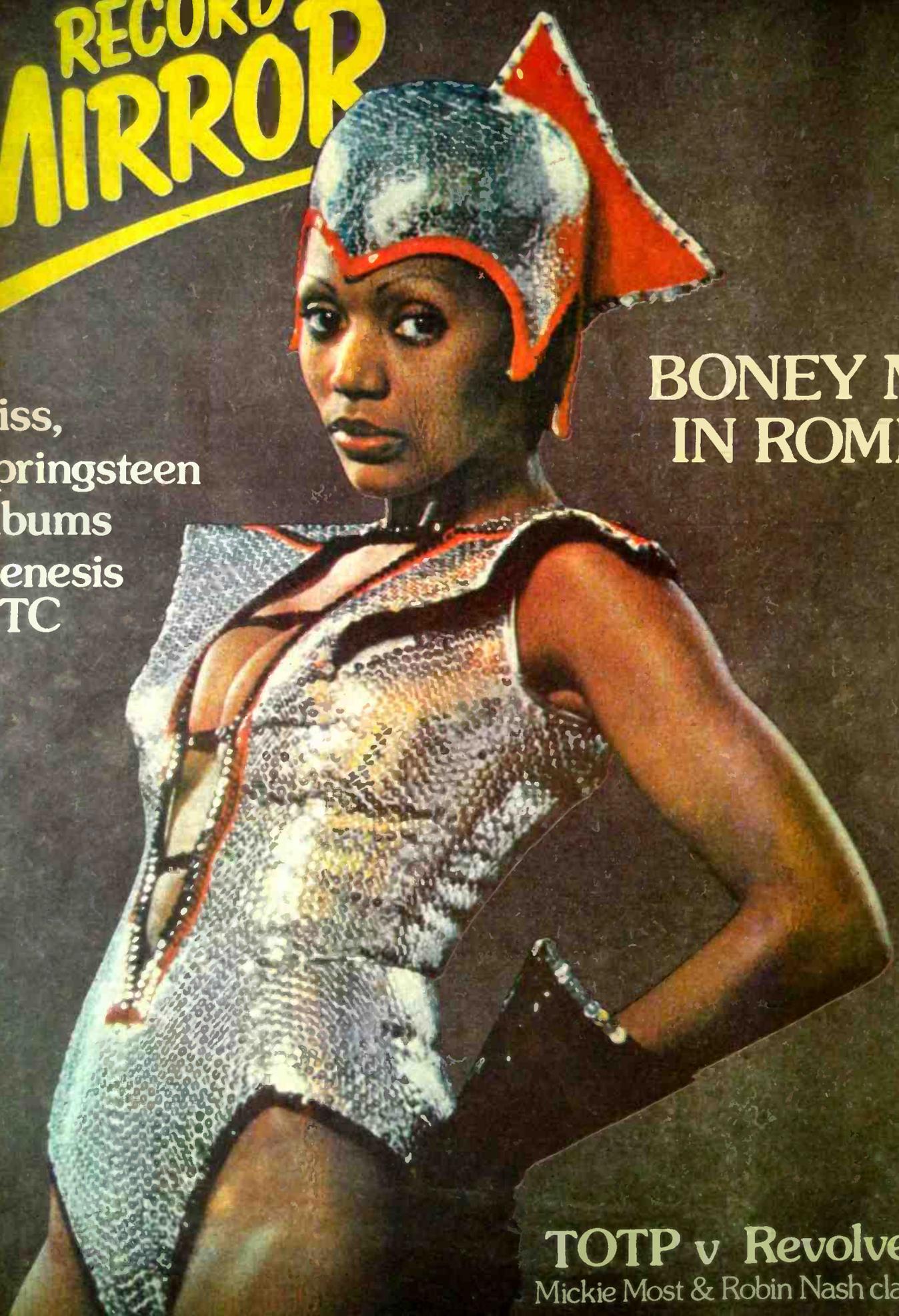


# RECORD MIRROR

Kiss,  
Springsteen  
albums  
Genesis  
XTC

## BONEY M IN ROME

TOTP v Revolver  
Mickie Most & Robin Nash clash



# RECORD MIRROR

## UK SINGLES

|    |    |  |                 |
|----|----|--|-----------------|
| 1  | 1  | RIVERS OF BABYLON, Boney M                       | Atlantic        |
| 2  | 6  | YOU'RE THE ONE THAT I WANT, Travolta/Newton John | RSO             |
| 3  | 2  | BOY FROM NEW YORK CITY, Darts                    | Magnet          |
| 4  | 17 | OLE OLA, Rod Stewart                             | Riva            |
| 5  | 4  | IF I CAN'T HAVE YOU, Yvonne Elliman              | RSO             |
| 6  | 3  | NIGHT FEVER, Bee Gees                            | RSO             |
| 7  | 8  | MORE THAN A WOMAN, Tavares                       | Capitol         |
| 8  | 5  | LOVE IS IN THE AIR, John Paul Young              | Arista          |
| 9  | 7  | BECAUSE OF THE NIGHT, Patti Smith Group          | Arista          |
| 10 | 10 | CA PLANE POUR MOI, Plastic Bertrand              | Sire            |
| 11 | 9  | WHAT A WASTE, Ian Dury                           | Stiff           |
| 12 | 12 | OH CAROL, Smoke                                  | Rak             |
| 13 | 22 | DAVY'S ON THE ROAD AGAIN, Manfred Mann           | Bronze          |
| 14 | 11 | HI TENSION, Hi Tension                           | Island          |
| 15 | 27 | ANNIE'S SONG, James Galway                       | Red Seal        |
| 16 | 18 | DO IT DO IT AGAIN, Raffaella Carrà               | Epic            |
| 17 | 15 | PRESENCE DEAR, Blondie                           | Chrysalis       |
| 18 | 28 | THE LOVE IN YOUR EYES, David Soul                | Private Stock   |
| 19 | 35 | ANGELS WITH DIRTY FACES, Sham 69                 | Polydor         |
| 20 | 11 | COME TO ME, Ruby Winters                         | Creole          |
| 21 | 38 | ROSALIE, Thin Lizzy                              | Vertigo/Lizzy   |
| 22 | 20 | A B I M B I, Ikar Cohen/Alphabet A               | Polydor         |
| 23 | 32 | MISS YOU, Rolling Stones                         | EMI             |
| 24 | 36 | MAKING UP AGAIN, Goldie                          | Bronze          |
| 25 | 44 | SMURF SONG, Father Abraham                       | Decca           |
| 26 | 14 | JACK & JILL, Raydio                              | Arista          |
| 27 | 37 | BEAUTIFUL LOVER, Brotherhood of Man              | Pye             |
| 28 | 41 | NEVER SAY DIE, Black Sabbath                     | Vertigo/SAB     |
| 29 | 21 | NICE 'N' SLEAZY, Stranglers                      | UA              |
| 30 | 31 | LOVING YOU HAS MADE ME BANANAS, Guy Marks        | ABC             |
| 31 | 26 | PUMP IT UP, Elvis Costello                       | Radar           |
| 32 | 16 | TOO MUCH TOO LITTLE TOO LATE, Mathis/Williams    | CBS             |
| 33 | 34 | IDON'T FEAR THE REAPER, Blue Oyster Cult         | CBS             |
| 34 | 19 | IT MAKES YOU FEEL LIKE DANCIN', Rose Royce       | Whitfield       |
| 35 | 42 | WORDS RIGHT OUT OF MY MOUTH, Meatloaf            | Epic            |
| 36 | 56 | MIND BLOWING DECISIONS, Heatwave                 | GTO             |
| 37 | 24 | LITTLE STREET IN SINGAPORE, Manhattan Transfer   | Atlantic        |
| 38 | 29 | NEVER LET HER SLIP AWAY, Andrew Gold             | Asylum          |
| 39 | 33 | SHE'S SO MODERN, Boomtown Rats                   | Ensign          |
| 40 | 58 | DANCING IN THE CITY, Marshall Hain               | Harvest         |
| 41 | 63 | LET'S GET FUNKTIFJED, Boiling Point              | Bang Bang       |
| 42 | 61 | MATCHSTALK MEN CATS & DOGS, Brian & Michael      | Pye             |
| 43 | 49 | ONLY LOVE CAN BREAK YOUR HEART, Elkie Brooks     | A&M             |
| 44 | 66 | LET'S GO DISCO, Real Thing                       | Pye             |
| 45 | 23 | AUTOMATIC LOVER, Dee O. Jackson                  | Private Stock   |
| 46 | 30 | LET'S ALL CHANT, Michael Zagger Band             | Private Stock   |
| 47 | -  | AIRPORT, Motors                                  | Virgin          |
| 48 | 40 | UP AGAINST THE WALL, Tom Robinson Band           | EMI             |
| 49 | -  | BANG BANG, Squeeze                               | A&M             |
| 50 | 43 | CAN'T SMILE WITH OUT YOU, Barry Manilow          | Arista          |
| 51 | -  | ROCK & ROLL DAMNATION, AC/DC                     | Atlantic        |
| 52 | -  | SATISFY MY SOUL, Bob Marley & The Wailers        | Island          |
| 53 | 50 | HONEST I DO LOVE YOU, Candi Staton               | Warner Bros     |
| 54 | -  | WILD WEST HERO, Electric Light Orchestra         | Jet             |
| 55 | 51 | SHAME, Evelyn 'Champagne' King                   | RCA             |
| 56 | 59 | RUN FOR HOME, Lindisfarne                        | Mercury         |
| 57 | 47 | SHADOW DANCING, Andy Gibb                        | RSO             |
| 58 | 52 | WOMAN OF MINE, Dean Friedman                     | Lifesong        |
| 59 | -  | JUST LET ME DO MY THING, Sine                    | CBS             |
| 60 | -  | MAN WITH THE CHILD IN HIS EYES, Kate Bush        | EMI             |
| 61 | 45 | AIN'T GOT A CLUE, The Lurkers                    | Beggans Banquet |
| 62 | 25 | THE DAY THE WORLD TURNED OAYGLOW, X-Ray Spex     | EMI             |
| 63 | -  | LET YOURSELF GO, T-Connection                    | TK              |
| 64 | 53 | EVERY KINDA PEOPLE, Robert Palmer                | Island          |
| 65 | 54 | JUST FOR YOU, Alan Price                         | Jet             |
| 66 | 69 | STAYIN' ALIVE, Bee Gees                          | RSO             |
| 67 | 65 | IF I CAN'T GET ME NO! SATISFACTION, Dev8         | Stiff           |
| 68 | 48 | ONLY LOVING DOES IT, Guss 'N' Dolls              | Magnet          |
| 69 | -  | IF MY FRIENDS COULD SEE ME NOW, Linda Clifford   | Curton          |
| 70 | -  | THE LAST DANCE, Donna Summer                     | Casablanca      |
| 71 | 46 | EVERYBODY DANCE, Chic                            | Atlantic        |
| 72 | 82 | HEELS LIKE THE FIRST TIME, Foreigner             | Atlantic        |
| 73 | 64 | IF YOU CAN'T GIVE ME LOVE, Suzi Quatro           | RAK             |
| 74 | 81 | JUPITER, Earth, Wind & Fire                      | CBS             |
| 75 | -  | FUNK THEORY, Rokotto                             | Stax            |

## UK ALBUMS

|    |    |  |                |
|----|----|--|----------------|
| 1  | 1  | SATURDAY NIGHT FEVER, Various                      | RSO            |
| 2  | 2  | BLACK AND WHITE ALBUM, Stranglers                  | United Artists |
| 3  | 3  | THE STUD, Various                                  | Ronco          |
| 4  | 12 | POWER IN THE DARKNESS, Tom Robinson Band           | EMI            |
| 5  | 4  | THE ALBUM, Abba                                    | Epic           |
| 6  | 7  | I KNOW COS I WAS THERE, Max Boyce                  | EMI            |
| 7  | 6  | ANYTIME ANYWHERE, Rita Coolidge                    | A&M            |
| 8  | 8  | 20 GOLDEN GREATS, Nat King Cole                    | Capitol        |
| 9  | 10 | AND THEN THERE WERE THREE, Genesis                 | Charisma       |
| 10 | 5  | 20 GOLDEN GREATS, Frank Sinatra                    | Capitol        |
| 11 | -  | DISCO DOUBLE, Various                              | K-TEL          |
| 12 | 15 | PASTICHE, Manhattan Transfer                       | Atlantic       |
| 13 | 11 | NEW BOOTS AND PANTIES, Ian Dury                    | Stiff          |
| 14 | 16 | EVERYONE PLAYS DARTS, Darts                        | Magnet         |
| 15 | 9  | YOU LIGHT UP MY LIFE, Johnny Mathis                | CBS            |
| 16 | 17 | BAT OUT OF HELL, Meat Loaf                         | Epic           |
| 17 | 13 | LONDON TOWN, Wings                                 | Parlophone     |
| 18 | 23 | RUMOURS, Fleetwood Mac                             | Warner Bros    |
| 19 | 25 | CITY TO CITY, Gerry Rafferty                       | United Artists |
| 20 | 18 | PLASTIC LETTERS, Blondie                           | Chrysalis      |
| 21 | 21 | LONG LIVE ROCK 'N' ROLL, Rainbow                   | Polydor        |
| 22 | 26 | 20 CLASSIC HITS, Platters                          | Mercury        |
| 23 | -  | BUT SERIOUSLY FOLKS, Joe Walsh                     | Asylum         |
| 24 | 19 | THIS YEARS MODEL, Elvis Costello & The Attractions | Radar          |
| 25 | 24 | KAYA, Bob Marley & The Wailers                     | Island         |
| 26 | 20 | EASTER, Patti Smith Group                          | Ansta          |
| 27 | 32 | PENNIES FROM HEAVEN, Various                       | World          |
| 28 | 41 | THE UNIQUE KLAUS WUNDERLICH SOUND,                 | Decca          |
| 29 | 14 | PARKERILLA, Graham Parker                          | Vertigo        |
| 30 | 27 | SHOOTING STAR, Elkie Brooks                        | A&M            |
| 31 | 30 | 20 GOLDEN GREATS, Buddy Holly & The Crickets       | MCA            |
| 32 | -  | DAVID GILMOUR, David Gilmour                       | Harvest        |
| 33 | 34 | LENA MARTELL COLLECTION, Lena Martell              | Ronco          |
| 34 | 22 | HEAVY HORSES, Jethro Tull                          | Chrysalis      |
| 35 | 29 | POWER AGE, AC/DC                                   | Atlantic       |
| 36 | 31 | STRANGER IN TOWN, Bob Seger                        | Capitol        |
| 37 | -  | NATURAL HIGH, Commodores                           | Motown         |
| 38 | 35 | THE KICK INSIDE, Kate Bush                         | EMI            |
| 39 | 28 | OUT OF THE BLUE, Electric Light Orchestra          | Jet            |
| 40 | 33 | GREATEST HITS, Abba                                | Epic           |
| 41 | 37 | THE STRANGER, Billy Joel                           | CBS            |
| 42 | 40 | FONZIES FAVOURITES, Various                        | Warwick        |
| 43 | -  | UK, UK   | Polydor        |
| 44 | 58 | ARRIVAL, Abba                                      | Epic           |
| 45 | -  | THEME FROM CLOSE ENCOUNTERS, Soundtrack            | Arista         |
| 46 | 44 | A LITTLE BIT MORE, Dr Hook                         | Capitol        |
| 47 | -  | FM, Soundtrack                                     | MCA            |
| 48 | 51 | SOMEONE LOVES YOU, HONEY, Charley Pride            | RCA            |
| 49 | 52 | CENTRAL HEATING, Heatwave (Barry Blue)             | GTO            |
| 50 | -  | RUBY WINTERS, Ruby Winters                         | Creole         |

## UK DISCO

|    |    |  |                          |
|----|----|--|--------------------------|
| 1  | 1  | HI-TENSION, Hi-Tension   | Island/12in              |
| 2  | 2  | NIGHT FEVER, Bee Gees  | RSO/ALP/12in promo       |
| 3  | 3  | RIVERS OF BABYLON, Boney M   | Atlantic/12in            |
| 4  | 4  | LET'S ALL CHANT, Michael Zagger Band                                       | Private Stock/12in       |
| 5  | 5  | SHAME, Evelyn 'Champagne' King   | RCA/12in                 |
| 6  | 8  | LET'S GET FUNKTIFIED, Boiling Point  | Bang/12in                |
| 7  | 6  | WHATEVER IT TAKES/SOLAR HEAT   | Olympic Runners RCA/12in |
| 8  | 9  | IF I CAN'T HAVE YOU, Yvonne Elliman  | RSO/ALP/12in promo       |
| 9  | 11 | MORE THAN A WOMAN, Tavares   | Capitol/RSO LP           |
| 10 | 10 | IT MAKES YOU FEEL LIKE DANCIN', Rose Royce                                 | Whitfield/12in           |
| 11 | 7  | VOYAGE/FROM EAST TO WEST/SCOTS MACHINE/POINT ZERO, Voyage                  | GTO LP/85                |
| 12 | 19 | YOU AND I, Rick James  | Motown/US 12in           |
| 13 | 30 | IF MY FRIENDS COULD SEE ME NOW / RUNAWAY LOVE / GYPSY LADY, Linda Clifford | Curton/ALP               |
| 14 | 33 | BOOGIE OOGIE OOGIE, A Taste Of Honey                                       | Capitol/US LP            |
| 15 | 13 | I LOVE NEW YORK, Metropolis  | Salsoul/US 12in          |
| 16 | 15 | DISCO REGGAE/DUB A LITTLE REGGAE, Maybelle                                 | State/22in/LP            |
| 17 | 17 | TAKE ME TO THE NEXT PHASE, Isley Bros                                      | Epic/12in                |
| 18 | 16 | MORE THAN A WOMAN/YOU SHOULD BE DANCING/ETC, Bee Gees/Etc                  | RSO LP/12in promo        |
| 19 | 32 | DISCO INFERNO, Trammps   | Atlantic/12in/RSO LP     |
| 20 | 40 | LET'S GO DISCO, Real Thing   | Pye                      |

## STAR CHOICE



Pete McDonald, Goldie

|    |                                 |                 |
|----|---------------------------------|-----------------|
| 1  | LONG AND WINDING ROAD           | The Beatles     |
| 2  | HALF AS NICE                    | Amen Corner     |
| 3  | YESTER ME, YESTER YOU           | Stevie Wonder   |
| 4  | ALL IN LOVE IS FAIR             | Stevie Wonder   |
| 5  | NEVER HAD A DREAM COME TRUE     | Aretha Franklin |
| 6  | SAY A LITTLE PRAYER             | Richard Rodgers |
| 7  | MICARTHUR PARK                  | Mavis Cheung    |
| 8  | TOO BUSY THINKING ABOUT MY BABY | Frank & Nancy   |
| 9  | SOMETHING STUPID                | The Beatles     |
| 10 | HEY JUDE                        | The Beatles     |

## UK SOUL

|    |    |  |               |
|----|----|--|---------------|
| 1  | 2  | RIVERS OF BABYLON, Boney M                 | Atlantic      |
| 2  | 1  | HI TENSION, Hi Tension                     | Island        |
| 3  | 3  | MORE THAN A WOMAN, Tavares                 | Capitol       |
| 4  | 4  | SHAME, Evelyn 'Champagne' King             | RCA           |
| 5  | 14 | JUST LET ME DO MY THING, Sine              | CBS           |
| 6  | 5  | IT MAKES YOU FEEL LIKE DANCIN', Rose Royce | Whitfield     |
| 7  | -  | FROM EAST TO WEST, Voyage                  | GTO           |
| 8  | 8  | ALL NIGHT LONG, Dexter Wansell             | Philadelphia  |
| 9  | 6  | WHATEVER IT TAKES, Olympic Runners         | RCA           |
| 10 | 7  | TAKE ME TO THE NEXT PHASE, Isley Brothers  | Epic          |
| 11 | 9  | IT'S SERIOUS, Cameo                        | Casablanca    |
| 12 | -  | BOOGIE OOGIE OOGIE, The Best Of Honey      | Capitol       |
| 13 | 12 | JACK AND JILL, Raydio                      | Arista        |
| 14 | -  | KEEP ON DANCING, Johnny Taylor             | CBS           |
| 15 | 10 | LET'S ALL CHANT, Michael Zagger Band       | Private Stock |
| 16 | -  | HASTLE BUS STOP, Mastermind                | CBS           |
| 17 | -  | MIND BLOWING DECISIONS, Heatwave           | GTO           |
| 18 | 17 | THE BEAT GOES ON AND ON, Ripple            | Salsoul       |
| 19 | 19 | WHAT IS FUNK, Rare Jama Odyssey            | Casablanca    |
| 20 | -  | COME TO ME, Ruby Winters                   | Creole        |

## US SINGLES

|    |    |  |                            |
|----|----|--|----------------------------|
| 1  | 2  | YOU'RE THE ONE THAT I WANT, Travolta & Newton John | RSO                        |
| 2  | 3  | SHADOW DANCING, Andy Gibb                          | Capitol                    |
| 3  | 1  | TOO MUCH, TOO LITTLE, TOO LATE, Mathis & Williams  | Columbia                   |
| 4  | 5  | FEELS SO GOOD, Chuck Mangione                      | A&M                        |
| 5  | 14 | BAKER STREET, Gerry Rafferty                       | United Artists             |
| 6  | 15 | IT'S A HEARTACHE, Bonnie Tyler                     | RCA                        |
| 7  | 8  | ON BROADWAY, George Benson                         | Warner Bros                |
| 8  | 9  | TAKE A CHANCE ON ME, Abba                          | Atlantic                   |
| 9  | 4  | WITH A LITTLE LUCK, Wings                          | Capitol                    |
| 10 | 10 | THIS TIME I'M IN IT FOR LOVE, Player               | RSO                        |
| 11 | 12 | BABY HOLD ON, Eddie Money                          | Columbia                   |
| 12 | 13 | LOVE IS LIKE OXYGEN, Sweet                         | Capitol                    |
| 13 | 16 | ONCE WITH ME, Peter Brown                          | Drive                      |
| 14 | 6  | THE CLOSER I GET TO YOU, Roberta Flack             | Atlantic                   |
| 15 | 28 | THE GROOVE LINE, Heatwave                          | Epic                       |
| 16 | 18 | YOU BELONG TO ME, Carly Simon                      | Elektra                    |
| 17 | 20 | TWO OUT OF THREE AIN'T BAD, Meat Loaf              | CI                         |
| 18 | 25 | BECAUSE THE NIGHT, Patti Smith                     | Arista                     |
| 19 | 21 | DEACON BLUES, Steely Dan                           | ABC                        |
| 20 | 28 | USE TA BE MY GIRL, O'Jays                          | Philadelphia International |
| 21 | 22 | EVERY KINDA PEOPLE, Robert Palmer                  | Island                     |
| 22 | 30 | STILL THE SAME, Bob Seger                          | Capitol                    |
| 23 | 7  | IMAGINARY LOVER, Atlanta Rhythm Section            | Polydor                    |
| 24 | 11 | DISCO INFERNO, Trammps                             | Atlantic                   |
| 25 | 27 | HEARTLESS, Heart                                   | Mushroom                   |
| 26 | 29 | BLUER THAN BLUE, Michael Johnson                   | EMI-America                |
| 27 | 31 | YOU'RE THE LOVE, Seals & Crofts                    | Warner Bros                |
| 28 | 43 | EVEN NOW, Barry Manilow                            | Arista                     |
| 29 | 38 | LAST DANCE, Donna Summer                           | Casablanca                 |
| 30 | 34 | OH WHAT A NIGHT FOR DANCING, Barry White           | 20th Century               |
| 31 | 19 | IF I CAN'T HAVE YOU, Yvonne Elliman                | RSO                        |
| 32 | 24 | NIGHT FEVER, Bee Gees                              | RSO                        |
| 33 | 35 | CHEESEBURGER IN PARADISE, Jimmy Buffett            | ABC                        |
| 34 | 36 | I WAS ONLY JOKING, Rod Stewart                     | Warner Bros                |
| 35 | 37 | FOLLOW YOU, FOLLOW ME, Genesis                     | Atlantic                   |
| 36 | 40 | ALMOST SUMMER, Celebration                         | MCA                        |
| 37 | 39 | MISS YOU, Rolling Stones                           | Atlantic                   |
| 38 | 39 | STAY, Rufus / Chaka Khan                           | ABC                        |
| 39 | 51 | WONDERFUL TONIGHT, Eric Clapton                    | RSO                        |
| 40 | 42 | I CAN'T STAND THE RAIN, Eruption                   | Ariola                     |
| 41 | 44 | EVERYBODY DANCE, Chic                              | Atlantic                   |
| 42 | 45 | WARM RIDE, Rare Earth                              | Prodigal                   |
| 43 | 46 | DANCE ACROSS THE FLOOR, Jimmy "Bo" Horne           | Sunshine                   |
| 44 | 47 | ONLY THE GOOD DIE YOUNG, Billy Joel                | Columbia                   |
| 45 | 48 | GREASE, Frankie Valli                              | RSO                        |
| 46 | 48 | THANK GOD IT'S FRIDAY, Love And Kisses             | Casablanca                 |
| 47 | 49 | CHATTANOOGA CHOO CHOO, Tuxedo Junction             | Butterfly                  |
| 48 | 48 | CA PLANE POUR MOI, Plastic Bertrand                | Sire                       |
| 49 | 50 | YOU GOT IT, Olana Ross                             | Motown                     |
| 50 | 51 | IT'S THE SAME OLD SONG, K. C. & The Sunshine Band  | TK                         |

## OTHER CHART

|    |   |                |
|----|---|----------------|
| 1  | WHAT A WASTE, Ian Dury                    | Stiff          |
| 2  | CA PLANE POUR MOI, Plastic Bertrand       | Sire           |
| 3  | PRESENCE DEAR, Blondie                    | Chrysalis      |
| 4  | BECAUSE THE NIGHT, Patti Smith            | Arista         |
| 5  | PUMP IT UP, Elvis Costello                | Radar          |
| 6  | RIVERS OF BABYLON, Boney M                | Atlantic       |
| 7  | THE ONE THAT I WANT, Travolta/Newton John | RSO            |
| 8  | BANG BANG, Squeeze                        | A&M            |
| 9  | MAN WITH THE CHILD IN HIS EYES, Kate Bush | EMI            |
| 10 | FOXHOLE, Television                       | Elektra        |
| 11 | NIGHT FEVER, Bee Gees                     | RSO            |
| 12 | BOY FROM NEW YORK CITY, Darts             | Magnet         |
| 13 | JACK & JILL, Raydio                       | Ansta          |
| 14 | ROBBI, Kraftwerk                          | Capitol        |
| 15 | LOVING YOU HAS MADE ME BANANAS, Guy Marks | ABC            |
| 16 | HEY SENORITA, War                         | MCA            |
| 17 | NICE 'N' SLEAZY, Stranglers               | United Artists |
| 18 | OH CAROL, Smoke                           | RAK            |
| 19 | ROSALIE, Thin Lizzy                       | Vertigo        |
| 20 | MORE THAN A WOMAN, Tavares                | Capitol        |

SUPPLIED BY: Sound Experience, 50 Narborough Road, Leicester LE3 0BR.

## YESTERYEAR

|                              |                                 |                            |             |
|------------------------------|---------------------------------|----------------------------|-------------|
| 5 Years Ago (9th June 1973)  | 1                               | SEE MY BABY JIVE           | Wizzard     |
| 2                            | CAN THE CAN                     | Suzi Quatro                |             |
| 3                            | ONE AND ONE IS ONE              | Medicine Head              |             |
| 4                            | AND I LOVE YOU SO               | Perry Como                 |             |
| 5                            | RUBBER BULLETS                  | 10cc                       |             |
| 6                            | ALBATROSS                       | Fleetwood Mac              |             |
| 7                            | YOU ARE THE SUNSHINE OF MY LIFE | Stevie Wonder              |             |
| 8                            | HELL RAISER                     | The Sweet                  |             |
| 9                            | TIE A YELLOW RIBBON             | Dawn                       |             |
| 10                           | WALKING IN THE RAIN             | The Partridge Family       |             |
| 10 Years Ago (8th June 1968) | 1                               | YOUNG GIRL                 | Union Gap   |
| 2                            | MAN WITHOUT LOVE                | Engelbert Humperdinck      |             |
| 3                            | HONEY                           | Bobby Goldsboro            |             |
| 4                            | JUMPING JACK FLASH              | The Rolling Stones         |             |
| 5                            | RAINBOW VALLEY                  | The Love Affair            |             |
| 6                            | I DON'T WANT OUR LOVING TO DIE  | The Herd                   |             |
| 7                            | JOANNA                          | Scott Walker               |             |
| 8                            | DO YOU KNOW THE WAY TO SAN JOSE | Dionne Warwick             |             |
| 9                            | LAZY SUNDAY                     | The Small Faces            |             |
| 10                           | THIS WHEEL'S ON FIRE            | Julie Driscoll             |             |
| 15 Years Ago (8th June 1963) | 1                               | FROM ME TO YOU             | The Beatles |
| 2                            | DO YOU WANT TO KNOW A SECRET    | The Dakotas                |             |
| 3                            | WHEN WILL YOU SAY I LOVE YOU?   | Billy Fury                 |             |
| 4                            | SCARLETT O'HARA                 | Jet Harris and Tony Meehan |             |
| 5                            | TAKE THESE CHAINS FROM MY HEART | Ray Charles                |             |
| 6                            | TWO KINDS OF TEARDROPS          | Del Shannon                |             |
| 7                            | HARVEST OF LOVE                 | Benny Hill                 |             |
| 8                            | LUCKY LIPS                      | Cliff Richard              |             |
| 9                            | DECK OF CARDS                   | Wink Martindale            |             |
| 10                           | CAN'T GET USED TO LOSING YOU    | Andy Williams              |             |

## US DISCO

|    |    |   |                      |
|----|----|---|----------------------|
| 1  | 1  | AFTER OAK / LAST DANCE, Various Artists                               | Casablanca           |
| 2  | 2  | IF MY FRIENDS COULD SEE ME NOW, Linda Clifford                        | Curton               |
| 3  | 4  | ROUGH DIAMOND, Madleen Kane   | Warner Bros          |
| 4  | 3  | COME ON DANCE, DANCE, Saturday Night Band                             | Prelude              |
| 5  | 8  | GOT TO HAVE LOVING, Don Ray   | Polydor              |
| 6  | 5  | VOYAGE, Marlin  | (TK)                 |
| 7  | 7  | AT THE DISCOTHEQUE, Liqueur, Tom 'n' Jerry                            | (Salsoul)            |
| 8  | 6  | HOW MUCH, HOW MUCH I LOVE YOU / BEAUTY AND THE BEAST, Love And Kisses | Casablanca           |
| 9  | 13 | YOU AND I, Rick James   | Motown               |
| 10 | 9  | FLIGHT TO VERSAILLES  | Grand Tour/Butterfly |
| 11 | 19 | BOOGIE OOGIE OOGIE, A Taste of Honey                                  | Capitol              |
| 12 | 12 | LET YOURSELF GO, T-Connection   | TK                   |
| 13 | 14 | BOOGIE TO THE TOP, Idra Muhammad                                      | Kudu                 |
| 14 | 11 | MACHO MAN, Village People   | Casablanca           |
| 15 | 15 | AT THE COPA, Barry Manilow  | Arista               |
| 16 | 10 | COME INTO MY HEART, USA European Connection                           | TK                   |
| 17 | 16 | GETTIN' THE SPIRIT, Roberta Kelly                                     | Casablanca           |
| 18 | 20 | SPEND THE NIGHT WITH ME, Silver Convention                            | Midsong              |
| 19 | 17 | RIO DE JANEIRO, Gary Crisis   | Salsoul              |
| 20 | 18 | GET OFF / TENA'S SONG / YOU, Foxy                                     | Dash (TK)            |

## US ALBUMS

|   |   |                                  |         |
|---|---|----------------------------------|---------|
| 1 | 1 | SATURDAY NIGHT FEVER, Soundtrack | RSO     |
| 2 | 2 | LONDON TOWN, Wings               | Capitol |
|   |   |                                  |         |

# JUICY LUCY

## Ally oops (Rod sees the rod)

Well, I might as well do it, everyone else is

**WELL I ASK** you my darlings, could we have done any more? Your faithful correspondent was "rooting" for them all the way, as I'm sure most of you were. Yet what a disappointment it all was. By Saturday evening young Lucy was close to tears.

We'd done everything right. Swathed in our "World Cup Kits", clutching "hoat pies" and consuming vast quantities of McEwans Export and prime quality Bovril we were already for the "gemme" of the century. And how we cheered... for the first quarter of an hour. By the time the final whistle blew even Lucy's most masculine friends had broken down, shattered and speechless.

Then to cap it all there was the "scandal" involving that speedy winger Willie Johnson. All that's left is another Bannockburn, and even as you read this sad missive, the result of that will be known. Can "bonnie" Scotland rescue themselves at this late stage? Surely, you'll join me in hoping fervently that they do. Now, indeed, is the hour!

Not even Lucy was rich enough to fly to Argentina but I'm glad to tell you that the former gravedigger was most definitely able to. Mr Stewart arrived in plenty of time for the opening match... and probably wished that he hadn't.

While sitting eating a meal in friendly downtown Buenos Aires restaurant the night before the game, Rod was "astonished" to find himself witnessing a gun battle between police and armed bandits who were, as they say, attempting to "raid the till."

"Everyone dived under the tables for cover," said Stewart afterwards. "Bullets flew everywhere. It was like something out of a Western."

It was later found that some stray bullets had hit the former gravedigger's table! And that one of the gunmen had fallen, dying, across the very same construction! Also found was the restaurant proprietor who claimed that Stewart had drunk a bottle of cognac after the "raid"!

Two "downs" in one night, my dears, and then those terribly upsetting Peruvians. No wonder poor Rod looked so bleary-eyed when he was interviewed on TV the next day!

On then, without further ado, to the "strong" stuff about which I normally communicate. My social life, my darlings. World Cup notwithstanding the "party season" continues apace.

As if to illustrate that old maxim "It's always better outdoors" glamorous Hounslow-born Molra Belas (28) threw an extravagant party for our mutual friend Bruce Roberts at a West End club the other day. How we lined the balcony my darlings as the sun set over Berkeley Square! We sipped Pimm's - always the best for the summer, don't you think - and ate heartily as Mr Roberts entertained from within

with the aid of a piano.

I couldn't help spotting just how much this musical interlude was enjoyed by talents as diverse as Elton John, Peter Straker, Queen's Freddie Mercury and the fat and aging John Tobler - a journalist of some repute. The fact that the diminutive and energetic John Reid, well-known to these gentlemen, is "guiding" Bruce's career may or may not have had something to do with this enthusiasm.

But don't say Bruce who so loudly, my dears, it's rude. He's actually a very nice chap, if rather short for my taste, and he's another American in glasses who writes songs. Now you know.

It was with some levity, therefore, that we tripped over to yet another new club in Covent Garden immediately afterwards, here to toast the health of that renowned beat combo 999.

Here handsome publicist Alan

Edwards acted the perfect host as we chatted amiably to the band and the formerly famous faces of the punk "era." But did I detect a slight frown on Alan's brow when the coach arrived to transport the "party" to the "concert" - a distance of some two miles? So enamoured had most become with the "free drink" that this removal seemed quite uncalculated for.

In a move quite unique among the journalistic fraternity most "made their excuses" and stayed! The "concert", I hear, was a great success.

Another chappe that you haven't heard of yet is Peter Allen, another great party-giver, and currently "in town" to perform cabaret style entertainment at Madisons. Mr Allen, you may recall, was once Liza Minelli's husband and is prone to extravagance. At his elegant soiree at the Embassy Club barmen in swimming trunks - sensible and

exciting my dears! - served champagne as Juicy mingled with the stars.

Gathered were that delightful "man mountain" Meat Loaf, New Faces winner Patti Boulez, Jack Nicholson, Sally Thomsett and that "page three" knockout Jilly Johnson. Jilly, I'm assured is still "big in Japan" where her musical talent is recognised a great deal more than it is on her home shores.

Sadly the revels were interrupted even before midnight by one of those "bomb scares" that you read so much about. The guests disappeared faster than the free booze, and your faithful Lucy was left to go clubbing elsewhere.

It is with regret though that I must inform you that what should have been the party of the week turned out to be something of a disappointment. Of course I'm referring to the large scale bash

given by the "mighty" ELO after their first Wembley concert.

Such was the temperature with ut - it being one of those "balmy" evenings that our grandparents were so fond of describing - that the cramming of 1,000 people into a small "bar area" for pre-dinner drinks amounted to total lunacy. Bedecked in bow ties and evening dresses the celebrities could do little more than "glow" and bear it.

Conditions improved later when dinner was served, fortunately, HRH's the Duke and Duchess of Gloucester mingled with the group, their friendly manager Don Arden and that fresh faced American actor Tony Curtis and in an awe-awe inspiring gesture curtains were thrown back to reveal ELO's collection of precious metal albums... all 103 of them!

However the undoubted high point of the evening, and apart from the temperature it had no rival, was a hilarious "cabaret" by the Barron Knights. With staggering accuracy they lampooned at the rate of one-a-minute virtually ever artist in "the business." Tactfully left out were, you guessed it, ELO.

My American friends tell me that the "revolting" Mick Jagger of the Rolling Stones pop group has been exercising a hitherto unknown talent in the Land Of The Three. Mick, it seems, has become a "promoter". He rang up the manager of the Fox Theatre in Atlanta and set up a concert for his rebellious combo for next Monday. The venue, you may recall, is where the "controversial" Sex Pistols made their American debut. The Stones will play under the name of the "Cockroaches" and support will be Patti Smith who, I'm assured, will play under her own name. British theatre managers beware - and if you do hear anything don't forget to tell Lucy first!

So what more can I say? Happy Birthday in passing to Tom Robinson, now a stolid 28 - years old, and commiserations to John Otway (over 30) who found himself locked inside a pub in Oxford last weekend! The latter gent announced at a free concert earlier in the day that he would be playing at "the pub where I started in the business" - The Oranges and Lemons. 3,000 people turned up, the beer ran out and you couldn't get near the dartboard. Isn't rock 'n' roll wonderful, my dears?

My farewell this week must include just a word about America's largest star - the redoubtable Meat Loaf. Mr Meat Loaf, he of the operatic voice and the large stomach, is indeed the possessor of an appetite that has only seen one equal! Dennis Roussoas.

Mr Loaf eats trolleys full of food at frequent intervals and does not, as he hastily points out, suffer from glandular problems. Now you know. He can, should he so desire, have Lucy for breakfast any time he wants! I'll see you all next week. Till then, byeeeee!



THE party before the party ended. Rod Stewart meets the players - the Scotland World Cup Squad - before the massacre of Cordoba and all it stood for. The smiles, alas, didn't last long...



**NO DARLING YOU** Can't go to the XTC under-16's concert and that's final! "Incredible" scenes were witnessed last week as that formerly lively Swindon combo XTC actually got around to playing their special matinee concert for those normally deprived such an opportunity - the schoolkids. London's home of r'n'b, the Marquee, was literally "besieged" by aggressive minors at 6.30 on a "muggy" evening last week for the event. The venue was packed with "pint-sized" punks, all apparently aping the "blank" look of their elders with the aid of 7-Up, Coco-Cola and large quantities of Space Dust. Contrary to expectations, however, it was

not the offspring of the Soho "underworld" that made up the vast majority of the minute punters, rather a "tough little bunch" taking a day off from the adventure playground. The youngest, incidentally also the "hardcore", were in the region of seven-years-old! A baffled Al Clark (30) was able, almost for the first time, to watch the whole "set" without having to stand on tiptoe, although suffering severe attacks around the region of his kneecaps by toddler-like pogoers. It was, said Clark, "a successful experiment and much enjoyed by everybody". The only tears came from the baby above, who was turned away at the door.

# NEWS

News Editor JOHN SHEARLAW

# Stranglers to retire

## Time off to rest — then solo albums.

IT HAS been exclusively revealed to Record Mirror that the Stranglers — currently midway through an exhaustive "world" tour — will be taking a break from performing and recording as a group after they wind up their current schedule in Portugal on July 14.

And the rest period, which could be for up to six months, may result in individual members of the group pursuing solo projects.

Said Alan Edwards, publicist for the Stranglers: "By July the Stranglers will have been on the road without a break for five months. And for the last four years the longest actual time off that they've had has only been a week."

"It's likely that the band will take a back seat for a while."

But he added: "There is no way that this can be construed as a split. There will be another studio album this year. However solo albums, projects or whatever, are a strong possibility."

In a newspaper interview published recently Hugh Cornwell said: "We are going as far as we can musically then we are going to rip the whole thing apart. When we divide up we will be like an amoeba. Then we will multiply."

Both Edwards and Cornwell denied that this referred to their imminent break. Said Edwards: "The Stranglers are a powerful unit and continue to work well together. People are jumping to conclusions. All that's definite is that the group will be having a rest in the near future, while it's possible that Jean Jacques Burnel will be working on a solo album."



STRANGLERS: no split

# Lizzy start in Belfast

THIN LIZZY are to kick off their short British tour with two concerts in Belfast.

It was announced this week that they play the Ulster Hall on June 14 and 15, prior to playing the Glasgow Apollo on June 17. Support is likely to be a local Belfast band and

tickets are priced at £2.50 and £3.00.

The band's latest album, the double 'Live And Dangerous', was certified silver last week on the first day of release.

● THIN LIZZY play Ibiza — see separate story.

# Another Presley special for TV

THE SECOND of three Elvis Presley TV specials bought by the BBC is to be screened this Friday (June 9) on BBC1.

The programme contains highlights of Presley's last US tour before his death, including his final concert ever at Indianapolis in June last year.

While the Elvis Presley Fan Club have reported that the annual Elvis Convention — due to be held this year at Leicester De Montford Hall on June 18 — is now completely sold out. Over 2000 fans of the late "King of Rock" are expected to attend and £3,500 will be donated to various charities by the fan club.



ELVIS PRESLEY

# Clash forced to cancel London gig

THE CLASH'S London concert, originally set for July 15 at Edmonton Picketts Lock Sports Centre, has now been cancelled.

Full reason for the cancellation is not yet clear, but Record Mirror understands that the promoter was forced to pull out after complaints from local residents. They apparently considered that the concert would attract a "distasteful audience."

The group are currently looking for alternative venues in both North and South London.

## BILBO BAGGINS

I-CAN FEEL MAD  
(LIG 521)

**NEW SINGLE FROM**

*Lightning*  
**REAR**



THE CLASH: complaints from residents

# Going Berserk

'BEZERK TIMES', a double live album featuring the Tyle Gang, the Rubinoos, Greg Kihn and Earthquake will not be released in this country.

The album was recorded from a European TV broadcast.

The album, released on Teldec in Germany, will still be available on import. Meanwhile several songs on the album will be available in forthcoming studio sets from Greg Kihn and Rubinoos.

# MINI MAGAZINE

MAGAZINE, WHO up until now have concentrated on mini-tours and one-off concerts, have now set dates for their first major tour in July.

The nationwide haul coincides with the release of their debut album 'Real Life' this week.

Dates for the tour are:

Birmingham Barabarella's July 1, Redcar Coatham Bowl 2, Edinburgh Clouds 3, Bradford St George's Hall 5, Coventry Locarno 6, Manchester Russell Club 7, Liverpool Eric's 8 (two shows one matinee) Sheffield Top Rank 9, Doncaster Outlook 10, Torquay Town Hall 12,

Plymouth Metro 13, Bristol Colston Hall 14, Aylesbury Friars 15, Canterbury Odeon 16.

Magazine meanwhile have denied that they were approached to support the Stranglers at Leeds University today (June 7), and will not in fact be playing there.

# New album and tour for Clapton

ERIC CLAPTON, who appears with Bob Dylan at the Blackbushe Festival on July 15, will be undertaking a British tour in the autumn.

It's expected that the tour will coincide with the release of a new studio album in September.

# Extra man joins Black Slate

LONDON-BASED British reggae band Black Slate have added noted Jamaican session trumpeter Jolo Bennett to their line-up and go out on tour this month.

Confirmed dates so far read: Edinburgh Tiffa-

nys June 12, Brighton New Regent 16, Bradford University 16, Cambridge College of Technology 17, Wembley Conference Centre (Rock Against Racism benefit) 18, Newport Stowaway Club 19, Plymouth Metro 20,

Brighton New Regent 22, Colchester Town Hall 23, Redcar Coatham Bowl 24, Huddersfield Cleopatra July 30, Coventry Tiffany's 4, London 100 Club 6, Hammermith Odeon (supporting Boomtown Rats) 9.

# Digance gives them credit

COCKNEY SINGER, songwriter and comedian Richard Digance, releases his debut album 'Live At the QEH — Richard Digance And Friends' on June 16.

It was recorded earlier

this year, and for the first time ever the entire audience have been credited on the sleeve!

Digance meanwhile plays a few selected dates this month at: Cambridge St Johns College June 13,

London Regents Park 16, Croydon Fairfield Hall 23, Sheffield Limit Club 24, Ipswich Suffolk Polytechnic 30, Cornwall Camborne Folk Festival July 1, Shropshire Ellesmere College 8, London Woolwich Tramshed 9.

# Dingwalls celebrates fifth birthday

ONE OF London's best-known music venues, Dingwalls Dancehall in Camden Town, is five years old this week.

Dingwalls has been presenting live music six nights a week since June 1973. Their musical policy has always been "different", featuring both established and up-and-coming British and

American acts — often for the first time. Blondie, the Ramones, Dr Feelgood, the Pirates, and Matumbi are just a few of the names that have become established after appearances there.

Concerts for the next two weeks are: George Thorogood and the Destroyers June 13 and 14, The Pirates June 15, Racing Cars 16, Meal

Ticket 17, Motorhead 18. There is a special "party night" on June 30 with The Voice Squad and Carol Grimes, Dr Feelgood on June 22 and The Motors on June 24.

As a special bonus from June 19-24 inclusive the 200th person through the door on each night receives a free bottle of champagne!

# Changes for Mink

**DATES FOR** Mink De Ville's short British promotional tour announced last week have now been slightly revised.

The group now play their first British date for eight months at London Hammersmith Odeon on June 22, following with Birmingham Barbarellas on June 23 and Liverpool Epics on June 24. Ticket prices remain unchanged.

Meanwhile the personnel changes reported last week have now been clarified. Both drummer Manfred Allen and keyboards player Bobby Leonards have left the group and will be replaced for this tour by Thomas Dimarzo and George Cureau. Completing the line-up will be David Leathers on sax.

# Enid at Rainbow

**BRITAIN'S** most eccentric band, The Enid, headline a special show at the London Rainbow on July 1.

They'll also be interrupting recording sessions to play Bristol University July 15, Southend Technical College 16, Reading St Andrews College 30.

# Another for Otway

**RENOWNED** AYLESBURY oddball John Otway has added another date to his current tour. It's at Merthyr Tydfil Hall on June 8.

Meanwhile the release of Otway's first album has been put back a week.

# Graaf's live double

**VINTAGE** COSMIC rockers Van Der Graaf release a double live album on July 14.

Priced at £4.75 it was recorded at the band's appearance at the London Marquee last November.

# New from USA

**NEW YORK** band the Good Rats, in Britain to support Meat Loaf, play a special concert at the London Nashville on June 18. Their first album 'From Rats To Riches' was released recently on Radar Records.

And another New York band, the 2-Timers, have their first Virgin single 'Now That I've Lost My Baby' released on June 9.

# UFO add

**WITH THEIR** UK tour kicking off on June 14, UFO have added one more concert to their itinerary. It's at Wolverhampton Civic Hall on June 16.

UFO's fifth album 'Obsession' is released on the Chrysalis label on June 23.



ROLLING STONES: rumours all the time

# STONES TO PLAY RAINBOW?

**SPECULATION** still surrounding the Rolling Stones' planned London concert this summer.

The band start their American tour on June 10 and originally announced that they would play one concert in Britain on its completion. Yet promoter Harvey Goldsmith, who set up the Stones' concerts at Earls Court two years ago, told Record Mirror this week that he still wasn't sure whether they would be playing here at all.

Said Goldsmith: "Everything is still up in the air and nothing, absolutely nothing, is definite at this stage. Everybody else seems to

know where they'll be playing except me though, judging by all the rumours I've heard.

And he added: "I'm not even certain if they'll come".

Projected venues for the Rolling Stones' concert have ranged from the Wembley Arena to the Marquee, but strongest rumours are for London's Rainbow Theatre. While a spokesman for Warners - the company who used to have the Stones - said: "The band themselves often change their minds from week to week."

No announcement now seems likely until after the American tour.



IAN MATTHEWS

# Matthews signs to new label

**IAN MATTHEWS**, founder member of Fairport Convention, Matthews Southern Comfort and Plainsong, has signed a new recording deal with Rockburgh Records.

He'll be returning from America shortly to record his first album for the label, which is expected to be available in mid-August. There will be a British tour in September to the tune of the album's release.

Matthews last played in this country with Plainsong over a year ago.

# Penetration headline

**NEWCASTLE** BAND Penetration, recently signed to Virgin, headline a Rock Against Racism concert at Coventry Locarno on July 4. They'll be joined by Black Slate and other local bands.

Penetration also play London Marquee on June 21.

# Guitar buffs

A **SPECIAL** guitar tutor album, 'Playing Guitar The Easy Way' by singer/guitarist Michael Chapman, is released on Criminal Records this week.

The album incorporates a 16-page booklet compiled by Derek Brimstone.

# Rubettes down to three

**THE RUBETTES** are temporarily down to the three members. Lead guitarist Tony Thorpe has a serious back injury, and his place on their current European tour is being taken by a session musician.

Meanwhile the band's new single 'Goodbye, Dolly Grey' is released on June 23.

# Guys 'n' Dolls tour Britain

**FORMER** CHART-toppers Guys 'n' Dolls are to tour Britain in June and July.

Dates are: Manchester Golden Garter June 26, July 1, Stockton Fiesta July 3-8, Fenzance Winter Gardens 9, Skegness Festival Pavilion 12 and 13, Enfield Starlight 14 and 15, Skegness Festival Pavilion 19 and 20, Scarborough Floral Hall 23, Skegness Festival Pavilion 26 and 27, Porthcawl Stoneleigh Club 28 and 29, Margate Winter Gardens 30.

# JALN dates

**THE JALN** Band, currently in the lower reaches of the charts with 'Get Up And Let Yourself Go', have gigs this month at: Stoke Trent Polytechnic June 13, Heston Seahawk Club 22, Leeds Routes Club 24, Newport Stowaway Club 28, Preston Clouds 28, Peterborough Town Hall July 11, Southampton Top

Rank 12, Trowbridge Civic Centre 20, Middlesbrough Town Hall 21.

# Maddy/Martyn in the Park

**THE** SUMMER series of concerts at the London Regents Park open air theatre continue this Sunday (June 11) with John Martyn making his first British appearance since his American tour with Eric Clapton.

He'll be supported by Martin Carthy and tickets are priced at £3.50, £2.75 and £2.00.

Maddy Prior makes a one-off appearance at the same venue on June 25.

# Can Can Can

**GERMAN** "PROGRESSIVE" rock band Can release their own version of the classic 'Can Can' theme this week, their first single for some time.

The band are also working on a new album which will be available in July.



# IS COMING!

June 20-21 Hammersmith Odeon  
June 23 Manchester Apollo  
June 24 Birmingham Odeon

# Ibiza gets Marley, Dury, Lizzy, Quatro and Rods

**THE 'MUSIC** Ibiza' festival, which kicks off with a headlining appearance by Bob Marley and the Wailers on June 28, now has two more concerts confirmed. Thin Lizzy and Suzi

Quatro play the 8,000-capacity Bullring on July 6, with Ian Dury, Eddie and the Hot Rods and Roy Harper all appearing on July 13. Other artists are still expected to be added to the bill.

Tickets for the festival are now available in England through Music Ibiza Limited, 36 Kings Road, London SW3. Tickets cost £8.50 and a sse should be enclosed.

At present there are no special travel arrangements being made for the festival, although the Mediterranean island accommodates over 100,000 holiday makers every year.

# NEWS

News Editor JOHN SHEARLAW

## Search for Britain's best new band

BRITAIN'S biggest selling daily newspaper the Sun, in conjunction with BBC Radio One, are launching a search for the country's most promising new band.

The contest will be open to any group who are working regularly - but don't have a recording contract and haven't been on national radio or TV. Prizes for the winning band include a complete new stage sound system, and a recording contract with Chrysalis!

And the top three bands in the contest will appear - alongside a major international star - at a special charity concert at the London Palladium on November 28.

**HOW TO ENTER:** All entries should be sent to Kid Jensen's Band of Hope And Glory, P.O. Box 27, BBC, Manchester. Bands should send tapes or cassettes of their music, along with a list of past and future bookings, a time - up details and a recent photograph.

The contest will be split into three areas, with the four best bands from each progressing to the final. The closing date is Friday June 23.

### IN BRIEF

**HAMMY HOWELL**, pianist with Darts, is considering leaving the band in July in order to continue his musical studies in London. He's also planning to record a solo album.

**'PARKERILLA'** is likely to be Graham Parker's last album for Vertigo. It now seems likely that he will be recording for Stiff in future, although no definite move has yet been announced.

**PETER SARSTEDT**, whose best - known hit was 'Where Do You Go To My Lovely', has now signed to Ariola - Hansa. His new single will be 'Belrut', already on the Radio One playlist. The second single from the New Hearts, 'Plain Jane', is released on CBS this week.

**DR FEELGOOD'S** gig at Dingwalls next week will be their last in Britain until the autumn. The band set off for a tour of Australia and the Far East in July.

**HEATWAVE** have added another date to their British tour. It's at London Hammersmith Odeon on June 26.

**SLAUGHTER AND THE DOGS** have split with their lead singer Wayne Barrett. They're currently looking for a replacement.

**'SHORT CIRCUIT'** is the title of a live 10in album released this week, recorded at the last night concert of Manchester Electric Circus. Artists include The Fall, Steel Pulse and the Buzzcocks. **RAW RECORDS** release their 'first anniversary' compilation album this week. The 12 - track album '(Oh No It's) More From Raw' retails the special price of £2.48.



## Bee Gees story on Radio One

**RADIO ONE** is to broadcast 'The Bee Gees Story,' five hour-long programmes beginning on July 23 at 6pm.

The series is written and produced by Paul Gambaccini who as well as interviewing all the Bee Gees members talked to friends and associates. Gambaccini and executive producer Terry Warwick have just returned from the States where they've been gathering material for the programme.

The first programme in the series is called 'The Brothers Gibb' and the other titles are 'Break Up To Make Up', 'You Should Be Dancing' and 'Bee Gees Fever'.

The series will include all their hit records as well as discussing their appearance in the forthcoming film Sgt Peppers Lovely Hearts Club Band and their new album - currently being recorded in Miami.

## GIRL WINS POP QUIZ

A 17-YEAR-OLD Walsall schoolgirl has won the nationwide Radio One 'Quiz Kid' contest to find the youngster who knows most about pop music in 1978.

She is Coventry - born Angela Wooster, who scored 29 points in the final which was broadcast last Sunday.

Angela is the first-ever girl winner in the under-18's pop quiz which has been running every year since 1975.

## Two more dates for Richman

TWO MORE dates have been added to the revised tour schedule of Jonathan Richman and the Modern Lovers printed last week. The additional concerts are at Dundee University on June 9 and Hull University on June 14.

### TOURS

**STADIUM DOGS:** Sheffield Limit Club June 9, London Hammersmith Red Cow 18, London Stoke Newington Pegasus 20, Reading Target Club 21, London Canning Town Tidal Basin 23, London Stoke Newington Pegasus 30.

**GARBO'S CELLULOID HEROES:** Manchester Rafter's June 8, Wolverhampton Lafayette 11, Milton Keynes College 16, Cleethorpes Winter Gardens 26, Hull Tiffany's 27.

**RAY KING BAND:** Bradford Norfolk Gardens June 9, Stafford Riverside 10, Derby Lonsdale College 16, London Digby Stuart College 17, Worthing Carlioca 21, Portsmouth Whaley Club 22, Bognor Regis Harrison's 23, Crencester Corn Hall 24, Leeds Galey 29, Rugby Emaline's 30.

**MUSCLES:** Cambridge Corpus Christie College June 13, Bingley College 16, Bishops Stortford College 16, Southampton La Sainte College 17, Kidderminster Stone Manor 21, Mirfield Fusion 22, Reading Wells Hall 23, Chester le Street Togos 24, Middlesbrough Madison 28, 29, 30.

**THE HEAT:** Reading Target Club June 14, Brighton Alhambra 22, London Rock Gardens 26, Aylesbury King's Head July 2, Chelmsford City Tavern 7.

**BUSTER JAMES:** Burton On Trent 78 Club June 9, Nottingham Boat Club 20, Dudley JB's 16, Gwent Newbridge Institute 18, Swansea Circles 22, West Runton Pavilion 23, Ipswich The Manor 30.

**BLADES:** Manchester Polytechnic June 10, Scaynes Hill Festival 16, Winchester Riverside Inn 17, Sheffield Limit Club 21.

**LURKERS:** Sunderland Lees Club June 9, London Acton White Hart 14, Norwich Peoples Club 15, Ryde Town Hall 16, Liverpool Eric's 23, Halifax Good Mood Club 24, London Stoke Newington Rochester Castle 29.

**RIKKI AND THE LAST DAYS OF EARTH:** added dates: Halifax Good Mood Club June 17, Canterbury College of Art July 5, Leeds Roots Club 6.

**SUBWAY SECT:** London Fulham Town Hall June 8, Manchester Rafter's 11, Birmingham Barbarellas 13, Nottingham Sandpiper 15, Reading Bones Club 16, London Alexandra Palace 17, Middlesbrough Rock Garden 18, Cardiff Top Rank 20, Sheffield Limit 21.

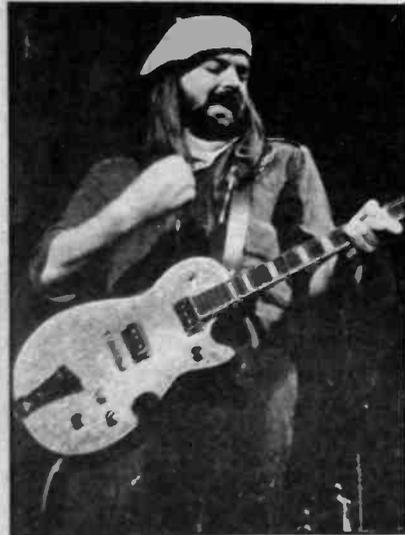
**AUTOGRAPHS:** London Canning Town Bridgehouse June 10, London Stoke Newington Rochester Castle 11, London Islington Hope And Anchor 12, London Hammersmith Red Cow 14, London Hackney Middleton Arms 17, London Stoke Newington Rochester Castle 18, London Barnet Duke of Lancaster 20, London Hammersmith Red Cow 22, London Stoke Newington Pegasus 23, London Canning Town Tidal Basin Tavern 24, London Stoke Newington Rochester Castle 25, London Fulham Golden Lion 27, London Camden Brecknock 28, London Islington Hope And Anchor 29, London Harrow Road, Windsor Castle 30.

**CHEAP FLIGHTS:** London Nashville June 6, Leeds Forde Green Hotel 10, Aylesbury RAF Halton 13, London Kensington 15, Snodland 'Bull' 17, London Middleton Arms 18, London Canning Town Bridgehouse 20, Leeds Tiffany's 22, London Tooting Broadway The Castle 26.

**KILLJOYS:** London Marquee June 14, London Nashville 15, London Hope And Anchor 18.

**THE BANNED:** Nashville Anshville June 13, London Rock Garden 14, Leighton Buzzard Bossard Club 16, Port Talbot Troubadour 22, Kirk Levington Country Club 23, Middlesbrough Rock Garden 24, London Marquee 25, Swansea Circles 29.

**THE PIRATES:** London Dingwalls June 15, Lancaster University College 16, Malvern Winter Gardens 17.



## LAUGHING TYLA

WITH BOTH an album 'It Takes A Hit To Laugh,' and a single 'Tropical Love' released next week the Tyla Gang play a string of club dates in June.

Confirmed so far are: Cambridge Trinity College Ball June 12, Worcester Bank House 14, North Staffs Polytechnic 15, Sheffield Limit 16, Newcastle University 17, London Marquee 19, Birmingham Barbarellas 20, Oxford Worcester College Ball 21, Leeds F Club 22, Middlesbrough Town Hall 23, East Retford Porterhouse 24, Hull Tiffany's 26, Trent Polytechnic 27, Doncaster Outlook 29, Scarborough Penthouse 30.



## IS COMING!

June 20-21 Hammersmith Odeon  
June 23 Manchester Apollo  
June 24 Birmingham Odeon

RECORD MIRROR

TELEPHONE

Daytime: 01 622 1522

Evening: 01 622 1429

EDITOR  
ALF MARTIN

ASSISTANT EDITOR  
Rosalind Russell

FEATURES EDITOR  
Sheila Prophet

NEWS EDITOR  
John Shearlaw

CHIEF SUB  
John Wishart

ART EDITOR  
Jon Frewin

EDITORIAL

Bev Briggs  
Tim Lott  
Robin Smith

SERVICES DEPT  
EDITOR

Susanne Garrett  
Chris Dwy

CONTRIBUTORS

Philip Hall  
Jim Farber  
James Hamilton  
Robin Katz  
Marilyn Laverty  
Kelly Pike  
Geoff Travis  
Robbie Vincent

CARTOONIST  
Charlie Brinkworth

PHOTOGRAPHERS

Steve Emberton  
Mich Keamey  
Rick Mann

MANAGING  
DIRECTOR

Jack Hutton

PUBLISHING  
DIRECTOR

Mike Sharmar

ADVERTISEMENT  
MANAGER

Alan Donaldson

ADVERTISEMENT  
PRODUCTION

Michael Hitch

TELEPHONE  
SALES MANAGER

Eddie Fitzgerald

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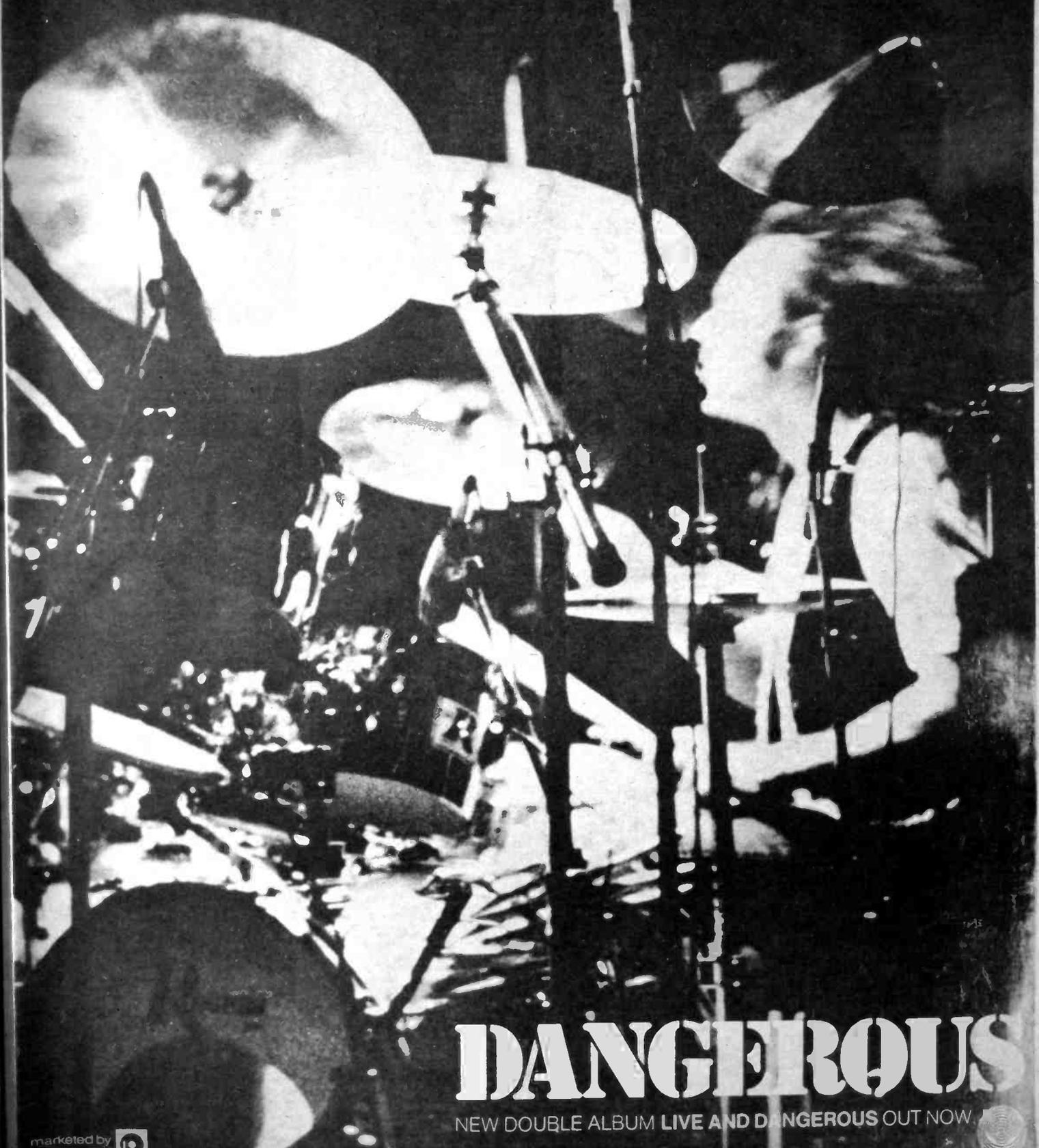
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# All Rivers lead to Rome



BEFORE 'Rivers Of Babylon' became their fifth hit, Boney M were already, how you say, pretty big in Europe. A much-loved and much-loathed disco act with sexy album covers and splendidly computerised music.

## JOHN SHEARLAW with Boney M in Italy

Boney M was the front for Frank Farian, an extraordinarily talented German producer.

And of course they were real — they did a tour here last year.

'Rivers of Babylon' was something else altogether. It prompted Liz Mitchell, one of the three female singers in the line-up, to tell me: "When I was in London recently a Jamaican stopped me in the street and said: 'Boy, you lot clever y'know! Coming from one of my people that was the biggest compliment I've ever had!'"

Them lot clever you know... and real, interesting thought. Was this — at last — the key to Europop? Isn't it about time we got to meet them?

The message was quite clear. "No, you can't see Boney M in Baghdad. The tour finished last week." Israel, perhaps? "No, they left there today." Rome it had to be. Boney Moroccon.

In an amusing sideswipe on Europop lunacy Boney M have just finished a tour of the Middle East, which ended with their being "all banned" in Kuwait!

The rest of the tour, which read like a Saudi Arabian Airways flight plan, or a guided trip around the 139th Psalm into the fastest-selling record in the history of the Brothers Warner.

The number of copies already sold would — placed end to end — entirely cover the Mull of Kintyre.

And here I was in Rome to see it.

A Boney M holiday, almost.

Cracking the "desert market" is a considerable achievement. What do Boney M think of it?

"We were the first disco group to play there," singer Bobby Farrell confides. "And they went berserk!"

Dancing in the desert, eh? The very idea of thousands of flapping djellabas raising the dust around the oil rig causes momentary mirth to say the least, but Boney M are still resolutely impressed. It's probably no funnier than thousands of thighs being slapped heartily in time at what the Bavarians call, for want of a better word, beer festivals.

Boney M have made it — and their credibility is assured. They're spreading the boundaries of Europe faster than Don Revie, and by their very accessibility are autobahns ahead of their closest rivals — Baccara.

It's no surprise that three-quarters of Boney M are English, well, almost English. Let me present to you — starting with the oldest — Marcia Barrett, aged 29, born in Jamaica and brought up in Surrey, Bobby Farrell, 28, born in the Dutch West Indies and brought up in Holland, Maudie Williams, 27,

born in Monserrat and brought up in Birmingham (...), and the baby of the family, Liz Mitchell, aged 25, born in Jamaica and brought up in Kensal Rise.

That's the front line. They're the ones who dress up in shiny costumes and quite often a lot less, sing the songs on stage, and generally carry around the image of Boney M like a presidential passport. It all works extremely well.

Meanwhile, back in Munich, West Germany, a committed man called Frank Farian, who is undoubtedly blessed with a touch of genius, twiddles knobs, selects songs and generally masterminds the creative output of Boney M from his studio.

Farian it was who recruited the present happy crew. He'd already recorded 'Daddy Cool' 18 months ago and needed some faces to promote the record on TV. Enter Bobby, Maudie, Marcia and Liz. They dressed up and dressed down, learned the songs and tramped around endless discoteques with a selection of backing tapes until Boney M became established.

That worked too. So confident did they become that it wasn't long before Boney M were playing live, "singing, shouting and getting on down", as Bobby put it. They were real people. They had four hits.

Then came 'Rivers Of Babylon' — first the psalm, then the song — originally recorded by the Melodians in 1970 and featured in 'The Harder They Come'. It's been covered by many, including the chubby Californian singer Linda Ronstadt, since.

But magically, Boney M's version took off. No 1 in Britain after three weeks. Plugs on Radio 4. All that bit.

"It's the sort of song that my mother would have wanted me to sing," says Liz. "I never would have believed her at the time!"

Marcia carries on the explanation. Success like this has surprised them, you understand — it'd surprise anybody — but they've had his before. They know they're good.

"'Rivers Of Babylon' is the sort of record that makes people who don't normally buy singles go and get a copy," she says. "Y'know, the sort of people who've only got five records in the house."

assured, is "very religious". He sent six tapes around the clubs and 'Rivers' came out tops.

"That's Frank's method.

"What Boney M do, and always have done, is to offer the public nothing too complicated," reflects Bobby. "We just want to make people happy."

And Marcia adds: "We should be grateful that we can do that."

See? What all this doesn't tell you, however, is that collectively Boney M are hilariously funny, enjoy themselves more than most and have absolutely no pretensions about their role and function.

Each day it seems heralds another jet flight, another "appearance" in some far-flung part of Europe, another delicate easing into costumes that would be more suited to slim, sunbathing astronauts. Sing and smile. Smile and sing.

Yet they don't mind a bit. They launched into endless photo sessions with unbelievable gusto, giggle endlessly about boyfriends and girlfriends and going to the toilet and approach nights off drinking and dancing with all the enthusiasm of supermarket check out assistants in Stevenage.

In Rome that takes quite some doing. It's probably the same everywhere else.

First night out Bobby clowns around with Rafaella Carra, the toast of Italy. The girls chatter on about their boyfriends in Beirut, their boyfriends in London and their boyfriends in Sweden, eat heartily, then talk the night away about slimming.

The next day four Boney M ease themselves into a limousine and set off for what turns out to be the photo session of all time. Five hours that read like a cross between a day trip to Blackpool complete with hedge stops and one of those nightmare "see Rome in a day" travelogues.

See Naples and die, but have a go in Rome.

The giant vehicle, along with a driver who must have just missed being in 'The Godfather' because they couldn't get a suit big enough to fit him, crawls through the city, halting every so often to let us out to stand in the middle of traffic jams, rival ancient monuments in popularity and boost the trade of Italy's most famous vendors — the ice cream salesmen.

Anything you want to do... more or less. Earlier Marcia had remarked, in hilariously disappointing tones, that: "I don't believe too much in all this showing of breast and bottoms and all those things."

Bobby cracked up, remembering the shooting for their last album 'Love For Sale'.

"I'm lying there with a chain and a loin cloth and all these girls are wriggling about saying, 'You can't do that', and 'you can't show this' and 'it's cold'. We did it!"

Boney M cavort, kiss, hold hands,

hold legs, pout, stare, laugh and giggle the afternoon away.

It's worth a movie in itself, but despite the reputation of Italy's "paparazzi" (pirate photographers) we've given the real ones — an Italian TV crew — the slip.

The back of the car looks like a scene from a black 'Bonnie and Clyde'. Racks of glittering jewellery are bedecked on hands that spend huge amounts of time applying lipstick, perfume and eau de cologne to well-groomed faces. The weight of presents accumulating in the car and the boot adds to the chaos.

"Bwoy, you lot clever y'know", says Liz, again from the back. A flash of teeth and diamonds. She's still trying to translate the Jamaican patois into English. Liz loves Jamaica, plans a long visit there in the autumn — her first real holiday for two years. She's into "roots".

Bobby ain't so sure. "I don't want to go too far into roots and 'blacks' or anything like that. Just get people grooving..."

Then from Marcia: "I must sit upon the toilet when we get back to the hotel..."

It's a right laugh, I can tell you. The sights of Rome reel around, all held up with scaffolding, postcard stands official guides, Crumbled stone through smoked glass. Someone's got to be philosophical, I suppose.

Bobby sits back in the car, sorry limousine, and starts singing 'Up Town Top Ranking'... to his own words. The girls in the back collapse into giggles.

"See 'im in his leather pants and t'ing! Boy he's so handsome."

The ebullient Bobby merely responds by sticking his tongue out at every Italian female car driver in sight. But he doesn't elicit much response. Pity.

"You can't prepare yourself for nothing in this job, he philosophises. "If you're working — you're working. If you're making love — you stay at home and make love..."

More giggles. They're still working.

It's a job y'know. Bobby continues undaunted. "We're the front



of the team. We display the records, we get the people down, get the people grooving.

"Frank's job meanwhile is to select the material, and to produce it. We work together well. Very well. Sure it's a method. Frank has a method which he sticks to, but it's one which has worked very well.

"Yet we still get people who think we're stuck up — or even not worth talking to. Craaaaazzeeee."

This time he rolls his eyes at another Fiorucci window display propelling her Fiat through Rome's rush hour. More blank looks. Cool chic.

"That is a problem, believe thought of as 'marionettes' or something just because we don't write our own material. But we're natural, easy to get on with, and we enjoy doing our bit... so what's wrong?"

"You can knock Boney M all you like, but to be successful is to be able to sell records."

"And Boney M are one of the most successful groups," he concludes with a smile as broad as the Via Venezia. Can you argue?

Another photo stop. In the middle of the traffic to twirling their skirts at the Coliseum we've progressed to the obvious finale — ring-a-ring-a-roses outside the Vatican. Not such a bad idea at that.

Although the Pope fails to appear we're consoled with the purchase of plastic replicas of the Roman Catholic HQ which double as a bedside lamp and a music box combined.

The tune it plays, I'm sure you're dying to know, is 'Arrivederci Roma'. And it cost about a week's wages.

Boney M plus entourage plus the stocky driver and hundreds of curious mites opt instead for Gams coffee and the pleasant Roman pastime of sitting about in a pavement cafe watching everybody else doing exactly the same thing. No wonder Italians take so much trouble over their clothes.

None of Boney M bought a plastic Vatican. Them lot clever y'know.

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ON?

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# SINGLES

Examined by BEV BRIGGS

# Record Mirror Board of Examinations GCE O Level

**Instruction** - read instructions carefully.  
**Instructions.** Candidates have three hours to complete the paper. Write your name clearly at the top of each page. Attempt as many questions as the time allows. Always write clearly, in ink. Choose five questions from section A, three questions from section B, C questions from section 3, no questions from any section beginning with "If

music be the food of love", alternate questions from any section containing the word "languid", and give only one-word answers from any section containing a misprint. Do not doodle on the question paper, do not write to complain as did reader X from Hounslow, about non-informative, opinionated reviews, do not pass "go", do not collect £200. You may commence.

## SUBJECT: SINGLES



### SECTION A - GENERAL KNOWLEDGE

Fill in the missing word, the alternatives are shown in brackets. **SINGLE OF THE WEEK** (Week, Decade, Phosphorus). **THE TIGHTS:** 'Bad Hearts' (Cherry Red 1) I have chosen this as my single of the week. (week, decade, phosphorus) because (a) they sent me a badge (b) I'm a debauched little bleeder (c) I genuinely believe that this represents the truth of today's music and complements the work of its forefathers. NB For 'forefathers' - read 'for fathers', not 'for eskin'. This record shows great - (initiative, scratches, red deer), and although - (punk, skunk, canteloupe) it is of excellent - (calibre, sawn-off shotgun, water pistol). The originators of this record themselves term it as - (Dada, Mama, Great Aunt Heidelberg). The Tights are entrepreneurs in - (New Art, Misprints, foundation garments), and are mere - (teenagers, 1/2 per cent, coyotes). I will go out and buy this single - (immediately, immediately, immediate-ly). **BLAST FURNACE AND THE HEAT-WAVES:** 'Blue Wave' (Nighthawk Hot 1). As expressed in the title this is - (bluesy, reds, Dusseldorf). Although the lyrics are a little - (water buffalo, spars, daffodil), and the voice is butch and raspy, I will give this a - (good, mediocre, non-committal) review, because Blast Furnace is a - (friend, nuclear reactor, espadrille) of mine. I also read - (NME, NME, NME), and think their cover age of Blast Furnace is (unbiased, unbiased, unbiased).

### SECTION C - GEOGRAPHY

**AUTOMATICS:** 'When The Tanks Roll Over Poland Again' (Island WIP 6439). Discuss the relevance of a single featuring the word 'Poland' in the title. The intro to this number 'Eln, Zvel, Drei, Vier' is indicative of the headbanging danga / danga circa the Roxy 1977, true or false? 'Poland' in the title is really a misprint for 'Rome' one of your early ancestors who came to a sudden end under the wheels of an army tank - discuss. List at least 15 reasons why The Automatics inspire headaches and boredom. Write a five million word thesis on the decline of punk in 1978.

**PETER SARSTEDT:** 'Beirut' (Ariola AHA 517). With the help of National Geographica outline the coast of Beirut. Is Peter Sarstedt an island off the coast of Cornwall? Why is Beirut condemned to die a thousand deaths? Draw a contour diagram of Peter Sarstedt's left thigh. The melody itself is pleasant enough but is weighted by Sarstedt's cumbersome lyrics - discuss with quotes. (The quote 'A jumpy gendarme shot me in the arm' is not acceptable, but may be used for reference).

**THE SMIRKS:** 'OK UK' (Beserkley BZZ 17). "This disc is patriotic", "It features the place names California, and Blackpool", "It is a pop song", "My postillon has been struck by lightning", "The Smirks are a Manchester group", "This is OK but will never get into the top 20". One of these quotes is out of context. Which one?



**TONY JACKSUN:** 'Night Time Games' (Strike Step 1). Translate into German: Ze English Peegs aff a strange way off spellink 'Jacksun'. Zis rekord is a load of drivell. Er ist 1960's mini-skirted pop kind off muzik. Ze English girls aff nice legs. Zis sounds ein bischen like die Monkees.

### SECTION D - FRENCH

**TALKING HEADS:** 'Pulled Up' (Sire 6078 620). Translate into French: (a) Psychokiller-esque gutturals (b) Inimitable Talking Heads' style (c) They sound like frogs anyway (d) I won't buy it 'cause I've already got it on the Talking Heads 77 album (e) A close runner to single of the week.

**TRADE WINDS:** 'New York's A Lonely Town' (Charly CVS 1035). Translate into English: Ces hommes chantent comme les 'Beach Boys'. 'Le bruit est tres heroux', 'Je n'aime pas le disque parce qu' c'est une RIP OFF'. Je suis la fantome de la maison. N'achete pas ce disque ou je vent mon wrath sur you.

**HARVEY ANDREWS:** 'Soldier' (Cuba Bug 20). De Gaul declared in public prior to his death that this record was a 'Wimpy tale of wartime strife'. True or false? What is the French equivalent of MOR?

### SECTION E - GERMAN

**TONY JACKSUN:** 'Night Time Games' (Strike Step 1). Translate into German: Ze English Peegs aff a strange way off spellink 'Jacksun'. Zis rekord is a load of drivell. Er ist 1960's mini-skirted pop kind off muzik. Ze English girls aff nice legs. Zis sounds ein bischen like die Monkees.

**GLADYS KNIGHT AND THE PIPS:** 'Come Back And Finish What You Started' (Buddah BDS 473). Write, in German, an argumentative account on why this single doesn't live up to expectations (using adjectives like weak, wishy-washy, uninspiring, where necessary). Conclude with an essay on "What I Did For My Whitsun-Holiday".

### SECTION F - PHYSICS

**BOLLAND AND BOLLAND:** 'Spaceman' (EMI 2790). Equate how it is possible for two humanoid with the names 'Bolland and Bolland' to make such an electronic static dancing record. Outline positive electrons in red, with the neutron in green. The actual vocals are soft and mushy - is this over-reaction of the catalyst. Is the product of this record soporific, or have I taken too many anti-hystamines?



### SECTION G - ENGLISH

**TONY MONOPOLY:** 'Superman' (Philips 6006 603). "Hunky Macho dribbling love slops" - discuss the use of colloquialism. Sounds like a New Faces job - write a 3,000 word essay on the significance of New Faces to 20th century literature and singles reviewers. Using the following as inspiration, write a short descriptive passage "He sounds like a balding middle-aged spread, hot off the working men's club circuit." Monopoly is a board game - does this refer to the Waddington's classic or does it allude to laying Tony M on the tiles?

**ED STEWART:** 'Lollipop People' (Ed 8006 599). Spell 'Stewart'. Spell 'Ed'. What is the significance of a spelling test? Insert the correct punctuation into the following: this record rips off matchstalk men which was an earsore anyway the backing harmonies come from a snotty nosed bunch of kids it is a bloody awful trumpetty trumpetty toytown number

that would make Noddy turn in his grave a contemporary rival for the green crab code men Ed Stewart has really gone on his nut this time worse stuff it is guaranteed to save our toddlers from the wheels of articulated lorries bring back blood and guts I dont like this pap lets see more red stur oozing from bleeding great gashes in the head i mean whats he tryin to do hell put ambulance men out of work.  
**FRINGE BENEFIT:** 'I've Lost The Way' (Ariola ARO 126). Another Ariola stablemate for heart-throbs Child. Puppy dog noises. Write a poem in rhyming couplets using 'Sloppy songs' as the title. What is the meaning of Fringe Benefit? Illustrate your understanding of this term by using it in context.  
**MAJOR LANCE:** 'I Never Thought I'd Be Losing You' (Molowa TMC 1100). Did Shakespeare ever write 'Old swaller never die, they just send their dross to Record Mirror'? If not, why not?  
**SHIRLEY BROWN:** 'Woman to Woman' (Stax 2009). Patti Boulaye-sounding heroine discussing the trials of love with her husband's mistress. A soul infested tear-jerker. How can one compare this to the earlier novels of Jane Austen? Does 'Mansfield Park' bear any relevancies or am I just wasting space?  
**SIDE EFFECT:** 'Keep That Same Old Feeling' (Fantasy FTC 157). Limp lethargic and legless soulie number. Describe the use of aliteration and personification in the last sentence.

### SECTION H - IRISH BIGOTRY

**RUDI:** 'Big Time' (Permissive Songs GOTO NE).  
**VICTIM:** 'Strange Thing By Night' (Good Vibrations GOT 2). Hear'd the one about the Irishman who fell over a crate of milk bottles - he thought he'd discovered a cow's nest! What does monotonous and dated Irish punk offer to the music of today? Both these bands come from Belfast. Fullstop.



### SECTION I - BOOMTOWN RATS

**THE BOOMTOWN RATS:** 'Like Clockwork' (ENHIGN ENY 15). Are the Boomtown Rats maraspiats? What does a rodent do on holiday? Examine the possibilities of the following sentence "If this single had arrived a little earlier, it may have been single of the phosphorus, but as it is I can't be bothered to retype the whole list, so it'll just have to be a good runner-up". How true is this of singles reviewer protocol? The Boomtown Rats are onto a winner - this sentence contains an anagram, what is it? The title 'Like Clockwork' - do you think this refers to a clockwork orange, mouse or rat? Give reasons for your answer.

### SECTION J - There Is No Section J

The end - discuss the relevancy of these two words bearing in mind the fact that we're running out of paper. A full university prospectus on "How To Review Singles in An Orthodox And Helpful Manner" available on request.



### SECTION B - ANTHROPOLOGY

**DES O'CONNOR:** 'Chicago' (Pye TN 1000). Write an essay of not more than 2,000 words describing (a) The birth, life and resurrection of Des O'Connor and (b) Why I don't like this record. Alternatively, list your arguments for and against the continuation of Des in 20th century modular society, stating the reasons why this song is reminiscent of a Benny Hill sketch. Finally, "This record is a stiff butch, fleshy pink thighs number aimed at geriatrics". Discuss.



BOOMTOWN RATS: onto a winner

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# NOBODY WANTS THEM.

## Outer space, outer mind

SHEILA PROPHET learns that when you're with XTC you shouldn't take sweets from strange men



Sheila, you're supposed to be working, not lying back and enjoying it. The other journalist stays on the job.

"DAMN!" snorts Andy Partridge, as he surveys the wall of the hotel bar. "Little Bob Story have beaten us again!"

It seems that wherever XTC venture — no matter how obscure or unlikely — the fat Frog and friends always get there first.

"Once," recalls Andy, "we played this tiny club in Wales, and we thought, 'They can't possibly have been here'. Then we went into the dressing room — and there were Little Bob Story stickers all over the wall!"

Still, Little Bob's presence isn't too surprising in this instance. This is the Hotel Wechmann, on the Prinsengracht in Amsterdam, and judging by the stickers on the wall, it seems that just about every band in the world has dosed here at one time or another.

The hotel is run by a Mr and Mrs Boddy (it's TRUE I tell you) and they understand groups. Everyone is issued with a special key so they can wander in at whatever god-forsaken hour they choose: they even lay on a special breakfast for groups at the unheard-of hour of 11am.

XTC appreciate these home comforts. They've been out on the road for six weeks now. They claim to have forgotten what English money looks like, and they enquire eagerly about what's been happening back in Blihty. (To which we newly arrived travellers inevitably scratch our heads, rack our brains, look blank and say, "Nothing much".)

Contrary to popular rumour, (mostly, it seems, put about by a certain Juicy Lucy) the group have not spent the six weeks 'lost in

Europe'. Quite the opposite — they knew exactly where they were. It's just that somehow, they never quite got round to playing there. In Yugoslavia, the Communist Party purloined the venue; in Italy, the political situation halted the proceedings; in France — well, I can't remember what actually happened, but you get the picture.

Still, the boys have got very nice suntans. And of course, all that's behind us now. We're back to civilisation, safe in the land of the Cloggies, eating our dinner in the corner café and preparing for tonight's gig in Eindhoven, in the south of Holland.

Until the tour manager rushes in and announces that two guitars have gone from the back of the van.

The band mutter some West Country oaths and go out to inspect the damage. Fortunately, it seems they only pinched the two spare guitars (thanks fellas — considerate of you), and so, spirits only slightly daunted, we set off for the gig.

The band are none too hopeful about the show — they've decided that what they're doing is going way over these foreigners' heads anyway — and when we get to Eindhoven, they would appear to have been right. The venue is a big, empty warehouse of a place, populated only by a few strangely dressed trendies hanging round the stage.

Still, by the time the group hit the stage it has filled up a bit. The audience are no doubt confused by this funny bunch from England, but they seem to like it anyway.

Considering the circumstances, it's a pretty good

gig. For a while, back in England, particularly on the 'Sight And Sound' show, it seemed XTC were getting bored and restless with their songs, but now they seem to have got back into their stride. Maybe it's the challenge of winning over new audiences: maybe it's the addition of a couple of new songs, 'Heatwave' and 'Meccanik Dancing' (the Swindon version of 'Saturday Night Fever', a film, I'm pleased to report, the band hate just as much as I do). Whatever, there's a new freshness about it that makes all the difference.

Saturday's gig is in Amsterdam itself, which leaves the day free for sightseeing (a particularly boring trip down the canal) and interviews with solemn Dutch reporters. Then it's off to the Melkweg (Milky Way) Club for the soundcheck. This isn't the first time the group have been here: they visited it on Thursday night, and Barry unwisely sampled some 'space cake' — a mistake which ended in him being taken to hospital at four in the morning to be unfreaked. (Mental note — don't take any sweets from strange men.)

The club itself is a hoot. Packed to the gulleys with the dustiest collection of stoned-out old hippies you've seen anywhere in 10 years. The hippies are squatting on — you're not going to believe this — a selection of flea-ridden old mattresses which cover the floor of one side of the hall. No doubt they're muttering 'Peace and Love' in Dutch to each other as they lie there.

Felling a little pill of place (not to mention time) we find a corner to hide in and observe the group, battling with the elements.

And battle they do. The



final score is a draw: elements 2. XTC 2. Barry Andrews' organ gives up the ghost minutes into the set and Franco the Italian roadie (borrowed from PFM after their own roadie caught pneumonia and had to be sent home - is there no end to these disasters?) has to replace it while the band are playing. In the meantime, Barry bashes through 'All Along The Watchtower' on piano - something that definitely adds a new dimension to the song.

Their troubles don't end there either - the guitars are ailing too, and to top it all, Andy is confronted by a moronic hippie who stands directly in front of him, alternately yawning and blowing smoke rings in his face!

As usual, the sound problems are a lot less obvious to the uninitiated audience than the group might think, but it inevitably affects their concentration, and by the end, they're all looking pretty pissed off. They stomp offstage and slam the dressing room door. The crowd yell for an encore, but the door stays shut.

We wait for a discreet interval before venturing in. When we do, the scene is remarkably peaceful - tempers have cooled down, the storm has blown over.

While the group themselves are drinking tonic water and 7-Up, an obnoxious 'punk' in a boiler suit held together with safety pins is helping himself to their beer.

"This is not very good beer," he remarks as he demoteishes his third bottle.

"Sorry," says Terry Chambers laconically, "next time we'll make sure it's Tuborg."

He appears not to notice the sarcasm. I'm reminded of something Barry said earlier to me, about people using the group. "It's the same in every city. Because we're fairly hip to be seen with, you get the local hipster coming up to you and giving you the crap (slap) on no sorry, crap, about 'You and I can talk

to each other because we're both hip'.

"You're just being used - like girls are used for their bodies, you're used, not because you're even good at what you do but just because of who you are.

"I used to think it was necessary to be witty and charming to these people, but then I discovered it didn't make any difference if I wasn't."

XTC are going through the growing up process that affects every up and coming young band - alienation from old friends back home, the realisation that they're in a position to be used, the 'loss of innocence' as Barry describes it.

"We're definitely more cynical," admits Barry. "No, not cynical, just more realistic about the way things happen - for example, about what exactly a record company is. Up in Swindon, we had this idea of the record company being like musicians. You don't realise it's just a business with offices and office workers."

But Virgin are one of the least businessy companies.

"Oh yeah, Virgin are great. They've never forced us into anything - they know that's not the way to get results. They make strong suggestions to us, which we then either pick up on or ignore."

So have the right decisions been made so far? The group are pretty pleased with the progress of the album - it made the charts, and sales were 'healthy' - "It did far better than I expected," says Terry - but their singles track record isn't so encouraging. They haven't had a hit yet. No way round that one - there are lots of possible reasons, but the facts are

there. It just hasn't happened - so far.

The group seem genuinely unworried about it. In fact they seem a lot more nervous about the second album, which they're recording soon.

"So much depends on it," says Barry. "It's the acid test - or rather, the space cake test!"

In the meantime, XTC plod along in their philosophic way - "We just doss from town to town," laughs Barry.

"We're more comfortable now," says Terry. "We're in control of the situation. And we're going at the speed we should be going at - a steady country pace!"

The next day, XTC'S country pace should take them as far as Rotterdam, where they're playing their last Dutch date. We leave them as we found 'em, in the corner cafe, looking every bit the young, cosmopolitan group about town.

On the way to the airport, Virgin press officer Al Clark tells me that, after their Lyceum gig, a Japanese man came up to them with words 'XTC, BIG IN JAPAN. AUTUMN, '78' written on the back of his hand. "Though whether he was a promoter or just a wishful thinking fan, I have no idea," he adds.

XTC in Japan - now that opens up new possibilities in bafflement and confusion. If the Europeans don't understand them, what on earth will the Nips make of 'em?

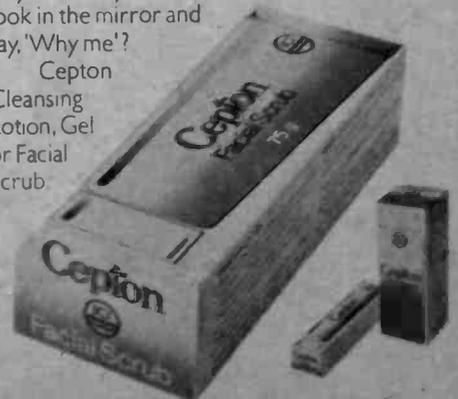
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# OFF CENTRE

Edited by TIM LOTT

## Stranglers: an arresting story

ONE-THIRTY am on the Saturday morning of May 27 and the local radio DJ questions Jean-Jacques Burnel on the Stranglers' Friday night gig at Glasgow's Apollo, soon to be a Mecca for all bingo players.

"Well, we had two and a half grands worth of gear damaged half our road crew resigned... 30 bouncers were outside waiting for us after the gig... we had to be escorted from the place by police... yeah it was alright."

Burnel was, of course, joking. The events of the Stranglers weekend visit to Glasgow were far from alright.

Friday saw a sell-out house full of die-hard Stranglophilic who had to suffer and I mean suffer the usual levels of Apollo 'steward' (very sic) efficiency. Midway through a song Hugh Cornwell directed his wrath and some spotlights onto the monkey-suits, while Burnel dropped his beloved bass and fell onto a bouncer and his prey. Flats flew, although a few minutes later Burnel reappeared, his only injury being the rebroken and bleeding scars on his already motor-biked maimed hands.

At this point, the bouncers simply disappeared, leaving the stage to be invaded twice. Thanks to a minority of nutters in the crowd, approximately £2,500 worth of damage was done, and one of the crew was nearly killed by a falling mike-stand. After what appeared to be a convention, the cuddly (like a python) stewards returned and yanked or pushed more than a few kids off the 15 foot stage. The sight of these young kids lying in a heap at the foot of the stage was not pleasant. Neither was the band's exit from the theatre. Police appeared to escort the band to waiting cars. Outside around 30 bouncers who, because the band had in some way threatened their machismo by criticising them in front of their paying victims, were after blood.

If the police had been the cavalry on Friday they wuz definitely the injuns on Saturday night, when, after an incident at the band's hotel, Jet Black and J. J. Burnel were arrested and charged with breach of the peace and obstruction respectively. These two lovable boys - next door types were held in the cells while a London lawyer phoned an Edinburgh lawyer who finally phoned a Glasgow lawyer. The two were finally released on bail at 3 o'clock on Sunday morning. Their case is likely to be passed on to a higher judicial level as they will have pleaded not guilty by the time you read this, and will be continued in a few months.

The second gig at the Apollo on Sunday was preceded by 20 or so bouncers trooping into the Stranglers' dressing room to have a meeting with the band, who told these gents that they appreciated the difficulties of the job but could they please carry out their duties a little less heavily. A very cosy tete a tete it was, but this could hardly be said of the reception which awaited the band apres-gig.

Despite no trouble during the gig, nor any incitement to riot, the bouncers, a few of whom were decidedly the worse for a surfeit of alcohol, returned to the dressing room and in a show of machismo, threatened the band letting them know what would be waiting for them outside.

Outside these animals proceeded to split and pour beer over the

band's car while at the same time attempting to overturn it by by rocking it to and fro. Back inside the two members of the band who had been arrested the night before refused to call 'ra polis', although Hugh Cornwell who has been beaten up by bouncers before thought it advisable. Principles were stuck to and outside more than one concerned fan called the diced caps. The band then dashed to their cars while police half-heartedly held the lions at bay. Heavy was the word.

On a final note of interest, the new rat logo on the tour T-shirts features not the 'Rattus Norvegicus' with its boldly upturned tail but a thinner vermin with its tail curling dejectedly, dangerously, closely tucked between its back legs. Could this be an omen, or a sign of the effect that the collective actions of bouncers and police are having on the band? Whatever.

The soundtrack for that hot weekend in Glasgow was definitely 'I feel like a woz'.

Mr Russell Gilchrist, manager of the Apollo, emphatically denies the stewards were after the band's blood.

"It's absolute rubbish. I was there all the time and there's no question of the stewards trying to overturn the car or spitting. In fact, they were protecting The Stranglers from the kids outside.

"Any steward caught drunk at the Apollo is fired on the spot - and nobody got sacked during the band's two gigs.

"Also, if you call grabbing hold of somebody's arm and escorting them from the stage pushing then you've got the right description.

"The only time there was any animosity between the stewards and the band was after The Stranglers made comments about them from the stage on Friday night.

"But later they all had a meeting in the dressing room and everything was resolved."

PERCY CUTED



STRANGLERS: fists flew

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## Calling all warblers

"HULLO CHIL-DREN."  
"Piss off."  
"Er, I'm here to teach all you kiddiwinks how to sing pop songs."  
"Naff off."  
"Yes, well, er, let's begin with the diaphragm."  
"Dirty old sod!"  
"You little b---, I'm not going to stand here and be insulted like this."  
"Well sit down then."  
(Exit one red faced singing instructor).

"Hey, ah, lemme lay it all on you kids."  
"What a nurd."  
"What! Oh, ya ya, hahaha. You kids got style you know that. Right sing after me - Nananana nananana hey hey."  
"Screw you."  
"Right, ya ya. Howzabout Wopbopalobopawopbamboom. Okay, got that? Altogether now."  
"We hate wops."  
"How look you kids, ya jest ain't takin' this thing serious like. Ya all gotta breathe in, make like it's comin' outta ya soul,

y'know what I mean? Look, let's try Heybobarobob."  
"Aw, stuffit."  
"Why you no good little turds."  
(Exit)  
"Right, I want you to stand up and all look real tough, y'know, like you're gonna beat somebody up."  
(Gets beaten up. Exit)  
"You've got to live, drink and sleep rock 'n' roll. Let the feel surge through your veins. Then and only then are you ready to make your approach to pop singing. Okay, now repeat after me, 'Are you ready to rock?'"  
"Are you ready to rock?"  
"Are you ready to roll?"  
"Are you ready to roll?"  
"Well come on honey."  
"Well come on honey."  
"Let's go gogo."  
(They go)  
"I really hate this job."

## The Sin bin

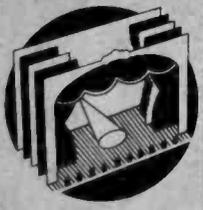
Big Sin City, The Roundhouse

A ROCK opera about a wide-eyed country bumpkin traipsing around the red light districts in search of his bird? Real X - certificate stuff huh? A juicy tale of debauchery for all us perverts to get our fangs into.

Not quite. Sorry to disappoint you lechers but this is all strictly innocent stuff. As near the knuckle as Kenneth Williams on an off day.

Our hero Al (Michael Price) is befriended by Silc (Jack Wild) and the pair meander through the world of gang punch-ups, seedy nightclubs and superstar factories to find the elusive Delores. That's about it for the plot, and I can well understand why she left him in the first place. Al comes across as a wet, effeminate Frank Spencer character who only becomes butch when he bursts into song. Fortunately Wild, as an Arthur Dodger in a Burton suit, has almost enough personality to snuff our Price's shortcomings.

I wonder just how much the show genuinely parodies the musical genre, or simply highlights the total lack of original ideas on the part of writers Neil Lea and John Heather. It's not



that the send-ups are particularly painful - the 'biggest dick in town' detective spoof and Nicholas Chagrin's Ponzie (no prizes for who he's imitating) are undoubtedly amusing. They're just all lamentably predictable.

The likeable cast sweating buckets rushing furiously around creates the empty effect of a 'Technicolour Dreamcoat' or 'Godspell' without the memorable songs or storyline.

In the final analysis it boils down to an untidy amalgam of West Side Story + Happy Days + Cabaret + Rocky Horror Show minus the endearing magic of any of them.

"I sniggered at the 'Carry On' humour" Daily Rag.  
"Passable, if blatantly unoriginal" Sunday Muckraker.  
"Theatrical carbon paper" Record Mirror.  
STEVE GORDON



## TOY TOWN

A FEW tubits about that enigmatic 'hoore' Plastic Bertrand, if a plane pour vous.

For a siara did you know that his real name was Roger?

And he got the nickname 'Plastic' because his daddy gave him a plastic chess set when he was a baby 'hoore' and that ever since that day he has collected small plastic objects which he now has a huge 'museum' of.

Tres interessant, n'est ce pas? Whaddya mean, non!

## Will he be rich?

CREAMING OFF extra profits from films by releasing soundtrack albums can be a very lucrative business as a cursory glance at last week's album charts illustrates, with 'Saturday Night Fever' and 'The Stud' occupying sky-high positions.

Of course the above mentioned are really nothing more than compilation albums of disco tracks. Film themes tend to be less successful, though sometimes more artistically interesting.

Colin Towns is the keyboards player in the Ian Gillan Band (who, I'm told, are big in Japan) and was responsible for the excellent

soundtrack of the recent Anglo-Canadian movie starring Mia Farrow, 'Full Circle'.

Towns, to his chagrin, isn't about to become quite as rich as the perpetrators of 'The Stud' and 'Saturday Night Fever'.

"I keep having the word 'prestige' rammed down my throat," he laments. "I got very little money in the end. But I was pretty hard up before I did it anyway."

Towns was approached about doing the film after Peter Fetterman, the producer of 'Full Circle' had a meeting with Towns' publisher. Three hours of studio time was allocated to come up a theme of some sort.

"I thought up the melody for the demo - which later became the central theme for the film - on the train to the studio. I came out with a six minute tape, which Fetterman liked.

"With only the script to go on, I composed the entire score - and Fetterman, who hadn't got the film financed at that point - used the soundtrack and the script to get money put behind the film (from Canada)."

The Gillan band works on a flexible enough framework to give Towns the freedom to work on extraneous projects - but he says, "If it came to a decision between doing a film and the band, the band would come first."



COLIN TOWNS

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# THE ROLLING STONES



IT'S LIMITED - IT'S 12 INCHES - AND IT'S PINK

PINK

NEW AND EXTREMELY LIMITED 12 INCH SINGLE ON ROLLING STONES RECORDS

12 EMI 2802



# SKIDS WILL BE SKIDS

Ronnie Gurr sees a glorious future for four wild young Scots

**EMBARRASSING** isn't the word! An hour or so out of Edinburgh's Waverley Station and already my well primed travelling companions — three of the Skids — are launching into their rendition of Derek and Clive's last risqué record.

In front of us lies London, three days in the studios laying down demos, a John Peel session, and an interview with me. As I said, embarrassing ain't the word. Ten minutes out of the station and we're at the bar to purchase some refreshment for the journey. As the alcohol gets a grip, the potential interview situation is forgotten.

## Gutter

Over a cream cake and rancid BR cheese sarnies we discuss the meaning of life and other unrelated subjects.

But in case you're wondering the Skids are a four-piece rock band who hail from Fife: Dunfermline and environs. They are Richard Jobson, vocalist, Bill Simpson, bass player, Tom Kellichan, drummer, and Stuart Adamson, guitarist. Oh, and they're the next big thing.

They started out years back as Tattoo. "We used to play 'Gimme Shelter' and stuff like that," says

Stuart Adamson. "I used to play rhythm and he (points to Bill Simpson) used to play bass".

Tattoo — note the Rory Gallagher reference — fell apart when Bill decided to take off on the Grand Tour. He settled, lived and worked Amsterdam and was soon joined by Stuart, who left after a week or so due to his undying affection for a lady. Bill stuck it out until late '76, and on his return to Scotland found Stuart raving about something called punk rock.

By July '77, Stuart and Bill had found a vocalist in Ballyingry tearsaway Richard Jobson, and had enlisted the services of 23-year-old married man, Tom Kellichan, who, after seeing an ad for a drummer in a band he thought was called the 'Punk Rock Band' forsook the brushes and snare of cabaret.

In keeping with the times, the band adopted new (wave) monickers. Stuart became Stevie Cologne. Bill transmuted into Alex Plode. Tom added Bomb and Richard was Joey Jolson. On stage this whole little package was to be called 'Marcus Zen Stars With Tom Bomb and The Martyrs of Deal'.

"I had visions of walking on stage with a sword, dressed in a cape," Richard admitted. These Zorro-like delusions of grandeur never materialised and the band settled for the Skids, and began sporting black and white hair, military togs, zips, the lot.

The music, which now

seems to be a source of amusement, was with a couple of exceptions, yer a c t u a l s p e e d y proletarian guitar philosophising, and was described by no less luminary than Jean-Jacques Burnel as 'silly'.

Their songs are now superbly crafted pieces which you will be hearing more of. They have just signed a record deal with Virgin, who, for an advance of around 20,000 quid will receive between five and eight albums during the next five to 10 years.

As I wrote in RM a few months back, the Skids ideas are, to say the least, opulent and overflowing.

But isn't Stuart afraid of running short of ideas?

## Original

"Naw," he replies, "there's too many things to steal from. I'm not ashamed to say that or admit that I steal riffs... but I think that you can steal and still be original".

A contradiction in terms perhaps. Perhaps, but in the Skids case it works. Although Adamson, a kind of psychedelic Nick Lowe,

which the song lambasts.

While 'Sweet Suburbia', which would be a killer single incidentally, sports a line which refers to hot-dogs and cold antelopes, I find many of the lyrics impenetrable but their music more than compensates for this.

As Bill Simpson said, before slumping back drunkenly into his BR custom seat: "I've got 'A' grad Higher English and I don't understand our lyrics half the time."

## Chutzpah

As for the live show, the titles to look out for are 'Of One Skin', 'Zit', 'Open Sound' (an apt description for their often chordless songs), 'London', 'Hope And Glory', 'Calling The Tune', 'Charles', 'Reasons' and 'Test-Tube Babies' can be found on the band's only available vinyl on No-Bad Records.

The only band who can match them for chutzpah is the Strangers, whose bass player wants to produce the Skids. I understand

Go and see this band now and save yourself the bother and expense of queuing overnight for tickets to the gigs they play on the annual visits they pay us from their tax haven. (Give it five years and it could well come to that).



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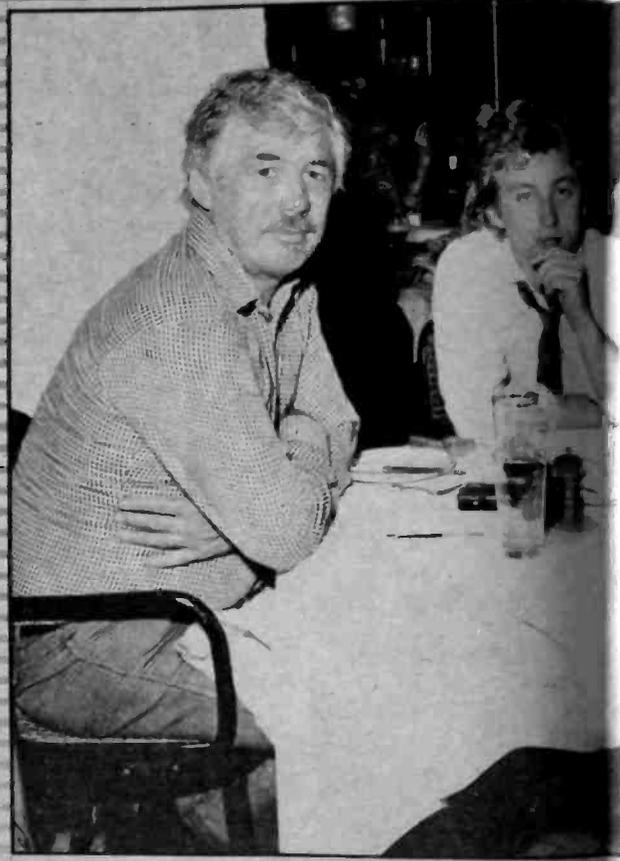
Closing date for entries—20 June, when the competition will be judged by the Editor, whose decision in this is final. The first 25 correct coupons picked out, will be awarded the prizes.

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|---|------------------------------|
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| 4 | Keyboards, Guitar            |
| 5 | Lead & Rhythm Guitar, Vocals |
|   | Name                         |
|   | Address                      |

# THE PROF

Not the one in the middle, that's TIM LOTT. Here he talks to Mickie Most (the one on the right, dummy) and TOTP's producer Robin Nash



**M**ICKIE MOST'S eyes scan his liver and bacon with languorous disdain, the sort of half lidded look one nearly imagines he must practise in front of his very expensive mirror, in his very expensive bedroom every night. Robin Nash, 51 and tending to fat, devastates his veal with rather more enthusiasm. He looks like a benign and bovine uncle.

Both are courteous, articulate and rather cynical. Both are in the music industry, incredibly powerful. At least one of them pays 88 per cent tax.

I suspect that most of the music PR industry would rather lose a limb than upset either of them right now.

Most is better known, half because of his astonishing success as a record producer — he claims to have had a record in the Top 50 every week during the past 14 years — and half because of his 'Mr Nasty' spot on the now defunct 'New Faces' programme.

Bearing in mind the sort of media excitement it has generated, it would be hard to be ignorant of the fact that Most is also responsible for 'Revolver', mooted by many to be the best pop programme of the last decade, and piloted several weeks ago on London Weekend TV, via its ATV perpetrators.

Nash, at 51, is rather less rich — Most tells me that he's probably better off than Sir Lew Grade — but, as the producer of BBC 1's all-powerful 'Top Of The Pops' with an immense audience of 12½ million every week, he's a great deal more experienced and certainly more influential.

They do not consider each other to be rivals. Most has been involved with 'Top Of The Pops' from inception, on the first recording of the show in Manchester on January

1, 1964, one of his bands, Herman's Hermits appeared. Nowadays it's Smokie, Suzi Quatro, Hot Chocolate. Most and Nash are therefore firm acquaintances.

Their meeting, in a restaurant in Covent Garden, was neither a confrontation nor a habit. Apart from a mutual respect, Most still has to get his RAK acts (Most owns RAK) on 'Top Of The Pops', thus any vitriol he may harbour for Nash or his programme is kept resolutely damped. It was the first time Most had lunched out for nine months, he says — "I find them very boring."

It's easy to be cynical about Most's comments during the lunch — he is utterly uncritical of 'TOTP', if anything more deprecating towards 'Revolver' — but to be fair, this probably isn't so much sycophancy as a businessman's respect for a successful venture.

The admiration between the two men is mutual.

"I think 'Revolver' has a tremendous atmosphere," says Nash, hammering the peripheral lunch conversation into oblivion with his stenorous and refined voice.

"That's at least partly because of the audience. There are more than 400 kids — handpicked — on 'Revolver'. We don't have time to pick kids. The charts are out on Tuesday and the show is broadcast on Thursday. Also our hands are tied by the GLC. We are limited to 106 in the studio.

"'Revolver' is fine, but there are problems in sustaining it. How many protest songs are there?"

It seems symptomatic of Nash's age that he immediately brackets new bands as 'protest' groups.

Most has precious little to say in defence of his creation. In fact he is more pessimistic than his rival.

"'Revolver' can't compete with 'TOTP' as a topical news programme because 'TOTP' does that job perfectly. You can't beat it.

"The programme will run for the first series which I'm doing. There's a second series of 27 programmes planned which I won't be involved

with. After that series, it will very probably finish for good.

"There's simply not enough of an audience to support other pop shows. People are more interested in Des O'Connor.

"Eleven per cent of people in Britain are interested enough in music to buy records. About half of those are interested enough to want to watch pop shows. That makes about three million people. It's not enough.

"The only chance 'Revolver' has got is to create a bit of friction in the family, be a bit controversial, dad going 'turn that rubbish off', half the audience loving it and half the audience hating it. It has to create its own style.

"But if people get bored with seeing the artist in his natural habitat, a dirty old club — and it is a great possibility — then it won't survive."

It may seem a mystery as to why Most bothered to work on the programme anyway with such a pessimistic outlook on its future. But Most isn't the sort of man who puts his soul into a concept. He is a professional.

"I thought it might be fun, too," he says, implicitly flitting on his chair, "but it definitely wasn't."

"I'm simply not cut out for television. I've been doing it a few weeks and it's sending me mental. I don't have the patience.

"We've got cameramen, who spend most of their time doing 'Crossroads'. They've got blaring PAs going in their ears so you have to shout at them all the time. If you tell them to pan into the guitar player, it's always the bass player and you have to explain that the guitar player is the one with six strings. It's very frustrating."

Also, ATV simply can't afford Most anymore — "They couldn't even pay me 18 grand. And I make more than Sir Lew Grade. ATV couldn't afford to keep me.

"'Revolver,' says Most flatly, "has just provided a lot of promotion for 'TOTP', has it made it look a

tired old programme' and all that. But I guarantee that 'Revolver' will end up like 'Ready Steady Go'. If 'RSG' was such a wonderful programme why isn't it still on the screen?"

"I feel quite honestly that TV does its best to present rock 'n' roll... rock music, with 'TOTP'."

So will Nash's programme get this much wanted kick up the rear that the press have provided the momentum for? Not at all. The format of 'TOTP' will stay precisely the same as ever. Nash and Most

don't even see the two programmes as rivals of any sort, because, they say, one is light entertainment for the family and the other for hardcore fans. They have different objects.

"When we changed the format of the programme to include an album spot, we got the lowest audience ever. The beauty of 'TOTP' at the moment is, if you don't like one number, you stand a very good chance of liking the next. But I don't have an eight or nine minute spot — that's switchover time."

## THE WHYS AND WHEREFORES OF TOP OF THE POPS:

**PRECEPTS:** 'Top Of The Pops' is a news programme. It is meant solely to reflect the most newsworthy (usually, the biggest selling) bands/artists. Rules: Generally, no record is played two weeks in a row unless it is the Number One, which presupposes that there are enough people around interested in hearing it week after week.

Very occasionally, if a record is played behind a dance number one week and the artist becomes suddenly available the next, an exception might be made — Robin Nash.

No record that is slipping in chart position will be featured.

More than BBC source material unless the record concerned is in the Top 50.

This is something imposed upon Robin Nash by a union "understanding" and means that a lot of American acts find it very difficult to get onto the programme in the early stages of a record's life.

Having established these fundamental principles, Nash describes precisely how a specific week's episode came into being. The guinea-pig chart was of my choosing and I arbitrarily — picked the BMRB chart dated Tuesday April 24 upon which the edition of 'Top Of The Pops' on Thursday April 26 was based.

From these schedules it's fairly obvious that the programme is put together at terrific speed, and when it's running at 45 minutes, which it was on this particular week — under

immense pressure.

The number one that week was 'Night Fever' by the Bee Gees which, of course, is automatically included.

Two was dropping. Three was included the week before which automatically excluded both of them. Four was Suzi Quatro's 'If You Can't Give Me Love' which had remained static that week.

She was a possibility," says Nash, "but I decided against including her because she had been featured on the programme three times previously and I reckon three appearances is as much as a record can stand before it becomes unfair to other artists to feature it again."

Johnny Mathis and Deniece Williams' 'Too Much Too Little Too Late' which went up from seven to five was included that week. Andrew Gold, holding

steadily at six, wasn't included because of the "very bad quality of the VT (video tape) — a terrible film" besides we had him on a couple of weeks ago, and since he hadn't gone up anyway we left him out."

Seven, eight and nine all dropped. Ten and eleven were both featured the previous week. Chic and Dee D Jackson at 12 and 13 both appeared that Thursday.

Dr Hook, static at fourteen, pinpointed another of Nash's myriad Musicians Union problems/exchanges. If any artist from America appears on 'TOTP', a corresponding artist from Britain has to appear on TV in America.

This was arranged two weeks previously, when Dr Hook did appear. But this time round there were too many problems in obtaining another

exchange deal, and thus Hook failed to appear.

Fifteen and sixteen appeared the previous week, as did eighteen.

Seventeen, 'It Takes Two To Tango' by Richard Myhill, was included that week. Nineteen and twenty both dropped, while the soon-to-be No One, 'Rivers Of Babylon' by Boney M in from nowhere at twenty-one was featured as was Raydio up from 28 to twenty two.

Squeeze and Elvis Costello were on their way down, which brings us to Raffaella Carrà's 'Doll, Do It Again' in at twenty five from 34 which duly got included that week.

Richard Denton's 'Theme From Hong Kong Beat' had been on the week before Patii Smith, in from nowhere at twenty seven was not available to appear on the programme so Lew and I had to use

routine to the record. Kate Bush's 'Wuthering Heights' was excluded because it fell 15 places.

Ruby Winters and Donna Summer provided a seasonal base to the chart with 'Back In Love Again' in at twenty nine from 40 and 'Come To Me' in at thirty from nowhere.

Neither appeared on TOTP that week. Nash has to think a very long time before he remembers why, and a good few deep breaths and 'pom pom poms' later before he dredges up a solution.

There was no coverage of Donna Summer," he says. "We didn't have a film of her. We couldn't use her on the dance spots, or the play-in because acts with a higher priority (because they're higher in the charts) had already filled those in the form of Dee D Jackson, Chic and Patii Smith had to use their

Cohen's 'A Bi Niala' as the payout even though it wasn't anywhere in the Top 50 because they had won the Eurovision contest the week before, and that makes these news and 'TOTP' news programmes.

"They were available to appear, but union problems prevented it. This was our only alternative." Ruby Winters' recording of Nash was much of a parallel. She simply wasn't available on film and she, personally, wasn't in the country. This quitty simply left no room for her. Both Winters and Summer appeared on the following programme. At this point, Robin Nash's problems really begin. The cornerstone of 'TOTP', the BMRB Top 30 has been analysed and potential appearances worked out in practical terms. Out of the 30 possible spots

# SSIONALS



One obvious plus for 'Revolver' over 'TOTP' is that 'Revolver' bands appear live. This simply isn't ever going to happen on 'TOTP'.

"We just couldn't do them live. No time. I'd love to have live bands on but..." says Nash.

"It would be chaos, chaos," says Most.

Technical note: Most bands that appear in the studio cut a backing track on the Tuesday afternoon after the morning charts are published and do the vocals live.

It is not exactly unheard of,

however, for artists to swap the live tape for a tape of the original single when the Musicians Union man isn't looking. This might explain why some bands seem incredibly adept at re-creating their 64-track recorded singles with four instruments.

Despite the inescapable success of 'TOTP', one would imagine that after 12 years someone might finally be tempted to give it a facelift. Nash seems affronted at the prospect.

"IF... ONLY... YOU... COULD TELL... ME what you expect me to do,"

The dancing girls ran out of things to do 10 years ago.

"But why drop them? WHY? They're the only way I have of covering a record I can't get an act for. They bring me an enormous audience every week."

Nash is adamant that 'TOTP' is not curling at the edges in any way.

"No, of course it isn't. How could it? It has moved forward with the music."

I find this contentious. Two weeks ago, 'TOTP' had Cilla Black on the programme who, in terms of originality and record sales, has been a nothing for years. Some time before, Tom Robinson was prevented from playing 'Glad To Be Gay' on the programme. The inclusion of one and the omission of the other seems to represent an ingrained stuffiness that has marred 'TOTP' for more than a decade.

Nash is not to be pinned down. "People are interested in Cilla. She has a huge audience." (She also does shows for the BBC).

"This is the record they wouldn't let us play on 'TOTP'." — Tom Robinson introducing 'Glad To Be Gay' on 'Revolver'.

"If that was the lead track, I didn't know about it. I asked which number was the 'A' track. I was told that the lead track was and we did that on the programme, it's as simple as that."

In such factual table tennis it's nearly impossible to pin down the ball on one side of the court or the other. More important are the BBC's channels of thought about pop music. Why does it take an independent TV company such as ATV to come up with an idea as fresh and exciting as 'Revolver'? Surely it's the very sort of thing the BBC should concern themselves with — a programme that maybe doesn't bring in the ratings which are so vital for the Independents (which may doom 'Revolver' to failure), but which is actually worthwhile. In pinpointing people that are doing new things, trying to break down a few barriers.

Most jumps to the Beeb's defence before Nash can swallow his mouthful of Creme Brulee.

The Old Gray Whistle Test' does that. They have people on there who I haven't heard of, so they must be new.

"I'm not here promoting the BBC (ahem cynical Ed) but they do actually last the course. 'Supersonic', 'So It Goes' never even got networked."

Nash, the contents of his mouth relegated to his not-insubstantial

stomach, takes over.

"The BBC thinks it is giving relative exposure — and this is a very political answer you will be given — with the 'Old Grey Whistle Test'. And a number of other programmes include pop. 'Crackerjack', 'The Keith Chegwin' programme. 'Swopshop' had enormous success with its coverage of pop."

But Nash at least recognises the need for something in between 'TOTP' and the far duller 'Old Grey Whistle Test'. In fact he's been trying to get such a programme on the screen for years.

"I have said for a long time that 'TOTP' should stay at half an hour and that back-to-back with it we should be producing — say, every two weeks — a new release programme. I'd also like to see a Soul Train in this country."

Back-to-back television, incidentally, is a concept that has been used very successfully in America over the past couple of years. It involves putting two programmes with the same sort of theme together so that you keep your audience... two comedies together, two music programmes together.

"We go straight from 'TOTP' to 'Armagar Theatre' and all the teenagers run for their lives," says Most. If they haven't already, I add, mentally.

Despite Most's flair in putting 'Revolver' on the screen, he has no illusions about what he's doing.

"All these bands, they're not new, you know. I was working on 'Revolver' this week and then I switched on the radio and they were playing Chuck Berry. In the studio someone had just been doing 'Cmon Everybody', it never changes. It's the same three chords."

This is not only a jaded view, it could also be quite untrue. Have there really been groups like X-Ray Spex making hit records before? Would Devo really have got on TV five years ago? Most is unconcerned with what is 'new' or 'old', it's all money to him. I don't say that with irony or anger — so it goes, the way of the music industry. Johnny Rotten — who Most was only weeks before claiming in the Evening News was worth £1 million — he dismisses with a curl of his scrubbed lip.

"I think the gross sales of the Sex Pistols album were about 300,000 according to Johnny Rotten who happened to be in my office the other day. Those people would be interested in seeing what Johnny Rotten's new band is about."

"Closedown gets more views than that. The Test Card gets more views

than that."

The actual reasons for any new band appearing on 'TOTP' are outlined more clearly elsewhere in this feature, but, whatever those reasons are, as far as Nash and Most are concerned, they are untainted by even the temptations of corrupt pressures. The idea that Nash might even have been offered a bribe during his long stint as producer of 'TOTP' is greeted with a barrage of laughter.

"OH NO! Hur Hur. Anybody, hur hur... might stop to think that anybody who has been with the BBC 25 years and has a pension coming up is going to play silly games... nobody is that idiotic. I've never come across it."

"It's a joke," says Mickle. "It would show up in a record company's accounts."

Finally, to clear up once and for all the distinction between these two august men and you and I. Nash and Most are people doing jobs not indulging tastes.

"In your thirties," says Most, "you're not so enthusiastic about the same three chords as you were in your teens. You have to train yourself to remain enthusiastic. I am not a pop fan. I listen to Weather Report albums."

"I am a professional producer who enjoys a wide variety of programmes," says Nash. "I've done situation comedy, drama, I do the 'Generation Game', 'Basil Brush', 'Crackerjack'. You can't expect me to like everything that goes on the show."

Both Nash and Most have few encouraging thoughts to offer about the future of pop on television. According to Mickle, pop is simply not a visual medium. "You've seen one guitar, you've seen 'em all." Nash continues to bash his head against the programme controllers wall to get a new release programme on the scene. Most mentions that 'Sight And Sound' is to finish, another admission to the rock'n'roll graveyard which has swallowed 'Ready Steady Go', '6.5 Special', 'So It Goes', 'Supersonic', 'Thank Your Lucky Stars', 'Juke Box Jury' and many, many more, folks.

Still 'TOTP' looms immovable and monolithic, a programme beyond criticism merely because it does exactly what it sets out to do.

'Revolver', if these magnates are to be believed, is set for a premature grave. 'The Old Grey Whistle Test' creaks on, more disgraceful than 'TOTP' in its catalogue of missed chances.

What's on the radio?

## How one episode of is constructed, through logic and circumstance

nine are either eligible or available to appear. There are 16 slots to be filled that week, so nearly half the acts will be outside Nash's ideal frame of reference. But in the process of selection, after this point, is anything but arbitrary. Most acts still being selected through a process of elimination.

Two new 'filters' come into effect. As pointed out previously, all the records in the lower reaches of the chart are presented by a union understanding from appearing via films that haven't come directly from the BBC. This effectively stymies 90 per cent of all American acts.

were disqualified because they were in the process of dropping. Of the others, some were disqualified under some permutation of the other 'rules'.

Of the ones that weren't disqualified automatically, John Paul Young in at 45 was in Australia. Ian Dury was in America, as was Charo. X-Ray Spex would have been on, but they were unavailable "because — I think — one of them was sick, or something, I can't really remember." Deyo, according to Nash, were also unavailable. The rest were disqualified automatically.

This left the 'Top Of The Pops' producer with exactly the same problem, since every single one in the bottom 20 of the charts were unavailable or censored. With seven slots still to fill, the 'breakers' — those records 'bubbling under' the Top 50 were

stunned. Eight were disqualified by virtue of being American. One, poor chap, was not only suffering from being American but also from appearing on 'TOTP' the week before, so he had no chance.

This left Nash with the Buzcocks — 'I Don't Mind', which he duly included in the programme. This still left him with half a dozen empty spaces.

This, you no doubt imagine — as I did — is where Nash's 51-year old personal taste comes into action and emasculates the whole programme. In actual fact, this is a misconception.

Although he now has a slightly freer hand, unchained from the demands of the charts, Nash still has to adhere to certain principles in his choice of acts, what he calls 'balance' and 'contrast'.

"I need something bright and up tempo as a curtain raiser, and someone with a name. Steve Gibbons had a new single out, 'Eddy Vortex', and he fitted the bill, so he became the first artist to be featured in the studio.

"Foreigner" happened to be in the country. They have a certain amount of news interest because they're a British group who happen to be a big success in America. So they were included."

"It was similarly a matter of circumstance that Jonathan Richman and The Modern Lovers appeared that week. Richman had had two previous Top 20 hits, he had his exchange problems sorted out, and he gave what Nash felt the programme needed immediately after Johnny Mathis and Chic — a "lift". Since Richman was in the country, he was an obvious choice.

All this seemed fair enough. The next name he picked, though, was perhaps more dubious in its motivation. Twigg, who appeared that week — hasn't had a hit for over a year. She isn't a terribly good singer either. Something smelled.

"She is," defends Nash. "a name. The record was up-tempo and had a new feel to it. She may not have had much luck lately, but she has a great news value. I thought the record was good enough."

And there's the rub. But even at this point, Nash refuses to recognise exercising of his personal taste.

"What I am exercising is not taste it is professional judgement."

The single sank without trace.

Nash, however, has the decency to admit that the fact that she sometimes does shows

elsewhere in the programming schedule for the Beeb, is a factor in her inclusion.

"It is healthy for us to provide BBC artists with promotion."

Which undoubtedly is the reason for Cilla Black — who hasn't had a hit for years and years — appearing on 'TOTP' — appearing on 'TOTP' two weeks ago, to an audience of raised eyebrows.

Yvonne Elliman filled vacancy number five, simply because, like Jonathan Richman she had had recent chart successes and was available in Britain at that time. Also, at the height of Bee Gees' 'Sal Night Fever' Nash felt strongly that she was someone to include.

The sixth and final spot was filled by Izhar Cohen for reasons already explained.

And that's how 'TOTP' came to feature on May 26, in order. Dee D

Also, any act outside the Top 30 — and this is Nash's personal policy — is never featured more than once. Only by virtue of crossing the 30 barrier can it be shown again.

Most of the bottom 20

scanned. Eight were disqualified by virtue of being American. One, poor chap, was not only suffering from being American but also from appearing on 'TOTP' the week before, so he had no chance.

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## 'Girls' need the kiss (OF LIFE!)

**THE ROLLING STONES: 'Some Girls' (EMI CUN 39108).**

FOURTEEN YEARS ago I would have cut off my right hand to be in the position of reviewing a Stones' album for a music paper. I was an ardent fan. I travelled miles to see them. I was in the first 1,000 of their fan club. I treasured Mick Jagger's autograph with the zeal of a Lourdes pilgrim.

Now, 14 years later, I feel as if I'd rather cut off my right hand than write that I don't like this album. There are two reasons for this: the first being that they've grown to big. I can't have affection for a group that's swelled to the international giant that they are, that's slipped away from the fans to the extent they have. The closest I've been to them, musically or physically, in the past few years, is sharing them with thousands of other people a couple of years ago at Earls Court. Big deal.

What kind of relationship do you call that?

The second is: I think they've grown tired, blasé. The playing still cuts, but the songs are awful. The writing partnership has gone cold, introverted and indulgent. It'll take more than the kiss of life to breathe fire into this corpse.

There's only one track on the album that sparks for me the way it used to do — 'When The Whip Comes Down'. I love it, it's cutting, hard, a diamond among the soapstone. That's the initial reaction, and I'd hoped the rest of the album would catch alight with the same fervour. Maybe some of it will in time and maybe it's unfair of me to expect all in one go. But I think they should be able (still) to provoke immediate excitement.

Like Scotland's performance against Peru, the first half was played with spirit. The second half was a shambles. The



**JAGGER: But Ros, he doesn't look older**

more they got into it, the deeper my heart sank.

I couldn't believe that they thought it was good enough. Where has their sense of rock and roll gone? Are they too engrossed in themselves they can't see the faults?

'Shattered' is the last track, the worst track, and pretty much describes my feeling about it. It rambles on, deeper into the mire, a gross, inflated example of the worst that the Stones can do. 'Beast Of Burden' was only marginally better. I think the main problem about side two was the slowing down. I've loved slow Stones' numbers in the past, but this sounded like a lot of

old men ambling through an arthritic set.

'Before They Make Me Run' was an improvement on those two, but doesn't make up for a wasted side.

Thankfully, side one is much better, though I suspected it wasn't going to be great when I heard the single — 'Miss You'. It's still the Stones of course, you couldn't miss their style, Jagger's petulant vocals. But I don't think it would be asking too much to expect them to play less of the moody blues and more of the writhing rhythm and blues. I can take all of this live, much more so than on record, but their live shows are as rare as

dragon's teeth and just as expensive.

As to playing: well Charlie Watts strolls on to legend with his drumming. He and the laconic bassman Bill Wyman provided the solid, superb rhythm section they've always maintained.

Ron Wood's guitar is as distinct as it was with the Faces — and he's missing fewer notes these days (though I miss these minor, endearing imperfections). It's with Jagger and Richard that my main complaint lies. Not with Richard's playing, though I've never been into guitar heroes anyway. Just their writing.

It would be unrealistic to hope they could step back through the years, but I have to say that I stopped being part of their music a while back. I can't live with their failure to inspire and I can't love what's become a national monument. But for old times' sake

+++ ROSALIND RUSSELL



**LETTA MBULU: 'Letta' (A&M AMLH 64688)**

NO, I can't pronounce it either.

Her previous album, 'There's Music In The Air', received almost if limited critical appraisal about 18 months ago, and this time round Soweto-born Letta Mbulu could well be

set for a much wider airing.

Musically, it's pretty Westernised, sometimes diminishing its potency in the case of accessibility. But with husband and Caiphus Semenya and Herb Albert (the same) at the production/arrangement helm and some of the best musicians out of the jazz circuit rocking the boat, there's an interesting amalgamation of pop/easy listening a la West Coast with some specific African rhythms.

Letta has a full rather steely voice reminiscent of Melanie's, loaded with mystery and emotion, and steering round the sharp corners of 'I Need You' (one of the best) and the Mbanga celebration 'Baile Banano' with a flourish.

She's lucky in a way that Afro horns and Manu Dibango are currently much in vogue, but she's unlucky that, like 'Koolha', you have to be puffed to be popular.

Whatever, it's an intriguing, polished and extremely well-balanced album that may well be the lady a much wider following. +++ ROSALIND KLUTH

**JOHN TRAVOLTA & OLIVIA NEWTON-JOHNS: 'Soundtrack Of Grease' (R&B RD 2011).**

LISTENING TO a soundtrack is a bit like reading chapter headings without reading the book. It's disjointed, distracting and frustrating. It's not seeing the film anyway.

The bits I enjoyed best were the tracks by Shalena — and they weren't new to me either. I've heard the band do most of them before. I also liked a track by Olivia called 'Look At Me, I'm Sandra Lee' — she's got a lovely voice, very clear and precise, but mostly she got lost in the general production of the tracks. Apart from the song pulled off for a single — 'You're The One That I Want' — she seems to be fighting to be heard. Travolta's voice is just dreadful. It's one thing putting him up as an actor-cum dancer, which he's reasonably good at, but quite another to project him as a singer. He hasn't got what it takes.

The tone of the soundtrack (and the film) is 'American Graffiti' meets the Fonz. While that might strike a note of nostalgia in American hearts it does nothing for me. They didn't have Prom Nights in Midlothian and I didn't know what a corsage was until I was 20 (bet you still think it's something to do with stomach control), so all of these dramatic events and important accessories have no place in my memories.

'It's Raining On Prom Night' does have a certain torium charm, but as I'm a far from my experience as gold digging in Alaska, I can only view it from a curious bystander's distance. 'Greased', the title track, isn't one of Barry Gibb's more spectacular compositions, so even that was disappointing.

The album is evocative of the period, but if you don't remember it anyway, it won't mean a light. +++ ROSALIND RUSSELL

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# A direct hit Mr Wayne!

**JEFF WAYNE (VARIOUS ARTISTS): 'War Of The Worlds' (CBS 86000)**

GENERALLY speaking, the major trouble with story-relating albums is that in sheer length they prove a formidable task for all but the dedicated. Not so with this 'War Of The Worlds' compilation. A double album — in realistic terms, four sides of Richard Burton. Four sides of sheer excellence — first time round anyway. Perhaps it's the kind of album that wanes on the second or third hearing. Happily, I'm still enthusing about the first.

Jeff Wayne was a bit of an enigma — I'd heard the name but couldn't place it. Consult the notes. Jeff Wayne was born in New York, but lives in central London. He is responsible for 30 per cent of the advertising singles heard on television and radio, produced all David Essex's hits, as well as his million-selling albums. The list is endless. Jeff's work on the album centres around the composing, producing, arranging and conducting.

The 'War Of The Worlds' is probably H G Wells' most famous novel, from its original New York broadcast in the thirties (where science fiction was misunderstood as fact), to the rather antiquated reruns of the movie. I've read the book, seen the film, but the album appears to be the most easily-stomachable of the lot. The music, ideas, script and voices com-

plementing each other. A downfall in the fact that it is a double album so takes 95 minutes to digest from beginning to end, and it's not as though you can skip a side or a couple of tracks; it has to be read word for word, page for page. And an hour and a half is a lot to expect, even of the patient.

The packaging is impressive — vivid colour illustrations in a narrative pamphlet, but the stars themselves outshine even that. In alphabetical order: Richard Burton, Julie Covington, David Essex, Justin Hayward, Phil Lynott, Jo Partridge, Chris Thompson. I've this sad idea that it's all going to prove too much for the man in the street and will probably sell only for birthday and Christmas presents after the original first-day gold rush. A shame, because you'd be missing a lot.

Probably the main thing that hlt me when listening to this album is that it is a story — a story in words, not just inspirational and abstract musical version. Burton provides the concrete part of the story, the stepping stones, the actual score-line is full and suggestive, but Burton is needed to guide the flow of thoughts, to channel the imagination into the right direction. It's a very emotive album to listen to, but one you need to spend a lot of time on.

Not for the impatient. Not for those of a nervous disposition. Not for those with a worried bank manager. Otherwise — buy it! + + + + + **BEV BRIGGS**

**THE ALAN PARSONS PROJECT: 'Pyramid' (\$part 1654)**

Aha, turgidity! This is a concept album (te hee). Like it says on the inner sleeve — 'This album seeks to amplify the haunting echoes of the past and explore the unsolved mysteries of the present'. Like wow, cosmic ain't the word!

Quite why a producer decides to turn his hand to writing songs, then gathers a gang of chums around him and proceeds to run up a huge budget making an album about pyramids is beyond me. Artistic frustration p'raps? Anyhow, this album didn't amplify any of the haunting echoes of the past, dear me no, frankly it left me dumbfounded.

As concept albums go 'Pyramid' is good, as albums go it's, uh,

different. There's some fine playing and singing — notably from Colin Blunstone and Pilot's David Paton and Iain Bairnson — moments of ethereal greatness, largely thanks to the orchestra and choir used, and it's not without its moments of (cue fanfare) pretension.

Art it most certainly is. The orchestrations are quite quite exquisite and that's a real compliment coming as it does from someone who is more at home with the Boomtown Rats than Brahms.

Melodically, again, it's faultless, but as exciting as having teeth drawn.

Standout slices, for me, were 'Can't Take It With You', which sounds like Camel playing Chuck Berry's 'Memphis', and 'Pyramania' which reminded me of Sailor, only twice as dumb. Witness: 'There are Pyramids in my head / there's one

underneath my bed / and my lady's getting cranky / Every possible location has a simple explanation / and it isn't hanky-panky! These surrealists are really something, eh kids?

This Project's last venture shifted more than a few units, notably in America, and I see no reason why 'Pyramid' shouldn't do likewise. If Camel, Genesis, and all these other English public school rock bands are your thang, this is for you.

Like I said, this is art, but then, like this album, that's always been something that went way over my head. Pyramids, I ask you. Wouldn't mind seeing the film or reading the comic book though.

Personally + + ½  
For Egyptologists and other happy fools + + + + + **RONNIE GUER**

**RUBY WINTERS: 'Ruby Winters' (CREOLE CREP 612)**

THIS is hardly headline news, assembly line American soul balladeer has surprise big hit and makes album of facsimile songs. Actually that's slightly unfair on a couple of counts, because Ruby Winters has a fairly distinctive voice and some of the songs are a little different from 'I Will'.

All the same she's not taking many chances with such archetypal soap box tragedies as 'I Can't Fake It Anymore' and 'I Won't Mention It Again'.

The standard theme of unrequited love is prevalent, but on 'Lonely Heartaches' the sentiment is wholly unsullied to the upbeat, almost happy nature of the song. The theme may be clinched but there is still such a thing as the right mood; there's a definite hint of 'My Baby's gone and I can't go on, yeah, yeah, yeah' about this.

She makes a fair attempt of Kris Kristofferson's 'For The Good Times', but the arrangement omits the strings which made Perry Como's version more sympathetic (Perry Como? Look, I know he's not Jimmy Pursey, but I thought he handled this song well).

In addition Ruby does a reading of 'Neither One Of Us' the Jim Weatherly number, and once again it's the quality of the song which brings it through. It was Gladys Knight who charted with this and Ms. Winters does sound very much like her on 'I This Is Our Last Time' showing her power.

There is one concession to disco in 'Treat Me Right', which makes a change from all the sob stories; also included is 'Come To Me', the barrel-scraping follow-up to 'I Will'.

The album is deja entendu but no more so than I expected. + + + **PAUL SEXTON.**

**CHRIS RAINBOW: 'Looking Over My Shoulder' (Polydor)**

HIS VOICE comes over very thin and reedy on most of this, his second album. But it must be what he wanted, for Chris Rainbow — if you didn't know — is a record producer whose greatest fan is Capital Radio's resident loon Kenny Everett!

The connection is valid in as much as Rainbow does cute bits of multi-tracked vocals — especially on 'Dansette' — in the same way as Everett!

Several tracks are re-releases of now deleted Rainbow singles like 'Solid State Brian Brain' and 'All Night'. And the 'Dear Brian' misfifuous tribute to Brian Wilson. They were all new to my ears, except 'Give Me What I Cry For' which has just been released again as a single. All are very pretty, picturesque and lightweight. Like lots of hits are.

The albums end with a mini-masterpiece of atmospheric fantasy 'In And Out And Roundabout' which displays his high tenor to best advantage while confirming his talents as an arranger.

Addicts of technical triumph over content will be interested to know that almost every sound on the album was produced by a keyboard. Wonder what Chris Rainbow's vocal chords look like? + + + **JOHN WISHART**

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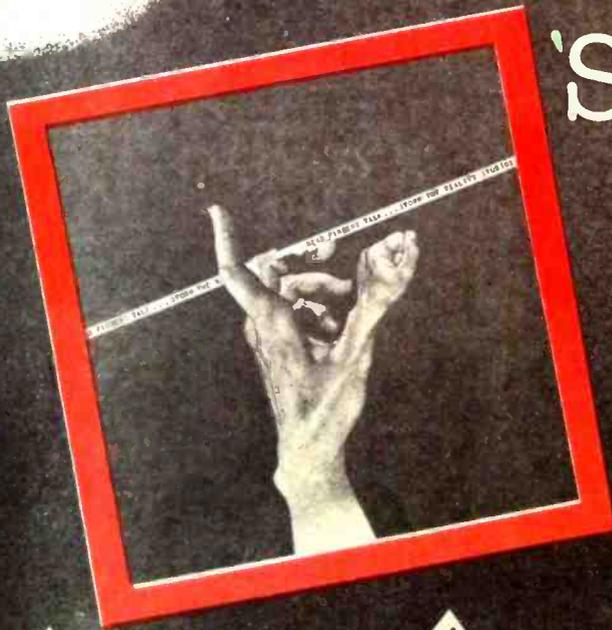
THE REALITY STUDIOS... DEAD FINGERS TALK...

# DEAD FINGERS TALK



first album

## 'STORM THE REALITY STUDIOS'



ERS TALK... STORM THE REALITY STUDIOS

"It's a remarkable achievement"  
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"The whole album is essential listening  
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THE REALITY



# ALBUMS

## Times when men turn to monochrome

**BRUCE SPRINGSTEEN: 'Darkness On The Edge Of Town' (CBS 8061).**

WHEN I was a little boy Bruce Springsteen was my dimstore devil. Bearded, black and brillo brained the back of his tarnished leather bomber, when he lead me through the backstreet, did, when the sun was at it's Zenith throw back my own tarnished reflection.

But I grew up.  
And so did BS.  
The Magic Rat's gone now. Washed away down some dirty drain. Spanish Johnny's married with snarling kids. Crazy Janey's been committed. And The Rangers were blitzed.  
Springsteen has put all his toys  
"Mister, I ain't a boy, no, I'm a man  
And I believe in a promised land."  
Gone too are the sidewalk metaphors, the pretty prizefighter prose.

So that's what two and a half years at first base does to you.  
'Darkness On The Edge Of Town' is breathtakingly bleak evoking the same spirit as Lennon's first solo album. Okay, so the guy was never exactly Val Doonican, but there was an immortal colour in his madness.  
Now? Glorious monochrome. The Spring's gone out of Springsteen.  
"I live now, only with strangers  
I talk to only strangers  
I walk with angels that have no place . . .  
He shelters in the shadows wearing shades.  
Pessimism of the purest kind. The Daily work grind - 'Factory' and 'The Promised Land', doom-disaster relationships - 'Candy's Room' and title track.

Sure he used to portray losers. But they were decidedly romantic creatures with a certain jaunt in their nocturnal walks. Here there's no romance, just a watery eyed waste as the thoughts are heaved up and slain by his, at times (especially in 'Adam Raised A Cain'), agony-amputated voice.  
Springsteen retains the same musicians that appeared the last album 'Born To Run' back in 1975. But the music too has lost its curvy cuteness.  
'Darkness On The Edge Of Town' is about the most demoralizing thing you'll hear this year.  
Fancy a drag? + + + + BARRY CAIN

as 'Exposure' watted lily into the greymatter. This is perhaps the simplest and most startling track on this collection of less than brilliant compositions. And something awful has happened to Gabriel's top notes. He screeches and howls some real nasties.  
Nothing as catchy or as good as 'Solsbury Hill' or as awesome as 'Here Comes The Flood' graces the album, but there are some interesting sonic innovations and (if you take the trouble to listen) some surprising lyrics.  
'Home Sweet Home' starts out as a kitchen sink weepie about a couple who are obliged to marry because of a pregnancy. Wife jumps from eleventh floor tower block home holding baby. Husband takes insurance money to casino and wins a fortune, buys himself a real home sweet home.

But somehow the irony doesn't come across on vinyl.  
More successful is 'D.I.Y.' where piano and keyboards build a nice field of sound which offsets the vocals well. Final lines of 'D.I.Y.' could be read as part of Gabriel's philosophy about music making: "When things get so big, I don't trust them at all, you want some control - you've got to keep it small.  
Small is not necessarily beautiful.  
Items of Americana keep cropping up in 'Mother Of Violence', 'A Wonderful Day In A One-Way World' and 'White Shadow'.

But all suffer the same kind of studied academic cuteness which, for me anyway, dogged some Genesis songs.  
For instance, in the supermarket saga of 'Wonderful Day, etc' Gabriel observes that

"there's an old man on the floor, so I summon my charm. I say 'Hey, Schumbag, has there been an alarm?' he said 'Yeh, been selling off eternal youth, they all got afraid 'cos I'm the living proof, my name is Einstein do you know time is a curve?' I said stop old man! You got a nerve 'cos there's only one rule that I observe. Time is money and money I serve."

Not an easy album to get into. And repeated playing didn't help as much as I'd imagined it would. In fact one particular song, 'Animal Magic' (inspired by the Army advertisement about "joining the professionals") got increasingly shrill with each playing.  
Gabriel has the able help of some leading musicians including Robert Fripp. Should he make another album with them he might consider showing off their talents a bit more than he has on this one. + + + JOHN WISHART



**SEALS & CROFTS: 'Taking It Easy' (Warner Bros R56484)**

ON THESE hot summer restless nights, if you can't get to sleep, I heartily recommend playing this album. It'll have you off in no time. In fact, it took remarkable concentration to stay awake through the review.  
These pioneers of wimp rock roll their lazy way



**KISS: 'Double Platinum' (Casablanca CALD 5005)**

THERE'S SOME as say Kissing's strictly for the stage - a very visual band, as we press people moderately have it. Nonetheless, after an inauspicious debut some five years ago, Messrs Frehley, Stanley, Simmons and Criss went on to sell a helluva lot of records. Hence the title of this double retrospective which comes in a dazzling silver sleeve with embossed faces within plus a special "Platinum Award" With Our Gratitude" insert. That's the form of the import review copy, anyway - hope yours is the same.  
The selection runs back usefully to 'Hotter Than Hell', earlier than the first UK released album, 'Kiss', and

closes the calendar with this year's 'Strutter '78'. Afficionados won't need reminding, but for the remaining 95 per cent of the population, it's worth mentioning that while Kiss's main line is an Aerosmith / Zeppelin very heavy bag ("play it loud" is mandatory), that's not the whole story. The string-driven 'Beth', the acoustic-intro'd 'She' and the jokey theatrics of 'Makin' Love' open some more doors.  
Strictly for the stage . . . In cold vinyl, and by comparison with (say) Boston or UFO at their best, more than a few tracks feel remarkably dull and derivative. But we won't argue. Rating is only for that 95 per cent minority. + + + SUSAN KLUTH

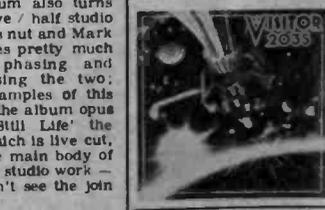
through a 'Sunrise', a 'Magnolia Moon', and a 'Midnight Blue' with barely a pause to draw breath or change their socks. If I want Simon & Garfunkel, I'll listen to the real thing, thank you, not this half baked imitation.  
The words are very pretty and all, but the music was gutless and the whole production lacked any kind of perception other than a sugary appreciation of LOVE. Yuk. Their songs reflect their easy living lifestyle, the American dream, but only represents stagnation to me. + ROSALIND RUSSELL

ALTERNATIVE TV: 'The Image Has Cracked' (Deptford Fun City DLP 01)  
THUS FAR, faulty products have been spoon feeding the (already bloated) major companies - Sham 69 to Polydor, the Carthas to CBS and Squeeze to A&M - but they ain't received one iota of credit in return.  
So it's with great pleasure that I announce this: 'The Image Has Cracked' is (and I joke not) one God almighty hotsy of the first degree, a 100 proof no bull killer which shows the second raters just where to get off - and this time the glory goes to Nick Jones, Mark Perry and company, not some product minded people who couldn't care less. What's more, this album establishes ATV as the most important band on the scene at the moment, and if you think that sounds hype, just wait until you hear the damn thing pally.

Let's be honest about this: as far as this writer's concerned, Mark Perry's long been one of the punk wave's fine figures - not merely for 'Sniffin' Glue' but because he and ATV had the audacity to actually experiment when so many punk clones were still into riff conservation and belting out Ramones' March 93 and buzzsaw axe drone. Besides which,

anyone who can pull off something like 'Life After Dub' and 'How Much Longer' has just got to be an all important musical source.  
And now laidez and genneimen, all our suspicions / expectations are confirmed. The goods are delivered. Reasons why this album is so astounding . . . firstly the material scored highly both on the content / presentation axis, and on its great diversity. On the one hand there's the highly moving (and adrenalin pumping) metallic surge of 'Nasty Little Lonely' a dramatic hotel-room-love saga; on the other, the upfront drive of 'Action Time Vision' and Zappa's 'Why Don't You Do Me Right'. Then there's the raucous chaos of the closing 'Splitting In Two' the nervous paranoia of the lyric being truly reflected by the rabid assault of the musical backdrop.

The album also turns the half live / half studio ethic on its nut and Mark The P Goes pretty much to town phrasing and interspersing the two, classic examples of this occurs in the album opus namely 'Still Life' the intro of which is live cut, though the main body of the song is studio work - betcha can't see the join either.  
I ain't gonna herald Mark Perry as a genius (he'd probably despise me for doing so) neither am I gonna nit-pick about the socio-political overtones of ATV music. What matters is that 'The Image Has Cracked' ain't been off the turntable since I got it and it's probably the most significant British release this year.  
I'm real pleased Deptford Fun City are gonna gain a whole lotta credit from this mother 'cos it's a great record and only bozos ignore great records. 'Action Time Vision' says it all really. It's been a long time coming, but there is action and vision aplenty in them that grooves. + + + + CHRIS WEST-WOOD



**DAN HILL: 'Dan Hill' (20th Century BT 500)**

THE SINGING jelly's off again drivelling his way through a selection of utter wetness. There's wetness and wetness of course, but this just pours. Then there's the overworked ploys of acoustic guitars and strings coming in at precisely the same moments. The songs are embarrassing as Dan bears his soul to the world time and time again. Ah well, at least he's got faith in himself. + ROBIN SMITH  
VISITOR 2035: 'Visitor 2035' (Ariola Hansa AHAL 8003)  
IT'S FULL of marvellous titles like 'At The Gates Of Cosmic Consciousness' and 'Celestial Dream Song'. Only Hillage has the panache to carry off such cosmic balladry these days. The effect of this record is superbly sleep inducing. 'Don Genaro's Waltz' is quite well paced but once you've heard that bass riff over and over again you want to reach for the Ovaltine and biscuits. Thus it drifts into the beyond and by the time it reached 'Centre Of The Winds' my concentration was wearing thin. Reach for the matchsticks and prop open your eyes. + ROBIN SMITH



**BRUCE SPRINGSTEEN: all the agony**

**ROOT BOY SLIM & THE SEX CHANGE BAND WITH THE ROOTETTES: (U.S. Import Warner Bros. BSK 3160)**

YOU can imagine it can't you - hoarding up and down the country extolling the virtues of er - let's see - who was it? - oh yeah - Root Boy Slim & the Sex Change Band with the Rootettes. Bit of a mouthful ain't it? Well I'm highly delighted to announce that it's a bloody good earful too!

A tape of this release has been on my car cassette player for the last fortnight and has been playing continuously so you will begin to understand my love for it.  
Root Boy has got his roots in the old walters like Zanna and Beemheart and their ilk. He's got a thick gravelly voice and sings strong and loud over a backdrop of almost heavy metal sounds that brings back the heyday of the Captain at around the time of 'Clear Spot'.

The subject matter is quite hilarious. Take 'My Wig Fell Off' for example, which in itself as a title is hilarious enough, but take a laugh at this line - "Trying to pass for 18 / Is a tough thing to do / You can't make it in the disco / When you're 42." And later on in the song when a big guy steps on this fellow's wig and threatens violence "Gimme back my dentures / Or I'll have to use Kung Fu" - ha! ha! and that is just the tip of one funny iceberg.

A fake boogie song opens the first side. 'Boogie Till You Puke' has some really heavy harmonica playing that would put plenty imitators out of work. A very cynical screamer 'Heart-break of Psoriasis' features a chorus break of 'Flaky, Flaky Skin' and the line - "People said my head / was the worst dust bowl they had ever seen"  
It is one of the funniest and finest albums I have heard in quite a while. If you like Zappa, you'll love this and so will many other people if they manage to lend it an ear. Already in my list of Top Ten Albums of the Year. (Gimme everybody) - DO THE ROOT!!  
+ + + + STEVE GIBBS



**FIVE HAND REEL: 'Earl O'Moray' (RCA PL 25150)**

ALTHOUGH perhaps not to the taste of 80 per cent of RM readers - Hi Pop Pickers! - I'm sure that there are some unfulfilled souls out there who would love this platter.

The album opens with a musical interpretation of Burns' 'My Love Is Like A Red Red Rose' which brought a tear to my wooden leg.  
Side two opens with 'The Trooper and the Maid', the kind of song that seems to be obligatory on folk albums. The sexism of it left an even sourer taste than the Stranglers ever did. The walling soul of 'Beef - Can Close' leaves Frankie Miller sounding like Soulxie and her Bansees. A superb track.

'Freedom Come All - Ye', is more up to date, with the lads adapting Rumanian reggae rhythms then fusing them with sub-Devoques country (and Western?) bionic blues. The two Irish songs, 'The Child on the Road' and 'Jackson and Jane' the every-day story of an acid casualty and his talking horse, tread bold imaginative ground, musically leaving those other Irishmen, the Roomtown Bats, looking like Pat O'Leary and the Drogheda All Stars. Power isn't the word!

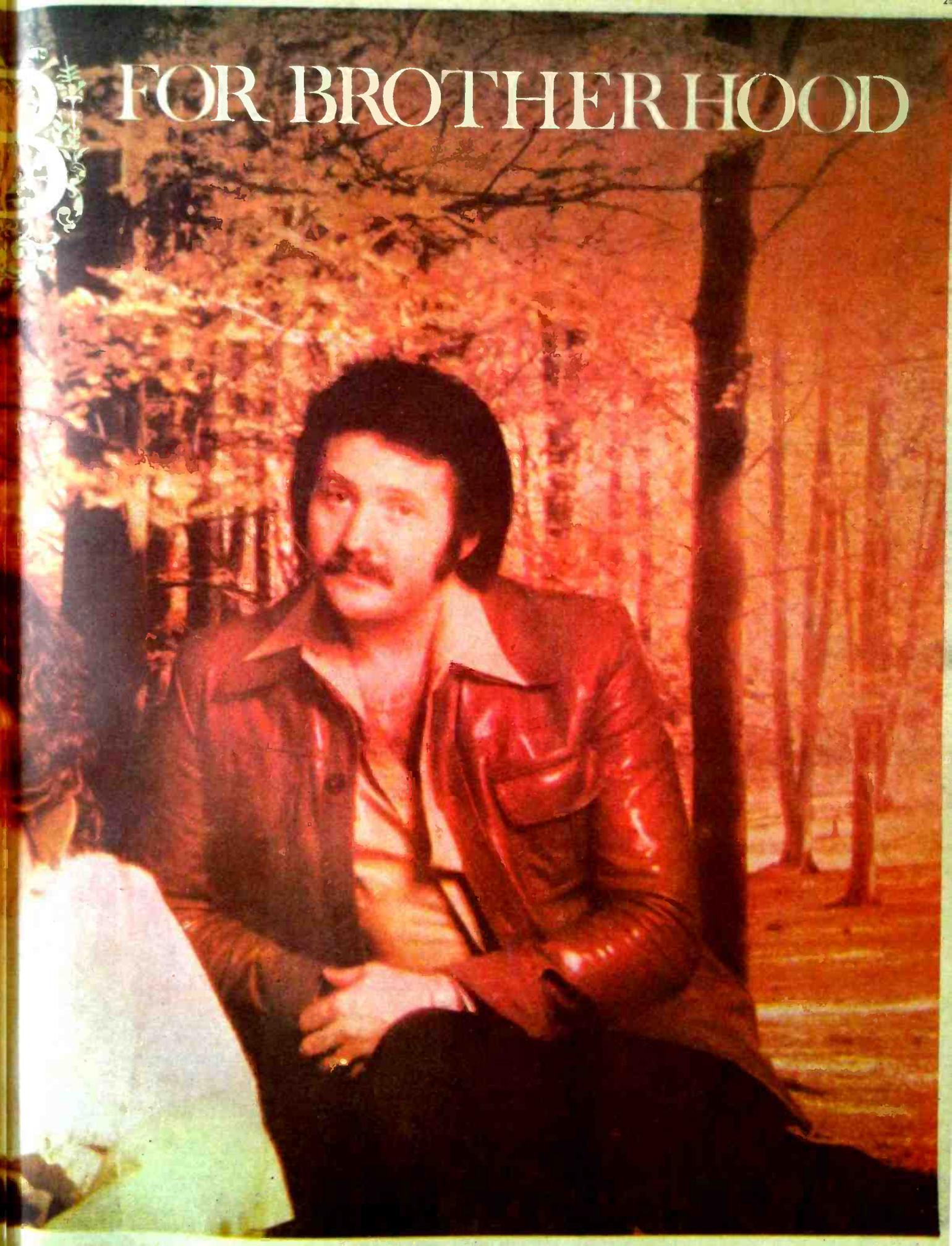
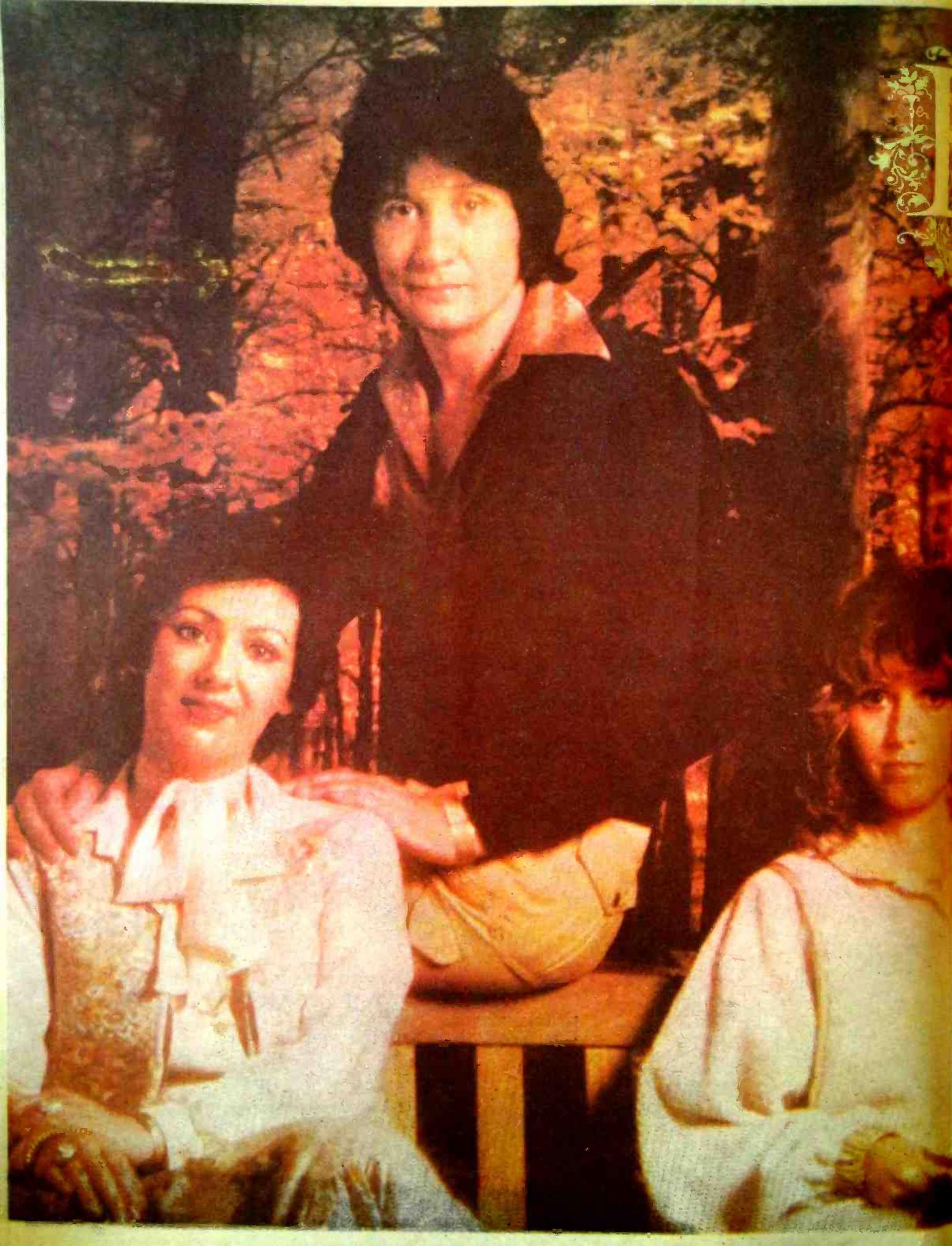
I liked this album despite knowing zilch about folk. My Mum and Dad liked, nay loved, it which would be akin to utter damnation if this was a rock 'n' roll record.  
+ + + + RONNIE GURR.

**PETER GABRIEL: (Charisma CDS 4013)**

SITTING out in the sun over bank holiday weekend is perhaps not the best time to listen to Peter Gabriel's new album. There was a noticeable fall off in attention, even

**B**

FOR BROTHERHOOD



Edited by SUSANNE GARRETT.  
Send your problems to Help, Record  
Mirror, 40 Long Acre, London WC2E  
9JT.

# HELP

## My boobs are too big

COULD you give me any advice on how to reduce and firm my bust? I've tried many exercises, but none of them have helped me.  
Susan, Liverpool

As the breasts are made-up of fat plus a certain amount of secreting tissue but have no muscles, basic exercises don't make any appreciable difference to the size and shape of your bust. Classic examples like the bending your elbows, clasping your hands in front of your chest and pushing and taking a deep breath / lifting your torso up but not out, simply strengthen your pectoral muscles and may improve your posture. If you're overweight, cutting down on stodge and resolving to more energetic will make you feel, (and look) better, but you have to lose a lot of excess flab to make any mark on your bust.

So opt for a course of action which will help improve your posture and make a difference to the way you look and the way you feel too. You won't appear quite so weighed-down if you make a determined effort to sit up straight and hold your shoulders back when you walk. Take ten minutes out to improve your deportment by walking around with a pile of books on your head in the privacy of your own room. It may sound silly - but it works.

Once you can stand tall you'll feel much more confident. Be proud of your bust. You'd be surprised at how many other girls envy you and how attractive many men find well-endowed ladies like yourself.

## Bloody old blackheads

I AM 21 years old with a spot and blackhead problem. Since I was 14 I've had a mass of continuous blackheads which are impossible to get rid of even when picked out. They reappear a couple of days later.

I've tried all kinds of creams and lotions which only seem to dry up the skin or cause it to look oily. Will they reduce in number or go away when I get older - or do I have to live with them forever?  
Don, Luton

No you don't have to live with them forever. Instead of smearing on a synthetic spot-killer out of sheer frustration at the way you look, try revising the way you live and eat generally. Steer clear of noising dairy-based fatty products like butter, cream and chocolate and increase your intake of fresh vegetables, lean meat, fruit and vegetable margarine.

Take advantage of the current heatwave, fresh air, salt water and sunshine dry-out spots and fight the greasy skin syndrome and waxy wastage from the sebaceous glands which produces blackheads.  
Use a medicated soap when you

wash. This will cut down the spread of infection. And avoid picking spots even though you're dying to, simply squeeze them in a wad of cotton wool when they've reached the large 'n yellow stage. Blackheads can be removed by clean fingers but you must use medicated soap or you'll find a spot forming in the remaining hole.

If the fresh air / good food / medication treatment doesn't work and you've tried it all before anyway, see your doctor, he'll prescribe a sure-fire cure.

## She won't let me do it!

BOTH my girlfriend and myself are 17 and have been going out together since we left school. She lets me kiss her but will not let me have sex of any kind with her. I love her very much and have said I'd take precautions but she still says no.

Is this normal in a girl of her age?  
Paul, Bournemouth

While you feel that your relationship won't be complete until you've made love and your friends probably don't help your frustration by boasting about their real or imagined sexual experiences, you must accept that your girlfriend

may not be ready to go all the way with you yet. This doesn't mean she's abnormal. She's being true to her own feelings, just as you are.

She may not trust you as much as you think she should and needs to be convinced that you really do care about her before committing herself to a greater involvement. Although you're responsible enough to realise the need to take precautions if and when you do make love, she's understandably worried about getting pregnant and remains unsure. Try to develop the trust you already have between you and take it slowly.

If she won't take the lead in petting, you should, but don't frighten her off. If she thinks you're going to rape her at the first opportunity, you'll never get nearer her body than you are now.

Believe it or not, many people don't have their first close encounter of the sexual kind until they're older than either of you are. Respect each other's feelings and work it out together. It takes two to build a relationship, and time. If you really do have something good together why worry about hurrying? There's no time limit.

## Got the hots for teacher

I HAVE just left school but am in love with one of the teachers there. It has been going on for nearly two years now, since she started teaching me. When I'm alone I just sit and cry, not because I've got troubles at home or anything like that, but because she will never know or accept that I'm in love with her. I've never been in love with someone of the same sex before. Surely I'm not a lesbian or something am I?

She's a very attractive woman of about 23 years old and has been married for nearly two years. If I don't see her again, I'll probably kill myself or something. It's not a phase I'm going through, Please help.  
Rita, Doncaster

You've fallen in love with an ideal, a person who you admire and respect but always knew in your heart of hearts could never respond. She's married: She's even more

unattainable now as you'll probably never see her again. She was an important part of your school life which is all over and she's become part of your past.

But don't put down your feelings for this woman. They were a spontaneous and emotional response to someone you found very attractive. You'll find other people equally attractive. And don't rush to label yourself before you've dated more boys and are fully aware of your sexuality, which may not be for some time yet.

No matter what you think now, you'll find that unreturned affection dies quickly. When you eventually meet someone who loves you too, you'll realise that the confusion you're going through now is infatuation, pure and simple.

## Catchy things

I HAVE been told that you can get VD when a girl is having her periods, when you have intercourse with a different person each night, off toilet seats and off dirty blankets. Please tell me the ways you can catch VD, crabs etc. I'm worried as I've had intercourse with my boyfriend while I've been menstruating. So have some of my friends, with their boyfriends.

BB, Morseyside

Menstrual fluid doesn't cause VD and you can't catch a venereal disease from a toilet seat or dirty blankets. Gonorrhoea, (clap), or the extremely rare syphilis, (pox), can only be transmitted from person to person during sexual intercourse, so the more you sleep around, the more chance there is of becoming infected. To put it simply, if you have casual sex with someone who is already infected, you'll contract VD. There's no other way.

Crab lice which live in the hair around the genitals are usually caught during sexual intercourse, but it's possible to pick them up from a wooden toilet seat or through heavy petting with an infected person.

Send your full address and we'll forward a set of explanatory leaflets. Same goes for any other readers.



RECORD MIRROR PRESENTS

# A Tonic For The Troops!

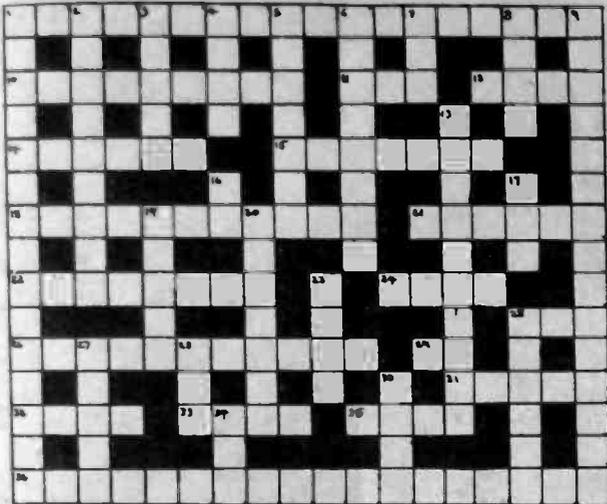
## With the BOOMTOWN RATS

|         |                     |                |        |              |             |
|---------|---------------------|----------------|--------|--------------|-------------|
| JUNE 15 | Victoria Hall       | Hanley - Stoke | JULY 2 | Spa Hall     | Bridlington |
| JUNE 16 | Empire              | Liverpool      | JULY 3 | City Hall    | Newcastle   |
| JUNE 17 | University of Leeds | Leeds          | JULY 5 | Village Bowl | Bournemouth |
| JUNE 19 | St George's Hall    | Bradford       | JULY 6 | Dome         | Brighton    |
| JUNE 20 | ABC Theatre         | Blackpool      | JULY 9 | Odeon        | Hammersmith |
| JUNE 22 | Odeon               | Edinburgh      |        |              |             |
| JUNE 23 | Apollo              | Glasgow        |        |              |             |
| JUNE 26 | De Montford Hall    | Leicester      |        |              |             |
| JUNE 27 | Odeon               | Birmingham     |        |              |             |
| JUNE 28 | Colston             | Bristol        |        |              |             |
| JUNE 29 | New Theatre         | Oxford         |        |              |             |
| JUNE 30 | Apollo              | Manchester     |        |              |             |



### ON TOUR SOON... DON'T MISS IT!

# XWORD



## ACROSS

- 1 Character in Darts single (3,4,3,4,4,1)
- 10 Electric Warriors (9)
- 11 They recently put the lights out (1,1,1)
- 12 5 Down, Multi-Coloured DJ (4,7)
- 14 Todd Rundgren's group (6)
- 15 Former Monkee who formed The First National Band (7)
- 18 Former Mother Of Invention who is now Living In The Dead Of Night (5,6)
- 21 What Bowie wanted us to be just for one day (6)
- 22 1966, hit for former Manfred Mann singer Paul Jones (4,4)
- 24 Gladys Knight's back up group (4)
- 25 Fowley or Weston (3)
- 26 Black and White Stranglers single (4,1,6)
- 29 Stewart or Kooper (2)
- 31 He was featured in 9 Down (5)
- 32 The Beach Boys Vibrations (4)
- 33 They have just said a Farewell To Kings (4)
- 35 Linda Ronstadt got a Tumbling one (4)
- 36 Phil Ochs composed, 1965 hit for Joan Baez (5,3,3,7)

## DOWN

- 1 Easter time hit (7,3,5)
- 2 They wanted to stay just one more night (6,3)
- 3 Status Quo frontman (5)
- 4 Ron or Russell (4)
- 5 See 12 Across
- 6 1971, debut hit for 19 Down (4,4)
- 7 1976, hit for 15 across (3)
- 8 Generation X Frontman (4)
- 9 Animated Moptops (6,9)
- 13 Had minor single success in 1978 with Klu Klux Klan (5,5)
- 16 1976, Stomu Yamashita LP made in association with Stevie Winwood (2)
- 17 The weight of Free sobs (3)
- 19 Mr John formerly Dwight (5)
- 20 They can take the blame for starting Night Fever epidemic (3,4)
- 23 The Small Faces Sunday (4)
- 25 1977, Beatles soundalikes (6)
- 27 Composer of such classics as Twistin' The Night Away and Another Saturday Night (5)
- 28 Stevie Wonder's Duke (3)
- 30 Andy McKay was in search of Eddie... (4)
- 34 Pere... (3)

## LAST WEEK'S SOLUTION

ACROSS: 1 Giving It All Away. 7 Oh No Not My Baby. 9 Really Free. 12 Bat Out Of Hell. 14 Na. 15 Ram. 17 Help. 18 V.S. 19 Ode. 20 Birds. 21 H.Q. 22 Leon. 23 Aja. 24 Essex. 26 See. 27 Man. 30 Garden. 32 Raydio. 33 Lady D'Arbanville.

DOWN: 1 Goo Goo Barababajagal. 2 Vincent. 3 Nine. 4 In The. 5 La Belle Epoque. 6 Yesterday Once More. 8 Yard. 10 Alfie. 11 Summertime. 13 Lovely. 16 Ma Baker. 17 Hasten. 25 Sha Na. 28 Anna. 29 Jimi. 31 Day.

# FEEDBACK

Edited by SUSANNE GARRETT. Send your enquiries to Feedback, Record Mirror, 40 Long Acce, London WC2E 9JT.



COULD you please list all singles and albums by AC/DC? Also can I have the address of their fan club. Ta in anticipation. Mark Gray, Colchester

Anticipate no longer. AC/DC kicked - off their 'heavy metal vinyl career when they signed with Atlantic Records in 1975. In chronological order the singles are 'It's A Long Way To The Top (If You Wanna Rock 'n Roll)', (1976), 'Jail Break', (1976), 'High Voltage', (1976), and a three-track maxi single incorporating 'Dirty Deeds Done Cheap', 'Big Balls', and 'The Jack', (1977). These have since been deleted but if you scour the oldies shelves in record emporia you're still in with a chance. Still available are 'Let There Be Rock', (September 1977), and 'Rock 'n Roll Damnation', (May, 1978).

Albums are 'High Voltage', (1976), 'Dirty Deeds Done Cheap', (1976), 'Let There Be Rock', (1977), and 'Power Age', (May, 1978). No fan club at the moment but watch this space for more hot info.

COULD you please give me some information about jobs in Television and Radio. I have good qualifications ('A' levels and 'O' levels) and I have

experience with electronic equipment. I'd especially welcome information about DJ jobs from Broadcasting downwards.

E. Dixon, Cramlington, Northumberland.

The best thing to do is write to the various companies concerned (you will find the addresses in the phone directory) but one's to start with are BBC Appointments Dept, Broadcasting House, London W1, Radio London, P.O. Box 41G, 35A Marylebone High Street, London W1, Piccadilly Radio, 127/131 The Piazza, Piccadilly Plaza, Manchester M14AW.

If you explain what your exact qualifications and interests are they will

be able to send you the relevant leaflets and application forms.

Try to word your application fully and carefully as the way you express yourself is important and of course your experience and qualifications will be an asset.

Please, Please, Please could you print the address of the Bee Gee's Fan Club as I am desperate to join. This is my second letter on this issue!

Mr T. J. Smith  
Sorry, sorry, sorry to have kept you waiting! The address is 67 Brook Street, London W1. Where can I get via mail order Ramones and Boomtown Rat T-Shirts, patches etc.

Dave B Portsmouth.

We wouldn't advise mail order as certain companies are unreliable and have no authorisation to print any of the above bands' logos.

As there is no UK fan club, information about The Ramones can be obtained from Michael Trese, Ramones Fan Club, P.O. Box 266, Old Chelsea Station, New York 10011.

T-Shirts, badges and stickers etc will be available on the next Boomtown Rats summer tour but for information now write to Boomtown Rats Fan Club, 44 Seymour Place, London W1. Watch out for Rats dates!



# MAILMAN

Now is the time to dig up some of your pet loves and hates, your fears and passions, your lusts and loathings. And Mailman reveals the shocking truth behind Elvis and the . . .

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

## Slag in the right direction

SKANNING through the pages of last week's RM in Charing Cross buffet waiting for a cancelled train, I came across that pathetic letter from the fascist in Preston. Jeezus, how can he seriously think the NF will be in power in August '79 after their miserable showing in the recent by-elections? Stop thinking of your white British paradise, and think of the grey life you'd lead if the Nazi Front got in.

Got me train, got off the other end and got on a bus. Went upstairs only to find myself in the middle of a herd of freshly cropped skins who immediately started jeering at my bag which is covered with TRB and RAR stickers. (TRB and RAR being the enlightening forces in my life), calling me names like Commie Cow and Socialist Slag (!!).

I pointed out their Sham 69 badges and asked what they thought of their hero. Mr Pursey, denouncing the Front before 80,000 people at the Carnival. Grunts and various weird noises signalled their confusion.

"Are you a member of the SWP?" asked one. "No," I replied. "I am a human being with a conscience." The next remark left me dumbfounded. "You a lesbian then, if not, why are you wearing a pansy badge?" I think he meant my TRB badge. Words fall me.

Having reached their stop, one young thing of 16 or so handed me a leaflet he was carrying, by the British Movement, headed "Announcement, London Has Fallen". He told me to read it and learn something 'truthful and worthwhile'.

I learnt alright. I learnt how the NF and the BM win over people like these who have absolutely no idea what these evil parties really mean. Ignorance is not bliss, ignorance is frightening.

Karen - Commie Cow / Socialist Slag.

## What colour is British

I'VE JUST read Mr Rusch's letter in RM, May 27, and quite frankly, I'm surprised to hear he's got any friends. Such an obviously cracked-up bastard should be buried under the garbage he spews out, together with the rest of his NF morons.

I'm curious to know why he thinks he can slander coloured people, yet no 'coon pigs' can slander the 'good name' of the NF. (Surely he's taking the piss?) (Yeah, we wondered too - Mailman).

I suggest he borrows a dictionary and looks up the definition of 'British' to see if skin colour is mentioned - he'll find it a lot more difficult to separate the 'REAL' British then.

I thoroughly agree with Mailman's reply to Mr Rusch's pathetic letter. NF in power in '79? Bullshit! A white traitor, Broadstairs, Kent.

## Nazi fascist pigs' doings

WE READ your page every week and are often disgusted by some of the letters we read. We don't often write to complain about them, but we just couldn't let the letter from Dave Rusch pass.

He is a Nazi fascist pig, talking about 'wogs and coons'. We passed his letter round our class and everyone thought it was stupid. Our English teacher was so appalled he nearly threw it away.

He doesn't realise he and those other creatures are the traitors. Of course he probably doesn't know about the book we're talking about but it (The Bible) states that God (ever heard of him Dave?) made us all equal. We're all humans. (Well, most of us).

When he said the NF were coming to power in '79 we were hysterical (some people do let their



What Elvis film is the shot from? Answers to Mailman.

# RESURRECTION SHUFFLE

imaginations run away). It was the first, and we hope the last, we'd heard of it.

The Ku Klux Klan and the NF can be fitted with the same description. Good for nothing nobodies with no cause! Four pupils of Westcote School, Leicester, aged 13.

● Right, that's sorted HIM out. Now on to another controversial subject.

## Practising DJ seques a bummer

I WISH to thank and congratulate you and all the staff at RM for managing to print the same charts twice in two weeks! (Sarcasm will get you absolutely nowhere - Mailman).

As a practising DJ I rely on your top 50 to keep my audience informed about the current sounds. So therefore I object to paying twice for the same information.

I cannot see why you had to do this. I know we had a Bank Holiday on Monday, but the BMRB still managed to get the charts to the BBC on Wednesday so how come you didn't get 'em???????

Ian King, Loughborough.

## More wingeing in the wings

TO BEGIN with I must admit my main reason for buying your paper is for the charts which are second to none (that is when they are up to date). (See above letter - Mailman).

Being one of your older readers I find a lot of your paper very childish - especially your Mailbag page

which seems full of adolescent sexual feelings towards pop stars. As I went through that stage when I was 11-15 years old I must presume this is that age group you cater for, so maybe I am expecting too much to ask for sensible, knowledgeable reviews of records and concerts.

The last straw came this week with John Wishart's feeble attempt at reviewing Bob Seger's new album. He obviously knew and cared little about Seger's musical history.

The biggest insult came when his voice was compared to Rod Stewart's. My God, I thought, this has to be a sick joke. Please tell this man to get his headphones, record needle or speakers seen to, and if these appear to be in working order, it is obviously his brain that is in need of attention.

I suppose this letter is far too serious for your mailbag page. Linda Thomas, Leeds.

● No, it's the usual petulant piece of nonsense we get from fans who happen to disagree with reviews - it's all just opinions. REMEMBER? Or is your memory going in your old age?

## How low can we go dept.

DEAR TOM, Dick or Harry. Well this is what I think of your printed muck which we been meaning to send for some time. It's remarkable how low a fine weekly paper can slide in a matter of years, believe it or not I still buy IT now and again just to see if any of the vetrans are making a comeback, you certainly have a strange lot working for you but then what can you expect in this current sickly mold in music. A real music lover.

● Very constructive criticism. We're INTERESTED in 'his

current music', not 'vetrans'. Sorry you find IT sickly and US strange - sure you're not looking at your long-past youth through rose-tinted specs?

## The kick inside our covers

I ADORED last week's cover: that guy leaning out of the van window with a splattered skull. Bob Geldof covered in blood and chains is now on my wall. How about Glen Matlock on the rack, or Debbie Harry being flogged: they've got to be wearing leather pants though or it just becomes smut like that filth on your centre pages a few weeks ago. Thanks anyway for catering for minority tastes like me: all we ever get is tits and backsides and to someone like me that is useless. Jerry (S & M)

PS: This letter isn't meant as a joke or a piece of fiction. There are people like me (well at least my boyfriend is).

● Hummm, haaw, herrumph (nervous laugh) er . . . next letter please!

## Matlock up your daughters

RECENTLY a potty Glen Matlock fan wrote in praising his looks. I say Matlock and his Rich Kids are poney little schoolkids. Now Billy Idol, Captain Sensible, Brain James and Dave Vanian are fine examples of men. Gaye Advert, Debbie Harry and Souzise Sue are all lovely big breasted women. I would like to see more pics of the Sex Pistols (we'll remember them for ever), Gen X, Sham 69, Damned (my all-time fav punk group) but not of all I would

like more of Devo: Please give me some info on them. A devoted punk.

● Devo are loonies. What else would you like to know?

## Move over Ms Pam Ayres

A DYLAN DEVOTEE'S BLUES  
I was feelin' lonesome and blue  
With no ticket to see you  
Not us say the crowd  
Who have to pay out five pounds  
Down at the corner by a hot dog stand  
I see a man selling tickets  
I thought my dream had come true  
He looks to me and says 'Hey son'  
I've got just the thing for you,  
Look no further, a Dylan ticket for you  
I said, 'Hold on a minute sir, how much  
is this costing me?'  
He said seven pounds fifty  
I said no thank you.  
A Dylan fan into punk and the Beatles, Uttoxeter, Staffordshire.

● Hmmm, not exactly a poetic gem, but it gets its point across, I s'pose.

## Ramones poster

HEY MAN, just what is this. Last week I turned to the centre pages of RM and . . . I saw a good sketch of four arseholes. Then I looked at the caption. Gee, Mark Manning, you're sure mistaken! Those are not the Ramones I know. Do you really think that a bunch of guys looking like that would have the nerve to sing 'Boyz/nite' or 'Oh Oh I Love Her So'. (Yes! - Mailman). I hope you repent and give the £50 back, or print a proper centrefold colour pic just to prove it was a mistake (wasn't it?). Mark, you're sure lucky they didn't print your address.

A very disgruntled New York City band fan.

## Bionic boredom

HIYA FANS. Just to let you know that I am gonna become a star, we've got a great name for the group - it's called the Silver Beatles. Great, eh? We are gonna become bigger than Blodwyn Pig and Fresco Le Raye put together. King of the Nosebleeds, you will never make it big. If anybody is interested in my songs (words with no music) let me know. I must go now, I've got to go and have my guitar lessons. (I can't miss my first one).

The Bionic Gnomes, EMI Studios, Abbey Road, Manchester 8.

## Figments or fact

I WAS wondering if those daft letters that appear in RM are really sent in by real people or are they just figments of your uneducated imaginations. I will know that they were sent by real people (eg me) if you print this letter. Thank you. Sham 69 fan, Boomtown Hats fan, XTC fan, Clash fan, Jam fan, Stranglers fan, Ian Dury fan, Tom Robinson Band fan, Adverts fan, Tubes fan, Johnny Rotten fan, Graham Parker fan, X Ray Spex fan, Vibrators fan, Generation X fan, Damned fan, 999 fan, Busacocks fan, Blondie fan, Travolta fan and Salty fan.

PS: You don't know Salty but I do. PPS: Salty looks like Johnny Rotten.

● No, you and Salty are both just figments of our imagination.

## Stranglers pin-up

PLEASE, ALL I ask for is a pin-up of the Stranglers. The Sidcup Strangler, Sidcup. PS: Jean Jacques is good.

● No we won't. And no he isn't!

## All in a name

DON'T READ this letter, my name is more interesting. Nempton, Thurgate, Hockery House, Pleck, Lanc.

F118

A  
B  
C  
D



E24

N9

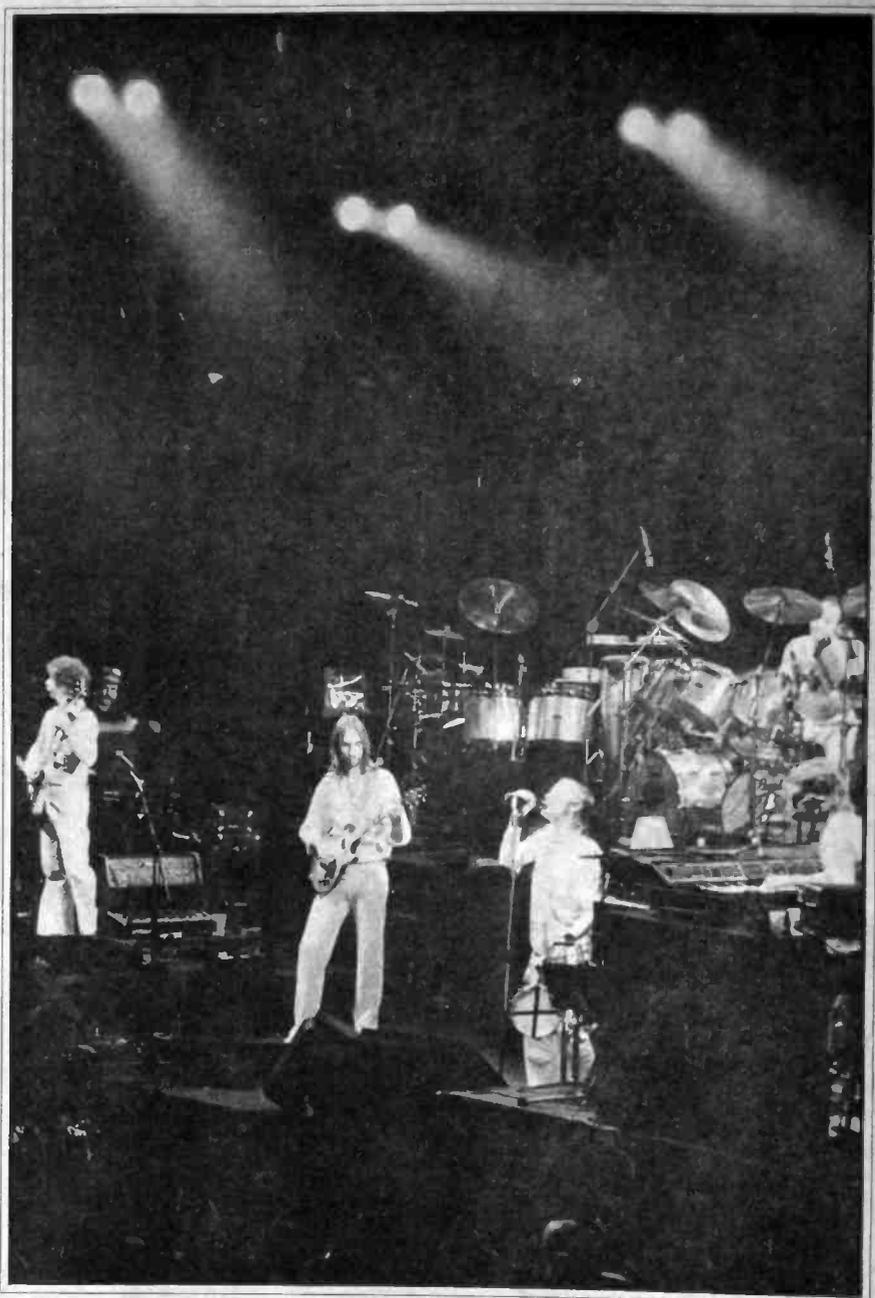
M30

Z  
Y  
X  
W

C46

# EVERY MINUTE COUNTS IN REAL LIFE

Released 9th June.  
FIRST ALBUM BY MAGAZINE.  
Out now on Virgin Records V2100



# IT'S A FAMILY AFFAIR

*ROBIN SMITH joins Genesis, their wives and offspring for a jaunt across the Channel to catch the band in the middle of their world tour*

RUTHERFORD'S GOT tummy troubles again. His body's been so plugged full of antibiotics that his eyes are half closed like a weary sheepdog. He ambles across the hotel reception and

supports himself on a chair. One of the injections made him hallucinate so much that he thought the walls of his room were caving in around him.

But Mike is getting better, his skin

has changed from yellow to a vibrant pink.

"I kept going to a restaurant when it was closed," he says. "I think that weakened me."

Here we all are in Paris, the scene for Genesis' live album 'Seconds Out'. Strong stomping ground on a world tour that must at times seem like a never ending voyage at sea, despite the lengthy breaks. But the band are happy, nestled in the bosoms of their families who they've brought on the road with them.

They're even driving themselves to gigs, no fleets of monstrous limos, just a collection of hired cars. As the band gather in the foyer clutching their various offspring it begins to resemble a family outing. Then a relaxed little drive through the streets of Paris to the Palais de Sport.

"We played the abattoir here," says Phil Collins. "They were just converting it from a slaughterhouse and there was still sawdust on the floor. Paris is always good to us. It's very cultural here and the people are fiery. The hot summer tends to bring out their excitable Latin side."

Someone's locked the back gate, so the band can't get in. But eventually some harassed looking officials come to the rescue. Inside the Frogs are already excited and it's hotter than Napoleon's armpit at the



**Battle of Waterloo.** Any celebrities picking their way through the audience are cheered as they take their seats. There seems to be a fair selection of heartrob singers dressed in stick on hairy chests, gold crosses and silk shirts open to the waste.

Backstage it resembles a family picnic as the kids and wives tuck into a selection of cold meats and soft drinks. Phil ambles casually around and his guts don't appear to have turned to water at the almighty task before him.

The band's laser show and marvellous new mirror effects have broken down. The mirrors can't be used because some clod managed to run over a cable. The mirrors aren't glass but built out of a reflective substance called micron that bounces light over the audience. At least that's a basic explanation, my feeble brain isn't capable of dealing with the other capabilities, so dash out and see it yourselves at Knebworth. But the show doesn't rely on a selection of fairy lights and coloured paper, there's still enough power in the lessened light show to carry it off. I'm getting somewhat bored by laser beams anyway. Everybody but everybody seems to be using them these days.

'Eleventh Earl Of Mar' opens proceedings, Phil, like a half pint boxer theatrically punching at the empty air. 'In The Cage' strides and then flies into the faster rhythm. Tony Banks somehow looks like a stormy conductor as he peers up from his keyboards at the other members of the band. Multi-coloured spotlights blast out from the stage and it looks like the opening to a 20th Century Fox film.

Under the subdued lighting on 'Ripples' the band resemble a selection of ghosts. Magnificent handling with Phil quivering at the microphone on the morbid vocals before flexing himself through the chorus. Phil introduces each number in broken French but a Tommy Cooper impression is lost on the Frogs and they look at each other baffled. On 'Deep In The Motherlode' there are a few sound problems. One of the speakers seems to cut for an instant and it sounds like they're playing in a goldfish bowl.

The quiet parts of 'One For The Vine' promote a rash of cigarette lighters aflame. The Frogs also have a disconcerting habit of passing lighted sparklers from the front of the audience to the back.

'Say It's Alright Joe' has Collins portraying a drunk. It's a Duryesque number as he dons dirty mac and a battered hat, to sit nursing a glass of alcohol under a guttering lamp.

He scratches authentically as if his wife's kicked him out again and he's caught something from lying in two many gutters. His voice sympathises with the emotion but there's some optimistic guitar before he turns out the light and hobbles into the darkness at the back of the stage. Is no one going to get this man a part in a movie?

'Cinema Show/Los Endos' is the set piece of the concert. The 20th Century Fox beams are out in force again and the drums lead the song. Battle of Britain searchlights scan the ceiling, a backdrop for the proud Limes out on an easy victory.

Naturalment mes amis it has to be 'Follow You Follow Me' and Chester Thompson handles the drums more heavily than Collins does on the single. 'I Know What I Like' differs little from the version on 'Seconds Out', a hand clapping pace before the main lunch. Collins is off again on his silly tambourine routine, knocking it all over his spry anatomy. Maybe there's no mirrors or lasers but the Frogs don't mind. They go berserk, leaping up for a standing ovation and lighting up again.

Back for a brief sojourn in the dressing room. Rutherford sits on a table while an admiring Frenchman brings his girlfriend in to kiss him. It transpires that former Genesis man Steve Hackett has decided to sue his old friends.

'I'm sorry it's come to this,' says Mike. 'He believes that we owe him

some money so he's taking action. Payments in Genesis take place at the same time with everyone getting a share, so if he's owed money then so are we. I'm sorry that there's got to be this bickering. I like his album.'

I leave Mike and Tony Banks to ponder over the failed laser and mirror effects and talk to Genesis' manager. 'It costs 25,000 dollars a day to put this show on the road,' he says. 'I calculate that we have a safe break even point and anything we make over that is gravy. I reckon we'll play to a million people on this tour, next time we might go out for half the ticket price with a smaller show. There is a danger of becoming so big that you end up being a caricature of what you're trying to do, but Genesis have always handled things with finesse. We won't go overboard.'

'Sometimes I think the music industry today is like those old Cecil B. Demille epics. Rock stars today are the same as film stars and receive just as much worship as in the old days.'

'We've had offers for films, we've already done one but that was bad, terrible. I don't think rock films work, they frustrate the imagination. It doesn't allow you to fantasise you can't sit back and make up your own thoughts, things are constantly being suggested to you.'

The last Genesis aficionadas have been cleared away and we walk out past the stage equipment guarded over by a dog that looks like a doulful rubber toothed bulldog. A legion of equipment trucks are parked outside. The record company has laid on a plush reception at a Paris cafe, where they serve all manner of wierd things. God, there's not a sniff of decent Blighty food and the waiters don't like it if you refuse the cuisine and ask for a plate of ham sandwiches, a bag of crisps and two bottles of Coke.

Mike's stomach is still playing up so he settles for an omelette. I ask him if they've got any special plans for Knebworth.

'Hmm, well I can't really say anything, I want to keep the wraps on what we've got in store for as long as possible. But no, I don't think we'll be having flying saucers on stage like the ELO.'

'I have to admit that I feel bad about only doing one British date this year but you can't please all the people for all of the time. We ignored Europe last year so we felt it right to play there this year. But I'm not happy with the Knebworth bill, I mean what does the name Jefferson Starship really mean in Britain? I wish they could have had some more British bands on.'

After this huge tour, lasting until November, the band will be taking it easy before starting work on a new album.

'I have no idea what's going to be on it, we'll spend some weeks basically mapping it out before going into the studio. The next single is 'Many Too Many', it's another romantic track. Tony and I have also done the soundtrack for the film 'The Shout' but they seemed to have drowned our music out with other noises.'

In a recent interview (a real masterpiece written by me, which is still available if you mail yourself to me dressed only in a suspender belt — females only please) Steve Hackett said that Genesis were often open to a lot of criticism because they were a public school band, a bunch of rich kids who may have had it easy.

'We were making music, I can't see that a background matters if you're pleasing people. With all this so called prejudice I think we've done very well.'

Rutherford begins to reminisce. 'In the early days we signed a 10 year contract and our parents got us out of it because we were minors. Our first light show was exceedingly good value for money, six lights and some thin gauze curtain.'

Pause for some more refreshment and then a cab back to the hotel, where the kids are sleeping contentedly, knowing their dads have done a good job.

# the SMIRKS

# OK-UK 45 RPM the most fun....



# MARQUEE JUNE 10

BZZ-17  45RPM

Could New Hearts be yet another Mickey Mouse group? KELLY PIKE hedges round the question

# Just another teenage anthem?

NEW HEARTS are not trendy. They don't wear black leather. They do not discuss what Jim Callaghan intends to do with the dole queue. They don't even look bored.

In fact for a band inspired into being by a Clash and Sex Pistols gig, they're a total disappointment in the degeneracy stakes. When they surfaced in the midst of the punk explosion, they were disgustingly straight to the bondage merchants of the fashion-conscious London scene.

They stood aside in their candy-colour blazers looking to the anarchists like a band of aspiring Bay City Rollers at a Budlins talent show, with resident redcoat Ian Paine leading them into a cavalcade of pop songs.

The results, the slaggings, were predictable. Being different was only acceptable if you were weird with it.

Not only did they look clean and wholesome, but they went really over the top and sang pop songs. Finally, on August 12, 1977, they committed the ultimate sell-out; they signed to a major record company, CBS. Since that fateful day they have blown their credibility more times than Bob Geldof's opened his mouth.

Could you see Joe Strummer standing on stage clasping a daffodil and introducing their next number, 'True Love'? Would the Sex Pistols dress up in the clothes of their manager's wife and pose in the traditional Abbey Road style?

And who else would have the gall to release their first single under the suspicious title of 'Just Another Teenage Anthem', setting themselves up good and proper to be trampled underfoot by some poetic singles reviewer? New Hearts have done all these and more.

It's Bank Holiday Monday. A blazing hot summer afternoon, just the atmosphere for an interview and chat in the garden of some peaceful little country pub, good vibes abounding as we relax and bask in the lazy sun.

That would have been the rational situation; instead we spend a hectic hour in the sweltering heat, chasing the carnival parade to celebrate Mickey Mouse's birthday.

After several aborted attempts to trap the super-rodent himself, they give in and pose with sundry other Disney characters to the bewilderment of the onlooking crowds. Minnie Mouse leans forward to shake hands with Jamie (he's the cute new drummer) whilst Pinocchio looks away in disgust to Ian's question as to whether he finds job satisfaction. Dave tries to disassociate himself with

all others and goes to chat up Busby.

In the midst of this chaos John sums the situation up: "We can do what we like 'cause we got no credibility to lose, and no one can accuse us of selling out because it's all been said before."

We choose an unlikely place to continue the interview. New Hearts are not the most proficient of oarsmen, so the rowing boat lurches and heels drunkenly as it zigzags its way downstream into a cloud of dense black smoke skimming the water. All thoughts of cohesive conversation vapourise as concentration focuses upon the barrage of motorboats, launches and other hapless floating objects continually assaulting our unstable vessel.

After a couple of hours tempers are fraying, arms aching and we're getting nowhere fast. Dave, Jamie and John abandon ship for solid ground. Mr Paine and I are left to row the craft back to shore in silent exhaustion.

We sit in the front room of their manager's house. While the world seems to tumble in and out of it, Dave is sitting quietly in the corner, regarding the hive of activity as though an onlooker in the outpatients department. Over the stereo a tape is playing containing five of the band's new songs, one of which is to be the follow up to their current single, 'Plain Jane'. The choice has already been made, but Dave deliberates over the songs as he expounds upon his theory of success.

"At the moment," he explains "we're just two steps away from success. We can see it, and we've come too far now to leave it and pack everything in. We've got to continue until we do get a hit, we do pull through. The thing that makes a great band, is that once they've found the right combination of musical personalities, they've got to stick together. Look at the Stones, The Who... they may hate one another off-



NEW HEARTS in upstaging mood. From left: Ian (vocals), Jamie (drums), John (bass) and Dave (guitarist)

stage, but when they get up there to play, they're tight, they know one another inside out and none of what happens in their lives offstage matters. If they can do that, then that's the mark of a really great band.

"The thing is that once you get some measure of success, you've got to better it all the time. You may have always wanted a hit record, you fight to get there, but when you do you don't just stop and say that's it. You then want a hit album and another smash single, because you've bought a flat and a car, and then

spend all your time worrying whether you'll be able to keep them, whether you'll be in debt if the next single doesn't break. It's just a vicious circle, and you're always just one step behind."

Heavy words from somebody who plays songs like 'True Love', 'Dial - A - Friend' and 'Fun To Be Young'. But despite the jolly fun titles and the snappy tunes, the songs are usually bathed in the irony of everyday teenage traumas.

"Kissed you in a doorway, didn't know your name, Asked you back to my

place. I knew what you'd say, The scent of cheap perfume, my semi-precious idol, Don't tell me your life story, cos it's turn out the light time. Oh yes, here it comes again, oh yes, time to pretend, That it's True Love."

The waitress is getting flustered; she has the attention of all four members of New Hearts upon her, and it's proving too much. The orders all change en route to the kitchen, and we end up with a bizarre mixture of edible substances. At last, all four are in one small area, and it's time to induce conversation over the slurp of soup and the tinkling of glasses. Ian and John are the two with the most to say.

The conversation gets off to a flying start with what must be the touchy subject between aspiring journalists and musicians - the media.

"At one time nobody in the press liked us, we didn't fit into any of the neat little categories at all. We weren't in the very first wave of punk bands, so we were trying to jump on the bandwagon, or so they said. Besides, by singing pop songs when everybody else was into heavy loud music, really back to the basics, well..." says Ian, eyes wide and eyebrows raised. "That was really coming or strong"

He gives a sarcastic laugh.

"People were writing us off before they had even seen us. We were getting a really strong reaction, before we had played a handful of gigs; it seemed to be hate the New Hearts time."

"When we started it was just not done for us to enjoy life," continues John. "We should have been moaning about what must be some of the best times of your life. We weren't into this whole depression trip. We had started the band after we saw The Pistols, but not because we were secret anarchists, but because we saw that they were having a great time and thought we could too."

"Why should we want to go around wearing dismal black leather, and bondage trousers? We were, and still are playing the music that we enjoy most, yet people were disregarding that, and hating us because of our image. We wanted to wear bright clothes, so we did, and then got tagged as flash upstarts."

"We thought that the basic idea of punk was individualism," interjects Ian. "To be free to do what you wanted, wear what you wanted, and not be restricted by establishments. We did, and that's what happened - the punks were twice as dangerous because we did conform to their standard image, and thought we were giving them a bad (or possibly good) name."

But now that pop has resurfaced again surely

they must find themselves in a better position?

"Well I should say the next single has about as much chance of being a hit as a wave of being struck by lightning," ponders Jamie over his pancakes.

"No really," says John, "I think 'Plain Jane' is a much better single release; although we were well pleased when 'Just Another Teenage Anthem' came out, we've progressed a lot since then, we've got much stronger."

"One big difference now is that we've got a drummer who can actually play, who the rest of us don't have to carry along," Jamie blushes at Ian's comments. "Now we've got a lot more scope in the writing too, because we can use more complicated rhythms, and not have to worry that we'll lose time half way through."

"Do you know," whispers John conspiratorily, "that I used to have to go to the drunkit on certain numbers and actually count Mattin! But now we can develop, and try different approaches and styles, because of Jamie's ability."

And by the sound of New Hearts of late, that is exactly what they are doing. With more varied and adventurous numbers being added to the set, and their recordings picking up impetus they seem now to have nothing to worry about. That is, unless their drummer gets struck by...



YES, the lads believe in equality for women too. Reporter Pike proves she's as lousy a rower as all of New Hearts

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Greatest Hits EMMYLOU HARRIS-Elite Hotel, CROSBY, STILLS & NASH-Crosby, Stills & Nash, VAN MORRISON-Astral Weeks, JACKSON BROWNE-Running On Empty, CANDI STATON-Music Speaks Louder Than Words, CAROLE BAYER SAGER-Carole Bayer Sager, CROSBY, STILLS, NASH & YOUNG-Deja Vu, FRANK ZAPPA-Zoot Allures, EVERLY BROTHERS-Walk Right Back With The Everlys, FOUR SEASONS-Who Loves You, DETROIT SPINNERS-Smash Hits, TELEVISION-Adventure, GEORGE BENSON-Flight, GEORGE BENSON-Weekend in L.A., BONEY M-Take The Heat Of Me, BREAD-Manna, JUDY COLLINS-So Early In The Spring, LIVERPOOL EXPRESS-Tracks, RANDY NEWMAN-Little Criminals, LINDA RONSTADT-Simple Dreams, FOREIGNER-Foreigner, ELVIS COSTELLO & THE ATTRACTIONS-This Year's Model, THE RUTLES-The Ruties, NEIL YOUNG-Harvest

**You won't believe your ears**



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# UPFRON

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 8

**AYLESBURY**, Civic Centre (06000), Jasper Carrott

**BASILDON**, Double Six (2714), Trapese

**BIRMINGHAM**, Barbarellas (021-643 9413), Johnny Cougar

**BRADFORD**, St Georges Hall (32513), The Darts

**BREITOL**, Granary (28267), The Movies

**BREITOL**, Polytechnic, Bower Ashton Site (421708), The Tourists

**BREITOL**, Stars and Stripes (Chipping Sodbury 31845), Steel Pulse

**CANNEY ISLAND**, Bardot's, The Heat

**CHATHAM**, Central Hall, (Medway 403668), Heatwave

**COLCHESTER**, Leisure Centre (71500), Sham 69

**COLESHAM BAY**, Dixieland Showbar (2594), Son of a Bitch

**COVENTRY**, Bulls Head, Landscape

**DEWSBURY**, Turks Head (46370), Red Eye

**DURHAM**, Coach & Eight (63284), Break Future

**EASTBOURNE**, Congress Hall (36363), Showaddywaddy

**HIGH WYCOMBE**, Nags Head, London Road, The Band

**KINGS LANGLEY**, Coventry Club, Rumblestripes

**LEEDS**, F Club, (Roots), The Soft Boys / The Silestones

**LEEDS**, Slagging Post (645625), Linnelight

**LEEDS**, Vivas Wine Bar (456249), Whiskey Grog

**LONDON**, Silvergate Ballroom, Beano

**LIVERPOOL**, Eric's (061-236 7881), Sore Throat

**LONDON**, Bridge House, Canning Town (01-476 2880), The Brain

**LONDON**, Dingwalls, Camden Lock (01-267 4967), Mergers

**LONDON**, Fulham Town Hall (01-835 1212), Subway Sect/Black Arabs/The Kids

**LONDON**, Golden Lion, Fulham (01-385 3942), Mean Harry

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

**LONDON**, 100 Club, Oxford Street (01-636 0933), Gregory Isaacs

**LONDON**, Nashville, Kensington (01-603 6071), Tans Der Youth

**LONDON**, Rochester Castle, Newington (01-249 0198), The Monos

**LONDON**, Rock Garden, Covent Garden (01-240 7861), Krasy Kat

**LONDON**, Middleton Arms, Hackney (01-249 3492), Leyton Buzzards

**LONDON**, Music Machine, Camden (01-387 0428), Henja Kristina's Escape/Druid

**LONDON**, Musicians Collective, Gloucester Avenue, Evans All Weather Orchestra

**LONDON**, Nashville, Kensington (01-603 6071), The Rhops

**LONDON**, Pegasus, Stoke Newington (01-226 5930), The Vipers

**LONDON**, Plough, Stockwell, Swith

**LONDON**, Ronnie Scotts, Frith Street (01-439 0747), Joe Pass

**LONDON**, Royalty, Southgate (01-860 4122), The Cruisers/Mystery Train

**LONDON**, Tidal Basin, Canning Town (01-476 7791), Zaine Gruff

**LONDON**, Trashed, Woolwich (01-855 3371), The Mistakes/No Bo Job/Red

**MANCHESTER**, Polytechnic (061-273 1162), The Only Ones/Job Job

**MANFIELD**, Miners Welfare, Strange Days

**MELTON MOWBRAY**, Painted Lady (812121), The Creators

**MERTHYR TYDFHIL**, Tiffanys, Jenny Darren

**NEWCASTLE**, City Hall (20007), Gerry Rafferty

**PAISLEY**, Three Horse Shoes, Charley Browne

**PERTH**, St Albans Hotel, The Monos

**PLYMOUTH**, Metro (51326), Flamin' Grooves/Radio Birdman

**PORTSMOUTH**, Collingwood Club, Pin Ups

**PRESTON**, Guildhall (21721), Black Sabbath

**READING**, Bones, Robert and the Remoulds

**SALFORD**, Champion, Idot Rouge

**SHEFFIELD**, Limit (730940), Tonight

**STAKE ON TRENT**, The Gaiety, The Darts

**SWANSEA**, Circles, The Boyfriends

**SWANSEA**, Nutz Club, Ch-Lites

**WATFORD**, Baileys (39848), Mud

**WOLVERHAMPTON**, The Polytechnic, Albion Band/Phillip Goodhand-Tait

**YORK**, Oval Ball, Matchbox

## FRIDAY

June 9

**BAGSHOT**, Panties (73194), Jain Band

**BASILDON**, Double Six (20146), Trapese

**BATH**, College of Higher Education (21824), Supercharge

**BIRMINGHAM**, Town Hall (021-236 2339), 5 Hand Reel/Arbre

**BLACKWOOD**, Blackwood Institute, Jenny Darren

**BRADFORD**, Royal Standard (22461), The Vye

**BRADFORD**, St Georges Hall (32513), Ian Dury and the Blockheads / Whirlwind/Rico

**BREITOL**, Nathan Playing Fields, Here & Now

**CHILDEN HILL**, Queen Elizabeth College, Doll By Doll

**CHELMSFORD**, City Tavern (412901), Son of a Bitch

**DUDLEY**, JB's (53597), The Only Ones

**EDINBURGH**, Art College (031-229 9311), The Skids/The Valves/The Monos

**GLASGOW**, Burns Halls (041-332 6055), Neeromanc

**GULDFORD**, Royal Hotel (70173), Southern Ryda

**ILKESTON**, Festival Inn (322691), Strange Days

**KELSO**, Talk Hall, Duns Band

**KIDDERMINSTER**, Market Tavern (82590), Wax Research

**LEEDS**, Vivas Wine Bar (456249), Red Eye

**LEIGHTON RUZZARD**, Hunt Hotel (Linslade 2746), Johnny Curious and the Strangers

**LIVERPOOL**, Eric's (061-236 7881), Sore Throat

**LONDON**, Actlam Hall, Portobello Rd (01-960 4900), Alton Ellis/King Sounds/Hrimstone

**LONDON**, Bridge House, Canning Town (01-476 2880), The Roll-Ups

**LONDON**, Dingwalls, Camden Lock (01-267 4967), Jenny Haas Lion

**LONDON**, Empire Pool, Wembley (01-902 1234), Electric Light Orchestra / Trickster

**LONDON**, George Canning, Brickton (01-274 8329), Jabba

**LONDON**, Marquee, Wardour Street (01-487 6603), Redlites/The Mekons

**LONDON**, Empire Machine, Camden (01-387 0428), Sore Throat/The Shooters

**LONDON**, Nashville, Kensington (01-603 6071), The Rhops

**LONDON**, North East London Polytechnic, Walthamstow Precinct, Leyton Buzzards

**LONDON**, Pegasus, Stoke Newington (01-226 5930), Rooplaator

**LONDON**, Q Bees, Dalston, New Hearts

**LONDON**, Red Lion, Leytonstone (01-539 2407), Stonebrew

**LONDON**, Rochester Castle, Stoke Newington (01-240 0198), Furphy Gang

**LONDON**, Rock Garden, Covent Garden (01-240 7861), The Retainers

**LONDON**, Ronnie Scotts, Frith Street (01-439 0747), Joe Pass

**LONDON**, Royalty, Southgate (01-860 4112), Gonzaga

**LONDON**, Tidal Basin, Canning Town (01-476 7791), The Monos

**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Exhibition

**MANCHESTER**, Review at Rafter's (01-273 5636), The Soft Boys

**MANCHESTER**, Russells Club (061-226 6821), Joy Division/Tilber Boys

**MARGATE**, Dreamland (27011), The Pleasers/The Record Players

**NEWCASTLE**, Mayfair Club (061-226 6821), Newcastles/EUPON

**TYNE**, Polytechnic (28781), Warren Harry

**NEWPORT**, Village, Johnny Cougar

**NOTTINGHAM**, Sandpiper (54381), Raw Deal

**OXFORD**, Nowhere Club, Bicester (Bicester 3641), Double Exposure

**OXFORD**, Oranges & Lemons Drive (42500), Lea Hand

**OXFORD**, Westminster College (44240), The Movies

**DAVID BOWIE** plays the first day of his 'Major City' tour at Newcastle City Hall on Wednesday.

**GERRY RAFFERTY** goes out on his first solo tour following the success of the album 'City To City'. This week he'll be playing at Newcastle City Hall (Thursday), Sheffield City Hall (Friday), Manchester Apollo (Saturday), London Theatre Royal (Sunday), Birmingham Hippodrome (Monday) and Bristol Colston Hall (Wednesday).

**X-RAY SPEX** play three dates this week at Cambridge Corn Exchange (Friday), Liverpool Eric's (Saturday) and Cardiff Top Rank (Tuesday).

**THE ONLY ONES** are back on the road to promote their debut album. They're at Manchester Polytechnic (Thursday), Dudley J.B.'s (Friday), Croydon Greyhound (Sunday), Cambridge Emmanuel College (Monday) and Bristol University (Wednesday).

Promoting their new single 'Get Up And Let Yourself Go' **THE J.A.L.N. Band** play Bagshot Panties (Friday).

**THE IAN GILLIAN BAND**, just back from Japan and Australia, have three nights at the Marquee Club, Wardour Street on Monday, Tuesday and Wednesday.

**LINDISFARNE** headline an Anti Nazi League concert at Wembley Conference Centre on Sunday also featuring **BILL ODDIE**.

**MICHAEL PALIN** and **TERRY JONES**, **DAVE ALLEN** and **LARRY ADLER**.

**THE MOVIES** will be playing Bristol Granary (Thursday), Oxford Westminster College (Friday), Portsmouth Polytechnic (Saturday) and Sheffield University (Tuesday).

**STEEL PULSE** have set up some gigs in the provinces following their appearance in London, they play Bristol Stars and Stripes (Thursday), Liverpool Eric's (Friday), Manchester Mayflower (Saturday), Newcastle New Tyne Theatre (Sunday) and Doncaster Outlook (Monday).

**SUZI QUATRO** plays Withnsea Grand Pavilion (Friday), Glasgow Strathclyde University (Saturday), Halifax Civic Theatre (Sunday), Douglas Palace Lido (Monday), Manchester Tameside Theatre (Tuesday) and Portsmouth Locarno (Wednesday).

Some good ones on in London this week. **SONJA KRISTINA** plays the Music Machine (Thursday) and **DOLL BY DOLL** play Queen Elizabeth College (Friday).

**PENETRATION** play QBees' Dalston (Saturday). **JOHNNY COUGAR** is at the Lyceum (Sunday). **IGGY POP** plays the Music Machine (Monday). **GEORGE THOROGOOD AND THE DESTROYERS** play Dingwalls (Tuesday) and **THE BOYFRIENDS** are at Croydon Greyhound (Wednesday).



DAVID BOWIE: returns to the stage at Newcastle City Hall on Wednesday.

**LONDON**, North East London Polytechnic, Walthamstow Precinct, Leyton Buzzards

**LONDON**, Pegasus, Stoke Newington (01-226 5930), Rooplaator

**LONDON**, Q Bees, Dalston, New Hearts

**LONDON**, Red Lion, Leytonstone (01-539 2407), Stonebrew

**LONDON**, Rochester Castle, Stoke Newington (01-240 0198), Furphy Gang

**LONDON**, Rock Garden, Covent Garden (01-240 7861), The Retainers

**LONDON**, Ronnie Scotts, Frith Street (01-439 0747), Joe Pass

**LONDON**, Royalty, Southgate (01-860 4112), Gonzaga

**LONDON**, Tidal Basin, Canning Town (01-476 7791), The Monos

**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Exhibition

**MANCHESTER**, Review at Rafter's (01-273 5636), The Soft Boys

**MANCHESTER**, Russells Club (061-226 6821), Joy Division/Tilber Boys

**MARGATE**, Dreamland (27011), The Pleasers/The Record Players

**NEWCASTLE**, Mayfair Club (061-226 6821), Newcastles/EUPON

**TYNE**, Polytechnic (28781), Warren Harry

**NEWPORT**, Village, Johnny Cougar

**NOTTINGHAM**, Sandpiper (54381), Raw Deal

**OXFORD**, Nowhere Club, Bicester (Bicester 3641), Double Exposure

**OXFORD**, Oranges & Lemons Drive (42500), Lea Hand

**OXFORD**, Westminster College (44240), The Movies

**PERTH**, St Albans Hotel, Razor

**RETFORD**, Porterhouse (4981), Sham 69

**SCARBOROUGH**, Penthouse (63294), Tonight

**SHEFFIELD**, City Hall (27074), Gerry Rafferty

**SHEFFIELD**, Limit (730940), Stadium Dogs

**SOUTHAMPTON**, Gaumont (22001), Showaddywaddy

**STEVENAGE**, Gordon Craig Theatre (86291), Labri Siffre

**STEVENAGE**, The Swan, Sounder

**STOKE HANLEY**, Victoria Hall (2464), The Darts

**SUNDERLAND**, Lees Club (78863), The Lurkers/Straw Dogs

**SWINDON**, Brunel Rooms (31384), Flamin' Groovies/Radio Birdman

**WAKEFIELD**, Newton House, Matchbox

**WALSALL**, West Midlands College (29141), Little Acre

**WATFORD**, Baileys (39848), Mud

**WEST RUNTON**, Pavilion (285), Penetration

**WEXMOUTH**, College of Education (72311), Roy Hill Band

**WITHERNSE**, A Grand Pavilion (2188), Suzi Quatro

**WOLVERHAMPTON**, Lafayette (26285), Dire Straits

lege of North Wales, Hot Water

**BEXMILL**, The Yorks, Southern Ryda

**BIRMINGHAM**, Barbarellas (021-643 9413), Ian Gillan Band

**BIRMINGHAM**, Odeon (021-643 6101), Jonathan Richman & The Modern Lovers

**BOLTON**, College of Technology (29991), The Accelerators

**BOSTON**, Norprint Social Club, Strange Days

**BRACKNELL**, Sports Centre (27272), Trash

**BRADFORD**, Golford, Goldon Cockerel (75498), City Linja

**BRIGHTON**, New Regent (27800), Johnny Curious and the Strangers

**BRISTOL**, The Granary (28267), Roy Hill Band

**BRISTOL**, Polytechnic, Redland Site (421768), Squeeze

**CAMBRIDGE**, Strawberry Fair, Midsummer Commons, The Terra Cotta Band

**CROYDON**, Red Deer (01-685 2308), Steve Boyce Band

**DUDLEY**, J.B.'s (53697), De Straits

**DUNFERMLINE**, Roadhouse, Jack Easy / Monolit

**EXETER**, Rougement Gardens, Here & Now

**FALKIRK**, Manique (24888), Charley Browne

**FOLKESTONE**, Leas Cliffes Hall (53183), Steve Gibbons Band

**GLASGOW**, Strathclyde University (041-552 1270), Suzi Quatro

**HANTSING**, Pier Pavilion (421640), The Hollywood Killers

**KEMPSTON PARK**, Festival 5 Hand Reel / Arbre

**KINGHORN**, Cunnale New, Bad News

**LEEDS**, Florde Grene Hotel (623470), Cheap Flights

**LEEDS**, Hadden Hall (73116), The Vye

**LEEDS**, Slagging Post (645 625), The Pistons

**LEEDS**, University (39071), Mekons / Gang of Four

**LEEDS**, Vivas Wine Bar (456 249), Bordello

**LIVERPOOL**, Eric's (061-236 7881), X-Ray Spex (Mastenee)

**LIVERPOOL**, Heyton Hill-side Social Club, Mainline Station

**LONDON**, Action Centre, Bayliss Road, Waterloo, Doll By Doll

**LONDON**, Adam & Eve, Hackney, The Cruiser

**LONDON**, Bridge House, Canning Town (01-476 2880), The Automatics

**LONDON**, City University, St Johns Street (01-253 4399), Misty

**LONDON**, Dingwalls, Camden Lock (01-267 4967), Hunter and the Orphans

**LONDON**, Empire Pool, Wembley (01-902 1234), Electric Light Orchestra / Trickster

**LONDON**, Golden Lion, Fulham (01-385 3942), Buzzafra

**LONDON**, Goldsmiths College, New Cross (01-692 0211), UE Subs

**LONDON**, Hammersmith Odeon (01-749 4081), Black Sabbath / Van Halen

**LONDON**, Music Machine, Camden (01-387 0428), Meat Ticket / The Hits

**LONDON**, QBees, Dalston, Penetration

**LONDON**, Pegasus, Stoke Newington (01-226 5930), Big Chief

**LONDON**, Rochester Castle, Stoke Newington (01-240 0198), Sore Throat

**LONDON**, Rock Garden, Covent Garden (01-240

3961), The Retainers

**LONDON**, Ronnie Scotts, Frith Street (01-439 0747), Joe Pass

**LONDON**, Stapleton, Crouch Hill (01-372 2108), Iceberg

**LONDON**, Star and Garter, Putney (01-788 0346), John Spencer

**LONDON**, Tidal Basin, Canning Town (01-476 7791), Menace / Patrick Fitzgerald

**LONDON**, Two Brewers, Clapham (01-622 3621), Jabba

**LONDON**, Upstairs At Ronnie's, Frith Street (01-439 0747), Exhibition

**LONDON**, Wheatheaf, Chelsea, Overseas

**LONDON**, Windsor Castle, Harrow Road (01-286 4403), Gyp

**MANCHESTER**, Apollo Ardwick (061-273 1122), Gerry Rafferty

**MANCHESTER**, Mayflower (061-223 4231), Cyanide

**MANCHESTER**, Polytechnic (061-273 1164), The Shades

**MELTON MOWBRAY**, Painted Lady (812121), The Creators

**OXFORD**, College of Further Education (46318), Flamin' Groovies / Radio Birdman

**OXFORD**, Oranges & Lemons (42500), Double Exposure

**PORTSMOUTH**, Polytechnic (81914), The Movies

**PRESTON**, Polytechnic (55032), Ian Dury and the Blockheads / Whirlwind / Rico

**READING**, Target (558887), The Brains Trust

**RETFOED**, Porterhouse (4981), Supercharge

**ROCHESTER**, Froebel Institute, Clayton and the Aronsons

## SATURDAY

June 10

**ACCRINGTON**, The Albion, Jubilee

**ANSFORD**, Stout Centre (21177), The Directors / Radicals / Tricky Switch

**BANGOR**, University Col

**LEEDS**, Florde Grene Hotel (623470), Cheap Flights

**LEEDS**, Hadden Hall (73116), The Vye

**LEEDS**, Slagging Post (645 625), The Pistons

**LEEDS**, University (39071), Mekons / Gang of Four

**LEEDS**, Vivas Wine Bar (456 249), Bordello

**LIVERPOOL**, Eric's (061-236 7881), X-Ray Spex (Mastenee)

**LIVERPOOL**, Heyton Hill-side Social Club, Mainline Station

**LONDON**, Action Centre, Bayliss Road, Waterloo, Doll By Doll

**LONDON**, Adam & Eve, Hackney, The Cruiser

**LONDON**, Bridge House, Canning Town (01-476 2880), The Automatics

**LONDON**, City University, St Johns Street (01-253 4399), Misty

**LONDON**, Dingwalls, Camden Lock (01-267 4967), Hunter and the Orphans

**LONDON**, Empire Pool, Wembley (01-902 1234), Electric Light Orchestra / Trickster

**LONDON**, Golden Lion, Fulham (01-385 3942), Buzzafra

**LONDON**, Goldsmiths College, New Cross (01-692 0211), UE Subs

**LONDON**, Hammersmith Odeon (01-749 4081), Black Sabbath / Van Halen

**LONDON**, Music Machine, Camden (01-387 0428), Meat Ticket / The Hits

**LONDON**, QBees, Dalston, Penetration

**LONDON**, Pegasus, Stoke Newington (01-226 5930), Big Chief

**LONDON**, Rochester Castle, Stoke Newington (01-240 0198), Sore Throat

**LONDON**, Rock Garden, Covent Garden (01-240

CONTINUED OVER PAGE

# UPFRONT

FROM PAGE 35

**SHEFFIELD**, Little Acre (730940), Little Acre  
**SOUTHAMPTON**, Gaumont (2301), Showaddywaddy  
**STRATFORD UPON AVON**, Green Dragons, Oyster  
**WATFORD**, Bailey's (5848), Mud

## SUNDAY

June 11  
**BIRMINGHAM**, Barbarellas (021-643 9413), Riecochet  
**BIRMINGHAM**, Town Hall (021-226 2329), Mud  
**BISHOPS STORTFORD**, Triad Leisure Centre (56333), Poison Girls  
**BRACKNELL**, Arts Centre (27272), Johnny Curious and the Strangers  
**BRISTOL**, Crookers, Waterfall  
**CAMBSHANG**, County Inn, Charley Browne  
**CHELTENHAM**, The Plough, Telephone Hill and the Smooth Operators  
**CROYDON**, Greyhound (01-681 1445), The Only Ones  
**DERBY**, The Oldie Belle Hotel, Raw Deal  
**DUBLIN**, Olympia Theatre, Boomtown Rats  
**FLEET**, Fleet Country Club, Dynamite  
**HALFAX**, Civic Theatre (51158), Suzi Quatro  
**IPSWICH**, Gaumont (53641), Jasper Carrott  
**LEEDS**, Vivas Wine Bar (456249), Silica  
**LIVERPOOL**, Empire (051-709 1555), Ian Dury and the Blockheads / Whirlwind / Rico  
**LONDON**, Bridge House, Canning Town (01-476 2889), United  
**LONDON**, Duke of Lancaster, New Barnet, Doll by Doll  
**LONDON**, Empire Pool, Wembley (01-902 1234), Electric Light Orchestra / Trickster  
**LONDON**, Golden Lion, Fulham (01-385 3942), Fun Factory  
**LONDON**, Hammersmith (01-748 4081), Black Sabbath / Van Halen  
**LONDON**, Lion & Key, Leyton High Road, Mystery Train  
**LONDON**, Lyceum, St Martins Lane (01-836 3761), Steve Gibbons / Johnny Cougar / The Dodgers  
**LONDON**, Pegasus, Stoke Newington (01-226 5930), Warren Harry

**LONDON**, Pindar of Wakefield, Kings Cross, Swift  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Autographs  
**LONDON**, Rock Garden, Covent Garden (01-240 3981), Landscape  
**LONDON**, Ronnie Scotts, Frith Street (01-439 0747), Joe Pass  
**LONDON**, Roundhouse, Chalk Farm (01-267 2984), Flamin' Groovies / Radio Birdman  
**LONDON**, Theatre Royal, Dury Lane (01-836 8101), Gerry Rafferty  
**LONDON**, Tidal Basin, Canning Town (01-476 791), The Cruisers  
**LONDON**, Wembley Conference Centre (01-902 8833), Lindsafarne (Anti Nazi League concert)  
**LONDON**, White Swan, Crystal Palace (01-870 0684), Steve Boyce Band  
**MANCHESTER**, Rafter's, Sec 1 (061-236 9788), Subway Feet  
**NEWCASTLE**, New Tyne Theatre, Steel Pulse  
**NEWCASTLE**, Royal Hotel, Tonight  
**HORWICH**, Theatre Royal (28205), The Darts  
**PORTSMOUTH**, Centre Hotel (27651), 5 Hand Reel / Arbre  
**STROUD**, Marshall Rooms, Here & Now

## MONDAY

June 12  
**BIRMINGHAM**, Hippodrome (021-622 2576), Gerry Rafferty  
**BIRMINGHAM**, Odeon (021-643 8101), Black Sabbath  
**BLACKBURN**, King Georges Hall (58423), The Jam / The Jolt  
**BRENTFORD**, Hermit Club (217084), Rolls Ups  
**CAMBRIDGE**, Emmanuel College, The Only Ones  
**CHADWELL HEATH**, Greyhound, Heritage  
**COVENTRY**, Warwick University (20359), Here & Now  
**DONCASTER**, Outlook (84434), Steel Pulse  
**DOUGLAS**, (IOM), Palace Lido, Suzi Quatro  
**EDINBURGH**, Tiffany's (031-556 6292), Black Slate  
**GLASGOW**, Amphora, Necromancer  
**IPSWICH**, Gaumont (53641), Jasper Carrott  
**LEEDS**, Mexborough, Sheeny and the Gays  
**LEEDS**, Peacock Hotel, Yeoman, Linnelight  
**LEEDS**, Polytechnic (4101), Jonathan Richman & The Modern Lovers  
**LEEDS**, Vivas Wine Bar, Eric Greenhalgh Band

**LIVERPOOL**, Erica (051-704744), Dire Straits  
**LONDON**, Bridge House, Canning Town (01-476 2889), Flitty McNasty  
**LONDON**, Castle Hotel, Tooting Broadway, Steve Boyce Band  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Kestrel / Fast Driver / Flyer  
**LONDON**, Empire Pool, Wembley (01-902 1234), Electric Light Orchestra / Trickster  
**LONDON**, Half Moon, Putney, 5 Hand Reel  
**LONDON**, Marquee, Wardour Street (01-437 6603), Ian Gillan Band / Show-biz Kids  
**LONDON**, Moonlight, Railway (1473), Spice Paris / Leyton Buzzards  
**LONDON**, Music Machine, Camden Town (01-387 0428), Iggy Pop  
**LONDON**, Pegasus, Stoke Newington (01-226 5930), Running Sore  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), The Magnets  
**LONDON**, Rock Garden, Covent Garden (01-240 3981), Angeltax  
**LONDON**, Ronnie Scotts, Frith Street (01-439 0747), Joe Pass  
**LONDON**, Tramshed (01-354 3833), After The Fire  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Thel  
**MANCHESTER**, Calvalcade, Gags  
**MANCHESTER**, Band on the Wall (061-832 6625), Guess  
**BOTTINGHAM**, Shipley (730940), Thompson Twins  
**PETERBOROUGH**, ABC (3504), The Darts  
**SHEFFIELD**, Fiesta (70101), Heatwave  
**SHEFFIELD**, L. M. 11 (730940), Thompson Twins  
**SOUTHEND**, Roots Club, Idiot  
**ST ELMSALL**, Moorhorpe Recreational Club, Beano  
**SUNDERLAND**, Empire Theatre (73274), Osibisa

## TUESDAY

June 13  
**ANGLESEA**, Plas Coch, Hot Water  
**ASHTON**, Birch, Idiot Rouge  
**AYLESBURY**, RAF Halton, Cheap Flight  
**BELFAST**, Ulster Hall (21341), Boomtown Rats  
**BIRMINGHAM**, Barbarellas (021-643 9413), Subway Feet  
**BISHOPS STORTFORD**, Triad Leisure Centre (56333), The Interlockians  
**BRIGHTON**, Richmond Hotel (28234), The Thrillers / Nicky and the Dot  
**CAMBRIDGE**, Corpus Christi College (59418), The Cruisers  
**CAMBRIDGE**, Emmanuel College (65411), Terra Cotta Band  
**CAMBRIDGE**, Pembroke College (52241), Osibisa  
**CAMBRIDGE**, University, May Ball (58933), Mud

**DEWSBURY**, The Turks Head (463 700), The Vye  
**GLASGOW**, Curlers, Necromancer  
**IPSWICH**, Odeon (52082), The Darts  
**KEIGHLEY**, Victoria Hall (502401), The Jam / The Jolt  
**LEEDS**, Florde Grene Hotel (628470), Here & Now  
**LEEDS**, Vivas Wine Bar (456249), Bracken  
**Liverpool**, Erica (051-236 7881), Jonathan Richman and The Modern Lovers  
**LONDON**, Bridge House, Canning Town (01-476 2889), Flitty McNasty  
**LONDON**, Castle Hotel, Tooting Broadway (01-872 7018), The Crack  
**LONDON**, Chelsea College, Manresa Road (01-352 6421), Warren Harry  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), George Thorogood and the Destroyers  
**LONDON**, Marquee, Wardour Street (01-437 6603), Ian Gillan Band / The Killers  
**LONDON**, Music Machine, Camden (01-387 0428), Iggy Pop / The Members  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01-877 1473), Necromancer / The Fusiona  
**LONDON**, Pegasus, Stoke Newington (01-226 5930), Showbiz Kids  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Split Level  
**LONDON**, Rock Garden, Covent Garden (01-240 3981), The Slicers  
**LONDON**, Ronnie Scotts, Frith Street (01-439 0747), Joe Pass  
**LONDON**, Telegraph, Brixton (01-874 7310), First Aid  
**LONDON**, Tramshed, Woolwich (01-855 3371), After The Fire  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747) ABC  
**MANCHESTER**, Tameside Theatre, Ashton (061 508 3223), Suzi Quatro  
**NORWICH**, Cromwells (612909), Matchbox  
**NORWICH**, Peoples Club (613559), The Lurkers  
**REDITCH**, Traceys (61180), The Tights  
**SHEFFIELD**, Fiesta (70101), Heatwave  
**SHEFFIELD**, L. M. 11 (730940), Cyndi  
**SHEFFIELD**, University (24076), Dire Straits

## WEDNESDAY

June 14  
**BIRMINGHAM**, Westhill College, Matthews Brothers  
**BRISTOL**, Colston Hall (201788), Gerry Rafferty  
**BRISTOL**, University (2181), The Only Ones  
**BROXBORNE**, Civic Hall, Hoddeston, 5 Hand Reel / Arbre  
**CAMBRIDGE**, Kings College (50411), Matchbox



THE JAM: jet to sunny Colwyn Bay for the first date of their tour, Wednesday.

**CHESTER**, Valentinos, The Accelerators  
**COLWYN BAY**, Dixeland Showbar (2594), The Jam / The Jolt  
**CUMBERNAULD**, Kestrel, Charley Browne  
**DONCASTER**, Outlook (84434), Flamin' Groovies / Radio Birdman  
**HATFIELD**, The Forum, Osibisa  
**LEEDS**, Vivas (456249), Arc Rouge  
**LIVERPOOL**, Masonic, The Germans  
**LONDON**, Bridge House, Canning Town (01-476 2889), Angelo Pulastino  
**LONDON**, Castle, Tooting (0572 7018), Iceberg  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), George Thorogood and the Destroyers  
**LONDON**, Empire Pool, Wembley (01-902 1234), Electric Light Orchestra / Trickster  
**LONDON**, Hammersmith (01-748 4081), Bread  
**LONDON**, Hope and Anchor, Islington (01-358 4510), Gags  
**LONDON**, Marquee, Wardour Street (01-437 6603), Ian Gillan Band / The Killers  
**LONDON**, Middleton Arms Hackney, Robert and the Remouids  
**LONDON**, Music Machine, Camden (01-387 0428), Robert Gordon & Link Wray  
**LONDON**, Pegasus, Stoke Newington (01-226 5930), Pekee Orange  
**LONDON**, Rock Garden, Covent Garden (01-240 3981), The Banned  
**LONDON**, Ronnie Scotts, Frith Street (01-439 0747), Joe Pass  
**LONDON**, Telegraph, Brixton Hill (01-874 7310), Doll by Doll  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), DB Agony  
**LONDON**, White Hart, Acton, The Lurkers / Satellite  
**LONDON**, Wimbledon Football Club (01-946 6311), Tequila Brown Blues Review

## TV

**THURSDAY**  
**BBC-1** - Top Of The Pops (7.55 - 8.30): Noel Edmonds takes a break from the lucrative pursuit of advertising ovens and plays host to the current breakers and money-makers.  
**Thames** - Heter Skelter (10.40 - 12.25): Was there a connection between the Beatles' 'White Album' lyrics and the bizarre murder of Sharon Tate and friends at her luxury Bel Air apartment by the macabre Manson family back in '68? Telefilm based on the book of the trial by prosecutor Victor Bugliosi.  
**FRIDAY**  
**BBC-1** - Elvis In Concert (8.10 - 9.10): Last-ever made-for-TV concert of the ageing Elvis in action, recorded shortly before his death in the summer of '77.  
**THAMES** - Heter Skelter (10.30 - 12.15): Part two of this surprisingly objective account of the Manson murders and the motives behind them.  
**SATURDAY**  
**LWT** - Our Show (9.45 - 10.15): Monkees veteran Micky Dolenz (92) guests plus go-karting special (10.45 - 11.30).  
**LWT** - The Monkees (10.15 - 10.45): Dolenz, NeSmith, Jones and Tork down home on the farm in 'Don't Look A Gift Horse In The Mouth'.  
**SUNDAY**  
**LWT** - Louth Weekend Show (1.00 - 1.30): Tales of Fosters, billabongs, sheep and Shellas as Janet Street-Portnie meets 02 Dormable-merchants the Caravan Keivins  
**SUNDAY**  
**BBC-2** - Cracked Actor (10.55 - 11.55): Apres Ziggy 679 film of the Gigolo in action, broadcast to coincide with his up'n coming tour.  
**TUESDAY**  
**Granada** - Paul (4.15 - 4.45): A multitude of Darts, Bob James and Cardiff-born songstress Bonnie Tyler get it on in film.  
**BBC-2** - Old Grey Whistle Test (10.55 - 11.35): One / two / three / four / Only Ones strut their stuff, closely followed by Robert Gordon and Link Wray.  
**WEDNESDAY**  
**BBC-1** - World Cup (5.30 - 7.35): Can Scotland massacre dem foreigners and make it to the ultimate match? Check it out footer fans.

## RADIO

**MONDAY TO FRIDAY**  
**Radio One** - John Peel (10.00 - 12.00). He's always there.  
**THURSDAY**  
**Radio One** - Kid Jensen (8.30 - 7.30). A sample of some of the sounds from the new album chart.  
**Radio Luxembourg** - Album Of The Night (12.00 - 1.00). The new album by the Roy Hill Band entitled surprisingly enough 'Roy Hill'.  
**FRIDAY**  
**Radio One** - Round Table (8.00 - 7.30). Kid Jensen, Artists and DJs discuss the week's new releases.  
**SATURDAY**  
**Radio One** - In Concert (8.30 - 7.30). The Jam and Gruppe Sportivo were recorded for tonight's show.  
**Radio Luxembourg** - Album Of The Week (10.00 - 11.00). 'FM' from the movie of the same name, featuring bands such as Steely Dan, Bob Seger and Linda Ronstadt.  
**Radio Clyde** - Hear Me Talking (10.00 - 11.00). Tabled English guitarist and composer Paul Brett talks about his music with Colin McDonald.  
**SUNDAY**  
**Radio London** - Honky Tonk (12.00 midday - 1.30). Young white blues musician George Thorogood talks to Charlie Gillet.  
**Radio Luxembourg** - Album Of The Night (2.00 - 3.00). A new album from an old band, The Kinks' latest - 'Mantis'.  
**MONDAY**  
**Radio One** - John Peel (10.00 - 12.00). A second chance, hear the studio recording of Slouix and the Banshees and The Slicers.  
**Radio Luxembourg** - Supergroups (2.00 onwards). Great sounds from the great bands, past and present, The Who, The Rolling Stones, Beatles, Led Zeppelin and more.  
**TUESDAY**  
**Radio Clyde** - Stick It In Your Ear (8.00 - 1.00). David Kerstenbaum, highly-acclaimed American record producer of people like Joan Baez, Cat Stevens and Ritchie Havens, 60 name but a few discusses his work.  
**Radio Luxembourg** - Album Of The Night (12.00 - 1.00). Tonight you can hear the new album by Daryl Hall and John Oates 'Live It Up'.  
**Radio Luxembourg** - Million Sellers (2.00 onwards). Discover more similar to 'Supergroups' about bands who have accomplished the great feat of selling a million or more records.  
**WEDNESDAY**  
**Radio Clyde** - Sound Of The Guitar (8.00 - 1.00). If anyone interested in making music, Ken Sykes (guitar player extraordinaire) discusses the various techniques of classical, traditional, jazz and rock guitar playing.



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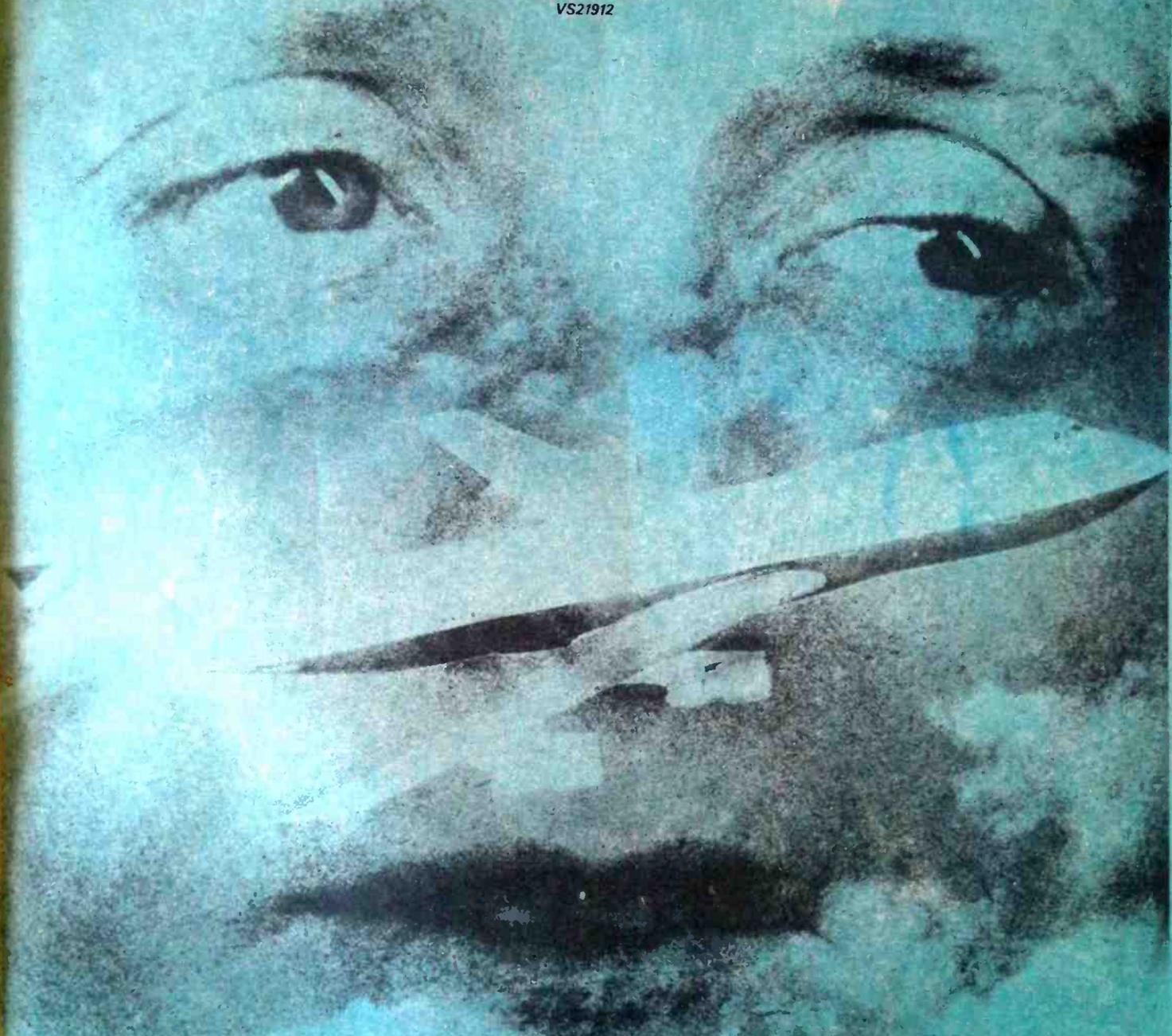
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# JAPAN

## 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 dam 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



A great album out now on ARIOLA/HANSA

# ROADSHOWS



MEAT LOAF: Kiss me, Hardy?

## Meaty, beaty, big and bouncy

### MEAT LOAF Manchester Apollo

YARDS of flesh. Acres of it enclosed in great wobbling mounds, wrapped around a voice that can bellow or sound sweet as a pussy cat.

Punters have always been impressed by animated grossness, loving the guy who has the nerve to heave his vast girth on stage. Fatty Arbuckle before he started jumping on young ladies (see the book 'Hollywood Babylon'), Oliver Hardy and now Meat Loaf.

It was a sell out crowd at the Apollo, ticket sales probably helped along by Meat's exposure on the wheezing 'Old Grey Whistle Test'.

He's fat but he's agile, somersaulting like a hairless gorilla across the stage, foaming at the mouth and lustful after his assistant Karla. Away from the theatrics, you get an indication of how good his voice is when he throws the mike away and fills the auditorium with just the power of his vocal chords.

Obviously the set was largely dependent on the debut 'Bat Out Of Hell' album, renowned for the Phil Spector influences. I thought the floods of sound might suffer being transferred to the stage. But the instruments

didn't become thin and the music was precise, filling out all the shallows well.

The lighting resembled something from a gothic morgue especially on 'Bat Out Of Hell', so that Meat loomed large like a thirties horror character.

Meat revels in himself, but in no way does the show get too heavy (if you'll pardon the expression), there's always an element of humour that rings strong throughout the songs. An injection of funny lines to make it tongue in cheek black comedy.

But Meat can have you crying with ballads when he treads wearily across the stage. A desperate tubby lover giving it one more final shot before calling it a day.

On a damp soggy night Manchester loved him.  
ROBIN SMITH

### YACHTS Nashville, London

AS THE name suggests, the Yachts image is wrapped up in short sleeve shirts, slacks and pilmolls, dressing up well scrubbed fresh faces, healthy bodies and 'sensible' haircuts.

The sound compliments the image with its summery exuberance, melodies with hooks like leeches, neatly trimmed harmonies, lyrical pre-occupations with the innocence and trauma of

adolescence and the merest tinge of psychedelia.

From the 'Close Encounters' intro of 'Sema-phore Love' to the second rendition of 'Suffice To Say' (their fourth encore), it was a glorious celebration of fun, aided by the fact that it was the group's first birthday.

The crew worked superbly with Henry Priestman valiantly attempting to jive with his stubbornly inanimate keyboard while coaxing out some deliciously fluid phrases. Guitarist Martin 'Rocket' Watson steered and balanced the vessel with his neatly dovetailed interjections and the twin propeller unit of bassist Martin Dempsey and drummer Bobby Bellis kept the boat streamlined.

The material was as strong as a bottle of Wray and Nephews overproof rum (what? — Ed), everything sounded custombuilt for cruising with 'Hazy People', 'Look Back In Love', 'Hypnotising Lies' and 'Yachting Type' sounding especially fine. Of course the scandalously ignored 'Suffice To Say' still carried the indelible stamp of quality and is still one of the best things washed up on the new wave.

It was a truly magical performance and a great party. Many Happy Returns lads.  
MIKE GARDNER

# The pulse grows firm in the park

## STEEL PULSE Regents Park Theatre, London

WITH THE weeks before their debut album is released now being counted on one hand, Steel Pulse, now confidently one of Britain's best up-and-coming young reggae groups, had no trouble filling London's premier open air venue.

Further — and better — it was two hours of roots and setting sun, the sort of concert that you feel lucky to have seen. And certainly a change from the naked Shakespeares and redundant folkies that normally grace the selfsame plastic turf.

Steel Pulse, as the cant now runs, are Birmingham rockers. Tight, rhythmic and righteous heralds of the Handsworth Revolution. They've come up firmly on the JA beat, but their feel, their songs, are of their life here. Serious subject matter.

'Bad Man', of pickpockets and 'living', 'Prediction', of things that

must come, or 'National Front' — the reaction, like the chopping rhythms and the front line harmonies, is fierce and united. They're sharp and clever, using a lot of unusual percussion for that extra edge and likewise missing no chance to dub it up for the killer punch.

An all people audience too, swaying first dancing later. Steel Pulse play a long set, keeping up the euphoric mood with their own ganja elegy in 'Macka Spliff' and exciting finely with (I think) 'Soundcheck' — for that get-up-and-five time.

They return for the song that everybody knows, again it's serious, 'Klu Klux Klan'. The song that somebody stopped becoming a hit.

Strong stuff, no lesser.

An excellent move, too, to bring the reggae into the park. Demand, enjoyment and fulfillment this time must lead to more of the same. We do know how lucky we were. **JOHN SHEARLAW**

## PENETRATION The Rock Garden, London

A NIGHT at the Rock Garden is an ordeal. A PA churning out enough noise to satisfy the Hollywood Bowl, in one little cellar. Being squashed between dripping punters in unbearable temperatures until it becomes not so much a concert as an endurance test, particularly when it's all for a band who I don't even enjoy.

Six months ago I saw Penetration at the Vortex, and they were, by any standards, awful. Now they have made a radical improvement, and it's far easier to see where they are aiming for, even if they do still seem a fair way off.

They do appear to be trying to stand aside from the bam-bam punk merchants, and to bring a little more ingenuity into their music. In theory, and probably from the depths of a recording studio, their ideas are fine, but live their songs are swamped by rhythm changes and complicated arrangements, until you can't see the wood for the trees. In fact the concentration mirrored in their fronts, especially on their new guitarist Neale Floyd, gives way to a wave of relief as they dash, often prematurely, into the speedier sections of their songs, where at last they can let loose.

Despite their obvious efforts, the sound is still quite shallow; the continual chopping and changing proving too much for only three instrumentalists. Perhaps another guitar may help. But it seems that they are crying out for an adept keyboard player to add variety to what is an incessant wall of sound. A

shift of emphasis away from the rhythm section would also help.

They hiccupped their way into the show with 'Future Daze', with what must be the most proficient imitation of a record jumping ever performed live. 'Don't Dictate' still stood out well but the strongest number was 'Lovers Of Change', a song which outraged the pace and worked well in the confines of their style.

Pauline's voice was erratic at times, alternating between a full-throated bellow and a hoarse whisper, often substituting what she lacks in finesse with high-pitched power, much to the consternation of those people standing near the speakers.

Penetration do try to be original, but despite their commitment and obvious efforts, I'm afraid their style just doesn't cut any ice with me. **KELLY PIKE**

## BLUE OYSTER CULT Hammer Smith Odeon

SUNDAY evening was the third and final London appearance within the last month of Blue Oyster Cult and at the end of the show I left the gig with extremely mixed feelings.

As on the second night back in May the majority of the audience remained in their seats for most of the show. Admittedly a seated position is fine for watching the excellent laser and light show but this was Hammer Smith Odeon and not the Laerium.

Throughout the show I wanted to get up from my seat and thus ended up feeling very restricted until finally everyone had the good sense to stand through the encore 'Don't

STEEL PULSE: euphoric mood

Fear The Reaper' but by then it all seemed too late. I am sure there must have been many others sharing my thoughts especially through Cult's classics as 'Hot Rails To Hell' and 'ME262'.

The laser effects didn't appear to be quite so extensive as the May shows yet they still remained stunning, notably in Donald Roeser's guitar solo 'Astronomy' and also Albert Bouchard's drum solo 'Godzilla'.

Indeed musically the band was far better than they had been previously. The numbers from their 'Sceptre' album like 'R.U. Ready To Rock' and 'Golden Age Of Leather' had far more attack than the studio versions and I particularly enjoyed the earlier material such as 'Harvester Of Eyes' and aforementioned 'Astronomy'.

Once again, Blue Oyster Cult were most enjoyable and as far as overall entertainment goes merit 10 out of 10. However, I still felt that to a certain extent the full impact of their music lost out to their spectacular use of lasers and lighting. **STEVE GETT**

## TRIBESMAN, PATRICK FITZGERALD, MENACE: Albany Empire, Deptford

THIS WAS the last of a series of Rock Against Racism benefit gigs at the Albany, though exactly where the benefit lay escaped me. The three performances produced three completely different atmospheres, although all equally disappointing in their own ways.

Menace generated a fierce noise that encouraged the fun loving characters with Sham 69 scrawled over their bodies to kick their way to domination. They jumped on one another with such a convincing display of aggression that the rest of us classes deserted the floor altogether. The music itself was standard

punk / insult formula sound, hardly worth a mention — 'It Sounds Exciting for example was anything but that. Their main talent lay in inciting violence and stupidity that left at least one guy groaning in agony from a vicious kick in the kidneys. Not my scene at all.

Patrick Fitzgerald was at least amusing, if for the wrong reasons. His approach seems calculated to raise the maximum amount of antipathy. Having to follow on from the previous numbing wall of sound was a big enough handicap in itself. But his dead-pan vocals and uninspired acoustic guitar style just didn't seem to be what the people wanted. Possibly in the right context he could have a powerful effect, though I've yet to see it.

In this one he was not well received, to say the least. After a mere two songs he flung his book of poems on the floor, booted his guitar across the stage and stormed off in a torrent of mutual abuse. Surprisingly there was enough good feeling left in

the crowd to give Tribesman a decent support, not that they really deserved it. The lead guitarist was way off tune, the lyrics were all but inaudible and the beat was one of the sloppiest I've heard from a reggae drummer.

But the floor filled steadily again, this time a less dynamic crowd but far preferable to the riotous mania of before. And Tribesman sharpened up after a while. 'Wonderful' came over well and 'When I Father Come' was good too, a much tighter sound though still lacking what it really takes.

If this gig helped Rock Against Racism's cause, all well and good, but unfortunately it didn't do a lot more. **ALEX SKORCKI**

## THE FLAMIN' GROOVIES, Croydon Greyhound

Australian group Radio Birdmen made a brave attempt at warming up the sparsely populated Greyhound on what was apparently its last musical evening for some

time. The Psychic stare and controlled epileptic gyrations of the lead singer were this six piece band's main plus until the lead guitarist really let himself go, shaking his shades off in the process.

As a unit Radio Birdmen were reasonably together despite their lack of a truly distinctive sound and a couple of their numbers bearing too close a resemblance to speeded up rock and roll standards. However, if only for their stage presence, a couple of numbers, '425 SG', 'I Feel Alright' and their use of the 'Hawaii Five O' riff, they showed promise, although if their singer has to get as wrecked as he looked tonight in order to perform it makes you wonder just how long he can survive.

And so on to the Flamin' Groovies, a band with a rock history, and, as it turned out, a history of rock with a band. The Groovies' raunchy live recreation of that twangy hollow 60's sound was masterful, playing many of the old classic numbers as they should have been played at the time, but it

really is a bit late for them to try to put that right now.

The main sources of the Groovies' material were sixties artists like The Beatles, The Rolling Stones and the positively ancient Chuck Berry.

Their repertoire included 'Please, Please Me', 'From Me To You', '19th Nervous Breakdown', 'Painted Black' and the obligatory encore 'Move It'.

Every song was authentically reproduced with attention to detail that was matched only by the Groovies' determination to keep everything in tune, taking up to a couple of minutes between songs to complete this process, much to the annoyance of the audience.

Anyway, if anything else, the Groovies were an acerbated, nostalgic experience, but really there should have been something more. As a fan repeatedly and loudly pointed out, in the proximity of my right ear: "We came to listen to the Flamin' Groovies, not The Beatles and The Rolling Stones." **GARETH KERSHAW**



ere, this guy thinks we sound like the Beatles!

# ROADSHOWS

## Brum rock adds flash

ELO: Wembley Arena, London

THE FIRST 8,000 earthlings privileged enough to watch the Electric Light Orchestra — including two slightly-higher-than-mortal members of "royalty" also present — were left in no doubt that their brand of classical megarock does indeed inhabit a plane slightly higher than the terrestrial on their return to Britain last week.

Underneath the echoing sounds of a flying saucer come to land — a concept conceived in the 1930's and likely to remain with us until we are visited, perhaps even annihilated, by creatures which are not man — the mortal extension of the world's richest and most successful group at this moment in time demonstrated that it was indeed possible to recreate some of the studio magic that is ELO live.

But only just. The last time they trod the boards in Britain it was to scant acclaim and moderate applause. Since then they have unleashed on the world a store of high carat musical product quite the equal of any of the earth's mineral resources or soil seems.

The show, indeed, benefits from such discovered riches.

ELO, you understand, don't trip, dash or run onto the stage to be greeted by a forest of waving hands. They appear, like a breathtaking scene from an early episode of 'Dr Who'. Seven immobile members, living breathing humans we're later assured, clad for the most part in white. Even their instruments.

A lighting gantry, cunningly disguised as the top of the aforementioned saucer, rises, bathing the group in a sea of green pencil beams. The group themselves rise through the floor, thereafter adopting the appearance of a conventional rock combo. No ropes are visible.

That's just the beginning.

The first song is 'Into The Clay' — static, stunning — if indeed that is not a contradiction in terms — followed by 'Turn To Stone' and 'El Dorado'. Then, and not before then, words are heard. "Elo, 'ow are you". This seems to work and the applause is enormous.



ANYTHING you can do, we can do bigger. Part of the £17,000 of trappings featured in ELO's new show.

So far, so good. Already they're less like aliens landing and more like a rock group with good tunes and very expensive equipment. This notion is further confirmed by a cello "solo" — a electronic quasi-classical prelude to a violin solo which follows later. Lasers dance (don't lasers always dance?) on an average size screen behind drawing pretty flowers and what looks suspiciously like the logo for Rizla cigarette papers.

At this point the system almost breaks down. Stripped to the bones ELO are a thudding rock group with one splendid difference — their mastery of

electronic strings. Given a wall-to-wall home stereo the effect of their music can be extremely pleasing. However their on stage recreation — given their predilection for low-key and perfect presentation — will inevitably reveal flaws not normally evident when hirsute Caucasians whip up maelstroms of rock 'n' roll fervour.

With 'Telephone Line' and 'Rockaria', one a pretty tune, the other a sublime fantasy, there is frantic sawing of string instruments, some excellent singing and an air of near-perfection. Near because all that holds everything together is a wall of synthesised

sound. For 'Wild West Hero', actually introduced for a change, Jeff Lynne starts off like a folk singer before he's rescued by the massed strings. Then 'Strange Magic', almost but not quite there. ELO are human. This worthy trait is emphasised in one stunning gesture of group/audience empathy. Bev Bevan throws a tambourine into the rows of dazzled humans. It is noted, with some surprise, that its landing does not unleash a megalomaniac explosion of sound.

More hits follow, augmented by clapping in awed unison. The first encore is 'Living Thing'.

two satellites cranking uncertainly towards the stage like nervous tight-rope walkers. And, after a staggeringly corny exhortation to the audience to "get on your feet and put your hands in the air", they play 'Roll Over Beethoven'. It is both long and highly enjoyable. ELO then sink below our line of vision as the lunar hatches are battened down.

Fittingly a space-like rumble graces the audience's exodus.

To pick flaws in a stage presentation as assured, dramatic and expensive as that offered by ELO is tantamount to pointless. Tickets were like gold dust and the large crowd

clapped and chanted with the precision that is Wembley's trademark.

Yet this run through of their greatest hits, at no matter what cost, added no new dimension to the massive recorded talent of the group. The tiniest flaw deflated the magic, cracked the illusion. There was nothing to take its place.

To cement the genius — and incidentally provide the Next Big Thing — I'd rather ELO dropped the appearances and moved into the field of sight and recorded sound presentation. Louder, but not live, is the only part of the ELO experience missing from the home stereo.

JOHN SHEARLAW

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# The old Young won't fade away

**NEIL YOUNG**  
The Boarding House, San Francisco

OUTSIDE THE Boarding House two Wally Heider recording trucks fill up the street while fans swirl around the theatre, an audience without jewels or furs but rich enough to pay up to 70 bucks to see one of rock and roll's recluses' rare performances.

The Boarding House is a tiny club in some financial difficulty, despite the fact that it regularly presents the more interesting kind of recording artists from George Thorogood to Captain Beefheart. To help the club and to show a piece his forthcoming album, Neil Young agreed to play two shows a night for four nights, his first official gig in quite a while.

The stage is decorated with a piano, three acoustic guitars and three wooden Indian figures with fading paint, the kind that attract tourists off the freeways into depressed reservations to buy jewellery and stare.

Neil walks on clutching a six string, hair chopped as on the 'Stars And Bars' cover, safari jacket, white pants, braces and sneakers looking like the drunken son of a rich colonialist. The crowd, which is surprisingly young, goes bananas but Young takes it in his stride.

He launches straight into a new song about Indian massacres, about sleeping with Pocahontas, the Indian queen who enabled the first settlers to stay alive back in the 17th century, and who, legend has it, slept with Captain John Smith, rogue leader of the whites. The song ends with the grouping, "Marlon Brando, Pocahontas and me". The Indian figures stay rooted in place in the context of the song like cynical sphinxes.

During the evening, Young debuts six or so songs from the new album, all with strong country melodies and in that stomping beat that, along with the extraordinary voice, is Neil Young music. A couple of times he apologises for writing all his songs in the same key, but like one of his choruses says, "It's sold but it's good."

"There's a powerful song about his divorce, 'Already One', but we're already one, already." One, our little son, won't let us forget.

Another magnificent opus in the 'Ambulance Blues' vein called 'Thra-sher', the only song he announces all night, that seems to discuss his relationship with the famous friends and the electric guitars that were conspicuous in their absence on this first night: "They were poisoned with selection. They had the best protection. They were lost in rock formations. Like park - bench mutations. So I got bored and moved away" etc. Glad you did, Neil.

Other new songs like 'Ways Of Love', 'As Long As We Can Sall Away' mix the familiar themes, the need to forget and the terrors of doing so,



NEIL YOUNG: restless

dreams as simultaneous salvation and disease, but there's no terminal introspection here, like he sings, "I'm not falling back in the same groove".

The stand out stomper that even rocks on the acoustic, though it seems like Neil prowls the stage on this one looking for a band is a classically simple song about rock (where does he find these melodies?). "Oh, Oh, Hey, Hey, Rock and Roll is here to stay, it's better to burn out than to fade away" which I suspect is the definitive elegy for the Pistols, seeing as one verse seems to include the lines, "this is the story of Johnny Rotten. He is gone but he's not forgotten".

All evening he wanders restlessly around the stage, swopping guitars as if searching for a mike to sing into but his jacket is wired for sound so that he sings straight ahead, nodding his head at the audience and rolling his eyes like a soothsayer while the voice comes out of the speakers on either side of the stage in a haunting, disembodied manner. He looks at first as if he's miming. Against the backdrop and with the spotlight framing him in his instantly recognisable silhouette, with the mouth harp holder doubling as bow tie, Young seems like one of those serious comics. A Max Wall, grinning and bending up and down in time with the music.

There are only four old tunes in the set, including the inevitable "Cowgirl In The Sand" and "After The Goldrush" now eight years old in its contemplation of Mother Nature in the 1970s.

He closes with 'Sugar Mountain', the archetypal Young tune with the audience singing along about leaving Sugar Mountain, the land of adolescence, too soon. Just like leaving the Boarding House too soon but Neil Young does what he wants to do, happy to perform his new songs unaccompanied before a tiny audience.

It was a privilege to be there — roll on the album, this man won't fade away. MARK COOPER

# SOUL

Being voted New York's 'Most Promising Disco Group' last year came as a surprise to Maze. SUSAN KLUTH discovers that it was never planned that way



## These men can pull crowds of up to 16,000 already!

FOR JO and Josie Public, they're little more than a year old. Their records have done pretty well, if not staggeringly. They've been on the road more than most. Yes, and 15-16,000 people will turn out for a gig in some oddball American baseball stadium.

16,000 people and every one of them banging a drum... or a tambourine... or some kind of percussion instrument. Ain't that travelling?

Fantastic," says Maze's Frankie Beverly. It's 9 a.m. in Atlanta, Georgia and his tour manager has just prised him out of bed. "It's fantastic. The energy is really overwhelming. You know, we're doing the same size things as major groups.

"Yeah... I'd say it was pretty good going."

Because, despite the banging and shouting, the rooting and the accolades (in the States, at any rate), Maze are a disarmingly modest lot. It's not the direct message of soul, the teeming energy of funk that has them motivating the masses, but a power that's far more subtle and sublime. If the pun wasn't so awful, I'd say it was something like Amazing Grace.

Kluth, what a pun! Frankie Beverly is co-founder, lead vocalist, writer, producer and seemingly mastermind of the seven-man Maze, whose second album "Golden Time Of Day" slid into the racks over here just a few weeks back. As it may not be as well-known as Tavares' Greatest Hits (say), it's worth explaining some of what 'Golden Time' is all about.

Basic feature is a lightness, a mobility that takes it away from all those mandatory hard-and-heavyweights that we've had through the last few years.

The root cause of which is that the production appears very direct — simple without being simplistic — with a signal absence of sweeping synthesizers and barking horn sections.

But then it's a classy thing too,

good strong tunes and some lurking lyrics ('You're Not The Same' for ultimate precedent. And it's terrifically varied, from whimsy hazy ballads, raunchy at the core, through quiet funk and a notable Latin flow (Carlos lives!), round to an epic by name of 'I Need You' where the demure verses break out into a series of jazzy solos.

Decidedly non-denominational and awesomely topical.

"I'm just into truth," states Frankie, "and I really mean that."

A point to which he returned more than once, and I mean that too. For example, when 12" singles were still something of a novelty, Capitol Records took a track off their debut album.

'Maze' and issued it in that form. 'Time Is On My Side' made a substantial impact on the disco market and resulted in Maze being voted 'Most Promising Disco Group' in New York last year.

"I was surprised at that success," admits Frankie (—) frankly. "It was a danceable song, but I didn't look at it as a disco song."

"However, no way are we liable to be pressurised as a disco band. We, the artists have to be true to ourselves, and we're just planning to give a whole lot of music. If some of it touches that particular ground, then all the better. But we don't make music for any particular bag or anything like that."

The seeds of Maze were sown many years back in Frankie's home town of Philadelphia, PA, various high-school bands eventually crystallising into Raw Soul, who found support-band status with such as Kool and The Gang. In 1972 (Maze not being any overnight sensation) the scene shifted to California, with the horizon coloured by the persona of Marvin Gaye.

"People like Marvin who've been through the business are in a position to help some of the younger guys coming along, help them to avoid at least some of the problems they'd encountered.

"It was a matter of timing. Marvin was there at the precise time and although he was only

indirectly involved with us, his presence certainly helped a lot. He inspired a whole karma around the situation. He used to tease me that one of these days we'd be bigger than him. I used to laugh... he was acute."

Three years on... and the band had a production deal. Subsequently they signed to Capitol and, apart from that disco number, they scored hits in both the Soul and Pop charts with two other tracks off the debut LP, namely 'While I'm Alone' and 'Lady of Magic'.

Maze, rather like the Isley Brothers, are in the interesting position that they can speak with 100 per cent accuracy to a soul audience, and they're also pulling a big following from outside.

"We've crossed over quite a bit, sure," Frankie reflects. "Not as much I think as we're eventually going to, though. Really we've formed a little group of our own, a kind of cult following."

"Golden Time of Day" was recorded in Golden, Colorado (no faking!) and, as aforementioned, Frankie took a great deal of weight on his shoulders in the whole formation of the album.

"And it's certainly not easy to do all the work that I wanna do. For this next album, when it gets under way, we're gonna work in much more of the power of some of the other guys.

"They're always giving in some way or another, but they're just not as much into writing as interpreting, as artists. And with the level of the music we're producing, I'd say you just couldn't write those kinds of songs all the time."

I'd say that 'Golden Time' was so close on perfection it would be near-impossible to top. Frankie thinks somewhat otherwise:

"Well, I tell ya. On all the albums, the material ranks the same. I just think the interpretation of those songs gets clearer, the artistry gets better."

Hope that's the truth. Hope also there's some truth in the rumour that Maze may be coming over in the fog-bound future. Anyway, they're quite some band. Listen carefully.

## Coo, what a scorcher

(Oh no, not that again — Ed)

**THE PIRATES / THE VALVES, Tiffanys, Edinburgh**

AN EVENING of unparalleled rock - a boogie bliss, which was as predictably sweltering as the weather on this hot summer night. Opening proceedings were Edinburgh's own Valves, who displayed their own nifty brand of infectious rock.

Their newer songs, most notably 'I Got Stung By A Killer Bee' and 'Walk Don't Walk' sounded exceedingly hummable, while 'Radios', a song which had its first public airing at this gig, is a sure fire hit single and I am never wrong when picking hit singles (Oh my! — Ed). All it would take would be the right producer and the push of a major company behind it. You will be hearing more of 'Radios'

mark your Uncle Ron's word.

The Pirates came on and immediately the sound expanded to a cacophony, which seemed like 10 times as loud as the Valves' decibel level. Words like brutal and unoriginal comes to mind as the Pirates stormed through their set of non-originals and originals which sound exactly like the non-originals. Words like subtlety, finesse and innovation don't come to mind. You see, these lads are old rockers, who cut their teeth on real basics. Luckily, these basics had a large degree of quality and excitement.

They played a selection of tunes from their two albums, songs with titles like 'Drinking Wine', 'Johnny B Goode', 'I Beg You Baby' and 'The Lonesome Train'. Songs which sport every rehearsed rhythm and blues lick you have ever heard

played way up loud. By 'Shaking All Over' I had dropped my notebook and was living. Every cliché and predictable choro sequence is forgiven. In The Pirates case because they're so damn tight.

A mate recently told me that The Pirates' newer songs are not so good, frankly I can't tell the difference. Incidentally, to sidetrack for a moment, is not the sight of a Pirate in his boots, stripped breeches and velvet coat wearing a 'Smash The Nazi Front' badge slightly incongruous? No matter, I would never buy records by The Pirates but as a live band pure magic.

Or, to put it another way, my head doesn't appreciate The Pirates but my legs and armpits most certainly do.

RONNIE GURR

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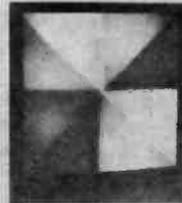
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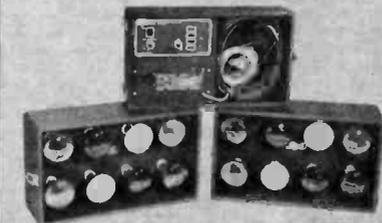
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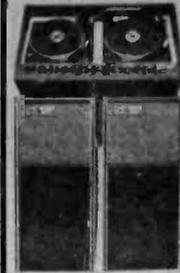
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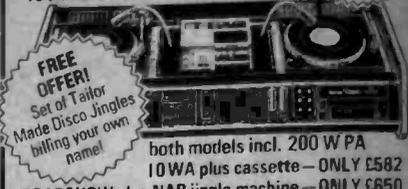
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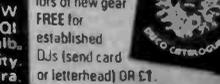
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# DISCOS

By JAMES HAMILTON

## UK DISCO TOP 90

CONTINUING the positions from page two

- 21 12 EVERYBODY DANCE, Chic Atlantic/AP/US 12in
- 22 22 BOOGIE SHOES, KC & The Sunshine Band TK/R/SO LP
- 23 25 COME ON DANCE DANCE, Saturday Night Band US Prelude LP
- 24 18 SUN IS HERE, Sun Capitol/Tower LP
- 25 29 LOVE IS IN THE AIR, John Paul Young Ariola
- 26 52 JUST LET ME DO MY THING, Sine CBS/US Prelude LP
- 27 61 YOU'RE THE ONE THAT I WANT, Travolta/Newton John RSO
- 28 31 BOOGIE TO THE TOP, Idris Muhammad Kudu LP
- 29 26 THE BOY FROM NEW YORK CITY, Darts Magnet
- 30 28 STAYIN' ALIVE, Bee Gees RSO/ALP/12in promo
- 31 14 THE BEAT GOES ON AND ON, Ripole Salsoul/12in
- 32 24 DELIRIUM, Francine McGee RCA/12in
- 33 23 IT'S SERIOUS, Cameo Casablanca/12in LP
- 34 55 MIND BLOWING DECISIONS, Heatwave GTO/ALP
- 35 42 ALL NIGHT LONG/DISCO LIGHTS, Dexter Wansel Phil Int/12in
- 36 21 AINT NO SMOKE WITHOUT FIRE, Eddie Kendricks Arista/12in
- 37 47 AFTER DARK/LAST DANCE/LOVIN' LIVIN' AND GIVIN'/ WITH YOUR LOVE, Pattie Brooks/Donna Summer/Diana Ross Casablanca LP
- 38 20 AUTOMATIC LOVER, Dee D. Jackson Mercury
- 39 27 SINGIN' IN THE RAIN, Sheila B. Devorion/Carrere/12in/ALP
- 40 36 YOU/JUST US, Samuel Donath Johnson Columbia LP
- 41 37 WHISTLE BUMP, Emur Deodato Warner Bros LP/US 12in
- 42 45 LOVIN' YOU IS GONNA SEE ME THRU, Tower Of Power CBS
- 43 34 JACK AND JILL/GET DOWN, Raydio Arista
- 44 38 FLASH LIGHT, Parliament Casablanca/US 12in
- 45 46 BAMA BOOGIE WOOGIE, Cleveland Eaton US Ovation
- 46 48 DISCO INFERNAL, Players Association Vanguard/12in/ALP
- 47 35 DANCE WITH ME, Peter Brown TK/12in
- 48 44 DON'T COST YOU NOTHING, Ashford & Simpson/Warner Bros/12in
- 49 50 SATISFY MY SOUL, Bob Marley Island/ALP
- 50 39 WHAT IS FUNK, Rare Gems Odyssey Casablanca/US LP
- 51 67 EYESIGHT, James Brown Polydor/ALP
- 52 56 MORE HOT FUN, Stanley Clarke Epic
- 53 65 HUSTLE BUS STOP, Mastarmind CBS
- 54 76 USE TA BE MY GIRL, O'Jays Phil Int
- 55 - FLYING HIGH/THREE TIMES A LADY, Commodore's Motown LP
- 56 - STELLA/CAPTAIN CONNORS, Norman Connors/US Anista
- 57 77 TEN PER CENT, Double Exposure US Salsoul 12in
- 58 78 THERE ARE MANY STOPS ALONG THE WAY, Joe Sample ABC LP
- 59 66 IS THIS A LOVE THING/HONEY I'M RICH, Raydio Arista LP
- 60 43 DANCE A LITTLE BIT CLOSER, Charo Salsoul/ALP
- 61 49 THANK GOD IT'S FRIDAY, Love & Kisses/Casablanca/12in
- 62 78 KLOWATT INVASION, Kay-Gees US De-Lite
- 63 - L.O.V.E. GOT A HOLD OF ME, Demie Roussos Mercury 12in promo
- 64 60 JUST AS LONG AS WE'RE TOGETHER, Prince/US Warner Bros LP
- 65 84 ENVY (ANIMAL FIRE)/LUST/PRIDE, Rinder/Lewis Pve/ALP
- 66 62 CA PLANE POUR MOI, Pastic Bertrand Sire
- 67 64 TO MUCH TOO LITTLE TOO LATE, Mathis/Williams CBS
- 68 57 DO IT DO IT AGAIN, Raffaella Carrà Epic
- 69 68 CELEBRATE, Brass Construction UA
- 70 41 JUPITER, Earth Wind & Fire CBS
- 71 56 ROMEO & JULIET, Alec R. Costandinos Lightning/ALP
- 72 69 LET YOURSELF GO, T-Connection TK/12in
- 73 72 KEEP ON DANCING, Johnnie Taylor CBS
- 74 53 PLAY IT AGAIN SAM, J. R. T. Atlantic/12in
- 75 74 RIO DE JANEIRO, Gary Clancy US Salsoul 12in
- 76 82 CONQUER ALL, Kennie Dett & Prans US Mercury 12in
- 77 70 OH HAPPY DAY MEDLEY, Roberta Kelly Oasia LP
- 78 75 STANDING ON THE VERGE, Platinum Hook Motown
- 79 - MIDNIGHT AFTER OAK, Ubiquity/Elektra LP/US 12in remix
- 80 81 TRINIDAD, John Gibbs & US Steel Orchestra US Jumbo Caribbean Disco 12in
- 81 - OLEOLA, Rod Stewart Rive
- 82 - FUNK THEORY, Rokotto State/12in
- 83 - FOLLOW ME, Amanda Lear Ariola
- 84 - GET UP & LET YOURSELF GO!, J.A.L.N. Band Magnet/12in
- 85 - TEA LEAVES/TAKE A LOOK AT YOURSELF, Eddie Ross US Monument LP
- 86 88 PUMP IT UP, Elvie Costello Radar
- 87 87 BACK A YARD, In Crowd Cactus
- 88 - HOTEL SHEET, Jack Afford US Magic Disc LP
- 89 - DAISY BAE/JUMP STREET, Ray De Souza Tower LP
- 90 - SHAKIN' WITH A SPYRO GUY, US Archaic/ALP

**A TASTE OF HONEY:** 'Boogie Oogie Oogie' (LP 'A Taste Of Honey' Tower EST 1174). Forget the 40, here's the funky DJ-favoured full-length 8:27 disco mix of the ridiculously catchy hit bound girlie group hot tier!

**LOLEATTA HOLLOWAY:** 'Hi! And Run' (Salsoul 12 SSOE 108). Finally out here on dynamic full 11:00 12in, last year's US disco hit develops into a powerhouse hypothetically chugging gospel-type wailer with an exciting intensity that's totally lacking on 7in.

**MELODIANS:** 'Rivers Of Babylon' (Island WIP 0447). Hurrah, it's the far more subtle reggae original - and about time, too!

**COMMODORES:** 'Flying High' (Motown 12 TMG 1111). Motown's second-ever commercial 12in, the full 5:11 slick smoothy has a surprisingly fast jiggling rhythm underflow, edited to 3:40 for 7in.

**LINDA CLIFFORD:** 'If My Friends Could See Me Now' LP (Curtom K 5649). Huge on import for ages, the full 7:53 title track of coarse joins funkier faves like the slower 7:04 'Runaway Love' and bubbly 6:42 'Gypsy Lady'.

**GLADYS KNIGHT & THE PIPS:** 'Come Back And Think About What You Said' (Suddah BPS 478). Bright little mid-tempo jitterer with booming brass drum beats.

**USA - EUROPEAN CONNECTION:** 'Gonna Get Into My Heart' (Gonna Get Into My Heart) (TK TKR 6034). Extremely sinky but quite jolly gay girly group Eurodisco 12in with a pounding break and similar '80s track of coarse.

**PLATINUM HOOK:** 'Band On The Verge (Of Getting It On)' (LP 'Platinum Hook' Motown STML 12088). Powerful soul - style 12in disco sunbather funkier bouncer, big on import, and lovely atmospheric Side Effect / Odyssey - type 'Gotta Find A Woman'.

**ASHANTIS:** 'Disco Play' (Calendar Day 118). Hiltension - inspired fast exciting Osibisa - type chanting bubbler.

**SHIRLEY BROWN:** 'Woman To Woman' (Starz 2009). Surprised to see the 12in syncopated from '74 - you know, the telephone call about a cheatin' fella!

**EMUR DEODATO:** 'Whistle Bump' (Warner Bros K 1189). Huge funk jazz conglomiter with lovely big band brass riff, but it's the 7:42 US 12in remix and not this 4:40 LP version that's actually happening.

**BORNI HUMPHREYS:** 'Home Made Jam' / 'Sunset Burgundy' (Epic EPC 6418). More hot fun - great heavily thudding funk instrumental from the female vocalist, lighter skipping lip that's big on import too.

**ROY AYERS:** 'Let's Do It' (Polydor 2066930). Lovely romantic vocal swayer intensifies into a bumpy middle section.

**HARVEY MASON:** 'What's Going On' (Arista ARIST 12148). Beautiful slow-starting 8:23 12in jazz-funk instrumental with George Benson playing Marvin



A TASTE OF HONEY: catchy

# NEW SPINS

Gayle's oldie, edited for 7in.

**SWEET THUNDER:** 'Everybody's Singin' Love Songs' (Fantasy ETC 158). Jaunty mid-tempo modern, squeaky soul harmony jitterer, bit like Olympic Runners can do, 1:35 longer on their eponymously titled LP (PT 845) which has a thudding thunder - introed title track.

**PLEASURE:** 'Thanks For Everything' / 'Foxy Lady' (LP 'Get To The Feeling' (Fantasy FT 343). EWF-type funky slow jiggler, plus some pleasant slowies.

**KRAFTWERK:** 'The Robots' (Capitol CL 15811). Slightly slow but insistent electronic pop for 'Automatic' lovers.

**WARREN ZEVON:** 'Nighttime In The Switching Yards' (Asylum K 13124). Spare bouncily driving bumper, with wider than new wave appeal.

**DOROTHY MOORE:** 'Let The Music Play' (Epic EPC 8366). Surprisingly, an uptempo happily thumping romper.

**KELLEE PATERSON:** 'Turn On The Lights' (EMI INT 588). Pretty little lightweight tripper, oddly with 'If It Don't Fit on Nip-Huh'.

**RONNIE LOVE:** 'Let's Make Love' (Grapevine GRP 109). Alternative smoothly skipping northern flier.

**AL MATTHEWS:** 'People Are People' (Electric WOT 23). Disjointed (as possibly northern - aimed) fast flier settles into a pounding groove.

**LEE KOSMIN:** 'Ain't No Way' (Polydor 2059034). Nostalgically old-fashioned Foundations - type happy romper.

**LUBA FERNANDEZ:** 'Lay Love On You' (Warner Bros K 11001). Good steadily clipping tempo, dreadful Baccara - type phonetic Eurovocal.

**SOUL CHILDREN:** 'Signed Sealed Delivered I'm Yours' (Starz 503). Slow deep soul gospel treatment of Stevie's song.

**TAPPER ZUKIE:** 'She Want A Phenolic' / 'Rastaman Shanties' (Front Line FLS 109). Very heavy ethnic dub-type skank, jollier flip.

**JIM CARLISLE:** 'Don't Start Crying Now' (Billy Goat BILL 90). via 01-857 3560).

Home recorded UK rockably jumper.

**CHUCK MANGIONE:** 'Feel So Good' (A&M AMS 7357). Lush trumpet - led jazzy swayer, big in US charts.

**WALTER JACKSON:** 'Manhattan Skyline' (UA UP 36384). Fast new northern clopper from the soul veteran.

**WIGANS OVATION:** 'After Loving You' (BM 1009). Happy dated creamy churmer.

**SOUND EXPRESS:** 'Nu Nu Hey Hey Kiss Him Goodbye' (Response SR 519). Pounding hipster revival of Steam's oldie character.

**FUNN:** 'Living With The Sun' (Lago GOS18). Football chant - type rough pop bouncer.

**ONDERSTAP ANN HUGHES:** 'One Stop Baby' (LBA 01). Ultra - fast Euro-pop - type pouncer.

**HOT ICE:** 'Casanova Jones' (Ariola ARO 123). Dated breezy soulful romper.

**BLACK GOLD:** 'Dance Hall' (Polydor 2059030). Emotions - copying atlatoc chugger.

**EMMA LEIGH:** 'Do You Dig It' (Pepper UP 38407). Breathily dated and elched UK chick.

## HOT VINYL

**GRAHAM CANTER** (Mayfair Gullivers) import tips Betty Wright 'Clean Up Woman (Live)' (Aston LP). Special Delivery 'Get Up And Express Yourself' (Shield LP). Love Committee 'Lava And Order' (Sire LP). House Companion 'Get Up Off Your Backside' (Warner Bros LP). Graham Central Station 'POW' / 'My Radio Sure Sounds Good To Me' (Epic LP). Lew Klrton 'New York City' (Aston) Nate Branch 'Midnight Dream' (La Fay). Teddy Pendergrass 'Close The Door' (Phil Int). Etta James 'Deep In The Night' (Warner Bros LP). and reissues Smokey Walker & Thelma Houston 'I Need You Right Now' (Motown 'Hot Shot' LP).

## DISCO NEWS

**NICKY SANDS** of Power Exchange, 474 Harrow Road, London W9, needs more Top Rank / Mecca-type jocks for his mailing list, but they must be working at least 12 nights a week. Polydor's Theo Loyla wants to know if some singles stolen in London turn up anywhere: they're kinda conspicuous, being promotional white vinyl pressings of Maggie Ryder and one-sided edited versions of John Otway 'Geneve'. CBS's Greg Lynn info that Saturday Night Band will be on edited 12in next week, while Sine, Peter Brown and T-Connection are on 12in now. Ludwig Shifter from Cologne and Bill Robinson from London, and Steve Braxton Durham City, are starting an Anglo-German pen-pal club for disco fans, so let Bill know if you're interested.

## HOT FUN

**BANK HOLIDAY** Monday's sizzling sun proved too great an attraction for some of the dayers to compete against Camberley Frenchies, pleasantly cool with an adjoining marquee, was the place to be, but didn't fill up until after dark! Purley Tiffanys was packed from the start, though, and climaxed with the usual rabble - rousing nonsense of pitting sections one, and there against each other in cheering and arm-waving hysteria. Chris Hill, greeted by the audience like a superstar, even joined fellow jocks Robbie Vincent, Chris Brown, Sean French and Froggy in a massed moon at the end! Big Tom Holland reports that his Harlow Tiffanys all-nighter had most kids in great fancy dress, the Lady Lady lot masquerading as the Afro Rock 'n' Roll Appreciation Society teddyboy / girl gear, while the Stevenage Royal Society for the Prevention of Cruelty to Vergers came in complete colonial style, fits with a pope, abbot and nun, competing against the Dimo's Green & White Minstrel Show! London's Crayfish and widely an unqualified success says Bob Jones, and the next all-dayer there in August will be filmed by the BBC.

Speaking of filming, the best fun of all was this last Sunday when Chris Hill and a hand-picked bunch of loonies were filmed at Canvey's Gold Mine for a cinema support feature, which will also include Greg Edwards and his followers filmed at Brixton's Clouds. Directed by Curtis Clarke, who made the 'Crusties' and 'Shut Down' shorts, the tentatively-titled 'British Hustle' will show what really goes on in discos here or at least in the two different funky types that prevail currently. Chris's crowd sent up Revolta, did the Dimo Shuffle and generally misbehaved - although the greatest fun was unrecorded, like a game of tennis with live crabs, seaweed eating and - or - pee-pee drinking. Really! Means Hill, Vincent, Holland and Froggy will be fudging it up for a Summer Soul '78 night next Thursday (18) at Harlow Tiffanys, while the next big all-dayer is the International Soul Festival on Saturday, July 1 at Wood Green's Alexandra Palace in North London, with Chris Hill, Robbie Vincent, Greg Edwards, Tom Holland, Sean French, Chris Brown, Froggy, Hi Tension, Gonzalez and Central Line. And don't forget the Dundee all-dayer next Sunday (18) - see you there!

## JOX YOX

**JIM KERSHAW** (Sheffield Ebenezer) not only jocks but reviews discs for some local papers, so consequently he's on all the mailing lists (how did you guess this is another postman story?) 'A few weeks ago I heard the rattle of the letter-box, and in my eagerness to see what promotion copies had arrived for me, I rushed for the stairs, tripped, and plunged head-first towards the downstairs hall. I ended up prostrate, shaken and decidedly stirred, not to mention stunned, but surrounded by packets of records. Of course, it goes without saying, the first one I opened had to be - 'Don't Take It Lyrin' Down', by The Dooleys!' Ouch!

## DJ TOP 10

**DAVE POTTER** of Dave's Disco (South Oxendon 4540) plays at many South Essex clubs, where he's currently doing some market research by handing out questionnaires asking the punters for info and preferences about records, DJs, record shops, music papers, etc. As a sample, Record Mirror - reading 14 year - old schoolie! Jayne Taylor of Chadwell St Mary buys 2 to 3 singles a week at John Menzies, while her top ten are:

- 1 NIGHT FEVER, Bee Gees RSO
- 2 THE CLOSER I GET TO YOU, Flack / Hathaway Atlantic
- 3 JAMMING, Bob Marley Island
- 4 KU KLUX KLAN, Steel Pulse Island
- 5 ONLY LOVE CAN BREAK YOUR HEART, Elkie Brooks ABM
- 6 SAM, Olivia Newton-John EMI
- 7 THE GREATEST LOVE OF ALL, George Benson Arista
- 8 CHELSEA, Elvis Costello Radar
- 9 DANCE AND SHAKE YOUR TAMBOURINE, Universal Robot Band US Red Gey MCA
- 10 CAR WASH, Rose Royce

## GERRY SHURY

**GERRY SHURY**, pioneering British arranger and producer in the soul - disco idiom, tragically died of a brain haemorrhage and subsequent car crash while driving back from the Brass Construction and Rokotto gig in Brighton on May 23rd. His name was usually to be found on the labels of Britain's better soul-type singles, and he will be greatly missed. Rokotto are especially upset, as Gerry was responsible for their current direction - including Funk Theory hit, and was planning an album session with them on the night he died.

## IMPORTANT

**PLEASE NOTE** that despite our address being widely circulated by some third parties, it should be noted that we only edit and publish our own records. We do not have any other records for sale. We are not a record store. We are not a record distributor. We are not a record retailer. We are not a record wholesaler. We are not a record importer. We are not a record exporter. We are not a record manufacturer. We are not a record distributor. We are not a record retailer. We are not a record wholesaler. We are not a record importer. We are not a record exporter. We are not a record manufacturer.

## DISCO DATES

**WEDNESDAY (7)** Mike Allen is Capital DJ at Southgate Royalty, London's LODJ Assn meets 7pm at River Plate House in Finsbury Circus. **THURSDAY (8)** Eye promote at Manchester Rotters, Caroline Roadshow plays Margate Dreamland, Jason West wows Dunmow's Little Easton Manor, Chris Gentry hits Salisbury Grange Hotel. **FRIDAY (9)** Heatwave funk Brighton Rank, Rye, Gonzalez funk Southgate Royalty, Pank promote at Southgate Royalty, Bristol Romeo's Caroline and Glasgow Maestros United FC, Wes Pope funks Farnborough Gallagher's, Phil Kent funks Bristol Polytechnic, Chris Hill funks Ashford (Kent) Kempton Manor. **SATURDAY (10)** Heatwave do Dunstable California, West Midlands' Mike Edwards

and London CBS's Golly Gallagher are Luxembourg's Celebrity DJs, Chris Hill with Robbie Vincent and Froggy's Roadshow funk all day at Morcton Valentine's Gable Farm near Gloucester, Pyle promote at Sheffield Top Rank. Caroline Roadshow plays Bishops Stortford Rhodes Hall, Jason West wows Hockwood Hall. **SUNDAY (11)** Heatwave boogie Bournemouth Village Bowl, Big Tom Holland funks Cockham Ferry, Camberley Frenchies has a French fancydress 1st Birthday party. Barry Elson funks Southend Zero Six, **TUESDAY (13)** Colin Eudd presents appallingly bad Revolta dancing La Moore at Gravesend Wings; **WEDNESDAY (14)** Adrian Love really is Capital DJ at Southgate Royalty.

## RM DISCO DIRECTORY

**RECORD MIRROR** is planning a major series throughout the summer which will try to list with comprehensive details every single disco club and permanent venue throughout England, Scotland and Wales! It will obviously be in everyone's interest if we can make the list as complete as possible, so please make club DJs and managers aware of the plan if they do not already read RM. Starting in four weeks time with the issue of July 8th, we will first list all clubs in Greater London, to be followed by Coastal Resorts, Scotland, North, Midlands, Wales and West, South and East Anglia. On the opposite page is a registration form for the clubs to fill in and send off as soon as possible. **THERE IS NO FEE FOR INCLUSION.**

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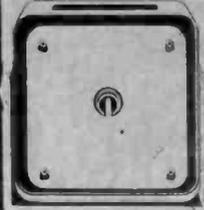
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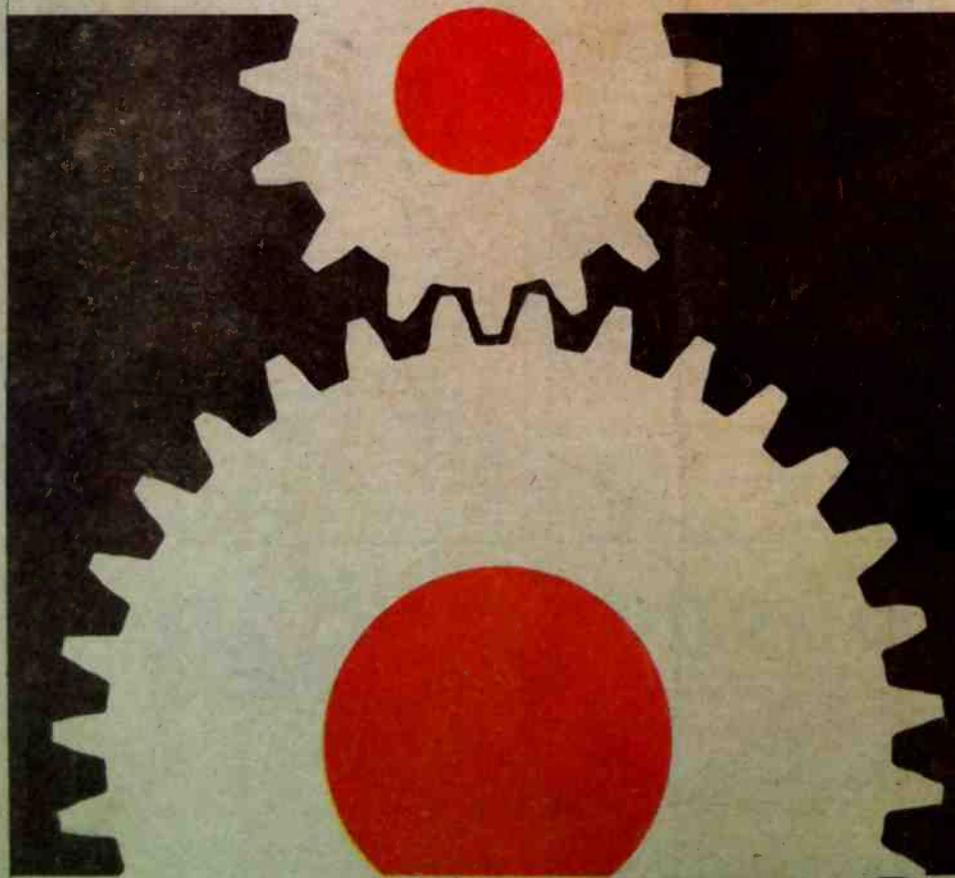


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