. We headline a bit in California because that's our main sales place. But it's best if you take it slow because a lot of bands go out wanting to do a two and a half hour set and they're not even good at playing a 30 minute one.

"We've just finished a 30 minute set, and now we're gonna move on and do maybe 45 minutes to an

hour, and take it from there. The set in England is similar to our American one but when we go back to the States in the summer we'll start to change it around because we'll be playing longer. The way we see things as an opening act is that, while we're playing, there are hundreds of people walking in at any time during the set, and so every song is like an opening number — even the slow ones."

Without doubt Van Halen's real impact comes across most forcefully up there on stage. They look forward to the time (as far as I'm concerned, the sooner the better) when they bring out a live album. "It'll be our ace in the deck. We're holding that card back because when it comes to doing a Van Halen live album we're gonna make it something special — it'll probably be in Sensurround!"

My advice is that you check out Van Halen while they're in the UK with the Sabs or get hold of the album, simply titled 'Van Halen' on Warner Brothers. I've been Van Halenized and you could be next to succumb — it's catching.

FROM THE TOP U.S. DISCO GROUP
COMES THE TITLE TRACK
'THANK GOD IT'S FRIDAY'
TAKEN FROM THE
CHART ALBUM

THANK GOD IT'S FRIDAY

LOVE
&
KISSES



TREBLE EXPOSURE

Angus Young still uncovers his knees.

Bon Scott still shows his chest

BUT

our journalist exposes all

... and we do mean ALL



ANGUS YOUNG: in shorts for a while



BON SCOTT: got an eyeful

WHAT DO AC/DC, Kangaroos, Rolf Harris, Cling Peaches and Vegamite all have in common? Well apart from all originating from the same Antipodean sources — absolutely nothing — I just couldn't think of an intro.

Change of subject: Have you ever tried to get into Fork Knox? No, neither have I but I have tried to get backstage at the Glasgow Apollo, which is roughly the same thing. (Perhaps they get their security guards at the same shop.)

Why was I trying to get backstage you may ask. Groupie aspirations maybe. Well, despite AC/DC having a reputation as lady gropers, that wasn't the reason. There were two actually. (a) The Press Officer was dying for a slash and (b) I was on a Record Mirror mission to converse with the Australian wonder boys, who had just successfully damaged another few thousand brains with their own lethal brand of heavy metal rock. "Yuel haf to hold on a wee while" growls the doorman in his best Glaswegian. Well, would you argue with 17 stone of best Scottish beef?

I could hold on but I wasn't so sure about the Press Officer. Still, he managed to contain himself (geddit?) and 20 minutes later we were headed up the stairway to heaven.

Scene in dressing room: Chaos. It's family reunion time for Angus and Malcolm Young and their Scottish ancestors, so Bon Scott,

the band's lead singer is victim... I mean chosen for the interview.

First the dispensing of drinks. There's a choice between Fosters, Fosters and Fosters. Roadies are ejected from next room. We sit uncomfortably on rock hard chairs and are ready to begin.

AC/DC are all too easily dismissed by some critics as being just more two chord wonder boys. In reality they're a formidable, competent rock unit. Expert exponents of head banger boogie. Criticism don't worry these boys then?

"As long as the kids like what we're doing and keep on coming to see us that's all we care about," says Bon opening a can of Fosters (what else) and drenching us both in the process. "They can play along with us on their imaginary guitars, have a good time and really get their rocks off."

In order to aid AC/DC fans to 'get their rocks off' in the comfort of their own homes the band are planning to release a 'live' album fairly soon. Until then would be subscribers to the GYRO society will have to be content with the band's latest album, 'Powerage' — another excellent selection of insidious riffs, hard, heavy rhythms and the usual macho lyrics.

An interesting point this. Are they really as obsessed with sex, booze and hard living as the songs suggest.

"Well, it is an image we play up to," admits Bon. "We do get through a lot of groupies and alcohol and some of our experiences have resulted in songs."

Focal feature of the band live is 'schoolboy' guitarist Angus Young, who

inevitably appears onstage sporting the latest in Trutex and satchels and proceeds to spend the next hour and half literally rocking all over the stage.

"Angus has got a special transistorised guitar now" says Bon with a sign of relief. "It used to be terrible before. We all used to get caught up in his leads when he was leaping all over the place and he was always falling over."

While on the subject of Angus. Does he have any idea what he wants to be when he grows up or is the schoolboy here to stay?

"Well, the kids really love it," smiles Bon. "There's no doubt that it's helped us establish ourselves over here. There's loads of heavy metal bands around, but if you can provide something to look at as well it makes all the difference. Angus has done that for us — he'll probably be in short trousers for a while yet."

So, AC/DC enjoy being on the road, Angus enjoys being a schoolboy. They all enjoy Fosters and women. But if you catch them live one thing'll be obvious. They all enjoy playing good heavy rock more than anything else.

As I savoured the last sip of my lager I happened to glance down and noticed my shirt had come undone exposing a large (if they're not that large — Ed) portion of my... chest to Bon (and with his reputation)...

"It's alright I wasn't looking at yer tits" drawled Bon as I hastily clucked my shirt.

"Well actually..." slurredlager. "I was."

This is where I escaped.

WINNERS

A bit late but here they are. Winners of the competitions we've done recently

ELTON JOHN COMPETITION

Twenty winners of signed singles

Peter Jarrett, Enfield Middx; K Richards, Heath, Cardiff; Gary Little, 26, Woolton, Liverpool; Chris Nugent, Sidcup, Kent; I C Pollin, Woodford Green, Essex; Avis Manley, Wistaston, Crewe; M A Kearnes, Henhelm Gdns SW12; Peter Thomas, West Kensington W14; Caroline Allan, Edinburgh, EH17 7QN; John Hardie, Paisley, Renfrewshire; Phil Arnold, Milton, Portsmouth; Sabine Tolgu, Basingstoke, Hants; N C M Smith, Camberley, Surrey; J Kinnersley, Hartlepool, Cleveland; Andrew Bell, Knightswood, Glasgow; Steve Davison, Bradford, West Yorks; Amanda Oswald, Berwick, East Lothian; P J J Gallacher, Ardrossan, Scotland; Clive Marsh, Prescott, Merseyside; Ravil De Agvinaga, Stratford upon Avon.

Eighty winners of unsigned singles

Collin Allen, Broxbourne, Herts; Alison Tyrell, Newport, Gwent; Phillip A Lamb, Blackpool, Lancs; Alan Kompale, Newton Mearnes, Glasgow; Michael Good, Mexborough, Yorkshire; Jimmy Harris, Stratford upon Avon; R Ingram, Westbury, Wilts; Patricia Cullen, Langley, Manchester; Stephen Bright, Wilham, Essex; K C Grundy, Derby; J C R Thomas, Bushey Heath, Herts; S Deanne, Leyton, London; E10 Paul Canning, Agarnook, Coalville; Christopher Fairbairn, London; N T Joanna Baker, Salt, nr Stafford; M Water, Dartford, Kent; Phillip Bayley, Wickford, Essex; Brian Walker, Linthorpe, Middlesbrough; Jeremy Smith, Greenford, Middlesex; Stephen Weddell, Edinburgh; Mas E Cutler, Walthamstow, E17; Andrew Sanford, Merseyside; Jeffrey King, Newton Abbot, Devon; Linda Pritchard, Bangor, Gwynedd; Ian Rutherford, Orby, Northants; Pam Stangroom, Fleetwood, Lancs; Mr C Marshall, Littlemoor Estate, Oldham; Katherine Rogers, Ilford, Essex; Stephen Dotti, Cheltenham; Sanjeev Singh, Handsworth, Birmingham; John Rogers, Everton, Liverpool; Steve Jackson, Walton, Telford, Norfolk; Serge Trabalza, Highbury, London; N S Mr R Crowther, Salisbury; Collin Wing, Herne Hill, SE24; Chris Andrews, Ickenham, Uxbridge; Ms P J Parrott, Aylesbury, Bucks; Peter W D Tye, Yardley, Birmingham; F Fletcher, Sheffield; Carl Olsson, London; W L C E Pouler, Rudgey, Leics; Poy Keith Ford, Mertham, Kent; Antell, Beverley, Humberside; P Perman, Peckham, SE15; Roger Myhill, Cranleigh, Surrey; Mr P Choules, Sutton, Surrey; Burgham, London; SW11 M J Price, Honor Oak, SE23; Miss Kim Nowak, Corringham, Essex; Jeffrey Lynch, Bexleyheath, Kent; Ashley Bell, Oakham, Rutland; Leica, Martin Ryan, Warstock, Birmingham; John Laughlin, London; NW9 Mr C Nicholls, Portsmouth, Hants; Ann Marshall, New Manchester; Burcham, London; Lewisham, SE13; N Don Paine, London; NW6; Don Galenby, Blackfell, Washington; Tyne & Wear; William Bruce, Aberdeen, Scotland; Neil Ruchbourne, Stirling; Tyne & Wear; Mr Crawley, London; NW10 C Savage, St John's, Scarborough; Aldershot; Mr P A Porter, Aldershot, Hants; Richard Alder, Thorplands, Northants; Miss M Thomson, Headington, Oxford; Michael Blake, Southall; Middel Paul Davis, Sutton, Surrey; Richard Rees, Wiltshire; Ashford, Kent; Mr R Anderson, Edinburgh; Kerek Hardie, Edinburgh; Edinburg; Desmond Rush, Delahoe, Cornwall; Martin Harvey, Seaford, Sussex; Michael Higgins, Berkhamsted, Herts; Stephen Batty, Wiltchby, Selby, N Yorks; Martin Wassall, Leylands Estate, Tanworth, Phillip Sharpe, Sutton Coldfield, Birmingham; Jonathan

Gregory, Derby Road, Borrowwash, Derby; Sue Cooper, Sunbury Borrowwash, Derby; Sue Cooper, Sandbury on Thames, Middx; Brenda Allott, Stockport, Cheshire; Stephanie Ducker, Maidstone, Kent.

TK COMPETITION

Five 1st prizes

Gordon Barker, Weston Coyney, Sioke on Trent; Steve White, Romford, Essex; Alan Spay, Dunbar, Lothshire; Scotland; Robert Woodhouse, Bromley, Kent; Rory Trappe, Blaenau Ffestiniog, N Wales

Twenty 2nd prizes

Ian Rutherford, Fazeley, Staffs; Neale Ashford, Poole, Dorset; N Marriot Esq, Ripley, Derby; Terry Emm, Dunstable, Beds; David Thomas, Windsor, Berks; Nigel Maggs, Downend, Bristol; Neil Williams, Midanbury, Southampton; Douglas Brown, Castlepark, Scotland; N Budinger, Ipswich, Suffolk; Gaynor Kemp, Gwaelod Y Garth, Cardiff; Alan Brooks, Prestwich, Manchester; L Finch, Highbury, Nt G; Rossiter, Keynsham, Bristol; Steve Robinson, Stockton, Trent, Staffs; Paul Angell, Bath, Avon; Allan McHugh, Lowton, Lancs; Jeremy Parrish, Gulseley, Leeds; Chris Pett, Dartford, Kent; Jimmy Black, Buckland, Portsmouth; Emile Kumbaeel, London, N15.

Ten 3rd prizes

Paul RSt, Falr Oak, Eastleigh, Hants; C Shaw, Linthorpe, Middlesbrough; Cleveland; Beverley Farren, Leicester; D W Hayne, Weymouth, Dorset; John Fuller, Norwich, Norfolk; Simon Clements, Buntingford, Herts; Andrew Hubbard, Rochford, Essex; Andy Robson, Headington, W6; Gerry Brady, Headington, Oxford; John Kenzie, Oxford; Gloucestershire.

SINGLES COMPETITION

Ron Ramsay, 9, Salters Chase, Gosforth, Newcastle on Tyne; E Croker, 24, Ashfield Avenue, Grove Hill, Middlesbrough, Cleveland; Michael Ward, 5, Garden Field, Grange Farm Avenue, Felixstowe, Shells Hunley, 247, Mount Pleasant Road, Shrewsbury; Paul M Blackburn, 16, Old Lane, Brighouse, West Yorkshire; Timothy Thorne, 28, Talbot Road, Forest Gate, London; E F A Heard, 15, Beach Road, Newhaven, Sussex; Shirley Shipp, 282, Halling Hill, Harlow, Essex; Miss Moira Rodgers, 72, Southwell Road, Middlesbrough, Cleveland; Linda Greaves, 21, Ryde Avenue, Clough Road, Hull, E Yorkshire.

MEAT LOAF COMPETITION

Simon Pepper, Kings Langley, Herts; J Duddy, Sutton, Surrey; Nicholas R Fowler, Great Sutton, South Wirrel, Tony Newbury, Boodle 10, Merseyside; Peter Menzies, Dundee, Scotland; H G Chamption, Fife; Iones, Kent; Ian Fradgley, Liverpool; Steve C Boyle, Woodall, Liverpool; Bob Allman, Imperley, Cheshire; Pam Adey, Malmesbury, Wilts; Derek Allan, East Lothian, Scotland; Neale Ashford, Poole, Dorset; Martin Sutton, London; SE15 Sally Ann Tyrann, London; W9 Gordon Johnston, Angus, Scotland; John Hutton, Grangemouth, Stirlingshire; Sara Rudge, Stockton on Tees, Cleveland; David Harrison, Liverpool; Rob Butterworth, Rochdale, Lancs; Mr J Cater, Sydenham, London; SE26; Steve Mann, Beckenham, Kent; Jack Hayman, Swinton, Manchester; A J Priestley, Portsmouth; Hants; Douay Giles, Virey, Châtillon, France; Rob Wright, Middleton, Manchester; Christopher Seaton, Wilsby, Bradford; Xavier Russell, London; W11; Torben Schmidt, Aalborg SV Denmark; Ms D woofle, Bingham, Essex; D Morgan, Bournville, Birmingham; Dave Brown, Cheshire; Greater Manchester; David Flanagan, Bradford, Yorkshire; J Kelly, Greenford, Middlesbrough; David Farr, Dunstable, Beds; Paul Hazell, Cumnor, Oxford; Timm May, Sutton Coldfield, W Midlands; D R Biddle, Sharpe, Northants; John Garke, Blackwell, Berks.

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

JUNE 1
BATHGATE, Queens, Charley Browne
BIRKENHEAD, Mr Digby's (051-647 9329), The Boyfriends
BIRMINGHAM Hippodrome (021-422 2570), Harry Chapin
BLYTH, Golden Eagle (4343), The Squad
BRADFORD, Princeville (78248), Son of A Bitch
BRADFORD, Royal Standard (22461), Overlord
BRIGHTON, The Richmond (29234), Air Craft
BRISTOL, Granary (28267), Johnny Cougar
BRISTOL, Stonehouse, Landscape
BUXTON, Town Hall, Cyanide
CANTERBURY, Odeon (62480), Lindisfarne
CANTHAM, Tam O'Shanter, Cheap Plebs
CHELSEA, Youth Centre Tonight
CLEETHORPES, Winter Gardens (62925), Flamin' Groovies / Radio Birdman
COLWYN BAY, Dixieland Showbar (2594), Tony McPhee's Terraplane
CROYDON, Fairfield Hall (01 - 688 9291), Maddy Prior / Andy Desmond Band
DERBY, Baileys (363151), Strange Days
DONCASTER, Outlook (64434), Only Ones
DUNSTABLE, Queensway Hall (603326), Gerry Rafferty / Rab Noakes
EBW VALE, Leisure Centre (303766), Jasper Carrott
EDINBURGH, Odeon (031 - 667 3805), Ian Dury and the Blockheads / Whirlwind / Rico
FOLKESTONE, Leas Cliff Hall, Philip Goodhand Tait / Bowles Brothers
GATESHEAD, Windy Nook Social Club, Beano
GLASGOW, Apollo (041 - 332 8053), Jonathan Richman and The Modern Lovers
GLASGOW, Tiffanys (041 - 332 0992), Steve Gibbons Band / The Dodgers
HANLEY, Gaiety, Bullen
HIGH WYCOMBE, Nags Head (21708), The Brakes / Star Jets
IPSWICH, Gaumont (63641), Elkie Brooks
LANCASTER, No 12 (63082), The Crabs
LEEDS, F Club (Rooft) (63322), The Skukas / Preschers Dream
LEEDS, Florida Green Hotel (623470), Dawn Weaver
LEEDS, Gaiety Bar, Muscles
LEEDS, Viva Wine Bar (456249), The Vye
LIVERPOOL, Erica (061 - 236 7881), Crazy Kat / Hot Water
LONDON, Albany Empire, Deptford (01 - 682 9765), Tribesman / Patrick Fitzgerald / Menace / The Magnets (Rock Against Racism)
LONDON, Battersea Arts Centre (01 - 223 5356), John Bowls
LONDON, Brecknock, Camden Road (01 - 485 3073), Seacrow
LONDON, Dingwalls, Camden Lock (01 - 287 4967), The Banned
LONDON, Froebel Institute (01 - 374 2242), Holl By Doll
LONDON, Goldsmith's College, Greenwich, Misty
LONDON, Hammersmith Odeon (01 - 748 4081), Black Sabbath

LONDON, Hope & Anchor, Islington (01 - 359 4510), The Young Ones
LONDON, 100 Club, Oxford Street (01 - 636 0933), Tradition
LONDON, Marquee, Wardour Street (01 - 437 6603), The Anormalice
LONDON, Music Machine, Camden High Road (01 - 387 0428), News / Lion Heart
LONDON, Nashville, Kensington (01 - 603 6071), Meal Ticket / Street Hand
LONDON, Pegasus, Stoke Newington (01 - 226 5380), Vipers
LONDON, Red Cow, Hammersmith (01 - 748 5720), Johnny Curious and the Strangers
LONDON, Rock Garden, Covent Garden (01 - 243 3961), Penetration / The Magnets
LONDON, Royalty, Southgate (01 - 886 4112), Yak & Yak / The Traumatists
LONDON, Swan, Hammersmith (01 - 748 1043), Splinter
LONDON, Thomas 'A' Beckett, Old Kent Road (01 - 703 7334), Apostrophe
MALVERN, Winter Gardens (2700), X-Ray Spex
MELTON MOWBRAY, Painted Lady (812121), Shades Of Love
MIDDLESBROUGH, Town Hall (45432), John Otway and Wild Willy Barrett
NEWCASTLE, City Hall (20007), Blue Oyster Cult / Japan
NEWCASTLE, Hawthorn Inn (741098), Avian
NEWCASTLE, Newton Park Hotel (682010), Oasis
NOTTINGHAM, Tiffanys, Sham 69
PETERBOROUGH, Bull & Dolphin, The Next Band
POLESWORTH, Top Club, Incredible Kiddia Band
RETFORD, Porterhouse Club, Sasufrass
SHEFFIELD, Limit (750940), Johnny Moped
SOUTHAMPTON, Joiners Club 25
SWANSEA, Centre Hotel, Joe Pass
SWANSEA, Circles, Roy Hill Band
TYNEMOUTH, Percy Arms (82961), Steve Brown Band
WELLINGBOROUGH, Social Club, Matchbox
WHITLEY BAY, Jonahs (533182), Sharp Licks
WIGAN, Casino (43501), The Pirates

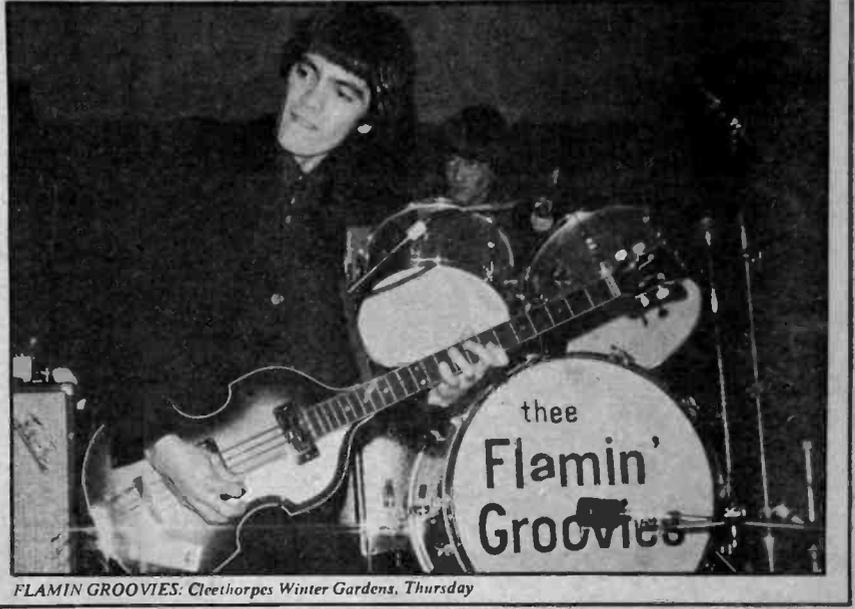
FRIDAY

JUNE 2
AIRDRIE, Snug Bar, Necromancer
BATH, Brillig Arts Centre (64364), Landscape
REDFORD, Bedford College, Garbo's Celluloid Heroes
BIRMINGHAM, Barbarellas (021 - 643 9413), The Skukas
BIRMINGHAM, Odeon (021 - 643 6101), Bread
BLACKBURN, Dirty Duck (51478), Cyanide
BORSTAL HAYES, St Christopher's College, The Ruts
BOSTON, Fold Hill Farm, Beano
BRADFORD, Star Hotel, Westgate (82119), Bob Fegg
BRENTWOOD, Hermit Club (217084), Apostrophe
BRIGHTON, Dome (682127), Maddy Prior / Andy Desmond Band
BURNLEY, Bank Hall, Bon On A Hitch
CAMBRIDGE, The Alma, Diamond Lil

CAMBRIDGE, Corn Exchange (68767), Flamin' Groovies / Radio Birdman
CANTHAM, Tam O'Shanter, The Violins
CHEADLE, Parish Hall, The Soup / The Shouters / Impact
CHELSEA, Niam, Eves (41192), The Movies
CHELSEA, Town Hall (23690), Steel Pulse
CORRY, Festival Theatre (3482), Jasper Carrott
COVENTRY, New Theatre (3482), Gerry Rafferty / Rab Noakes
CROYDON, Fairfield Hall (01 - 688 9291), Harry Chapin
DERBY, Baileys (363151), Strange Days
DUNDEE, JB's (53597), The Smirks
DUNDEE, Technical College (28108), The Valves
DUNFERMLINE, Kinema (21902), Charley Browne
EDINBURGH, Art College, Francis Sandy & The Backline
EDINBURGH, Clouds (031 - 229 5363), Steve Gibbons Band / The Dodgers
EXETER, St Lukes' College, Supercharge
GLASGOW, Apollo (041 - 332 8055), Ian Dury and The Blockheads / Whirlwind / Rico
HAYES, St Christopher's College, Misty
HIGH WYCOMBE, Town Hall (24100), Penetration / The Ventilators / Vice Creams / The Yonkers
KINGSTON, Kaleidoscope Club, Here And Now
KIRKBY, Kirkby Suite, Stretch
LEEDS, Haddon Hall (751115), Idiot Rouge
LEEDS, University Lipman Building (39071), Red Eye
LEICESTER, De Montfort Hall (228550), Blue Oyster Cult / Japan
LINCOLN, A.J.'s, The Next Band
LIVERPOOL, Empire (051 - 708 1555), Jonathan Richman and The Modern Lovers
LIVERPOOL, Kirkby Suite, Muscles
LLANDRIDNOD WELLS, Pavilion (23812), Life
LONDON, Battersea Arts Centre (01 - 223 5356), John Dowie
LONDON, Brecknock, Camden Road (01 - 485 3073), Trooper
LONDON, Central London Polytechnic, New Cavendish St (01 - 484 5811), Salt / The Blades / Together People
LONDON, Club Noreik, Seven Sisters Road (01 - 800 3701), 90 deg Inclusive
LONDON, Dingwalls, Camden Lock (01 - 287 4967), Frankenstein / Frenzee
LONDON, George Canning, Brixton (01-274 6329), Jubba
LONDON, Hope and Anchor, Islington (01 - 359 4510), The White Cats
LONDON, 100 Club, Oxford Street (01 - 636 0933), Stephen Grappell / Diz Dley Tlo
LONDON, Marquee, Wardour Street (01 - 437 6603), Gruppo Sportivo
LONDON, Music Machine, Camden Road (01 - 387 0428), Strife / The Drill
LONDON, Nashville, Kensington (01 - 603 6071), Meal Ticket / Street Hand
LONDON, Pegasus, Stoke Newington (01 - 226 5380), Lee Roan's Loose Shoes
LONDON, QBees, Dalston, The Sneaks
LONDON, Red Cow, Hammersmith (01 - 748 5720), Stadium Dogs
LONDON, Rock Garden (01 - 240 3961), Mickey Jones Band / Angel Visits
LONDON, Royalty, Southgate (01 - 886 4112), Real Thing
LONDON, Empire Pool, Wembley (01 - 902 1284), Electric Light Orchestra
MALVERN, Pump Room, The Tights
MANCHESTER, Rafters (061 - 236 9788), Big In Japan / Distractions
MARGATE, Dr. Dr. and (27011), Johnny Moped

REPORTS OF a broken back for Mr Loaf being untrue. MEAT LOAF make their first appearance in Britain at Manchester Apollo on Monday and Hammersmith Odeon on Tuesday.
GERRY RAFFERTY goes out on his first solo tour following the release of 'City To City', supporting is RAB NOAKES. They start at Dunstable Queensway Hall (Thursday), Derby Assembly Rooms (Saturday), Croydon Fairfield Halls (Sunday), Edinburgh Odeon (Monday) and Glasgow City Hall (Tuesday).
ERIC'S Club in Liverpool is setting up a series of afternoon concerts for the under 18's. XTC are first off on Saturday, starting at 5 pm. They also play an evening concert there too. X-RAY SPEX, also booked for a matinee at Eric's next week, play Mulvern Winter Gardens (Thursday) and Chelmsford Chancellor Hall (Sunday).
THE MOVIES return to promote a new album, see them at Cheltenham Eves (Friday) and Manchester Rafters (Saturday).
Still touring are IAN DURY at Edinburgh Odeon

(Thursday) Glasgow Apollo (Friday, Newcastle City Hall (Sunday), Leicester De Montfort Hall (Monday) Stoke Hanley Victoria Hall (Tuesday) and Sheffield City Hall (Wednesday). The fifties style rock band, WHIRLWIND, play support.
STEVE GIBBONS supported by THE DODGERS are at Glasgow Tiffanys (Thursday) and coming down south at Poole Arts Centre (Wednesday).
BLACK SABBATH play the Hammersmith Odeon (Monday). JONATHAN RICHMAN AND THE MODERN LOVERS play Leicester De Montfort Hall (Saturday) and Brighton Dome (Monday). And around London you can see PENETRATION at the Rock Garden, Covent Garden (Thursday). GRUPPO SPORTIVO at the Marquee (Friday). SHAM 69 at the New Roxy, Harlesden (Saturday). LITTLE BOB STORY at The Nashville (Sunday). PEKOE ORANGE at the Pegasus Stoke Newington (Monday). STEEL PULSE at the 100 Club (Tuesday) and THE ROLL UPS at the Red Cow Hammersmith (Wednesday).



FLAMIN GROOVIES: Cleethorpes Winter Gardens, Thursday

THE NEW SINGLE FROM

Donna Summer

'Last Dance'

FROM THE CHART ALBUM

THANK GOD IT'S FRIDAY.

CONTINUED OVER PAGE

FFORDE GREEN ROCK SCENE ROUNDWAY ROAD LEEDS 6
 June 1
DAWN WEAVER
 June 4
TRAPEZE

PORTERHOUSE CLUB
 20 CAROLGATE, RETFORD, NOTTS.
 Tel. 704981
FRIDAY 19th: LIMELIGHT
SATURDAY 20th: LITTLE ACRE

PIE RECORD GROUP
 Casablanca
 P
 COLE

UPFRON

FROM PAGE 27

MELTON MOWBRAY, Painted Lady (812321), Shades of Love
MIDDLESBROUGH, Rock Garden (241995), Soft Boys
MILFORD HAVEN, Haven Centre, Tonight
MINCHINGHAMPTON, The New Lodge N.W.10
NEWCASTLE, City Hall (20007), The Darts
NEWCASTLE, Bridge Hotel (27780), The Squad
NEW MILLS, Bees Knees, Ballet
NOTTINGHAM, Sandpiper (54381), The Accelerators
NUNEATON, Stockingford Club, Incredible Kiddy Band
OXFORD, New Theatre (4554), Black Sabbath
PETERBOROUGH, City Youth Centre (65337), The Dote / Bang
PONTELAND, North-umberland College of Education (23391), Famous Five
POOLE, Arts Centre, Philip Goodhand Tall / Bowles Brothers
REDDITCH, Football Club, Valley Rock Club, Quartz
RETFORD, Porterhouse (481), Only Ones / Young Ones
ROTHERHAM, Thurnscoe Hotel, Bonnie Storm and The Typhoons
SHEFFIELD, City Hall (27074), John Oway and Wild Willy Barrett
SHEFFIELD, Limit (730940), Double Life
SHEFFIELD, Top Rank (21977), XTC
SHEFFIELD, Minerva Club, Matchbox
SOUTHEND, Top Alex, Idiot
SUNDERLAND, Mecca Centre (57388), Cheap Flights
SWINDON, Brunel Rooms (31384), Hestwave
TCKENHAM, Mary Grey College, After The Fire
WEST RUNTON, Pavilion (203), Lindisfarne
WYBRIDGE, National College of Food Technology (42120), Advertising
WOLVERHAMPTON, Lafayette (26285), Johnny Cougar

DUDLEY, JB's Club (58967), Johnny Cougar
EDINBURGH, Meadow Fields Park, The Valves / The Skids / The Monos / Sirocco (open air fest)
EGHAM, Youth Centre (45969), Trash
FISHERGUARD, Frenchmans Motel (893579), Tonight
GLASGOW, Amphora (041-327760), Necromancer
GRANTHAM, Keeleven College, Dawweaver
GRAVESEND, Prince of Wales, Sieve Boyce Band
KINGHORN, Cuzine Neuk, Charley Browne
LEAMINGTON SPA, Ibis, The Grand Show
LEICESTER, De Montfort Hall (22850), Jonathan Richman and The Modern Lovers
LIVERPOOL, Eric's (051-235 7881), XTC / Big In Japan (middle 5-8 pm)
LONDON, Battersea Arts Centre (01-223 5556), John Dowle
LONDON, Bedford House, Conduit St, Steel And Skin The Elery Boys
LONDON, Brecknock, Camden Road (01-485 3073), Sucker
LONDON, Bridgehouse, Canning Town (01-478 2889), Roll Ups
LONDON, Charlton College, Charlton, Tribesmen
LONDON, Dingwails, Camden Lock (01-267 4987), Gonzales / Tennis Shoes / Hunter
LONDON, George Canning, Erixton (01-274 6329), First Aid
LONDON, Hope & Anchor, Islington (01-359 4510), Jab Jab
LONDON, 100 Club, Oxford Street (01-636 0033), Stefan Grappell / Dis Dinky Trio
LONDON, Marquee, Wardour Street (01-437 6603), Sore Throat
LONDON, Music Machine, Camden High St (01-387 0428), Supercharge / Famous Players
LONDON, Nashville, Kensington (01-603 6071), Little Ackerly Walling Cocks
LONDON, New Roky, Harlesden (01-965 9946), Sham 69
LONDON, Pegasus, Stoke Newington (01-226 5930), Big Chief
LONDON, Red Cow, Hammersmith (01-748 8720), White Cats
LONDON, Rock Garden, Covent Garden (01-240 3961), Mickey Jones Band
LONDON, Three Rabbits, Manor Park (01-478 0660), Apostrophe
LONDON, Two Brewers, Clapham (01-622 3621), Jubba
LONDON, Wheatsheaf, Chelsea (01-736 3530), Overseas
MANCHESTER, Mayflower (061-223 4231), Johnny Cougar
MANCHESTER, Rafter (061-234 978), The Movies
MELTON MOWBRAY, Painted Lady (812121), Shades Of Love
MILTON KEYNES, Navigation Inn, Left Hand Drive
NEWCASTLE, Udon
NEWCASTLE, Bridge Hotel (27780), Marshall Hall Experience
NEWQUAY, RAF St Mawgan, Ods Waygood Band
NORWICH, St Andrew's Hall (2223), Five Hand Reel
NOTTINGHAM, Boat Club (869032), Roy Hill Band
OXFORD, Corn Dolly (44761), Cheap Flights
OXFORD, Crawley Commu-nice, Misty
PONTAERAWNE, Dynevor Arms, The Saxe
READING, Bulmershe College of Higher Education (663387), Scratch
READING, Hexagon The Streets, Judge Dread
OTWAY and **WILD WILLY BARRETT**
REDCAR, Coatham Bowl (74420), Lindisfarne
REDDITCH, Traceys Arms
RETFORD, Porterhouse Club, Marseilles
ROMFORD, Albermarle, Here And Now / Alternative TV / Blank Space
SHEFFIELD, Limit (730940), Warren Harry
SOUTHAMPTON, Gaumont (22001), Black Sabbath
STEVENAGE, Locarno Ballroom (2853), Pin-Ups
SUTTON-IN-ASHFELD, Golden Diamond (2690), Matchbox

SATURDAY

JUNE 3
ANNFORD, Stour Centre, (21177), Mud / The Directors
AYLESBURY, Friars (88048), Flamin' Groovies / Radio Birdman
BIRMINGHAM, Barbarellas (021-643 9413), The Hushes
BIRMINGHAM, Odeon (021-643 6101), Bread
BLACKBURN, Dirty Duck (51476), The Accelerators
BLACKPOOL, Opera House (26252), Showaddywaddy
BOURNEMOUTH, Winter Gardens (28446), Blue Oyster Cult / Japan
BRADFORD, Golden Cockerel (21783), The Vye
BRADFORD, University (33448), Steve Gibbons Band / The Dodgers
BRIGHTON, Alhambra (28774), Fruit Eating Bears
BRIGHTON, New Regent (27300), Clayton and the Argonauts
BRIGHTON, Polytechnic, Lewes Road (69365), The Pirates
BRISTOL, Colston Hall (201768), Maddy Prior / Andy Desmond Band
BUCKLEY, Tivoli (2782), The Crabs
CAMBRIDGE, Bureleigh Arms (57021), Basard
CARLISLE, Piccadilly Club, Canyonide
DERBY, Assembly Rooms (31111 2255), Gerry Rafferty / Rab Noakes
DERBY, Baileys (363101), Strangely Days
DOCKING, Docking Halls (8001), Barbara Dickson / Isaac Oultory
DOUGLAS, (10M), Lido (4671), The Darts
DOUGLAS, (10M), Villa Marina, Beano

JUNE 4
ASHFORD, Stour Centre, Mud
ASHINGTON, Central Club (818183), The Squad
ASHINGTON, Regal Cinema (81231), The Pogues
ASHTON, Spread Eagle, Idiot Rouge
BIRMINGHAM, Barbarellas (021-643 9413), Robert And The Remoulds
BIRMINGHAM, Fighting Cocks (021-469 2554), The Grand Show
BRADFORD, Princeville (78845), Alwoodley Jets (lunchtime)
BRADFORD, Royal Standard (22461), The Crabs
BRADFORD, St Georges Hall (32518), Maddy Prior / Andy Desmond Band
BRIGHTON, Dome (682127), The Real Thing Love Affair
BRISTOL, Locarno (26193), John Oway and Wild Willy Barrett
CAMBRIDGE, The Alma (89748), Ruby Joe
CANTERBURY, University of Kent (82324), Here And Now / Alternative TV / Anal Surgeons

WALSALL, West Midlands College, Ray King Band
WATFORD, Carey Place, Desperate Straits
WATFORD, Red Lion (29208), Too Much
WHITTLESEA, Black Bull, The Next Hand
WIGAN, Casino (43501), Tony McPhee's Terraplane

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ONLY ONES: Nottingham Sandpiper, Wednesday

- Newington (01-226 5930), Monocroms Set
LONDON, Rock Garden, Covent Garden (01-240 3951), Trans-Am Generation, Ronnie Scotts, Frih Street (01-439 0747), Joe Pass
LONDON, Royal Albert Hall (01-569 8212), Bread
LONDON, Framshed, Woolwich (01-855 3371), Sucker
MANCHESTER, Rafters (061-236 9788), Warren Harry
MIDDLESBROUGH, Town Hall (45432), Five Hand Reel Arise
NEWCASTLE, City Hall (20007), Lindsfarne
NEWCASTLE, Gosforth Hotel (856617), Barfly
NOTTINGHAM, Imperial Hotel (4284), Gaffa
PORTSMOUTH, Guildhall (24355), Steve Gibbons Band / The Dodgers
PRESTON, Guildhall (21721), The Darts
SHEFFIELD, Limit (730940), Roy Hill Band
SOUTHEND, Zero 8 Here And Now / Alternative TV / Anal Surgeons
STAFFORD, New Bingley Hall (58060), Electric Light Orchestra
STOKE NEWLEY, Victoria Hall (22618), Ian Dury And The Blockheads / Whirlwind / Rico
WHITLEY BAY, Red Lion (529378), Achilles Heel
- WEDNESDAY**
- JUNE 7**
AYLESBURY, Civic Centre (86906), Jasper Carrott
BRADFORD, St Georges Hall (32513), Black Sabbath
BRIGHTON, Top Rank (23895), Flamin' Groovies / Radio Birdman
BRIZENORTON, Spotlight Club, Muscles
CARLISLE, Scamps, Bulliet
CUMBERNAULD, Kestrel, Charley Browne
GATEHEAD, Stirling House (781199), Deep Freeze
GLASGOW, Cinders, The Jarkers
HEMEL HEMPSTEAD, Pavillion (84451), Sharn 99
HEREFORD, The Tavern, The Tights
HULL, City Hall (223111), The Darts
ILKLEY, Ilkley College (45910), Otis Waygood Band
LONDON, Brecknock, Camden Road (01-486 3073), The Vipers
LONDON, Dingwalls, Camden Lock (01-267 4987), Spiders
LONDON, Hope & Anchor, Islington (01-389 4510), The Blades
LONDON, Marquee, Wardour Street (01-437 6808), Trapace
LONDON, Music Machine, Camden (01-387 0428), The In-Crowd / TOOT
LONDON, Nelson's Club, Wimbledon Football Club (01-946 6311), Bass' Balls-Up Band
LONDON, Nashville, Kensington (01-603 6071), Tonight, Cheap Flights
LONDON, Pegasus, Stoke Newington (01-228 8900), Madam Dogs
LONDON, Red Cow, Hammer Smith (01-748 5720), Roll-Ups
- LONDON**, Rock Garden, Covent Garden (01-240 3961), Head Walter / Paul Rio
LONDON, Ronnie Scotts, Frih Street (01-439 0747), Joe Pass
LONDON, Royal Albert Hall (01-569 8212), Bread
LONDON, Telegraph, Brixton Hill, Doll By Doll
LONDON, Royal Hotel (28131), The Magnets
MANFIELD, Great Northern Hotel, Cyanide
NEWCASTLE, Gosforth Hotel (856617), Avalon
NEWCASTLE, Newton Park Hotel (662010), Scorchers
NEWPORT, Stowaways (58978), Son Boys
NOTTINGHAM, Sandpiper (54381), Only Ones
PETERSFIELD, Mercury Club, HMS Mercury, Pin-Ups
- POOLE**, Arts Centre (70521), Steve Gibbons Band / The Dodgers
READING, Target (585887), Robert And The Remouids (806222), The Boyfriends
READING, University (806222), The Boyfriends
SHEFFIELD, City Hall (27074), Ian Dury And The Blockheads / Rico
SHEFFIELD, Limit (730940), Johnny Cougar
SOUTHAMPTON, University (556281), Hero And Now / Alternative TV / Anal Surgeons
STOKE ON TRENT, Inset, The Accelerators
TYNEMOUTH, Percy Arms (82081), The Squad
WALSALL, Butts Tavern, The Graffiti Show
WHITLEY BAY, Jonahs (833192), Steve Brown Band

TV

THURSDAY
BBC-1 — Top Of The Pops (7.20 - 8.00): Catastrophe strikes the unacceptable face of chart-fever. World Cup coverage featuring West Germany versus Poland knocks yer weakly shot of clean envirofot the box.
ITV — Abbott & Costello Meet Frankenstein (10.40 - 12.00): Celluloid-strip characters Bud & Lou meet Count Dracula (Bela Lugosi), Wolf Man (Lon Chaney Jr), The Mad Monster (Glenn Strange), the brains behind central casting and, in fact, everyone BUT Big F. (Universal - 1949).

FRIDAY
BBC-1 — Partridge (8.30 - 9.30): Screws / cells / night starvation. Ronnie Barker repeats in prize-winning dramaramaette 'Men Without Women'.
SATURDAY
LWT — The Monkees (10.15 - 10.45): Micky Dolenz, Michael Nesmith, Davy Jones and Peter Tork foll a devilish plot to abduct a nuclear scientist. Singing, dancing holocaust.
LWT — Our Show (10.45 - 11.30): Self-styled megalth Jonathan King talks about Parliament, Shock.

RADIO

MONDAY TO FRIDAY
Radio One — John Peel (10.00 - 12.00). JP gets his sticky little fingers on more bits o' black plastic wiv holes in the middle tonite and every weekday night.
THURSDAY
Radio Luxembourg — Album Of The Night (12.00 - 1.00): Jazzrock preview, courtesy of Stuart Henry, of Stanley Clark's latest opus 'The Modern Man'.
FRIDAY
Radio Clyde — Boogy Woogie Rock Show (12.00 - 2.00 am): Veteran rocksters Colin Blunstone and Russ Ballard talk about their past, present and future with new man Paul Coia
Radio Luxembourg — Album Of The Night (9.00 - 10.00). Toon in your crackling tranny to The Band's 'Last Waltz' album featuring greats like Neil Young, Joni Mitchell and more.
SATURDAY
Radio One — Rock On (11.31 - 2.30): ELO special, timed to coincide with their current tour. Interviews with Bev Bevan, Jeff Lynne and mucho vintage material.
Radio One — In Concert (6.30 - 7.30): The Pirates versus Mickey Jupp — skull-smashin' sounds.
SATURDAY
Radio Clyde — Hear Me Talkin' (10.00 - 11.00): Ian Anderson raps on about how Jethro Tull see the rest of '78, '79, '80, ad infinitum.
SUNDAY
Radio London — Honky Tonk (12.00 midday - 1.30 am): Joe Tax takes over as studio guest — plus the usual super-critical arsalical stuff.
MONDAY
Piccadilly Radio — Rokzic (8.00 - 11.00): Mancunian angle on what's good, bad 'n' ugly on the rock release trail. Album tra and all the tax on laz wax.
TUESDAY
Radio Clyde — Stick It In Your Ear (6.05 - 8.55): Last week Darts and Maddy Prior. This week more surprise guests currently doing the Scots rounds.

JAPAN

Adolescent Sex

"Their music is as riveting 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



Dont Miss Their Tour
Japan on the 2nd leg of the Blue Oyster Cult Tour

MAY 30 LIVERPOOL Empire
 JUNE 1 EDINBURGH Odeon
 JUNE 1 NEWCASTLE City Hall

JUNE 2 LEICESTER De Montfort Hall
 3 BOURNEMOUTH Wintergardens
 4 HAMMERSMITH Odeon
 5 SHEFFIELD City Hall

A great album out now on ARIOLA/HANSA

Bev Briggs (yes the one who went overboard about the Only Ones first album) hunts down the creators



IN THE beginning there was only one. Then came another. And another. And finally another. In the beginning only one. In the end — the Only Ones.

First, of course, there was the 'phone call. The 'phone call indicative of what was to follow. The warning, the red light, the disenchantment. The contemporary "Beware ye the wrath of the Only Ones", the subtlest semaphoric sounding that the ride was not to be an easy one. That Peter Perrett might just prove a little prickly, and the band as a whole, a little hard to swallow. Hmm, idle philosophies from someone who knew the Only Ones a shade more intimately than I . . . but hardly the gospel for which to sell your soul.

The original curiosity sprang from the album 'The Only Ones' — an album for the enamoured and those who wish to be so. Infatuation or a last minute misprint gave it six stars out of five. The truth must be seen to be believed, so a date was set, a time fixed, and the Only Ones were to be viewed at close quarters.

The first Only Ones confrontation was a blind error, as in leaping into a cauldron of molten gold before you've learnt to swim. There was a minor . . . shall we say . . . fracas . . . occurring at the time, and I had inadvertently arrived an milleu.

The prior warning had been rather more than haphazard. The most apparent feature of the Only Ones which is easily discernible is the total intimacy of the band. More than a family, as they stand their relationship is parasitic, they live, feed and breathe off each other.

They exist in a kind of vacuum of themselves, where entry to outsiders is prohibited. Their relationship with each other is so complex that alone they function and retain a certain amount of stability, but when their privacy is encroached the whole human machine grinds to a halt.

Practicality

Mike Kellie, the eldest component, provides a pinnacle of practicality. Probably more the 'old man' in experience (originally drummer with Spooky Tooth), than in actual years. Peter Perrett — singer / songwriter / persona extraordinaire — is more obviously the focal point. An emaciated, wistful romantic, with the look of a dreamer and the barway presence. Alan Mair is the bassist who hails from north of the border, and adds a kind of definitive reality to the band. John Perry (guitar) is the fourth and final member, who although not so obviously the centre of attention, also diffuses one hell of a lot of energy into the foursome.

The second "Only Ones versus . . ." was a much kinder affair. The band are now on the road, and on arrival in Birmingham's Barbarella's already had one successful gig tucked under their belts, not to mention an amazing rocket into the album charts.

This time all four were more affable and congenial, the erstwhile strains and tensions having been ironed out, and the band once again complete, the volatile element having been subdued in stability.

Barbarella's has the aura of a pick-me-up night club, everything drowned in a deadening red light. The band's last gig in Birmingham

had been a virtual sell-out, so Barbarella's should have posed no problems . . . except for "Peter's premonition" as they call it, which is always but always correct. He anticipated the lack of audience. A couple of hours later, he was proved right.

Perrett is an amazing guy. Refer to just about any press coverage of the Only Ones and Perrett is characterized as an extreme, a fantasist, an unknown figure who gains a kind of mythological reputation, while still being far from the eye of Mr and Ms Public. Perrett first appeared on the outside camouflaged in his previous band

The premonitions of P. Perrett

England's Glory, and his rather incongruous rock 'n' roll beginnings evolved from his early days at boarding school. Perrett is a self-confessed Dylan fanatic — to such an extent that their tour has allowed for the forthcoming Dylan concerts. Needless to say, Perrett is going. Every night.

The Only Ones first began with the teaming of Perrett and John Perry.

Kellie and Mair just happened to walk in on them. Kellie joined the band after witnessing them play and then walking up to the guy drumming to congratulate him on playing with the best band around. Then he told Perrett that he would fit in even better. Perrett was convinced.

The lady behind the Only Ones,

their manager, mentor, finance and friend is a remarkable person. Zena provides a cycle of enthusiasm for the band, does not direct or overshadow, but guides. Herself from humble beginnings, she has developed into an efficient businesswoman, a constant source of friendship, and has a strong enough cynical edge to knock down anyone who presumes her gullible. Again,



TOTAL INTIMACY (well as good as you can expect from four lads) is what the Only Ones are all about.

she has now strong family ties in the music profession — her brother Harry Kakoullis is bassist with Squeeze.

Zena first lit the spark of vitality behind Perrett. He was and is a brilliant songwriter, but lacked perhaps the courage for his convictions. Zena describes it as "not wanting to prostitute himself," and this formed an inhibition in itself. Now happily overcome.

Perrett shuns all analogies between the Only Ones and the Velvet . . . the Only Ones and . . . whoever. Perrett is Perrett. And proud of it. His main focus now is his future as a songwriter, and of course the band. If their future with CBS remains as fruitful as it first began, he is hoping that they will provide him with the constant use of a recording studio, so they can record songs as soon as they have been penned. This way, the original inspiration is still there, and the song is still a novelty, and produces a much fuller cut than say a melody six months old.

This actually happened on the album, where one particularly strong track "The Beast" was written and recorded during the last few days in the studio.

Low-key

The Only Ones take to the stage at Barbarella's at about 11.30, and play to no more than a handful of kids. Perrett's premonition was justified, maybe it was the total lack of advance publicity, or the inferior attractions of the Dart's gig at the other side of town. Either way, the gig probably lost them quite a bit of money.

The set they played was unusual and certainly not typical of the Only Ones live. The brassiness of a perfect set would have probably cost them the little audience they had, so the whole affair was low-key "Any requests?", tuning up / constant intimacies with the kids who were there. It won them a strong following.

They played a lot of tracks from the album, the strongest part of the set being 'It's The Truth', 'Another Girl / Another planet', 'The Whole of The Law', which followed in succession. Maybe this is bigotry, their grooves are certainly running deep on my album. Being only the second gig of the tour, there are still a few teething problems. Kellie is lost at the back of the stage without a drum riser, roser and the whole affair has a distinct feeling of inefficiency, but more important, the sound they make is good, and is capable of an enormous depth of involvement. Not just a stand back and watch band, but a band able to transfix and transcend . . . another planet???

After the gig, virtually the whole audience swamps the dressing room. Drink, smoke, and euphoria are passed round, and Perrett sinks back helplessly into the background to assume his little boy lost look with a face that is destined never to be a nine-to-five.

The Only Ones on album were six out of five, and ten out of ten. Kellie tells me ten out of ten is impossible, perfection is after all, something to be striven for and never attained. So for the sake of retaining the old maxim, the Only Ones are awarded a mere 9½, live.

The other half being optional.

The old smoothie

GEORGE BENSON
Royal Albert Hall

OL' GEORGE stands stage centre, as cool as the Panama white suit he wears. He tickles the guitar rather than plays it and his band are as relaxed as if they've just returned from a Sunday afternoon stroll.

The awesome Royal Albert Hall is a mausoleum, where it's difficult to put anything across. But come the end of the show there were standing ovations and George came out again to wave a final goodbye before preparing for his second concert of the night. George often sounds like Stevie Wonder with 20/20 vision, the same smoothness given a hefty kick up the backside by the keyboards.

It was all so damn tasteful, from the subdued lighting to the polite applause. But it never slipped over the hill into sleepy time. After making your limbs drip across your seat George indulged in funkier shades. The well known and well respected 'Nature Boy' was delivered fairly early in the set, expanded from the single into a heavier version.

George is mellow voiced in the traditions of Nat King Cole (scoff not, he was a good singer) and there were lengthy parts

where George mimicked his guitar... and the guitar mimicked George. Matrons grooving to the vibes of the soul children. Think what this man could achieve with dry ice and a laser show. Phew.
ROBIN SMITH

THE WHITE CATS
The Nashville, London

IT JUST wasn't their lucky night. It was The White Cats' London headlining debut, but they were damned (if you'll excuse the adjective) from the start.

They pulled a good crowd, and there was even evidence of a mini-fan club, but there was also a lot of tension to see what would emerge after so long a preparation. The main attractor of this speculation was Chris Miller (a.k.a. Rat Scabies), formerly in The Damned hotseat, as everybody must by now know. Then Kelvin Blacklock (a.k.a. Coney) ex-Tools, Tuff Darts and numerous other bands, the blonde vocalist. On excellent guitar and posing, we have Eddie Cox, whose last position was with The Rage, where he was known as Riff. (What's with all these monikers?). Finally is the seemingly unflappable Steve Turner, whose part



GEORGE BENSON: the man is cool

is too dim to elaborate upon. Collectively, they are The White Cats.

They began the show with 'Teenage Dream', one of their best and most immediate numbers. The frontline seemed a little tense, but Miller was as exuberant as ever, standing on the drumstool and generally making his presence felt. Before the second number was out,

the first problem appeared. Turner's bass broke down, and the band were stranded for several minutes, the first of many such intervals, until it was fixed.

In fact, they were plagued throughout, the guitars breaking down with monotonous regularity. "I bet you think we're doing this 'cos we haven't got enough songs

to fill the set," quipped Miller.

The material was a mixed bag. It featured mainly catchy rock numbers, with a few pop ballads and riffs thrown in. Most of it was of good quality, although it frequently tended to be over-repetitive within the songs, stretching them on for too long. 'Escalator To Love' a bland ballad, and by far the weakest number, came in for the rack treatment, while Miller played one of the poorest drum solos I've heard, and certainly far inferior to his usual extravaganzas, as a prefix to 'Stab Your Back'.

Elsewhere the band proved themselves more than competent. The material was very varied, although the dated arrangements often halted their impact.

Terrible circumstances to review a first major gig, but with a good road crew, and more organisation both within and around the band, they have the potential to surpass the glories of any of their previous bands.
KELLY PIKE

BRAKES/DICKIE BELL'S DEAD RINGER
Marquee, London

A FEW weeks ago I said that old hippies never die, they just play support at the Marquee. I was wrong. Kick me if you want. The support can also be a good, young, new group. If only it could happen at every gig. A support band that also makes the headlines work even harder because they know that

something good went on before them.

It was only Dickie Bell's Dead Ringers (corny but neat, eh?) second gig but if they get the gigs and some of those good songs to a record company we'll all be a lot better off.

The Brakes, I'm told, are slightly luckier, they have a couple of record companies chasing them. I can see why — relentless rock 'n' roll. Loud but good. What they lack in original material they make up for in other people's songs. They even outdid Tom Petty on 'American Girl' and Bob Dylan would be proud of their version of 'Mozambique'.

Let's hope The Brakes get signed and Dickie Bell's Dead Ringers get seen. **ALF MARTIN**

GARLAND JEFFREYS
Bottom Line, New York

WHEN your correspondent interviewed Jeffreys last spring, the soft-spoken singer-songwriter spoke optimistically of a career which after several false starts, finally seemed to be taking off. At the time of the meeting, the album 'Ghost Writer' was winning critical raves. Jeffreys seemed to sense a burst of professional momentum and he predicted that a new album would be released in six or eight months.

But something must have happened (or perhaps, failed to happen) to make the 30-ish Jeffreys stray from the "right track" he claimed to be grooving along with on 'Ghost Writer'. For one proof, look at 'One-

Eyed Jack', the slightly disappointing follow-up to 'Ghost-Writer'. Its most striking characteristic was its disturbing similarity to the very same set Jeffreys and his band were performing around this time last year.

In the first of four sold-out New York dates, the diminutive singer, appeared before an extremely appreciative hometown audience, donned in the same garb we had seen when he last passed through town.

Unfortunately, the show itself was only a reworking of a set that should have been moth-balled months ago. The vibrant horn line of 'She Didn't Lie' opened the act, as it did last year, and 'No Woman, No Dry' was again an encore selection. Sandwiched therein came a programme heavily weighted in favour of 'Ghost-Writer' material such as 'Spanish Town', 'Cool Down Boy', 'New York Skyline' and 'Wild In The Streets'. And while Jeffreys' youthful rock 'n' roll band may have given the old material a shot of adrenalin in the form of an occasional flashy solo, their leader's performance was less than provocative.

Jeffreys' melodramatic incantation of trademark themes — loneliness, nonconformity, interracial relations — was somewhat distressing to watch, for its stale slickness made strong songs seem weak. In light of the murky brilliance of most of 'Ghost Writer' and parts of 'One-Eyed Jack', Jeffreys' stagnation is all the more saddening a prospect.

MARILYN LAVERTY

A new departure for Bowie

A new experience for you

David Bowie
narrates
Peter And The Wolf



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ROADSHOWS

Icon see clearly now

PATTI SMITH, New York

PATTI SMITH has always come dangerously close to being a purely vicarious artist. At times her art seems to live only through the myths created by others.

She is obsessed with the best rock 'n' roll icons — Keith Richard's silence, Jagger's sneer, Townshend's smashed guitar — yet she is usually unable to act as an icon herself.

At her worst, she appears like a mere fan; one who long ago traded in her sense of self for enslavement to her tainted objects of worship. This problem marred her first two albums, where she seemed to clumsily write ABOUT, rather than write WITHIN rock 'n' roll's essence. On 'Easter', though, Patti's persona finally gained depth and conviction; two qualities one hoped to find here at her spring Palladium return.

Still, there were the usual troubling dichotomies to deal with. Smith's Tower Of Babel ramblings only come off about half the time, and her many tributes to others (including a John Lennon song, two Who songs, etc) further entrenched her in the inspired fan category.

Yet Smith's covers emphasised such a strong bond with the audience towards our mutual idols that a very special passion developed. It surely brought her closer to us, thankfully lessening her vaulting ego — which predictably went haywire during the interminable 'Radio Ethiopia'. If someone had warned me about such excess I would have brought my shaving kit.

More successful were 'Kimberly', which was delivered with a swaying, loose rhythm, and the breakthrough single, 'Because The Night', which literally shook the hall. 'Bill Victory' was incredibly stirring, as was much of Smith's guitar work on the



PATTI SMITH: her own woman

later numbers. (Patti, a deliberate musical incompetent, is arguably rock's finest guitarist).

Also, Patti's voice has developed considerably; almost Alice Cooper-like in the gritty 'Rock 'n' Roll Nigger' and softly solemn in 'We Three'. Delivering such new world sermons with staff in hand, Patti never looked more endearing or bold (especially as a woman doing "boy moves"). The reception was the strongest she's ever received in New York and for once she largely deserved it.

The expected encore of 'My Generation', which usually leaves such a bad aftertaste, worked as an enthusiastic salute to Patti's roots and for once it didn't tie her down to someone else's history. She may still have a long way to go, but right now Patti Smith is more her own woman than ever before.

JIM FARBEN

BRASS CONSTRUCTION Hammersmith Odeon

"Ah... We... we got to move..."
Hammersmith Odeon had been moving and grooving already for an assuredly blistering set from Rokotto — even when the audience is high it's not often you see this kind of response to a support band (c.f. the Commodores).

The heat was on through the interval, the air thick with chants, whistles, handclapping and the sweet smell of strawberry ice-cream. It was hardly necessary for someone to strut onstage and tell us to party. (No one knows partying like Millie Jackson, anyway.)

Brass Construction, on their second visit, apparently couldn't put a foot wrong with most of the punters, though personally I'd have preferred a few more tunes and a little less boogie rap. Still, that's my problem. They opened up with what you'd expect to be trump cards, the singles songs of 'We' and 'Celebrate', before settling down with the ballad 'Sing A Song' ('The Message').

After a few initial hitches the sound came over perfectly, with Wade's bass giving a solid backdrop to the tantalisingly crisp horns and some standout keyboard from main man, R. Muller. Brass have a neat visual side too, with Wayne's fluttering hand and the big leaps from Mickey the memories to carry home.

With assorted pauses to distribute construction hats (yes, the same), scattering confetti and letting your yeh be yeh, o.n.o. Brass grooved and jammed through a further selection of goodies including a superb 'L-O-V-E-U' and their hallmark 'Ha Cha Cha'. After planned threats of goodnight for the final 20 minutes, their departure was well timed. We were mutually satisfied.
SUBANK KLUTH

GRUPPO SPORTIVO Bristol Poly

A DUTCH band, with an Italian name (meaning 'team') singing songs in English? It is all rather silly, as my mate said, a superb start, the band commenced playing, lay down their instruments and walked off but the music is still playing! Back on again and into a set that begins to sound suspiciously like shades

of The Shadows with one difference; they are a six-piece band and two of the pieces are female and voluptuous.

Every review I have read of this band has been littered with comparisons (always an easy way out), but they don't have outstanding originality, and yet they do possess a fresh clean appeal that is very much derivative so far that reason I will sprinkle a few comparisons of my own later.

We are now halfway through the set, and where before the girls were fronting and a little unstimulating (their voices that is) now they are at once loose and raw, tight and harmonious. Gruppo like rough diamonds early on then the polish begins and the sparkle shows, immaculate, economic lead guitar licks full of fire and backing full of balls. You never quite know where the music is going and it never goes where you expect it to.

Now for the comparisons, at times AC/DC, then the Albertos, never Abba, but most of all Deaf School that same flavour of fun, freshness of approach and breathless pace. There is also an air of expectancy that never climaxes or dies and a friendly catchiness permeates most numbers.

That, plus grafted musicianship plus elegant showmanship, gives you something to think about, and that is rewarding.
FRED WILLIAMS

THE STEVE GIBBONS BAND, Birmingham Odeon.

THE need to somehow add variety to a very similar pattern, is one that has confronted many groups seeking to build on initial success. The Steve

Gibbons Band are no exception, and their latest tour seeks to confirm their status in the 1950's style rock 'n' roll while at the same time throwing up something new to broaden their appeal.

The something new in this case was the addition of two local musicians on sax and keyboards to the basic five man line-up. As such the experiment was a success aided by the quality of the songs the band played from their latest album 'Done In The Bunker'. In addition to the title track 'Big JC' and 'Down In The City Street' created an extremely favourable impression.

This quality was unfortunately not maintained when the band switched to some of their earlier material. They still attacked the music with commendable vigour and fire, but despite their greater familiarity these songs failed to 'Light The Blue Touch Paper'.

It was predictably, the opening bars of 'Tulane' which caused the already enthusiastic home audience to go berserk, crashing out of their seats and pouring down the aisles.

NIAL CLULEY

FISCHER-Z The Speakeasy, London

IT'S a shame when the town and country of origin get to hinder one on the path to success. I mean, let's face it, Bracknell and Windsor are not the coolest of places to emerge from, and yet Fischer-Z are the perfect English solution to the tide of American hip heroes. If they had come from New York by now we British would be paying stupendous prices for bootlegs of them rehearsing in their front room, and halting them as

the new white wonders of the western world.

Instead, they settle for London, and end up playing to a voided Speakeasy, and an apology for an audience with heads to match.

What they have got is hard to define; although many of the songs and styles of individual instrumentalists in the band bear more than fleeting resemblances to a host of other fashionable combos, they still manage to keep an originality and outlook peculiar to themselves. The nearest comparison is obviously Talking Heads, vocalist (and lead guitarist) John Watts sounding a little too close to David Byrne for comfort. Their use of rhythms is much the same, using subtle but strong bass lines, with little or no emphasis upon drums.

The other immediately identifiable similarity is to Blondie. There's no bottled Mr Harry on lap, or anything even vaguely resembling her, but there is a marked dominance by keyboards persistent throughout the set, consistently nagging to take over completely from the one guitar in the band, much in the same way as their celebrated Farfisa.

There are plenty more comparisons, a little Sparks, a touch of the Cockney Rebel's, but yet they still manage to sound highly individual. (A backhanded statement if ever there was one.)

Perhaps I'm getting rather over-enthusiastic, but not only were they blessed with a perfectly balanced sound, they were painstakingly tight, and (here comes the crunch) their set included two or three of the most refreshing numbers I've heard in months. 'Kitten Curry', and 'Angry Brigade' would both make excellent singles, whilst 'Oddball', with its frequent breaks for a quick chant, conveyed a humour often unintelligible through Watts' occasional tendency to hiccough out the lyrics at as great a speed as possible.

Unfortunately they get nil for stage presence. Bassist Dave Graham was obliterated by Watts, and the gaping space between them and keyboard man Steve Skolnik left one with nothing to do other than admire or abuse the drunkit.
KELLY PIKE

90 DEGREES IN-CLUSIVE 100 Club: 23/5/78

90 DEGREES IN-CLUSIVE are one of a host of British Jamaican bands to emerge over the past year or so, though like most of them they've been slogging away for several years waiting for the break to come. Their recent tour with the Tom Robinson Band helped a lot in spreading their name around.

Their sound is an interesting, if odd, mixture of reggae and rock with even a touch of heavy metal in the guitar playing. At times it pulls together, but at others it seems to work in opposite directions at once.

This was evident in the awkward gaps between searing guitar introductions and the eventual chuggin' rhythm of the rest of the songs. Fortunately Hugh Francis is a forceful enough personality to carry the band through these moments of confusion to a final sound which more often than

not is solid and convincing.

Hugh's lead guitar is backed equally impressively by rhythm from Henry Barnes. The pair of them manage to work up quite a passionate display of guitar work that dwarfs the efforts of the other players, though visually keyboard man Webster's head of magnificently beaded locks take some beating.

They lead off with a number called 'Astronaut', Hugh beguiling us with his startled, manic expressions as he strings the riffs together. 'Zombie Man' follows, both songs having unusual lyrics by reggae standards, though we are soon back on more familiar (and tedious) territory with 'Why Do We Have To Fight?' and 'Slave Trade'. No criticism of the sentiments expressed, but I just wish that they would find some new words to express them with.

Anyway, they succeeded in overcoming both their problems of continuity and imagination towards the end of the gig with some quasi-Hendrix pyrotechnics. Hugh does the playing with the teeth bit while Bernie handles the crashing guitar crescendos by running his strings up and down the neck stand.

Well, perhaps you've seen it before but it added that flare of excitement that this performance needed. As yet they are still sorting out their sound and have a way to go before their playing is the necessary polish, but for their first London gig since the tour it wasn't a bad show.
ALEX SKORECKI

VAN HALEN Colston Hall, Bristol.

"Halen! Halen!", cry out several of the Bristol audience. Van Halen has just left the stage. The shouting becomes more insistent until the band finally returns for an encore.

Frontman David Lee Roth acknowledges them and launches into 'Dear or Alive'. The climax of their set arrives with Roth grabbing two bottles of champagne and spraying them into the air, accompanied by simultaneous strobe lighting — the audience love it.

Van Halen's success supporting Black Sabbath has been phenomenal with at least one encore every night. In fact at Lewisham there was even a home made banner hanging from the balcony — doubtless prepared by those who had already been Van Halenized.

Bristol was another example of this success as the band played through 40 minutes of fast, exciting heavy rock. The numbers were taken from their debut album and songs like 'On Fire', 'I'm The One' and 'Atomic Punk' displayed Van Halen's dynamic drive on stage.

David Lee Roth, in gold shirt and black leather trousers, is striking to say the least. His poses are at first comparable to Robert Plant, but soon you realise that he has his own distinctive style. This and his powerful voice suggest that David could well develop into a force to be reckoned with.

called 'Eruption', which on stage turns out to be an absolute killer — the divine pleasure of any heavy metal fan.

So midway through their U.K. tour Van Halen is doing very well, increasing in confidence and gaining a lot of fans on the way. Let's hope they return to these shores very soon. Sudden success may bring them back as headliners. If this is so, I hope that in lengthening their set they do not lose the impetus they have generated as support act. STEVE GETT

RANDY NEWMAN, Apollo Theatre, Manchester

WHILE legions of American bands invade these shores attempting to catch a slice of the British market, it is encouraging to know that some of the top US solo artists have not forgotten about us either. What with Dylan's historic visit this month and possible appearances from Bruce Springsteen before the end of the year, a tour by the highly respected Randy Newman reaffirms the opinion that the cream of trans-Atlantic rock and roll has always come in solo form.

A cult figure for more years than he probably cares to remember, Newman kicked off his first series of British dates for four years at Manchester's Apollo theatre on Friday. Although hardly the ideal venue for a singer/songwriter, the audience soon warmed to Randy's easy charm and laconic humour and enjoyed some of his best-known tunes.

Apart from his obvious gift as a pianist Newman's most outstanding talent is to write crisp accessible songs which express opinions, tell stories and evoke powerful moods in a sharp arresting manner. It is for this reason that he has been able to produce hits for other artists such as Three Dog Night's 'Mama Told Me Not To Come'. His own jaunty version of this was well received.

It probably also explains why he is able to get away with more of the controversial ideas which characterise his songs; a few most singers can never hope to accomplish. Yellow Man played early in the set is a crack at the Chinese while 'Rednecks' has a go at another colour of skin. Yet his lyrics are always tongue-in-cheek.

Things take a bizarre turn on 'Sigmund Freud's Impersonation of Albert Einstein In America' which, like 'Short People', is from his sixth and arguably his best album 'Little Criminals'.

It was good to hear his American smash hit 'Short People' played early in the set.

Despite the size of the hall, Randy managed to muster a little audience participation. If there is to be one criticism of his performance, it is that some of his thrilling piano passages were not as long and lucid as they might have been. Such was Newman's desire to keep the set tight and steady that he denied himself the opportunity to really open up and play an instrument which he handles with such undoubted verve.

Nevertheless, that is not to say the evening was anything but a total success and one which sends his fans home happy. MIKE NICHOLLS



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CAN SERIOUSLY DAMAGE YOUR HEALTH

SOUL

ONE IN THE ISLEY'S

Family ties keep the Isleys together. SUSAN KLUTH feels about for the roots



SUMMER 73 had a few memorable records. The Jacksons' 'Skywriter'; the Stones' ultraborning 'Angie'. The one that seemed to hit everyone between the teeth, however, (Kluth was working in a chocolate factory at the time — and that's the honest truth) was a real heady summer-breeze thing, all wrenching vocals and burning guitar — 'That Lady', performed by the Isley Brothers.

Not too much had been heard of the Isleys for some years. Most people probably thought of them as a good Second Division Motown act with a few hits like 'This Old Heart Of Mine'. In fact, Rudolph, Ronald and Kelly (formerly O'Kelly) Isley, male vocal trio from Cincinnati had, as any good discographer will know, been around for a good many years before, trying their luck with mediocre doo-wop songs for assorted small New York record labels and never quite getting anywhere with the exception of 'Shout'. At one point they were produced by Hugo & Luigi. Later, they carried Jimi Hendrix in their touring band. There they all are, in the Hendrix

biographies, three rather stout smiling characters, the Brothers Isley, middle-aged before their time in their white suits and quiffed hair, plus scowling Hendrix with an Afro half a mile wide. No, 'That Lady' and the album it came from, the pertinently-titled '3 + 3', changed all that. The Isleys emerged from limbo — contractual hassles prevented release of new material in the UK for three years — into a whole new ball game. The three elder Isleys were joined by younger brothers Marvin (bass) and Ernie (guitar, drums) and Rudolph's brother-in-law Chris Jasper (Keyboards) No longer walking the straight soul line, their music became their own, with that splendidly cliched, sucker-forever lead guitar dominating a repertoire that included whiterock standards like 'Lay Lady Lay' and Seals and Crofts' 'Summer Breeze'. The heat was on. I caught Ernie Isley on the transatlantic wire on the eve of the band's

starting out on their longest-ever, 50-date US tour. There are some very positive plans, by the way, for a UK debut either late this year or early '79, but I'll believe that when I see it). Although he's been upfront for a mere five years, Ernie was in fact playing drums with his big brothers back in '68 aged 14. With all those ups and downs, what kept — and continues to keep — the Isleys together? Grass question maybe, but a well-tempered answer. Ernie is one of the most exact and exacting musicians I've ever talked to. "First of all, the fact that we're a family. Even when the day comes that we stop being a group, we'll still be a family. "Another thing is that we listen to a lot of different music, a lot of types and styles; and finally that Chris, Marvin and myself all attended college and majored in music. "All these things have helped us keep it, helped

the vitality. When you've got to think about making new albums every six months, then you've got to come up quickly with the inspiration and ideas. From a creative standpoint in rock 'n' roll, musical groups can generate a greater quantity and quality of music than an individual can because they can sound out idea on one another, whereas a solo performer has to carry all the weight on himself. "But for many groups, even ones where the musicians are related to one another, the pressures of the music business can make things happen to them personally wise. The music suffers consequently, and sometimes they aren't on the best of terms. "We don't have that problem, though. The matter of being together and being a family was instilled in us from, I guess, the time we could remember our names. "Which is a very good reason why the boys dedicate each and every record to their mum. The Isley's following

has grown logarithmically (as they say in mathematical circles). 'Go For Your Guns' went platinum in the States in 10 weeks; 'Showdown' in four. Sure, there's a lot of soul fans in the US of A, but... "I don't think the typical Isley fan is necessarily a pure soul fan. I'd reckon he probably likes all kinds of music. He's probably buying albums played on FM radio as well as the Isleys. He just gets off on music. "Showdown', as you'll doubtless know, is the latest in line of the albums, with 'Take Me To The Next Phase' a pioneering take-off single. Ernie expanded a little on what's been happening there. "The albums have become progressively heavier in the sound, saying things in the lyrical sense that we haven't said before, and 'Showdown' is musically the most aggressive thing we've done so far. There's a lot of things waiting to be said. "A song like 'Next

Phase' is a song and a sound that you wouldn't necessarily expect to hear on an Isleys album. And again, there are things happening with keyboard on, say, 'Rockin' With Fire', which are fairly experimental. "I mentioned that on a couple of tracks, especially 'Ain't Giving Up No Love', there seemed to be an odd revival of the gospel sound which instigated the Isleys' career. "Could be, yes. 'Ain't Giving Up No Love' was one of the last tracks we did and kinda the bluesiest thing we've done for some time. We've never done a straight blues tune, and the time is coming for that, possibly on the next album. "Next album? It's too soon to say anything about that one as we haven't yet been into the studio, but it'll probably have nine to 11 tracks which will really let us show some variety. "One thing's for certain with the Isley Brothers — there'll always be a Next Phase.



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DISCOS

NEW SPINS

UK DISCO TOP 90

DISCO DATES

WEDNESDAY (31) Adrian Love is Capital DJ at Southgate Royalty; **THURSDAY (1)** Heatwave hit Nottingham Palms, Froggy starts a new weekly funk night at Paddington Fanga in London's Praed Street, Mick Ames' Roadshow plays Dunstable Didos; **FRIDAY (2)** Real Thing sock Southgate Royalty, Robbie Vincent funks Dunstable Didos, Mick Ames hits Yeovil Carnabys. DJ Donald hits Reston Barn for Dr Barnados, Caroline Roadshow plays Colchester Institute of Higher Education; **SATURDAY (3)** Romford's Ray Forbes and North London's Phil Mitchell are Luxembourg's Celebrity DJs, Robbie Vincent funks Southgate Royalty, Mick Ames hits Bridgewater Carnabys; **SUNDAY (4)** Tricky Dicky's gay Spring Cruise on the Thames leaves Westminster Pier at 7.30 pm sharp, Roger Squire's equipment exhibits for two days at Southampton's Post House in Herbert Walker Avenue; **MONDAY (5)** Froggy souls the kids every week at Ilford Town Hall; **WEDNESDAY (7)** Mike Allen is Capital DJ at Southgate Royalty, Robbie Vincent funks Braintree's Essex Barn, Ilford's Room At The Top has a Wednesday Night Fever dance competition (entry forms in advance from the club).

HOT VINYL

JOHNNIE WALKER, Farnborough Gallaghers and this Sunday (4) at Hillingdon's Masterbrewers Motel, fresh from the Frenchies all-day Import tips David Williams 'Come On Down Boogie People' (AVI 12in), Eddie Russ 'Tea Leaves' / 'I Want To Be Somebody' (Monument LP), Southard Connection 'Sweet Ride' / 'Dusk To Dawn' (Mahogany LP), Norman Connors 'Captain Connors' (Arista LP), Renzo Fraiese '12 Edge Street' (AVI LP), Fatback Band 'Get Out On The Dance Floor' (Spring), Shortlin' 'Spread It On' (Shadybrook), Jack McDuff 'Ju-Ju' (Chess LP), the latter a current-sounding deletion from '78.

MIX MASTER

PETE TONG (Gravesend's Nelson Hotel) segues Saturday Night Band 'Come On Dance Dance' (US Prelude LP), Idris Muhammad 'Boogie To The Top' (Kudu LP), Stanley Clarke 'More Hot Fun' (Epic), Kenzie Delt 'Conquer All' (US Mercury), Deodato 'Whistle Bump' (Warner Bros LP), while Graham Gold (Greenford Changers) mixes out of Saturday Night Band halfway through chorus at sixth 'Come on dance dance' into 'Caruso' / 'Serious' (Casablanca 12in), slipping first 13 secs, then minus intro into Taste Of Honey 'Boogie Oogie' (Capitol), until final break, into John Gibbs 'Trinidad' (US Jumbo Caribbean 12in) until end of drums overlapping into Voyage 'Point Zero' / 'Orient Express' (GTO LP) and into fast drums just before vocals of Idris Muhammad 'Boogie To The Top'. Few hot, huh!

DJ HOTLINE

BUBBLING UNDER the Top 90 are Dooleys 'Don't Take It Lyrin' Down' (GTO), Carl Bean 'I Was Born This Way' (Motown), Commodores 'Flying High' (Motown LP), Norman Connors 'Sella' / 'Captain Connors' (US Arista LP), Pips 'At Last' (Casablanca), Guy Marks 'Loving You Has Made Me Bananas' (ABC), Michele 'Disco Dance' (US West End LP), Amanda Lear 'Follow Me' (Ariola), Writers 'Hey Babe' (US Columbia LP), Phil Smith 'Because The Night' (Arista), Rod Stewart 'Dance Dance Dance' (Mercury), 'Super Max' (US West End LP), Paul Nicholas 'On The Strip' (RSO), Isaac Hayes 'Moonlight Lovin' (Polydor), Manhattan Transfer 'On A Little Street In Singapore' (Atlantic), Diana Ross 'Your Love Is So Good For Me' (Motown), Steve Gibbons 'Eddie Vortex' (Polydor), Spyro Gyra 'Sinker Stone' (US Amherst), Universal Robot Band 'Freak With Me' (US Red Greg 12in), Wayne Henderson 'Hot Stuff' (Giddy Up) (US Polydor LP), Don Ray 'Got To Have Lovin' 'Standin' In The Rain' (US Mailgator LP), Tyrone Davis 'Get On Up' (US Columbia), Bionic Boogie 'Risky Changes' (Polydor LP), Odyssey 'Easy Come Easy Go' (RCA), Ian Dury 'What A Waste' (Suff), Billy Paul 'Don't Give Up On Us' (Phil Int), Gladators 'Suck A Bush' (Front Line), Eddie Russ 'Take A Look At Yourself' (US Montez LP), Royal De Sord 'Daisy LP', 'Jump Street' (Tower LP), Marc Colby 'On And On' (US Columbia LP), Sunlighter 'Cafe A-Go-Go' (Canadian EM12in).

For the first time ever, the chart has been compiled this week from 150 DJ charts, sent in by to continue the list of contributors) these plus many more: Keith Stainer (Swindon), Tony Fernando (Newport Stow-away), Dave Dastard Lee (Merthyr Tydfil), Tom Lafford (Cardiff), Phil Black (Barry Pelican), Roger Stanton (Barry Butlins), Steve Wiggins (Barry), Mark Rymann (Swansea Cinderellas), John Llewelin (Haverfordwest Quay), Sam Harvey (Harrow to Dev 100), Bob Cheek (Lowestoft Hedley House), Graham Light (Lowestoft Cleopatra), Jon Taylor (Norwich Cromwells), Sally & Dave Biggs (March), Jason West (Cambridge), Steve Allen (Peterborough Annabells), Ashley Woods (Seaford Quarrying Hall), Russell Burtonshaw (Redford MAYC), Paul Allen (Hull Scamps), Phil Mitchell (Hull University), Bob Young (Leicester Palms), Leon Mitchell (Leicester Scamps), Ray Robinson (Leicester Tiffanys), Liz Bailey (Leicester Society), Steve King (Leicester Adam & Eve), Ian Freeman (Nottingham Palms), Dave Brennan (Burton Eyes).



DONNA SUMMER: Zingy cymbal schlurpers

DONNA SUMMER: 'Last Dance' / 'With Your Love' (Casablanca TGIF8 2), Zingy cymbal schlurpers, topside slow starting, from 'Thank God It's Friday'. **BIONIC BOOGIE**: 'Risky Changes' (Polydor 2068985). Fast funky jumper huge on import for ages. **JAMES BROWN**: 'Eyeight' (Polydor 2068918). Buoyant sparse funky bouncer, big on import. **PLATTERS**: 'Only You' / 'Smoke Gets In Your Eyes' (Mercury 8052353). Their two most enduring '60s slowies, back-to-back. **ROBERT GORDON**: 'The Way I Walk' (Private Stock FYT 155). Great strutting version of Jack Scott's old rocker. **ART ADAMS**: 'Rock Crazy Baby' (RM RMA 1028). Tearaway fast rockabilly fier. **ANNETTE PEACOCK**: 'Don't Be Cruel' (Aura AUS 102, via Anchor). Lovely unrecognisable Bubbly unusual funk-jazz reading of the Elvis oldie. **BETTY EVERETT**: 'True Love (You Took My Heart)' (UA UP 36400). Delicately subtle soul swayer builds in rhythmic spurts, lovely slow flipout. **LUO RAWLS**: 'If I Coulda, Woulda, Shoulda' (Phil Int FIR 8364). Slow soul smoother, stronger for discs than the lush 'Trade Winds' A-side. **ANDREW STEVENS**: 'Helpless In Love' (Warner Bros 1185). Pleasant pure soul slow thudding jigger. **CELI BEE & THE BUZZY BUNCE**: 'Hold Your Horses, Babe' (TK THR 12-6032). Euro-type zingy fast tria

pounder, on 4:35 12in or 3:33 7in. **S.S.O.**: 'Disco Soul Roots' (Polydor 2039027). Memphis-disco man - Euro melody of 'Midnight Hour'. **NON-PURISTS**: 'Nights In White Satin' (EMI 8400). Euro treatment like a flamencolless Santa Esmeralda, now out here. **MANDRAKE**: 'Funk Tapper' (Response SR 516, via Eye). Derivative jolly pop-soul stamper. **JOE BOURNE**: 'Bourne To Satisfy' (Pye TN 25776). Odd slow haunting funky bumper from Holland. **ODYSSEY**: 'Easy Come, Easy Go' (RCA PB 9252). Latin-tinged plodding jigger, enlivened on a personallised voice-over intro (sorry, Sal). **STEELE DAN**: 'Deacon Blues' (ABC 4217). Steadily ticking but placid swayer on 7:25 12in. **GIZM**: 'Really Dancin' (Sonet SON 2141). Bland mid-tempo Real Time-type chugger. **IMPERIAL**: 'Do What I Gotta Do' (Power Exchange PX 274). Attractive swayer, reminiscent of Looking Glass's 'Brandy (You're A Fine Girl)'. **JACKIE DARNELL**: 'Leading You On' (Phillips 8006897). New York-style slick steady chugger, competent but colourless. **ANDREW SCOTT**: 'Do You Love Me' (UA UP 36392). Zingy Euro-type romper. **ALTHIA & DONNA**: 'Love One Another' (Lightning LIG 532). Pleasant reggae chugger, but no Top Ranking.

CULTURE: 'Two Sevents Clash' (Lightning LIG 339). Jaunty reggae jigger. **THE MEXICAN**: 'Lovers Conversation' (Ice GUYANA 8, via Eye). Toasting over a sort of reggae 'Name Game', a bit muddled. **GEORGE BENSON**: 'Lady Blue' (Warner Bros K 17172). Dead slow smoother, good only for standing still to. **NATALIE COLE**: 'Our Love' (Capitol CL 15987). US smash soul smoother. **LONDON SYMPHONY ORCHESTRA**: 'Whole Lotta Love' (Anchor ANC 1049). Massed strings playing Led Zep, though not a dancer, should intrigue heavy fans. **PLAYMATE**: 'Love Dance' (Safari SAFE 4). Santa Esmeralda-copying Euro instrumental with cooling chix, also on longer 12in (DOZ 2). **THE STRING MACHINE**: 'Promises Promises Hub' (Ariola Heasa AHA 516). Euro-type semi-classical instrumental chugger. **MAZE**: 'Workin' Together' / 'Travellin' Man' (Capitol CL 15978). Complex slow funk. **MAJOR LANCE**: 'I Never Thought I'd Be Losing You' (Motown TMG 1109). Lurching slow soul tripper, sparse northern flip. **RUFUS LUMLEY**: 'I'm Standing' (EMI INT 556). Nostalgic northern soul churmer from '68. **THE LOVE MACHINE**: 'Desperately' (Charmdale CBS 10060). Northern-type gille group thumper. **THE PIPS**: 'At Last My Search Is Over' (Casablanca CAN 118). Slightly clumsy chugging thudder.

Speaking of Scotland, **LOOK OUT/DUNDEE** Chris Hill and a caravan of cars containing many disco people, including myself, will be descending on Dundee on Sunday, June 18th! I am told that jocks from all over Scotland will be converging there too, so it should be a most interesting! See you there, anyway.

PYE PUSH JUNE

PYE RECORDS, still without anyone (fulltime to handle disco promotion, are undertaking an elaborate campaign during June to make club DJs better aware of their strong disco catalogue. With labels like Casablanca, AVI, Vanguard, Buddha, 30th Century and many others represented here, Pye have access to enough first class material to put them amongst the disco leaders. Only the fact that they have so far been slow to promote and sell their disco product has held them back. Now, they are hitting the road throughout the month to mount special Pye promotion nights in clubs that have already agreed to take part in the scheme. All participating clubs receive special packages of posters, T-shirts, badges, stickers and records, with the promotional emphasis split between Pye and the album/movie. 'Thank God It's Friday'... a useful selling point. Although Pye representatives will be present at each promotion night, the club jocks will handle the running of the show, with competitions and the usual hoopla. Early dates lined up include Sowerby Bridge Jingles and Glasgow Savoy this Friday (2), Edinburgh Soul Club and the Radco Clyde v Forth football match on Sunday (4), and Manchester Rotters next Thursday (8).

- CONTINUING the positions from page two
- 21 47 AINT NO SMOKE WITHOUT FIRE, Eddie Kendricks Arista/12in
 - 22 28 BOOGIE SHOES, KC & The Sunshine Band TW/RSO LP
 - 23 14 IT'S SERIOUS, Cameo Casablanca/12in/LP
 - 24 17 DELIRIUM / FEELIN' GOOD, Francina McGee RCA/12in
 - 25 25 COME ON DANCE DANCE, Saturday Night BandUS Prelude LP
 - 26 33 THE BOY FROM NEW YORK CITY, Darts Magnet
 - 27 28 SINGIN' IN THE RAIN, Sheila B Devotion/Carver/12in/LP
 - 28 34 STAYIN' ALIVE, Bee Gees RSO/LP/12in promo
 - 29 40 LOVE IS IN THE AIR, John Paul Young Arista
 - 30 22 RUNAWAY LOVE / IF MY FRIENDS COULD SEE ME NOW / GYPSY LADY, Linda Clifford Curton/US LP
 - 31 30 BOOGIE TO THE TOP, Idris Muhammad Kudu LP
 - 32 50 DISCO INFERNO / THAT'S WHERE THE HAPPY PEOPLE GO, Tramma Atlantic/12in/RSO LP
 - 33 - BOOGIE OOGIE OOGIE, A Taste Of Honey Capitol
 - 34 38 JACK AND JILL / GET DOWN, Raydio Arista/LP
 - 35 42 DANCE WITH ME, Peter Brown Love & Kisses TK/12in
 - 36 24 YOU/JUST US, Samuel Jonathan JohnsonUS Columbia LP
 - 37 27 WHISTLE BUMP, Eumir Deodato Warner Bros LP/US 12in
 - 38 31 FLASH LIGHT, Parliament Casablanca/US 12in
 - 39 43 WHAT IS FUNK, Paris Games Odyssey Casablanca/US LP
 - 40 - LET'S GO DISCO, Real Thing Pye
 - 41 50 JUPITER, Earth Wind & Fire CBS
 - 42 48 ALL NIGHT LONG / DISCO LIGHTS, Dexter WanselPhil Int/12in
 - 43 19 DANCE A LITTLE BIT CLOSER, Charo Salsoul/LP/12in promo
 - 44 23 DON'T COST YOU NOTHING, Ashford & Simpson Warner Bros/12in
 - 45 32 LOVIN' YOU IS GONNA SEE ME THRU, Tower Of Power CBS
 - 46 46 BAMA BOOGIE WOOGIE, Cleveland EatonUS Ovation 12in
 - 47 52 AFTER DARK / LOVIN' LOVIN' AND GMIN' / LET'S DANCE / SEVILLA NIGHTS, Parie Brooks / Diana Ross / Donna Summer / Santa Esmeralda Casablanca LP
 - 48 53 DISCO INFERNO, Players' Association Vanguard/12in/LP
 - 49 88 THANK GOD IT'S FRIDAY, Love & Kisses Casablanca LP/12in
 - 50 55 SATISFY MY SOUL, Bob Marley & The Wailers Island/LP
 - 51 56 MORE HOT FUN, Slinky Clarke CBS
 - 52 70 JUST LET ME DO MY THING, Sine EBS
 - 53 67 PLAY IT AGAIN SAM, JRT Electric/12in
 - 54 41 MACHO MAN, Village People DJM/LP
 - 55 69 MIND BLOWING DECISIONS, Heatwave GTO/LP
 - 56 45 ROMEO & JULIET, Alec R. Costandinos Lightning/LP
 - 57 39 DO IT DO IT AGAIN, Raffaella Carrà Epic
 - 58 29 THERE ARE MANY STOPS ALONG THE WAY, Joe Sample ABC LP
 - 59 36 PUT THE WORD OUT / PARTY POOPS, HeatwaveGTO LP
 - 60 81 JUST AS LONG AS WE'RE TOGETHER, PrinceUS Warner Bros LP
 - 61 - YOU'RE THE ONE THAT I WANT, Trivolta / Newton / John RSO
 - 62 62 CA PLANE POUR MOI, Plastic Bertrand Sire
 - 63 58 BACK IN LOVE AGAIN / TRY ME I KNOW WE CAN MAKE IT, Donna Summer GTO/12in
 - 64 57 TOO MUCH TOO LITTLE TOO LATE, Mathis / Williams CBS
 - 65 80 HUSTLE BUS STOP, Mastermind CBS
 - 66 48 IS THIS A LOVE THING / HONEY I'M RICH, Raydio Arista LP
 - 67 44 EYESIGHT / THE SPANK, James Brown Polydor LP
 - 68 86 MORE HOT FUN, Slinky Clarke CBS
 - 69 72 LET YOURSELF GO, T-Connection TK/12in
 - 70 77 OH HAPPY DAY MEDLEY, Roberta Kelly Ocas LP
 - 71 - SHADOW DANCING, Andy Gibb RSO
 - 72 73 KEEP ON DANCING, Johnnie Taylor CBS
 - 73 61 MOVE YOUR BODY, Gene Farrow Magnet/12in
 - 74 59 RO DE JANEIRO, Gary Clail IS Salsoul LP
 - 75 54 STANDING ON THE VERGE, Platinum Hook US Motown LP
 - 76 65 USE TA BE MY GIRL, O'Jays Ph4 Int
 - 77 74 TEN PER CENT, Double Exposure US Salsoul 12in
 - 78 64 KILOWATT INVASION / KILOWATT / TANGO HUSTLE, Key-Gene US De-Lite LP
 - 79 68 I'M ALWAYS TOUCHED BY YOUR PRESENCE, DEAR Blondie Chrysalis
 - 80 - DANCER DANCE, Pussyfoot EMI/12in promo
 - 81 - TRINIDAD, John Gibbs & US Steel OrchestraUS Jumbo Caribbean Disco 12in
 - 82 83 CONQUER ALL, Kenny Del & Prana US Mercury 12in
 - 84 86 GIMME SOME LOVIN', Koolhae Polydor / US Mailgator LP
 - 85 86 EYEV (ANIMAL FIRE) / LUST, Laurin Rinder & W. Michael Lewis Pye
 - 86 63 DANCE ACROSS THE FLOOR, Jimmy Bo Horne TK
 - 87 85 VENUS, Lipstick Ensign
 - 88 - BACK A YARD, In Crowd Cactus
 - 89 90 PUPPY CHIRPY CHEEP CHEEP, Middle Of The Road RCA
 - 89 - HONEST I DO LOVE YOU, Candy Station Warner Bros
 - 90 84 TAKE FIVE / HAND GLIDER, Reggie & The OrbanElectric

DJ TOP 10

- PETE ROGERS, resident at Portsmouth's Mount William Club and mobile with his Lightning Roadshow on Havant 464318, adds to last week's 'Looney Session' with a singleton set that, he says, leaves 'em on the road to the asylum next door! Talk about bananas.
- 1 'THEY'RE COMING TO TAKE ME AWAY, Napoleon XIV/Warner Bros
 - 2 LILY THE PINK, Scaffold EMI
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 - 4 HI HO SILVER LINING, Jeff Beck Group Bakt
 - 5 I'M A BELIEVER, Monkees Arista
 - 6 ROCK - A BYE NURSESV RHYME, Rockin' Bemis Pye
 - 7 CHIRPY CHIRPY CHEEP CHEEP, Middle Of The Road RCA
 - 8 JANS ON, David Dundas Air
 - 9 GYPSY GIBBON, Goodies Bradleys
 - 10 FLORAL DANCE, Brighouse & Rastrick Brass Band Transatlantic

DISCO NEWS

LONDON'S LODJ Assn invites all local DJs to an inaugural meeting next Wednesday (7) at 7 pm in the Baronial Hall at River Plate House, near Moorgate Circus, where there's lots of room and a bar - so do come! Manchester's DJ Assn, acting mainly as a record pool for club jocks, meets weekly every Monday at 6.15 pm in Killies Disco, below the Swinging Spornn pub in Sackville Street, where all jocks in kilts are welcome! Yvonne Marvill, ex-Phonogram, has surfaced at Shaboodle Promotions doing some independent pushing as a one-off on Love Machine's 'Desperately'.

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MANHATTAN TRANSFER fans wanted for penfriends. — SAE Music Fans Club, 10, Charlton Road, Tetbury, Glos.
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GUY, 17, seeks girl, 16+, for DLO gig, friendship, photo, North Liverpool. — Mark Bentham, 4, Parkbourn, Maghull, Liverpool.
GUY (25) into Genesis / 801 / Jazz - Rock + Disco / Cinema / Boozing, seeks girl, 21+, similar interests, Reading area. Photo appreciated. — Box No. 1588.
QUET MALE, 19, seeks girl for friendship Hull area, interests include dancing and records. Photo appreciated. All answered. — Box No. 1584.

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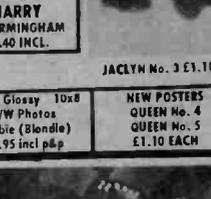
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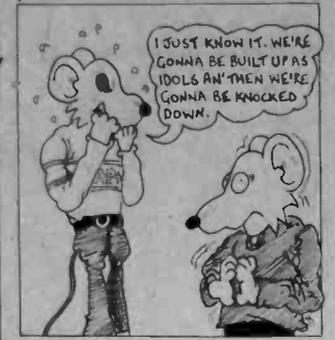
BUT, IS THIS JUST A FRONT? SELF STYLED RULER OF LONG ACRE, ALF MARTIN, GIVES A SPEECH TO THE EMPLOYEES AT RECORD MIRROR.....



RECORD MIRROR

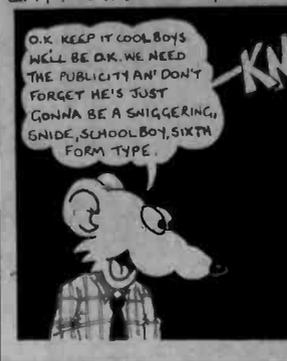
UNT FLEET ST IS A PART OF LONG ACRE ALREADY!

HOWEVER, THE RATZ SAW THE FAMOUS NICK KEAT ON SATURDAYS 'DONT QUOTE ME, NOW THEY ARE NERVOUS, THEY HEARD THE CLAIMS BRAVELY MADE AGAINST THE ALL POWERFUL MUSIC PRESS BY A SMALL BAND OF HEROIC, GALLANT MUSICIANS.....



I JUST KNOW IT, WE'RE GONNA BE BUILT UP AS IDOLS AN' THEN WE'RE GONNA BE KNOCKED DOWN.

LEFTY TRIES TO CALM THE BOYS DOWN....



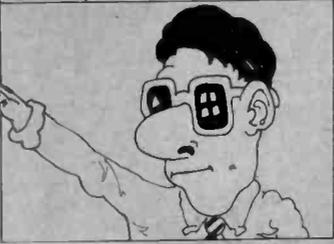
O.K. KEEP IT COOL BOYS WE'LL BE O.K. WE NEED THE PUBLICITY AN' DONT FORGET HE'S JUST GONNA BE A SNIGGERING, SNIDE, SCHOOLBOY, SIXTH FORM TYPE.

AND WHAT DOES CAUSE THE SO CALLED 'FEED-BACK' AT CONCERTS?



DONT WORRY ABOUT THE MISSING NOISE, THE MUSIC WILL COME OUT SHORTLY!

INDEED TIM LOTT AND MANY OTHER SNIDE SCHOOLBOY TYPES ARE MEMBERS OF THE 'MARTIN YOUTH'.



KNOCK KNOCK THAT'LL BE HIM NOW!...



ENTER TRENDY SCHOOLBOY, CUB REPORTER, TIM 'SCOOP' LOTT. I WONDER IF YOU COULD GIVE ME A FEW FACTS GENTLEMEN.

CHARLIE BRINKWORTH



MY GOD, ALL THIS POWER, CORRUPTION, BACK STABBING, TWO TIMING, DOUBLE CROSSING, MONEY MINDED, LYING, CHEATING, STEALING AND GENERAL NAUGHTYNESS. THERE'S ONLY ONE MAN WHO CAN SAVE US.

YOU DONT MEAN...

YEAH TOM ROBINSON, HE'S GONNA PUT EVERYTHING RIGHT

RADIO ONE

Featured 40

- A-BA-NI-BI, Zhar Cohen, The 'Alpha - Beta' Airport, Motora
- ALMOST SUMMER, Celebration
- BECAUSE THE NIGHT, Patti Smith Group
- CA PLANE POUR MOI, Plastic Bertrand
- DANCING IN THE CITY, Marshall Main
- DAVY'S ON THE ROAD AGAIN, Manfred Mann's Earth Band
- DEACON BLUES, Steely Dan
- EASY COME EASY GO, Odyssey
- EDDY VORTEX, Steve Gibbons Band
- HONEST I DO LOVE YOU, Candy Station
- IF I CAN'T HAVE YOU, Yvonne Elliman
- PRESENCE O'EAR, Biondie
- I TAKE WHAT I WANT, The Bishops
- THE LOVE IN YOUR EYES, David Soul
- JOSIE, Steely Dan
- LOVE IS IN THE AIR, John Paul Young
- MADAMOISELLE, Sly
- MAKING UP AGAIN, Goldie
- MORE THAN A WOMAN, Tavares
- NEVER TOGETHER BUT CLOSE SOMETIME, Carlene Carter
- NIGHT FEVER, Bee Gees
- OH CAROL, Smoke
- OLE OLA, Rod Stewart & The Scottish World Cup Sound
- ONLY LOVE CAN BREAK YOUR HEART, Elkie Brooks
- ON THE STRIP, Paul Nicholas
- PUMP IT UP, Elva Costello & The Attractions
- RIVERS OF BABYLON, Boney M
- SATISFY MY SOUL, Bob Marley & The Wailers
- STRANDED IN A LIMOUSINE, Paul Simon
- STUBBORN KIND OF FELLA, Frankie Miller
- SUBSTITUTE, Clout
- THE BOY FROM NEW YORK CITY, Darts
- THE MAN WITH THE CHILD IN HIS EYES, Kate Bush
- TREAT HER RIGHT, Russ Ballard
- WE'LL NEVER HAVE TO SAY GOODBYE AGAIN, England Oan & John Ford
- Colby
- WHAT A WASTE, Ian Dury
- WOMAN OF MINE, Dean Friedman
- YOU BELONG TO ME, Carly Simon
- YOU'RE THE ONE THAT I WANT, John Travolta & Olivia Newton John
- YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH, Meat Loaf

RECORDS OF THE WEEK

- Dave Lee Travis: MOVIN' OUT, (ANTHONY'S SONG) Billy Joel CBS
- Simon Bates: SUBSTITUTE, Clout EMI
- Paul Burnett: DON'T ASK MY NEIGHBOURS, Sheila Hylton Island
- Tony Blackburn: DO WHAT I GOTTA DO, The Imperials Island
- Kid Jensen: THE MAN WITH THE CHILD IN HIS EYES, Kate Bush EMI

LUXEMBOURG

BULLETS

- MISS YOU, Rolling Stones EMI
- BANG BANG, Squeeze A&M
- MARCHING MEN, Rich Kids EMI
- SATISFY MY SOUL, Bob Marley & The Wailers Island
- WILD WEST HERO, Electric Light Orchestra Jet
- USED TO BE MY GIRL, O'Jays Philadelphia
- STILL THE SAME, Bob Seger Capitol
- I'LL NEVER FORGET YOU, Colin Blunstone Epic
- CHEESEBURGER IN PARADISE, Jimmy Buffett ABC
- JUST YOUR FRIEND, Mink DeVille Capitol

RADIO PLAYLISTS

BEACON RADIO

Wolverhampton

- ADD ONS
- MISS YOU, Rolling Stones EMI
 - EDDY VORTEX, Steve Gibbons Band Polydor
 - SATISFY MY SOUL, Bob Marley & The Wailers Island
 - NEVER TOGETHER BUT CLOSE SOMETIMES, Carlene Carter Warner Bros
 - WILD WEST HERO, Electric Light Orchestra Jet
 - DISCO INFERNNO, Tramps Atlantic
 - ON THE STRIP, Paul Nicholas CBS
 - FOREVER AUTUMN, Justin Hayward RSO
 - EASIER FOR YOU, Tarnya Spencer Band A&M
 - STILL THE SAME, Bob Seger Capitol
 - LIVIN' THE LIFE, Isley Brothers Epic
 - SWEET SOUTH BREEZE, Walter Egan Polydor
 - ANNIE'S SONG, James Galway Red Seal
 - MOVIN' OUT, Billy Joel CBS
 - MADAMOISELLE, Styx A&M

BRMB

Birmingham

- ADD ONS
- WILD WEST HERO, Electric Light Orchestra Jet
 - (DON'T FEAR) THE REAPER, Blue Oyster Cult CBS
 - NA NA HEY HEY KISS HIM GOODBYE, Sound Express Response
 - SATISFY MY SOUL, Bob Marley & The Wailers Island
 - STUBBORN KINDA FELLOW, Frankie Miller Chrysalis
 - HONEY YOU'RE HEAVEN TO ME, Drifters Arista
 - ROUNDABOUT, Richard Tarrant Capitol
 - THE ROBOTS, Kraftwerk RCA
 - HEY LOVE (IT'S A FEELIN'), Bonnie Tyler CBS
 - PENNIES FROM HEAVEN, Pasadena Roof Orchestra Front Line
 - PUPPY DOG SONG, Althea & Donna MCA
 - ARGENTINA MELODY, San Jose RCA
 - DRIFT AWAY, Mud

RADIO CITY

Liverpool

- MUSIC PICKS
- Dave Lincoln: MOVIN' OUT, Billy Joel CBS
 - Phil Easton: IT'S GETTING BETTER, Steve Hillage Virgin
 - Mark Jones: LET'S GET FUNKIFIED, Boiling Point Bang
 - Brian Cullis: DO WHAT I GOTTA DO, Imperials Power Exchange
 - Johnny Jason: AIRPORT, Motora Virgin
 - Dave Eastwood: WILD WEST HERO, Electric Light Orchestra Jet
 - Norman Thomas: HONEY YOU'RE HEAVEN TO ME, Drifters Arista
- ADD ONS
- DRIFT AWAY, Mud RCA

- EASY COME, EASY GO, Odyssey RCA
- HEY LOVE, Bonnie Tyler RCA
- PUPPY DOG SONG, Althea & Donna Front Line
- SATISFY MY SOUL, Bob Marley & The Wailers Island
- THE MAN WITH A CHILD IN HIS EYES, Kate Bush EMI
- LAST DANCE, Donna Summer Casablanca

RADIO CLYDE

Glasgow

- HIT PICKS
- Dave Marshall: TREAT HER RIGHT, Russ Ballard Epic
 - Steve Jones: DRIFT AWAY, Mud RCA
 - Richard Park: IF MY FRIENDS COULD SEE ME NOW, Linda Clifford Curton
 - Tom Ferns: ELECTRICAL LANGUAGE, Be Bop Deluxe Harvest
 - Brian Ford: WILD WEST HERO, Electric Light Orchestra Jet
 - Bill Smith: GET UP AND LET YOURSELF GO, J. A. L. N. Band Magnet
 - Dougie Donnelly: AIRPORT, Motora Virgin
- CURRENT CHOICE
- LAST DANCE, Donna Summer Casablanca

RADIO TRENT

Nottingham

- ADD ONS
- I'VE GOT TO GO, Billie Joe Spears United Artists
 - MAKING UP AGAIN, Goldie CBS
 - (DON'T FEAR) THE REAPER, Blue Oyster Cult Pye
 - BEAUTIFUL LOVER, Brotherhood of Man Philadelphia
 - USED TO BE MY GIRL, O'Jays Island
 - SATISFY MY SOUL, Bob Marley & The Wailers Arista
 - HONEY YOU'RE HEAVEN TO ME, Drifters Charisma
 - D. I. Y., Peter Gabriel

RADIO VICTORY

Portsmouth

- HIT PICKS
- Chris Poland: LAST DANCE, Donna Summer Casablanca
 - Nicky Jackson: MOVIN' OUT, Billy Joel CBS
 - Dave Christian: MADAMOISELLE, Styx A&M
 - Andy Ferns: MISS YOU, Rolling Stones EMI
 - Chris Rider: GET UP AND LET YOURSELF GO, J. A. L. N. Band Magnet
 - Anton Darby: WE'RE ALL ONE, Bryn Haworth A&M
 - Howard Pearce: STILL THE SAME, Bob Seger Capitol
 - Mark McLaughlin: SATISFY MY SOUL, Bob Marley & The Wailers Island
 - Dave Carson: BANG BANG, Squeeze A&M
 - Station Special: HOW CAN I, Steve Hackett Charisma

RADIO FORTH

Edinburgh

- ADD ONS
- Mike Scott: HEY LOVE, Bonnie Tyler RCA
 - Steve Hamilton: DRIFT AWAY, Mud RCA
 - Bill Torrance: ANNIE'S SONG, James Galway Red Seal
 - Mike Gower: SULTANS OF SWING, Dire Straits Vertigo
 - Tom Bell: NIGHT LONG, Deater Wansel Philadelphia
 - Station Hit: STUBBORN KINDA FELLOW, Frankie Miller Chrysalis
- HIT PICKS
- HONEY YOU'RE HEAVEN TO ME, Drifters Arista
 - I TAKE WHAT I WANT, Bishops Charisma
 - TOMORROW, Manhattan CBS
 - CHEESEBURGER IN PARADISE, Jimmy Buffett ABC
 - SPACE MAN, Boland & Boland EMI
 - EACH AND EVERYDAY, Andy Desmond Arista

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