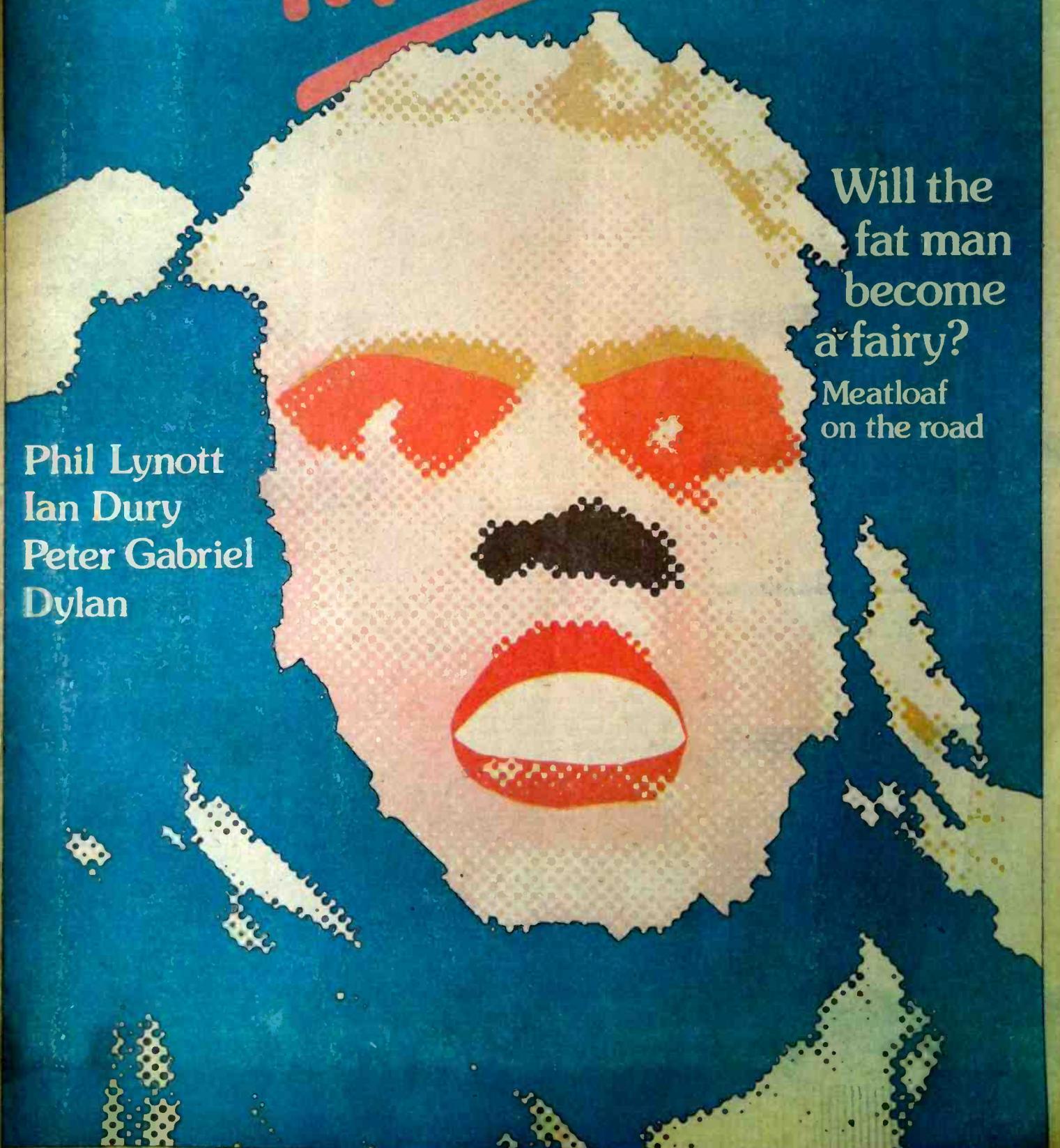


RECORD MIRROR

Will the
fat man
become
a fairy?

Meatloaf
on the road

Phil Lynott
Ian Dury
Peter Gabriel
Dylan



Due to unforeseen circumstances the UK Album chart has been reprinted from last week's issue.

RECORD MIRROR

UK SINGLES

1	2	YOU'RE THE ONE THAT I WANT, Travolta /Newton-John	RSO
2	1	RIVERS OF BABYLON, Boney M	Atlantic
3	23	MISS YOU, Rolling Stones	EMI
4	3	BOY FROM NEW YORK CITY, Darts	Magnet
5	12	OH CAROL, Smokey	Rak
6	1	DAVY'S ON THE ROAD AGAIN, Manfred Mann	Bronze
7	15	ANNIE'S SONG, James Gateway	Red Seal
8	5	IF I CAN'T HAVE YOU, Yvonne Elliman	RSO
9	10	CA PLANE POUR MOI, Plastic Bertrand	Sire
10	25	SMURF SONG, Father Abraham	Decca
11	8	NIGHT FEVER, Bee Gees	RSO
12	8	LOVE IS IN THE AIR, John Paul Young	Arista
13	4	OLEOLA, Rod Stewart /Scottish W. C. Squad	Riva
14	11	WHAT A WASTE, Ian Dury	Stiff
15	7	MORE THAN A WOMAN, Tavares	Capitol
16	9	BECAUSE THE NIGHT, Patti Smith Group	Arista
17	24	MAKING UP AGAIN, Goldie	Bronze
18	14	HI TENSION, Hi Tension	Island
19	18	THE LOVE IN YOUR EYES, David Soul	Private Stock
20	37	A LITTLE STREET IN SINGAPORE, Manhattan Transfer	Atlantic
21	27	BEAUTIFUL LOVER, Brotherhood Of Man	Pye
22	20	COME TO ME, Ruby Winters	Creole
23	40	DANCING IN THE CITY, Marshall Hall	Harvest
24	31	PUMP IT UP, Elvis Costello	Radar
25	30	LOVING YOU HAS MADE ME BANANAS, Guy Marks	ABC
26	36	MIND BLOWING DECISIONS, Heatwave	GTO
27	16	OO IT DO IT AGAIN, Raffaella Carrà	Epic
28	47	AIRPORT, Motors	Virgin
29	33	(DON'T FEAR) THE REAPER, Blue Oyster Cult	CBS
30	60	THE MAN WITH THE CHILD IN HIS EYES, Kate Bush	EMI
31	28	NEVER SAY DIE, Black Sabbath	Vertigo
32	21	ROSALIE, Thin Lizzy	Vertigo
33	35	WORDS RIGHT OUT OF MY MOUTH, Meat Loaf	Epic
34	17	PRESENT DEAR, Blondie	Chrysalis
35	19	ANGELS WITH DIRTY FACES, Sham 69	Polydor
36	59	JUST LET ME DO MY THING, Sine	CBS
37	29	NICE 'N' SLEAZY, Stranglers	UA
38	52	SATISFY MY SOUL, Bob Marley & The Wailers	Island
39	44	LET'S GO DISCO, Real Thing	Pye
40	22	A BI NI BI, Izhar Cohen & Alphabeta	Polydor
41	26	JACK & JILL, Raydio	Arista
42	54	WILD WEST HERO, Electric Light Orchestra	Jet
43	51	ROCK & ROLL DANNATION, AC/DC	Atlantic
44	32	TOO MUCH TOO LITTLE TOO LATE, Mathis/Williams	CBS
45	34	IT MAKES YOU FEEL LIKE DANCIN', Rose Royce	Whitfield
46	43	ONLY LOVE CAN BREAK YOUR HEART, Elkie Brooks	A&M
47	56	RUN FOR HOME, Lindisfarne	Mercury
48	53	HONEST I DO LOVE YOU, Gaudi Station	Warner Bros
49	—	USE TA BE MY GIRL, O'Jays	Philadelphia
50	49	BANG BANG, Souezee	A&M
51	41	LET'S GET FUNKIFIED, Boiling Point	Bang Bang
52	63	LET YOURSELF GO, T. Connection	TK
53	—	IF MY FRIENDS COULD SEE ME NOW, Linda Clifford	Curton
54	—	LIKE CLOCKWORK, Boomtown Rats	Ensign
55	58	WOMAN OF MINE, Dean Friedman	Lifesong
56	38	NEVER LET HER SLIP AWAY, Andrew Gold	Asylum
57	55	SHAME, Evelyn Champagne King	RCA
58	—	FROM EAST TO WEST, Voyage	GTO
59	45	AUTOMATIC LOVER, Dee D. Jackson	Private Stock
60	75	FUNK THEORY, Rokoto	State
61	38	SHE'S SO MODERN, Boomtown Rats	Ensign
62	—	DANCE WITH ME, Peter Brown	TK
63	42	MATCHSTALK MEN, Brian & Michael	Pye
64	—	SUBSTITUTE, Clout	Carriere
65	—	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
66	61	AIN'T GOT A CLUE, The Lurkers	Beggars Banquet
67	48	UP AGAINST THE WALL, Tom Robinson Band	EMI
68	46	LET'S ALL CHANT, Michael Zager Band	Private Stock
69	52	THE DAY THE WORLD TURNED DAYGLOW, X - Ray Spies	EMI
70	50	CAN'T SMILE WITHOUT YOU, Barry Manilow	Arista
71	—	ARGENTINE MELODY, San Jose	MCA
72	—	HOLD YOUR HORSES BABE, Celi Bee & The Buzzy Bunch	TK
73	—	JUDY SAYS, Vibrators	Epic
74	57	SHADOW DANCING, Andy Gibb	RSO
75	66	STAYIN' ALIVE, Bee Gees	RSO

UK ALBUMS

1	1	SATURDAY NIGHT FEVER, Various	RSO
2	2	BLACK AND WHITE ALBUM, Stranglers	United Artists
3	3	THE STUD, Various	Rohco
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	8	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	Arista
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 SOUL

1	1	HI TENSION, Hi Tension	Island
2	1	RIVERS OF BABYLON, Boney M	Atlantic
3	4	SHAME, Evelyn 'Champagne' King	RCA
4	5	JUST LET ME DO MY THING, Sine	CBS
5	3	MORE THAN A WOMAN, Tavares	Capitol
6	7	FROM EAST TO WEST, Voyage	GTO
7	12	BOOGIE OOGIE OOGIE, The Best Of Honey	Capitol
8	6	IT MAKES YOU FEEL LIKE DANCIN, Rose Royce	Whitfield
9	—	USE TA BE MY GIRL, O'Jays	Philadelphia
10	8	ALL NIGHT LONG, Dexter Wansell	Philadelphia
11	17	MIND BLOWING DECISIONS, Heatwave	GTO
12	9	WHATEVER IT TAKES, Olympic Runners	RCA
13	11	IT'S SERIOUS, Cameo	Casablanca
14	10	TAKE ME TO THE NEXT PHASE, Isley Bros	Epic
15	13	JACK & JILL, Raydio	Arista
16	—	IF MY FRIENDS COULD SEE ME NOW, Linda Clifford	Curton
17	—	DELIRIUM, Francine McGee	RCA
18	—	ONCE WITH ME, Peter Brown	TK
19	18	WHAT IS FUNK, Rare Jams Odyssey	Casablanca
20	20	COME TO ME, Ruby Winters	Creole

UK DISCO

1	1	HI-TENSION, Hi-Tension	Island/12in
2	2	NIGHT FEVER, Bee Gees	RSO/LP/12in promo
3	3	RIVERS OF BABYLON/BROWN GIRL, Boney M	Atlantic/12in
4	4	LET'S ALL CAHNT, Michael Zager Band	Private Stock/12in
5	6	LET'S GET FUNKIFIED, Boiling Point	Bang/12in
6	5	SHAME, Evelyn 'Champagne' King	RCA/12in
7	8	IF I CAN'T HAVE YOU, Yvonne Elliman	RSO/LP/12in promo
8	14	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol/Tower LP
9	9	MORE THAN A WOMAN, Tavares	Capitol/RSO LP
10	7	WHATEVER IT TAKES, Olympic Runners	RCA/12in
11	11	FROM EAST TO WEST, Voyage	GTO/LP
12	12	YOU AND I, Rick James	Motown/US 12in
13	10	IT MAKES YOU FEEL LIKE DANCIN', Rose Royce	Whitfield/12in
14	19	DISCO INFERNNO, Trammps	Atlantic/12in/RSO LP
15	20	LET'S GO DISCO, Real Thing	Pye
16	17	TKAKE ME TO THE NEXT PHASE, Isley Bros	Epic /12in
17	13	IF MY FRIENDS COULD SEE ME NOW/RUNAWAY LOVE/GYPSY LADY, Linda Clifford	Curton/LP
18	18	MORE THAN A WOMAN/YOU SHOULD BE DANCING/ETC, Bee Gees/etc	RSO LP/12in promo
19	23	COME ON DANCE DANCE, Saturday Night Band	US Prelude LP
20	29	THE BOY FROM NEW YORK CITY, Darts	Magnet

STAR CHOICE



RICK SLAUGHTER, Motors

1	MOON IN JUNE	Robert Wyatt
2	WATERLOO SUNSET	The Kinks
3	I CAN SEE FOR MILES	The Who
4	IMAGINE	John Lennon
5	HEY JUJUE	The Beatles
6	SHE LOVES YOU	The Beatles
7	JUMPING JACK FLASH	The Rolling Stones
8	THE FLY	Chuck Berry
9	BROWN SUGAR	Rolling Stones
10	LITTLE WHITE BULL	Tummy Sexton

OTHER CHART

1	MISS YOU, Rolling Stones	EMI
2	AIRPORT, Motors	Virgin
3	I CAN'T RESIST, Reaction	Island
4	ANOTHER GIRL, The Only Ones	CBS
5	NATURES WAY, Spirit	Illegal
6	WHITE MAN, Clash	CBS
7	LESS THAN ZERO, Elvis Costello	Stiff
8	GOING STEADY, Jilted John	Rabid
9	SUSPECT DEVICE, Stiff Little Fingers	Rigid Digit
10	(DON'T FEAR) THE REAPER, Blue Oyster Cult	CBS
11	GUTTER KIDS, Dvakes	Bonaparte
12	LOVERS OF TODAY, The Only Ones	Vengeance
13	DEAD OR ALIVE, Johnny Thunder	Real
14	1234 DOUBLE SLEEVE, The Saints	Harvest
15	KILBURNS EP	Bonaparte
16	DACAPO, Arthur Lee	Dacapo
17	SULTANS SWING, Dire Straights	Vertigo
18	SURRENDER, Cheap Trick	Epic
19	PARANOID EP, The Dickies	A&M
20	ADOOING TO PADDINGTON, Drug Addicts	Chiswick

SUPPLIED BY: Bonaparte Records, 101 George Street, Croydon, Tel. 681 3062

YESTERYEAR

5 Years Ago (16th June 1973)	1	CAN THE CAN	Suzi Quatro
	2	RUBBER BULLETS	10 cc
	3	SEE MY BABY JIVE	Wizard
	4	ONE AND ONE IS ONE	Medicine Head
	5	ALBATROS	Fleetwood Mac
	6	THE GROOVER	T. Rex
	7	AND I LOVE YOU SO	Poly Como
	8	HELL RAISER	The Sweet
	9	YOU ARE THE SUNSHINE OF MY LIFE	Stevie Wonder
	10	WALKING IN THE RAIN	The Partridge Family
10 Years Ago (15th June 1968)	1	YOUNG GIRL	Union Gap
	2	JUMPING JACK FLASH	Rolling Stones
	3	HONEY	Bobby Goldsboro
	4	MAN WITHOUT LOVE	Engelbert Humperdinck
	5	RAINBOW VALLEY	The Love Affair
	6	THIS WHEEL'S ON FIRE	Julie Driscoll
	7	BLUE EYES	Don Patridge
	8	MURDY GURDY MAN	Donovan
	9	DO YOU KNOW THE WAY TO SAN JOSE	Dionne Warwick
	10	I DON'T WANT OUR LOVING TO DIE	The Herd
15 Years Ago (15th June 1963)	1	FROM ME TO YOU	The Beatles
	2	I LIKE IT	Gerry and The Pacemakers
	3	DO YOU WANT TO KNOW A SECRET?	Billy J. Kramer
	4	WHEN WILL YOU SAY I LOVE YOU?	Billy Fury
	5	SCARLETT O'HARA	Jet Harris and Tony Meehan
	6	LUCKY LIPS	Cliff Richard
	7	IF YOU GOTTA MAKE A FOOL	Freddie and The Dreamers
	8	TAKE THESE CHAINS FROM MY HEART	Ray Charles
	9	DECK OF CARDS	Wink Martindale
	10	IN DREAMS	Ray Orbison

US SINGLES

1	2	SHADOW DANCING, Andy Gibb	RSO
2	1	YOU'RE THE ONE THAT I WANT, Travolta & Newton-John	RSO
3	5	BAKER STREET, Gerry Rafferty	United Artists
4	6	IT'S A HEARTACHE, Bonnie Tyler	RCA
5	3	TOO MUCH, TOO LITTLE, TOO LATE, Mathis & Williams	CBS
6	8	TAKE A CHANCE ON ME, Abba	Atlantic
7	4	FEELS SO GOOD, Chuck Mangione	A&M
8	7	ON BROADWAY, George Benson	Warner Bros
9	16	YOU BELONG TO ME, Carly Simon	Elektra
10	12	LOVE IS LIKE OXYGEN, Sweet	Capitol
11	13	DANCE WITH ME, Peter Brown	TK
12	20	USE TA BE MY GIRL, O'Jays	Philadelphia
13	15	THE GROOVE LINE	Heatwave
14	17	TWO OUT OF THREE AIN'T BAD, Meat Loaf	Epic
15	18	BECAUSE THE NIGHT, Patti Smith	Arista
16	22	STILL THE SAME, Bob Seger	Capitol
17	9	WITH A LITTLE LUCK, Wings	Capitol
18	21	EVERY KINDA PEOPLE, Robert Palmer	Island
19	19	DEACON BLUES, Steely Dan	ABC
20	26	BLUER THAN BLUE, Michael Johnson	EMI
21	27	YOU'RE THE LOVE, Seals & Crofts	Warner Bros
22	28	EVEN NOW, Barry Manilow	Arista
23	29	LAST DANCE, Donna Summer	Casablanca
24	25	HEARTLESS, Heart	Mushroom
25	30	OH WHAT A NIGHT FOR DANCING, Barry White	20th Century
26	11	BABY HOLD ON, Eddie Money	Columbia
27	14	THE CLOSER I GET TO YOU, Roberta Flack	Atlantic
28	34	I WAS ONLY JOKING, Rod Stewart	Riva
29	35	FOLLOW YOU, FOLLOW ME, Genesis	Atlantic
30	36	ALMOST SUMMER, Celebration	MCA
31	37	MISS YOU, Rolling Stones	Atlantic
32	33	CHEESEBURGER IN PARADISE, Jimmy Buffett	ABC
33	39	WONDERFUL TONIGHT, Eric Clapton	RSO
34	40	I CAN'T STAND THE RAIN, Eruption	Arista
35	24	DISCO INFERNNO, Trammps	Atlantic
36	10	THIS TIME I'M IN IT FOR LOVE, Player	RSO
37	44	ONLY THE GOOD DIE YOUNG, Billy Joel	CBS
38	41	EVERYBODY DANCE, Chc	Atlantic
39	45	GREASE, Frankie Vallie	RSO
40	42	WARM RIDE, Rare Earth	Motown
41	43	DANCE ACROSS THE FLOOR, Jimmy Bo Horne	TK
42	46	THANK GOD IT'S FRIDAY, Love And Kisses	Casablanca
43	47	CHATTANOOGA CHOO CHOO, Tuxedo Junction	Butterfly
44	50	IT'S THE SAME OLD SONG, K. C. & The Sunshine Band	TK
45	51	STONE BLUE, Foghat	Warner Bros
46	23	IMAGINARY LOVER, Atlanta Rhythm Section	Polydor
47	48	CA PLANE POUR MOI, Plastic Bertrand	Warner Bros
48	54	IF EVER I SEE YOU AGAIN, Roberta Flack	Atlantic
49	59	RUNAWAY, Jefferson Starship	RCA
50	60	FM, Steely Dan	ABC

US DISCO

1	1	AFTER DARK, Various Artists	Casablanca
2	2	IF MY FRIENDS COULD SEE ME NOW, Linda Clifford	Curton
3	3	ROUGH DIAMOND, Madeline Kane	Warner Bros
4	5	GOT TO HAVE LOVING, Don Duka	Polydor
5	4	COME ON DANCE, Saturday Night Band	Prelude
6	11	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
7	9	YOU AND I, Rick James	Motown
8	6	VOYAGE, Marlin	TK
9	7	AT THE DISCOTHEQUE, Lipstick	Tom 'n' Jerry
10	8	HOW MUCH I LOVE YOU, Love and Kisses	Casablanca
11	18	SPEND THE NIGHT WITH ME, Silver Convention	Midsong
12	—	I LOVE AMERICA, Patrick Juwet	Casablanca
13	13	BOOGIE TO THE TOP, Idris Muhammad	Kudu
14	10	FLIGHT TO VERSAILLES, Grand Tour	Butterfly
15	12	LET YOURSELF GO, T. Connection	TK
16	15	AT THE COPA, Barry Manilow	Arista
17	14	MACHO MAN, Village People	Casablanca
18	—	WHISTLE BUMP, Eumir Deodato	Warner Bros
19	17	GETTIN' THE SPIRIT, Roberta Kelly	Casablanca
20	20	GET OFF, Foxy	Dash

US ALBUMS

JUICY LUCY

Mum gives the former gravedigger the word

WELL MY DEARS, that's it, aren't you sick of it already? Of course I'm talking about the World Cup — not the Tyrone Power season you might think I'm talking about! Now "Britain", as we patriotically refer to the Scotland team, are out — perhaps we can get back to normal. Back to the business we know and love.

Spare a thought for the former gravedigger though. Having flown to Argentina at vast expense the lively Rod was forced to leave again shortly afterwards. And the reason? Rod's life was in danger! After the bandit attack last week Rod's guardians decided Argentina was too dangerous a place for the millionaire singer to obtain a sun tan, while Stewart himself is reported to have refused the services of an armed bodyguard.

Off he jetted to America where he listened to the match on the telephone as his mother held the receiver to her (English) television! Glad to report Rod was safe and well back in Britain on Sunday to watch the somewhat tardy resurgence of Scottish pride. Aaaaaah!

Those of you in the northern regions who may have noticed a slight sinking of the landscape in the last week need ponder no longer... Demis Roussos was back in London recently. The enormous Mediterranean warbler was here for what we in the trade call personal appearances. However, the giant Greek was somewhat, er, deflated, that his enormous charm failed to work with those renowned guardians of metropolitan sanity — the traffic wardens. As the hefty Hellenic put pen to paper inside a shop one such did the same on a ticket outside. Not even a kiss and bear-like cuddle from the rotund Roussos prevented justice being metered out! Demis, we understand, is now back at sea, where even super-tankers don't get parking fines!

As summer madness reaches new heights nothing, absolutely nothing, surprises Lucy. But I confess to feeling a little shocked over the weekend when I heard the latest news from the camp of that workmanlike Irish beat combo the Boomtown Rats.

Now it seems that it's not only the Rats themselves who have a penchant for "bare-bummed" antics (formerly known as "mooning"). Paramour of the Rats' suave lead singer Bob Geldof, a lovely lady known as Paula Yates, has now revealed that she is to "bare all" in what my chauvinist acquaintances call a girly mag.

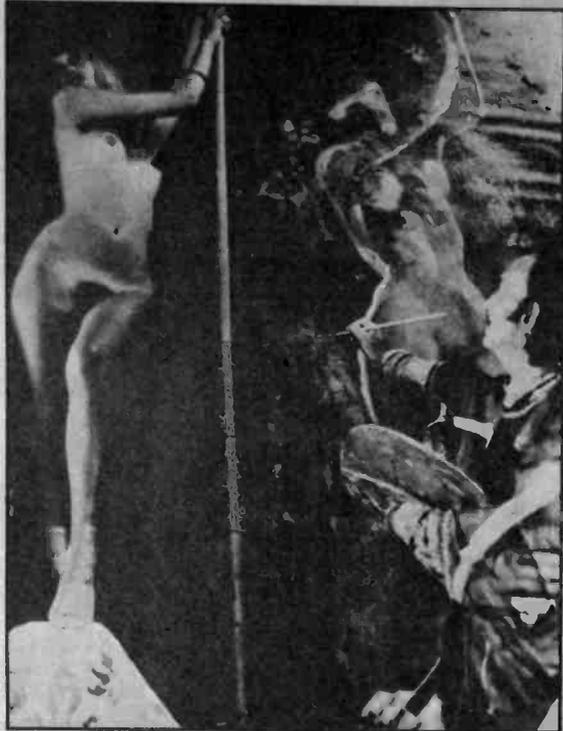
Eighteen-year-old Paula — well-known for her extravagance when fully clothed — is also aching to hear the sound of wedding bells. "I'll go mad before the end of the year if Bob doesn't marry me," said the delectable Ms Yates from the Surbiton hideaway she shares with the lanky Geldof. Will the Rat, Lucy wonders, do the decent thing? Or is he too content to childishly drop his trousers for evermore?

IT'S NOT like us my dears, but we certainly missed this one. Or rather our lovely printers did.

In last week's fabulous issue, you may recall, there was an advert for the latest disc from the Rolling Stones. On the said "insertion" was a telephone number — the idcu being for you, the reader, to ring this number and thereby obtain a sneak preview of the Stones' latest platter.

Well... here we come to the crunch. The "number" was actually being used by somebody else — something to do with the Derby, I understand. The whoopsie, and were able to get you the number after all with only a slight delay. All then were able to listen to the new single — "Miss You".

We'd just like to say sorry to those people who might have rung straight away and heard a few bets going down in the process!



IN WHICH Art imitates Life. Here, exclusively in Record Mirror, you can see Europe's "White Disco Queen" Amanda Lear shaping up to have her portrait painted by renowned artist Salvador Dali. The two are great friends. What's this got to do with music? And whoever intimated that Amanda Lear used to be a man? A pole vaulter maybe, but a man... never!

Further then into the realms of suburbia even than Surbiton. To Esher, to be precise, more normally referred to as the stockbroker belt. Here we celebrated the return to the public eye of the Moody Blues (established c.1966) at what the invitation called a garden party. And what fun it was! Brass bands heralded our descent from the terrace to the lawn... where champagne and smoked salmon awaited the guests.

Although Denny Laine and Clint Walker weren't in evidence (this being the modern Moody Blues) all sorts of stunts kept us occupied. Such as — messengers zooming off from behind the hedges to deliver the new album to radio stations — balloons being let off — and a trunk containing £8,000 worth of record "Product" being whipped from under our very noses!

Still at least Alan Freeman enjoyed it (doesn't he always, my dears?) and the croquet lawn was as smooth as a billiard table, whatever that may mean. As your faithful correspondent left she heard a Decca person say: "The Moody Blues are our only remaining big band, and we felt if we didn't do something they'd go somewhere else." Well, darlings, they did something. Now if only everyone had that sort of attitude.

More "somethings" were in the air however, and believe you me, we weren't going to let a silly thing like the World Cup stop us enjoying ourselves. Nor, indeed, was venerable rocker Steve Gibbons. Prior to his London concert — at the

Mirror scribes present bore little relation to the entertainment on offer. It would be cruel — but true — to suggest that they had imbibed perhaps a little too freely, and this fact did not go unnoticed by Ms Schneider. Will these impetuous colleagues of mine never learn?

■ We're all still shivering in anticipation about the opening of that worthy theatrical epic 'Evita', problems not withstanding. The dramatic behaviour of the acting profession is still causing a few problems, however, and I hear that David Essex was only fitted for his costume in the nick of time for the press call, while attractive Barbet — born Elaine Paige — chosen to star — was rumoured not to be director Hal Prince's first choice for the role. Hopefully all will be 'alright on the night.' If only to satisfy the teeming millions from suburbia who will flock to see it.

My friends the boys in blue has been especially active this week, and it's heartening to hear that at least one up- and - coming young pop combo have been helped on the road to stardom by those wearing size 10 shoes. The Young Ones, tanking down the motorway to Winchester last week were arrested in their progress by the breakdown of their vehicle.

Up stepped the friendly arm of the motorway law — in the shape of a large Range Rover — and, having ascertained the group's desire to play their gig as arranged, promptly

whisked the Young Ones to their destination at speeds of "up to 100 miles per hour"! Al Clark (30), a spokesman for the group one not slow to condemn the activities of the blue serge brigade was pleasantly "overwhelmed."

Rather less pleased were "psychedelic revival band" Tanz Der Youth, who had half their gear stolen (including one ARP Axce Synthesiser) from Shepperton studios at the weekend. They're "heartbroken" and would appreciate its return before Sunday when they play the Bohemian Love - In in London. Otherwise, I'm assured, they'll have to bash bongos and mess around with silly things like tambourines! Information to 01 -240 0280

To conclude then, as ever, with this week's sensation! Yes, my dears, as the sublime Meat Loaf goes out the back door and Scotland go out of the window it's... George Thorogood and the Destroyers. And let me tell you that's a name, unlike others similar, that doesn't conceal the identity of a music journalist.

He's all American and lists his favourite hobbies as hitting rats over the head with baseball bats and, wait for it, all in wrestling! Men, don't you love 'em! I do my darlings, and I'll be back next week. Till then, byeeeeee!



JUICY'S MEATLOAF COMP.

EVER WONDERED what it would be like to hold Meat Loaf in your arms? That's what we want you to imagine in Juicy Lucy's special Meat Loaf competition!

All you have to do is to guess the weight of America's latest singing sensation! You all know he's got a voice that's bigger than most. Now just think about the man behind it... all of him. Write your estimate (to the nearest pound) on a postcard and send it to Juicy Lucy, Record Mirror, 40 Long Acre, London WC2.

The first five correct entries will each receive a personally autographed copy of Meat Loaf's album 'Bat Out Of Hell'. And for the 25 runners up there will be a copy of the album.

With such a tempting offer how could you refuse? Juicy isn't giving away too many clues but I will tell you this much... he's not as heavy as he looks! Now start guessing!

Lyceum — Mr Gibbons thoughtfully hired a suite at the Waldorf to enable his undernourished friends to feast magnificently while Scotland excited from the overblown football competition.

Strangely, although with so many "men" friends I should know better, the "soccer" proved a conversation stopper! Cuddly publicist Keith Altham (over 30) struggled manfully but most eyes and ears turned reverentially towards the screen. Again Lucy was forced to go "clubbing" elsewhere my sweet hearts!

One thing I would have expected from lunching with "renowned" punk comedian and / or compeer Johnny Rubbish the very next day was that elusive conversation so lacking when men gather together to watch the game. I was to be sorely disappointed.

The cultured Mr Rubbish, who sells shirts at a market a million miles from the West End in his spare time, was slightly non-plussed to be faced with a group of "friends" who were apparently expecting a performance! As we feasted on Japanese food — so healthy my dears — Johnny attempted to be controversial, discuss politics, and finally — in total despair — to tell two jokes. Both about Irishmen. Neither in the least bit funny.

"I never get to finish my jokes on stage," complained Mr Rubbish (c.23). We weren't hard pushed to see why! The meal, I can assure him, was excellent, and the fact that Johnny had never heard of Scotland's greatest poet — the late and great William MacGonagall from Dundee — didn't upset Lucy one bit.

On then to another of those receptions for somebody that nobody has ever heard of. This time for a "legendary" New York lady known as Romy, sorry, I mean Helen Schneider. Held at a jazz club in the heart of the West End Ms Schneider sang well enough but her band were both bored and boring and the material was rotten! Ah well.

Sad to say your faithful correspondent couldn't help noticing that the high spirits of the Record

NEWS

News Editor JOHN SHEARLAW

Culture tour next month

JAMAICAN reggae stars Culture, whose '2 7's Clash' album was one of the top-selling reggae albums of last year, will be touring Britain in July.

And the three-piece vocal group will be bringing a full Jamaican backing band for the tour. Five dates have been confirmed so far, including an appearance at the London Rainbow Theatre.

Full schedule is: Birmingham Locarno July 17, Edinburgh Usher Hall 20, Manchester Russell Room 21, Liverpool Mountford Hall 22 and London Rainbow 28.

Backing musicians are likely to include Leroy 'Horsemouth' Wallace on drums, Ranche McLean on bass, Ansel Collins on keyboards and Duggie on rhythm guitar, and, possibly, Earl 'Chinna' Smith on guitar.

Culture's second album, 'Harder Than The Rest' on the Front Line label, is released this week.

MORE MOTORS IN LONDON

THE MOTORS, who play the last night of the Dingwalls fifth anniversary celebrations on June 24, have confirmed three more London dates and they'll play at least eight more before visiting America at the end of July.

With their new single 'Airport' now lodged in the Top 50 of the Motors play: London Englefield Green Royal Holloway College June 23 (supported by Wilko John-

son), London Bedford College June 30 (supported by Reggae Regular), London Harlesden New Roxy Theatre July 1 (supported by the Jolt). Eight further dates are being arranged for the end of July.

The Motors have also been approached to appear at the Charlton Festival, tentatively scheduled for some time in July. See separate story.



THE BEE GEES with Peter Frampton give a nostalgic salute to the Fab Four in 'Sgt Pepper's LHCB' which will be seen in Britain later this year.

PETER FRAMPON has been lined up for star appearances in two more films, it was announced this week.

Dee Anthony, Frampton's manager and also Executive Producer of 'Sgt Pepper's Lonely Hearts Club Band' —

New film parts for Frampton

which stars Frampton in his first film — will produce both the new

movies. Anthony aims to combine both "music

and drama" in the films.

Meanwhile, with release of 'Sgt Pepper' scheduled for later this year, Peter Frampton is recording a new studio album. He's expected to tour early next year in the US, although British dates still seem unlikely.

THE BEE ON NAZARETH'S B—SIDE

SEVERAL THOUSAND copies of Nazareth's single 'Place In Your Heart' have found their way into the shops . . . with the B-side of the Bee Gees' 'Night Fever'!

The B-side should be 'Kentucky Fried Blues' and any disgruntled purchasers should write to: Customer Services, Phondisc, Grove Road, Chadwell Heath, Romford, Essex, where the mistake will be rectified.

Reggae Regular

on the road

BRITISH REGGAE band Reggae Regular, whose current single 'Where Is Jah' / 'Black Star Liner' has just appeared in 12" form, play a few dates this month at: Leeds F Club June 18, Huddersfield Cleopatras 17, London Ronnie Scotts Upstairs 22 and 23, London Bedford College 30 (support to the Motors).

Walker Brothers 'Flights' album

A NEW album from the Walker Brothers, 'Nite Flights', is to be released on June 30.

The follow-up to 'Lines' comprises four songs written and sung by Scott Walker, two by Gary and four from John.

A single from the album will be released in July.

Rock in the valleys

JOHN PEEL is to conpire a Welsh 'Eistedfodd' near Cardiff on July 1!

The event, billed as 'Welsh Rock', is an all day show at Pentwyn Park, near Cardiff. A cast of all - Welsh bands will be appearing and definitely confirmed are Bugie, Racing Cars and Tony Attora.

STONES GIG OFF

IT NOW SEEMS unlikely that the Rolling Stones will be playing a British concert this summer.

Despite strong rumours

that the band would be playing a London venue — possibly the Rainbow Theatre — at the end of June it appears that the logistical problems in bringing the Stones over in the middle of an American tour would

prove too great.

And with only weeks left it would prove impossible to allocate tickets in time.

An announcement from the Rolling Stones clarifying the situation is expected shortly.

Armatrading film theme song

JOAN ARMATRADING, who'll be appearing with Bob Dylan at the 'Picnic at Blackbusha' on July 15, has recently completed writing and recording the theme song for the new film 'Wild Geese'.

The film stars Richard Burton and Richard Harris and will be released in July, while the theme song will be Joan's new single — released at the same time.

INNES SOLO SINGLE

RUTLES' LUMINARY Nell Innes is to release a solo single this week, and both he and the record company, Warners, will be donating some of the royalties from it to Amnesty International.

'Protest Song', a Dylan spoof, was actually recorded two years ago at an Amnesty International benefit. It has previously been featured on the Rutland Weekend Television programme.



Has anyone seen Jimmy?

THE SINGER of what was voted the 'World's Worst Record' by London's Capital Radio listeners, Jimmy Cross, disappeared after the recording session nearly 13 years ago.

Now Wanted Records, who recently re-released 'I Want My Baby Back', are trying to get their singer back!

The producer of the record Perry Botkin recalls: 'Jimmy was a teaboy at a local TV studio in Los Angeles, but we've no idea what became of him.'

With the record shaping up to become a hit a private detective has been hired to find Jimmy Cross — so far with no success.

IN BRIEF

THE HARD ROCK Cafe in London's Piccadilly is the scene of the first charity 'eat-in' today (Wednesday). All takings for the day will be donated to PHAB — an organisation which helps handicapped children.

TYLA GANG have changed the title of their new album from 'It Takes A Hit To Laugh' to the more sober 'Moon-Proof'.

JOHNNY G plays the London Nashville this Sunday (June 18), and releases a new single 'The Hippies Graveyard' in July.

THE POP Group and This Heat promise an evening of "musical stimulation" at London's Collegiate Theatre on June 30. Tickets for the self-promoted gig cost £1.50.

CONTRARY to popular rumour John Otway and Wild Willy Barrett have not parted company. Their new album 'Deep and Meaningless' is available this week.

THE RICH Kids are special guests of Mink de Ville at London Hammersmith Odeon on June 22.

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BILBO BAGGINS

I CAN FEEL MAD
(LIG 521)

NEW SINGLE FROM

Lightning

Dundas tribute to Guy

THE SUDDEN death of London Zoo's most famous exhibit, Guy the Gorilla, last week is to be commemorated by a special record.

A tribute to the massive ape, written and recorded by David Dundas, is to be rush-released on Chrysalis this Friday.

Dundas, who scored his first hit last year with 'Jeans On' — a re-recording of the Brutus jeans advert — was in Yorkshire when he heard the news of the gorilla's death.

He had written the song about Guy in

January for inclusion on his new album "having seen and been impressed by the animal" on previous visits to the zoo.

A copy of the tape was immediately sent out and played on BBC and local radio stations last Friday, prompting Chrysalis to release the finished single.

FOOTNOTE: Guy was an established favourite at Regents Park, his home for many years, although attempts to marry him to another gorilla, Lomie, failed when Guy expressed no interest in her. He died of a heart attack after an operation to remove some bad teeth. He was 32.

AND BRUCE LEE

THE DEATH of martial arts star Bruce Lee five years ago next month is to be commemorated by a tribute disc.

'Dragon Power' by the JKD Band refers to the title by which Lee was known to his fans — The Little Dragon.

The single, released on June 16, features extracts of Lee's voice taken from his 'Enter the Dragon' film.

FOOTNOTE: Bruce Lee, a kung fu expert, died in Hong Kong on the night of July 20, 1973. He was 32.

Reading, Charlton, Hyde Park fests

NO NAMES or other details have yet been confirmed for this year's Reading Festival (due to take place over the August Bank Holiday, August 27-29), but several top line British and American acts have been approached, among them Status Quo, Tom Robinson, Wishbone Ash, Patti Smith Group and Ian Dury. It's also understood that the Jam are being lined up to headline one of the three nights. A full line-up is to be announced shortly along with ticket prices.

● The much-speculated Charlton Festival — now almost definitely set for the South London football ground on July 22 — does not yet have a confirmed bill, although Lou Reed is expected to headline.

With ticket prices reportedly "in the region of £10, promoter Len Sang is currently finalising

acts. However both Kiss and Kansas, formerly tipped to appear — have denied any involvement with the festival and won't be coming.

So far British acts that have been approached include David Coverdale's White Snake and the Motors. Full details should be available by the end of the month.

● A special all day festival in aid of London social organisations has been set for this weekend.

Billed as the 'One To One' event, it takes place in Hyde Park (by the Serpentine) this Saturday (June 17).

The festival begins at 11 am and among the groups appearing are John Stephens' Away, the Jets, National Smile Band, Oxy and Steel and Skin. There will also be arts and crafts stalls and steel bands.

Admission is free.

OLIVIA TO TOUR BRITAIN



BRITISH - born singer Olivia Newton-John has re-signed to EMI Records in the UK and Europe and will be recording a new album this year. Record Mirror also understands that there are definite plans for a concert tour by Olivia Newton-John "possibly around Christmas - time." Currently riding high in the charts with 'You're The One That I Want' — the hit from 'Grease' that she sings with John Travolta (see photo) — Olivia hasn't appeared in Britain since 1974. Her appearance in 'Grease' is her first major film role. 'Grease' opened in America last week to rave reviews and should be on general release in Britain by the autumn.

GENESIS AND WINGS NEW SINGLES

THE NEW single from Genesis will be 'Many, Too Many' taken from their current album 'And Then There Were Three'. It's released on June 16.

And the single, the follow up to 'Follow You Follow Me', is coupled

with two previously unreleased Genesis tracks, 'The Day The Light Went Out' and 'Vancouver'.

The band play their only British concert this year at the Knebworth Festival on June 24.

Wings release 'I've Had Enough', another track from the 'London Town'

album, as their new single this week.

The single, the follow up to 'With A Little Luck', was recorded in the Virgin Islands last year. The B-side is a Paul McCartney and Denny Laine composition 'Deliver Your Children', also from the album but recorded in London.

Radyio in with Bootsy

AMERICAN soul outfit Radyio, recently in the charts with 'Jack and Jill', are to support Bootsy's Rubber Band on their upcoming British dates.

It's their first UK visit and a new single will be released next week.

Sham 69 free gig

SHAM 69 are to play a free concert on June 21 at Newport Stowaway Club in South Wales.

"It's to make up for the number of times they have had to cancel gigs in the area in the last few months," explained a spokesman.

Kids are advised to arrive early to avoid disappointment.

COUGAR SUPPORTS LIZZY

JOHNNY COUGAR, current single 'Factory', supports Thin Lizzy on two dates this month, at Glasgow Apollo on June 17 and Newcastle City Hall on June 20.

MATHIS HERE IN AUTUMN

JOHNNY MATHIS, last in Britain in March for the Royal Gala Charity Show at the London Palladium in March, returns for an extensive concert tour in the autumn which will include two days at London's Royal Albert Hall.

Mathis, in the limelight after his success with Deniece Williams with the single 'Too Much Too Little Too Late' and his Top 10 album 'You Light Up My Life' opens the tour

at Coventry Theatre on September 24.

Other appearances are: Bridlington Spa Half September 26, Sunderland Empire Theatre 27 and 28, Stockport Davenport Theatre September 30 and October 1, Liverpool Empire 2, Preston Guildhall 3 and 4, Birmingham Hippodrome 5, Paignton Festival Theatre 7, Bristol Colston Hall 8, Bournemouth Winter Gardens 9, Portsmouth Guildhall 10, Leicester De Montfort Hall 12, London Royal Albert Hall 16 and 17, and Eastbourne Congress Theatre 19.

McCrae tour

STATESIDE DISCO star George McCrae, last in the charts here in 1976 with 'Honey I', tours Britain in June and July.

Dates set are: Bournemouth Village Bowl June 20, London Wedgies Club 21, Norwich Cromwells 22, Chesterfield Aquarius 23, Bristol Turntable 24, Colwyn Bay Dixieland July 4, Birkenhead Hamilton Club 5, Swansea Nutz Club 6, Hford Kings Club 8, London Rainbow Theatre 9, Manchester Fagins 10-15, Bognor Harrison's Club 17.

There is a possibility of a madnee being added at the London Rainbow on July 9, due to heavy ticket demand.

Wayne goes gold before release

THE NEW EP from Wayne County and the Electric Chairs, now on Safari Records, is entitled 'Blatantly Offensive'.

The band are currently lining up British and European tour dates.

QUO MAN DOWN

RICK PARFITT, guitarist with Status Quo, is suffering from a muscular virus infection and has been ordered to rest for a month by his doctor.

Parfitt's illness means that several European dates have had to be postponed — including an open air festival in Holland with Ian Dury to take place this weekend.

Silver celebration for Drifters

VETERAN AMERICAN vocal outfit the Drifters this year celebrate their silver anniversary in the music business

until 1960, with 'Save the Last Dance For Me'.

Now the latest in the long line of singles, 'Honey You're Heaven To Me', released on Ariola this week. Lead vocals are taken by Johnny Moore, a founder member, and with the band for the whole 25 years.

The four man group has had a consistent string of hits on both sides of the Atlantic since the early fifties, although the first big British hit wasn't

FLYING HIGH-FLYING FLYING HIGH-FLYING



A single to put wings where your ears used to be, from the Commodores' classic album 'Natural High'.

If you know music, you know Motown.



12" LIMITED EDITION



NEWS

Pulse play Marley tour

BIRMINGHAM REGGAE band Steel Pulse have been lined up as special guests on Bob Marley's European tour. They'll play all dates, including Marley's only British appearance at Stafford Bingley Hall on June 22.

Meanwhile Steel Pulse headline two more London dates this month, at Middlesex Polytechnic on June 23 and London 100 Club on June 29.

Degrees go with Ariola

AMERICAN VOCAL group Three Degrees, best known for their 1974 chart topper 'When Will I See You Again', have signed a new recording deal with Ariola.

They'll be working on a new album with Donna Summer's writer and producer, Giorgio Moroder.

Meanwhile Three Degrees play a special charity concert in Eastbourne on July 25.

Jam pull out of gigs

TWO DATES on the Jam's current "low key" British Tour were pulled out at short notice last week, to allow the band more time in the studio to finish their new - and as yet untitled - single.

Venues affected were at Kelghley (Tuesday) and Colwyn Bay (Wednesday) and the concerts will be re-scheduled as soon as possible.



BLACK SABBATH celebrate their tenth anniversary at a party given in their honour in London last week. Pictured left to right are: 'geezie' Butler, Tony Iommi, 'Ozzy' Osbourne and Bill Ward.

Sabs cancel shock

PROBLEMS WITH the sound equipment, only discovered at the afternoon soundcheck, forced the cancellation of Black Sabbath's second London concert at Hammersmith Odeon on Sunday night.

"It was impossible to rectify the fault - a persistent buzz in the PA - in time, and the only alternative was cancellation," said a spokesman for the band.

The concert, part of

Sabbath's "tenth anniversary" tour, was immediately rescheduled for June 19. All tickets will be valid for the new date, and for those unable to attend then refunds are being arranged.

Sweet smell of burning rubber

INTEREST in the music from Ohio, USA, continues to grow with the release of a ten-band compilation album from Akron on June 23.

The 'Akron compilation' - from "the rubber capital of the World" - is released on Stiff, featuring such "legendary" bands as

Jane Ayre and the Belvederes.

It's also hotly rumoured that the cover will feature a "scratch and sniff" panel which emits the smell of burning rubber!

TOURS

RIKKI AND THE LAST DAYS OF EARTH: Hallowood Good Mood June 17, Deptford Albany 18, Canterbury College Of Art July 5, Leeds Roots Club 6, Cardiff Sophia Gardens 15

THE ALBION BAND: York Derwent College June 18, Derby Playhouse 18, Rotterdam Festival 22

OSIBISA: Gloucester Leisure Centre June 16, Walsley Runtun Pavilion 17, Reading Hexagon 18

DODGERS: London Hammersmith Red Cow June 20, Guildford Junction 28, London Nashville 29, London Dingwalls July 7, Kirk Levington Country Club 14, Middlesbrough Rock Garden 15, Bristol Granary 20, Exeter Routes 31

THE SMARTIES: London Music Machine June 17, London Rochester Castle 19 (and July 13) Islington Newington Green Festival July 2

AUTOGRAPHS: London Angel City Arms June 18, Hackney Middleton Arms 17, Stoke Newington Rochester Castle 18, Barnet Duke of Lancaster 20, Hammersmith Red Cow 22, Stoke Newington Pegasus 23, Canning Town Tidal Basin Tavern 24, Stoke Newington Rochester Castle 25, Fulham Golden Lion 27, Camden Brecknock 28, Islington Hope And Anchor 29, London Angel City Arms July 1

JAB JAB: Manchester Raffles June 15, Leeds University 16, London Lyceum 18, Watfield Thurnscore Hotel 20, Leeds Gaiety 22, Bradford University 23, London Hope And Anchor 24, London Nashville 25, Pontefract Kiko's 27, Nottingham University 29

FABULOUS POODLES: London Music Machine 17, Oxford Merlon College 22, Abingdon Culham College 30, London Middlesex Hospital July 1, Hayes Alfred Beck Centre 13

BLADES: Scaynes Hill Festival June 16, Winchelsea Riverside Inn 17, Sheffield Limit Club 21

OLAYSON AND THE ARGONAUTS: London Islington Hope And Anchor June 15, Manchester Raffles 29, Central London Polytechnic 30, Slough College July 1, Sheffield The Limit 20

MERGER: London Brixton Hill Ace Cinema June 16, London University College 17, London 100 Club 22, London Central Polytechnic 30

CIMARONS: East Retford Porterhouse Club June 16, Oxford St Edmond Hall 17, London Alexandra Palace 18, Oxford Merton College 22

90 DEGREES INCLUSIVE: Bristol University June 16, Oxford Queen's College 17, West Bretton Bretton Hall College 23, East Ham Town Hall 24, London Rainbow July 1, Sheffield The Limit 5

MATCHBOX: Birmingham Sydenham Club July 1, London Finchley Torrington 2, Worcester Bank House 6, London Tottenham White Hart 7, West Bromwich Oakdale Club 20, Redhill Centre 21

"Horizons are so clear"



The Single:
"Waiting here for you."



Not too shy to be a star

AT SCHOOL Peter Gabriel was shy. Today he's one of the most introvert people you're ever likely to meet. Writes Robin Smith.

Gabriel speaks extremely quietly and takes a long time in answering questions. He fidgets, frequently stroking the back of his head.

"In a sense shyness is self-indulgence, it's a protective mechanism," he says. "At school I can remember that I wasn't particularly good academically or sports-wise.

Poetry

"I developed an interest in music because it was an escape and a relief from the other pressures. There were some other people I'd get together with and from there the nucleus of Genesis was born.

"I remember that I wrote some poems and John Peel had a poetry spot on his programme so I thought I'd show him some of my stuff. I left some of my works with a roadie at a Fairport Convention gig because I was too shy to approach Peel myself. I never heard anything from him and I don't think my poems were ever read out. Being on stage with Genesis and by myself meant that I was able to

put my feelings across. I can't help the way I am."

I was happy with the first solo album that Gabriel brought out but I feel that his career has taken for the worse with the second album. I couldn't really understand what the hell he was on about.

"Things don't necessarily have to compromise all the time. I hope there's sharpness in the album but at the same time I realise that people like different kinds of music. I'm not going to condemn MOR stuff because it has its place and many people like it. "But I can't see myself

ever appearing on 'Top Of The Pops' that programme is just like a meat market. I don't believe in using a programme so that you guarantee doubling the sales of your single. It's all too contrived for me."

Gabriel says that he hasn't seen much money

from his solo efforts and that he's still very dependent on royalty cheques from Genesis.

"I live in a village and that's good for me because I lived on a farm when I was young. A lot of village life is being eroded at the moment because people are

moving in from the towns and destroying that basic nucleus. In a way I'm doing that myself by moving into the area."

Peter reckons that with the increasing use of computers and technology in industry there might be a huge immigration into the country because people

won't be needed in industrial cities.

"It'll be a reverse of the Industrial Revolution where people moved to the cities. Increasing technology must mean that many people can get out of doing humdrum jobs and I think unions are aware of this. I hope that time can then be given to them so that their creative sensibilities can grow to make them aware. One ambition I've got is for a kind of Disneyland where the various rides and other attractions would mentally stimulate people. It would be fun, but at the same time it would be creative with images or other things flashed at you.

Future

"I hope that in the future there's going to be more attention given to political minorities and I hope there will be a decentralisation of power so that it's broken up into smaller units. My song 'DIY' is about helping yourself through yourself and not just relying on someone else to do things for you. I think there's going to be greater self-awareness."

He retires again to think some more and scratch the back of his head. Given three weeks, I think you might at last be able to get to the bottom of him.



Today's paranoid

Peter, above: yesteryear's

multi-masked vocalist with Genesis, below

when you're far away from here
gotta get away from here..."

The words and music of Rab Noakes:
From his magical album "Restless"
Deep down songs.
High flying songs.
Just listen to Rab Noakes. He'll stir you.

THE RAB NOAKES ALBUM
"RESTLESS"

RING O'RECORDS

Would you believe that Meat Loaf is about to become a fairy?

It's true. ROBIN SMITH meets the fat out of hell and discovers his destiny

YEEE HA. Let's all these limp wristed Travolta types and get a bit of beef into the act.

Meat Loaf is a thrombosis defying American Demis Roussos (except the music's got balls). Ever seen an elephant jump in the air, or a rhino do a somersault? Take a look at Meat Loaf and you get an idea of how it should be. His true destiny of manic entertainer has been realised since he met Jim Steinman. The American success of Meat Loaf's 'Bat Out Of Hell' album has been phenomenal, considering some of the prejudice it's had to overcome. Many West Coast stations don't like it because it upsets the mellow airs of Fleetwood Mac and the Eagles.

A hotel room in Manchester. Mr Loaf spreads his vast girth over a creaking sofa before his British debut at the Apollo.

"Is my weight a problem? Hell I could outrun you."

Actually he isn't fat in the Demis Roussos bubbling way. There's lots of muscles under that girth and if you tangled with him he'd reduce you to a pile of mush. He's as positive as he looks, tongue lashing some American music.

"Listening to Fleetwood Mac is like taking something from a refrigerator. That sort of stuff is so cold it hasn't got any guts. Songs should have sex, fun and basic excitement, a lot of that's lacking in so much other music."

"Some of the groups today are violent but they don't have romance. Violence and romance are two great passions that embroil people. Take the story of Romeo and Juliet. Yeah I know violence. I used to play football where you really slam into people and tear them apart."

How anybody could dream of tangling with him is beyond me and visions of Meat Loaf charging down a field splattering everybody in his path aren't hard to conjure up. But let's get back to his musical career. His roots lie in Texas gospel and he projects that kind of fervent power on stage especially when he demonically rolls his eyes around. Moses could have done with him in the Old Testament.

The gig at the Apollo showed how much of a showman he is with plenty of audience control. He has the same charisma (if that's the right word to use) as Ted Nugent who he used to sing for. The duo have been trying to outdo each other on promotional stunts, but in Britain Meat Loaf seems to be a little more subdued. Apres gig it's very quiet with Meat wandering off somewhere leaving his friends drinking in the bar.

The following morning a coach drives the entourage to the station for the trip to London. Meat ambles over to the bookstand before wandering down the platform like a sleepy bull elephant. The local populace are excited by the lurid red tour jackets that he and the party wear and they nudge each other and point. The band are like a bunch of excited schoolkids before they settle down on the train. They head off for breakfast except for composer Jim Steinman, who sits quietly shrouded by his greying locks. When he starts talking there's no stopping him.

"I like German opera. I'm very much into Wagner. Yeah so was Hitler but I don't like him too much. There's a close link between the opera singer and the rock singer, because of the great physical pressures and extremes



MEAT LOAF and inset Jim Steinman

they put themselves through to get their voices across.

"The Who are a band who have captured a feeling of romance and violence. I often think that real rock and roll stars should look good on motorbikes. I can see Peter Frampton riding along the road on a hairdryer."

"The California that I know and love is not the California suggested by L.A. It's got too comfortable and the music is too complacent. Every 10 minutes you're hearing the Bee Gees or Fleetwood Mac, music is just being designed to be wallpaper. They won't play Meat Loaf down there because it doesn't fit in with

their comfortable little niche, they're afraid it might be too exciting. But we're doing some concerts down there so I hope we're going to break.

"My ambition is to sell five million copies of this album in the States. A lot of sales so far have come from New York, Boston and Cleveland. I love New York, there's a constant pulse of life 24 hours a day. I live in a pretty sparse apartment, which I regard as a base to go out and do other things. I'm into heroic things and in order to survive a working day in New York then you've got to be a hero. A

kid growing up in New York truly experiences life. He sees and feels everything and of course he's open to a wide range of music because it's such a mix up of ethnic cultures.

"But there's the tragic side to the story as well. I know of dope pushers hiring eight or nine year old kids to kill other dope pushers, because kids are difficult to charge with serious crime."

The young Steinman was something of a piano genius but he gave it up because "I was flash and playing too fast." He took it up again some years later and became

a composer and arranger. For a long time the potential of 'Bat Out Of Hell' went unrealised and it was the age old story of peddling the work around record companies and having doors shut in your face.

"At that time we didn't have a band to perform it, so I'd sit in a room with Meat and I'd play and he'd sing. I knew in my head what the full version should sound like but with just the two of us it was difficult convincing the record people. Meat and I had already spent a full year rehearsing the material and I think he took the disappointment worse than I did."

But salvation was at hand with Todd Rundgren and no expense was spared in getting the record right. One track alone costing 10,000 dollars to mix. Renowned artist Richard Corben was brought in to do the cover, depicting a guy on a motorcycle breaking out of a crypt for God knows what kind of purpose.

"They were going to use the guy who does the Kiss stuff," continues Jim. "But I hated it, like all the Kiss covers the stuff he came up with was cheap and tacky. I insisted we use Corben, his style is very powerful and muscular. Since then 'Bat Out Of Hell' covers have probably been swamped with hundreds of other offers."

"A psychological research team was commissioned and they found that visually it was the second most powerful album cover, the first was Boston's which had flying saucers on it. It must have made an impression on buyers flicking through records casually in a store. We'll be using Corben again on the next cover."

The journey continues through the peaceful countryside where the spring lambs bleat and the sun beats down (Oh no, not that line again — Ed). Somehow we manage to get around to the Vietnam war. Like most people, Steinman didn't want to go and an army medical man agreed with him.

"It was said that I had borderline psychotic tendencies and that I shouldn't join up because I might end up shooting a superior. I was shown one of those ink blot pictures and I thought it looked like a flock of bats swooping down and carrying off children at a picnic."

Enough of this, let's get back to the record.

"I try to conjure up pictures. I like the Hitchcock approach of letting people become voyagers because there's an element of the voyeur in all of us. Writing a love song is very difficult, because you have to get away from all those old moon in June cliches."

I reckon Jim's proved himself on 'Heaven Can Wait' and 'Two Out Of Three Ain't Bad', sophisticated sentimentalism. Apart from starting another album, which Jim is viewing with a mixture of pleasure and dread, the songs on the first side of 'Bat Out Of Hell' will be used in a film called 'Neverland', a futuristic sci-fi version of Peter Pan. The country has been desolated by chemical warfare and the majority of the population live in vast cities under vast sterile domes. Peter and his friends are kids whose bodies have been so altered by chemical warfare that they can't grow up and become renegades on the outside of the city.

"I'm going to have Meat as Tinkerbell," says Jim. "In the movie he doesn't talk and he goes around killing people. I think it's perfect casting."

I'm sure he's right.



It's all an act says Meat's girl

KARLA DEVITO sings with rock's heaviest singer and fakes love him on stage.

A small town girl became corrupted when she headed for the bright lights of New York. We tracked her down to a train travelling between Manchester and London.

Enough of this wishful thinking. On stage Karla may look like a vixen as she tosses her black hair, but get her alone and she's like the girl next door with a broad smile and bubbling laugh.

"No, the stage show isn't outrageously sexy. We hug and that kind of thing but it's all done very tongue in cheek. We're having fun. The act

shouldn't be taken too seriously. In a way we're recapturing the feelings of the fifties and early sixties; that kind of fun you had when you were young.

"I came from a very small American town. A lot of what you see in soap operas is a true reflection of that kind of life. It's easy to stay comfortably in that life style and end up with a routine existence."

So Karla headed away and met up with Jim Steinman. She's also done some work in "Godspell".

She possesses a powerful voice, a fact easily verified by listening to the "Bat Out Of Hell" album.

"I hope there's going to be an increase in good ballsy female singers," says Karla. "I have

nothing against Olivia Newton John but I think that women should be more assertive and grow a little

Karla's relationship with Meat is purely platonic, she assures me.

"He's fun to be with and he has such a stage presence. The combination of his voice and Jim's songs is devastating. I remember one night he had a fever of 103 but he still went on and appropriately passed out during 'Hot Summer Night' — we had to carry on as best we could.

"I think Meat Loaf has brought back the theatre into music. Back in the old days so many bands would come on and plug in and play. It didn't go anything beyond that. If we do nothing else, we put on a very good show."



HAVE YOU ever made one of those pacts at school, that you'll come back in 10 years time, same time, same place and see what has happened to you?

If I'd done that with any of my ex school mates, no doubt most of them would be trailing along a tribe of kids, or maybe driving up in the four door family saloon.

When Julian Marshall and Kit Hain met up again, years after school and college, they discovered they not only had the same interests — music — but both wanted to do something about it.

Julian had been at the Royal College of Music in London and Kit studied psychology at Durham University. Not, you might think, the straight road to rock and roll. In fact, they don't look a lot like yer average pop singers. Julian is a jolly little chap who sits in his chair cross legged, like a gnome. Kit is a slim, attractive girl, but quiet — too modest to come across with the usual spiel.

Despite this self effacing attitude, they found enough courage to traipse round the record companies with a demo of their song they'd made and play it to (mostly) unimpressed A&R men.

Ex-schoolmates all eyes, airs and hits

"Some of them were horrible," said Kit. "One listened to half a song before he switched off the tape. One listened through and then said he hated it. It wasn't until we got to EMI we found someone really nice who put us at our ease."

It was EMI who put up the money for the pair to make another tape with session musicians, and they came up with the single "Dancing In The City". Since then, they've been working on material for an album which should be out at the beginning of July. After that — when they have found some musicians — there will be a tour of Britain.

"Since the record started getting played on the radio, I've heard from lots of people I haven't seen for years," said Kit. "They've got in touch and asked, 'Is it really you?'"

Just wait till they get on the road and find themselves handing out millions of free tickets to mates — but it does ensure a full house.

Rosalind Russell



Marshall Hain. A&R men hated their demo of "Dancing In The City".

VIBRATORS

NEW SINGLE



6393



Records

SINGLES

IT'S A BITCH BUT IT'S RICH

THE BITCH KIDS strolled into the office the other day. Remember how they used to be, young, vibrant, a shade sardonic, enthusiastic, drunkards? Now they're just drunkards. The reason? The Titch Kids grew up. They were confronted by the ultimate experience... **THE SINGLES REVIEWS!** (gasp, cringe). Midge Ure has since been admitted into a home for soccer suicidal Scotsmen and Steve New looks old. (But, he always did Ed). An account of the harrowing Morning of the Forty Five's follows. It isn't pleasant reading so beware, as you enter the world of - **THE HITCH KIDS HELL OR RICH WAY DID THEY GO?** It began quite happily.



PLAIN JANE
Dylan.
Steve - It's the Great Gonzo.
Midge - Nah. It's all three.
They sing in unison - "I theenka shee loves someone."
They laugh. Agree that it's great and a must contender for record of the week.
NEW HEARTS: 'Plain Jane' (CBS 6381)

In which newtwes change image, style and attitude and actually begin to sound like a band.
Steve - It's like Mud or Sweet 'That's right, that's right, that's neat, that's neat, 'Tiger Feet'.
Midge - 'Oh The Cat Crept In'.
Steve - It doesn't sound like a new wave band. They're going back when they should be surging on. It'll be a hit.
Midge - If they keep going on in that vein they'll be all right. They're the Monkees.
They both make it the fourth and final record of the week.

NEARLY (WELL ALMOST) RECORDS OF THE WEEK
BRUCE SPRINGSTEEN: 'Prove It All Night' (CBS 6424)
Steve - It's got... THAT sound. That distinctive early sixties

that's got nothing at all to do with Argentina.
(The story goes that Raquel Welch and Ursula Andress were spotted dancing together when this record was played in a Rio disco the other day. "Great to see all four of them on the floor" quipped the cosmopolitan Mr Allen when told of this).
Midge - If I could only write a song that would inspire a similar reaction - in my living room.
Steve - He's got lots of rhythm this boy.
TAPPER ZUKIE: 'She Want A Phenie' (Dangerous Woman) (Front Line FLS 109)
Midge - Record companies have got no idea of marketing. This should have been in white vinyl with a line going across the middle to make it look like a pill.
Steve - Excellent number - but hasn't it been out for a while? It's hilarious. Should be a top ten single but there ain't a chance of it getting on the playlists.

PATRIK FITZGERALD: 'Backstreet Boys' EP (Small Wonder Small 6)
Steve - The first song 'Buy Me Sell Me' is oddly nice. Reminiscent of John Otway.
Midge - Yeah, good disco record. Reminds me of some ageing hippie from years ago. It's very naive. Sounds like the first songs he's ever written. Rat Scabies introduced me to a similar artist - Auntie Pus - whose lyrics are much, much better. That guys a loon, this guy's simply promising.

NON - RECORDS OF THE WEEK
MUD: 'Drift Away' (RCA PB 5096)
Midge - I can't stand any record with 'rock 'n' roll' in the hook line. Doble Gray and Rod Stewart have done versions of this.
Steve - It's even got a melotron.
Midge - No it hasn't - it's an organ.
Steve - David Hamilton is sure to play this.
Midge - He's on Radio Two.
Steve - Is he? He'll still play it!
Midge - They've got the same kind of problems as Queen. They desperately need to change their image. But Les Gray drinks in the same pub as us.
BONNIE TYLER: 'Hey Love (It's A Feelin') (RCA PB 5100)
Steve - Why on earth anyone would want to try and sound like Rod Stewart is way beyond me. And she's a woman to boot.
Midge - Linda Lewis is far superior on this type of number - and she's better looking. Take it off. It's so depressing. There's just not enough sex.
WAYNE COUNTY & THE ELECTRIC CHAIRS: 'Blatantly Offensive EP' (Safari WC2)
Steve - His music is TERRIBLE, but he's really funny. They keep putting the same songs out.
Midge - I find this very offensive and very unfunny. (Steve continues to laugh, Midge continues to look disgusted).
Midge - And look at the colour of that vinyl - diarrhoea.
Steve - Sounds like a record by the Conservative party.
NEW SEEKERS: 'Anthem' (CBS 6413)
Midge - Something Queen would do.
Steve - Or the Flowerpot Men.
Midge - Move the stylus near to the end where there might be some music. (Steve moves stylus accidentally scratches record).
Steve - Whoops! Oh dear. (Both laugh hysterically. It's really getting to them).
ATLANTA RHYTHM SECTION: 'I'm Not Gonna Let It Bother Me Tonight' (Polydor 2066 937)
Steve - It's Queen again hahahahahahaha.
Midge - Nah. It's more like Jim Stafford's 'My Girl Bill'.
Steve - Pathetic.
GLORIA GAYNOR: 'This Love Affair' (Polydor 2066 922)
Midge (In expectation) - Oh, I really like Gloria Gaynor. (Listens to record).
Midge - Oh.
FREDDIE & THE DREAMERS: 'Here We Go' (Polydor 2059 041)
Steve - Oh no, I don't believe it. Not Queen again. That's it, Freddie Mercury & The Dreamers.
Midge - (High voice) "You were made for me ee ee ee"
Steve - (mock operatic 'Bohemian Rhapsody' style). No you weren't!
Midge - Yes I was.
Steve - No you weren't!
Midge - Yes I was yes I was yes I WAS!

BONEY M: 'Do You Wanna Bump' (Creole CR 119)
Steve - It's a re-release from three

years back. An 'Al Capone' rip off. Awful - but better than their new stuff.
THE MELODIANS: 'Rivers Of Babylon' (Trojan Tro 9037)
Steve - Better than Boney M's version.
Midge - No. Course it ain't. Boney M spent more time. A great deal went into that production. This sounds really old.
Steve - Brings back old skinhead / ska memories.
Midge - Yeah. Desmond Dekker lives!
HORSLIPS: 'Speed The Plough' (DJM DJS 10859)
Midge - They're trying to do a Thin Lizzy - merge Irish airs with modern rock 'n' roll. A desire to retain the Irishness yet still rock at the same time. This doesn't work

Steve - It's a terrible terrible production if you ask me.
Midge - Who did?
BARRY BIGGS: 'Give Me A Calf' (Dynamic DYN 143)
Midge - Definitely better than 'Sideshow' and 'Three Ring Circus'.
Steve - They're all pretty catchy.
These two otherwise highly articulate individuals are screeching into a lacklustre Laurel and Hardy billed alley. They've taken to breaking the singles in half. Steve repeatedly smashes The Carvelis' 'Skateboard Queen' (Rocket ROCK 540) against the table.
MICHAEL CHAPMAN: 'White Dancing The Bride Of Erlis' (Criminals SWAG 1)
Steve - This guy is really good but he often can't get it together. His albums are outstanding. Here he



DAVID COVERDALE'S WHITE SNAKE

though.
Steve - Well I reckon it sounds just like Wishbone Ash - ten years ago.
PACIFIC EARDRUM: 'Sliding On A Daisy' (Charisma CB 314)
Midge - What a stupid title.
Steve - Her voice is really sexy.
Midge - I want her phone number.
Steve - I'd like to film her.
Midge - Oh look, J. Yates wrote the song. I wondered what old Jess was up to these days.
DAVID COVERDALE'S WHITESNAKE: 'Snakebite' EP (Sunburnt INEP 751)
Midge - I hate groups that release records on coloured vinyl. (I remind him of the red colour of the debut Rich Kids single).
Midge - Oh er yeah.
Steve - I hate records like this and I hate David Coverdale.
Midge - Make a nice Christmas present.
Steve - But it ain't Christmas.
Midge - Right.
Steve - It's like one of those Barron Knights' singles, here you get Rolling Stones, Rod Stewart, Bad Company and Free soundalikes. Coverdale obviously hasn't got an ounce of originality in his whole body.
2 TIMERS: 'Now That I've Lost My Baby' (Virgin VS 216)
Steve - It's Elvis Costello.
Midge - I can't hear a word he's saying.
Steve - It's a Tremelos style title. Quite a nifty number though.
ANJI CAKEBREAD: 'Dear Computer' (Magnet MAG 119)
Midge - Mmmmm Kraftwerk meets Lynsey De Paul.
Steve - It's a definite Capital Radio record.
Midge - A very productionee record.



ARGENTINE MELODY

sounds remarkably like Mike Nesmith.
Midge - Only Mike Nesmith is much better.
GARDEZ DARKY: 'Freeze (In The U.L. Zone)' (New Bristol Records NBR 02)
Midge - Magazine rip-off. Aaa, how it sounds like Television without the contrast.
ANGEL: 'Ain't Gonna Eat My Heart Out Anymore' (Casablanca CAN 125)
Steve - Frank Zappa's drummer was going to be in this band but when he found out that he had to have his hair permed and that Zappa didn't like them he declined.
Midge - Zappa was right.
TRASH: 'N-N-E-R-V-O-U-S' (Polydor 2029 013)
Midge - No.
Steve - Their name says it all really. Must have been the trousers. If they get a hit it will only be because of the trousers. They're not very outstanding trousers but they are CLEAN CUT trousers. Unfortunately the same can't be said of the record.
ENNIO MORRICONE: 'World Cup Argentina (Official Theme)' (Poly 7N 23785)
Midge - That flute, Giuseppe encountered of the flute kind. A great football song.
SOUTH BANK TEAM: 'Action Argentina (Official ITV Theme)' (DJM DJS 10667)
Steve - You can imagine Brian Moore doing the hustle to this.
SAN JOSE: 'Argentine Melody' (Official BBC Theme) (MCA 509)
Midge - Hub, that'll get the music going. How can you throw beer cans to that?
Someone throws a beer can! They leave.



JOHNNY RUBBISH: record of the week

JOHNNY RUBBISH: 'Living In NW3 JR' (United Artists UP 36403)
Familiar strains of 'Anarchy In The UK' somersault out of the speakers.
Steve - Hahahagigglegigglehahahaha!
Midge - That's great. If Matlock had written that it would never have seen the light of day.
Steve - It's great.
Midge - Great.
They both agreed it was great, flipped it over, smirked and proclaimed the whole thing a record of the week.
KLARK KENT: 'Don't Care', 'Thrills', 'Office Girls' (Kryptonite KKI)
But wait. Who on earth - make that extraterrestrial - is that?
Midge - Green vinyl?! Hold on, kryptonite was greenaahh!
Steve - He's a great musician. Must be someone like Speeding in disguise.
Midge - Or Nick Lowe. He's either American or from the west country. Marlon Brando will be just perfect on his album.
They speculate on his identity.
Steve - All three tracks are excellent. He's obviously a very experienced musician.
They chew Opal fruits and agree this is definitely another record of the week.
TONY BIRD: 'She Loves Someone' (CBS 6382)
Steve - It's Chico Marx.
Midge - Nah. It's a speeded up Bob

Dylanorgan sound. It may be his most commercial song from the new album but Springsteen isn't at his best when commercial. There's an obvious hook line.
Midge - All hook lines are obvious dope. It's got a great snare sound.
Steve - 'Because The Night' revisited. A disappointment.
PETER ALLEN: 'I Go To Rio' (A&M 7363)
Midge - It's the first Latin American thing I've heard in months

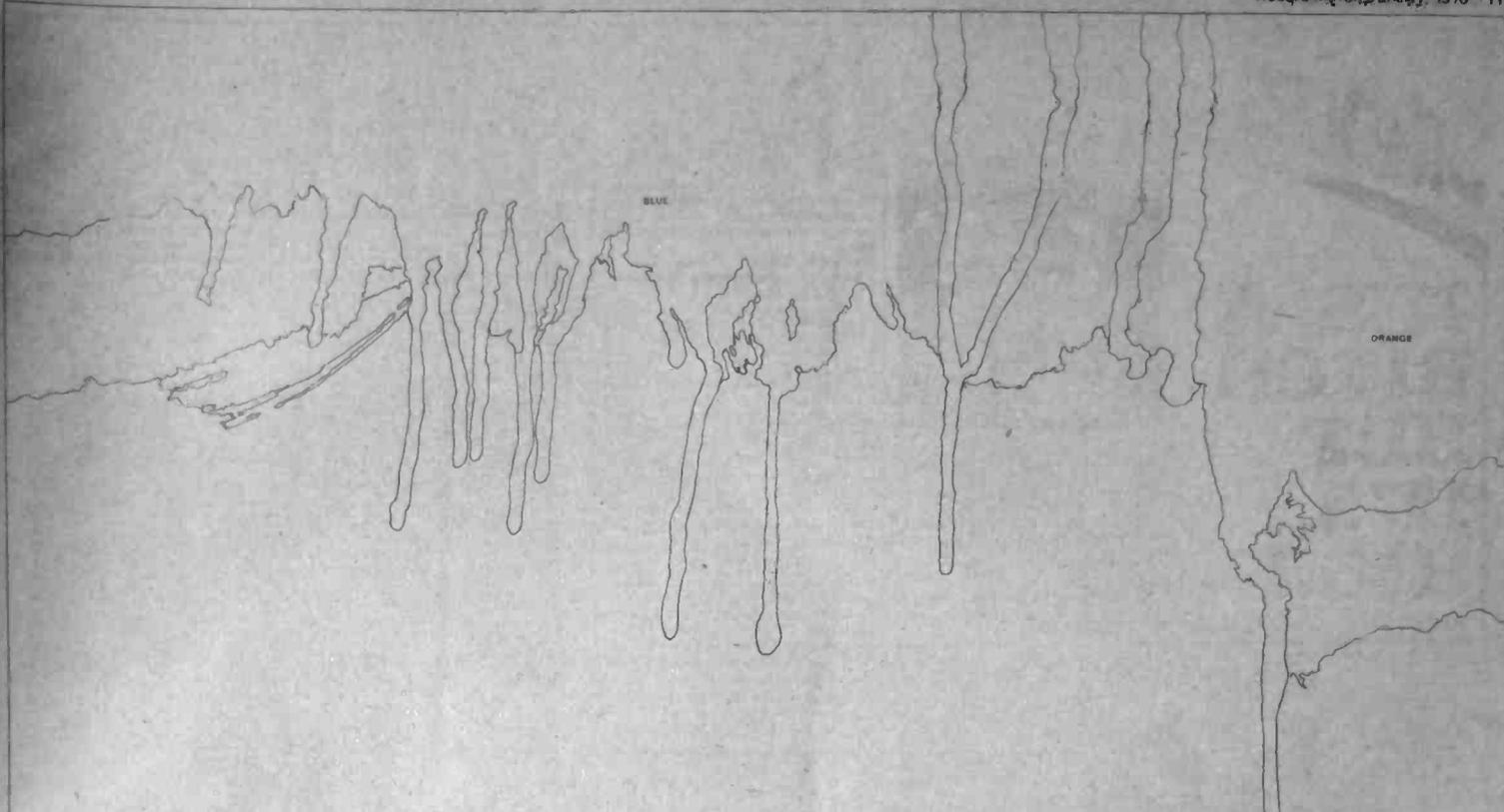


KLARK KENT: green

Steve - He's got lots of rhythm this boy.
FREDDIE & THE DREAMERS: 'Here We Go' (Polydor 2059 041)
Steve - Oh no, I don't believe it. Not Queen again. That's it, Freddie Mercury & The Dreamers.
Midge - (High voice) "You were made for me ee ee ee"
Steve - (mock operatic 'Bohemian Rhapsody' style). No you weren't!
Midge - Yes I was.
Steve - No you weren't!
Midge - Yes I was yes I was yes I WAS!
BONEY M: 'Do You Wanna Bump' (Creole CR 119)
Steve - It's a re-release from three



N-N-E-R-V-O-U-S



THE BOOMTOWN RATS

THEIR LATEST ALBUM

A TONIC FOR THE TROOPS



THE TONIC FOR THE TROOPS TOUR 1978

- | | | |
|-------------------------------|---------------------------------|------------------------------|
| JUNE | 22ND | JULY |
| 11TH OLYMPIA THEATRE DUBLIN | ODEON EDINBURGH | 2ND SPA HALL BRIDLINGTON |
| 13TH ULSTER HALL BELFAST | 23RD APOLLO GLASGOW | 3RD CITY HALL NEWCASTLE |
| 15TH VICTORIA HALL-HARLEY | 26TH DE MONTFORT HALL LEICESTER | 5TH VILLAGE BOWL BOURNEMOUTH |
| 16TH EMPIRE LIVERPOOL | 27TH ODEON BIRMINGHAM | 6TH DOCKE BRIGHTON |
| 17TH UNIVERSITY OF LEEDS | 28TH COLSTON HALL BRISTOL | 9TH ODEON HAMMERSMITH |
| 18TH ST GEORGES HALL BRADFORD | 29TH NEW THEATRE OXFORD | |
| 20TH ABC THEATRE BLACKPOOL | 30TH APOLLO MANCHESTER | |

A NEW SINGLE
LIKE CLOCK WORK
ENVY 14

ENVY3
PRODUCED BY ROBERT JOHN LANGE



A FULL COLOUR AD FOR A FULL COLOUR ALBUM

ARE YOU A JERK?

No, of course you're not. You're one of the NOW people, or are you? Check it yourself and find the TRUTH

- Are you beaten up by rock stars:
 - frequently
 - rarely
 - never
 - never, but I hope to be one day
- Do you have, or have you ever had, a beard:
 - yes
 - no
 - can't remember
- Which of the following artists are closest to your taste in black music:
 - Doctor Alimontado
 - Harry Belafonte
 - The George Mitchell minstrels
 - Lou Reed
- (for men i). Do you prefer to wear:
 - flared jeans
 - drainpipe black leather trousers
 - pyjama trousers with bunnies on them
 - short, rather tight, vinyl skirts
- (for women ii). Do you prefer to wear:
 - C&A summer dresses with small pink bows at the neckline
 - kilts
 - nothing at all
 - Alluring split crotch black lace panties (available at £1.25 incl pp from this address)
- Would you say that your cheeks were:
 - sunken
 - slightly hollow
 - not hollow at all
 - only hollow when I suck them in
- You are in a record shop and the assistant suddenly puts on a Black Sabbath album at full blast. Do you:
 - Run up to the speaker cabinets and bang your head against them in time to the bass
 - Run out of the shop and check in at the nearest hospital outpatients unit
 - Compliment the shop assistant politely on his good taste
 - kick the shop assistant firmly and precisely in the testicles
- Do you have a receding hairline?
 - yes
 - no
 - no, but I do have dandruff
 - I have no hair at all
- Do you shop at:
 - Man at C&A
 - Oxfam
 - Sainsbury's (is this a mistake — Ed?)
 - Street markets
- One point for each of the following terms you understand fully and employ in casual speech at least twice every day:
 - eclectic
 - mind/body dichotomy
 - ambience
 - visceral
- Do you sneer:
 - permanently
 - only when dinosaurs is late
 - absolutely never
 - only out of work hours
- Do you think Lou Reed is:
 - God
 - Brain dead
 - a remarkable neo-existentialist preternatural musical force embodying the philosophies and Nietzsche and Nihil, expressed most perfectly on 'Metal Machine Music'
 - A gorilla

IN THESE troubled, confused times, it's difficult, isn't it, to keep track of what really matters in life. Values change every day, morals and ethics that were once universally accepted crumble beneath our feet.

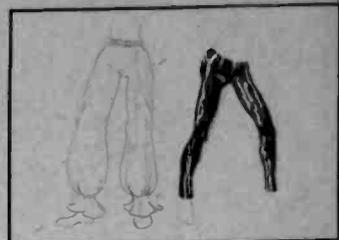
Yes, nowadays it's difficult to know just where you stand. Are you IN or are you OUT? Are you a 'now' person or an old fart? These questions are universal and vital to any 'NOW' person. For how can you function as a decent and reasonable member of society unless you know your place. Are you an old fuddy-duddy, one step behind all the time, the object of derision and laughter from your 'Friends'? Or are you up there at the frontiers, breaking down barriers and creating new standards?

In a word, are you HIP?

Sometimes, you know, it's difficult to tell. Should you like Abba? Some people think it's very passe not to. And are your trouser legs narrow enough? You can get into a lot of trouble at the local bistro if they're not.

We can't really help you here at Record Mirror. But what we can tell is whether you're a washed up, redundant jerk or an up-to-the minute today person. This quiz, specially prepared by a panel of world-famous psychiatrists, will give you an important insight into your own character. Find your Jerk Quota by checking your answers against the score panel at the end of the quiz and adding them up.

- (a) 2, (b) you're right, but subtract 3, (c) 5, (d) 0.
- (a) 2, (b) 0, (c) 5.
- 13 to 15 if you even bothered to answer the last three, subtract 50.



HOW DID YOU SCORE?

0-30
You're a jerk. And that's putting it mildly. The chances are you live North of Watford, drink beer and make loud, wet farting noises as your prime source of amusement. Sartorially, you're a disaster. You wear tight, mauve cotton high-waisted trousers and wide flairs over patent leather platform shoes. Your shirts come from some boutique or other and you wear the collar outside your cheap double-breasted 'casual' jacket.

You think the Residents are a housing pressure group, coke is a fizzy drink and shades are what you put over your bay windows.

Odds are that you're a computer operator and that you like a night aht wiv de ladd when you eat greasy chinese meals, throw up and stagger home.

Wise up, crud. You live in Bygone City. Get lost.

31-55
You're worse than a jerk. You're a wishy-washy jerk with pretensions. Being just one step behind is worse than being an ignorant lump; you're aware of your potential for being a today person but too cowardly to go all the way. Those leather trousers are slightly flared aren't they? You can be seen conspicuously listening to the Magazine album so all your scummy friends at art school will think you're 'up-to-the-minute.' But you're frightened to sit and listen to all four sides of 'Metal Machine Music' because (a) people might think you're a pseud (b) it bores you silly.

Get this straight — being hip requires dedication. People will laugh at you. You'll spend all your time wearing uncomfortable trousers, being called a pouf, and listening to unintelligible albums that you have to pretend only you understand. But it's worth it, because you'll be truly modern and superior to just about everybody else, especially your friends (who'll get bored and stop seeing you anyway. Remember, — hipness is pain.)

56-64
Come up, let me buy you lunch. At the ethnic West African centre round the corner of course. We can compare the books we're reading, the attitudes we're taking, the diseases we've had, the length of our hair, the rottenness of our teeth. They'll all be the same, of course, for hipness is homogenous.

We'll swap the names and addresses of The Residents, we'll discuss darling concepts we know nothing at all about, we'll talk nostalgically about the drugs we've taken, we'll admire each other, we'll sneer and snort and stab backs together.

For we are the elite. Hipdom incarnate and a law unto ourselves. Look and hear us in awe, for we are today — and we know it.

65 and up
You are either phenomenally stupid and blatantly dishonest; the maximum score is 64, sucker. You're disqualified from this and all future quizzes.



- (a) 0, (b) 3, (c) subtract 5, (d) 7.
- (a) 0, (b) Subtract 3, (c) 3, (d) add 5 and send name, address and SAE by first post.

- Which of the following do you most admire:
 - Peters And Lee
 - James Galway
 - Siouxie And The Banshees
 - Father Abraham And The Smurfs



- Do you watch Crossroads:
 - never
 - occasionally
 - as often as possible
 - prefer Coronation Street

- Is your complexion:
 - very badly acned
 - fresh and clear as bedewed rose petals
 - graced by an occasional whitehead
 - graced by an occasional blackhead

- (a) 3, (b) 2, (c) 0, (d) 1.
- (a) 0, (b) 0, (c) 0, (d) 0.
- (a) 4, (b) 0, (c) Subtract 3, (d) See a specialist.
- Might as well give up now, (b) 3, (c) Sorry, I slipped up here, (d) 1.

If you got four points on this one — have you considered working for 'Sounds'?

What even while you're asleep? How do you know? Subtract 5 for lying, (b) 0, (c) see (a), (d) 0.

HOW TO SCORE

- (a) 3, (b) 2, (c) 0, (d) 1.
- (a) subtract 5, (b) 2, (c) 5.
- (a) 3, (b) 1, (c) 0, (d) 12.



How to open your mouth and put Fulham and the rest of the world in it

KELLY PIKE talks to the boastful Lurkers



LURKERS: they're STARS, we're nonchkins

"WE PLAY how the New York Dolls wanted to!" claims Manic Esso, podgy drummer and Main Mouth for The Lurkers.

"Most people who like us tend only to like us; nobody's ever really played like us at all," chips in Pete Stride, resident guitarist and Keith Richard lookalike.

"It's just very hard rock," continues bassist Nigel Moore, the quietest of the three.

"I think we've got pop songs though, haven't we? It's just that when you say pop, people get it mixed up with jerks like the Pleasers," says Esso, looking at his colleagues for confirmation.

"Very hard rock rhythms, with very pop melody lines," concludes Stride. "At least they are to us, although they're probably not to you." Doubtless if vocalist Howard Wall were present, he would suggest that the band play salsa, or suchlike; for, as you can see, The Lurkers are a band with conflicting views; and although a suitable compromise is usually reached, the route tends to be deliberate and slow.

"You wouldn't like our music anyway," sneers Esso, "you're too CLEAN!"

Resisting the temptation to rush to the nearest ditch and hurl myself in, I tentatively suggest that the word basic crops up frequently in the description of their music.

"Well, it sounds basic, but it's very difficult to play; no-one else could play it," leaps Stride into defence. "It's a lot more sophisticated in ways that you probably wouldn't realise..." he smirks. Once again I ponder upon retreating in a quiver of humiliation.

"The chord structures are very different, you see," concedes Nigel, jerking into action from the depths of his seat, eyes aglow. "There are more chords in our singles than in most others around today, and certainly in any punk bands. It's because they're played at breakneck speeds, you can't pick them up until you really listen. We're not a punk group, I mean look at the way we dress."

He regards the band, attired in everyday gear, jeans, DM's, etc, then adds "well I suppose really we are punks. But we were never labelled as such by the press until now; we were just ignored." (Don't it make your heart bleed?) "I suppose it's because we never did any of those trendy things like going down the Kings Road in bondage trousers, or going to all the parties."

"Outside London it was never that big anyway," interjects Pete, "It was just a fashion which opened the door for many new bands to push in. But we get loads of older people, particularly from up north,

coming along, 'cause they haven't had any real rock music to latch onto since Led Zeppelin and the like."

"Although punk opened the door for us to get started, I don't think we sound punk at all. In fact," Esso continues, modest as ever, "I don't think anyone knocks it out as genuine as we do. We've got completely our own sound. You had punk, now you've got John Travolta... we've got as much to do with one as the other. At least punk brought a good change with it; look at music before that — it was all Barry White and that!"

"I think it's great, that's why I'm doing it. We played our first gig in January 1977, supporting the Jam at the Roxy. It was our first, yet we blew them off stage," grins Pete, warming to their favourite subject, The Lurkers. "Now we're established we've developed our own sound, and we attract the people who really want to see rock music, but couldn't until we came along. They love it and we love it."

"We wanna carry on playing just like we do now. We can't say what we're going to do in the future though, for certain. I don't think we'll start bringing in violins or harmonies, but we may," ponders Esso, who comments should be taken with a bucket of salt.

"We'd really like to make an album that's even more rough, more basic than this," says Pete.

"We think this album, Fulham Fallout, is a real sophisticated job; to us it's like the Eagles or something — you know it took 12 days to record?" finishes Esso.

A thought occurs — "Why didn't they send Tim Lott down here?" (Mr Lott gave The Lurkers' single a pasting a couple of weeks back). "Since I've been buying music papers I've found all these journalists to be a bunch of nonchkins. When I joined this band I thought it was their job to come and ask us things, but they didn't."

A look of damnation crosses his face, and their manager shuffles uncomfortably in his seat. "We can play the Marquee anytime and sell-out without any publicity from YOU. The press has never helped us, and now we don't want these kind of people down there. They only get in free and sit drinking at the bar. They don't care about music, they go home and listen to Aretha Franklin or something! I'm not interested in those kind of people!"

The great Esso thus spake, and to prove otherwise spent several minutes making juvenile comparisons to individual members of the RM staff, thus severing communications between press and band irreparably.

But then, I suppose nonchkins and STARS never did mix, did they?



Baubles, bangles, beads CLOTHEPESGS!

And quite a few other things. IAN DURY carries the lot. The only thing he avoids is money.
BEV BRIGGS loses her Luncheon Vouchers

D-U-R-Y. DURY. durY.
Dooril. With a 'y'. Backstage
at Glasgow Apollo. "Ahem,
ahem. Mr Durex I presume"
oh shit! Freudian Strip
I mean slip.

Ian Dury sits propped up on a hard-backed chair. An ageing Alistair in a Glaswegian Wonderland. He delves into a carrier bag of plastic bangles, bangles, badges and beads, memoirs of a childhood spent in Woolworths, portrait of the artist as a juvenile delinquent. A hyperbolic caricature from the top of his convict crop to the British Airways luggage label on his hefty left boot. The hair is too short. The head is too big. The body is crippled. The voice sounds like a razor blade that has witnessed one too many fertile attempts. His whole being is out of perspective. Paint him in anonymity and he would inspire sympathy. Leave him as he is and he's a rock and roll hero. The working man's champ. The spade a spade, brass tacks and below the belt travelling wonder show.

The Blockheads are behaving in true Blockhead style, totally enamoured with Jimmy Hill's television interpretation of the latest World Cup match. Pegs are in abundance — when is a peg not a peg? When it's attached to a Blockhead, Blockhead pegs are sported for rather unsavoury reasons — not as one may suppose for any sartorial individuality, not even for hanging out one's whiter-than-whites in the hotel balcony. Blockhead pegs are reminiscent of the days when Dury took decadent delight in narrating aloud the letters page from Fiest Magazine, more specifically one man's night time pursuit of attaching a peg to his well-earned THING — and in on Dury like vultures to the kill. Rock and roll predators OD'ing on dressing room scenes. Peter Blake, artist, lecturer, and good friend of Ian's, wanders around with his artist's hypercritical eye pinned on Dury. Portrait of the Showman by an elderly artist. Peter has been on the road for a couple of days to get the feel of the canvas, and because maybe he's a rock and roll kid too.

No incongruity, everything fits like a well-used figaw. There's Johnny Blockhead attaching clothespegs to his nipples. Charlie Blockhead signing autographs. Jock the well known Scotsman making sure the edibles are fairly distributed, tam a shanters cans of lager, fans by the bucketful and Dury holding court over them all. So who's the King of the Castle now eh???

Soon it's bedtime, and all good children take to the sheets. Dury makes for Radio Clyde to appease the masses who didn't quite catch



IAN DURY: with a few of his props

him live, then returns to the hotel for nightcap and kip.

Sunday morning in Newcastle and Rodent the roadie lounges in the hotel foyer, looking slightly perturbed at the apparent lack of Sunday Times newspapers. He settles for an Observer, comments that he's been mentioned in Record Mirror before, and discusses the possibilities of marketing an arsonist's version of Monopoly, where one can use incendiary bombs and the like as no uncertain means of winning the game. Last night, he tells me, he and Ian set fire to £37. They don't like money — so burn it. Of course, of course, a pleasant enough pastime — just to prove the point he shreds up a luncheon voucher or two — my luncheon vouchers.

Norman Blockhead is ill, suffering from the effects of Newcastle Indian Restaurants. Doctor Finlay arrives on the scene and is directed to the City Hall after informing us that he's going to double the bill for the extra travel. A mercenary by any other name?

Ian reclines in his bedroom, Sunday afternoon, amidst a

mountain of clothes, dog-collars, dinner plates and fag ends. He coughs and hacks a bit, and looks worried. "That's a real smoker's cough that," coughs again to prove the point. "I always said I'd give up smoking as soon as I got a cough." Laughs. "It's not the cough that carries you off — it's the coffin they carries you off in."

Then he scans the mess for another snout. "This cough will be the death of me." Dury stands up and makes for the bathroom with his curious crab-like gait. Returns with a mouth full of toothpaste and bristles. Froths as he talks. "These 'ere ampstead teeth cost me three albums." Grins to reveal the patriotic red, white and blue incisors. "I signed with Arista in the States, and I knew my own teeth wouldn't last out the whole tour, so Arista paid for the caps to be fitted." And very nice too. If you like that sort of thing.

"Did you know that the kid on 'New Boots And Panties' is my son Baxter — he's 6 now? I wanted to write on the back of the album 'This boy is available at 175

guineas an hour but I knew he'd thump me on the ear when he grew up."

The subject of money is the catalyst needed. The old greenbacks, the paper stuff he's coming into. The toytown merchandise he despises. "I hate needing money — incidentally, we call it "shitlies". It's such a superficial thing to need. You can be hungry and need food, or cold and need warmth, but you should never actually need money. Shitlies are middle men — and I hate middle men. I really don't understand why we can't do away with money — and burn it all, except if we did. It would probably put 100,000 people out of a job."

So you did actually burn £37 last night? "Yeah. It actually wasn't my money — it was Rodent's money. The best time to burn money is when you're indifferent to it, not actually needing it, but not being rich enough to do without it. So we burnt £36. That money wouldn't have done any good to anyone else. I mean I've got no right to try and save 18 Blafans or whatever, I can only be responsible for myself.

"We were going to have a

"Throwing the Pound Note" competition, where the winner is the one who throws it the furthest, and his prize is the satisfaction of knowing that he threw it the furthest — only you're not allowed to pick the money back up after the competition.

"I'm 36 now and was totally broke about nine months ago. On my 35th birthday I cried my eyes out because I just couldn't move — I had no money and my phone was cut off 'cause I couldn't pay the bill. When I was a painter I couldn't, what I liked because pencils and paper are cheap — a 9h pencil will last you for ages, but rock and roll costs more. The first mike I bought cost me £36.

"I'm still in debt — perhaps I've broke even on this tour. I don't know — the way I want to come out of it is to break even, not be rich, not be in debt. When I worked teaching art I did about 56 days' work in six years. I got a lot of handouts but I managed to survive. Charity isn't the best thing in the world, but it's better than a lot of jobs. Charity is like a vaccination — but a cure isn't better than prevention in the first place."

"The reason I changed from painting into this business is because painting didn't monopolise all my attention — I had to fight myself to do it. I was always a show-off — a born performer. Now I've been on the road since I was an obscurity — a young Max Wall nah, maybe I'm the young Libradec 'cause he doesn't take it seriously."

"The most important thing is to be a contributor — feel as though you're doing something worthwhile. If you're an excellent bus driver and proud of it well, that's great — if you think that's reason enough for being alive.

"They say this is the age of free enterprise but if you grow up in a house full of people who don't read, it follows that you won't be able to read either. There are boys — both male and female — who get a narrow distorted view of life in whatever area of endeavour it may be, but playing guitar in the most dire heavy metal band from Hell is better than working in a factory and getting varicose veins.

"Automatically people who go out and get what they want have some power. Now me, I want that power behind me all the way, using its strength to propel me, no-one else, but so many people misuse this power — I suppose fascism is a comparatively recent description of the misuse of power. I don't believe in telling others what to do.

"I don't believe in the decline of the brain or that nature takes its toll. Surveys tell us that the brain declines by 20 per cent between the ages of 30 and 75, but this ignores what we gain in experience — people relate to human emotions

The Summer Sound by cloud

and

'You can be hungry and need food, or cold and need warmth, but you should never actually need money.'

and situations more as we get older.

"On the music side, I suppose I'm my own worst critic. My first duty is to convince myself that I'm doing something worthwhile, and since my singing doesn't make me physically sick and the lyrics are alright, I suppose I'm doing OK. I'm not a musician — maybe I'm an audience 'cause I can relate to what the audience wants. If we just concentrated on the quality of the music we wouldn't be gigging, we would be sitting in laboratories day after day.

"A gig is an immediate thing, you can't go back and check it time and time again, unlike painting which takes ages, a gig is instant — a lot of good things are thrown away because it's so quick, you just haven't got enough time to acustom yourself to the atmosphere like trying to see in semi-darkness, the more you have to get used to it, the more you see."

It's getting late. The cab arrives to take us to Newcastle City Hall, so we cut the conversation. Ian is worried: "I've talked too much about money haven't I, it's silly because it's the least important thing to talk about."

He shuffles his way to the cab in his black policeman's coat, sherrif's badge intact and insists on sitting in the front because his leg is giving him a lot of pain. Gradually he splashes himself with the daubs of colour that make Dury into Dury. The scarves, the earrings, the props, the toys, the everything you never-wanted-but-the-first-few-rows-at-Newcastle-City-Hall-are-about-to-get.

The gig is a wow-out. The gig is a zow-out. More importantly — the gig is a sell-out. Which is an awful lot of shittles to set allight.

IAN DURY: "The most important thing is to be a contributor — feel as though you're doing something worthwhile. If you're an excellent bus driver and proud of it well, that's great — if you think that's season enough for being alive"



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Stuff that sticks in the brain

ADVERTISING: 'Jingles' (EMI EMC 3253)

SPRRRRINGIER than a Slumberland bed! Poppler than R Whites lemonade!! Cleaner than Molly Weir's kitchen floor !!! Better dressed than Man At C&A!!!! More impact than exclamation marks!!!!

Like all advertising slogans, these are a trifle exaggerated. No-one could be better dressed than Man At C&A. But you get the idea. Advertising are a band with projection, with Image. Their tongues are only half way in those scrubbed cheeks, though little girls have full pockets in 78.

BUT WHAT LIES BEHIND THE IMAGE? WHAT IS THE TRUTH BEHIND THE GLOSS AND GLAMOUR?

The truth is Advertising are talented. Not massively talented.

No radical storm of boundary - collapsing concepts tearing at the barriers of music as we know it. They are more likely to become next years medium sized thing than this year's superstars.

But what they do - clever, lightweight 1978 pop music - is amiable, listenable, never limp and occasionally very commercial (though never powerful).

In a sense, Advertising make very unusual pop music, in effect rather than approach. It's out of the ordinary because although it is intellectually crafted, brimming with snap ideas and potential hooks, it requires some concentration.

In other words it avoids - rather than misses - the target that most pop bands exist for, that is, instant appeal.

That isn't to say that



ADVERTISING: clever, lightweight 1978 pop music

there are some adhesive cuts on 'Jingles' - 'Ich Liebe Dich', 'Respect' and 'Lipstick' (already released as a smash miss single) are ideal radio fodder.

But 'Jingles' is slightly misleading as a title, not to mention glib. Most of the 14 songs have an underlying subtlety that make them too worthwhile and too subtle for such a label-smear.

They make the grade as songs because they have

the sort of style that 10cc once had, though not the same atmosphere. 10cc were cold and scrubbed; Advertising are warm, friendly, but just as clean and just as calculated in approach.

If I have any reservations about 'Jingles' it is that perhaps Advertising have stuck too much to their concept of their 'frame of reference'. They seem worried about stepping outside the short, punchy vocally

inspired format, whereas when they gives themselves a bit of musical leeway like on the Intro to 'Respect', they really shine.

So if they lack anything it's confidence to let themselves go. A small flaw that time will dispense with. Otherwise it's an exercise in economy, in quiet flash, in intelligence. Non-pap, non-biodegradable, non-disposable. ++++ TIM LOTT

MANDRE: 'Mandre Two' (Mercury STML 12054)

COSMIC FUNK, they call it. Spaced rhythms. Get the idea you've heard it all before? Re-reading the laudatory reviews of Mandre's first album, it strikes me that either this second offering is a follow-up of somewhat less value or that I just can't dig where he's coming from, man.

'Mandre Two' is a collection of synthesised space - inspired pieces such as 'Maximus Lyte', 'Mes Dana L'Espace' and 'Code Name: MMS' with Mandre (earth name Andre Lewis) lending his James Brown / Peter Brown voice to tracks such as 'I Like Your Freaky Ways'.

For all its cosmic aspirations the album hits this non-connoisseur's ear as being not very far removed from Parliament, Bootsy's Rubber Band and all those other American funk creations. The excessive use of synthesisers paired with this "space" pretence makes "synthetic" the most tempting description. You probably won't see how Stephen Stills' 'Fair Game' fits into all this, and it does seem a strange song to choose, but a reasonable cover version is included. An album, I suppose, for the specialists. +++ PAUL SEXTON

BB KING: 'Midnight Believer' (ABC ABCL 5248)

THIS IS the first ever collaboration between the guitar maestro and the Crusaders and predictably enough the results are absolutely marvellous.

BB King complements the full rich sound of the near flawless Crusaders

with some biting bitter-sweet guitar playing. He fits in as though he has been playing with them all his playing life. It isn't if shotgun would designed to re-ignite the career of an ageing bluesman, like so many of the modern producers' ideas for helping bluesmen to 'sell' albums. It's a perfect blend of styles. It is almost possible to anticipate the musical results of this album but what comes as a refreshing shock is the brilliance of the album's lyrics.

BB King sings with a real empathy, and what could have been a masterly jam is transformed into one of the best albums BB King has ever been a part of. ++++ GEOFF TRAVIS

RAH BAND: 'The Crunch And Beyond' (RCA Ebony EBY 1001)

RAH STANDS for Richard Anthony Hewson, famous MOR arranger, and nice guy.

RAH might just as well stand for Rather Awful Hocus - pocus or Really Ancient Hamburgers or Rich Aggravating Haemorrhoids.

Maybe the last phrase is most appropriate - and this is an just a pile of dung. Stolid synthesiser that droop out of your speakers like a penis after a night in a harems. Totally unoriginal fodder for the TV commercial that is unacceptable on any aesthetic level.

And get this blog blimey - "This album explores further Hewson's own surreal approach to life".

Huh. Redundant. Andragmatic. Histrionics. What next? Semprini Goes Supersonic. + BARRY CAIN

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ALBUMS

THANK GOD IT'S NOT THE BEE GEES

VARIOUS ARTISTS: 'Thank God It's Friday' (Casablanca TGIF 100-1)

LET'S look on the bright side first. Thank God it's possible to make another disco movie that's got absolutely nothing to do with the Bee Gees. We were beginning to wonder...

Let's explain the concept: the second 'TGIF', as you must refer to it between now and the time it becomes engrained on the minds of the young people of the nation, is the soundtrack of the movie Sorry, a collection of all the songs featured in the movie.

'TGIF' is a light-hearted (the handout calls it comic) 'pure entertainment' movie centring around a dance contest held on the evening of the last

working day of the week at night club in Los Angeles. The club is called The Zoo... the movie characters who inhabit its confines are merely singers and players.

The music therefore is disco music, spearheaded by Paul Jabara, the Commodores and Donna Summer, along with, and I quote, "a wide spectrum of music from the top selling disco artists of today, with many of the tunes written specially for the film."

Donna Summer is undoubtedly the star, accorded three songs of varying longevity to croon with commendable appeal over the hypnotic disco bump. Donna (and presumably Giorgio Moroder and Pete Belotte, writers and producers of same) sets the tone,



DONNA SUMMER: will she get the hump?

anchors the beat or digs the trench... whichever way this sort of stuff happens to grab ya.

Above the Commodores, with 'Too Hot To Trot' - still magic after all this time - and Patti Brooks with a toe-curling 'After Dark', and below the likes of the Alec R. Costandinos inspired Love And Kisses theme, two songs from Thelma Houston, Jabara, Sunshine, Marathon and a cast of thousands. All keeping the fires burning, the hopes high and the dance floor full.

Full of 'themes' and 'wanna dances' 'TGIF'

reaches right out to the converted with five whole album sides (two albums and free single) of remarkably similar music. Never mind the quality, grind the length. A lot of the material, it must be admitted, doesn't stand up outside the concept, yet there aren't many noticeable highs and lows.

Enjoy the film... maybe buy the album. Who knows, it may be good for your very own private dance contest one day. Looked at any other way the get-up-and-grab-it rating is a little disappointing. + + + **JOHN SHEARLAW**

THE TWINKLE BROTHERS: 'Love' (Front Line FCL 5001)

IN WHICH the Virgin assault continues. The first month flood of reggae releases on the fledgling Front Line label has brought both disappointment and excellent music in surprisingly equal quantities - and every so often an unusual gem.

'Love' is one of the latter. The Twinkle Brothers aren't altogether unknown in this country, having recorded (among others) for the famed Vulcan and Grounation

labels, as well as their New York lady who came over here (having already made some impact on the fusion mix) about five years ago. The Bowie's Manman organisation. God knows what else she's been doing in the interim, but she's apparently spent it here while putting together this thoroughly extraordinary album. A singer who's Peggy Lee moment and Nico the next, she's accompanied by the highly recognisable Mick Ronson, Chris Spedding and Bill Bruford.

The Twinkle Brothers are joined by the Channel One genius of the Revolutionaries (all present) lending inimitable strength and direction, rhythm and dub wise, to six songs. Led by Norman Grant's insistently soulful vocals the grafting is mellow, aching and near perfect.

'Love', its difference emphasised by the 10" album presentation, is a well unusual quantity, not hitting between the eyes but calling out to be listened to. The single, 'Free Africa' (included here) was only part of the story + + + +

JOHN SHEARLAW



ANNETTE PEACOCK: 'X-Dreams' (Aura AUL 702)

'X-dreams' is a wholly mobile album.

Annette Peacock, the New York lady who came over here (having already made some impact on the fusion mix) about five years ago. The Bowie's Manman organisation. God knows what else she's been doing in the interim, but she's apparently spent it here while putting together this thoroughly extraordinary album. A singer who's Peggy Lee moment and Nico the next, she's accompanied by the highly recognisable Mick Ronson, Chris Spedding and Bill Bruford.

Side One opens with the jiving, jibing, graciously ungainly 'My Mother Never Taught Me How To Cook', an irony-splashed look at role-playing as one of the most devastating entrances this decade. 'Real And Defined Androgen's', daunting if less successful, is a thick acoustic Kraftwerk mess with a coarse-toned, riddling through submerged lyrics...

Flip over, and there's sweeter, more lyrical vein, opening with the knowingly romantic 'Don't Feel Within', a laid-back Latnesque 'Too Much', 'The Skies' and an almost unrecognisable reworking of the old Presley 'All Shook Up' into a near-funky below-stairs conversation.

Musically never still, Annette urges more angles, more pain, more pleasure into those songs. Sometimes, it's true, she stumbles, but she's forever mobile. And when you get unearthing the lyrics there's... well, probably another story. But you won't have heard it all before. + + + + **SUSAN KLUTH**

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Eddie Vortex's hip daddy rocks

THE STEVE GIBBONS BAND: 'Down In The Bunker' (Polydor SU-PPR POLS 1001).

LAST YEAR'S hit 'Tulane' was typical of the determination of the Steve Gibbons Band to find wider appreciation in that it nudged into the charts only after several months of persistence. Getting on for a year later their fourth album 'Down In The Bunker' shows them comfortably capable of repeating their success.

To some extent it offers a sandpapered down sound, which has taken

away some of their rasp, but that's by no means detrimental. The only unabashed rock 'n' roll song here is the single 'Eddy Vortex' — straight from the hallowed ranks of the Radio One playlist — which has more than a hint of the autobiographical on Gibbons' part. I think, intentionally or otherwise.

Steve also proves that he can make social observations without approaching the didacticism towards which Tom Robinson occasionally veers. He describes on 'Mary Ain't Goin' Home'

a black / white relationship with humour and subtlety; 'So the black and white they mix it up / They have a cocoa kid from the lovin' cup / An' if the powers that be don't interrupt / Things could be alright.'

'When You Get Outside' has a lazy honky tonk aura and 'Grace' is a noticeably new departure — not a big production ballad but certainly a more mellow treatment including, are you ready for this, the LSO. It's an incongruous yet effective partnership. + + + + **PAUL SEXTON**

factor of the album is that they use a string player called Kermit Moore. That shows how thrilling it all is. + **KELLY PIKE**.

QUARTZ: 'Quartz' (PVE NSP/L 28261).

MAYBE IT'S an acquired taste but, quite simply, this was one of the most tedious albums I have ever listened to. I even played it through three times but it still did nothing for me. It is the work of Frenchman C Quartz, who produced and penned three of the four tracks on the album.

One long, self-indulgent number occupies all of side one and it features the only singing, or perhaps chanting would be more apt, on the record.

On the other side are 'Beyond The Clouds' (way beyond me), 'For Geromone' and (finally) 'Chaos' which to my mind, is just an extension of side one. The whole effort is a multi-keyboard extravaganza, with the aid of percussion and the odd hint of brass.

Remember last summer when the idea of electronic disco music caught on for a while, with people like Space and Donna Summer riding high in the charts? Well what Quartz seems to have done is to endeavour to blend this with the sort of music you would expect from Tangerine Dream.

The result is a total lack of feeling and one very monotonous 30 minutes music. + **STEVE GETT**

GEORGE THOROGOOD AND THE DESTROYERS (Sonet SNTF 760)

"IF you like rockin' rhythm with heavy slide guitar played like it was in the 50's and early 60's with no compromise, then this album's for you."

I don't entirely agree with that comment on the record sleeve for if this sort of music does turn you on then you would probably enjoy the band far more live.

I just didn't feel that this debut platter from guitarist/vocalist George Thorogood and his outfit The Destroyers (Jeff Simon on drums and Billy Blough on bass) ever got off the ground. Their situation brings to mind someone like Johnny Winter whose live albums seem to work while his studio efforts lose much of that spontaneity.

Thorogood's material wasn't exactly boring yet there was never any moment when I felt I wanted to listen to any one particular track again in short the album had an empty feeling to it because it lacks one major ingredient — atmosphere.

Still, George Thorogood and the Destroyers shouldn't be ignored and the best advice I can give is to see them live, preferably in a hot and sweaty small club the sort of place the band hailing from Delaware is used to playing back home in the States. Then, numbers like 'You Got To Lose', 'Delaware Slide' and 'Can't Stopovin' would really take off. + + **STEVE GETT**

understandably catching a fair bit of disco play — is a smart, catchy, slightly mystery thing with tough, sour voices weaving dextrously between banks of horns.

Another goodie in this line is 'Yin Yang Thang' with a balooning bass line, heady rhythm and (as per ever) a real mother for ya of keyboards and synthesiser from Chester Thompson. The slow ones are maybe less arresting, but the haunting chorus of 'Bittersweet Soul Music' and the rolling verses of 'Am I A Fool' with those Johnny Guitarr Watson-type pauses in between times are the ones that stand out.

Where Edward McGee was an on-top singer, new vocalist Michael Jeffries tends to get much more inside of the songs, which can't be a bad thing. The bass department too has been strengthened with the arrival of Victor Conte. Otherwise 'We Came To Play' is if anything simply smarter and tighter than 'Ain't Nothing Stoppin' Us' — if sometimes maybe lacking a little of that album's warmth. So, essentially no surprises but no mean feat. + + + **SUSAN KLUTH**

THE GODZ: 'The Godz' (RCA 13051)

AH WELL, there's a nice album cover depicting a golden chariot careering around the side of a temple. Unfortunately I have to be less complimentary about the record itself. The Godz are just another bunch from the endless horde of American head-bangers, rattling out mundane songs. On stage I expect they shake their heads and lean backwards as well. **HO HUM** + **ROBIN SMITH**

GRUPPO SPORTIVO: '10 Mistakes' (Epic Records EPC 82783)

THEY hail from Holland, whose only successful musical offering of any standing so far has been Golden Earring. You may well say Golden WHO? Gruppo Sportivo will not and cannot suffer the same fame and obscurity

in a year label that so many Euro-groups suffer. People have compared the band to such artists as Frank Zappa and Blondie.

If you think that is a wide spectrum, have no fear, because Gruppo Sportivo fill the gap admirably, having the humour of the former and speaker-to-speaker sound of the latter, as well as boasting the talents of two female group members.

They generate an overwhelmingly fresh sound that I would also compare to Deaf School at their peak (ie, the first LP) and feature some extremely funny lyrics. One example from 'Superman' which is a quasi-love-lost story: 'You're standing on my doormat, dogshit under your shoe'. So quaint and graphic don't you think?

You really are wasting time by listening to me go on and on about their virtues. You should really be down your local record emporium listening to and buying this record. + + + + **STEVE GIBBS**

PAUL BROOKES: 'Steps From Beyond' (STATE ETAT 21)

THE DREADED synthesizer strikes again! This time in the hands of Paul Brookes, who not only plays seven of the wretched objects, but also various pianos and mellatrons, accompanied only by drummer Dave Hastie. In addition he also wrote, produced and arranged both sides of this album. Imagnatively titled 'Steps From Beyond' parts one and two — talented lad, eh?

HELEN REDDY: 'We'll Sing In The Sunshine' (Capitol SW-11759)

EVERY Helen Reddy album I've heard (and I've heard a lot of them) has a couple of really excellent songs. This is also the case with 'We'll Sing In The Sunshine'. Though the title song seems a particularly fruity inclusion, it cannot sour my reactions to the beautifully phrased 'I'd Rather Be Alone', one of Reddy's most successful attempts at vocal understatement.

As always, she is note perfect, sensuously breathy and a trifle remote. A cool lady with a clear unblinking gaze. She can put a hard edge to lyrics that call for

Only thing is, he seemed to have run out of inspiration by the time he reached side two of this instrumental album, lovingly described as a space opera. Therefore he has spent the whole of the second half retracing his steps (ahem) from his previous efforts. It makes pleasant background music, but its certainly not the stuff from which legends are made. + + **KELLY PIKE**



THE LURKERS: 'Fulham Falout' (Beggars Banquet BEGA 2)

I MUST admit that when I was handed this album, the mark on my anticipatometer was on a par with a visit to the dentist. I was all ready to trot out the 'punk is dead' and 'one year too late' cliches.

But the sheer savagery and raw nerve energy of the whole album was enough to cause verbal indigestion at having to eat the words.

It's pure primitive punk with simple terrace style chanting, rapid chainsaw guitar and the vicious, bulldozing aggressiveness that characterises the likes of the Pistols and Sham 69. Though they're closer to the Ramones in style, only harder and heavier.

Also, like the Ramones, it's a strong corporate

performance with Mick Glossop's forceful production in the frontline of the attack.

Aside from the excellent 'Ain't Got A Clue' single and stage favourite 'Total War', 'Shadow', and 'Be My Prisoner', I was particularly drawn to the untypical, but curious Hitchcock psycho song 'Gerald' with its epic Morrisonic styled interludes.

The Lurkers prove that whoever buried punk did so with an empty coffin. + + **MIKE GARDNER**

THE BELLAMY BROTHERS: 'Beautiful Friends' (Warner Bros K 56485)

THE BELLAMY Brothers had a sizeable hit two years ago with a good MOR summery song, 'Let Your Love Flow'. Unfortunately their creative juices seem to have dried up since that time, and nothing on this, their latest in a succession of lukewarm epées, comes anywhere near the standard of that one-off.

'Beautiful Friends' is a watery MOR country album with little to redeem itself. They seem to have recorded it with the enthusiasm of a dried prune, and laidback is just a substitute for downright lazy. Production by Michael Lloyd (YES! He did the Osmonds too!) is also lacking conviction and vigour which could have at least partially saved the album.

The material is basically original, in that they wrote it themselves, but unoriginal in the extreme. The only cover, The Everly Brothers'

'Bird Dog' sticks out like a sore thumb amidst the sea of otherwise bland, wispy-washy tracks. 'Tumbleweed and Rosalee', despite its inane lyrics is the only other song deserving any merit in that it was at least catchy, if irritating. An otherwise uninspired, boring album. + + **KELLY PIKE**

MICHAEL HOENIG: 'Departure From The Northern Wasteland' (Warner Brothers K 56484)

AT LAST! The perfect cure for insomnia! Michael Hoenic has made an interminable trip into the unfathomable depths of depression, and called his opus 'Departure From The Northern Wasteland'. Forty two minutes and twenty four seconds of relentless drones from his somnolent synthesizers. The pace is excruciatingly unvariable, and the boredom sets in within minutes, returning to haunt you even when you think you've safely removed it from the turntable. For many, the synthesizer is an instrument of torture something like the death of a thousand cuts, only worse! says the press blurb. I couldn't agree more. No music lover should be subjected to this. + **KELLY PIKE**



RIOT: 'Rock City' (Ariola ARL 5007)

YOU KNOW instantly that this is heavy metal from one look at the way-out cover — a cataclysmic explosion and a freaky half-human, half-animal axe murderer whose naked, bloody female victim lies at his feet.

The music itself is as red-hot as the cover artwork implies. Nine excellent songs are performed with good solid riffing, plenty of fine guitar solos and strong vocals. Especially outstanding is the guitar work of lead axeman Mark Reale on 'Overdrive' which winds up side one. Riot's music is as concise as its titles — 'Desperation', 'Angel' and 'Warrior'. These are potent, straightforward three or four minute rock songs.

The group comes from Brooklyn and, to date, has played up and down the East Coast. This is an impressive debut from leader-vocalist Guy Speranza, Mark Reale (these two composed the material), bassist Jimmy Iommi, drummer Peter Biffoli, and guitarist L.A. Kouvaria. + + **STEVE GETT**



TOWER OF POWER: 'We Came To (CBS 82239)

LATEST in line of Tower's now considerable vinyl offspring, 'We Came To Play' is a true solid celebration cut once more, under the eye of that uptown top rank producer Steve Cropper.

Title track opens the show with the clean, punchy, up-beat idiom that you'd expect and you can't go wrong. 'Loving You Is Gonna See Me Thru' — un-

... but she makes good records

them as in 'Poor Little Lynn' the number Jeff Lynn wrote for her. Though orchestrated in ELO fashion, Nick DeCaro's arrangement is a bit sluggish and the strings sound too weedy. Even so, it's catchy stuff.

Best all-round effort is Reddy's reconstruction of the Lennon and McCartney's One After

909'. She sings a great harmony track with herself over an easy listening rock backing. Rocking with Reddy may not be raunchy but its aim is right on the lucrative MoR target.

The 'housewife of rock' knows how to balance out her unabashed sentimental numbers too. 'If Ever I Had To Say Goodbye To You' is as tearjerking as the title indicates, but in Reddy's hands something very decent is salvaged.

And she adds to her growing repertoire of songs about women off the falls in 'Lady Of The Night'. You could do worse than add this album to your collection.

+ + + + **JOHN WISHART**

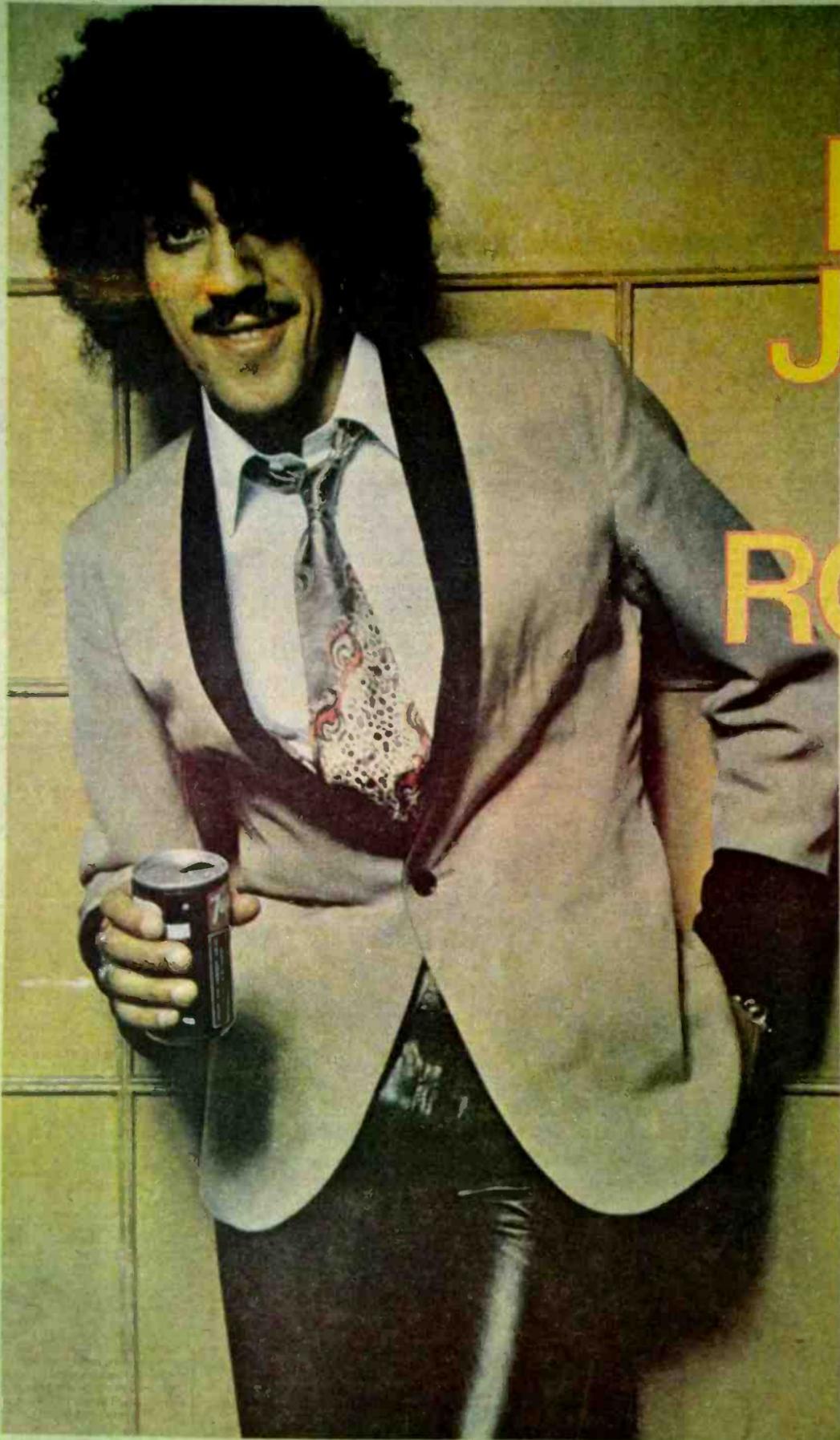


BIONIC BOOGIE: 'Bionic Boogie' (Polydor Super 2391 322)

IF THERE'S one thing I've grown to hate even more than unimaginative disco music, it's unimaginative orchestrated disco music. The general impression is of a synthetic Andre Previn colliding head on with a willing Baccara.

'Big West' is the only track which vaguely merits the term music, although its appeal rapidly fades after one minute as soon as the strings begin to gather momentum. Even the titles (and I defy anybody to call the words they speak / sing / screech over the backing tracks, lyrics) are bland in the extreme; 'Dance Little Dreamer', 'Boogie Boo' etc.

The most interesting



THE DON JUAN OF ROCK

Phil Lynott might not like it, but ROSALIND RUSSELL really wanted to watch his legs

WHEN A man's sitting in a pair of brief shorts talking to you about his music, there's bound to be a conflict of interests. He wants to be loved for his mind and I want to love him for his legs.

"I'll go and put on a pair of trousers, this isn't decent," said Phil Lynott. Not at all, I say, I don't mind if you sit in your shorts. But he goes, nonetheless. Shame.

"It's the only time you'll ever see my knees," said Lynott smiling. "unless it's on a football pitch, or you're climbing into bed with me."

A joke, of course. But who could resist this tall, black Irishman with well developed silver tongue and dark limpid eyes you could drown in? I'll say it again... he's easy to love, dangerous to fall in love with. I imagine a trail of broken hearted women between here and Seattle would agree. Bad reputation? "My reputation's much worse than

actually am," Romeo Lynott assured me. "And all this publicity about it goes against me. The girls read it and then say 'who does he think he is?' And they won't have anything to do with me."

I don't believe it. And how can he be so sure his attraction when he encourages them by feeding ambiguous lines? Like the intro to 'Emerald' on the new live album. When he asks, "Has anyone got any fish in them?". Inevitably some of the crowd roar that they have... "Would you like a little more?" invites Phil, as they break into the number.

"I've only cracked that joke about three times," explained Phil. "It just so happened that I did on one of the nights that was recorded for the album. I wasn't trying to be a Bruce Forsyth, it was just off the cuff."

"I prefer to introduce songs. Lizzy relies so much on audience support, I think it makes it a little more human."

And what about 'Don't Believe A Word', another song for the ladies...? Like it or not, Lynott is eligible material.

"I think they go more for Scott (Gorham)," he replied. "Casual observers think he's the boy. True Lizzy fans come for the music. I don't see myself as a sex object. I'd prefer to see myself as an early Townsend. Scott appeals to the girls, and Brian because he's so cute."

This diverting of attention might also be something to do with the fact that Phil is very fond of his family, and he doesn't like them hearing about anything that might upset them.

One thing his mum is over the moon about, is his part in the 'War Of The Worlds' epic, produced by Cliff Wayne.

"That was one of two things I was offered at the same time. They were so different to what I was doing with Lizzy, I decided to do them. Besides, it's the first time anyone has asked me to do anything on my own merit. I also heard that Richard Burton was going to be on 'War Of The Worlds' and I'm on a real star trip! I was also offered to do Radio One jingles — don't hold it against me. I thought no-one will know it's me. I did them for a laugh."

"I did the jingles straight off. The Cliff Wayne thing, I got a copy of the tape and listened to the singing, but I didn't know I had to do so much talking. I sing with a slight American accent... well, maybe not such a slight American accent. But I had to talk in this very correct accent. It was difficult, because I can't even talk English."

"But I found it interesting. When I heard it all, I thought it was pretty good, though not my kettle of fish. But it was well worth it to work under somebody else. I'm so used to acting my own way with Lizzy, I'm a spoiled brat."

I thought that this might encourage Phil to go further into acting. "But I'm acting all the time!" he answered. "Some of my best acting roles are when I'm chatting up the girls."

There, I told you. He does foster this Don Juan image. I couldn't wait to hear an example of what a lucky lady might be treated to.

"Well, I say 'Are your lips as soft as they look?'"

Only Phil Lynott could ask that and get away with it. And no, he didn't ask me. But none of this is a glib, old-school exercise. Phil's a genuine old sofie anyway. I'll tell you how I know. He showed me a special guitar of his that has the body covered in mirror plate.

"I really liked that mirror stuff," he told me. "I started after a girl I used to live with left me. She took everything, the cat, the budgie, everything. But she left the budgie with one of those little round mirrors in it. Well, I took the mirror

and hung it on the neck of the guitar, hoping that if she came to a gig and saw it, she would remember, and come back."

"Then I discovered I could direct the light off it onto a girl I fancied in the front row. So then I had the WHOLE guitar covered in it..."

The rooms in Lynott's house — which he shares with rock photographer Chalkie Davies — where he keeps his guitars also has a stunning array of other musical equipment. Evidence to that fact that Phil has made a lot of money with Lizzy, the result, he points out, of a lot of work and some luck.

"I am quite aware that Lizzy are becoming pop stars," said Phil. "There's no way I can say we're local lads anymore. But we're getting this slack... We wanted The Clash as special guests on the TV special we filmed. Now, this was nothing to do with the band, it was the manager, he didn't want them in the studio. He wanted us to do our set and then jump into limos and go down to a sweaty little punk club where The Clash would be playing. We didn't want all that."

"I have no grand illusions. I know that you meet the same people going up as you do on the way down. Forget the superstars of the sixties. That was just the breakthrough of the revolution. I went through it in 1972. I went through the pressure of having to have more success. But now, if I want to go to the Marquee, I'll f---ing well go to the Marquee. And if some of the kids get too pushy about getting autographs, or say that they put me where I am, I'll say f--- off. I used to be a turner and fitter, a draughtsman. I'm not going to be idolised and I'm not going to be put down because I'm successful."

Selling out is a phrase that comes easy to the lips of the once faithful. Fame lifts the successful bands out of reach of the early fans and hurt loyalty turns quickly to anger. It's a fate that lies in wait for all the fortunate and (usually) hurts the bands as much as it does the fans. Lizzy have tried hard to overcome this problem.

"One of the biggest arguments I've had with our management in years was over the Wembley dates," said Phil. "The Stones have been blown by doing these big gigs. They just come over once a year and do Earls Court or something and everybody says how terrible they were. This time, the Stones are doing smaller venues and we're doing the big one. I hope it's the first and last time we do Wembley."

"But let's face it, managers are there to get you as much money in the short time available. And they did point out a valid fact — that more fans would get to see us before we go to the States. We're in the position where we have to do it. The kids have put us there."

"Our last dates, when we did the Rainbow and Hammersmith, I tried to keep the ticket prices down, but the touts just came out and pushed them up. They were charging £40 a ticket."

The Wembley concert is will be special shows, possibly the last time you'll see and hear some of the favourite Lizzy numbers, because some are due for the chop.

"Some of the old material has to go. I always want to be in control of Lizzy, rather than let it become a parody of itself. Some of the more popular material has to be dropped, I would have no qualms about dropping a song as important to Lizzy as 'The Boys Are Back In Town'."

After Wembley, Lizzy have a big tour of the States to complete, before coming home to a 26 or 27 date UK tour.

"We leave for the States the second week in July," said Phil. "America is great. I get off on it. I'm used to leaving home anyway. As much as I love England, love

London, I left home a long time ago. Dublin is my home."

"We went to Canada to do the 'Bad Reputation' album. When I came home, what I call the third generation had broken through. But I think our credibility stands with them. We could give the Stones and Led Zeppelin a ktek up the arse."

becoming something of a problem to this already much sought after young man (but not that young that he would openly admit his age). He's been advised to buy a house — he tried and the deal fell through. And he won't buy a car because he can't drive and doesn't want to learn. "Besides, it's one of the dreams

frightening. I always sit in the front of a car I'm travelling in because if there's an accident, I don't want to be maimed, I'd prefer to be killed outright."

"It's my great contribution to ecology," he smiles. "I can always get a bus or a bike."

Becoming a star doesn't appeal either. "I have never considered leaving the country. I like sharp cities. London is heavy, so is Paris and New York. It gives you that edge for writing. If we went to Los Angeles, we'd be playing dream music, thinking it was rock and roll. One of the things we're supposed to be good at is putting aggression to good use."

"That's why I wanted to play the Glasgow Apollo. Now they're closing it, all that energy from the concerts will go on the streets."

It's the same situation in Ireland, though the rock bands are gradually breaking the grip of the showband there.

"Thanks be to Christ," whispered Lynott. "There are a lot of great musicians in Ireland. We took the initiative to come here, we didn't have any commitments back there. But some boys are scared to death to make the break. There's nothing inferior about being an Irish musician. Everybody stands a chance of making it, or failing, come to that."

Lizzy and the Boomtown Rats have had difficulty in finding venues to play in Ireland, although hopefully that situation has been resolved and Irish gigs are in the offing. But like anybody who leaves home and makes good, feelings can run high with the ones you leave behind you.

"Right from the first hit single they thought we made loads of money," said Phil. I wondered if Lizzy, or any rock bands got begging letters in the same way that pool winners do.

"No," answered Phil. "I'm not a charity organisation. I can be very cold. If a beggar comes up to me in the street and asks for money I say no. Go and work for it. Begging's just a cop out. They give you all that stuff about 'I knew your father in the war'. I never took a penny from the dole when I was broke..."

Lynott played an imaginary violin and laughed.

"But one weakness I have is buskers. I can't walk past them, even if they're bad. They just get to me. The same way as other things get to other people. Like George Harrison and Bhaflra. He saw that and I just lift him and he ended up busting his balls trying to help."

"Certain things do get to me. Like you see in Dublin, children begging round the big hotels and inside there's fat priests sitting drinking brandy."

"A guy asked me if I would play for Orlam. Well I would, but there's the rest of the band to consider. And the road crew. All of these people depend on the band to eat."

Having got Lizzy to this pinnacle, what next? Where do you go from the top?

"There's no overall plan, there never has been," answered Phil. "We are all very temperamental, we can never make up our minds. I dream of a production... of Jennie with the light brown hair... I dream of doing sessions... I dream of becoming a really good lyricist and songwriter... I dream of achieving more than we ever thought possible."

"I'd like to do more sessions. Because there will come a day when I'm too old to jump about in front of young chicks," he grinned. "You know, at one time the worst thing a woman could say to me was 'let's just be good friends, one of the boys'. To hell with that, forget it."

I swallowed the words back down my throat. There's NO way a woman could be just good friends with this dangerous man.

My reputation's much worse than I am. All this publicity works against me. Girls read it and say 'who does he think he is?' And they won't have anything to do with me'



'At one time the worst thing a woman could say to me was 'let's just be good friends, one of the boys.' To hell with that, forget it.'

Because we'll work twice as hard and we'll care twice as much."

Wembley won't make Lizzy any richer than they are already, not on ticket sales. But it will promote album sales, though as Lynott says it takes a year before you get the readies.

What to do with all the readies is

they sell kids," said Phil. "Have a colour telly, a house, a car, perhaps two. More and more of my friends have got wiped out that way. You get pissed and do a turn into a lamppost. Drinking and driving has become a condoned crime. You hear people all the time who say 'they've got away with it'. I think it's

PICTURES BY: CHALKIE DAVIES

MAILMAN

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

DEAD END WEEK

First one, a Boney through
the brain. Last one, Mailman
editor massacres sister
and he's still free

HAVING HAD Boney M's number one single 'Rivers Of Babylon' driven through my head countless times during the past few weeks I felt the time was right to complain.

For those people who don't already know, 'Rivers Of Babylon' is in fact Psalm 137 in the Bible. When I first heard of this I just couldn't believe some producer had the audacity to make a disco single out of a psalm.

And what's worse is due to Radio One airplay it has reached the top slot!

How the hell (Good God, I'd) can the BBC ban songs like 'God Save The Queen' and not 'Rivers Of Babylon'? The record is in gross bad taste (and I don't mean the song itself, just the treatment).

What really makes me sick is that record producers can manufacture a cheap but profitable gimmick out of a psalm.

I'm not a religious fanatic, but I consider this record to be irreverent and sickening. P. Clarke, Aylesford, Gloucestershire

● I agree. Psalm 137 would have been a much better choice for a single. It's got more balls.

A British ringer of necks

YOU don't know what you are writing about, you must be nuts. I'd like to do your job. The answer you gave to (W. Pickup, Rosendale, Lancs) Rockabilly is not dead. At least you know what they are singing about, not like those single hunters who write about, also played on radio or tele. At least that most of the groups are British. That play rockabilly I'd like to ring your neck.

I am British through and through. Mrs Reidhead, Feltham, Middx.

● I agree. Feltham must be a very lonely place at this time of year Mrs Reidhead. Lonely enough to drive you to letter writing. I can deduce, from your unique and highly erudite way of putting things, that you are not happy with RM. And indeed, who can blame you. I also sense, reading between the lines, that all is not well at home. I suggest, Mrs Reidhead, that you stop buying RM and murder your husband one very cold night when he isn't looking.

The file is closed

IT HAS come to my notice that there has been a certain lack of loonies, mental cases and blockheads writing to your exacerbating page in RM. Either that, or you HAVEN'T BEEN PRINTING THEM!

This disgraceful method of behaviour has been exacerbating me for a number of weeks. Or maybe exacerbating is too light a word for it. How about quitesential? Or super-sesquialteral? Or even super-sesquialteral?

Well, whatever, it's been getting me not a little down. Well, damn you I say. Just we wee off to your varicose vein ointment and Peters and Lee records. See if I care. Because I don't. Eighteen times out of 18 I won't care. I'll just cancel my order for the NME and start getting Buster and Monster Fun. Or even RECORD MIRROR!

Scared, huh? I knew you would be. So just print all loony letters you get, then everything'll be



"And now for Psalm No 137"

just rubiginous. Take heed, my farty fellows, the wrath of the Ingrowing Toenail is upon you. Rühmkorff, the bull miner

● I agree. But haven't you ever stopped consider, to Rühmkorff, how absurd you sound. Why should we clog what is supposed to be an intensely serious letters page with nonsensical two bit dollops of meathhead mania? Anyone can churn out the kind of crap that you have just succeeded in doing. It isn't clever. It's extremely tedious and juvenile. Stop playing the fool and compose a worthwhile letter which will stimulate our thousands of readers. The loony file is now closed.

Castration's the thing

ONCE AGAIN you've managed to cock-up another crossword. For four weeks running now it's been impossible to complete because of mistakes. Mind you, I've had good fun trying to think up questions for your blinks.

Your paper would be a lot better off if Rosalind Russell was castrated. B. Yates, Trowbridge, Wilts.

● I agree. But with your spelling Mr Yates I should think you'd find it difficult to complete any crossword. With regard to your second point - I agree. But female castration is medically very tricky. You have to start

at the bottom and work downwards. (Aaaaaaah! R.R.)

Barry who? (Oh him—Ed)

ON FRIDAY May 19 I attended a concert at the Manchester Apollo by the Steve Gibbons Band.

If it hadn't been for the fact that I work in a record shop and there were one or two posters displayed around the city centre I would never have known about it. Consequently the theatre was only half full.

In the foyer there was no display, and no badges or programmes were on sale. In fact the concert had no promotion whatsoever. All the money was made in the upstairs bar where practically everybody stayed until 9.30 pm when the group came on.

I. If any wonder our talented musicians go to America, where they appreciate good music, to make their name i.e. Peter Frampton, while money grabbers like Abba come to England where they know there are plenty of morons with the wrong ideas about music?

When will people realise Steve Gibbons is one of the most talented, original and professional musicians around?

Next time I'm going to Birmingham to see him - at least there they appreciate him.

Apart from the fact that RECORD MIRROR did not advertise the Manchester concert, has not written a recent review of his show, has employed Bev Briggs and no longer employs Barry Cain. I

think I can safely say it is still the best music rag around. That's all! Sharon Duffy, Pendlebury, Salford.

● I agree. (predictable isn't it). In fact, the band's whole British tour seems to have been under promoted. Too many bands suffer from a lethargic attitude to promotion which manifests itself in a lone poster hanging limp in the rain from an obscure wall. Posters etc are very often the only means of communication with the fan and the fans are let down too many times.



All because she liked punk, disco, nudes and loonies

Just for you Sharon I'll come back BC (Oh Not RM staff).

Shelley writes (not THAT one)

DEAR JIMMY PURSEY I read your interview in RM last week and found that my quotes in MM about the state of punk were open to misinterpretation.

I said that punk was on the decline and as far as I was concerned it was dead.

The term punk was a misnomer given to the new music emerging from 76-77. The media needed to give this multi dimensional medium a one dimensional frame of reference. The music that The Pistols, Clash, Damned, ourselves, Slouzie, Subways etc. were producing was not one single strain. It contained, even from its onset, the seeds of experimentation and diversification. Punk was not one thing but a collection of many.

The media got hold of it and it was soon transformed into a stylised expression. It became another fashion just like rockabilly, skinheads, mods, rockers and disco. To see punk as being a sacred ideal is a figment of the imagination. It was just a term which included any further development. We couldn't help being involved in the punk scene. We played with friends at self arranged concerts and we were catalogued. Punk died as a movement when the press stopped it in its tracks.

Groups like Sham 69 will still, I hope, write good songs, and in the future looking back they will see, like the pre-Raphaelites, that they have gone beyond the boundaries set by this one dimensional reference. See you soon, Love Pete Shelley.

● I don't agree. Punk died as a movement simply because it spawned legions of delinquent demagogues in the shape of bands and 'spokesmen' all labouring under the delusion that they could actually play or speak with authority on subjects they couldn't begin to comprehend.

The punters merely gathered and latched on to the handful of bands who did possess some sort of originality, however nebulous. I think nearly everyone involved in the 'movement' would now admit to having contradicted themselves over the last 18 months - but to err is human etc.

Oily train spotter

IT HAS come to my notice that in your May 20 edition there were nine sides of absolute shit. Old BOF's with sump oil in their hair when will you learn that rockabilly is out punk is in. My feyry is dat they by oil to rub on their bonses cos they ah got nofn better to spend money on, they have no singles to by cos rockabilly singles are crap. The oil soaks into their brain (wot there is of it) and they cannot think straight. Just look at the name, Rockabilly. It sounds like a train hero from some kids book. The Mad Philosopher, His trestop lab.

● Have you ever wondered RM readers, what a typical RECORD MIRROR reader is like. Well, let me clue you in. A typical RECORD MIRROR reader is a paraplegic pedantic totally pathetic individual who has a morbid desire to infect the entire world with banality. Do you think I enjoy reading your letters each week? Do you actually believe my heart races every time I open another envelope? No, I can assure you the only reason I do this job is because I'm hiding from a murder rap and wish to remain anonymous. And you know who I murdered? I'll tell you. I massacred my sister because she was just like all you lot, a boring RM person who talked of nothing but punk, disco, nudes, loonies etc. So now you know.

A ded moron

I AM writin to announce that wifin for years good music will be ded, no floyd no stones, no pesterin the d.j. to play spirit in the sky cause I'll all be ded we will be overtaken by aload o' trash and cheap takeoffs like the rudies 'yeuch-yeuch' and I hope to gods sake that I ain't here to see it.

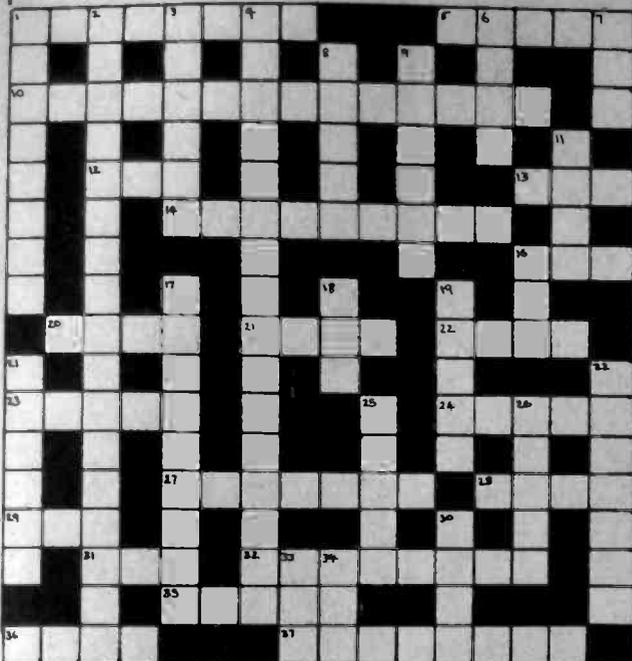
Sad, confused moron, Boothville, Southampton.

Another axe hero

WE HAVE reason to believe you are harbouring a suspected murderer on these premises. Would you kindly hand him over otherwise you will be charged with aiding and abetting. Inspector N. A. Kerr of the yard.

● What shall I do? Ed
● Turn him in. Staff
● You'll never take me alive. MM
NO FLOWERS PLEASE. Just send all donations to the SAVE A MAILMAN APPEAL, Long Acre, London, WC2. Co-op Funeral Services, Finchley

XWORD



ACROSS

- 1 Marching Men. (4, 4)
- 5 McKenzie or Fitzgerald. (5, 2)
- 10 They have just told us not to fear the reaper. (4, 6, 4)
- 12 Dave or Kiki. (3)
- 13 Dooleys label. (1, 1, 1)
- 14 They were Wishing On A Star. (4, 5)
- 16 The Kinks man. (3)
- 20 Bowie's genie. (4)
- 21 --- and Charlie Foxx. (4)
- 22 Mr Faith. (4)
- 23 Rock opera that brought us Don't Cry For Me Argentina. (5)
- 24 Judith Durham's oily tree. (5)
- 27 Bowie's Saturday. (5, 2)
- 28 Ms. Hendryx of Labelle. (4)
- 29 Tom Robinson label. (1, 1, 1)
- 31 They had a Race with the devil. (3)
- 32 1965, Rolling Stones hit. (4, 4)
- 35 Floyd or Kendrick. (5)
- 36 Womble turned Steeleye Span producer. (4)
- 37 They have taken the words right out of your mouth. (8)

DOWN

- 1 They thought they were alone now. (8)
- 2 1976, hit for The Climax Blues Band. (7, 3, 2, 5)
- 3 He was one of the founder members of Blood Sweat and Tears. (6)
- 4 Her last hit was in 1968 with Son Of A preacher Man. (5, 11)
- 6 John or J. J. (4)
- 7 What Cat Stevens gave the Tillerman. (3)
- 8 He is a stranger in town. (5)
- 9 Had 1965 No. 1. with Hang On Stoopie. (6)
- 11 1976 Marvin Gaye disco hit. Got To Give --, -(2, 2)
- 16 Steely Dan album. (3)
- 17 & 26 Down, 1973, Medicine Head calculation. (3, 3, 2, 3)
- 18 Hospitalised Tubes frontman. (3)
- 19 King or Grimes. (5)
- 21 He was responsible for setting up the Asylum record label in 1971. (6)
- 22 She had a Brand new key in 1972. (7)
- 25 Chubby Checker's dance. (5)
- 26 See 17 down.
- 30 Mr Nelson. (4)
- 33 Elvis told us that his is true. (3)
- 34 The Who could run for miles. (3)

LAST WEEK'S SOLUTION

ACROSS

1. Boy From New York City. 10. Colosseum 11. U. F. O. 12. Noel. 14. Utopia. 15. Nesmith 18. Eddie Jobson. 21. Heroes. 22. High Time. 24. Pips. 25. Kim. 26. Nice N Sleazy. 29. A. 31. Starr. 32. Good. 33. Rush. 35. Dice. 36. There But For Fortune.

DOWN

1. Because The Night. 2. Yellow Dog. 3. Rossi. 4. Mael. 5. Edmunds. 6. Your Song. 7. Rio. 8. Idol. 9. Yellow Submarine. 13. Steel Pulse. 16. Go. 17. Ton. 19. Elton. 20. Bee Gees. 23. Lazy. 25. Klattu. 27. Cooke. 28. Sir. 30. Riff. 34. Ubu.

HELP

The pain of giving up the Pill

I AM 20 and have been taking the Pill for five years. Two weeks ago I decided that it was time to give my body a rest but since stopping I've been bad tempered, moody and not very interested in sex. Do you think this is a side effect, or is it my true personality coming out?

Before I felt quite maternal and understanding and had a healthy sex drive. Also, I detest the sheath, find the cap a drag, am wary of the coil and can't be bothered to worry about the rhythm method. I also started work a few months ago after not working full-time for a year. Has this anything to do with personality change?

What are the risks of taking the Pill if I smoke, drink and so on? This is one of the reasons why I stopped taking it in the first place.

Sandra, London
Five years is a long time to take the Pill without a break. While it's the only means of contraception that gives complete protection against pregnancy (as long as you take it according to the directions), medical opinion normally advises using it for only three to four years at a time, followed by a three month break to give your body a rest.

The Pill works by preventing ovulation which must take place before an egg is fertilised, and many girls describe their feelings while on a course as similar to those experienced during pregnancy. As you've

been taking the Pill for so long, your body has got used to a constant influx of extra hormones. Now you've stopped, your chemical body reactions have changed.

While some women experience no ill-effects when they end a bound to show. Your loss of interest in sex may also be due to the fact that you've recently started a full-time job and are tired because of having to cope with the added pressure.

To sort out an acceptable alternative form of contraception make an appointment with your nearest Brook Advisory Centre. 55 Daves Road, London SE17 (tel: 01-703 9660). Opening hours 9.30 am-7.00 pm Monday to Friday.

Brook is an excellent informal counselling service for young people, and if you want to generally get your head together too, they'll be willing to listen and offer constructive advice.

After discussion, you may want to go back on the Pill. Several investigations have shown that only three in every 100,000 women who take the Pill are affected by it every year - there is a greater risk of death during pregnancy, and if

you're physically healthy and not drastically overweight, smoking and drinking add very little risk to your life while you take the Pill before the age of 30. Ring that number.

Other readers who want to know the address of their nearest Brook Advisory Centre or equivalent Service should ring 01-580 2991 or write, enclosing an sae to BAC, 233 Tottenham Court Road, London W1.

Sores and lumps

PLEASE help me. For the last few weeks I've had sores at the entrance of my vagina and a light yellow discharge. Recently, I've had a very painful lump there too. I don't want my mum to know about it and I don't want to go to my own doctor or a male doctor.

I'm only 14 and would like to know what the doctor would do. Would he ask questions?

Sharon, Stockport
Vaginal discharge accompanied by pain and irritation is a clear indication of an infection in the vagina. This can happen even when a girl has never had sexual intercourse. Talk to your mother about it if you can. Whether or not she

comes along to hold your hand, you MUST make an appointment with your doctor who will carry out a brief examination and is only interested in prescribing treatment which will clear up the condition quickly and effectively. If you don't pluck up the courage to go, the infection will only get worse. DO IT.

Nail biting still

I HAVE been biting my nails now for the past seven years and, no matter how hard I try, I just can't stop. My nails are terrible - some are only half a centimetre long. When they do grow, I just get an urge and bite them off. Can you give me some advice on how to stop? I've tried varnishes with a horrible taste, but they don't work.

Pete, Sussex

● Nail-biting, which starts as a handy way to help you relax under stress, can build-up into a habit which is just as addictive as smoking. Some people stop doing it as they grow up, without applying much will-power to the task. Others force themselves to give up through the magic combination of willpower and vanity.

Thinks - bitten down nails look ugly (red lights / emergency bells / must stop). Try taking - up a substitute habit, like chewing gum, every time you feel the urge to bite in.

Have you really tried to give up? Or have you been hoping that a chemical product would do all the work for you? See your friendly neighbourhood medic, he can prescribe a nail protection kit that will taste so N-A-S-T-Y you'll have to stop. Ain't no easy way.

FEEDBACK

FEEDBACK answers your questions. Send your letters to: Record Mirror, 40 Long Acre, London WC2E 9JT. Please don't send a stamped addressed envelope as we can't answer your letters individually.

Penetration printout

COULD you please tell me the titles of the albums and singles released by Penetration and if they have a fan club?

Michael Kitching, Harlepool, Cleveland.
● Penetration's first single 'Don't Dictate' was released in November

1977 and the second 'Firing Squad' was released in May 1978. They are recording their first album this June for release in the autumn.

As there is no formal fan club, letters to the group should be addressed c/o Virgin Records, 2-4 Vernon Yard, Furbello Road, London W11.

Twenty years of charts

I WOULD be very grateful if you could tell me where I can get the book '20 Years of British Record Charts 1955-1975' edited by Tony Jasper, and published by the Queen Anne Press.

Andrew Artell, Clwyd, North Wales.

● This book is out of print and unlikely to be printed again. However there are other books containing even more information which should be available from your local book shop. 'Record Hits' compiled by Olive Solomon published by Omnibus (£1.95), and 'The Guinness Book Of British Hit Singles' compiled by Jo & Tim Rice published by Guinness Superlatives (£5.75).

AC/DC fanflash

THE lads official fan club does exist, contrary to popular belief and ugly rumours recently circulating. Wanna join? Send £1 membership fee to AC/DC Appreciation Soc Secretary, Sandra Monday, 18 Watson Close, Bury St Edmunds, Suffolk.



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SOUL

IF YOU don't know the Tower of Power for anything else, you'll surely know 'em for their horn section. It's blown behind a cast of thousands, notably Elton John and former Tower of Power vocalist Lenny Williams.

ToP seem to change their vocalists as frequently as their shirts. One or two met rather ignoble ends, but our Lenny's certainly made it to higher ground.

But "Who else have we been working with recently?" muttered founder hornsman Emilio Castillo. Goddamit, it was lunchtime in Chicago — none of these break o'dawn raps that we've been laying on our transatlantic cousins. "Recently? Well, we've just been working with George Martin. That was soundtrack and some sound effects for the new Sergeant Pepper film. Our first movie... I think."

Versatile

To be fair however, the Tower horn section is only on hire when the full Tower band isn't working. And at present, that seems to be very rare. The rhythm end is no mean feat in itself, and their versatile keyboard ace Chester Thompson will also be found on the credits of plenty more albums, force in the States with their fourth album for Warner Bros. 'Urban Renewal', about to hit the streets.

They weren't the only band on Warners' roster to have failed to make much impact in Europe, though, and to rectify this situation the company had the laudable idea of bringing over a couple of super-sized 'roadshows' for a concentrated tour of major cities, including London and Manchester.

Among the bands were Little Feat, Graham Central Station, Montrose — and Tower of Power. As an added incentive, Warners also put out a six-track sampler LP at the (even then) ultra bargain price of 59p. And no doubt sold Power to the Pisa (geddit??).

Representative

One of Tower's songs featured on that LP was 'Only So Much Oil In The Ground' — not only startlingly topical for the times but also very representative of the theme of social commentary that seemed then to be their mainline. With the odd exception to prove the rule, like 'Can't Stand To See The Slaughter' off their 'Ain't Nothing Stopping' album, the band's lyrics are these days back to a more conventional level.

"It wasn't just the fuel shortage we were talking about here," said Emilio of 'Only So Much Oil'. "There'd also been an oil spill from a tanker in the Bay area around that time — birds dying, all that kind of damage, you know."

"We're conscious, of course, that



MICHAEL JEFFRIES: will he be the vocalist that sticks with ToP?

SUSAN KLUTH encounters a group of first class musicians who apart from gigging hard and making albums are in demand as session men. Recently they've been working on the big 'Sergeant Pepper' movie soundtrack



LENNY PICKETT: not just a sax player. He also plays synthesiser, clarinets and flutes.

Power play

Tower of Power are one of the groups proving big in places where black and white Americans like to let off steam, i.e. discos. Not surprisingly, the group don't consider themselves a disco band.

we're not making so many direct commentaries now, but then we've never considered ourselves as protest writers. The oil thing was just an idea we had, and then expanded — we just write songs and choose from what we've written."

Tower of Power's brand new album, produced by Steve Cropper, is titled knowingly, 'We Came To Play'. The man who carries the songs — latest in line of those fated/feted singers — is Michael Jeffries, who'd already tasted local success with an outfit titled 'Two Things In One' and a number titled 'Silly Song'.

Street scene

"We just happened to know about Michael. And he works well in the band — he's got a good sense of rhythm. In fact the album was all but finished when he came in, and now he's had a chance to work live with us he handles the songs, a lot better."

Tower know that however good their albums, their ultimate proof lies with the live appearances. When they say they spent eight months in making 'We Came To Play', that's not eight months solid

studio time. There's always, too, been a strong line in stage presentations. Like the current one.

"We're using a street scene. So you have this rim behind us with some buildings on it, metropolitan design. The stage has a few risers done to look like kerbs on the street, and on the kerbs you have no parking signs (guitarist Bruce Conte hides behind that one), a fire hydrant, a park bench, garbage cans, everything like that."

Ah, so you're putting yourselves out as a street band? The question was very wisely ducked.

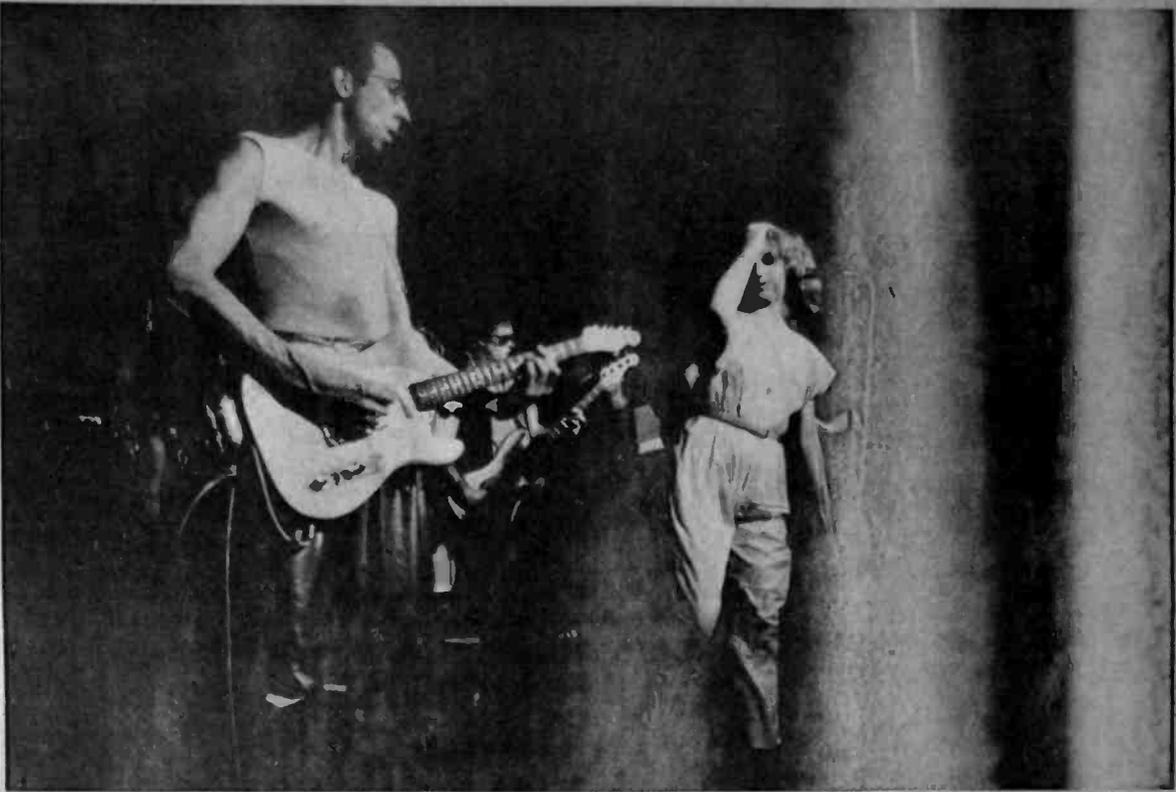
"No, we've used other things for backdrops over the years. It's just a very high energy trip onstage, with a lot of spontaneous dancing."

"In the States our audiences are mainly white but with a lot of black people too. Black and white audiences are being brought a lot closer together because of the big dance craze. I know that our records are played in the discos, but I wouldn't like to consider my band a disco band, it's just Tower of Power, period."

Obviously, they came to play.

MARC BOLAN COMP WINNERS

Simon Wright, Lacey, Grimsby. S. J. V. Clark, Ipswich, Suffolk. Kevin Storey, Shelmersdale, Lancs. Mr D. Kelly, Leeds. Yorks. J. Chipping, Feltham, Middx. Miss J. Langridge, Nr Norwich, Norfolk. Miss E. Sampson, North Hinsley, Oxford. K. Flach, Gt Cornard, Suffolk. John Answorth, High Wycombe, Bucks. Miss C. M. Poyner, Weymouth, Dorset. Mr Freddie Canwell, Eton, Middx. Paul Rowley, Southfields, London. M. S. Wilcott, Trowbridge, Wills. Karen Jones, Birkhead, Merseyside. Mr Tyrrell, Cribbs Causeway, Westbury on Trym. Mr Paul Threlfall, Fremington, Clwyd. Martin Stevens, Princess Bishborough, Bucks. Kit Hayson, Nr Dardford, Kent. Mrs J. Oscher, Ripley, Derby. L. Ellis, Rusholme, Manchester. Graham Anderson, Hull, Humberside. B. Holt, Cheltenham, Glos. Miss Ann Brady, Greenford, Middx. David J. Crozier, Kennington, Oxford. Mr S. Lillystone, Barking, Essex. P. Sheridan, Whitfield, Manchester. Alan Gardner, Kingston, Surrey. Barry Jones, Bursley, Clwyd. D. Ullivant, Rotherham, S. Yorkshire. S. Anderson, Harrogate, Yorkshire. L. Arnold, Stockport, Cheshire. Mr Gaynor, Tapscott, Cheshire. S. Gallagher, Cheltenham, Glos. A. J. Gardner, Cumbernauld, Glasgow. Mr M. Rhodes, Bedminster Down, Bristol. S. Shaw, Linton, Middx. M. Woodward, Middle Barton, Oxford. Mrs T. Allen, Widnes, Cheshire. C. Brinley, Brockles, Nr Huddersfield. C. Fletcher, Chingford, Mrs Carol Galea, Farnborough, Hants. Mr Baker, Sutton, Surrey. David L. Richards, Pembroke, Dyfed. Mr J. Jenkins, Mid Glamorgan, South Wales. Mr Terry Ireland, Balesares, London. Mrs G. Davis, Braunstone, Leicester. Alan Nash, Maidenhead, Berks. Mr A. Brown, Benfleet, Essex. Gary Brock, Dartmouth, Devon. Mr R. Palmer, University of Keele, Keele, Staffs. S. Allan, Hull, Nr Humberside. Martyn Lucas, Chorley, Lancs. Huw Wanchope, Bomere Heath, Salop. Steve Hyland, High Wycombe, Bucks. C. John Payne, Worsley, Manchester. T. Jones, Heywood, Lancs. Mr Sines, Cleethorpes, S. Humberside. T. R. Young, Tweedmouth, Berwick-on-Tweed. Paul Head, Kennington, Surrey. Karen Mulvaney, Glasgow, Scotland. Ian Lee, Sunderland, Tyne-and-Wear. Rod Marschall, Edinburgh. Mark O'Brien, Nr Chesham, Essex. Robert McAllister, Farnham, Kent. H. Gilling, Malvern, Worcs. Ian Smith, Hinkley, Leicester. Mr G. McTaggart, Glasgow, Scotland. C. Parton, Ninton, Eccles. Mr B. Reid, Grangemouth, Stirlingshire. Mr Renato Farion, East London, C. Hampshire. Holmfirth, Yorks. M. Morton, Newport, Isle of Wight. Adeline Daniel, Arvishie, Scotland. James S. Waterworth, South A. Godstone, Surrey. Mr A. Hannah, Wymouth, Devon. Mr J. Gooding, Hockley, Essex. Mr R. Bishop, Solihull, West Midlands. Debbie Chilton, Long Eaton, Notts. Mr A. West, Chichester, Sussex. I. Johnson, Waverhampton, H. Tresswell, Cheshire. Staffs. D. Hughes, Worsley, West Midlands. N. Echells, Mirfield, W. Yorkshire. Mr A. W. Gray, 30 George St, Highbury, D. Fox, Balldene, Shropshire. D. Crowther, Crook, Ch. Durham. Roger Taylor, Fulham, London. A. Nicholas, Athelham, Cheshire. Olive Penn, Liphook, Hants. S. A. Uread, Woodham, Weybridge, Surrey. Mr Johnson, Upper Shirley, Southampton. S. Sheeran, Swindon, Wilts. Terry Brunt, Southport, Merseyside. Mr N. E. Catterstone, Bristol. Ian Anderson, Glasgow. Edward Duffy, Erdington, Birmingham.



'THE DUTCH, the Dutch, I hate them like dogs. They live in windmills and mince around in clogs.'

Thank you, Mr Dowle. Couldn't agree more. Bleedin' cloggies. Wait, wait, we're not being fair. Let's give the poor chaps a chance. After all, it's not their fault they were born on the wrong side of the North Sea, is it?

Anyway, I liked them on the Old Grey Whistle Test. For once, a group from Le Continent who actually had the cheek to take the piss out of all the Eurocrap that sparked off my xenophobia in the first place.

Ah, thought I naively, they'd be fun to interview. What a giggle, ho ho.

And that's how I came to be sitting in a CBS office last Friday, confronted by two morose Dutchmen, an incomplete biography and a convenient (for them) language barrier.

Cheerier

The Dutchmen are, on the left, Hans Vandenburg, or Van deFruits. Long face, balding, gloomy expression. On the right, Peter Calicher, the organist. The one with the pop star looks (black curly hair, impressive sun tan). Slightly cheerier expression.

Consult the blog as to why Vandenburg changed his name. No clues there. OK, ask him.

"What is your name?" he retorts coldly. "Why did your parents call you that name?"

Oh, I see, it's going to be one of THOSE interviews. Interviewer grits teeth and continues. Points out politely that his parents didn't give him that name, he did. (Actually, I was only making conversation, I'm not really that interested, but I might as well pursue it. "I was reading a bottle

Trying out a pair of clogs

SHEILA PROPHET tries to squeeze into Gruppo Sportivo but finds they're a bit tight

of French wine one day," he says, "and I saw the name Vandenburgs."

He pronounces it the French way. So, I say brightly, we have a Dutch group with an Italian name, singing mostly in English, and the lead singer has a French surname.

"No, because I say it the English way. Anyway, it is only words," he says dismissively. "How many things can you do with words?"

Well, I dunno, I'm sure. Pardon me for asking.

OK, let's change the subject. The biography's full of gaps.

"That is deliberate."

Right, fill 'em in.

The gaps, it turns out, aren't that interesting. The group all hail from The Hague, and from what I can gather, were in two bands before Gruppo Vandenburg, and the two girls (the Gruppettes) in one, the organist, bassist and drummer in another. At least I think: further enquiries lead only to Calicher's remark, "We were just two groups of looking people."

Whatever, Gruppo got together and started rehearsing.

"We are rehearsing in a small house in The Hague," says Calicher. "When it was too hot, we didn't rehearse; when it was too cold, we didn't rehearse either."

They got together tapes and started slogging

around various record companies - WEA, Polydor, who told us the economic climate is not so good."

Finally, they were accepted by Arista, who brought out a single. How did it do?

"Fantastic, a big hit," says Vandenburg-sourly. "We didn't like it there so we split."

Now, relations with their companies - Arista at home, CBS over here - seem a lot smoother. They're happy with their album, '10 Mistakes', and happy with the way they've been treated. In fact, CBS are spending a lot of money on the group, and intend to send them to the States soon - plans which would appear to be in direct conflict with the group's own ideas.

Boring

"We're happy to stay on this level," they say. "In Holland, we play mostly in the clubs - we don't want to play big places. It's boring when you become a big star."

Exactly how they intend to avoid becoming big stars not too clear, but they remain adamant they don't want to be like Golden Earring or Jan Akkerman or hang on, that's the lot isn't it?

Why are there so few pop stars breaking through over there?

Vandenburg thinks it's because there's 'no

tradition' in Holland.

"It's the same with television," he opines. "Here is Holland, trying to copy English humour. They make the same TV series - shows about a man and his wife, or about two girls living with a boy, but the actors are wrong, and the script is wrong."

"All European groups are underdogs, because pop is an English business."

Are Gruppo the band about to change all that? Well, could be. They've already played 18 dates in this country in "a lot of different places, from college halls to small clubs, and they all seemed to like us."

They seemed pleased with the reception they got, although they reckon that, in Bristol, there was a riot between the black and the white people in the audience (Sounds highly unlikely to me, but there you go). This leads us into a somewhat confusing discussion about politics here, in Holland, and in Germany. Germany, it transpires, is one of Gruppo Sportivo's pet hates. Mention the Krauts and the two snarl simultaneously.

"Germany is a very bad country," intones Vandenburg. "We have a song we sing in German, a very funny story about a German whose wife wants to go to America. But when we play it in Germany, they don't

watch the humour, they look for mistakes in the German."

Most of Gruppo's lyrics, however are written in English, something I imagine which must be incredibly difficult for a Dutchman to do.

Vandenburg says he's been using this trip to Britain to brush up on his command of our language, and promises that there'll be fewer grammatical mistakes on the next album.

"It's not so when you can plan it out that. We do old stuff, new stuff, different stuff every night. Don't over act, do an acoustic set, piss on the floor, anything to make it exciting."

Gosh, what a riot. How exciting. Wassup. See what I mean about these clogs?

This was recorded in August. By then, the group will be going back to play gigs in Holland, France and Germany ("Corr").

Otherwise, you'll be glad to see Gruppo Sportivo plan to "stay human being".

Machine

"That's the most important thing," says Vandenburg. "Not to become a machine to play things people want to hear. We want to make things of our own. When you know what's going to happen, then you become bored. So, let's see what we can do about it to make it exciting."

"It's not so when you can plan it out that. We do old stuff, new stuff, different stuff every night. Don't over act, do an acoustic set, piss on the floor, anything to make it exciting."

Gosh, what a riot. How exciting. Wassup. See what I mean about these clogs?



Is this the real Sleeper Catcher?

Factory shift

The club scene in Manchester is taking on some new developments. Tony Wilson, presenter of the defunct 'So It Goes' programme is experimenting again, only this time it's in the clubs. MIKE NICHOLLS talks to him and looks at the scene in Manchester



BIG IN JAPAN: also big in Manchester

WHILE LONDON allegedly languishes in a club scene all but washed up by the last dregs of new wanedom, further north some interesting developments are taking place.

The importance of Manchester as a rock 'n' roll city has already been well-documented, but something else new has emerged to fill the vacuum which has been left by those local bands which have gone on to national fame and acclaim. A combination of fresh working parts and further supplies of energy makes the music machine up here worthy of mention once again.

An important working part is Granada TV's Tony Wilson, known primarily to the rock audience through the former ITV series 'So It Goes'. Some of the natural resources have been mined as far afield as Liverpool and Sheffield as well as from within Manchester itself and include outfits like Big In Japan, Cabaret Voltaire, Jilted John and the Durruti Column. The engine cranking out some of these new sounds consists of a number of new venues, the most important of which is the Factory.

The Russell Club is an Afro-West Indian Centre in Hulme, an area notorious for possessing the biggest and probably ugliest tower block in Europe. The collective housewives of Hulme drop an estimated 12 million tranquillisers per annum while the seediness of the area is further illustrated by two murders having taken place there during the last week alone. However, on Friday nights The Russell Club becomes The Factory and hordes of rock fans venture forth.

The Factory is the brainchild of Tony Wilson, who in the past has always associated himself with presenting pioneering or experimental bands through the medium of television. At this point it might be in order to recall some of his former activities.

'So It Goes' first appeared almost exactly two years ago. "That

series," Tony considers, "accurately portrayed the ennui of early '78". Until, that is, three rather special bands made their screen debuts: Eddie and the Hot Rods, Graham Parker and the Rumour — and the Sex Pistols. "The Pistols thing was really amazing," Wilson remembers. "It was their first appearance on TV and it remains the only Pistols film extant which was made without miming or fixed in any other way. Even the sparse and indifferent studio audience was completely natural."

Tony's next series of 'So It Goes' was presented last Autumn. Like its predecessor, the accent was on showing contemporary artists, which, despite having considerable followings, were mainly unfamiliar with TV audiences. The series captured the spirit of '77 beautifully, featuring just about everybody, including Dave Edmund's Rockpile, The Jam, Buzzcocks, The Clash, Elvis Costello, Ian Dury and even the Stranglers, who Tony has never liked.

The last series had all the bands filmed in front of live audiences, as opposed to a static studio environment. Some of the artists, like Iggy Pop, were filmed at scheduled concerts; other gigs were laid on specially. For example, on one rainy night in October there was an exceptional package showcasing the collective talents of Mink DeVille, TRB and XTC at the Middleton Civic Hall.

Since another series of 'So It Goes' is unlikely, Wilson's next obvious step was to "take the music to the streets". Although not disparaging the efforts of other local promoters, Tony felt there was both an absence of new music and of an ideal venue in the town.

'Rafers has lost its initial impact, while the Ritz is the sort of place which brings back memories of facing your old headmaster on speech day. Definitely not for the kids. The old Electric Circus was great for them and the Factory is somewhere else they can feel at home."

The last two Fridays certainly

bear witness to this evaluation. Kicking off — in front of an audience of some 700 enthusiasts — were three Manchester bands and one from Liverpool. First on were some toasters from Oldham. Toasting — a form of reggae where singers perform over a dub disco backing — is an area of music which Tony feels has been sadly neglected and one which he is keen to promote. The following week the Junior Mafia from neighbouring Moss Side appeared.

Also opening the first night were Margox and the Zinc, a surrogate Fatli Smith Group unearthed by the owner of Eric's in Liverpool, Jilted John and the Durruti Column. Jilted John, containing a mime artist and the former backing band of John Cooper-Clarke (another Mancunian) have gained many friends since the recent release of their first single of the same name on the local Rabid label. Their act weaves itself around the love life of their frontman, enumerating the succession of girls by whom he has been jilted. Original and amusing, if somewhat limited in scope.

Durruti Column, managed by Wilson himself, was the band most of



TONY WILSON

the audience had come to see. Ambitiously trying to make sixties psychedelia relevant to today, their line-up includes Tony Bowers, vocalist and bassist with Alberto Y Los Trios Paranoias. I had mixed feelings about them, but there's another opportunity to see them next week when they support Cabaret Voltaire. The latter are ostensibly Sheffield's answer to the weirdoes like Suicide, currently emerging from across the pond.

The second week at the Factory hosted Manicured Noise, The Germs and Big In Japan. Of the three, Manicured Noise perhaps reflect the sound of '78 the most effectively, playing an interesting, if essentially unentertaining set, evidently anxious to impress by trying to break new ground. The nearest approximation I can think of are the Pop Group. The Germs are a desperately young bunch of powerchordists from Liverpool, whose version of 'Do You Wanna Dance?' leaves the Ramones stuck in their starting blocks. Need any more be said?

Probably the best-known band to have played the Factory so far are Liverpool's Big In Japan, whose wacky name is matched by their two nutty guitarists. Fronting this little lot is the glorious Jayne, whose dreamy eyes threaten to dub her the Greta Garbo of the new wave. Deeked out in a black, slinky silk outfit with matching turban, she soon endeared herself to a surprised audience with a display of genuinely disarming charm, reminiscent of Jonathan Richman. "I'm Looking for a boyfriend!" she shrieked before tearing headlong into other titles like 'Spacewalk' and 'Big In Japan'. It must be all the rage to name a song after yourself these days.

So much for some of the bands playing the Factory. Future weeks include performances from Joy Division and the Tiller Boys. Whilst not wishing to reveal the identity of the latter, I guarantee that anyone who goes along on the night will get a buzz, cock.

In innovating the Factory experiment, Wilson has strong views

about live promotions generally. He is against the common attitude of promoters just wanting to clean up financially without taking any interest in the music. It should also be emphasised that Tony is not trying to set himself up as a promoter. Apart from anything else, this would be at odds with his professional role and reputation as a television personality — he currently hosts Granada's 'What's On' programme.

Rather, the Factory gigs are done on a co-operative basis. Advertising costs etc. are taken off the door money, the majority of which is then split between the bands. Wilson also looks upon it as a sort of challenge:

"If you're gonna do something, do it with imagination. If you're not going to attract a massive audience with a headlining act, then find yourself a weird venue, go in for crazy advertising or at least do something DIFFERENT."

"It's not something I could keep up on a regular basis. It's very demanding on top of all my other commitments. It's like a dream palace for however long it lasts. A great chance for some people to have a good time together and see some of the newer bands they would not otherwise hear."

Wilson is evidently aware of the benefits of spontaneity in this area, which partly explains why the Factory came about in the first place. Did he have any other ventures in mind — a new TV series perhaps?

"It's unlikely that there'll be another series of 'So It Goes' since ITV now have other pop programmes scheduled. But obviously I wouldn't turn down the offer of another series running along the same lines as the last one. There are still a lot of bands I would like to see reach a television audience, like Wayne County, The Mekons and Cabaret Voltaire. There's plenty of scope for such a series presenting some of the more experimental music."

Meanwhile, in its present state, the music machine in Manchester is licking over very nicely.

ITINERARY

16 JUNE
 WOLVERHAMPTON
 LAPAYETTE
 UNIVERSITY COLLEGE
 LONDON
 17
 PHOENIX THEATRE
 LEICESTER
 18
 PLOUGH INN
 CHELTENHAM
 19
 PORTERHOUSE
 RETFORD
 20
 THE UNIVERSITY
 YORK
 21
 CLAIRE HALL
 LEICESTER
 22
 DINGWALLS
 LONDON
 23
 THE BANK HOUSE
 WORCESTER
 27
 RAFTERS
 MANCHESTER
 28
 29
 30

SMIRKS

OK UK 45RPM on

UPFRONT

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

THURSDAY

JUNE 15

BELFAST, Usher Hall (21541), Thin Lizzy
BIRMINGHAM, Barbarellas (021-643 0418), The Jam / The Jolt
BIRMINGHAM, Odeon (021-643 9101), Howaave / Hi Tension
BIRMINGHAM, Town Hall (021-236 2359), UFO
BRIGHTON, Dome (882127), The Darts
BRIGHTON, New Regent (27800), Black Slate
BRIGHTON, Richmond Hotel (29234), Hungry Years / Brighton Sunspots / Antra
BRISTOL, Granary Club (28267), Jenny Huan's Lion
COVENTRY, Dog & Trumpet Raw Deal
DEWSBURY, Turks Head (463 780), Laiki Ana Da Boys
DURHAM, Bowburn Community Centre (770571), Albion Band
GLASGOW, Satellite City, Apollo Centre (041-332 6055), Blitz / UK Subs / Acme Sewage Company / Jetz / Red Light / Open Sore / Tickets / XL5 / Plaque
HEMEL HEMESTEAD, Pavilion (64541), Ian Dury / Whirlwind / Rico
HEMSWORTH, Alpha Working Men's Club, Beano
HIGH WYCOMBE, Nags Head (21758), The Smirks
HORNCHURCH, Queens Theatre (43333), Tommy (stage show)
LEEDS, F Club Roots (64522), Bert Torme / Patrick Fitzgerald
LEEDS, Staging Post (64525), Alwoodley Jetz
LEEDS, Vivas Wine Bar (456 249), The Vye
LEICESTER, The University (26681), Supercharge / Dire Straits / Here And Now
LIVERPOOL, Erics (051-236 7881), Jonathan Richman & The Modern Lovers
LONDON, Acklam Hall, Fortobello Road (01-950 4580), The Passions
LONDON, Albany Empire, Depford (01-492 Alternative Alternative TV / Misty The Realists
LONDON, Brecknock, Camden (01-464 5073), Tuff
LONDON, Dingwells, Camden (01-267 4957), The Piratas
LONDON, Earls Court, Stadium (01-385 1200), Bob Dylan
LONDON, Hope & Anchor, Islington (01-359 4510), Clayton & The Argonauts
LONDON (01-36 0833), 100 Club, Oxford St, Delroy Washington / Silver Camel
LONDON, John Bull, Chiswick (01-894 0062), The Monos
LONDON, Kensington, Russell Gardens (01-603 3245), Cheap Flights
LONDON, Maunkberry's Club, Jermy Street (01-499 4823), Dana Gillespie / Snakes
LONDON, Music Machine, Camden (01-387 0428), Salfar Window
LONDON, Nashville, Kensington (01-603 6071), Killjoys / New World
LONDON, Open Air Fair, Flaroy Square, Regents Park, East / Tribesman
LONDON, Pegasus, Stoke Newington (01-226 6930), The Wipers
LONDON, Red Cow, Hammersmith (01-748 5720), Gaga
LONDON, Rochester Castle, Stoke Newington (01-249 5180), Showbiz Kids
LONDON, Rock Garden, Covent Garden (01-240 3861), Phillip Ranshow

A GREAT selection of gigs to see you through the long hot summer days, (and nights) this week. The legendary BOB DYLAN flies in to play his long-awaited six-dater at London's Earls Court, starting Thursday. DAVID BOWIE, joined by Heroes' veterans Roger Powell (synthesiser), Sean Mayes (keyboards) and Simon House (violin) plus Stacy Heydon (guitar), Dennis David (drums) and George Murray (bass) gigs on at Newcastle City Hall (Thursday & Friday), and Glasgow Apollo (Monday, Tuesday, Wednesday). And ELECTRIC LIGHT ORCHESTRA end their Wembley Empire Pool spectacular (Friday).
 Festival fever gets off the ground and maybe even into orbit on the Stonehenge trail with a burst of HERE & NOW, ALTERNATIVE TV and other spaced-out visitors, (Sunday), or you can take your incense and sleeping bags along to the hippy holocaust happening at London's Roundhouse, (also Sunday), starting 3.30pm. Headlining psychedelia revivalists include high-energy rockers TANZ DER YOUTH, PATRIK FITZGERALD, punk poet JOHN COOPER - CLARKE and

sci-fi expert MICHAEL MOORCOCK. You get close encounters of the fourth kind with UFO as they embark on a major UK tour, taking off at Birmingham Town Hall (Thursday), landing at Wolverhampton Civic Hall (Friday), Manchester Free Trade Hall, (Saturday), with more gigs to follow at Nottingham, Cardiff, Bristol and Sheffield.
 The tropical TYLA GANG continue their tour of the club 'n college circuit, with prestige gigs at London Marquee (Monday) and Birmingham Barbarellas (Tuesday). BOOMTOWN RATS spread it around the provinces at Stoke Hanley Victoria Hall (Thursday), Liverpool Empire (Friday), Leeds University (Saturday), Bradford St George's Hall (Monday) and Blackpool ABC (Wednesday).
 Much more DIRE STRAITS, JONATHAN RICHMAN & THE MODERN LOVERS and IAN DURY. Around London try CHEAP FLIGHTS at the Kensington (Thursday), RACING CARS at Dingwells (Friday), GOOD RATS at the Music Machine (Saturday) and UK SUBS at the Marquee (Wednesday). Phew!



DARTS: Brighton Dome, Thursday

BRADFORD, the University (53456), Black Slate
BRENTFORD, Red Lion, Hounslow, Apostrophe
BRISTOL, The University (24161), 90 per cent Inclusive
BURTON-ON-TRENT, 76 Club, Johnny Cougar
BURY ST EDMUNDS, Griffon (3617), Gypp
CAMBRIDGE, Victoria, Alan Parson's Pyramid (film)
CARDIFF, South Glamorgan Institute of Higher Education (58731), Little Bob Story
CREWE, Denbank College (69133), Krypton Tunes
CROYDON, Fairfield Halls (01-688 9291), Georgie Flame & The Blue Flames
DUDLEY, JB's (58597), Buster James Band
DURHAM, Bodo College, Gillesgate (65929), Desmond Dekker
EASINGTON, Easington Club (270339), The Squad
FASINGTON, Village Club, Son Of A Rich
EDINBURGH, Clouds (031-229 5353), Blitz / UK Subs / Acme Sewage Company / Jetz / Red Light / Open Sore / Tickets / XL5 / Plaque
EGHAM, Shoreditch, College of Education, High Street, Stroth
FARNWORTH, Old Vets Club, Ellesmere Street, Cruisers
GLOUCESTER, Leisure Centre (36496), Galbia
GUILDFORD, Odeon (50490), Ian Dury & The Blockheads / Whirlwind / Rico
HATFIELD, The Polytechnic (68100), Jain Band
HAYWARDS HEATH, The Farmers, Scaynes Hill, The Blindes
HEREFORD, College of Education (85725), Alberto Y Lost Tris Parasels / John Dowie
HORNCHURCH, Queens Theatre (43333), Tommy (stage show)
IREWORTH, Polytechnic (01-568 0244), London Road, Misty / Satellites (Rock Against Racism)
KIRKALDY, Dutch Mill, Medial Wave Band
KIRKLEVEGTON, Country Club Eaglescliffe (780063), Dire Straits
LAMPETER, University College (Swansea 25678), The Piratas
LEEDS, Fford Green (623470), Alwoodley Jetz
LEEDS, The University (39071), Jab Jab
LEEDS, Vivas Wine Bar (456 249), Gallery
LEIGHTON BUZZARD, Bonnard Club, The Banned
LINCOLN, AJ's, Benny & The Jeeb
LIVERPOOL, Erics (051 236 7881), Natrus Roots / Black Owl
LIVERPOOL, Empire (051 709 1555), Boomtown Rats
LONDON, ABC, Brixton Hill, Mergor
LONDON, Bridge House, Canning Town (01 476 2650), Roll-Ups
LONDON, College of Furniture, Commercial Rd (01-247 1953), Doll By Doll
LONDON, City Arms, Angel (01-253 2369), The Autographs
LONDON, Dingwells, Camden (01-267 4957), Racing Cars
LONDON, Earls Court Stadium (01-385 1200), Bob Dylan
LONDON, George Canning, Brixton (01-274 6320), Jabba
LONDON, Half Moon, Putney (01-480 6455), Happy Traun
LONDON, Hammersmith Odeon (01-748 4081), The Darts
LONDON, Hammersmith Town Hall, The Passions
LONDON, Hope & Anchor, Islington (01-359 4510), Killjoys
LONDON, Ladbroke House, Highbury Grove (01-387 0176), Dead Fingers Talk / John Cooper - Clarke / Blood Donor (Leveller / Peace News Benefit)
LONDON, Marquee, Wardour Street (01-437 6603), Chatters / Hapod
LONDON, Music Machine, Camden (01-387 0428), Champions / The Window
LONDON, Nashville, Kensington (01-603 6071), Trapeze / Gags
LONDON, Pegasus, Stoke Newington (01-226 6930), Zaine Griff
LONDON, Queen Elizabeth College, Camden Hill (01-937 5411), Here And Now
LONDON, Rock Garden, Covent Garden (01-240 3961), Good Times
LONDON, Ronnie Scott's Frith Street (01-439 0747), Turning Point
LONDON, Royalty, Southgate (01-886 4112), Showstoppers
LONDON, City and East London College Shoreditch (01-253 6883), The Movies
LONDON, Southlands College, Parkside, Wimbledon (01-946 2284), Rock Island Line
LONDON, Tidal Basin, Canning Town (01-476 7701), Warren Harry
LONDON, Wembley Empire Pool (01-902 1234), Electric Light Orchestra
LONDON, Western Counties, Paddington (01-723 0655), Vic Rubb & The Vapours
MANCHESTER, Free Trade Hall (001 834 0943), Jonathan Richman & The Modern Lovers
MANCHESTER, Rafter's (061 236 9788), The Boyfriends
MIDDLESBOROUGH, Rock Garden (241985), The Automate
MILTON KEYNES, Milton Keynes, Garbo's Coliseum Heroes
NEWCASTLE, City Hall (20071), David Bowie
NEWCASTLE UPON TYNE, Bridge Hotel (277801), Speed
NEWCASTLE, Mayfair (25109), Showbiz Kids
NEWPORT, Caerion College, Naasafra
NEWPORT, (Shropal), Village, The Square, Jenny Huan's Lion
NOTTINGHAM, Heart of the Midlands (49282), Real Thing
NOTTINGHAM, Sandpiper (54381), The Turbines
NOTTINGHAM, The University (55912), Roy Hill Band
NUNEATON, Georges Hall, Incredible Kidda Band
PLYMOUTH, Fiesta (25721), Pin-Ups
READING, Bones, Subway
REDFER, Coatham Bowl (71420), Ian Gillan Band
RETFORD, Porterhouse Club (4981), Cimarrons

CONTINUED OVER PAGE

FRIDAY

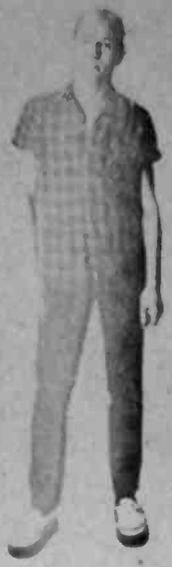
JUNE 16

ABERDEEN, The University (57251), Flamin' Groovies / Radio Birdman
ANFIELD, PLAIN, The Plainman, Stanley (33113), Carpettes
BARNSTAPLE, Chequers (71784), The Crabs
BATHGATE, Queens Disco, Dana Band
BEDFORD, Bedford College, Hounslow Road (45181), Bob Kerr's Whoopie Band / Castrol Steel Band
BIRMINGHAM, Barbarellas (021 643 9413), The Jam / The Jolt
BIRMINGHAM, Barrel Organ, Asylum
BIRMINGHAM, Night Out (021 622 2205), Robert & The Remains
BIRMINGHAM, The University (021 472 1641), Little Acre
BISHOPS STORTFORD, College of Education, Mincles
BODNOR RAGGS, Newton Social Club, Wicked Lady
BRADFORD, Star Hotel, Westgate (32119), Tykes Association Roadshow



BOB DYLAN: six dates at London Earls Court, Thursday through to Tuesday

Is this the real Sleeper Catcher?



Tropical Love



A single



Tyla Gang



JUNE
 Thursday 15th North Staffs Poly
 Friday 16th Limits Club Sheffield
 Saturday 17th Newcastle University
 Monday 19th Marquee London
 Tuesday 20th Barbarellas Birmingham
 Thursday 22nd 'F' Club Leeds
 Friday 23rd Town Hall Middlesbrough
 Saturday 24th Porterhouse Retford
 Monday 26th Tiffanys Hull
 Tuesday 27th Trent Poly
 Thursday 29th Outlook Club Doncaster
 Friday 30th Penthouse Scarborough

JULY
 Friday 7th Music Machine London



Produced by Matthew King Kaufman and Kenny Laguna

UPFRONT

FROM PREVIOUS PAGE

RYDE, (IOW), Town Hall (64921), The Links
SCARBOROUGH, Penthouse (63204), Mickey Jones Band
SCAYNES HILL, Farmers Inn, Haywards Heath (223), The Blades
SHEFFIELD, Limit Club, West Street (730940), Tyla Gang
STRATFORD UPON AVON, Green Dragon, Double Exposure
TWICKENHAM, St. Mary's College, Bouncer
WEST RUNTON, Pavilion (203), Sailor
WEYBRIDGE, National College of Food Technology (42120), Sore Throat / Star Jets
WHITBY, Spa Pavilion (452520), Cyanide
WOLVERHAMPTON, Civic Hall (26482), UFO
YORK, Derwent College, Aldon Band



TYLA GANG: London's Marquee, Monday

SATURDAY

JUNE 17

AYLESBURY, Friars (8948), The Jam / The Jolt
AYR, Darlington Hotel, JALN Band
BANBURY, Winter Gardens (3075), Zhai
BABILON, ABC (27421), Alan Parsons' Pyramid (film)
BATH, Brüllg Arts Centre (64364), Michael Chapman
BIRMINGHAM, Barbarellas (021-643 9413) George Thorogood and The Destroyers
BIRSTALL, Liberal Club, Ronnie Storm and the Typhoons
BLYTH, Golden Eagle (4343), Cyanide
BRADFORD, Golden Cock-erel (76498), Oasis
BRIDLINGTON SPA, Pavilion (79181), Black Sabbath/Tanz der Youth
BRESTOL, Granary (28267), Bandanna
CAMBRIDGE, Alma (68748), Raw Deal
CAMBRIDGE, Corn Exchange (88767), The Bishop
CAMBRIDGE, Technical College (23271), Black Slate
CHESTER, Bishop Otter College, Pin-Ups
CREWE, Madley College, Little Acre
DUDLEY, JB's (56907), The Boyfriends
DURHAM, University (64468), Five Hand Reel/Arbe
DURHAM, University, Van Mildert College (64466), Beano
EASTBOURNE, Sundowners (781654), Wicked Lady
EDINBURGH, Clouds (031-229 5353), Blits/UK Subs/Acne Sewage Company / Jett / Red Light / Open Sore / Tickets / XLS / Plague
FALKIRK, Magpie, Neer-omancer
GLASGOW, Apollo (041-332 6055), Thin Lizzy
GLASGOW, Curriers, Neer-omancer
GREAT YARMOUTH, ABC (3288), Jasper Carrott
HALIFAX, Good Mood, Crown Street, Bikki & The Last Days of Earth
HARLOW, Spurrers Town Park, Jenny Doreen
HARROGATE, PG's, Fruit Eating Bears
HAVERHILL, Scarlet Pimpernel (5888), Ruby Joe
HORNCHURCH, Queens Theatre (43333), Tommy (stage show)
HUDDERSFIELD, The Polytechnic (22288), Jenny Haan's Lion/Shy Talk
KIRKALDY, Cuznie Nook, Sheets Bolter
LEEDS, Haddon Hall (783115), Alwoodley Jets
LEEDS, Staging Post (645432), Black Cat Yard
LEEDS, Vivas (456249), @ Band

LEICESTER, Horseshoe Club, Real Thing
LIVERPOOL, Eric's (051-236 7881), Penetration (two shows)
LONDON, Alexandra Palace (01-4447203), Subway Sect
LONDON, Brecknock, Camden (01-4853073), First Aid
LONDON, Bridge House, Canning Town, Filthy McNasty
LONDON, Crouch Hill Adventure Playground, Here And Now
LONDON, Digby Stuart College, Roehampton Lane (01-876 6426), Bob Kerr's Whoopie Band/Love Affairs
LONDON, Dingwalls, Camden Lock (01-267 4987), Meal Ticket
LONDON, Earls Court (01-3851200), Bob Dylan
LONDON, Green Man, High Street, Plumstead, Southern Ryds
LONDON, Hammersmith Odeon (01-748 4081), The Darts
LONDON, Marquee, Wardour Street (01-437 8603), After The Fire
LONDON, Middleton Arms, Hackney (01-249 4863), The Autographs
LONDON, Music Machine, Camden (01-387 0428), Fabulous Poodles/The Smarties
LONDON, Pegasus, Stoke Newington (01-226 6900), Big Chief
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Gags
LONDON, Ronnie Scotts, Frih Street (01-439 0747), Turning Point
LONDON, Roundhouse Bar, Chalk Farm (01-267 2564), Swift
LONDON, St Germain's Hotel, Forest Hill, Vic Rubb and the Vapours
LONDON, Southbank Polytechnic (01-261 1535), Adam and the Ants/The Enchanters/Crisis
LONDON, Stapleton, Crouch Hill (01-272 2108), Earthbound
LONDON, Tidal Basin, Canning Town (01-476 7791), Star Jets
LONDON, Two Brewers, Clapham, Jabba
LONDON, University College, Gordon St (01-387 8611), Merger
LONDON, Western Counties, Paddington (01-723 0885), Steve Boyce
LONDON, Wheatsheaf, Chelsea, Overseas
LONDON, Woolwich Odeon (01-854 2265), Fairport Convention (Greenwich Festival)
MAIDSTONE, Blue Door, Sutton Road, Rebel
MALVERN, Winter Gardens (020), The Firmates
MANCHESTER, Free Trade Hall (061-434 0943), UFO
MANCHESTER, Polytechnic (061-273 1182), The Pioneers
MANCHESTER, Rafter's (061-226 9788), Anormics
MELTON MOWBRAY, Painted Lady, (812121), Jala Band

MIDDLESBROUGH, Rock Garden (241995), Dire Straits
NEWCASTLE, Bridge Hotel (27780), Ho's
NEWCASTLE, Marshall Hall Ex-performance
NEWCASTLE, University Theatre (27184), George Fame
NOTTINGHAM, Boat Club (669032), Sassafras
NEWCASTLE, University (28402), Tyla Gang
OXFORD, Queens College, 80deg Inclusive
OXFORD, St Edmunds Hall, Cimarrons
OXFORD, Trinity College, Sailor/Prims/Those Four/Roger McGuagh
PORTRIMOUTH, Polytechnic (819141), The Soft Boys
READING, Bulmershe College (663987), Racing Cars/The Strips
RYE, Morville Hotel, Amsterdam/Seventeen
RUGBY, St Paula College, Incredible Kids Band
SCAYNES HILL, Farmers Inn (223), Rookgator/Boll-Ups/Method
SHEFFIELD, Limit Club (730940), Bish/Bulls
SHEFFIELD, University (24076), Ian Gillan Band
SNODLAND, The Bull, Cheap Flights
SOUTHAMPTON, John Peel, Gosport, Double Exposure
SOUTHAMPTON, La Sainte College, Mtnacles
STALYBRIDGE, Commercial Hotel, The Accelerators
SUNDERLAND, Mayfair, Jab Jab
TONYFANDY, Royal Naval Club, Tony McPhee's Terraplane
UPPER HEYFORD, USAF Base, Black Gortilla
WEST RUNTON, Pavilion (203), Oeilhas
WINCHESTER, Riverside Inn High St., The Blades/Four Pools
WOODBRIDGE, USAF/Brentwaters, Gypsy

SUNDAY

JUNE 18

BIRMINGHAM, Barbarellas (021-643413), Gypsy
BISHOPS COTFORD, Triad (58333), The Thrillers
BLACKPOOL, Imperial Hotel (28971), Pin-Ups
BLAIRGOWRIE, Juniro Football Ground, Davie Park, Theeets Belliver/Trapsa/Behind The Trendies/Quadrant 4/ Joe Lowry
BRADFORD, Golden Cock-erel (21783), Race Against Time
BRIGHTON, Buceaneer (60906), World Service
CHELMSFORD, Chancellor Hall (68944), Johnny Cougar
CHESTER, Valentino's Hybrid
DERBY, Playhouse (58271), Albion Band

DUNSTABLE, Queensway Hall (053 229), Ian Gillan Band
DURHAM, Racecourse, Neon/Sieve Brown Band/Digulies/Much Later/The Squad/Myrd Young Bucks/Gaia/The Profes (Domestic Rock Festival)
EDINBURGH, Polytechnic (031 466 178), JAIN Band
GLASGOW, Burns Halls (041 522 1812), Macromancer
KIRKCALDY, Station Hotel, Chame/For
LEEDS, Florde Green Hotel (021 470), Dire Straits
LEEDS, Vivas Wine Bar (456 249), Chame
LEWES, Crown Nest, Ringmer, Labi/Sire
LIVERPOOL, Empire (061 709 1555), Boomtown Rats
LONDON, Alexandra Palace (01-836 2151), People's Festival, Cinema/Parade/Subway Sect/Crazy Cavan & The Rhythm Rockers
LONDON, Bridge House, Canning Town (01-476 288), United
LONDON, Earls Court (01-385 1700), Bob Dylan
LONDON, Golden Lion, Fulham (01-385 3942), The Retainers
LONDON, Hammersmith Odeon (01-748 4081), The Darts (Variety Club Benefit)
LONDON, John Bull, Chiswick (01-994 0082), Sounder
LONDON, Lyceum, The Strand (01-836 3715), The Jags/The Jell
LONDON, Marquee, Wardour St (01-437 6603), The Soft Boys
LONDON, Middleton Arms, Hackney (01-249 4663), Cheap Filchs
LONDON, Nashville, Kensington (01-603 6071), Good Rats
LONDON, Pegasus, Stoke Newington (01-226 5930), Warren Harry
LONDON, Pinder of Wakefield, Kings Cross (01-837 1753), Swift
LONDON, Q Bers, Dalston, Apostrophe
LONDON, Red Cow, Hammersmith (01-748 5720), Wicked Dogs
LONDON, Red Lion, Leytonstone (01-539 2407), Rebel
LONDON, Regents Park Open Air Theatre (01-488 9351), Richard Dignace
LONDON, Rochester Castle, Stoke Newington (01-249 0195), The Autographs
LONDON, Rock Garden, Covent Garden (01-240 3061), Fingerprints
LONDON, Roundhouse, Chalk Farm (01-267 2564), Blood Donor/Roger Rusko - Spear/Lightnin' Raiders/Bob Calver/Tun Der Youth/Sphinx/John Cooper - Clarke/Funk Filgrad/Michael Moorcock (Psychedelia revival, 3.30 pm)
LONDON, Telegraph, Brixton Hill (01-874 7310), Exiles
LONDON, Tidal Basin, Canning Town (01-476 100), The Scarrows
LONDON, Woolwich Public Hall, Market Street (01-517 867), Ralph McTell
MANCHESTER, Band on the Wall (061 832 6625), Creation/Passage/The Frantic Elevators
MANCHESTER, Belle Vue (061-222 1331), Thin Lizzy
NEWBRIDGE, Newbridge Institute, Buster James
NEWCASTLE, University Theatre (284021), Red Brans
NOTTINGHAM, Playhouse (45671), UFO
PETERBOROUGH, ABC (1354), Jaeger Carroll
PORTSWALE, Stoneleigh Club, Real Thing
READING, Hexagon Suite (56218), Ombisa
SHEFFIELD, Top Rank (31277), Sailor
SHEFFIELD, University (24075), YIP
STONEHENGE, Free Festival, Stonehenge Here And Now
WEMBLEY, Conference Centre (01-902 8633), Black Slate
WHITLEY BAY, Rex Hotel (43730), Cygnide Carpenters
WOLVERHAMPTON, Lay Fayette (26265), Little Ace



BOOMTOWN RATS: St Georges Hall, Bradford, Monday

MONDAY

JUNE 19

AYR, College of Education, Oado Belle
BIRMINGHAM, Barbarella (01-643 9418), Sandy and the Back Line/East Coast
BLVTH, Golden Eagle (4843), Steve Brown Band
BRADFORD, St Georges Hall (32513), Boomtown Rats
BRICENORTON, Spotlight Club, Wicked Lady
BRITGTON, Alhambra (27874), Zhai
CARDIFF, ABC (31715), Alan Parson's Pyramid (film)
CHESTER, Melanies, Mainline Station
DEWSBURY, Pickwicks (464749), Alwoodley Jets
DONCASTER, Outlook (64434), Johnny Cougar
DURHAM, University College (63284), Five Hand Reel/Abre
EASTWOOD, Shipley Boat Inn, Langley Mills (3561), Ricky Cool and the Icebergs
EDINBURGH, Tiffany's (031-558 6292), Flamin' Groovies/Radio Birdman
GLASGOW, Apollo (041-532 0055), David Bowie
HARTLEPOOL, Carlton Club (72172), Cygnide/Carpenters
HEMEL HEMPSTEAD, Pavilion (46481), Jonathan Richman & The Modern Lovers
HORNCHURCH, Queens Theatre (43333), Tommy (stage show)
HULL, Tiffany's (28250), Supercharge
LEEDS, Peacock Hotel, Yeasdon (502416), The Pistons
LEICESTER, De Montford Hall (22850), UFO
LONDON, Assembly Rooms, Lambeth Town Hall, Abrakka/The Exiles
LONDON, Bridge House, Canning Town, Bandit
LONDON, City Angel (01-253 2369), Sounder
LONDON, Dingwells, Camden Lock (01-267 4987), Motorhead
LONDON, Earls Court (01-8851200), Bob Dylan
LONDON, Kings Head, Islington, High Speed Grass
LONDON, Marquee, Wardour Street (01-437 6603), Tyla Gang
LONDON, Moonlight, Railway Hotel, West Hampstead (01-477 1473), Magnetics/The Thrillers
LONDON, Music Machine, Camden (01-387 0428), Warren Harry/Genova
LONDON, Nashville Rooms, Kensington (01-603 6071), Floyd Dixon
LONDON, Pegasus, Stoke Newington (01-226 5930), Tubeway Army

LONDON, Rochester Castle, Stoke Newington (01-249 0195), The Scarrows
LONDON, Rock Garden, Covent Garden (01-240 3061), Gags
LONDON, Ronnie Scotts, Frih Street (01-439 0747), Joe Boss
LONDON, Upstairs at Ronnie's, Frih Street (01-437 0747), Scratch Band
MANCHESTER, Band on the Wall (061-832 6625), Reaction
NEWCASTLE, The Copperage (28288), Young Bucks
NEWCASTLE, Guildhall (21037), Porcupine Pasty
NEWPORT, Slowaway (50978), Black Slate
NOTTINGHAM, Town Arms (59582), The Turbines
NUNEATON, Cherry Tree, Incredible Klidda Band
REDDITCH, Traceys, Royal Square (61160), Red Alert
STOCKPORT, Davenport Theatre (061-438 3801), Albertos Y Lost Trlos Paranolas/John Dowie
STOKE, Romeo & Juliet, JAIN Band
SUNDERLAND, Lees Club (78883), Sheeny and the Goys
SWANSEA, Circles, The Crabs

TUESDAY

JUNE 20

ABERDEEN, Ruffles, The Movies
ANGLESEA, Plas Coch, Hot Water
BASILDON, Van Gogh (21894), Idiot
BEDFORD, College (45181), Warren Harry
BIRMINGHAM, Barbarella (021-643 9413), Subway Seal
BISHOPS STORTFORD, Triad Leisure Centre (56333), Roadworks
BRIGHTON, The Richmond (29234), XLS/The Plastics
BLACKPOOL, ABC (27207), Bedroom Babs
BUBWORTH, Astor Club, The Turbines
CARDIFF, Top Rank (26538), UFO
CHADDERTON, Whitegate, Idiot Rouge
DEWSBURY, Turks Head (465 780), Bud News
DURHAM, Coach & Eight (63284), Cygnide
EDINBURGH, Tiffany's (031-558 6292), Dire Straits
GLASGOW, Apollo (041-532 0055), David Bowie
HORNCHURCH, Queens Theatre (43333), Tommy (stage show)
HUDDERSFIELD, The Polytechnic, Warren Harry
LIVERPOOL, Empire (061-709 1555), Albertos Y Lost Trlos Paranolas/John Dowie
LONDON, Blue Gates, Smethwick, Bandaanna
LONDON, Bridge House, Canning Town (01-476 2889), Cheap Filchs

LONDON, Castle Hotel, Tooting Broadway (01-872 7018), The Crack
LONDON, Dingwells, Camden Lock (01-267 4987), Volee squad / Retainers / Carol Grimes
LONDON, Duke of Lancaster, New Barnet (01-449 0467), The Autographs
LONDON, Earls Court (01-385 1200), Bob Dylan
LONDON, Hammersmith Odeon (01-748 4081), Bobby's Rubber Band
LONDON, Marquee, Wardour Street (01-437 6603), After The Fire
LONDON, Moonlight, Railway Hotel, West Hampstead (01-477 1473), Cheap Stars/Halmeats
LONDON, Music Machine, Camden (01-387 0428), Head Wailer/Jets
LONDON, Pegasus, Stoke Newington (01-226 5930), Stadium Dogs
LONDON, Rock Garden, Covent Garden (01-240 3061), Orphans
LONDON, Upstairs at Ronnie's, Frih Street (01-439 0747), Photographs
NEWCASTLE, City Hall (20007), Thin Lizzy
NEWPORT, Slowaway (50978), Johnny Cougar
PLYMOUTH, ABC (63300), Alan Parson's Pyramid (film)
PLYMOUTH, Metro (51328), Black Slate
READING, Hexagon, Julie Felix
SHEFFIELD, Tetley College, Krypton Tunes
SWINDON, Brunel Rooms (31384), Wicked Lady

WEDNESDAY

JUNE 21

AYLESBURY, Britannia (4858), Doll By Doll
BASILDON, Arts Centre (22841), Albertos Y Lost Trlos Paranolas/John Dowie
BASILDON, Woodlands, Steve Hooker & Heat
BATHGATE, Green Tree, Habus Corpus
HOLTEN, Blighty's, Real Thing
BRITGTON, New Regent (27800), Dandies
BRENTF, Colston Hall (291 789), UFO
CARDIFF, The University (396421), Jonathan Richman & The Modern Lovers
COVENTRY, University of Warwick (20359), Aylum Chambernauld, Kestrel, Charley Browne
DUNDEE, College of Technology (27477), Dire Straits

GLASGOW, Apollo (041-532 0055), David Bowie
HORNCHURCH, Queen's Theatre (43333), Tommy (stage show)
KIDDERMINSTER, Stone Manor, Muscles
LONDON, Bridge House, Canning Town (01-476 2889), WarmJeta
LONDON, Dingwells, Camden Lock (01-267 4987), Steve Gibbons Band
LONDON, Fanga, Paddington (01-262 7952), Wicked Lady
LONDON, Hammersmith Odeon (01-748 4081), Booty's Rubber Band
LONDON, Hope & Anchor, Islington (01-359 4310), Johnny Curioso & The Strangers
LONDON, John Bull, Chiswick (01-994 0082), Agnes Strung
LONDON, Kensington, Russell Gardens (01-403 3216), The Exiles
LONDON, Marquee, Wardour Street (01-437 6603), Penetration
LONDON, Middleton Arms, Hackney (01-249 4663), The Thrillers
LONDON, Music Machine, Camden (01-387 0428), Landscape/44 Spoons
LONDON, Pegasus, Stoke Newington (01-226 5930), The Members
LONDON, Prince Edwards Theatre (01-437 6877), Evil (stage show)
LONDON, Rock Garden, Covent Garden (01-240 3061), The Brakes
LONDON, Upstairs at Ronnie's, Frih Street (01-439 0747), The Strips
LONDON, White Hart, Acton, Dead Boys Don't Lie/Transmitters
LONDON, Windsor Castle, Harrow Road (01-288 8403), Vic Rubb & The Vipers
NEWPORT, (Gwent), Slowaway, Sham 69
NORWICH, Toppers (26703), Son of A Bitch
OXFORD, Forrester College (49637), Wilko Johnson/Tyla Atkin
PLYMOUTH, The Polytechnic (21312), The Boyfriends
READING, Target Club (56567), Stadium Dogs
SHEFFIELD, Limit Club, West Street (73040), The Blades
SOUTHAMPTON, ABC (21208), Alan Parson's Pyramid (film)
STAFFORD, North Staffs Polytechnic (59383), The Movies
TORQUAY, Town Hall (27428), Little Bob Story
WAREFIELD, City Working Men's Club, Bonnie Storm & The Typhoons
YORK, Munster Bar, Cygnide

TV

THURSDAY
BBC 1 - Top of the Pops (7.30 - 8.00). The pick of the current high flyers and chartbreakers introduced by James Savile, OBE
BBC 1 - The Song Writers (8.35 - 10.25). The Beeb celebrates 80 years of popular British music, starting tonight with Victorian bard Lexile Stuart. Lennon 'n McCartney, Tim Rice and Andrew Lloyd Webber follow in future weeks.
FRIDAY
ITV - Fanfare (4.45 - 5.15). Fresh faced weenyboppers Flintlock resurrect veteran jazzier George Melly and his kazoo in the studio.
ITV - The Making of Star Wars (8.00 - 9.00). Behind the scenes look at how one of the all-time money-spinners was made. Featuring guest robots C-3PO and R2-D2 interviewed by Janet Street-Porter.
LWT - The Monkees (10.15 - 10.45). Micky, Michael and the rest in "Dance Monkey Dance."
SUNDAY
LWT - London Weekend Show (1.00 - 1.30). Shattering exposé of the life and times of a heavy duty despatch driver interviewed by Janet Street-Porter.
TUESDAY
Granada - Paul - (4.15 - 4.45). Leather edition with the Steve Gibbons Band performing "Eddie Vortex", plus Leo Sayer "Dancing The Night Away"
BBC 2 - Old Grey Whistle Test (10.55 - 11.55). Pre-Knebworth session with Tom Petty and the Heartbreakers.
WEDNESDAY
ITV - World Cup 1978 (8.15 - 11.15). Hurd-led Scotland here's the best of the rest.

RADIO

MONDAY TO FRIDAY
Radio One - John Peel (10.00 - 11.00): Dashing deejay in support lights strikes again.
THURSDAY
Radio Luxembourg - Album of the Night (12.00 - 1.00): Featuring the new Bruce Springsteen album "Darkness On The Edge of Town".
FRIDAY
RRMB - Erakine T (8.00 - 11.00): Erakine spins roots reggae, soul, gospel 'n good-time in his weekly all-black melting pot.
Radio Luxembourg - Album of the Night (10.00 - 11.00): Spotlight on Elkie Brook's latest "Shooting Star".
SATURDAY
Radio Leicester - Big Bopper (11.30 - 12.30): Well worn warm cracklin' crack'n spins from the fifties. Pop-bop-bop.
Radio One - In Concert (4.30 - 7.30): Happy Birthday Alexis Korner - celebration knees-up recorded at Pinewood Studios.
Radio Luxembourg - Album of the Week (9.00 - 10.00): Lusy's hotshot choice is the Darts latest.
SUNDAY
Radio London - Honky Tonk (12.00 - 1.30): Another bulls-eye as Darts join Chaffie Gillet over his hot sweaty turntable.
Radio London - B & B Show (1.30 - 3.00): Another reggae show - with David Rodigan.
MONDAY
Radio Newcastle - Bedrock (7.00 onward): Interviews with the Tyla Gang, currently touring and UFO.
WEDNESDAY
Radio City - Great Eastern Express (6.30 - 10.00). The Liverpool angle on solid rockola spins and special guests.

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ROADSHOWS

Worth the waiting

BRUCE SPRINGS-TEEN Nassau Colliseum, New York

LIKE most great rock stars, the root strength of Bruce Springsteen has always been his ability to mix innocence with experience. His wise desperation in 'Born To Run' would mean little if not joined by the joyous naïvete of songs like 'Tenth Avenue Freeze Out'. In order for Bruce to live up to the gobs of 'cover boy' hype heaped on him and make the two year wait before this latest New York concert worth it, he had to deliver all of these feelings and more.

And for the first half of his generous 2½ hour show, it didn't look like he was gonna make it. Songs from the new album dominated, mostly sounding like bad out-takes from 'Born To Run'. Like Jackson Browne, all his songs are beginning to sound too much the same. What's worse, they were sloppily mournful, without a sense of possible deliverance.

Still, there was some much needed grit here, as in the brutally effective 'Adam Raised A Cain', but most of the new ones had all the power of a flooded engine. The major disappointment, though, was 'Thunder Road,' which if done justly should move like a gas pedal slammed through the car floor. Instead of coming off as a funeral dirge, further entrenching Springsteen as an earthbound star.

Luckily, after the intermission, 'the boss' finally took off. 'Growin' Up' had that necessary bit of naïve innocence that gives his music depth, surging into the breathless 'It's Hard To Be A Saint In The City'. Things



SPRINGSTEEN: all essentials

really shot through the ceiling with 'Rosallita', especially with the added line: "tell your father I'm no freak cuz I got my picture on the cover of Time and Newsweek."

Springsteen's affecting enthusiasm and final optimistic attitude here brilliantly offset the drudgery of the earlier numbers. With the remarkably clear sound system it was possible to discern every phrase, especially aiding the stirring encore 'Sandy'.

followed by the usual oldie 'Quarter To Three'.

Racing around the stage at the show's close, Springsteen had come a long way from the show's opening — giving us the broken glass of 'Backstreets', the late summer dead sky of 'Spirit In The Night', all the way around to fun rock 'n' roll. One might have had to do some hard looking, but eventually all the essentials for great rock 'n' roll were here to be found. **JIM FARBEN**

Saving Scotland's battered pride

GERRY RAFFERTY Theatre Royal

CONTRAGULATIONS GERRY, you're the only man in seven who moves around less on stage than Jeff Lynne. The old shambler stands like a pillar introducing numbers in droll Scottish tones — "This is my fab new record heh heh."

A subdued little crowd turned up at the Theatre for an attentive evening that turned into a major triumph for the man who's made a startling comeback. Could the songs

from the new album stand up on stage? Certainly.

I particularly liked the treatment given to 'The Ark' with its keyboard and flute touches and not much of the record's Scottish folkie influences. 'Stuck In The Middle With You' still came over sprightly considering its age.

Despite Rafferty's lack of on stage antics he fits in well with the backing band leaving much of the posturing to his flute, sax and assorted instruments man, Raphael Ravenscroft.

Frankly I'm amazed that such a droll bloke as Rafferty would be moved enough to get involved with such a high calibre song as 'Her Father Didn't Like Me Anyway'. But out it came in great gulps of emotion and heavenward flute.

Typically, Rafferty wasn't going to use the old ploy of saving his recent hit till last. 'Baker Street' formed the centrepiece of the set with the sax given even a bigger slice of the tune than on record and a guitar break true to the power of the original. And then 'Whatever's Written In Your Heart' a brave follow up single and one that wasn't meant to cash in on the success of 'Baker Street'.

Quietly Rafferty built up a rapport nudging the audience onto more and more applause. The subdued little Scotsman was pretty good. **ROBIN SMITH**



RAFFERTY: quality street

The new single from Kate Bush - Man With The Child In His Eyes EMI 2806

I've seen the Lord

shouts over the top critic for Bob Dylan

BOB DYLAN

Universal Amphitheatre, Los Angeles

IT'S GOING on 10 years since I lay among bleary sleeping bags at the Isle of Night and watched the superhero appear in the incarnation of the white-suited portly burger, playing his songs like they were written by a stranger's grandpa. I fell asleep halfway through.

Then in 1974 Dylan toured the States and we got 'Before The Flood' in which every song got blanket treatment - all were relentlessly screamed and speeded up, as if noise had to compensate for feeling in the huge halls he played.

It seemed that either Dylan had become the puppet of his past or that he had become so estranged from it that all he could do was sell the coincidence of himself and the songs for vast profits.

America raised its cigarette lighters, howled when he mentioned the President of the United States - thus giving the illusion that Dylan was still a topical writer which he wasn't, and generally treated him like he was God incarnate.

Such elevation could only hoist Dylan to the heights of Impotence where he could be treasured for past achievements while gathering dust. The 1974 tour was a swansong to the sixties and for a while it seemed that the decade and the man were locked together in a talisman.

Commitment

But Dylan's commitment was always to change and to the truth of the moment, to feel that moment more truly than any and then, incredibly, to tell what he felt so you could feel it too; feel it so you couldn't put it into words - any words other than Dylan's. Dylan was history because each collection of songs gave a name to the feelings in the air. He didn't fit, and he didn't quit, and he never repeated himself. 'Blood On The Tracks' was the beginning of the Dylan renaissance and he's been going from strength to strength ever since, never staying in one place long enough to get pinned down.

Reports from the Far East rumored a transformed Dylan with his songs revamped unrecognisably. Well, he was bound to be different. On Thursday Dylan played the first of seven gigs at the Universal Amphitheatre in Hollywood, right next to Universal Studios where the original Jaws is kept and where they show eager tourists how the Bionic Woman is able to run at 50 mph to the incredulity of children who believed in her as real. Hollywood, the halls of illusion, and Dylan the jester, the Jack of Hearts.

But Dylan seemed to have gone beyond masks tonight, perhaps realising like Bowie that the absence of masks in one whom we have grown accustomed to meeting in costume is the final mask of all.

Disemburden

The crowd at the Amphitheatre, an open-air bowl seating 5,000, beneath a blue-black sky, occasionally decorated by a distant airplane were of all ages and persuasions, indicating that Dylan has finally managed to disemburden himself of the role of prophet to a particular generation and now feels he can speak freely to all.

Set free of his providential role in which each of his minutest gestures were endlessly dissected for meaning by diviners who searched through his tea leaves - of whom A.J. Weberman was only the symptom. Dylan no longer wrestles with fame but is free to walk the street and do what he has always done - write songs and play guitar.

Throughout the show he talks to his audience like they were human beings, a species with which he had just discovered his kinship walking to the front of the stage to shake hands with no paranoia of assassination.

The new Dylan is, in fact, downright approachable. And, best of all, as his two-hour set showed, he's in touch with himself enough to be in touch with his past so that it

lives through him again in the present. Lives in a way that has nothing to do with nostalgia - there'll never be Dylan imitators like those that now feed off the memories of Presley and the Beatles because you can't pin him down, the voice is never the same, the photos always show a different man. And because he stays forever young by staying true to the moment, he looks magically young and the songs stay fresh.

The old songs aren't revived, rather they are re-seen, as if Dylan had climbed into the very bones of the songs that are so much more his than anyone else's, however many covers there are, and given them the flesh they deserve to give them and the moment justice in a manner appropriate for June 1st 1978.

The songs don't sound totally different, although all the arrangements are surprising and startlingly right - they sound as if Dylan had lived them again and seen them in a way that recovers the essential song. 'So I Want You', a rocker circa 1966 becomes a slow sensual ballad of desire in 1978, while remaining exactly the same song. Without wishing to get too transcendental, these songs are forever, folks, however long that is.

The crowd is still finding its seats when the band, all eight of them, walk on stage, right on time, and launch into an instrumental tune; towards the end Dylan runs on stage, tiny and skinny with the shoulders hunched, wearing a black leather jacket, white shirt and black gaucho pants with silver buttons down one leg. He straps on the electric guitar and does two new numbers from 'Street Legal', the new album, which he announces, including the label 'Love Her With Feeling' and 'Won't You Please Stop Crying?' are both medium-paced standard Dylan boogies, not stand-outs.

No screaming

Everybody's waiting - it could go either way. And then he runs into 'Tambourine Man' and it's immediately apparent that tonight there's going to be no screaming, that Dylan's on top of these songs and on top of his voice and he's going to treat both with respect.

Then 'Tangled Up In Blue', done heartbreakingly slow, the saddest bar room in the land, with the voice deep and growling, playing with silence as he used to, reminding you that Dylan is the greatest deliverer of a song bar none and suddenly it becomes clear that tonight he's going to deliver and those shivers start hitting the spine, the ones that tell you that you have the pleasure, the privilege and the goddam luck to be rolling around in your seat at a great rock and roll concert. The feeling is something like brandy hitting your belly on a cold night, the warmth hits and then begins to spread, dissolving you on the way. This concert builds and builds until you feel you've drunk a few litres of the best Martell.

After this, he does 'Ballad Of A Thin Man' which regains all its sinister edge, every piano in the background, and he takes off the guitar, unwinds the mike and walks to the front of the stage bringing it close to the audience. And yet there's no pandering to them - the man has only to flick his wrist and they go bananas - but he's sparing of gesture, not being in search of a soccer crowd. After this it's ecstasy all the way.

Dylan plays the occasional harp on 'Love Minus Zero' but mostly sticks to rhythm. The band is perfect, meshing with the music so that they fit so well there isn't really anything to say about them, sax, piano, mandolin and guitar fill all the holes like zealous plasterers while the sound rests on organ (yes, the Dylan organ sound) and the three women's voice, and the drums that beat you to the precipice and send you over on the major beat.

The first half climaxes on 'Like A Rolling Stone' that builds like Phil Spector and brings the crowds to its feet in gratitude as they scream back to the question, 'How Does It Feel?'

Waiting for the second half was hard, all this adrenalin pumping away like I'd eaten a pineal gland instead of the obligatory hot dog, but they didn't have to begin again, just walked back on and started at a place a couple of notes higher than where they'd left us.

Dylan joins the band at the close of the 'Rainy Day Women' tune and hits a truly masterful 'One Of Us Must Know' snarling out the chorus with all the old viciousness, vintage vitriol. He finds a different yet perfect voice for each song, songs drawn from each phase of his career, 'Ramona', 'Masters Of War', 'One More Cup Of Coffee', 'The Man In Me' and turns that career into a perfectly realised single moment, a lord among his creations, perfectly at ease.

Masterpiece

One new song this half, 'Tales Of Yankee Terror', 'second track, second side of the new album', Dylan announces. He's just finished recording it here in L.A. The song is a new masterpiece, repeatedly questioning a mysterious Senor through ballad smoke, 'Where are we heading for, Senor, is it Lincoln Road or Armageddon, Can you tell me Please, (and then he pauses) Senor?' Well, enough, you get the picture, and words fall.

Dylan closed with a ferocious 'It's Alright, Ma' and lastly with what he describes as a message for all of you, looking the audience in the eye - 'Forever Young'. After five minutes of hysteria he returns for a perfunctory 'Times They Are A Changin'', shakes the proffered hands of the front rows and leaves. He'd given more than enough. Dylan rules OK in staying with the changes. Lucky England - you get to see him next. MARK COOPER



BOB DYLAN: he's so vicious

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JUNE 19	St George's Hall	Bradford	JULY 3	City Hall	Newcastle
JUNE 20	ABC Theatre	Blackpool	JULY 5	Village Bowl	Bournemouth
JUNE 22	Odeon	Edinburgh	JULY 6	Dome	Brighton
JUNE 23	Apollo	Glasgow	JULY 9	Odeon	Hammersmith
JUNE 26	De Montford Hall	Leicester			
JUNE 27	Odeon	Birmingham			
JUNE 28	Colston	Bristol			

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ROADSHOWS

THE KINKS, ROOT BOY SLIM and the SEX CHANGE BAND: New York

Two sold-out performances this week by the Kinks at the Palladium were my only chances to see the new Kinks line-up in action. The Davies' band were in prime form for their opening set, with Ray giving a loose show which seemed to stem from joviality rather than anything heavy.

The show was mannered but enthusiastic, with none of the slapstick antics the Kinks gained infamy for a few years back. Ray Davies' playing and singing was confident and unfaltering throughout, bolstered by the obvious adoration of the crowd and their appreciative offering of a barrage of paper plates at Ray's feet — a traditional New York welcome for the Kinks.

From the familiar but still exciting opening strains of 'You Really Got Me' to 'Live Life', the encore selection from their new album, the Kinks' show was quick-paced and professional, but never brusque.

Nestled between assaults an old and new favourites such as 'Life On The Road', 'Sleepwalker' and 'Celluloid Heroes', the group also favoured New Yorkers with a gift-wrapped rendition of 'Waterloo Sunset' — performed in front of a shimmering backdrop of the evening sky — and a joking, interrupted, audience-participation version of 'Lola'.

In thanks for a strong show which also included 'Misfits' cuts such as the title track, plus 'Permanent Waves', 'Rock 'n' Roll Fantasy', and the poignant Dave Davies tune 'Trust Your Heart', the capacity crowd put in calls for additional encores. Their calls, though heartfelt, went unsatisfied.

Better a call for another song than for another group: that's what Washington, D.C. weirdo Root Boy Slim has had to stand up to during some dates on his recent tour.

The over-30, slimy looking ex-Yalie took to the small stage at Long Island showasee My Father's Place last week, hampered by the physical limits of an awful sound set-up and the psychic grief caused by tour audiences who have threatened Root's show with nightmarish chants of 'N... R... B... Q', a call for the featured act to perform.

Of course, Root Boy's talent is a special one, darker and more frightening and less accessible perhaps than the breezy blend of jazz and pop which has brought fans to see NRBQ, and by extension, Root. But the talent is one which has yet to bear full fruit, as proved by his debut album and by this live show.

By his own admission (plus other reports), Root Boy Slim's set at My Father's Place was not one of his best. But even at that, it was at least promising. In addition to the growling, mewling vulgarity of vocalist Root, there was plenty to watch onstage.

Also joining him were the Sex Change Band, a competent boogie bunch led by hunky bass player RattleSnake Rattles (alias Bob Greenlee, a former Yale football star). And then there were the two amusing Rootettes, female backups who, according to one group spokesman, "Can't sing and can't dance, but are just around for general abuse".

The ensemble's gruff and grungy swamp music is enjoyable enough, enhanced by the comically ominous stance of Root Boy Slim as he appears onstage in sparkling robes and Elton John-style glasses which sell out a popular obscenity.

Root Boy's self-penned songs such as 'My Wig Fell Off', 'Heartbreak of Psoriasis', and 'Too Sick to Reggae' may not present a serious chart threat to the Bee Gees or to Debby Boone.

But for those who love odd promotional items (such as the commemorative air-sick bag Warners designed to accompany the tune 'Boogie Till You Puke'), this band is quite an inspiration.

MARILYN LAFFERTY



ROOT BOY SLIM: 'too sick to reggae so he boogies till he pukes.'



Sonja's song goes on

SONJA KRISTINA'S 'ESCAPE' Music Machine, London

DO YOU remember Curved Air? More to the point, do you remember Sonja Kristina the lady out front whose voice used to send shivers down the spine of every male member of the audience.

Apart from a one off 're-union' tour a couple of years ago we haven't heard much from any of the band, which is a shame, since they were a formidably talented collection. It is nice then, to be able to report that Sonja has got herself together with a new band, and on the strength of this

evening, they could one day eclipse Curved Air. Bear in mind that this was only their fifth gig, and that they were playing a half-full Camden Music Machine.

The band came on without Sonja, settled into place, and launched into one of the most dynamite instrumentals I have ever heard. When you go to see them, don't let them go unless they play 'The Comforter'. By the time that one had sunk in, a large number of the audience had come down front to listen, even one of the pool tables was free, and that's quite a compliment.

Then Sonja proceeded to reel them in. The songs are mostly new. There are few of the best of

the old; 'It Happened Today', 'Melinda', more or less' and 'Purple Speed Queen' from the Air Cut album. But they have all been stripped down and rebuilt. They are much more direct and powerful than when Air played them.

Sonja now has a backing vocalist known as Cassandra.

Means? Well, the PA was dire, too loud, too trebly and badly balanced. Also, I don't think the band is quite together yet. But they dragged two encores out of a very tired Music Machine audience, and they gave me one of the best nights out I have had for a very long time.

NICK JAMES

THE MOVIES Bristol Granary

WHEN The Movies step on stage, it is apparent they offer nothing less than main stream rock, with optional extras like keyboard and percussion. Also, it seems they are all set to cut a groove in the canyon carved by 'Santana'; but this only applies to the opening number, and this implies that whatever they do, they do good.

But that does not explain why this gig fell flat on its face, even though the PA shook up the would be boppers. Now I have been thinking on this for three days, after The Movies have a reputation as a great live act: and all I can figure

out is a sort of flatness, as if the show has been refined to the point where the impact is obvious, the chords predictable, the solos are of the over-to-you-John variety.

You couldn't fault the material, it sounds fine on album, and the single 'No Class' has a lot of class almost classic nor can the musicianship be blamed, standards are high; and yet most of the action came from one man, percussionist Julian Diggle who added sparkle and drama to the whole affair and left me yearning for a lethal guitar or keyboard break to crack the form.

Only in the pre-encore song 'Last Train' did The Movies begin to move its high-powered aural pick-me-up with that gut

feeling lift which smacks of inspiration, and its numbers like this that the potential lies; a pity because it should not be lying.

The Movies take some hard listening to, and in this gig at least the effort was not rewarded. Inevitably, they're like watching a B-movie FRED WILLIAMS

STRANGWAYS Unity Hall, Wakefield

WHILST Strangeways may never join the ranks of the Clash-TRB-Stranglers premier league, they stand a more than even chance of blossoming into a top division two prospect. Last/first time I saw the band, they were support-

ing The Saints and still managed to impress despite their weedy PA and the blanket of northern gob which showered them throughout the set.

This time round, there were no Daily Vulture identikit-punks making life difficult, and there was the added bonus of a worthwhile PA system. Maybe that's why the songs smacked of far greater precision, and Strangeways SEEMED far more comfortable as they whipped through as fine, though not sensational, 50-minute set.

Material, to say the last, is very strong, sometimes on sub-Jam territory ('Wasting Time'), but truly transcending cliché or rip-off. Comprising Ada (Poesse) Wilson (guitar/lead vocal), Baz Smith (guitar/vocal/straight-jacket), Bob Marsden (bass/vocal) and the world-famous Ringo Higginbottom (drums), the band ploughed through a selection of their own material, plus a rousing cover of the Archies' own 'Sugar Sugar'. Zenith, methought, was a number entitled 'City' which moved from loud-to-soft-to-LLLOOOUUDD almost effortlessly, though with great inspiration; when they eased into top gear and really moved, they managed to kick out a vital energy-force, seldom surpassed.

Listening at the bakery gates

BREAD Royal Albert Hall
THEY LOVED it, hanging on every word and song. Harold and Lil from Surbiton, Arthur and Susan from Reading, Oscar and Janet from Wapping.

It's musical syrup, but these days Bread's music is pretty much out on its own. There aren't too many people writing about clouds anymore or finding their lover's diary. Silly but I like it, surprising since I remember cringing during the recent Bread television special when I thought Gates' voice was going to crack up. At the Albert Hall didn't, his frail eager to please vocals came through every time.

The guy was so exceedingly warm, well mannered and wunnerful, that the cute speeches didn't come through as well as well worn

American showbiz. Pretty soon you were sucked into the warm vacuum. The band swam through 'Make It With You' as lovers in the audience clasped hands and engagement rings rapped against each other. There was a fair sprinkling of heavier times, not something Bread do best, but they seem to be getting less sedate these days (what a patronising thing to say).

Gates stood alone with his guitar under a single spotlight to sing under a single spotlight to sing 'Diary' and it was absolutely effortless. I found that 'Guitar Man' suffered from a half cock solo that should have crippled your ears, so it was up to 'Baby I'm A Want You' and (sniff sniff) 'Last Without Your Love'.

To resist such masterpieces, your heart must be made out of lead. ROBIN SMITH

OK, so the new wave's already developed its own major groups, which (when you really think about it) makes the surfeit of second division bands all the more important: the last thing 1978 rock 'n' roll needs is punk-elitism, so it's refreshing to know that bands like Strangeways are still emerging.

Ada, Baz, Bob and Ringo don't need mock-shock tactics to attract attention: their material alone heaves them out of the 'just another new band' slag heap, and they should, by rights, turn out VERY strong on vinyl. CHRIS WESTWOOD

BOOMTOWN RATS National Stadium, Dublin

THEY'VE gone and done it again, haven't they. There I was, getting all complacent and grrr

Rats Schnats... and look what happens WHAM! — a live gig. PHUT! All tediums disappear. KAPOW! Rats are back in town tick tick.

The new album is out and Geldof is ready to stun the world. Bleueugh, Geldof, what kind of a name is that??? Still, I suppose it's better than Boomtown Rats, huh! Dunno what the world's coming to, in my days bands were really bands — tick tick?

The last time I saw the Rats I recognised them as a fun-time band, an extra quid in your pay packet feeling of delinquency sort of band. Things that go crackle and fizz in the night, but no promises of a next-day sparkle... good to see live, but not over-inspiring on album — Except of course for Joey and Neon Heart, two tracks which have caused a lot of stylus wear and tear.

But NOW, aahhh, you should see them now. First of course is the protocol to get through, ie. One, buy the album 'A Tonic For The Troops'. Two, get it word perfect. Three, crash into your nearest Rats' gig and singalong-geldof. Tick tick.

Geldof on stage comes over like a fresh-out-of-shorti-trousers-kid playing in his first ever school band at the local church hall, y'know what I mean, the unquashable ego, the bounce, bounce, bounce of thinking Gee, this is me becoming famous. Only the difference is that he and the band are with him all the star-spangled way.

The new stuff comes across well. 'I Never Loved Eva Braun' must be one of the best, and of course 'Living In An Island' with its cocoon-bean finish. Throughout the set I felt a few splashes of de ja vu.

Clockwork, the new single is unique performed live, Geldof does his audience participation bit with all the kids tucking and tocking in harmony while Bob moves round the stage like some automatic sapiens or hominaton.

The encore regurgitates 'Do The Hat' and 'Mary of the 4th Farm', both very reminiscent of a special era of Rat history, and by the undying yells for more, Dublin and Geldof will probably be seeing each other again.

'In Dublin's Pair City, where the Rats are so pretty... Tick, tick, tick, tick, shouldn't fall, tick, tick, tick, tick, as the boy says.

Like Clockwork.

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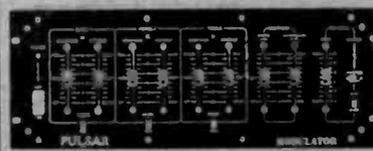
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DISCOS

BY JAMES HAMILTON

DISCO DATES

THURSDAY (15) Chris Hill, Robbie Vincent, Tom Holland and Froggy funk **Blond Tiffanys**, Stuart Robinson reggae **Leeds' Allerton Orange YC**, Greg Davies promotes 'Thank God It's Friday' at **Stevenage Bo Jangles**; **FRIDAY (16)** Showstoppers houseparty **Southgate Royalty**, Flye promote at **Manchester's CB Disco**, **Caroline Roadshow** plays **Hornchurch Elm Park Hotel**, **East London Radio Roadshow** hits **Leightonstone Cedars**, **Bob Jones' pyjama party** funks **Chelmsford Dee Jays**, **Steve Young** funky reggae **Edmonton St John's Hall in Dysons Road**, **Wes Pops** funks **Farnborough Gallaghers**, **Jimmy Kool** under-18s at **Cranfield Village Hall**; **SATURDAY (17)** **Basingstoke's Ray Chapman** (sic) & **Sussex's** **Marlin Buchanan** are **Luxembourg Celebrity DJs**, **Radio One's** **Robbie Vincent** (5.30, remember!) funks **Southgate Royalty**, **Caroline Roadshow** plays **Cambridge Corn Exchange**, **Flye** promote at **Bradford Sadies**, **Stevenage Bo Jangles** and **Ophthorne Hunters Moon**, **Chris Gentry** hits **Dorchester Tavern**, **Stuart Robinson** pops **Leeds' Marston Hotel**; **SUNDAY (18)** all roads lead to **Dunfermline**, **Johnie Walker** & **Wes Pops** funks **Hillingdon Masterbrewers Motel**, **Steve Allen** funks **Peterborough Lime Tree**, **Chris Gentry** hits **Helston Seahawk**, **Stuart Robinson** souls **Wakefield Swallow Hotel**, **Roger Squire's** equipment exhibits for two days at **Cardiff's Royal Hotel in St Mary Street**; **MONDAY (19)** Flye promote at **Coventry Tiffanys**, **Julian Judge** funks **Margate Hades**; **TUESDAY (20)** **Johnie Walker** & **Chris Gentry** hits **Tidworth Plainman**; **WEDNESDAY (21)** **Kerry Juby** is **Capital DJ** at **Southgate Royalty**, serving rice pudding and substantial snacks

DISCO NEWS

EMI RECORDS' Licensed Repertoire Division, representing Salsoul/Stax/Fantasy/EMI Int, have launched a big "Disco Dancin'" promotion campaign via radio, press, dealers and discos to push a clutch of their recent soul-type LP releases, and a few current hot hits. Sadly most of the material already looks rather dated for disco frenks, but of course the actual music remains good. **John Gibbs' 'Trinidad'** is due on EMI Int 12in, while **Kalico Patterson's** full-length "If It Don't Fit" is the flip to her 7:45 "Turn On The Lights" on another EMI Int 12in, USA. **European Connection** is now not on 12in, but **Rokotto** and **Al Matthews** are, while **Motown** have issued a promo 12in of **Rare Earth 'Warm Ride'** featuring their "Disco Eye-Cued" banding system which shows visually where to cut in at rhythm breaks, etc. **Nicla Birk (Langaa)** info that the "Thank God It's Friday" LP set costs £11.50 in Denmark, where the chart-topping "Saturday Night Fever" is £9.00... that's a lot of bacon!

HOT VINYL

THIS WEEK'S import breakers just outside the Top 90 are **Wayne Henderson 'Hot Stuff'** (Polydor), **Paul Rebo (Soul Band) 'Treat With Me (Real Groe 12in)**, **Faze-O 'Riding High' (Sne LP)**, **Tyrone Davis 'Get On Up' (US Columbia)**, **Special Delivery 'Get Up And Express Yourself' (Shield LP)**, **Blackwell 'Put The Funk Back' (Whittier LP)**, **Numbers 'Dance Dance Dance' (Super Max/The Mexican West End LP)**, **Writers 'Play Baby' (La La La US Columbia LP)**, **Carol Douglas 'Night Fever' (Midson 12in)**, **Marc Colby 'On And On' (US Columbia LP)**, **Whispers 'Headlines' (Solar LP)**, **Badazz 'Hook Hook Bep Bep' (A&N 12in)**, **Charles Earland 'Let Music Play' (Mercury LP)**, **ConFunkShun 'When The Feeling's Right' (So Easy Mercury LP)**, **Hues Corporation 'Get Up Off Her Back' (Warner Bros LP)**, **Rezo Fraiese '12 Engine Street' (AVI LP)**, **Wham 'Superlick' (GRT)**, **Southroad Connection 'Sweet Ride' (Mahogany LP)**, **Hamilton Bonhomme 'Let's Start The Dance' (Mahogany LP)**, **Section Three 'Clap And Shout' (Pearly 12in)**

DJ TOP 10

- ALAN DONALD** suggests a 'Summertime Singalong' Top 10 which always gets em going at the Rothersey Royal on the Island of Bute, once the Scottish reserve gets into the holiday mood. I don't think though what we've got to be happy about right now, I don't know. The titles are in order of playing, not necessarily popularity.
- 1 YOUNG GIRL, Gary Puckett & Union Gap CBS
 - 2 MR TAMBOURINE MAN, Byrds CBS
 - 3 SAM FRANCISCO, Scott McKenzie CBS
 - 4 SHE'D RATHER BE WITH ME, Turtles Philips
 - 5 YOU'RE SO GOOD TO ME, Beach Boys Capitol
 - 6 HI HO SILVER LINING, Jeff Beck Rak
 - 7 SPIRIT IN THE SKY, Norman Greenbaum Reprise
 - 8 THE LETTER, Box Tops Bell
 - 9 DON'T GO BREAKING MY HEART, Elton John & Kiki Dee Rocket
 - 10 A WHITER SHADE OF PALE, Procul Harum Cube

UK DISCO TOP 90

CONTINUING the positions from page two.

- 21 21 EVERYBODY DANCE, Chic Atlantic/LP/US 12in
- 22 15 I LOVE NEW YORK, Metropolis Salsoul/US 12in
- 23 27 YOU'RE THE ONE THAT I WANT, Travolta/Newton-John RSO
- 24 24 SUN IS HERE, Sun Capitol/Tower LP
- 25 16 DISCO REGGAE/DUB A LITTLE REGGAE, Maytala State/12in/LP
- 26 20 LOVE IS IN THE AIR, John Paul Young Ariola
- 27 31 THE BEAT GOES ON AND ON, Ripple Salsoul/12in
- 28 24 USE TABE MY GIRL, O'Jays Full Int
- 29 26 JUST LET ME DO MY THING, Sine CBS/12in/LP
- 30 28 BOOGIE TO THE TOP/ONE WITH A STAR SEX, Idris Muhammad Kudu LP
- 31 32 DELIRIUM, Francine McOee RCA/12in
- 32 22 BOOGIE SHOES, KC & The Sunshine Band/TK/RSO LP
- 33 53 EYESIGHT, James Brown Polydor/LP
- 34 33 IT'S SERIOUS, Cameo Casablanca/12in/LP
- 35 35 ALL NIGHT LONG/DISCO LIGHTS, Dexter Wansel Phil Int/12in
- 36 34 MIND BLOWING DECISIONS, Heatwave GT/O/LP
- 37 42 MORE HOT FUN, Stanley Clarke Epic
- 38 41 WHISTLE BUMP, Emir Deodato Warner Bros/US LP
- 39 42 LOVIN' YOU IS GONNA SEE ME THRU, Tower Of Power CBS
- 40 61 THANK GOD IT'S FRIDAY, Love & Kisses Casablanca/12in/LP
- 41 36 AIN'T NO SMOKE WITHOUT FIRE, Eddie Kendrick Arista LP
- 42 40 YOU/JUST US, Samuel Jonathan Johnson US Columbia LP
- 43 58 CAPTAIN CONNORS/STELLA, Norman Connors US Arista LP
- 44 56 FLYING HIGH/THREE TIMES A LADY, Commodores Motown LP
- 45 49 SATISFY MY SOUL, Bob Marley Island LP
- 46 46 DISCO INFERNO, Players Association Vanguard/12in/LP
- 47 63 HUSTLE BUS STOP, Mastermind CBS
- 48 43 JACK AND JILL/GET DOWN, Raydio Arista LP
- 49 45 BAMA BOOGIE WOOGIE, Cleveland Eaton US Ovation 12in
- 50 47 DANCE WITH ME, Peter Brown TK/12in
- 51 37 AFTER DARK/LOVIN' LIVIN' AND GIVIN', Patte Brooks/Diana Ross Casablanca LP
- 52 69 CELEBRATE, Brass Construction CBS
- 53 73 KEEP ON DANCING, Johnnie Taylor CBS
- 54 57 TEN PER CENT, Double Exposure US Salsoul 12in
- 55 44 FLASH LIGHT, Parliament Casablanca/US 12in
- 56 85 TAKE A LOOK AT YOURSELF/TEA LEAVES, Eddie Russ US Monument LP
- 57 63 L O V E, GOT A HOLD OF ME, Dennis London Mercury 12in promo
- 58 58 THERE ARE MANY STOPS ALONG THE WAY, Joe Sample ABC LP
- 59 81 OLE OLA, Rod Stewart Riva
- 60 72 LET YOURSELF GO, T Connection TK/12in
- 61 76 CONQUER ALL, Kennie Del & Frana US Mercury 12in
- 62 64 JUST AS LONG AS WE'RE TOGETHER, Prince US Warner Bros LP
- 63 80 TRINIDAD, John Gibbs & US Steel Orchestra Jumbo Caribbean Disco 12in
- 64 50 WHAT IS FUNK, Rare Gams Odyssey Casablanca/US LP
- 65 00 DANCE A LITTLE BIT CLOSER, Charo Salsoul/LP
- 66 39 SINGIN' IN THE RAIN, Sheila B Devotion Carrere/12in/LP
- 67 59 IS THIS A LOVE THING/HONEY I'M RICH, Raydio Arista LP
- 68 44 LAST DANCE/WITH YOUR LOVE, Donna Summer Casablanca LP
- 69 38 AUTOMATIC LOVER, Dee D Jackson Mercury
- 70 68 DO IT TO IT AGAIN, Raffaella Carrà Epic
- 71 84 GET UP (& LET YOURSELF GO), JALN Band Magnet 12in
- 72 70 JUPITER, Earth Wind & Fire CBS
- 73 40 DANCING IN THE CITY, Marshall Hall Harvest
- 74 80 SHAKER SONG, Spyro Gyra US Ambers/LP
- 75 79 MIDNIGHT AFTER DARK, Ubiquity Elektra/US 12in
- 76 82 KIDOWAT INVASION, Kay-Gees US De-Lite LP
- 77 41 SHADOW DANCING, Andy Gibb RSO
- 78 78 HONEST I DO LOVE YOU, Candy Staton Warner Bros
- 79 86 CA PLANE POUR MOI, Plastic Bertrand Sire
- 80 65 ENVY (ANIMAL FIRE)/LUST, Rinder/Lewis Pyle LP
- 81 75 RIO DE JANEIRO, Gary Criss US Salsoul 12in
- 82 77 OH HAPPY DAY MEDLEY, Roberta Kelly/Oasis LP
- 83 86 PUMP IT UP, Elvis Costello Radar
- 84 32 FUNK THEORY, Rokotto State/12in
- 85 46 BIG BLOW, Manu Dibango Decca
- 86 46 I'M FIRED UP/GET OUT ON THE DANCE FLOOR, Fatback US Spring LP
- 87 47 RISKY CHANGES, Bionic Boogie Polydot LP
- 88 44 SUGARLOAF EXPRESS, Lee Riteno US Elektra LP
- 89 89 DAISY MAE/JUMP STREET, Raul De Souza Tower LP
- 90 88 HOTEL SHEET, Jack Ashford US Magic Disc LP

SATURDAY NIGHT BAND

'Come On Dance Dance' (CBS 6387), Crazy but the smash side-long LP version won't be out until July, when everyone will already have this edited 5:48, 12in (or the 5:59 7in) as the fast changed-filled rhythm rattling disc is just too hot to top! Similarly zinky flip.

USA EUROPEAN CONNECTION: 'Come Into My Heart' LP (TK TKR 82532) Instead of a shorter 12in this side-long 14:28 zinky thumper stays on LP and comes out in time to edit! For some reason bigger gay and pop than funk, unlike Saturday Night Band, it however goes through similar changes.

LOVE COMMITTEE: 'Law And Order' (Salsoul 8501 100). Creamily churning old Temptations type smooth stomper, hitting funk now and bound to be big pop and with Turtles' 'Pity It's Only a Fool' though.

BEAD K IVORY: 'You Turned My Whole World Around' (Power Exchange PX 277). Veteran sweet soulsters with a beautiful smoother that's got put, heart and grain appeal. Forget the Controllers, look out Regal Dewey, dim the lights.

TRADE MARK: 'Days Of Peary Spencer' (RMO 010). Swirling, zinky Euro-style update of David McWilliams' oldie with a fast Sheila B. beat and Giorgio electronics to the original's sound.

GIORGIO & CHRIS: 'Love's In You (Love's In Me)' (Daski 4). Mr Moroder & Miss Bennett cool sweet nothing over a bouncily rolling electronic beat with pretty synthetic tinkles and things.

JUDY MOWATT: 'Back Woman' (Grove Music GM 5). Really classy reggae swayer with soulful singing and blues guitar even!

NEW SPINS

ELVIS PRESLEY: 'Warm Dog'/'Don't Be Cruel' (RCA PH 2645). The original coupling that changed my whole life in 1956!

HOLLING STONER: 'Some Girls' LP (EMI UN 50106). Don't believe all that you read! 'Respectable' is a hitch raunchy rocker, 'Farway Eyes' a lovely country slowie, while the Temptations' old 'Just My Imagination' comes out OK too, and there are others usable as well.

PETER ALLEY: 'I Go To Rio' (A&M AM 7283). Sensational happily leaping live recording of his great feat MOR samba-type jumper: this is even faster but should be a wow with 'Ole Ole'.

DUSTY SPRINGFIELD: 'That's The Kind Of Love I've Got For You' (Mercury DUSTY 042). Freaky phasing gives way to a snail's pace and rattling rhythm break on this 10:30 disco pounder, first tested months ago as a 5-06 promo 12in.

KARE KANTL: 'Warm Wine' (Profil 3900 0). US hit version of what another Bee Gees joggle had done with a beefy brassness - serviced to lippy grooves as a special 12in.

IDRIS MIHAM MAD: 'Rough To The Top, Pt 1/2' (Kudu 843). Bouncing pounding hot fast funk jazz filler drastically edited from the hit LP.

DRXTR-N-WAFWJ: 'Voyager' LP (Phil Int PR 2708). Full 5:34 plinky plinking 'All Night Long' but the quietly chugging outtroed chirping crickets and radio news featuring 'Solutions' a slightly tricky mid-tempo jazzy funk - is now the hit track (check too the last '4vin The Life' type 'I Just Want To Love You' and show 'I'm In Love').

EL OCHO: 'Under Construction'/'Masquerade' (Pye TN 25782). Instantly charming smooth blues boogie with a synthetic nucleus and a solid bass, good prettier flip too.

DUNDEE BEWARE!

THIS SUNDAY (18) the Dundee Samantha all-layer will be hit by Chris Hill and Big Tom Holland playing funk amidst the northern soul, while they'll have imported support in the shape of CBS's Greg Lynn and Louise Trent, WEA's Fred Love, RCA's Sally Grayby, and of course Record Mirror's little old me (six foot eight and bearded - no be friendly!) With this sort of people gathering to make the trek there should be no excuses for health problems to get there too, even if it is a distance, and we're all hoping to meet many of you. See you there: Brian, Tom, Alan, Dougal, Ian, Craig, Jim, Mike, Alex, Gordon...

DJ HOTLINE

RUBBLING UNDER the Top 90 are in Crowd 'Back A Yard' (Cactus), Loleata Holloway 'Hit And Run' (Salsoul 12in), Odyssey 'Easy Come Easy Go' (RCA), JRT 'Play It Again Sam' (Electric 12in), Heatwave 'Party Pops' (OTO LP), Platinum Hook 'Hanging On The Edge' (Motown LP), Paul Nicholas 'On The Strip' (RSO), Kangas 'Gimme Some Loving' (Polydor/LP), Jimmy Ho 'Home' (Dance Across The Street) (TK), Linda Lewis 'It's Gony' (Arista 12in), USA-European Connection 'Come Into My Heart' (TK), 880 'Disco Soul Route' (Polydor), Pussyfoot 'Dance Or Dance' (EMI), Goldminers 'Stick A Buck' (Front Line), Amanda Lear 'Fellow Me' (Ariola), Michael Zager Band 'Muscle Fever' (Polygram Stock LP), Eddie Brooks 'Only Love Can Break Your Heart' (A&M), Bobbi Humphrey 'Sweet Lady Burchundy' (Epic), Jay's Committee 'Law And Order' (Salsoul), Charisa McMillan & Richard Matthews 'Benny Black' (Marsmar), Continuing by geographical areas: Alan Jay contributing DJs include: Ric Simon (Tamworth), Tony Allen (Hinchley Bubbles), Lawson Mair (Conventry Club 77), Keith Black

(Warwick), Graham Wood (Chesford Grange), Alan Hughes (Worcester Western Bar), Don Young (Birmingham Leisure), Sammy De Havilland (Billesley), Paul Beech (Birmingham Cedar), Mike Christian (Dudley), Mike Walters (Dudley), Trevor Hughes (Wednesfield), Doctor John (Telford Disco Tech), Freddie Gayle (Stafford Top Of The World), Ian Palmer (Hanley), Stuart Swann & Dave Eison (Nantwich Westwood Grange), Peter Haze (Nantwich Rouster), Bev Tilling (Chester Central), Richard Bradshaw (Colwyn Bay), Ian Turner (Penrhy), Dave Dee (Birkenhead Cabin), Eric Horn (Neston Westwood Grange), Lloyd Richards (Runcorn Cherry Tree), Gary Alan (Liverpool McMillans), Sonny King (Liverpool Oscar), Stuart Hamilton (Liverpool Timepiece), Steve Kaye (Liverpool), Manchester DJ Ann Durrill Jay (Chease Hulme Queens), Stevie Mack (Manchester Binkers), David Fowler (Manchester Pembroke Hall), Dave Boss (Manchester New Ferry), Gary Fenton (Eccles), James Wild (Salford), Brian Stevenson (Royton Assembly), Pete Hill (Charnock Richard Bowling Green), Harry

Wright (Longton Centre), Dave Simmons (Preston Scamps), Philip Robinson (Burnley), Steve Harrison (Morecambe), Will on Lounce, Leo Felara (Sheffield Roman & Juliet), Derek Dane (Sheffield Samantha), Paul Sharpe (Brighouse), Stuart Robinson (Leeds), Jim Higginson (Spenny Moor Top Hat), Bill Robinson (Dunham), Ray Straughan (Waleshead), Mike Satchell (South Shields Karison), Jeff Knight (Whiteley Bay Burgess Cobblers), DJ Donald (Hidderston), Bev Feds (Carlisle Twisted Wheel), James Heron (Stranraer), Cyril Omet DJ Ann, Adrian Lumber (Kilmarnock), Alan Keef (Kilmarnock), Hilary Krew (Kilmarnock), Jay Savers (Traff Webeck), Alan Donald (Wothey Royal), Gordon McNell (Rojnesay Glenburn), James Cameron (Alexandra), Strachyda DJ Ann, Gordon Lyle (Glasgow Maestro), Gary Reid (Glasgow Shillies), Ian Cassella & Jim Hunter (Aldrie Marock), Alan Farmer (Ponferry), Tom Wilson (Edinburgh Rutland), Craig Dawson (Edinburgh Napier College), Brian Misset (Dundee Tech), Norman Davies (Dublin Le Spank)

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Personal

PUNK SEEKS punks, punkettes, straights, London area for gigs; laughs etc, come on now show them. It's not dead. - Box No 1636.

GUY, 20, lonely, needs girl in same situation with sense of humour for lasting relationship into pubs, music, cinema. Stockport area. - Box No 1635.

LONELY GUY, needs lonely hippy lady into music. Nature animals. Vegetarian? Jobless (?) SE England. - Box No 1634.

STEVE, 26, with a sense of humour, seeks girl friend for lasting friendship, romance, 18-26, interests travelling, pubs, cinema, collecting records, Capital Radio, all letters answered. - Box No 1620.

GUY, 22, seeks girlfriend, 18-20, interests music, discos, concerts, travel, London area. Photo appreciated. - Box No 1627.

WRITE TO FANS OF YOUR FAVOURITE SINGERS / GROUPS.
 Sae Music Fans Club, 10 Charlton Road, Tetbury, Glos.

FELLA, 20, seeks girl 18+, for friendship, London area. Home Counties, all answered. - Dave Eardner, 406 Ripple Road, Barking, Essex.

SALLY AND Sharon wish to meet Blackpool guys, 17-21 in August while on holiday. - Box No 1628.

LONELY GUY, 28, shy, seeks sincere girl for love and marriage, must live local, near Walthamstow E17. Photos exchanged. Easy going guy. - Box 1629.

GUY, 24, seeks girl for friendship, into Quo, South Devon area. - Box No 1630.

Pretty Girl, seeks boy, London area. Photo essential. - Box No 1631.

PENFRIEND MAGAZINE for all age groups. Only 50p fortnightly (pay after receiving 8). - Write: Leisure Times (RN 38) Chorley, Lancs.

LONELY GUY, 21, seeks girlfriend for lasting friendship, West Bromwich and surrounding area - Box No 1624.

NATIONWIDE FEMALE, only contacts, etc. Long standing service. Send Sae or stamp to: "Ariadne", The Golden Wheel, Liverpool L16 5HT

BIRMINGHAM GUY, 19, not bad looking, would like to meet local girl for discos, gigs, etc, and lasting friendship. - Box No 1632

Don't feel lonely...
 Single and like being alone?
 That's fine, but if you're single and lonely Datinic will introduce you to someone in your area who would like to meet you now. Write to: Datinic, Dept (RM), 23 Alton Road, London W8 or Phone: 01-237 4503.

Datinic

SINCERE GUY, varied interests 5ft 6in tall, willing to travel, seeks girlfriend to enlighten my life, so please write. - Richard, 417 Lodge Avenue, Dagenham, Essex.

WORLDWIDE PENFRIEND Service, 51,000 members in 141 countries. - Sae details IPCA, 39a Hatherleigh Road, Ruislip Manor, Middlesex.

QUIET NICE, kind white guy, 20, who suffers from agoraphobia, seeks understanding coloured girl for sincere relationship. Leading hopefully to eventual marriage. Cleveland area. - Box No 1618.

DATING CONFIDENTIAL offers the most comprehensive introduction service available for all ages nationwide. - Free details, Dating Confidential (Dept RD/8), 44 Earls Court Road, London W8.

HOW TO GET GIRLFRIENDS, what to say, how to overcome shyness, how to date any girl you fancy. - Sae for free details, Dept R, 38, Abbeydale, Winterbourne, Bristol.

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AUSTRALIAN and Worldwide penfriends - Destiny Club, Box 20 (BR), Salisbury, 5108, Australia.

MISS STEPHANIE Brady of Basingstoke, Hants. Please write, lost your address. - Alan Waters, 128 Heol Cadfor, Penlan, Swansea.

Records For Sale

RICH KIDS 'Marching Men', out now in full colour picture bag. **SUPERB COLLECTION**. 600 singles (excellent condition), mainly 1972-77. Everything from Free, Elton, Stones Rod, etc. to Commodore's. Bee Gees, O'Jays ideal for disco use. £150, no offers. Buyer arranges despatch. - Box No 1633.

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ELIZABETHAN REGGAE, Boris Gardner, 5436 Toots Maytal's, Colin Marshall, 62 Morpeth Avenue, Boreham Wood, Herts.

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GENESIS INFORMATION: Send SAE for details to - 11 Jameson Lodge, 58 Shepherds Hill, London N6 5RW.

BARRY MANLOW for details send SAE to - Croyd, 47 Temple Road, Croyd, Surrey, CR0 1HU.

Wanted

B.C.R. ELTON Rosetta, Bee Gees, Real photos, magazines, records wanted. Swap my pin ups of Cliff, Shaun, Cassidy, Funk, Star wars, Angels. Send 2 postal reply coupons for answer we sell U.S. Rock magazines Mary Cronin, 5 Cyr, Andover, Ma, 01810, U.S.A.

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MARS BAR CLUB

WILCO SABBATH THE STRANGLERS PRETTY THINGS KINKS

COR: LOOKS LIKE JUST ABOUT EVERYONE HAS BEEN HERE.

GOD KNOWS WHO'S BEEN IN THAT CORNER BUT IT SURE STINKS!!

Actofc UFO YES DOMMNO

The Jam No DICE Boomtown Ratz NICK LOWE BAZE EDMUNDOS NICK LOWE

Johny Winter Pistols Drapes

THE WHO TRAPEZE LIZZY

FRANKIE MILLER

BeBop Deluxe Sad Co. Rods

Stones Ian Dury TRB

Hawkwind Budgee Sapee

BUT, SUDDENLY LEFTY STAPLETON RUSHES IN WITH SOME BAD NEWS...

KID. I DON'T KNOW HOW TO BREAK THIS NEWS TO YOU. BUT, THE BAND'S MOST EXPENSIVE PIECE OF EQUIPMENT HAS BEEN NICKED.

OH NO! YOU DON'T MEAN? SURELY NOT MY... MY... CUSTOM MADE DRUM STICKS ????

MEAN WHILE ZAP HAS BEEN GIVEN SOME SWEETS TO EAT BETWEEN MEALS.

HUMPH! SPACE CAKE LETS TRY!

GLUT!

WHAM!

CRUNCH!!!!

YEAH, WOH!

HUEY!

VERY NICE. MAY I HAVE A SERVIETTE TO TAKE SOME HOME FOR MY MUMMY?

BUT WHEN THE RATZ GET ON STAGE...

MOST OF THE STUFF WE'RE PLAYING SEEMS TO BE GOING WAY OVER THEIR HEADS.

YEAH. THEY AIN'T TAKING ANY NOTICE OF US. I CAN'T UNDERSTAND IT. HEY! WHERE YA GOIN' KID?

CHARLIE BRINKWORTH R

ZAP. I'VE FOUND OUT WHY THE LOCALS ARE NOT TAKING ANY NOTICE OF US. IF WE HAD THE USE OF THESE OLD MATTRESSES, THIS BOOZE, DRUGS AN' WOMEN WOULD WE TAKE ANY NOTICE OF US?

RADIO ONE

Featured 40

Airport (Motors) Almost Summer (Celebration) Ca Plane Pour Moi (Plastic Bertrand) Carry On Forward Son (Kansas) Come Back & Finish What You Started (Gladys Knight & The Pips) Dancing In The City (Marshall, Hain) Davy's On The Road Again (Manfred Mann's Earth Band) Deacon Blues (Steely Dan) Disco Crazy (Jesse Green) (Don't Let Another) Good Day Go By (Jim Rafferty) Do What I Gotta Do (The Imperials) Easy Come Easy Go (Odyssey) 8-7-0-6 (City Boy) How Can This Be Love (Andrew Gold) I'll Can't Move You (Yvonne Elliman) I Take What I Want (The Bishops) I Sure Brought Out The Love In Your Eyes (David Soul) Jessie (Steak 'O' Stars) Just Let Me Do My Thing (Sinead) Last Dance (Donna Summer) Love On The Retound (Dodgers) Make Love To The Music (Maria Muldaur) Making Up Again (Goldie) Mind Blowing Decisions (Heatwave) Miss You (Rolling Stones) More Than A Woman (Tavares) Mowin' On (Anthony's Song) (Billy Joel) Oh Carol (Smoke) Only Love Can Break Your Heart (Elkie Brooks) Satisfy My Soul (Bob Marley & The Wailers) Stay (Jackie Brown) Still The Same (Bob Seger) Subliminal Kind Of Feels (Frankie Miller) Substanz (Clout) The Boy From New York City (Darts) The Man With The Child In His Eyes (Kate Bush) Use To Be My Girl (Jays) We're All One (Bruno Haworth) Woman Of Mine (Dean Friedman) You're The One That I Want (John Travolta & Olivia Newton John) You Took The Words Right Out Of My Mouth (Meat Loaf)	Virgin MCA Sire Kishner Pye Warner Bros Bronze ABC CBS Decca Power Exchange RCA Vertigo Asylum RSO Chiswick Private Stock ABC CBS Casablanca Polydor Warner Bros Bronze GTO EMI Capitol CBS RAK A&M Island Asylum Capitol RSO EMI Magnet EMI Philadelphia A&M Lifesong RSO Epic
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RECORDS OF THE WEEK

Dave Lee Travis "That's The Kind Of Love I've Got For You" (Dusty Springfield)

Simon & Garfunkel "Anthem" (The New Seekers)

Paul Burwell "Late Clockwork" (Boomtown Rats)

Tony Blackburn "Will You Take My Love" (Harvey Mason)

Kid Jensen "Make Love To The Music" (Maria Muldaur)

RADIO PLAYLISTS

DOWNTOWN RADIO

Belfast

HIT PICKS

John Paul: DOING IT RIGHT, Mick Finn
 Trevor Campbell: HONEY YOU'RE HEAVEN TO ME, Drippers
 Candy Dance: LET'S GET THE MUSIC PLAY, Dorothy Moore
 Michael Henderson: BEIRUT, Peter Sarstedt
 Eddie West: ANTHEM, New Seekers

EMI
 Aristo
 Epic
 Ariola Hansa
 CBS

RADIO FORTH

Edinburgh

ADD ONS

Mike Scott: TWO DOORS DOWN, Dolly Parton
 Steve Hamilton: BEIRUT, Peter Sarstedt
 Bill Tannock: THERE AIN'T NO GOOD CHAIN GANG, Johnny Cash
 Mike Gower: I CAN DETECT YOU, Andy Arhurs
 Tom Bell: MANHATTAN SKYLINE, Walter Jackson

RCA
 Ariola Hansa
 CBS
 TDS
 United Artists

ADD ONS

ANTHEM, New Seekers
 STAY, Jackson Browne
 BOXCARS, Joe Ely
 YOU LIGHT UP MY LIFE, Johnny Mathis
 NEW YORK'S A LONELY TOWN, Trade Winds
 MAKE LOVE TO THE MUSIC, Maria Muldaur
 YOU'LL NEVER BELIEVE IT, Beaver Brothers
 THE SMURF SONG, Father Abraham

CBS
 Asylum
 MCA
 CBS
 Charly
 Warner Brothers
 Aura
 Decca

BEACON RADIO

Wolverhampton

ADD ONS

MAKE LOVE TO THE MUSIC, Maria Muldaur
 NORTHERN LIGHTS, Renaissance
 GIVE ME A CALL, Barry Biggs
 BEAUTIFUL LOVER, Brotherhood Of Man
 AIRPORT, Motors
 HONEY YOU'RE HEAVEN TO ME, Drippers
 LET THE MUSIC PLAY, Dorothy Moore
 COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight & The Pips

Warner Brothers
 Warner Brothers
 Dynamic
 Pye
 Virgin
 Arista
 Epic
 The Pips
 Buddah

HOW CAN THIS BE LOVE, Andrew Gold
 5705, City Boy
 SNAKEBITE, David Coverdale
 DANCE WITH ME, Peter Brown
 BANG BANG, Squeeze
 JUST LET ME DO MY THING, Sinead
 IF MY FRIENDS COULD SEE ME NOW, Linda Clifford
 DO IT WITH FEELING, Michael Zager & The Moon Band
 DON'T CARE, Klark Kent

Asylum
 Vertigo
 EMI
 TK
 ABM
 CBS
 Curton
 Berg
 Krypton

LUXEMBOURG

BULLETS

ON THE SHELF, Steve Voice
 FUNK THEORY, Rokotto
 FRENCH WALTZ, Robin Sarstedt
 TOMORROW, Manhattan
 PUPPY DOG SONG, Althea & Donna
 WAITING HERE FOR YOU, Rab Noukes
 MADEMOISELLE, Styx
 NORTHERN LIGHTS, Renaissance
 SULTANS OF SWING, Die Straits
 BANG BANG, Squeeze

EMI
 State
 Decca
 CBS
 Front Line
 Ring o'
 A&M
 Warner Brothers
 Vertigo
 A&M

POWER PLAY

5705, City Boy
 208 TWIN SPIN
 (DON'T LET ANOTHER) GOOD DAY GO BY, Jim Rafferty

Vertigo
 Decca

PICCADILLY RADIO

Manchester

ADD ONS

DAYS OF PEARIY SPENCER, Trade Mark
 GIVE ME SOME NEWS I CAN USE, John Kay
 DO WHAT I GOTTA DO, Imperials
 ANTHEM, New Seekers
 5705, City Boy
 WAIT UNTIL MIDNIGHT, Yellow Dog
 BEIRUT, Peter Sarstedt
 YOU'LL NEVER BELIEVE IT, Beaver Brothers

RSO
 Mercury
 Power Exchange
 CBS
 Vertigo
 Virgin
 Ariola Hansa
 Aura

BRMB

Birmingham

ADD ONS

THE SMURF SONG, Father Abraham
 MAN WITH THE CHILD IN HIS EYES, Kate Bush
 IF MY FRIENDS COULD SEE ME NOW, Linda Clifford
 HOW CAN THIS BE LOVE, Andrew Gold
 WAIT UNTIL MIDNIGHT, Yellow Dog
 COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight & The Pips

Decca
 EMI
 Curton
 Asylum
 Virgin
 The Pips
 Buddah

DO WHAT I GOTTA DO, Imperials
 SUBSTITUTE, Clout
 5705, City Boy
 YOU AND I, Peter Skerbin

Power Exchange
 EMI
 Vertigo
 Mercury

RADIO CITY

Liverpool

HIT PICKS

Roger Blythe: MAKE LOVE TO THE MUSIC, Maria Muldaur Warner Brothers
 Phil Easton: PLAIN JANE, New Hearts CBS
 Mark Jones: FLYIN' HIGH, Commodores Motown
 Brian Quinn: HOW CAN THIS BE LOVE, Andrew Gold Asylum
 Johnny Jason: AIN'T NO LOVE, Snakebite EMI
 Dave Eastwood: COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight & The Pips Buddah
 Norman Thomas: THAT'S THE KIND OF LOVE I'VE GOT, Dusty Springfield Mercury

ADD ONS

NORTHERN LIGHTS, Renaissance
 BABY IT'S YOU, Racy

Warner Brothers
 CBS
 Motown
 Asylum
 EMI
 Buddah
 Mercury

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The Rolling Stones new album
"Some Girls"
Contains their new single
"Miss You"
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