

RECORD
MIRROR

DISCO
SPECIAL



KISS

LEAR AT
AMANDA
SIOUXSIE

RECORD MIRROR

UK SINGLES

1	1	THE ONE THAT I WANT, Travolta/Newton John	RSO
2	3	SUBSTITUTE, Clout	Carrere
3	2	SMURF SONG, Father Abraham	Decca
4	4	DANCING IN THE CITY, Marshall Hall	Harvest
5	5	BOOGIE OOGIE Oogie, Taste Of Honey	Capitol
6	8	WILD WEST HERO, Electric Light Orchestra	Jet
7	7	A LITTLE BIT OF SOAP, Showaddywaddy	Arista
8	6	LIKE CLOCKWORK, Boomtown Rats	Ensign
9	22	5-7-0-5, City Boy	Vertigo
10	18	RIVERS OF BABYLON, Boney M	Atlantic
11	21	FOREVER AUTUMN, Justin Hayward	CBS
12	10	RUN FOR HOME, Lindisfarne	Mercury
13	31	IF THE KIDS ARE UNITED, Sham 69	Polydor
14	23	LIFE'S BEEN GOOD, Joe Walsh	Asylum
15	12	STAY, Jackson Browne	Asylum
16	14	USE TA BE MY GIRL, O'Jays	Phil Int
17	26	FINISH WHAT YOU STARTED, Gladys Knight	Buddah
18	9	AIRPORT, Motors	Virgin
19	13	FROM EAST TO WEST, Scots Machine	GTO
20	11	NO ONE IS INNOCENT MY WAY, Sex Pistols	Virgin
21	17	COME ON DANCE, DANCE, Saturday Night Band	CBS
22	19	HOW CAN THIS BE LOVE, Andrew Gold	Asylum
23	28	NORTHERN LIGHTS, Renaissance	Warner Bros
24	15	MAN WITH THE CHILD IN HIS EYES, Kate Bush	EMI
25	32	IDENTITY, X Ray Specs	EMI
26	40	BABY STOP CRYING, Bob Dylan	CBS
27	67	IT'S ONLY MAKE BELIEVE, Child	AMA
28	39	WHO ARE YOU, The Who	Polydor
29	45	ANTHEM, New Seekers	CBS
30	56	SUPERNATURE, Carlene	Atlantic
31	16	ANNIE'S SONG, James Galway	Red Seal
32	24	DON'T BE CRUEL, Elvis Presley	RCA
33	20	(DON'T FEAR) THE REAPER, Blue Oyster Cult	CBS
34	25	MISS YOU/FARAWAY EYES, Rolling Stones	EMI
35	36	LOVE YOU MORE, Buzzcocks	United Artists
36	33	IS THIS A LOVE THING, Raydio	Arista
37	29	ROCK AND ROLL DAMNATION, AC/DC	Vertigo
38	38	NIGHT FEVER, Bee Gees	RSO
39	30	MIND BLOWING DECISIONS, Heatwave	GTO
40	82	STUFF LIKE THAT, Quincy Jones	ABM
41	43	COLD AS ICE, Foreigner	Atlantic
42	27	SATISFY MY SOUL, Bob Marley	Island
43	49	SHAME, Evelyn 'Champagne' King	RCA
44	44	YOU LIGHT MY FIRE, Sheila B. Devotion	EMI
45	37	PRODIGAL SON, Steel Pulse	Island
46	-	THREE TIMES A LADY, Commodores	Motown
47	57	IT'S THE SAME OLD SONG, KC and The Sunshine Band	TK
48	51	THE RACE IS ON, Suzi Quatro	RAK
49	34	ARGENTINE MELODY, San Jose	MCA
50	-	ONLY YOU CAN ROCK ME, UFO	Chrysalis
51	47	DISCO INFERNO, Tramps	Atlantic
52	-	IT'S RAINING, Darts	Magnet
53	60	SOMEWHERE IN THE NIGHT, Barry Manilow	Arista
54	58	LOVIN' LIVIN' AND GIVIN', Diana Ross	TMG
55	64	LAST DANCE, Donna Summer	Casablanca
56	50	OH CAROL, Smokie	RAK
57	-	SHA LA LA LA LEE, Plastic Bertrand	Vertigo
58	54	WAIT UNTIL MIDNIGHT, Yellow Dog	Virgin
59	36	DAVY'S ON THE ROAD AGAIN, Manfred Mann	Bronze
60	42	BEAUTIFUL LOVER, Brotherhood Of Man	Pye
61	41	MAKING UP AGAIN, Goitse	Bronze
62	46	YOU AND I, Rick James	Motown
63	71	FM, Steely Dan	MCA
64	53	MANY TOO MANY, Genesis	Charisma
65	56	I'VE HAD ENOUGH, Wings	Parlophone
66	48	FLYING HIGH, Commodores	Motown
67	74	YOU'RE ALL I NEED TO GET BY, Mathis/Williams	CBS
68	66	NIGHT FEVER, Carol Douglas	Gull
69	-	SIGN OF THE TIMES, Bryan Ferry	Polydor
70	-	I DON'T NEED TO TELL HER, Lukeners	Beggars Banquet
71	-	DON'T STOP NOW, Gene Farrow	Magnet
72	72	ROSALIE, Thin Lizzy	Vertigo
73	63	CARRY ON WAYWARD SON, Kansas	Kirshner
74	62	(WHITE MAN) IN HAMMERSMITH PALAIS, Clash	CBS
75	58	JUST LET ME DO MY THING, Sine	CBS

UK ALBUMS

1	1	SATURDAY NIGHT FEVER, Various	RSO
2	2	20 GOLDEN GREATS, The Hollies	EMI
3	5	STREET LEGAL, Bob Dylan	CBS
4	4	NIGHT FLIGHT TO VENUS, Boney M	Atlantic
5	3	THE KICK INSIDE, Kate Bush	EMI
6	6	LIVE AND DANGEROUS, Thin Lizzy	Vertigo
7	4	SDME GIRLS, Rolling Stones	EMI
8	7	THE WAR OF THE WORLDS, Jeff Wayne	CBS
9	12	OUT OF THE BLUE, Electric Light Orchestra	JET
10	9	GREASE, Original Soundtrack	RSO
11	27	20 GIANT HITS, Nolan Sisters	Target
12	8	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
13	11	AND THEN THERE WERE THREE, Genesis	Charisma
14	14	THE ALBUM, Abba	Epic
15	10	OCTAVE, Moody Blues	Decca
16	17	BUT SERIOUSLY FOLKS, Joe Walsh	Asylum
17	24	NATURAL HIGH, Commodores	Motown
18	19	NEW BOOTS AND PANTIES, Ian Dury	Stiff
19	13	ROCK RULES, Various	K-Tel
20	20	YOU LIGHT UP MY LIFE, Johnny Mathis	CBS
21	15	RUMOURS, Fleetwood Mac	Warner Bros
22	18	BAT OUT OF HELL, Meat Loaf	Cleveland/Int
23	34	A NEW WORLD RECORD, Electric Light Orchestra	Jet
24	21	SONGS ABOUT FOOD AND BUILDINGS, Talking Heads	Sire
25	32	THE STUD, Various	Ronco
26	25	POWER IN THE DARKNESS, Tom Robinson Band	EMI
27	-	CAN'T STAND THE REZILLOS, The Rezillos	Sire
28	22	BACK AND FOURTH, Lindisfarne	Mercury
29	-	HANSWORTH REVOLUTION, Steel Pulse	Island
30	30	KAYA, Bob Marley	Island
31	-	SHOOTING STAR, Elkie Brooks	ABM
32	29	OBSESSIONS, UFO	Chrysalis
33	16	LENA MARTELL COLLECTION, Lena Martell	Ronco
34	23	PASTICHE, Manhattan Transfer	Atlantic
35	37	20 GOLDEN GREATS, The Beach Boys	Capitol
36	36	BLACK AND WHITE, Stranglers	United Artists
37	43	DARK SIDE OF THE MOON, Pink Floyd	Harvest
38	49	I KNOW COS I WAS THERE, Max Boyce	EMI
39	39	CITY TO CITY, Gerry Rafferty	United Artists
40	-	THANK GOD IT'S FRIDAY, Various	Casablanca
41	31	REAL LIFE, Magazine	Virgin
42	-	DON WILLIAMS, Don Williams	K-Tel
43	45	LONDON TOWN, Wings	Parlophone
44	-	THE SOUND OF BREAD, Bread	Elektra
45	-	VARIATIONS, Andrew Lloyd Webber	MCA
46	44	DAVID GILMOUR, David Gilmour	Harvest
47	47	DISCO DOUBLE, Various	K-Tel
48	40	DIRE STRAITS, Dire Straits	Vertigo
49	26	20 GOLDEN GREATS, Nat King Cole	Capitol
50	38	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen	CBS

UK SOUL

1	1	BOOGIE OOGIE OOGIE, Taste Of Honey	Capitol
2	8	YOU AND I, Rick James	Motown
3	2	USE TA BE MY GIRL, O'Jays	Phil Int.
4	17	STUFF LIKE THAT, Quincy Jones	ABM
5	3	COME ON DANCE DANCE, Saturday Night Band	CBS
6	9	IS THIS A LOVE THING, Raydio	Arista
7	4	SHAME, Evelyn 'Champagne' King	RCA
8	10	FROM EAST TO WEST, Voyage	GTO
9	7	MIND BLOWING DECISIONS, Heatwave	GTO
10	-	NIGHT FEVER, Carol Douglas	Gull Records
11	13	FINISH WHAT YOU STARTED, Gladys Knight	Buddah
12	-	SAY YOU LOVE ME, Norman Connors	Buddah
13	6	JUST LET ME DO MY THING, Sine	CBS
14	-	LOVIN' LIVIN' GIVIN', Diana Ross	Motown
15	8	FLYING HIGH, Commodores	Motown
16	16	DISCO INFERNO, Tramps	Atlantic
17	19	WHISTLE BUMP, Eurim Deodato	Warner Bros
18	11	IF MY FRIENDS COULD SEE ME NOW, Linda Clifford	Curton
19	18	STAR BOOTY, Ubiquity	Elektra
20	-	MAGIC MIND, Earth, Wind & Fire	CBS

UK DISCO

1	1	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol/12in/EP
2	2	YOU AND I, Rick James	Motown/12in/EP
3	4	COME ON DANCE DANCE, Saturday Night Band	CBS/12in/EP
4	3	YOU'RE THE ONE THAT I WANT, Travolta/Newton-John	RSO
5	6	USE TA BE MY GIRL, O'Jays	Phil Int
6	5	HI-TENSION, Hi-Tension	Island/12in
7	8	FROM EAST TO WEST/POINT ZERO/SCOTS MACHINE/LADY AMERICA, Voyage	GTO/EP
8	7	NIGHT FEVER, Bee Gees	RSO/LP/12in profile
9	11	SHAME, Evelyn 'Champagne' King	RCA/12in
10	9	JUST LET ME DO MY THING, Sine	CBS/12in/LP
11	17	GALAXY OF LOVE/DREAM WORLD, Crown Heights Affair/Da-Lite LP	Atlantic
12	12	IS THIS A LOVE THING, Raydio	Arista/LP/12in promo
13	19	STUFF LIKE THAT, Quincy Jones	ABM/LP
14	14	HOT SHOT, Karen Young	Atlantic/12in/US West End 12in
15	15	LET THE MUSIC PLAY/OVER AND OVER, Charles Eriand US	Mercury LP
16	13	DISCO INFERNO, Tramps	Atlantic/12in/RSO LP
17	16	BROWN GIRL IN THE RING/RIVERS OF BABYLON, Boney M	Atlantic/12in
18	22	LET'S START THE DANCE, Hamilton Bohannon US	Mercury LP
19	20	I THOUGHT IT WAS YOU, Herbie Hancock	CBS/12in/LP
20	10	FLYING HIGH, Commodores	Motown/12in/LP

(Continued on page 19)

STAR CHOICE



STEVIE LEWINS (Wilko Johnson's Solid Senders)

1	LAST TIME	Rolling Stones
2	GIMME SOME LOVING	Spencer Davis Group
3	MUSTANG SALLY	Wilson Pickett
4	5 4 3 2 1	Manfred Mann
5	NO-ONE	Johnny Moped
6	POSITIVELY 4TH STREET	Bob Dylan
7	RAIN	Beats
8	GREEN ONIONS	Booker T and the MG's
9	LONG SHOT KICK THE BUCKET	Flaminio
10	BUZZ ME BABY	Stan Campbell

OTHER CHART

1	LIKE CLOCKWORK, Boomtown Rats	Ensign
2	SUBSTITUTE, Clout	Carrere
3	BOOGIE OOGIE OOGIE, Taste of Honey	Capitol
4	FROM EAST TO WEST, Voyage	GTO
5	RUN FOR HOME, Lindisfarne	Mercury
6	BABY STOP CRYING, Bob Dylan	CBS
7	AIRPORT, The Motors	Virgin
8	STAY, Jackson Browne	Asylum
9	NO ONE IS INNOCENT, Sex Pistols	Virgin
10	5-7-0-5, City Boy	Vertigo
11	SHA LA LA LA LEE, Plastic Bertrand	Vertigo
12	LIFE'S BEEN GOOD, Joe Walsh	Asylum
13	NORTHERN LIGHTS, Renaissance	Warner Bros
14	WHO ARE YOU, The Who	Polydor
15	THE RACE IS ON, Suzi Quatro	RAK
16	NIGHT FEVER, Carol Douglas	Gull Records
17	IDENTITY, X Ray Specs	EMI
18	COLD AS ICE, Foreigner	Atlantic
19	USE TA BE MY GIRL, O'Jays	Phil Int.
20	FOREVER AUTUMN, Justin Hayward	CBS

SUPPLIED BY: SOUND EXPERIENCE, 50 Narborough Road, Leicester LE3 0BR.

YESTERYEAR

5 Years Ago (3rd August 1973)	1	I'M THE LEADER OF THE GANG (I AM)	Gary Glitter
	2	WELCOME HOME	Peters and Lee
	3	ALRIGHT ALRIGHT ALRIGHT	Mungo Jerry
	4	GOING HOME	The Osmonds
	5	LIFE ON MARS	David Bowie
	6	48 CRASH	Suzi Quatro
	7	YESTERDAY ONCE MORE	The Carpenters
	8	SPANISH EYES	Al Martino
	9	TOUCH ME IN THE MORNING	Diana Ross
	10	RANDY	Blue Mink
10 Years Ago (3rd August 1968)	1	MONY MONY	Tommy James and The Shondells
	2	I PRETEND	Des O'Connor
	3	FIRE	The Crazy World of Arthur Brown
	4	MACARTHUR PARK	Richard Harris
	5	MRS ROBINSON	Simon and Garfunkel
	6	BABY COME BACK	The Equals
	7	I CLOSE MY EYES AND COUNT TO TEN	Dusty Springfield
	8	LAST NIGHT IN SOHO	Dave Dee
	9	SON OF HICKORY HOLLERS TRAMP	O. C. Smith
	10	YUMMY YUMMY	The Ohio Express
15 Years Ago (3rd August 1963)	1	DEVIL IN DISGUISE	Elyja Presley
	2	CONFESSIN'	Frank Ifield
	3	SWEETS FOR MY SWEET	The Searchers
	4	TWIST AND SHOUT	Brian Poole and The Tremoloes
	5	DA DOO RON RON	The Crystals
	6	I LIKE IT	Gerry and The Pacemakers
	7	ATLANTIS	The Shadows
	8	SUKI YAKI	Kyu Sakamoto
	9	WELCOME TO MY WORLD	Jim Reeves
	10	IT'S MY PARTY	Lesley Gore

US SINGLES

1	3	MISS YOU, Rolling Stones	Rolling Stones
2	6	THREE TIMES A LADY, Commodores	Motown
3	5	GREASE, Frankie Valli	RSO
4	4	LAST DANCE, Donna Summer	Casablanca
5	1	SHADOW DANCING, Andy Gibb	RSO
6	2	BAKER STREET, Geny Rafferty	United Artists
7	8	USE TA BE MY GIRL, O'Jays	PI
8	11	HOT BLOODED, Foreigner	Atlantic
9	10	LOVE WILL FIND A WAY, Pablo Cruise	ABM
10	7	STILL THE SAME, Bob Seger	Capitol
11	16	MAGNET AND STEEL, Walter Egan	Columbia
12	13	COPACABANA, Barry Manilow	Arista
13	14	LIFE'S BEEN GOOD, Joe Walsh	Asylum
14	15	MY ANGEL BABY, Toby Beau	RCA
15	18	NOT LET IT BOTHER ME, Atlanta Rhythm Section	Polydor
16	29	AN EVERLASTING LOVE, Andy Gibb	RSO
17	28	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
18	26	HOPELESSLY DEVOTED TO YOU, Olivia Newton-John	RSO
19	24	KING TUT, Steve Martin	Warner Bros
20	9	THE GROOVE LINE, Heatwave	Epic
21	23	STAY ALOAD OUT, Jackson Browne	Asylum
22	12	RUNAWAY, Jefferson Starship	Grunt
23	23	SHAME, Evelyn 'Champagne' King	RCA
24	17	TAKE A CHANCE ON ME, Abba	Atlantic
25	27	I'VE HAD ENOUGH, Wings	Capitol
26	36	FOOL IF YOU THINK IT'S OVER, Chns Rita	Magnet
28	43	KISS YOU ALL OVER, Exile	Warner Curb
28	34	STUFF LIKE THAT, Quincy Jones	ABM
29	30	CAN WE STILL BE FRIENDS, Todd Rundgren	Bearsville
30	35	YOU, Rita Coolidge	ABM
31	20	DANCE WITH ME, Peter Brown	Drive
32	38	TWO TICKETS TO PARADISE, Eddie Money	Columbia
33	46	YOU AND I, Rick James	Gordy
34	45	HOT CHILD IN THE CITY, Nick Gilder	Chrysalis
35	37	RIVERS OF BABYLON, Boney M	Sire/Hanza
36	39	MR BLUE SKY, Electric Light Orchestra	Jet
37	40	MACHO MAN, Village People	Casablanca
38	41	YOU'RE A PART OF ME, Gene Cotton with Kim Carnes	Ariola
39	68	GOT TO GET YOU INTO MY LIFE, Earth, Wind & Fire	Columbia
40	54	LOVE IS IN THE AIR, John Paul Young	Scotti Brothers
41	42	NEED TO KNOW, Tom Petty & The Heartbreakers	Shelter
42	44	THE ONE THAT I WANT, Travolta & Newton-John	RSO
43	50	JUST WHAT I NEEDED, Cars	Elektra
44	47	TWO OUT OF THREE AIN'T BAD, Meat Loaf	CI
45	52	CLOSE THE DOOR, Teddy Pendergrass	International
46	19	IT'S A HEARTACHE, Bonnie Tyler	RCA
47	21	BLUE THAN BLUE, Michael Johnson	EMI America
48	22	FM, Steely Dan	MCA
49	25	SONGBIRD, Barbara Streisand	Columbia
50	31	THANK GOD IT'S FRIDAY, Love And Kisses	Casablanca

US DISCO

1	2	HOT SHOT, Karen Young	West End
2	1	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
3	4	DO OR DIE / PRIDE / FAME, Grace Jones	Island
4	5	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
5	3	LAST DANCE / AFTER DARK, Various Artists	Casablanca
6	6	MISS YOU, The Rolling Stones	Atlantic
7	7	YOU AND I, Rick James	Motown
8	8	I LOVE AMERICA, Patrick Juvet	Casablanca
9	11	WAR DANCE / MIRAGE, Kobowalatrik	Salsoul
10	10	SATURDAY, Norma Jean	Bearsville
11	9	PERFECT LOVE AFFAIR, Constellation Orchestra	Prelude
12	15	I DON'T KNOW WHAT I'D DO, Sweet Cream	Shadybrook
13	16	DANCING IN PARADISE, El Coco	AVI
14	14	IF YOU'RE READY, Enchantment	Prelude
15	12	MELLOW LOVIN', Judy Cheeks	Salsoul
16	17	READY OR NOT, Deborah Washington	Arjola
17	21	THINK IT OVER, Cissy Houston	Private Stock
18	22	LET'S START THE DANCE, Bohannon	Mercury
19	23	LET THEM DANCE, D. C. LaRue	Casablanca
20	13	WHISTLE BUMP, Eurim Deodato	Warner Bros

US ALBUMS

1	1	GREASE, Soundtrack	RSO
2	2	SOME GIRLS, Rolling Stones	Rolling Stones
3	3	NATURAL HIGH, Commodores	Motown
4	8	DOUBLE VISION, Foreigner	

JUICY LUCY

Britt gets new man



JUST IN case you girls were getting a complex about not being as attractive and desirable as Olivia "wooden" John — don't you think she's skinny? — I thought you'd like to see these snaps of her. One is with untanned whizz... (well, you couldn't call him KID, could you?) Robert Stigwood. And the other is with hairy chested Frankie Valli — I expect you noticed the modest record shaped medallion nestling there on his amply covered chest. Well, as I was saying, it might cheer you up to know that Livvy (as she's affectionately known) isn't always the glamour puss she's cracked up to be. And that HAIR...

WELL MY darlings if you thought the impending marriage of Elton John's important (but diminutive) manager John Reid was shocking news how about this — friendly Don Arden, esteemed manager of the Electric Light Orchestra has become the personal manager of former gravedigger paramour Britt Ekland!

I was stunned, my dears. Don — "our manager" as Birmingham-born Jeff Lynne is prone to describe him at frequent intervals — is to whizz the lovely Scandinavian into a career in films, recording and TV. And I thought she'd done all that already! Juicy, you can be assured, will watch these developments with more than a passing interest. As no doubt will Peter Sellers and Rod himself, both of whom have more than a passing acquaintance with the elfin-like Britt's talent.

● Does it surprise you to hear that Queen's Roger Taylor has purchased an "imposing" mansion near Guildford? How about if I told you that it once belonged to the lawyer of that notorious murderer Dr Crippen? Ugggh! When I next visit the blonde drummer I shall be sure to pack a strong sleeping draught, lest the memories get the better of me!

Without further ado, therefore, I'll move to the world of sport. Indeed, my dears, the sport of kings! I couldn't help noticing the dishy Bryan Ferry enjoying the afternoon sunshine at glorious Goodwood at the weekend. As the horses flashed by he remained attendant to glamorous Vogue employee Pippa Flicher. Bryan, it seems, is back on the long and lonely road to the top.

And the very next day it was motor cars darlings. A somewhat wet and windy Sunday at Mallory Park was rescued — at least for your faithful correspondent — by a splendid appearance from the ever-lively Darts. The noisy machines had nothing on the crazed Denis Hegarty, as all present will agree. Further reports of this most

remarkable event will emerge shortly.

But I'm pleased to report my dears that the exigencies of the sporting calendar have not turned my metropolitan head forever. Why only this week your faithful correspondent was the guest of many a social climber at some musical occasion or other. It makes a change from standing about in fashionable wellingtons, don't you think?

First, darlings, it was to the river, there to wickedly indulge in champagne and ice cream while listening to an unlikely combo known as Howden's Heroes. Fortunately the "paddle boat" on which we imbibed remained — firmly moored, stuck in the mud every bit as fast as the Heroes music which I believe is called traditional jazz. They hope to do the same for trad as the Brighthouse and Rastrick did for brass and they will, I fear, fall in their quest.

On then, undeterred, to the cramped confines of the Rock Garden, for the British debut of raunchy Canadian song bird Joanne Mackell — a lady I feel would make a decent living as a Bob Seger impersonator were she ever to give up singing her own songs. She growled and rasped in the husky manner that is now considered fashionable, ignoring the fact that conventional celebrities had stayed away from her party in their droves.

The intense heat was sufficient for every purpose except cooking the food provided (aren't raw potatoes delicious, my dears?) and as the night wore on Ms Mackell thoughtfully flicked beer over her ogling audience to cool them down! "I know how to do it, I went to Catholic school," quipped the burly warbler. What can she have meant my darlings??

Which brings us, happily, to the week's real fun. And of course I'm talking about those up-and-coming new bands you hear so much about! Take the last night of the Clash's four-night bash at the Music Machine, attended by Steve 'Old Faithful' Jones, Paul Cook and a member of the "criminal fraternity" (or so I was told) claiming to be a friend of Ronald Biggs. All were upstaged however by Jimmy Pursey's rousing contributions to "White Riot" for the evening's climax — and quite rightly so!

Just to prove that all my parties aren't given by young things I must tell you about the select gathering hosted by genial Keith Altham (30) to celebrate the Who's exhibition at the arty ICA. The exhibits, I'm reliably informed, are artefacts of the venerable combo's better years. Things like smashed guitars, torn clothing and out of date ticket stubs. How fascinating my darlings. Sadly the large crowd prevented closer scrutiny of the objects on display although rubbing shoulders with Pete Townshend, Keith Moon and their history did remind me of old times so much that my eyes were moist.

Less outrageous, but just as exciting were the pert young Rubinoos, sadly the first act to be rained on at the Regents Park concert. And, as if dampness wasn't enough, there was a bomb scare as well! Gamp in hand, your faithful Lucy trotted off to the Lyceum to indulge in idle chatter with Mancunian egghead Howard Devoto. I was amused to note that the diminutive singer with Magazine has now adopted the most unusual device yet to disguise his lack of inches. Young "Howie" (as his friends call him) has a microphone with steps on it to enable him to lower above the band! So much cheaper than digging a trench for the supporting cast, don't you think?

● Talking of social consciousness, Shum 89 guitarist Dave Parsons is showing a new facet of his personality. Far from the aggression of his usual platform, he was spotted enjoying some good vibes at the Cambridge Folk Festival. Love and peace, maaaa!

It was a relief though that the Alan Ladd of British rock substitutes his stage stare for more conventional bleary-eyed appraisal once he's off the stage, happily listening to the dulcet drone of Al Clark (30) as he sipped a relaxing drink!

Casualty corner: Disaster has struck for the Tom Robinson Band. Drummer Dolphin Taylor tumbled from his podium (the exact cause of his sudden loss of balance can only be imagined) during rehearsals and damaged his arm. This means he will be out of action for some weeks, which is awkward, because the band

is in the middle of recording their next (no doubt socially worthy) album.

I was appalled to learn that the band who - we - thought - would - never - get - signed have turned upply now their contract is in the bag. Yes, Bioussie and your Banashees we do mean you! Our faithful "cub" reporter Bev Briggs (under 20) was horrified to find them all but falling asleep after a recent meeting, claiming that the tenacious Bev "kept agreeing with them". Poor little poppets, whatever did they want — a 12-round bout with a referee?

And it was a referee that the Rainbow most definitely did need on Friday of last week after a splendid

concert by Culture there. Once again troubles broke out among the you! present — seemingly ignoring the sentiments expressed on stage to "stop this fussing and fighting". More than one ashen-faced "honky" was seen to retreat from the packed stalls — minus his material belongings as the plek pockets slipped into action. Reggae concerts don't need it, and we thought it had stopped. Back, we hope, to 'One Love'... after the break.

With that censorious note — a serious one too, my dears — I must leave you. Happier tidings, I hope, will form the bulk of next week's communication. Till then, byeeeee!



WHAT A peach, eh? What a trim little bum. Who could it belong to? With that stunning blonde hair, this starlet has to be a smasher. But those hands, darling... well developed would be a kind description. If you can tell us who this bombshell is, I may send a little something to brighten your day — and it WON'T be a bottle of bleach. First correct answer opened wins. And Lucy's decision is final.

THE MOODY BLUES

CHECK OUT THE FIRST NEW SINGLE FROM THE MOODY BLUES FOR FIVE YEARS... STEPPIN' IN A SLIDE ZONE (F13790) From the hit album OCTAVE. ALBUM TXS 129, CASSETTE KTXC 129

DECCA

NEWS

News Editor JOHN SHEARLAW

TRB TOUR

THE TOM ROBINSON Band are set to begin an extensive British tour in the middle of September. And support for the four-week stint will be highly-rated Jamaican band Third World.

The tour follows Robinson's appearance at the Reading Festival over the Bank Holiday weekend, and full details of dates and venues should be available next week. It'll be his first full tour since the release of the widely acclaimed 'Power In The Darkness' LP.

For Third World it'll be the first appearance in the UK since they supported Bob Marley in 1975. They've been planning to tour Britain for the last 18 months, but the visit was delayed due to album commitments. Third World's new album, entitled 'Rejoice', will now be released to coincide with the tour on September 8.

A 12in "disco mix" single from the band - 'Now That We Found Love' - is in the shops on August 11.

On/Off/On/Off Hyde Park—OFF

THE ON OFF saga of the projected Hyde Park free concert this month - plans for which were exclusively revealed in Record Mirror - took a comic turn this week. First, with an announcement that the Buzzcocks would headline the concert, on the changed date of August 19. And second, with a further announcement - only hours later - that the concert was definitely off!

The reason for the cancellation this time was a DoE stipulation that only one major public event could take place in Hyde Park each year. By the time the Buzzcocks had presented what they described as "drastically reduced estimates of costs and staging" permission had already been granted for another "event" - this time definitely not a pop concert!

The Manchester-based Buzzcocks were, needless to say, "disappointed" by the cancellation, although a spokesman for Virgin Records, who were originally staging the concert, commented: "Any news indicating that the Buzzcocks would be playing in Hyde Park never achieved the level of reality."

Virgin have not yet indicated whether they will attempt to stage a concert in Hyde Park next year.

Eagles and Linda Ronstadt albums

NEW studio albums from Linda Ronstadt and the Eagles have been scheduled before the end of the year.

First up is Ronstadt's sixth Asylum album 'Living In The USA', which will be available in September. Tracks include Little Feat's 'All That You Dream' and Elvis Presley's 'Love Me Tender', as well as a cover of Elvis Costello's 'My Aim Is True'!

The Eagles, meanwhile, are to begin mixing their, as yet untitled new album at the end of a three-month tour of the States, and it's expected to be available around Christmas time. The tour will feature the first live appearance with the band of new Eagle Tim B. Schmit, until recently with Poco, and the band's first live work since the release of 'Hotel California'.



JOHNNY ROTTEN: new single

GOING PUBLIC

AFTER THE Carnivorous Butterflies, the Future Features and the Royal Family meet... Public Image Ltd!

For that is now the official name of the new band formed by ex-Sex Pistol Johnny Rotten. And Public Image Ltd's first single, 'Public Image', will be released by Virgin Records on September 8.

The unveiling of the band's plans also marks Rotten's split with Sex Pistols' manager Malcolm McLaren, and it's understood that Rotten is engaging a lawyer to sever any contractual ties with him.

Full line-up of Public Image Ltd is John Lydon (formerly Johnny Rotten) on vocals, Jah Wobble (real name John Wardle) on bass, Keith Levine on guitar and Jim Walker on drums. They're currently planning a series of British dates in the autumn.

JOAN BAEZ DATE

LEGENDARY AMERICAN folk singer Joan Baez is to play a special concert at the Wembley Arena (formerly the Empire Pool) on August 20.

Baez makes the one-off appearance as part of a short European tour which includes dates in Holland, Germany and Switzerland. That she was persuaded to include a British concert as well is another "coup" for promoter Harvey Goldsmith, who recently succeeded in getting Bob Dylan to appear at Blackbushe airport after six nights at London Earls Court.

Tickets for the Wembley show, priced at £4.00 and £3.25, are available from the Arena box office, the Harvey Goldsmith Box Office in London, and usual ticket agencies.

WOODSTOCK veteran Country Joe McDonald, of 'Fish Cheer' fame, is also set for a surprise British appearance this month. He plays the London Lyceum on August 27, supported by Meal Ticket.

Edmonds back for Beeb show

NOEL EDMONDS, who left the BBC two months ago returns to Radio One in September.

From September 28 he'll be presenting 'Talkabout' every Thursday from 6.30 to 7.30 pm. It will spotlight matters of concern to listeners and Edmonds will also air his opinions. From Sunday, September 3 Edmonds will be taking over from Peter Powell between 10 am and 1 pm. Powell will move to the Saturday morning slot.

"Although I decided to give up the breakfast show after five years it was never my intention to stop working on radio," says Edmonds. "I hope the more relaxed atmosphere of Sunday mornings will allow me to build up a special rapport with an audience who will have time to listen and enjoy the music."

Although I decided to give up the breakfast show after five years it was never my intention to stop working on radio," says Edmonds. "I hope the more relaxed atmosphere of Sunday mornings will allow me to build up a special rapport with an audience who will have time to listen and enjoy the music."

The Radio One Roadshow with Peter Powell visits: Seaby Mills Lawns August 3, South Marine Park 4. Kid Jensen then joins the Roadshow at Anglesey Beaumaris Green August 14, Barmouth The Black Patch August 15, Aberystwyth Promenade 16.

Zappa for Knebworth?

WITH A full announcement of the bill expected shortly the most likely names being tipped for this year's second Knebworth Festival are Frank Zappa and Peter Gabriel.

Knebworth 2, tentatively set for mid-September, seems likely to go ahead with a strong bill of British and American acts. But earlier rumours that Led Zeppelin had been approached to headline has been firmly discounted by promoter Frederick Bannister, and their record company Swansong.

As we want to press a spokesman for WEA, Zappa's record company, confirmed that he had been approached about the festival but "nothing had yet been confirmed."

Real Thing new single

A NEW single from the Real Thing is rush-released this week.

Entitled 'Raining Through My Sunshine' it was written by band members Chris and Eddie Aron, and produced by Ken Gold. The Real Thing are currently recording material for their new album - now due out in October.

Jam do 'David'

THE TITLE of the Jam's forthcoming single, whose release was announced last week, will be 'David Watts'.

The new cut, coupled with 'A Bomb In Wardour Street', is released on August 11.

Essex single

DAVID ESSEX releases his first single since signing to Phonogram Records this week.

The single, which Essex sings as Che in 'Evita', is 'Oh What A Circus'. The B-side is another song from the musical 'High Flying Adored'.

The songs have been specially rearranged and produced by Mike Batt. The first 50,000 copies of the single will be available in black and white picture bag with a portrait of Essex on the front and the lyrics of 'Oh What A Circus' on the back.

Sender quits

WILKO JOHNSON'S Solid Senders, set to play a selection of British dates this month, are currently without a keyboards player, a source close to the band revealed this week.

It's understood that Johnny Potter is no longer with the Solid Senders and that the group are looking for a replacement. Touring plans, including a European visit, are unlikely to be affected.

Queen album

QUEEN ARE shortly to begin work on a new studio album in Montreux... and one of the co-producers will be Roy Thomas Baker, who last worked with the band on 'Night At The Opera' nearly three years ago.

There are no fixed touring plans for Queen in the near future, although a spokesman indicated there was a possibility of American dates around Christmas time with British concerts to follow in the New Year.

Harding tour

FOLK HUMOURIST Mike Harding begins a 61 date British tour in the autumn. He'll be appearing at venues throughout the country from Inverness to Plymouth.

Harding will also be recording several of his performances during the tour with a view to releasing a live album next year. Harding's new tour is almost twice the length of his last year.

Dates for September are: Southport Theatre September 3, Barnsley Civic Hall 5, Winsford Civic Hall 7, Middleton Civic Hall 8, Barrow Civic Hall 9, Wolverhampton Civic Hall 10, Bridlington 5B's Theatre 11, Colne Municipal Hall 13, Belfast Grosvenor Hall 15, Douglas Royal Hall 17, Rawtenstall Astoria 19, St Helens Theatre Royal 21, Newark The Palace 22, Scarborough Floral Hall 23, Hull New Theatre 24, Leicester De Montford Hall 25, Blackburn King George's Hall 26, Ashton Under Lyme Theatre 27, Oxford New Theatre 28, Peterborough ABC Theatre 30.

Further dates will be announced shortly.

Holiday Stars

COINCIDING WITH their appearance at Reading Festival, Radio Stars release their new album on August 25 called 'The Radio Stars Holiday Album'.

The band also embark on a massive nationwide tour starting in September. Initial dates are: Aylesbury Friars September 2, Chelmsford Chancery Hall 3, Lincoln AJs 7, Newcastle Mayfair 8, Wakefield Unity Hall 9, Exeter Royal 11, Penzance Garden Ballroom 12.

Thereafter the non-stop trek continues through until November 5, when the Stars are confirmed to headline at the London Roundhouse.

ELVIS

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BRIAN QUILTS LIZZY AGAIN

GUITARIST BRIAN Robertson has left the line - up of Thin Lizzy... and this time it's official!

His replacement for the band's forthcoming tour will be Gary Moore - formerly of Colosseum II - who played with Lizzy on a tour with Queen earlier this year.

By coincidence Robertson would have been unable to play on the American tour anyway, after a recent accident in which he suffered three broken ribs and

a broken cheekbone. Commented a spokesman: "It's an ideal time for him to reconsider his future career. We'll now concentrate on solo projects, including the formation of a new band - a direction he's wanted to follow for some time."

The night when Thin Lizzy, the Sex Pistols and Chris Spedding played together on stage! Read about the first - and probably the last - gig by the Greedies - see Roadshow page 27.

Harris here with Roy

AMERICAN country rock singer Emmylou Harris is to be the surprise guest of Roy Orbison for a series of dates at the London Palladium next month.

Emmylou, who appeared in Britain for a short tour in February, will be playing with her Hot Band for the week of concerts, which run from August 22 to 26 with two shows on August 23 and 26.

There are no plans for any other British dates on this visit.



BLONDIE: five dates

BLONDIE DATES

AFTER a long period of rumour and speculation it was announced this week that Blondie are to play five British dates as part of a European tour in September.

The tour, which was originally thought to have been delayed until the New Year and was then brought forward until "sometime in the autumn", now kicks off at the London Hammersmith Odeon on September 6.

Other confirmed dates are: Newcastle City Hall September 12, Manchester Free Trade Hall 14, Birmingham Odeon 15, London Hammersmith Odeon 16. It is also hoped to include a Scottish date on the tour, on September 13, but a suitable venue has not yet been confirmed.

London tickets are on sale now, priced at £3.00 - £1.50, while provincial tickets, at the same price, go on sale on August 14.

Blondie fly into London briefly in August to open a photographic exhibition, having recently completed their third album in New York. The album will be released to coincide with the tour, with a new single available at the end of August.

WHO'S BUSY?

THE FIRST Who album in nearly two years is to be released on August 18.

'Who Are You' is a nine-track set, produced by Glyn Johns and Jon Astley, with guest appearances by Andy Fairweather Low (on backing vocals) and Rod Argent (on keyboards).

In addition to the Pete Townshend compositions, John Entwistle has contributed three songs in 'Had Enough', '905', and 'Trick Of The Night'.

Full track listing is: 'New Song', 'Had Enough', '905', 'Sister Disco', 'Music Must Change', 'Trick Of The Night', 'Guitar And Pen', 'Love To Canning Town' and 'Who Are You'.

Apart from the album the Who look like having their busiest period for some time over the next few months. As well as completing work on the film 'The Kids Are Alright' - with a sound track double album due out at Christmas - it's expected that 'Quadrophonia' will go into production shortly under the direction of 'Tommy' producer Franc Rodden. And Townshend has plans to revive his 'Lifehouse' project... originally intended as the follow-up to 'Tommy'.

Pete with Bethnal

MAN of many talents Pete Townshend has adopted a new role... as "musical adviser" to Bethnal!

His precise involvement with the band hasn't yet been revealed but he's likely to be working with them on their second album this month. Bethnal, meanwhile, play the London Marquee on August 24.

Supercharge for Music Machine

SUPERCHARGE, who with Mancunian Albie Donnelly in their line-up are one of the few groups with a legitimate claim to being "huge everywhere", are to headline a London concert this month.

They play the Music Machine on August 6, preceded by a one-nighter at Bedford Civic Centre on August 5. Supercharge are currently "enormous in Australia," where their last single went quadruple platinum, and this is their first British appearance for some time.

Golden Oldies on the road

THE OLD Gold Road Show, a disco special featuring golden oldies, appears at: Burnley Cat's Whiskers August 9, Preston Oud's Disco 10, Rochdale Tiffany's 11, Derby Tiffany's 12, Sevenage Tiffany's 12, Liverpool Grafton Palais 14, Halesowen Tiffany's 16, Hull Tiffany's 17, Nottingham Tiffany's 18, Leicester Palais 19, Bradford Tiffany's 21, Scarborough Tiffany's 22, Sheffield Tiffany's 23, Leeds Tiffany's 24, Mirfield Fusion 25, Blackburn Golden Palm's Disco 26, Leicester Fusion Disco 28.

Tanz Der Youth sign

TANZ DER YOUTH, the band formed by ex-Damned guitarist Brian James, have signed to Radar Records and release their first single 'I'm Sorry I'm Sorry' at the end of August.

The band have also been set for a headlining appearance at the London Music Machine on August 10. Support will be Patrick Fitzgerald and Cabaret Voltaire.

Dubliners tour Britain

THE DUBLINERS are to undertake a major British tour in the autumn.

The venerable Irishmen play 14 concerts, including a prestigious appearance at the London Royal Festival Hall, at Croydon Fairfield Hall September 28, Hatfield Forum 29, London Royal Festival Hall 30, Leeds Grand Theatre October 1, Ashton Tameside Theatre 3, Oakingdean Town Hall 4, Middlesbrough Town Hall 7, Nottingham Theatre Royal 8, Oxford New Theatre 9, Slough Thames Hall 11, Chatham Central Hall 12, Portsmouth Guildhall 13, Bournemouth Winter Gardens 14, Birmingham Town Hall 15.

Albion Band London dates

THE ALBION Band will be appearing in two plays at the National Theatre London in August and September. They perform in 'The Passion' which runs from August 8 followed by 'Lark Rise' running until September 30.

The band will also be appearing at Reading Festival on August 27, Hackney Town Hall September 17, and the Olivier Theatre on October 1.

TOURS

FISCHER - Z, recently signed to UA, play the following London dates: Nashville 15, John Bull 17, Rock Garden 20, Pegasus 21, Rock Garden 27.

THE DOLE: Peterborough Cresset August 4, Nottingham Sandpipers 18, RAF Wittering 24, Plymouth Metro 25.

STRAIGHT 8: Following London dates, Windsor Castle August 2, Dingwalls 7, Thomas Becket 10, City Arms 13.

TRIBESMEN: London Rock Garden August 11, London 100 Club 15, Birmingham Big Beth Civic Hall 28, Hampstead Moonlight Club 29, London 100 Club 31.

GUYS 'N' DOLLS: Isle Of Man Villa Marina August 1, Paignton Festival Theatre 13, Skegness Festival Pavilion 16, 23, 30, Great Yarmouth Wellington Pier 27.

JALN BAND: Bournemouth Village Bowl August 15, Petersfield Mercury Club 16, RAF Bentwaters 18, Ayrshire Darlington Hotel 19, Glasgow Eagle Club 20, Aberdeen Ruffles 21, Glamorgan RAF St Athen 22, Colchester Woods Centre 24, Camber British Sugar Company 25, Bury St Edmunds Corn Exchange 28, Bournemouth Billage Bowl 27, Ilfracombe Top Of The Town 28.

STADIUM DOGS: Leeds F Club August 12, Nottingham Sandpiper 17, Swindon Brunel Rooms September 1.

AUTOGRAPHS: Following London dates: Brecknock August 5, Pegasus 6, Chadwell Heath Snoopy's 7, Crackers 11, Pegasus 12 Red Cow 16, Rochester Castle (as part of the 'Save The Rochester' campaign) 17, Crackers 18, Pegasus 20, Guildford The Junction 21, Hampstead Railway 22, Brecknock 23.

90 INCLUSIVE: Scarborough Penthouse August 11, London Red Cow 24, Doncaster Outlook 28.

BLADES: London Hollies Tidal Basin August 11, London Brecknock 27.

CHINA STREET: London Railway Hotel August 15, London The Kensington 16, New Barnet Duke Of Lancaster 17, Stevenage The Swan 18, London Music Machine 19, London Rock Garden 21, Lancaster Town Hall 25, London Global Village September 1, London Hollis Tidal Basin 2, Green Lanes Pegasus 4.

MAC CURTIS: added date: Sunderland Rock Club September 4

MATCHBOX: added date: Leeds Gaiety Club August 13.

VIBRATORS: Exeter Roots August 2, Penzance Rock Garden 8, Selly Isles St Marys Town Hall 4 and 5.

THE BOYFRIENDS, whose first single 'I'm In Love Today' was released last week, play: London Nashville August 4, London Marquee 17, London Red Cow 19 and 20.

THE BISHOPS whose new single 'I want Candy' is released soon play London Nashville August 13, London Rock Garden 18, Hammersmith Red Cow 23.

PENETRATION: added dates; Middlesbrough Rock Garden August 18, Lincoln A.J.'s 19, Hull Tiffany's 21.

REVIEWS GALORE

- 6 NEW TURNTABLES
- 6 HEADPHONES 4 RECEIVERS
- 21 REEL-TO-REEL TAPES
- PLUS

A close look at the complexities of outside broadcasting. A review on one of the new rack hi-fi systems

This and lots more about all types of hi-fi equipment, including the latest buyer's guide list to a vast range of equipment prices is in the August issue of



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TELEPHONE
Daytime: 01-836 1522
Evening 01-836 1429

EDITOR
ALF MARTIN

ASSISTANT EDITOR
Rosalind Russell

FEATURES EDITOR
Sheila Prophet

NEWS EDITOR
John Shearlaw

CHIEF SUB
John Wishart

ART EDITOR
Jon Frewin

EDITORIAL
Bev Briggs
Tim Lott
Robin Smith

SERVICES DEPT EDITOR
Susanne Garrett
Assistant:
Chris Duyt

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

CARTOONIST
Charlie Brinkworth

PHOTOGRAPHERS
Steve Emberton
Mitch Kearney
Rick Mann

MANAGING DIRECTOR
Jack Hutton

PUBLISHING DIRECTOR
Mike Sharman

ADVERTISEMENT MANAGER
Alan Donaldson

ADVERTISEMENT PRODUCTION
Michael Hitch

TELEPHONE SALES MANAGER
Eddie Fitzgerald

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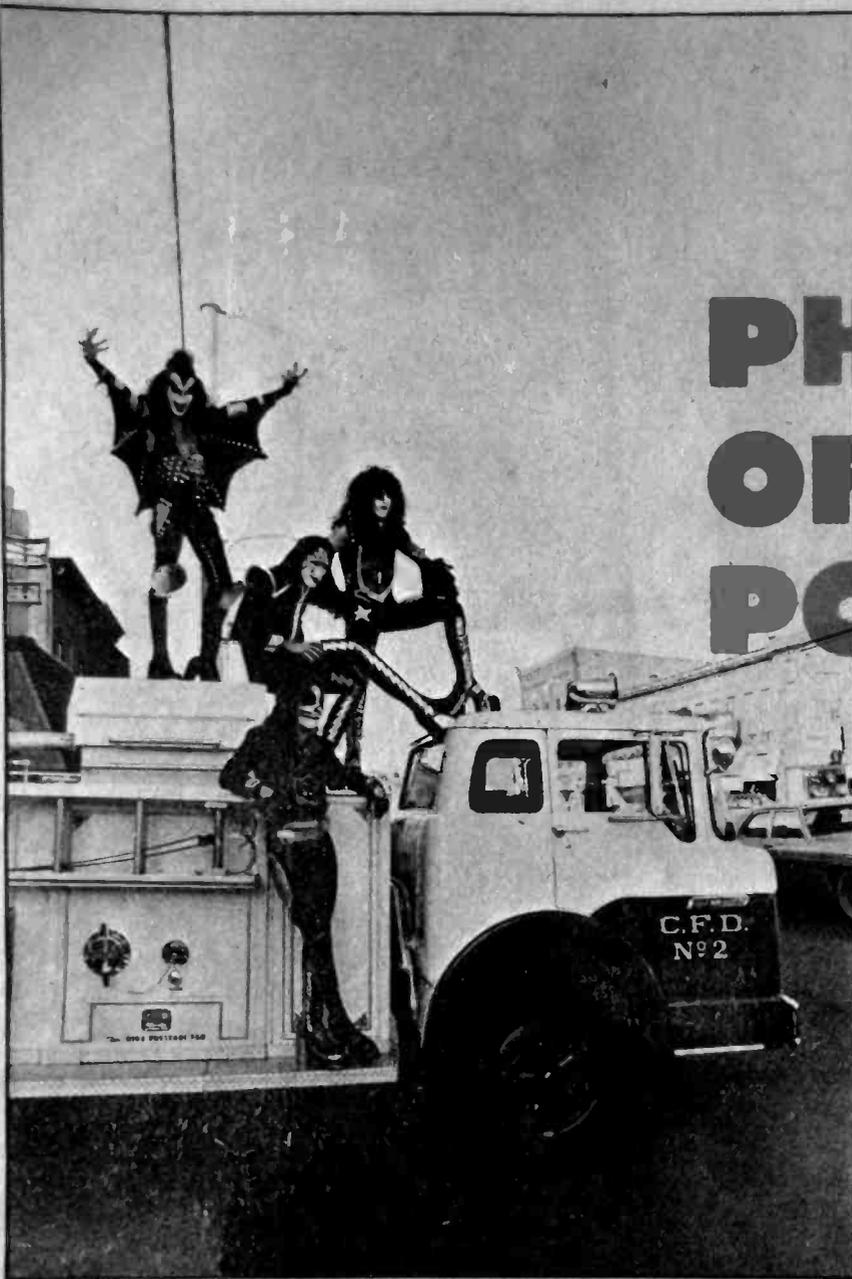
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PHANTOM OF THE POPERA



Are you ready for the biggest roller coaster ride there is? Could you take Lassie, Jon Lord and Kiss' Gene Simmons on one album? Can you take horror, science fiction and super heroes all in one film? That's Kiss' plan. Now, how long have we got to wait for it?

interview by Jim Evans

FOUR SOLO albums, a new comic book and a movie, 'Kiss Meets The Phantom' — all these and more are on the agenda for Kiss, the crash bang wallop greasypaint supremos from New York.

But while everything Ace Frenchley, Paul Stanley, Pete Cross or Gene Simmons touches Stateside turns to platinum, it's a different story over here. While their albums sell moderately and they maintain a certain cult following, they are far from being the biggest thing since the invention of the pill.

And according to vocalist Gene Simmons, we're not ready for Kiss yet and Kiss aren't ready for us.

"We are not going to do an English or European tour until it is absolutely right. First off, the new wave has to settle down. The British people have got to get used to the fact that the biggest band in the world is going to wait. Kiss is not a part of any fashion. It is itself.

"We don't care that high heels went out seven years ago. Kiss has never really been involved with the concept of fashion because the word fantasy applies to the band. Everything we do is larger than life. We are not limited just to records. We can do movies, comic books, all sorts of other things. And because of the massive size of the show, we are not going to come to England until you have a more constant flow of 'electricity'.

"Do you know what an 18-wheel truck is? That's about twice the size of your lorries over here. Well, we use seven of those to carry the equipment and two double decker buses to carry the road

crew and the band flies separately with bodyguards, road manager, the man that keeps tabs on all the money; an enormous amount of people, a veritable small city that travels from place to place. With so many tons of equipment, we're not going to come to the Marquee to do a show.

"The only countries we've been to are America, Canada and Japan. A lot of American bands haven't made a big dent here because England has to figure out for itself whether it wants punk or not. It's a very fashionable topic to write about. But looking at the Top 10, it's still reliable bands like Thin Lizzy that are making it, regardless of what the social hipsters will try to tell you. The Pistols came over to the States, they did some good things, 'Anarchy', 'Pretty Vacant'; but they played in places little bigger than this hotel room. It's a joke really, but I suppose you all have to have something to write about.

"So we'll play Britain when the time is right and we'll show you how to put on the biggest and best show anybody has ever seen. Massive, huge, not intimate... A spectacle, hopefully the greatest show on the face of this planet. Kiss is a roller coaster band; the biggest roller coaster ride there is.

"We're a rock 'n' roll band that's fused a lot of elements — the concept of theatre, the concept of circus, amusement parks, fireworks. It's all to do with entertainment. It rolls. We combine it all into a two hour show and there's no overriding theme, no underlying message or meaning. We're not here to tell you how to dress or anything. We're simply offering you escapism. It's Disney live on stage 100 megatonne bomb size."

Talking of Disney, you may or may not

be interested to learn that Simmons' solo album features a number of guest artists including Lassie The Wonder Dog, the Rockettes from New York's Radio City and our very own Jon Lord — comic characters all. But back to the man with the longest tongue in the rock business...

"After everything is said and done, you'll have to listen to the music yourself and figure out what it means." For that, you'll have to wait until September. But does the solo album touch mean Kiss is splitting, is this the big farewell Kiss? Stay tuned for the explanation from the man behind the greasypaint.

"What happened was, about a year ago we'd come back from our last Japanese tour and I had all these songs and tunes I'd had for around six years and I wanted to put them on record. I wanted to record under a pseudonym, make up a fictitious name and release a solo album as a different person. Everyone thought that was wrong.

"We decided that if one of us released a solo album — and I wanted to be the first — it would give the impression that the band was breaking up. Nothing could be further from the truth. The band is doing more things now than ever before. So we decided we should release four solo albums at the same time, on the same day — something that has never been done before.

"The scope of it is so big. Advance orders are five million units. That's one million two hundred and fifty thousand each — and that's just the initial shipment."

Is your solo album in the same vein as Kiss? "No, it's very different, some of it is very Beatlesque, very 'Abbey Roadish' in flavour which is very different from the

Kiss sound which is very hard and very strong.

"The reason the music on this album is so different is that before Kiss I was writing different kinds of music. Kiss was a band that I always wanted to be in, that kind of band, but I never had the balls to do it.

"Then, when I met Paul Stanley we decided that we didn't have to be fat middle class nothings from Queens New York. We could be rock 'n' roll stars. When it comes to solo album time, it's usually the sign that the band is breaking up. Not so with us. Each album is going to have new things, new flavours. Different material.

"Mine is a compilation of heavy things and plush things. So different to Kiss because with Kiss we aim to be a simple band and have to make the material very playable live. The solo material won't be incorporated in our stage act. Like when the Beatles put out 'Sergeant Pepper', they weren't thinking in terms of performing it live. My album is Gene Simmons and his roots. Kiss is four loud men on stage giving all."

Simmons is almost paranoid that we might think it's curtains for Kiss. "Look, you don't live with each other 24 hours a day for years without either breaking up instantly and hitting each other or developing a deep-founded respect for each other. We've stuck it out this long and obviously this is because of the strength of our four posts. You just don't come this far without realising how special everybody else is.

"Bands usually break up because someone's ego is crushed and when someone's ego is crushed it's over.

"With Kiss, if anyone ever raises a

hand at anyone else, it's over. If you're frustrated, pick up that three thousand dollar lamp, throw it through that three thousand dollar mural. That can be paid for. Kiss is like a marriage, but it's much harder because you've got four people and four very strong personalities."

At the same time as the albums, Kiss releases a movie — 'Kiss And The Phantom'. "It's a two hour movie to be released on TV in the States, but the rest of the world will get it as a movie. It's not a rock 'n' roll movie in the way Genesis might make one. It has a real plot; it's horror and science fiction. It's the story of Kiss as a rock 'n' roll band, but also as the true super heroes they are, possessing super-human strengths.

"It's not going to shed any more light on the secret of life, but I think it's going to be a very entertaining two hours. Very 'Star Wars' in flavour. It's directed by the guy who did the Hitchcock TV series and 'The Return of Doctor Phibes'.

"Many interesting things happen in the movie, but I don't want to let too much out of the bag just now. The second Kiss comic book is out the same time — that again is us as teenage boys roaming the street and magically getting turned in to the super heroes we are. Comic book characters is exactly what we are. We wear the make-up because it's the truth. It's real. It's how we are.

"It's not enough these days to be just a rock 'n' roll band, not enough just to play electrical instruments. There is no limit. The limit is your imagination. There won't be another Kiss for a long time.

"I don't care if you're Jackson Browne, you don't open or follow Kiss. You can't with that, can you?"

PATTI SMITH SET FREE:



'SET FREE', the title of Patti Smith group's new single featuring 'Privilege (Set Me Free)' and 'Ask The Angels' is now on release in a special sleeve. A limited 12 inch edition also includes two previously unreleased tracks: a live version of '25th Floor' and a poem, 'Babelfield', both of which were recorded on her last European Tour. ARIST 12197

SINGLES

Reviewed by ROSALIND RUSSELL



FORGET DISCO Fever. It's nothing compared to the sweaty excitement of rummaging through the summer sales. But as I can't go to the sales (not enough money and anyway I have to stay in and do these singles reviews) I'm gonna have my own Summer Sales Fever right here. First, the never-to-be-repeated special limited 12-inch editions. They're the ones you get fooled into buying because you think they might be worth more in a couple of years.

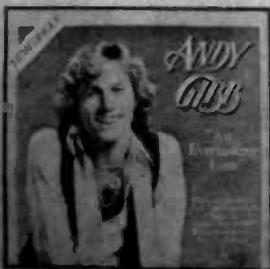
GRUPPO SPORTIVO: 'Beep Beep Love' (Epic). This is a piano dominated song, supported by one idea which is repeated throughout. The beep beep bits are fun but the rest was thin on inspiration.

THE SUTHERLAND BROTHERS: 'Somebody's Fool' (CBS). A tired old theme, dug out of retirement and given a swing round. Must have been left over from last years sales.

JIMMY 'BO' HORNE: 'Dance Across The Floor' (TK). I think you'll still like it when you get it home. One of the genuine bargains. It's snappy, vigorous disco with a tight controlled arrangement. It gave me a hell of a fright, starting with an explosion of sound, then drifting along... when I thought it was getting tedious, it changed direction and spun off into another set. Excellent production, clever use of horn section and brilliant drumming.

POET & THE ROOTS: 'It Dread Inna Ingran (For George Lindo)' (Virgin). The motives behind the song and its release may be of the highest, but I don't think it's ever destined to become more than a local hit. Good causes come a long way down the line in listener loyalty.

ASWAD: 'It's Not Our Wish (That We Should Fight)' (Grove). Smoothie reggae and happy harmonies make bargain bin material. Music with a message should have guts. I nearly fell asleep.



QUINCEY JONES: 'Stuff Like That' (A&M). Already hitting in the US, but there's no reason for us to be that stupid. Sounds like any other dance record that's short on imagination. In fact, I resent people making stuff like this.

AND NOW FOR THE ONES THAT REALLY DID LOOK LIKE BARGAINS AT THE TIME...

JACK TEMPCHIN & THE FUNKY KINGS: 'Slow Dancing' (Arista). Funky? My granny's got more funk than this bunch of sloppy sentimentalists. The only brassy thing about this is their necks.

THE SNIFFERS: 'I Like Boys' (Lightning). An extremely poor taste single which will probably starve to death without me having to put the boot in. Rubbish.

LEE FARDEN & THE LEGIONAIRES: 'Fast At 17' (Arista). They bored me to tears, but there's no need for you to suffer as well. Messy rock, pathetic rally.

BJ COLE: 'Pie In The Sky' (United Artists). Superman of the slide guitar, BJ is a fine session man, but doesn't cut it as a solo artist. I like this instrumental but it's too short... more suited as a slice of an album.

NORMAN JEAN: 'Saturday' (Bearsville). Already a disco hit in the States, it may score here. I think it's mindless drivel... I've had more fun at the dentist.

THE INDREDIBLE KIDDA BAND: 'Everybody Knows' (Psycho). Their optimism is unfounded, this single is horrible.



ALESSI: 'Driftn' (A&M). They've had a lean time in the UK since 'Lori' and nearly got filed under one hit wonders. Maybe this'll save them. It's heavily produced disco, held together with strings and gut stretching bass. I didn't like it.

THE REVENGE: 'Our Generation' (Loony Records). Ah, look what's crawled out of the closet... some punks who've kept their heads down until the smoke cleared. Too late, lads, you missed all the excitement.

THE VIPs: 'Boys Of The City' (Criminal Records). Billing it as a triple C side isn't going to fool me into reviewing the entire thing, so here's one track. It's a comedy song, not unlike Freddie and the Dreamers. They've caught the genuine sixties sound and I like it, but I don't think the feeling will be universal.

ANDY GIBB: 'An Everlasting Love' (RSO). The next step in the Gibb brothers' world domination plans, so be on your guard. It's from the 'Shadow Dancing' LP and the flip is the two big hits he had in the States — '(Love Is) Thicker Than Water' and 'I Just Want To Be Your Everything'. He doesn't have the following here that he has in the US, but it must only be a matter of time. Classy song, well sung, but I wouldn't abandon the national defences just yet. A personable young man, to be sure, but bland.

LITTLE NELL: 'Fever' (A&M). I thought I might have blundered when I put down 'Do The Swim', but I was right — it didn't turn out to be a monster. This has a better chance, disco fever being as contagious as it is. Pretty record, as yellow as a fruit gum.

COLIN BLUNSTONE: 'Ain't It Funny' (Epic). The time still isn't right for the husky toned Blunstone. The rest of the world has given up moonlight and roses for the duration.

FOR THE SMUG PEOPLE WHO BUY ALL THEIR XMAS PRESENTS AT THE SUMMER SALES, HANG ONTO THESE, THEY MAKE WONDERFUL ASHTRAYS.

GUY MARKS: 'Amapola' (ABC). Let's hear it for OAP rock. Hope he's not relying on us to supplement his pension because this is rubbish.

EMOTIONS: 'Smile' (CBS). Definite ashtray material. Save until Xmas and melt slowly over a hot oven. Bake until hard.

HI TENSION: 'British Hustle' (Island). See above.

RANDY EDELMAN: 'The Woman On Your Arm' (20th Century). Sentimental claptrap. Nostalgia running rampant all over the place. I haven't felt this sick since I last heard Bobby Goldsboro singing 'Honey'.

PATRICK JUVET: 'Ou Sont Les Femmes' (Barclay). Frog disco — who can take this seriously. The Common Market surely doesn't mean THIS common?



BUT IN EVERY SALE THERE'S SOMETHING WORTH QUEUEING ALL NIGHT FOR, AND HERE THEY ARE.

JOANNE MACKELL: 'Fire Down Below' (United Artists). I've never heard a woman sing like this before: a Frankie Miller/Otis Redding hybrid with a 10 ton backup. It's astonishing. You feminists might think this is an irrelevance, but she don't look like a roadie either — just in case you thought she had a beefy body to match the voice. She takes this Bob Seger song and batters it into submission with fire and brimstone. I only hope she doesn't suffer from a bad case of the hypes.

DEE DEE JACKSON: 'Meteor Man' (Mercury). This is altogether a different kind of lady. Obviously ordinary men are too mundane for her. Hot on the heels of her 'Automatic Love' comes another extraterrestrial stud. A well produced single, several cuts above the US disco market. The twiddle machine effects owe more to Eurodisco than the American version. A much more sophisticated sound all round.

SLEEPY LA BEEF: 'Good Rockin' Boogie' (Charly). And that's exactly what it is. Rockability? I wouldn't know. Either way, I love this, it has the same effect as Joanne Mackell's single. Hope there's an album.

CLIFF RICHARD: 'Please Remember Me' (EMI). He's amazing. To retain credibility throughout that ghastly TV series he had, to hang onto his respectability and to sustain a boost into seventies music take, some doing. He must have the patience of a saint... maybe it's the Big One he's going for. This is a cracking single, he's caught a bit of the West Coast sound without wallowing around in the soppy blandness that usually comes with it. The flip is a remake of 'Please Don't Tease', but I prefer the original.

FLASH & THE PAN: 'And The Band Played On' (Ensign). My Special Offer of the week. Superb music, really exciting, taking in snatches of familiar lines that I can't place, but neatly done. The singing takes second place to the melody, which has a great hookline. Really stirring stuff. It could be a massive hit if those DJs would get up off their bums and take a chance. It might look like an outsider, but I'm not so sure. Remember the Easybeats, well I think they've risen from the grave... I'm told that their two songwriters are the same people who did this record. Time to show yourselves, Flash.

DEVO: 'Be Stiff' (Stiff). I've resisted liking this band because I thought they were one of the biggest hypes of this year. I'll recant. This nearly blew my head off, real hard uncompromising rock. Play loud and rattle the upstairs neighbour's dishes. It's got a choppy vocal line, cutting the song into chunky wedges, but holding the guitar line as tight as cheesewire. I still think their image is silly, but the music's got it.

THE STRANGLERS: 'Walk On By' (United Artists). I'll overcome a natural indifference to the Stranglers to tell you how good this latest single is. But common to all their songs (yes, I know this is a cover of the Dionne Warwick hit) the instrumental bores me. Every time I hear them, the strong similarity to the Doors becomes more and more apparent. Apart from that, the gritty bass and vocals make this a much better version than the original. There's no way it couldn't be a hit. Where Warwick took a pensive line with the song, the Stranglers have attacked it with a growling truculence. And in keeping with their general image, they imbue it with the sinister overtones that creep through all their music.

PATTI SMITH: 'Privilege (Set Me Free) / Ask The Angels' (Arista 12-inch). The only thing I've ever liked of hers was the last single 'Here Comes The Night' — the rest tends to be too esoteric for my taste. The two tracks on the A side are from albums and one of the two tracks on the flip — '25th Floor' — is a live cut from a London gig earlier this year. In fact, the A side tracks aren't as heavy as some of her stuff, so I don't feel out of my depth so much. I liked the heavy rock sound she's got, but it's not as commercial (dirty word to a poet, I know) as the last one. All right, so I'm a Philistine, I don't care.



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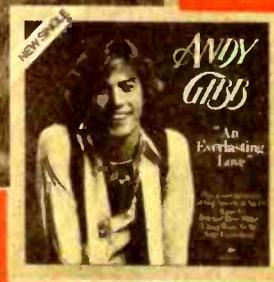
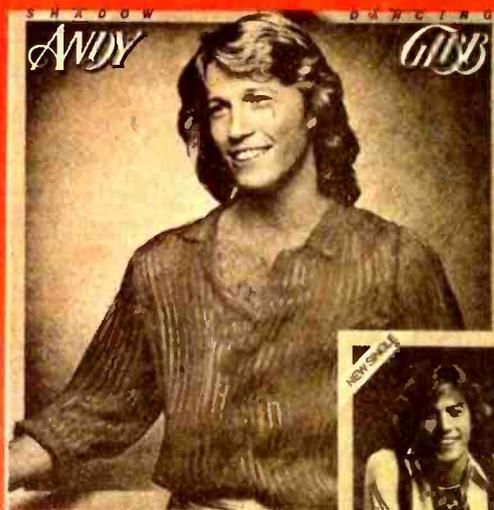
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ANDY GIBB



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Andy Gibb,
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VARIOUS ARTISTS: 'Street Music - No Heroes No Legends' (United Artists Japanese Import GP577).

IS THERE no end to the ingenuity of the "anything you can do, we can do better" Japanese? The latest export from the ever busy land of the rising sun is 'Street Music', an excellent compilation package.

The selection of material is extremely good; one only has to look at the four Stranglers' cuts to observe this. Their first single 'Grip' is included along with two flip-side gems 'Go Buddy Go' and 'Straighten Out', and to top it all comes 'Choosey Susie', which had previously only been available on the limited edition Rattus freebie.

Equally entertaining are the 'Feelgoods' numbers 'Homework' and 'You Upset Me Baby', both of which were recorded live at the Paddock, Canvey Island,

with Nick Lowe in the production seat. Incidentally, on the subject of producers, Martin Rushent handles six tracks on the album, those by the Stranglers as well as the two Buzzcocks' classics 'Orgasm Addict' and 'What Do I Get?'

999's contributions are 'Nasty Nasty' and 'Emergency' - a couple of fine singles. Sadly 'Chelsea 77' and 'Ain't No Legend' from the Maniacs seem very mediocre compared with the other high quality material. Perhaps another one from the Buzzcocks or Dr Feelgood would have made an improvement. Messrs. Cornwell, Burnel, Greenfield and Black turn up again on Celia's 'Mony Mony' and Jean Jacques, with Wilko Johnson, plays on her second number 'You Better Believe Me'.

To go with the platter those efficient Nipponese have included a lyric sheet (printed in English fortunately) which definitely puts a new slant on



Stranglers' Jean Jacques

things. 'Street Music' is a great collection and flows very well, appearing to be far better planned than most albums of its type, though one wonders how the groups themselves feel about the use of their work in such a context. Still, as long as you haven't already got the tracks and provided that the price of this import isn't ridiculously high, then it's certainly a must, and to hell with our balance of payments.

+++++ STEVE GETT

THE REVOLUTIONARIES: 'Leggo Dub' (Cash & Carry JA Import)

A POINT which Culture's 'Africa Stand Alone' bears out is that raw, undoctored reggae can be so much more rewarding

than its beefed-up, commercial equivalent. Attempts to streamline the original mix can be embarrassing.

But there are numerous disadvantages associated with pre-releases (high prices, bum pressings etc) so it's easy to see why real stuff remains the lifeblood of a select few. 'Leggo Dub' typifies the Jamaican import. As a commercial venture it's a non-starter, devoid of cover-pic, musician/producer credits, even track listings.

Offsetting that, is the plain fact that it's a very partly, virginal debut. No frills, no pretensions, but plain Kingston mindwrap; the excellent Revolutionaries play off against a frenzy of dog-bark, bell, bird and car noises, all captured in



999's Nick Cash

a soul (and tweeter) shattering dub mix.

Down in the basement, omnipresent bass-licks mix it up with bombastic cavernous drum blasts, keyboards, guitar and horns muscling down and padding out the sound. From all accounts, most of the rhythms sound as if they're lifted from Gregory Isaacs 'Mr Isaacs' whilst the opening cut seems to originate from Tapper Zukie's 'Laying In The Ghetto' talkover (and god knows where else).

The album scores on a number of levels: it's tuneful, but also very heavy in the rhythmic sense. Perhaps some of the cuts are less than hot, but when we strike the raw meat here we're assailed by dub of the very highest order.

Dedicated to those who place purity before dilution, 'Leggo Dub' is state-of-the-art reggae, 40 minutes of it, and it comes highly recommended.

+++++ CHRIS WEST-WOOD



THE WALKER BROTHERS: 'Nite Flights' (GTO GTLP 038)

THE re-emergence of the Brothers Engel, Maus

and Leeds hasn't had high dramatic impact. As the re-emergence, with the exception of my good mates the Pirates. But they were fortunate that their crushed - velvet yearning vocals of 'Make It Easy On Yourself', if not quite the moody, brooding image, could carry over successfully to the next decade.

'Nite Flights' - successor to 'Lines' - carries its heart on its sleeve with monochrome optically distorted faces punctuated by artily random black lines. Ah, Hipgnosis for an industrial era. Some of the songs, like 'Child Of Flames' are no more than dutifully theatrical, and some, like 'Den Hauge', are delightfully enigmatic in a rather stilted concrete - poetry way.

Still typical, though more successful, are tracks like 'Fat Mama Kicked' with those ripe vocals from John and Scott carrying an oblique song - line over a low but threatening Dave Macrae keyboard backing and a wild sax break by Alan Skidmore. 'The Electrician' is another, with all the ache and suspension of 'The Sun Ain't Gonna Shine Any More' transferred into a small, sour, self-fulfilling with an almost incongruous plush string intermission. 'Nite Flights' stands out as the most commercial cut: nice big beat for one thing.

Yeh, it's a pretty strange and esoteric album, making good use at points of the Walkers' vocal and writing capabilities. It's just a pity they didn't do it a little more thoroughly. +++ SUSAN KLUTH

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BILLY FALCON'S BURNING ROSE: 'Billy Falcon's Burning Rose' (Philips 9183 450)

BILLY do you remember Klaatu that band that everybody took to be the Beatles in disguise?

"Yeah, but what's that got to do with me?"

Well, you do the same thing to Springsteen. Let's start with your voice. You attempt the same vocal tone, you've got the phrasing to a tee, even down to that semi-whisper over that soft focus twinkling piano. Your songs are pretty weak and they all allude to that street mythology romanticism that you know - who uses with the same yearning for an escape. You even use the same arrangements. I mean, Clarence Clemons is a fairly limited sax man, and consequently identifiably and you're even constructing your solos the same. Finally the chord progressions have that familiar Bruce ring to them. It all sounds like a watery version of 'The Wild, The Innocent And The E Street Shuffle'."

"Sure we were influenced by the man but aren't you being a bit too cynical?"

Maybe... but you've rubbed out the line between being influenced and imitation.

"Come over here and say that..." + **MIKE GARDNER**



MAX'S KANSAS CITY: Volume 2 (CBS 82658)

ROCK MUSIC loves to invoke its own history. If no one else is willing to defy its long lonely nights of occasional exhilaration as history, then just leave it to its self and it will turn out its own documents. Here we have the epitaph of dozens of eagerly beating young hearts.

I know about Max's. I once saw a half dozen nameless bands perform their metal fantasies of tortured sensitive souls wrangling with the problem of remembering a heavy riff that hadn't been worked into the scrapyard. I once fell asleep whilst Devo were on but that is another story.

These nameless bands are all represented on this hideously unnecessary volume two of Max's recent semi-rejuvenation. The Brats, Lance, Andrew Pearson, Grand Slam and Just Water all go the way of the competent and the forgettable. The one shining exception is a man that has chosen London for his current attempt at making it. Philip Rambow towers above everyone else on this compilation as the first few 'Sweet Jane' tinged guitar chords proclaim so confidently.

Hear his 'Night Out' and let the rest be a warning to you. + **GEOFF TRAVIS**

NIGEL MARTINEZ: 'Better Things to Come' (State-ETAT)

Well, this kicks off well, with its opening, title track a direct lift-off of the 99 voices of Maurice and Verdine White - "Runnin' odd 'All 'n' All" if you need comforting that much. All crisp, ringing underbeats, hoppy horns and those ole ba-ba-ya vocals.

Nigel Martinez comes from Leicester and has been connected with the Real Thing in the past. About six months ago he had, under the name of simply "Martinez", another track off this album, 'I Luv The Way You Luv', out as a debut single. I remember noting at the time that it was OK, almost quaint (dated), the guy had a horrible voice, and the arrangements were in a mess. Although I'll retract the accusation, in that he's blessed with a rather plain voice that needs good production, but those other remarks still hold true about rather a lot of Nigel Martinez' debut album. Competent, watery inoffensive songs with a soft soul coating, not a ghost of a chance baby.

Runback to the good ones like 'Number One Lady' and 'I'll Never Be Leaving You', and you realise that with good luck and good management we could just be having genius on our hands. + + + **SUSAN KLUTH**



GREGORY ISAACS: 'Mr Isaacs' (DEB Music DEBLP 04)

AFTER what seems like a hundred plays this album remains as freshly potent as it did to me on the very first exposure.

Gregory Isaacs, quite rightly, is reckoned as one of Jamaica's finest

and most distinctive vocalists - a voice full of light smoky harmony that delivers songs never intonations. The approach is light and immediate, lifting melodies that become firmly ingrained and well-sounding better every time.

Musically 'Mr Isaacs' isn't heavy, gently effective and ska-like rhythms filled out with thick, parping horns, allowing the voice to carry the message. A collection, then, of mostly self-written songs, from the perfection of 'Sacrifice', love songs like 'Story Book Children', or more strident anthems in 'Slave Master' or 'Handcuff'. And an excellently paced 'version' of 'Get Ready' - the words expanding, seemingly, for that extra Isaacs' effect.

In the end it's magical. A uniquely delivered voice that you can't forget over layers of irresistible skeletal reggae, making addition to Isaacs the easiest task in the world.

He's scored before, sure enough, and he will be releasing a new album on the Front Line label in the next few months. But for DEB's sake don't wait until then - 'Mr Isaacs' is peerless, simple excellence + + + + **JOHN SHEARLAW**

SPELLBOUND: 'Spellbound' (EMI America SW17601)

THE FIRST album release on the new EMI America label is by a newish band (American, naturally enough) called Spellbound, who seem to be pretty obscure, except that lead vocalist Barry Flast was once a member of Kingfish (what do you mean, even that's obscure?). I could have told you that drummer Jim Preston was formerly with the Songs Ov Champain, but he left Spellbound after they recorded this album, so I won't bother.

In any case what we have here is a fairly predictable selection of soft rock offerings, hardly likely to burn any bridges but pleasant enough. Flast's vocals on many of the tracks have a country feel, and the ballad 'Rumour At The Honky Tonk' sounds in its chorus quite like the Eagles. The similarly gentle 'The Way

That You Do' employs strings to good effect, while 'The Light That Shines' does the same with synthesizers. 'A Taste Of The Devil' is as rough as the band get. Most of the remainder is innocuous and frankly not that memorable: typically American and rather run-of-the-mill.

But Spellbound are certainly not without without talent (said condescendingly). + + + **PAUL SEXTON**



ROBIN WILLIAMSON AND HIS MERRY BAND: 'American Stonehenge' (Criminal Records STEAL 4)

THE MUSIC of the Incredible String Band (1965-1974) was often a blend of several different musical persuasions, and former member Robin Williamson continues this blend here.

With his Merry Band of Sylvia Woods, Christopher Caswell and Jerry McMillan he gives rise to an interesting fusion of several styles built around Celtic folk music. 'American Stonehenge' exudes that natural optimism common to all folk music, but with an imaginative selection of instruments, from simple acoustic guitar and flute, through Celtic harp and harpsichord to glockenspiel, hunting horn and

bagpipes, and even a Glenlivet bottle on 'Rab's Last Woolen Testament'.

You'll guess by this and 'Zoo Blues' that the album's not without humour. The latter track is a marvellously madcap blues piece that reminded me of the Bonzos at their best - "I'll pig you up at ape... there's no depenguin on you". So a rating of three may seem a little miserly and greater devotees of folk will feel kinder towards it.

I can only take it in small doses but I will say that it makes for a little variety to hear for once some music which doesn't depend on the old electricity phenomenon. + + + **PAUL SEXTON**



GATO BARBIERI: 'Tropico' (A & M AMLH 64710)

'TROPICO' is an album with its feet placed firmly in the Music For Pleasure racks. From the gaudy cover depicting Gato himself peering short-sightedly through a barrage of exotic plastic lifelike through to the typically Radio 2 playlist music it reeks of MOR.

Of the whole album there is only one track which merits a second (nay, even first listen) - the old classic 'Poinciana'. Although it has

lost much of its dignity after being put through a vigorous disco mix a la Van McCoy and bears as much resemblance to the original as a dingy to the Titanic, it stands head and shoulders above the rest of this repetitive piece of plastic.

Mr Barbieri is a sax player of considerable ability, but his talents are completely wasted upon this droning soundtrack. He should stick to film scores, join an orchestra, in fact anything except make solo albums, if this is the best that he can produce. + + **KELLY PIKE**



THE BROTHERS JOHNSON: 'Blam' AMLH 64714

Many times while listening to disco/funk I've longed for the sound to be cleaned up and a sharper edge to crystallise on every note and drum beat.

This album fulfills that wish, and more. It's subtle, sexy and passionately persuasive. Strong words to describe a mere 'disco' record, you may be thinking. But I don't lay lyrical easily (if ever - Ed) about dance music, so this Quincy Jones produced Gonsend is something rather special.

I can see no reason why it shouldn't go platinum as did their previous album 'Look Out

For No 1' (also a QJ production). The title track has the greatest collection of sonic fireworks yet amassed onto one funk track, all rooted to a brilliantly clear and catchy bass line and punctuated by a muscular brass section who are unbelievably tight. Yet, in spite of the surfeit of richness everything breathes and resonates within spacious sonic pools of delightful syncopation.

The album's only slower 'Won't You Stay' is expertly crafted and perfectly realised love song which begins with the gentlest of synthesiser intros leading into a warmly sung melody. Apart from any of its artistic merits it provides a breather between the furious butt shaking opener 'Ain't We Funkin' Now'.

Scattered with nifty falsetto brain teasers, loony bits of babble and wrong speed drivel, its mix of mayhem and machine finish is as delectable as champagne for breakfast on the Quay d'Orsay. Or Blackpool beach come to that.

Side two runs into a few problems. Some of the songs get a bit formula, but the sound never loses its sparkle. From the slightly daft snatch of space movie soundtrack pastiche through 'Ride O Rocket', 'Mista Cool', 'It's You Girl' (very dreamy) to the platinum-lined funk of 'Streetwave' there's much to keep the spheres resounding and the feet tapping.

Don't let this one pass you by unless you banked on life being boring + + + + **JOHN WISHART**

NOW ON EVERY DISCO TURNTABLE AND IN YOUR RECORD STORE

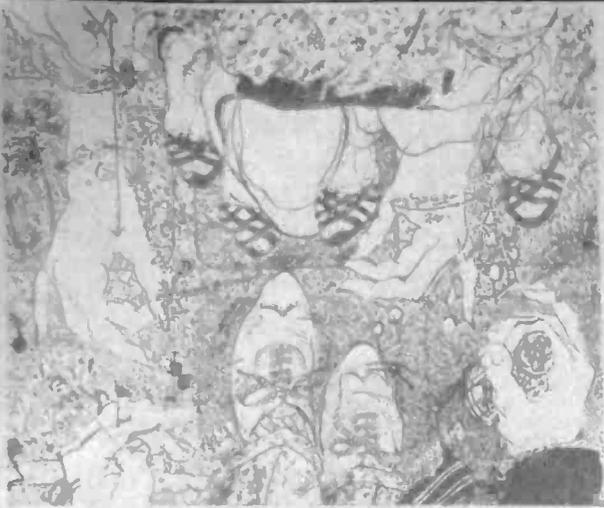
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DISCO SPECIAL

This week: Scotland and The North

Living on the Scottish myth

LET'S FACE IT. When someone mentions Glasgow and discos in the same sentence there's the immediate connotations of drunken Jocks shouting 'Yalrightha Jimmy' before pushing the jagged edge of a broken bottle near your face while fighting a brave battle to stay upright. But like most people who have the same visions I've never been north of Shrewsbury and I can understand the Scots' annoyance at the stereotype.

According to 'Tiger' Tim Stevens of Radio Clyde, it's no worse a problem than anywhere else. "I've known southerners who were scared to leave their hotel. In fact, you find that fights happen more in the outlying areas like Ayrshire and the managers will turn around and say 'I bet you get this all the time in Glasgow' and it's just not true."

Tim used to DJ at the famous Electric Gardens (now Shuffles) in Glasgow. "It was a great place. It was so well run that there was no violence. It was just ordinary kids having a good time. Nowadays the guys are too busy posing and worrying about the crease in their trousers or their hair falling out of place to dance."

But from 1969 till it got turned into an Irish dancing ballroom around 1973-4, it was the best place to be. It played

mainly pop with Norman Greenbaum's 'Spirit In The Sky' and Rod Stewart's 'Maggie May' being particularly popular.

"The last night was the best," says Tim. "It got so emotional that people were in tears - even I felt like crying."

The Irish ballroom was short-lived. Then 'Shuffles' rose from the ashes. Dougall DJ played there in its first year and describes the music as 'very poppy'. "You were risking your neck if you played anything out of the ordinary. Though the Philly sound was very popular, it was the smaller clubs that played more soul.

"Gary Glitter's 'Rock n' Roll Pt 2' along with George McCrae's 'Rock Your Baby' did the most for the disco scene by getting people away from that stuff with long guitar solos. People became more interested in the music and more aware of the new records."

But it virtually killed the live music scene in Scotland, though according to 'Tiger' Tim the downward trend has been reversed.

But what about the alleged violence? According to Dougall it seems to stem from youth clubs in the old areas of notoriety like Govan, Maryhill and Easterhouse, where the kids will turn up drunk and create the bad reputation.

But he believes a good DJ can avoid the trouble by the choice of records.

But both Tim and Dougall noted a similar trend towards the chic and the 'posey', where dress sense seems to matter more than having a good time. Both sense that the disco scene is at a point of stagnation.

"There's nothing new and exciting," claims Dougall. "DJ's are all too classified and calculating, there's nothing innovative."

I wonder what the current punters have to say about that?

MIKE GARDNER



GEORGE McCRAE: got people more interested in the music



FERRY/SHOWADDYWADDY/STONES: are these disco?

What the box will offer

'DISCO DELIGHT' - Omnibus, Wednesday 9th, 10.45 pm BBC 1. 'GOOD TIMES' - Tuesday 8th August 6.00 pm ITV (Thames area only)

NOW THAT 'Saturday Night Fever', 'Thank God It's Friday' and 'The Stud' (which has surprisingly grossed as much as 'SNF' at the British box offices), has

reawakened the media to disco, it's no surprise that both networks should make stabs at trying to get Britain's own disco movement onto the small screen.

Let's start with the worst.

'Disco Delights' is tacked onto the end of a pleasantly interesting documentary about the idiosyncrasies of New York's Central Park. But if anything summed up the painfully out of touch, Hampstead-hip BBC stereotype then this is it.

The voice of Humphrey Burton (BBC Head of Arts) informs us that this is a documentary about "Britain's own Saturday Night Fever" (fair enough), "and features music by Bryan Ferry, Showaddywaddy and the Rolling Stones (Whaaat!). When the film blunders into Deaf School's 'What A Way To End It All' you realise that the film has shot its arrows at everything except the target.

You get super chic weekend punks playing at being outrageous in the most civilised fashion. Then there's an androgynous Bowie lounge lizard who poses on a bomb site or underneath a running shower to Bryan Ferry's 'This Is Tomorrow' and you hope that it's going to get worse and lo and behold it does!

We'll by-pass the Wigan Casino piece, though it's hard to believe that they'd do the old floppy bounding with those splits and twirls to the mushy music that director David Richardson has given them.

It's the 'Heavy Rock' section that will have you in stitches as clichéd 'biker boys' indulge in the worst of Ken Russell fantasies with bike chain fights and sub-Travolta organised

dancing, with every rude gesture known to man incorporated into the movement. Even the bike at the edge of the dance floor looks understandably embarrassed.

Then there's the marvellous piece that had the preview theatre groaning where a spinning bike wheel eats into wet sand while the 'boys' are doing the 'I Am The Walrus' scene from 'Magical Mystery Tour'.

If you want to see the funniest thing since Crossroads - Meg lost Hugh and went morose - then don't miss it. Personally I hope director David Richardson is prevented from handling a camera again until he loses this fixation with art, spelt with a capital F.

But that's not so with

James Barracough's 'Good Times'. It's part of a documentary series called 'Take Six' made by film makers new to television and his film is "a look at soul music and the disco scene through the eyes of Capital Radio DJ Greg Edwards. The film follows him and seven listeners through one Saturday evening in London."

Having seen an incomplete version of the film it would be unfair to pass a final judgement.

But suffice to say that the film is accurate and while problems of pace and construction are apparent, the whole project shows enough promise that would make it worth the dash from work to catch it. MIKE GARDNER

Batley — another Studio 54?

SHIRLEY BASSEY, eat your heart out. Because you and your contemporaries will no more shake the walls of the Batley Variety Club, thrill the souls of the over 30s, or wheel the money out in a barrow. Because Batley has HAD ENOUGH.

They're sick of forking out a fortune for the big name cabaret acts. They're tired of rolling out the redies for stars whose fee doubles every time they sneeze. They've called a halt to the whole star-studded, gold-plated affair.

And the disco fans are the winners. The management are re-opening the venue as a huge disco, with live bands, to appeal to a younger age group. Manager, Jim Corrigan is out in New York, checking out Studio 54 to see if he can pick up a few tips. He says Batley will be just as classy as the NY joint, but there will not be an elitist element. You won't have to queue on the pavement, hoping you're going to be chosen to be one of the lucky entrants.

"The entry price will be 11, the same as we started out," confirmed Jim. "But we're going to be real way out in the same league as Studio 54... and not like a normal disco. The age group will be between 18 and 25, plenty of young people. We'll have a capacity of 2,000."

Jim says the reason they've changed the club is because of the fees that the big name acts were charging. In the past, they've put on Bassey, Tom Jones, Johnny Mathis, but as the prices have been rising they just couldn't afford to keep it up. Now they'd rather appeal to the younger group, and make more money. To help them do that, they're planning extensive changes to the club itself.

"In addition to the stage floor," said Jim, "we're putting in a big glass dance floor. There will be about 60 square feet of that. We're also planning new lighting and sound systems."

The revamped Batleys will open the first week in October - which gives you plenty of time to get 'Saturday Night Fever' another six times and memorise the dance steps. Watch out Manchester. Batley is getting ready for its moment of glory.

A guide to British Discos.

This week: Scotland and The North

Here is a guide to the facilities, times and kind of music played at each venue. The list runs as follows: Name and address of venue / capacity / regular DJs / kind of music played and special nights / dress restrictions / opening / closing times / drinks / food / club sound system / other attractions. If no details are mentioned, ie: dress restrictions — there's no mention of it if they're not worried about what you wear. Same applies to regular DJs, age restrictions, bar and food.

ACAS CLUB, Keith Street, Hamilton, Lanarkshire / 800 / Colin McLean, Ross McAdam / All Kinds / Fri, Sat, Sun / 60p / 18+ / Neat / 7.30 - 1.00 / Bar / Crisps, Nuts.
ADAM & EVE, Chapel Street, Blackpool.
AOEES DISCO, Deeside Leisure Centre / 300 / Ernie & Paul / Soul and Rock / Wed 50p, Thur, Fri 75p, Sat £1 / 18+ / 8.30 - 12.30 / Bar until midnight / Basket meals / SAI / Reduced prices for members, £1 per annum.
ANDY'S NIGHT SPOT, 96 Topping St, Blackpool / 300 / Alan Lees / Chart, Oldies, Rock & Roll, Soul / 50p - £1 / 18+ / Tidy / 10.30 - 2.00 / Bars / available / BSR McDonald's MP 60.
ANNABELLA'S, Ferensway, Kingston - upon - Hull.
BALI HAI, 118 George Street, Kingston - upon - Hull.
BARRACUDA CLUB, 150 Market Gate, Dundee / 600 / Phil Blacklow / Disco, Soul / Saturday / £1

approx / 21+ / No jeans, collar and tie / 8.00 - 2.30 / Bar / 2 restaurants.
BON-ACCORD HOTEL, Market St, Aberdeen / 280 / Fergus Watt / Soul, Charts, Oldies / None / £1 / Over 21 / No jeans / 8.30 - 12.30 / Full bar / Supper is inc in admission charge / Citronic, H & H Amps.
BARLOW'S CLUB, 49 Shields Road West, Newcastle-upon-Tyne.
BROXBURN ATHLETIC SOCIAL CLUB, West Lothian / 150 - 200 / Derek Carruthers, John McPhak / Chart, Disco, Soul, Rock, Reggae and Punk / Saturday and Sunday / 40p / 18+ / 7.30 - 11.00 / Bar, Crisps and nuts / Studio 4 / Competitions every night, Annual Late Night.
BURGUNDY COBBLER, South Parade, Whitby Bay / 850 (2 floors) / Jeff Knight / Soul, Funk, MOR, Reggae / None, 90p - £1.50 / 18+ / Smart / 9.00 - 2.00 / 3 bars / Snack bar / Citronic.
CABIN CLUB, 4 Ewart Sq, Birkenhead, Merseyside / 550 / Dave Dee, Big John, Mike Stand / Mainly Soul / Occasionally / Varied according to night / 18+ / Smart casual / 9.00 - 2.15 (12.00 Sunday) / Bar till 2.00 / Restaurant till 1.30 am / Hammersound / Pool table, bar football, TV lounge, and free drinks for members on a Sunday.
CAVE DISCO, Summerland, Douglas, I.O.M. / 650 / Stu Lowe / Disco, Soul, etc / 75p / 18+ / Smart casual / 8.00 - 1.00. Free house, 2 bars / Snacks / Wed, fancy dress night (winter).
CENTRE SCENE DISCO, Centre Hotel, Lord Nelson St, Liverpool / Wed - Sun, 8.30 - 2.00.
CHELSEA CAT CLUB, Thomas St, South Shields.
CHERRY TREE, Linkway, Runcorn, Cheshire / 350 / Lloyd Richards / Pop, Soul, Funk / Wed, Rock / Wed - Sat / 40p - £1 / 18+ / Smart / 7.30 - 11.45 / Licensed bar / Basket meals / SAI 100 watt.
CLOUD'S NITESCENE, Sea Road, Cleethorpes, 300 / Ian Hay / Disco, Soul / 20p - £1 / 18+ / Smart / 9.00 - 2.00 / Licensed bar / Basket meals / Guest Radio Djs.
COWAN HOUSE, 18 Holyrood Park Road, Edinburgh / 300 / Jon Castle / Rock, Pop, Soul / Local bands / Varies / 18+ / None / 8.00 - 1.00 / Licensed bar.
CTK Disco, Houghley Lane, Stanningly Road, Leeds 13 / Mike Woodhead / Mainly MOR, Soul, etc / 20p (mem) 30p (non mem) / 14-21 / Neat appearance / 7.30 - 10.00 / Soft drinks only / Simple 100 W system and lights.
DAMWOOD HALL, Speke, Liverpool L24 / 450 / Keith and Paul / Soul and Reggae, Wed Heavy Music / Coming soon / 25p / 14-18 / 7-10.30 / Soft drinks / Snacks / FAL Stereo.
DARLINGTON HOTEL, 17 Miller Rd, Ayr / 1400 / Adrian Lauder, Billy Frew / Soul, Funk / Soul Groups / £1.25 / 18+ / Smart / 8.00 - 1.00 / Bar / On request / Vitavox/Cetc.
DISCO-TECH, Haybridge Road, Telford / 550 / Doctor John / Soul,

Reggae, Oldies / Occasionally / 40p+ / 17+ / 8.00 - 12.00 / Soft drinks / Snacks.
DUTCH MILL, Forth Ave, Kirkcaldy / 200 / John Murray, Steve Anderson / Disco, Soul / Fridays / 30p - 50p / 18+ / 7.30 - 11.00 / Licensed bar / Pizzas, Hamburgers / FAL Stereo.
EBENEZER'S, Stephen Hill, Manchester Rd, Sheffield / 500 / Jim Kershaw / Disco, Soul, Thur Rockabilly / 60p / 18+ / 8.00 - 12.00 / Licensed bar / Hamburgers, etc / SAI.
GARDEN FARM HOTEL, Chester - Le - Street, Col Durham / 400 / Malcolm, Colin, Alan / Soul, Funk, Pop / Fri 60p, Sat 50p, weekdays free / 18+ / 7.30 - 10.30 / Bar / Snacks / IVE.
GENIEVIE / MAYFAIR SUITE, Mecca Suite, Sunderland / 2,300 / Dave Harding, Kelth Tyler / Soul, Disco, Fri Heavy / Fri and Sat / £1 - £1.20 / 18+ / 8.00 - 2.00 / Bar / Available.
GIGI DISCO, 46 West George St, Glasgow / 350 / Kevin Mitchell, Alan Hanley / Soul, Funk, etc / £1 - £1.50 WE / 18+ / No punk gear / 9.00 - 2.00 / Licensed bar / Restaurant / Citronic.
GRANGE PARK, Willerby, Nr Hull / 400 / Ian Sugarman / Disco, Soul, Funky, Northern, Thur over 25s / £1 / 18+ / No jeans / 8.00 - 1.00 / Licensed bar / Restaurant.
HO FBRAUHAUS, 42 George St, Kingston-upon-Hull.
IMAGES, 83 Mill St, Macclesfield / 150 / John Bradberry, Graham Phipps / Soul Charts / 70p / 18+ / Respectable / 10.00 - 2.00 / Pub prices / Available / SAI, to be changed.
KINEMA BALLROOM, 19 Palmir Street, Dunfermline / 900 / Bob Mann / Soul, Funk / Groups / 50p / Varies / Bar / Cafe / Require advertising from Record Companies.
KIWI LODGE HOTEL, Nr Fenwick, Ayrshire / 350 / Dale Samson, Billy Koegh, Robert Smith / Soul, charts, Sun Funk / 1st Friday every month / 65p - £1.35 / 20+ / Smart / 8.00 - 1.00 / Licensed bar / Snacks / Own magazine.
LODESTAR, Ribchester Road, Blackburn / 800 / Andy Grimsman, Curtis Graham, Paul Smith / Funk, Soul, Oldies / Groups / 50p - 80p / 18+ / 8.00 - 2.00 / Bar / Snacks / SAI.
McMILLANS, Concert St, Liverpool / 300 / Gary Allan / Pop, Soul, Funk / Thursdays / 65p - 85p / 18+ / Smart / 9.00 - 2.00 / Bar / Basket meals, pizzas / Competitions.
MALLAIG COMMUNITY CENTRE, Inverness / 400 / Keith and Henry / Soul, Disco / 60p - 70p / 11.30 - 1.30.
MARCOS DISCO, 6 Buchanan Street, Airdrie, Lanarkshire / 220 / Ian Cassells and Jim Hunter / Top 75, Oldies, Soul / Yes / 90p Fri, £1 Sat / 20+ / 10.30 - 1.30 - 2.30 / Soft only / Snacks / Customised.
MINGLES, Esplanade, Whitby Bay, Tyne and Wear / 250 / Tony Allen, Colin James, Kevin Bishop / Chart, Soul / Wednes-

days / 50p - £1 / 18+ / Smart / 8.00 - 2.00 / Lager 40p, Spirits 35p / Snacks / Citronic / Thurs - Ladies night 1/2 price.
MR PICKWICK'S CLUB, Frazer St, Liverpool 3 / 8.00 - 2.00.
NAPOLEANS, 35 Bloom Street, Manchester / 200 / John Bennett / Soul, Funk. Thurs oldie night / 75p members free / Over 21 / Casual / 9.30 - 2am / Bar / Restaurant provides small meals / Stetline Two.
NEW PENNY, Lower Briggate, Leeds 1 / 300 / Glenn Jay / All kinds / Drag Acts / None / 21+ / None / 6.30 - 10.30 / Free House.
OAKWOOD HALL, Lady Lane, Bingley, Yorks / 600 / Jack Jay, Martin Wood / Funk, Charts, etc / 35p to £1 / 20+ / Smart / 8.30 - 2.00 / Regular drinks (cheap beer, lager) / Restaurant, Basket Meals 35p - £3 / BOSE, 4000 Watt / Colour TV, Video.
OCEAN 11, 25 Witham, Hull, Humberside / 180 / Clive and Pete / Soul, Reggae, Heavy, New Wave / Monthly / 60p / 18+ / None / 7.30 - 1.30 / Licensed bar / Basket meals.
THE PICCADILLY SUITE, Victoria Hotel, Preston / 350 / Kev Brennan / Funk, Soul, Sat Rock and Live Bands / £1 - £1.25 / 21+ / Smart / 10.00 - 2.00 / Licensed bar / Snacks / SAI.
PIPS DISCO, Elzabeth House, Back Spring Gardens, Bolton, Lancs / 600 / Colin Whittaker, Arnie Dee / Wed Heavy Rock / Wednesdays / 18+ / No jeans at weekends / 8.30 - 2.00 / Licensed bar / Snack Bar and Buffet.
PLAYGROUND DISCO, 119 Westgate Rd, Newcastle 328 / Anant, New-

castle Scurr / Soul, Funk, Disco - Tues, Thur / 20p / 18+ / 8.00 - 10.30 / Bar / Snacks / Citronic.
RAFFLES, 56 Waterloo Road, Blackpool.
THE RAINBOW, Liverpool Rd, Eccles, Manchester / 500 / Disco Dave, Steve Costello, Philias Foge / Wed Reggae, Sun Northern Soul / Tues, Wed / £1 / 18+ / Casual / 8.00 - 2.00 / Licensed bar / Restaurant / Roger Squires / 6Go - Go girls, 2 Dance Troupes.
RIALTO, 261 Hope Street, Glasgow / 100 / Superbad John, The Captain, The Wright Man / Friday - Reggae, Sunday - Comp Night / Free / 18+ / None / 7.30 - 11.00 / Bar / Custom Built / Available for private functions Mon - Thurs.
ROMEO & JULIETS, St John's Precinct, Liverpool / 500 / Mike Tarbuck, Mike Leaver / Disco, Funk / 80p / 18+ / Collar and tie / 8.00 - 2.00 / Licensed bars / Snacks and restaurant / Tues and Wed Cabaret.
ROOSTERS, Castle Street, Nantwich / 400 / Chris Cadman, Peter Haze / Disco, Charts / Occasionally / 50p - £1 / 18+ / Smart / 9.00 - 2.00 / Licensed bar / Snacks / Citronic.
ROOTS, 58 Francis St, Leeds / 350 / Carl / Soul, Funk, Reggae, Thur - New Wave, Rock / Yes / 18+ / Casual / 9.30 - 2.00 / Bar / Restaurant / Pool Room.
ROYAL HOTEL, Rothesay, Isle of Bute / 250 / Alan Donald, John Barrett / Disco / 8.00 - 10.00 / £1 / 18+ / 10.00 - 1.00 / Hotel bar / Snacks / Citronic / Custom Sound.
RUPERT'S DISCO, Talbot Square, Blackpool.
RUSSELLS, 1-3 Parr St, Liverpool 1.
SANDS CLUB, Whitby Bay, Tyne and Wear / 300 -

350 / Mal Stuart / Soul, Reggae / 50p - £1 / 18+ / Smart / 9.00 - 2.00 / Licensed bar / Basket meals.
SATELLITE CITY, Apollo Centre, Kenfield St, Glasgow / 1,000 / Martin Paul / Funk, Soul / Occasionally / £1.10 / Under 16 / None / 8.00 - 2.00 / Soft drinks / Snacks / Milbank / Video.
SILVERNADY DISCO, Benwell Towers, Benwell Lane, Newcastle-upon-Tyne.
SMILES DISCO, Egremont / 250 / Ernie Priestman, Mick Davies, Colin Young / Soul / Funk / Tues / Oldies / 40p - £1 / 21+ / No jeans T-shirts / 7.30 - 2.00 / Range of beers, spirits, wines / A la carte and snacks / Boses and Sound out / Wed - Promotion nights.
SNOBS DISCO, 29/30 Front St, Tyne and Wear / 200 / Soul, Charts / 25p - 60p / 18+ / 8.00 - 2.00 / Bar / Snacks / Go - Go dancers.
SPEAKEASY, Upper Kirkgate, Wakefield / 500 / Bakewell, Barry All kinds / Sunday - Oldies / Wednesday night / 18+ / None / 7.00 - 11.00. Scottish and Newcastle Breweries / Snacks / Matt Amp / Special nights every month.
SPIDERS WEB, Morrison St, Edinburgh / 300 / Ed King and All Mac / Soul, Disco / 18+ / 7.00 - 11.00 / Bar / Snacks / Citronic.
SWORD HOTEL, Hillroods Rd, Stirling / 200 / Gordon Stewart, Willie Currie, Len King / Soul, Funk / 75p / 21+ / Casual / 7.30 - 11.30 / Licensed bar / WEM.
TEDDY'S CLUB, Promenade, Witheroose, N Humberside / 600 / James and Michael Cooper / Chart, Soul and Oldies /

Every Saturday / Varies / 18+ / Smart / 9.00 - 2.00 / Beer, Lager, Spirits / Basket Meals available / Radlovex, Leeds / Groups and Cabaret Artists.
THREE TUNS INN, Inglemells, Skegness / 300 / Disco, Soul / Fri / 18+ / 8.00 - 11.00 / Bateman's Ale, Spirits, Wines / Snacks / Sony Hi-Fi.
TIFFANY'S, Central Drive, Blackpool.
TOAD HALL COUNTRY CLUB, Rufford, Nr Preston / 500 - 700 / Chas and Ray Allan / Pop, Funk, Oldies / Yes / 75p / 21+ / No jeans / 9.00 - 2.00 / 3 bars / Snacks / SAI.
THE TOPICANA, c/o Royal Hotel, West Cliff, Wharfedale, N Yorks / 300 / Norseman Disco and Ian Bell / Disco, Chart / Bands - Fridays / £1 / 18+ / Casual / 9.00 - 12.30 / Beer, Spirits, Wines / Basket Meals / Simms - Watts / C and W night and other specialist nights.
TUXEDO JUNCTION, Parr Street, Liverpool 1 / 8.30 - 2.00.
UGLY'S DISCO, 50 Duke Street, Liverpool 1 / 8.00 - 2.00 / Four Bars and Restaurant.
WINSTONS NIGHT-SCENE, Balmoral Centre, Scarborough / 250 / Gary Oldis, Alan Black / Charts, Funk / Bands, Singers, etc / £1 / 20+ / Casual but smart / 9.00 - 2.00 / Bar / Restaurant / Squires / Motown revival and Disco Classic spots.
ZHIVAGO, 256 High Street, West Sunderland / 300 / Nigel Grayson, John Harker / Soul, Funk / Occasionally / Thur 60p / Fri, Sat £1, Sun 60p / 18+ / Smart but casual / 9.00 - 2.00 / Bar / Restaurant / Roger Squire Systems / Tuesday - New American releases.

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MIDLANDS & WALES DISCO RUN-DOWN

Len Boone goes in at your ears and comes out at your feet.

Len Boone's 12" disco single, 'Love can't be denied' is hardly the sort of music to relax to. Unless, of course, your idea of relaxing is working off a few pints of hot sweat on the disco floor.

We'll admit that he may not be the best known name in the music business.

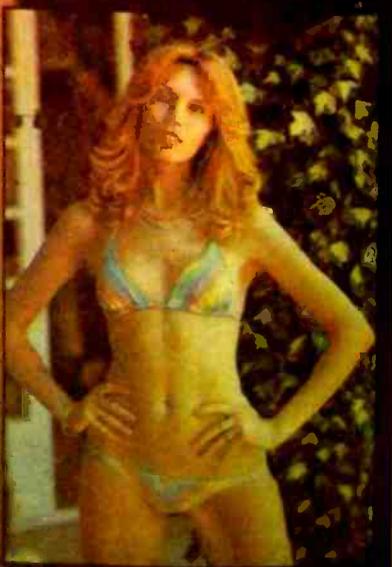
But with a sound like this on the turntable, you'll have better things to do than worry about who's singing it.

len boone
 LOVE WON'T BE DENIED
 SPECIAL LIMITED EDITION CBS 3217



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DISCOS

By ROBBIE VINCENT

Who's got the best bottom?

THE HUNT is on for the disco bottom five. Those records you love to hate must deserve being inflicted on the ears of listeners to my radio shows.

My personal "favourite" at the moment has already been played on Radio One and Radio London and is probably destined to torture harmless ears all around the UK and end up being an enormous pop hit.

We all have our very own hate records, which of course does not mean they are not good 45's in their own right and indeed may have sold millions of copies across the world. What attracts me so much to the disco field is how different records companies, producers, and performers interpret a "disco" record. Depends where you go I suppose and what refreshes your feet.

If you missed my first selection for the bottom five, let me introduce this plastic delight to you in the words of a very smart and witty press officer person who sent out the following description of 'Disco Bouzouki' by the Bouzouki Disco Band Decca F 13783.

"Picture the scene — an olive grove simmers in the heat of a sultry Greek afternoon. An old Greek ambles by on a limping and arthritic donkey, when suddenly

SHAZAM! A John Travolta figure leaps from the undergrowth to the frenzied strumming of the disco bouzouki! Anthony Quinn never had it so good."

Well, can you top that description?

The scene has been set for you to suggest your horror 45 that really must go into the disco bottom five. Let me know and it could be your choice that wins the bottom five.

I should add that Disco Bouzouki has already been a huge continental hit. Insult to the bouzouki which is a fine instrument.

Send to: 'Worst Five', Robbie Vincent, Record Mirror, 40 Longacre, London WC2E 9JT.

THE DYLAN concert at Blackbusch Airport attracted up to a quarter of a million people. Included was of course a VIP lounge / tent, several record companies looking after their



HEATWAVE: not on the list

guests with refreshment in their own individual tents. Trouble was that from this area for special guests you could not see the stage. VIP's would have been better off in with the crowd, which goes to show it doesn't always pay to be some - one with a backstage pass. It's often more fun out front.

But picture the scene one Monday night at the stage door of Hammersmith Odeon in West London with just an hour to go before **Hi Tension** and **Heatwave** start their concert. I'm deep in conversation with Johnny Wilder, his brother Keith and other members of Heatwave outside the Odeon when someone asks, as I was introducing the acts, why was I standing outside. Well, the truth is, the guy on the door wouldn't let me in. "Your name is not on this list so you are not coming in."

It was, of course, all sorted out in the end but I can assure you if there is ever a vacancy to look after stage doors at big concerts **do not** apply for the job. I can guarantee you a headache for at least two years. The hassle and aggravation is something you just cannot imagine. The **Robbie Vincent** prize for letting the wrong people in and keeping the right people out is soon to be awarded. I shall say no more.

THE BIGGEST ever All Dayer held at the Alexandra Palace four weeks back with over 6,000 grooving bodies had a mixture of pluses and minuses. On the bad side, the acoustics were very bad — not as bad as the Leluser Centre at Maidenhead for future reference — but the quality playing of new band **Central Line** was rather lost with their intricate jazz / funk style getting lost in the echoes. Perhaps they should have boogied as the **Improving Hi - Tension** did. The crowd was great, ready to adapt and, as ever, have a good time anyway.

Food and drink was very reasonable in price for a change but the biggest minus was a problem any large crowd faces, **Thieving Rats**, of the two legged variety.

Three guys and one girl were operating one of the nastiest crimes in the book — stealing purses from their own kind. I shudder to think



HERBIE HANCOCK: killer

what would happen if a big brave handbag / purse thief ever get caught at one of these events. They are stealing from people who are no better off than they are and I just don't want to be around when somebody is caught. Public hangings are no longer allowed.

Girls, **DO NOT** leave your handbags or purses around, tuck your money in your knickers and these rats will, with a bit of luck, starve to death.

NOW ONTO happier things with lots of good music around. Sensational new album from the **Brothers Johnson** called 'Blam', which I previewed on Radio London / One two weeks ago. It's really different and will surprise many of you. Thanks to pressure from people who boogie, **Gap Mangione** has his 'Sulte Lady' album released by A&M this week. Contains the new big jazz funk I was raving about last month — the old **Zombies** hit 'Time Of The Season'. **Herbie Hancock's** killer 'I Thought It Was You' is 12 inches on CBS early next month and will cross over pop and be as big as it already is in the clubs. It must be the year's most instant record. For jocks, try and beg borrow or steal a 12 inch of **Sweet Thunders** 'Everybody's Singing Love Songs' on Fantasy. It's great. So is a real left field promotional 12 inch I've obtained by **Gato Barbieri** from his A&M album 'Tropico'.

Called 'Poincinana (Song Of The Tree)' it's far from obvious for discos but my ears tell me it could be a summer biggie. Not for dancing all the way

through but certainly for everyone's collection. So far it's probably my favourite album of the year. With so much good material about this year that's saying something. It's superb, sensational, great, wonderful etc etc etc. It's an album by **Terry Callier** on American Elektra, called 'Fire On Ice' 'Disco In The Sky', 'Be A Believer' or my rave 'African Violet' are tracks from it that will knock you out. The last named track needs two listens and from then on do not listen again standing near the edge of a cliff because it's so good you'll fall off with delight.

Hi Tension have their new 12 incher around soon and the B side, a great ballad, is not to be missed. Other releases with the **Robbie Vincent** seal of approval include 'Street Symphony' **Carrie Lucas** on UK LP, **Jean Carn** LP Philadelphia International only on Import as yet, reggae version of Heatwave's 'Mind Blowing Decisions' by **Tyrone David** on D — Roy record that's a 12 inch plus the new **Al Hudson** AEC album — a must for disco's.

ON the road in August includes **Bardot's**, Canvey Island 5, **The Brunel Rooms**, Swindon 18, **Heldts** **Margate** August 23 preceded on August 12 by **The Tudor House**, **Bearsted**, Kent with special guests **Chris Brown** from **Frenchies** and local Kent funk **John De Sade** and his roadshow. See you on the road or in next month's **Record Mirror**. **BBC** **Radio London** Saturday lunchtimes and **Radio One** at 5.31 pm Saturday evenings should help you have a funky one.



BROTHERS JOHNSON: will surprise

MAXINE

Nightingale

LOVE LINES



ALBUM UAC 30179
CASSETTE TCK 30179



DISCOS

BY JAMES HAMILTON

DISCO SHOWS

THIS YEAR'S BADEM exhibition of disco equipment will be as usual at London's Bloomsbury Centre Hotel on Tues/ Wed Thursday, September 12/13/14. Called Discotec '78, the show is structured with separate opening times for trade and public. Opening on the Tuesday at 2 pm and then the other days at noon. It's trade-only until 8 pm on the first two days, then for everyone from 8 to close at 11 pm. However on Thursday it's for everyone from noon till close at 11 pm. Over 40 exhibitors (including Record Mirror) will be showing their wares.

Overlapping slightly, Roger Squire's Disco Centres are also mounting a big equipment exhibition at London's Global Village, under Charing Cross Station, on Sun/ Mon/ Tuesday, September 10/11/12, culminating on the last night (first of the BADEM dates) with a Deedee Ball from 9 pm to 2 am. Tickets for the latter, starring Kid Jensen and Roger Scott, are £3.75 double, obtainable from Squire's only in advance. The main event though is the exhibition, which is aimed wholly at the DJ. Opening Sunday at 3 pm and other days at 11 am, closing time is 9 pm all days, with a Technical Forum continuing afterwards on Sun/Monday. Called the London Disco Fair, this carefully controlled type of exhibition has been at the back of Roger Squire's mind for a long time, so it'll be interesting to see how it compares with the overall British Assn of Disco Equipment Manufacturers' effort, which was extremely successful last year.

DISCO DATES

THURSDAY (3) Simon Bates is Radio One DJ at Boerrnmoor Village, Caroline Roadshow plays Margate Dreamland, Peter Haze funks Nantwich Roosters (as well as on Sundays); FRIDAY (4) Caroline Roadshow plays Hastings Faisale Hall, Kerry Juby and Steve Day barbecue the Barbican at London's Cripplegate Festival Party, James Hamilton and Owen Washington join Graham Carter for weekly Friday and Friends at Mayfair Gullivers, Steve Young souls and reggae weekly at Edmonton St John's Hall in Dysons Road with only 30p admission for RM loters before 9 pm. Brian Stevenson hits Oldham Pennine Lounge, EMI LRD Disco Dance at Leicester Balleys and Doncaster, Hull, Hanley Romeo & Juliette; SATURDAY (5) Yorkshire's John Colan and Sussex's Paul Evans are Luxembourg Celebrity DJ's, Caroline Roadshow plays Brighton Pavilion, Chris Brown Anks Southgate Royalty; SUNDAY (6) Steve Wiggins souls Barry Rugby Club; MONDAY (7) Wild Wax and Matchbox pop West Hampstead Railway, Tony Jenkins funks Greenford Panels weekly (and on Wednesdays); TUESDAY (8) Terry Hooper and Larry Foster funk Hford Road at The Top weekly, but get there early as it's packed; WEDNESDAY (9) Simon Booker is Capital DJ at Southgate Royalty, EMI LRD do Loughborough Rebecca.

DJ HOTLINE

BUBBLING UNDER The Top 90 are Cheryl Barnes 'Save And Spend' (RCA / 12in), Cameo 'It's Serious' (Casablanca 12in), Isley Bros 'Groove With Me' (Epic), Jay & The Browns 'Stay' (A&M), Prince & The New Power Generation 'Together' (Paisley Park), Lee Ritnerou 'Sugarloaf Express' (Elektra LP), Nina Simone 'Baltimore' (CTI LP), Winners 'Get On Up And Do It' / 'Get Ready For The Future' / 'Hey You' (US Roadshow LP), Players Assn 'Disco Inferno' (Vanguard / 12in), Gene Farrow 'Don't Stop Now' w/ Magnet 12in, Eddie Brooks 'Since You Went Away' (A&M), Michael Zager 'Music Fever' (Private Stock 12in), John Gibbs 'Trinidad' (US Hamburg Caribbean Disco 12in), Tyrone David 'Mind Blowing Decisions' (D-Roy 12in), Mass Production 'Just Want To Make A Dream Come True' / 'Watch Me Do It' (Cotillion LP), Constellation Orchestra 'Perfect Love Affair' / 'Funk Encounters' (US Prelude LP), Phil Upchurch 'Strawberry Letter 23' (TK LP), Frankie Valli 'Grease' (RSO LP), Tavares 'Slow Train To Paradise' (Capitol 12in), Mathis / Williams 'You're All I Need' (CBS), Grace Jones 'Do Or Die' (Island / 12in), Claudia Barry 'Dancing Fever' (Lollipop / 12in promo). Continuing by geographical order, chart contributing DJs include Bev Tilling (Chester Central), Dave Smith (Chester Square One), Dave 'Smurf Killer' Dee (Birkenhead Cabin), Eric Hearn (Neston Westwood Village), Lloyd Richards (Runcorn Ferry Tree), Clive Griffiths (Stoke Newington), Steve Hamilton (Liverpool Timepiece), Gary Allan (Liverpool McMillans), Steve James (Liverpool Peppers), Paul Cliff (Liverpool Maxwell Place), Billy Bell (Liverpool), Dave Singleton (Eccles Rainbow), Brian Stevenson (Royton Assembly), Pete Hill (Charnock Richard Bowling Green), Steve Harrison (Morecambe Wilton Lounge), Philip Robinson (Burnley), Paul Sharpe (Brisbane), Stuart Robinson (Wakefield Swallow), Jim Kershaw (Sheffield Ebenezers), Derek Dane (Sheffield Samaritans), Lee Peters (Rotherham Adam & Eve), Jim Haigh (Workshop Tiffany's), Russell Burtonshaw (Retford MAYC), Ian Hay (Cleethorpe Clauda), Phil Mitchell (Hull Lawns), Jim Hargreaves (Spennymoor Top Hat), Dave Harding (Sunderland), Gene Satchell (North Shields), Karlson, Mal Stuart (Whitley Bay Sands), DJ Donald (Coldstream), Dominic Hetherington (Carlisle Twisted Wheel), James Heron (Strasraar), Terry Quinn / Adrian Lauder / Billy Frew (Ayr Darlington), Alan Donald (Rotherham), Gordon McNeil (Rotherham Glenburn), James Cameron (Aberdeen), Babsy Dee Ann, Alex Carr (Glasgow Incoignite One), Gary Reid (Glasgow Shuffles), Colin McLean (Hamilton Aces), Ian Cassella (Aberd.), Marcus, Tred Taylor (Bannockburn Tartan Weavers), Alan Farmer (Edinburgh Annabell), Tom Wilson (Edinburgh Ratanid), Craig Gibson (Edinburgh Ratanid College), Gordon Summers (Dundee Tiffany's), Norman Davies (Dublin Le Spink).

HI-TENSION: 'British Hustle' (Island 12 WIP 9414), Ragerly swatted infectious fast funk gallop-perch with added Evelyn King-type handclaps (try mixing halfway into 'Shame'!), on full 6.37 12in for first 10.00 copies, then 3.50 7in.

KAREN YOUNG: 'Hot Shot' (Atlantic R 1188), Madly catchy Import smash laser-edited three different ways for UK 12in and 7in, the vocal side being only 3:18 on both odd! Personally, I'm sticking to the full US 12in version.

HERBIE Hancock: 'I Thought It Was You' (CBS 12 6380), Superbly, deceptively fast but delicate - sounding funk - jazz smash, now on full LP - length 8:54 12in for just 99p.

SYLVESTER: 'You Make Me Feel (Mighty Real)' (Fantasy FTO 180), Electronically throbbing fast flier, huge on 6.39 Import 12in but edited here to 3:48 12in for 99p, anyway.

REAL THING: 'Rainin' Through My Sunshine' (Pye 7N 48113), Georgeous tripping away with funky snapping bass, a bit like Bill Withers' 'Lovely Day', could even give the funk jazz credibility this time especially as there's a promo 12in for some lucky jocks.

COMMODORES: 'Three Times A Lady' (Motown TMG 1193), Spread-like soul smoother, surprisingly short of real soul (thousands would disagree), edited to 3:35.

CONTROLLERS: 'Somebody's Gotta Win, Somebody's Gotta Lose' (TK TR 8018), Hair-raisingly lovely much Imported Euro dance soul smoother from last year, a modern classic with Commodores-type appeal.

JUDY CHEEKES: 'Mellow Lovin' (Arista AR 121), Big-sounding Euro pounder quite catchy, better than most and likely to hit here.

EDDY GRANT: 'Living On The Frontline' (LP The Frontline Symphony / The Walking Sun 12in), Terrifically exciting poly-rhythmic but sparse-sounding 13.33 semi-reggae clapper, builds momentum through the synth-alter second part. Other tracks are jaunty fun too, but this could be another 'Exodus' even.

'STRANGLERS: 'Walk On By' (A&M E P 38430), Amazingly successful new treatment of Dionne Warwick's 1964 classic, on 331/3 rpm 6:22 7in, should hit discos more than they usually do.

RYAN FERRY: 'Sign Of The Times' (Polydor / EG 2001798), Beaty fast bouncer for pop fans, abrupt end.

ANDY GIBB: 'An Everlasting Love' (RSO LP), Just like a love 'Fever' song but with a different feel.

PATRICK JUVET: 'Ousont Les Femmes' (Barclay BAR 709), The flaxen-haired frog's falsetto French - jazz bouncer from exactly a year ago, finally on vinyl.

MIGHTY DIAMONDS: 'Plane called Earth' (Virgin VS 221), Marley - type reggae swayer.

THE IN CROWD: 'His Majesty Is Coming' (LP (Cass. CT 185) Poly), 'Back A Yard' - older 'We Play Reggae' and the new 'Born In Ethiopia', amongst other goodies.

KING TUBBY MEETS THE UPSITTER: 'At The Grass Roots Of Dub' LP (studio 16 WE 101, via Joe Gibbs, 29 Lewisham Way, New Cross SE14), Reissued classic dub album from three years back pits King Tubby against Lee Perry in a battle of the reggae mix.

DISCO NEWS

BRIGHTON AREA resident jocks have their own Assn of Professional Discoteque & Night Club DJs of Brighton (APDNDCB) - a gulp! The totally divorced - from the more casual or tented success DJ Assn. Details from John Lewis on 0273 361230. ... Glasgow area jocks have the DJF-affiliated Strathclyde DJ Assn. Details from Bob Bennett, 6, Orcahill Street, Hillhead, Glasgow (041-334 7678) - Ok, John Hill of Bathgate? ... how many disco dancers are doing the CBDD Salsgroo mix?

NEW SPINS

LITTLE NELL: 'Fever' (A&M ANM 3734), Rather good stab at the Amanda Lear type Euro style, better than Madlene Kane's version. Go Nell!

L.E.E. HENDERSON: 'Sugarloaf Express' (LP The Captain's Journey' Elektra K 52084), Sprightly hot 5:08 jazz - funk gully skipper with a brief Brazilian break between the George Benson-type bits.

DANDY LIVINGSTONE: 'The South African Experience' (Night Owl NOK 5003), Almost pheretic whistled and falsetto - sung reggae groover, worth checking.

CHOICE FOUR: 'Come Down To Earth' / 'Two Different Worlds' (RCA FC 1084), Last year's quite fast bass - lurred vocal Vnn McCoy thudier builds up a groove on seemingly endless 10:20 12in, while the good rhythm - rattling flip's R48 too some value, huh?

SANTANA: 'I'll Be Waiting' / 'Moonflower' (CBS 6520), Soulfully - sung isleys - type mid - tempo disco jogger, lovely more typical flip.

DETROIT SPINNERS: 'You Wanna Do A Dance' (Atlantic K 11173), Naggingly insistent slow chugging thudier with long intro may be dated now.

UK DISCO TOP 90

CONTINUING the positions from page two

- 21 25 WHISTLE BUMP, Eumie Deodato, Warner Bros / 12in / US 12 promo
- 22 21 ONE NIGHT AFFAIR, Samona Cooke, Mercury US 12 promo
- 23 27 RUNAWAY LOVE / IF MY FRIENDS COULD SEE ME NOW / GYPSY DADY, Linda Clifford, Curtom / US 12in / 12in / LP
- 24 18 DANCING IN THE CITY, Marshall Hall, Harvest
- 25 38 EVERYBODY'S SINGIN' LOVE SONGS, Sweet Thunder US Fantasy WMOT 12in
- 26 28 ME AND MYSELF, Ronnie Jones, Lollipop / 12in promo
- 27 30 IT'S THE SAME OLD SONG, KC & The Sunshine Band, TK
- 28 35 NIGHT FEVER, Carol Douglas, Gull / 12in
- 29 24 YOU MAKE ME FEEL (MIGHTY REAL), Sylvester / Fantasy / US 12in
- 30 31 YOU GOT ME RUNNING / MIDNIGHT GIRL / I STILL REACH OUT / CAUSE I LOVE YOU, Williams, ABC LP
- 31 32 LOVIN' LIVIN' AND GIVIN', Diana Ross / Motown / Casablanca LP
- 32 40 ONLY YOU, Teddy Pendergrass, Phil Int P
- 33 26 MIND BLOWING DECISIONS, Heatwave, GTO
- 34 23 BOOGIE TO THE TOP / ONE WITH A STAR / S-E-X, Idra Muhammad, Kudu / LP / 12in promo
- 35 42 THREE TIMES A LADY, Commodores, Arista / Motown / LP
- 36 33 CAPTAIN CONNORS / STELLA, Norman Connors / Buddah LP
- 37 52 SUBSTITUTE, Clout, Carere
- 38 34 MISS YOU, Rolling Stones, EMI / 12in
- 39 39 I'M FIRED UP, Fatback, Spring LP
- 40 36 GET UP & LET YOURSELF GO, JALN Band / Magnet / 12in
- 41 29 SATURDAY NIGHT FEVER (LP), Bee Gees / otrs RSO LP / 12in promo
- 42 74 THANK GOD IT'S FRIDAY, Love & Kisses / Casablanca / 12in / LP
- 43 67 THINK IT OVER, Cissy Houston, Private Stock / 12in
- 44 - BRITISH HUSTLE, Hi-tension, Island / 12in
- 45 44 COSMIC REIGN / SNOWFLAKE / FAIRY TALES, Crusaders, ABC LP
- 46 88 HOW DO YOU DO / SPREAD LOVE, Al Hudson / US ABC LP
- 47 47 GOT TO HAVE LOVING, Oon Ray, Polydor / LP
- 48 64 MAGIC MIND, Earth Wind & Fire, CBS
- 49 48 CONQUER ALL, Kenzie Delt & Prana, Mercury / US 12in
- 50 58 BAMA BOOGIE WOOGIE, Cleveland Eaton / US Ovalton 12in
- 51 45 MELLOW OUT / TIME OF THE SEASON / SISTER JO, US Asim LP
- 52 - BETTER THINGS TO COME, Nigel Martnez, State / LP
- 53 50 SUN IS HERE, Sun, Capitol / 12in
- 54 66 HEALIGHTS / ALL THE WAY, Whispers, RCA / 12in
- 55 43 EYESIGHT / THE SPANK, James Brown, Polydor / LP
- 56 37 LET'S GO DISCO, Real Thing, Pye
- 57 - AIN'T WE FUNKIN' NOW / MISTA COOL / RIDE-O-ROCKET / STREETWAVE, Brothers Johnson, A&M LP
- 58 56 SATISFY MY SOUL, Bob Marley, Island
- 59 85 WARM RIDE, Rare Earth, Prodigal / 12in promo
- 60 71 BOOTZILLA, Bootsy's Rubber Band, Warner Bros / 12in
- 61 70 THANK GOD IT'S FRIDAY (LP), Various, Casablanca LP
- 62 60 TILL YOU TAKE MY LOVE / WHAT'S GOING ON, Harvey, Arista / 12in LP
- 63 76 A 5TH OF BEETHOVEN, Walter Murphy / Private Stock / 12in
- 64 83 I LOVE AMERICA / GOT A FEELING, Patrick Juvet, Casablanca LP
- 65 55 LAY LOVE ON YOU, Luisa Fernandez, Warner Bros
- 66 - GET OFF, Foxy, TK
- 67 - LAW AND ORDER, Love Committee, Salsoul / 12in
- 68 41 DANCE WITH ME, Peter Brown, TK / 12in
- 69 53 MIDNIGHT AFTER DARK / Starbooty, ubiquity Elektra / 12in
- 70 80 MY FAVOURITE FANTASY, Van McCoy, MCA / 12in
- 71 - SATURDAY, Norma Jean Bearsvaly / US 12in PROMO
- 72 - COPACABANA (AT THE COPA), Barry Manilow / Arista / 12in
- 73 54 LAST DANCE, Donna Summer, Casablanca / 12in / LP
- 74 - LOVE WON'T BE DENIED / INSTRUMENTAL, Lon Boone, Chrysalis / 12in
- 75 81 COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight, Buddah
- 76 51 DAYS OF PEARLY SPENCER, Trade Mark, RSO / 12in
- 77 69 THE CLAPPING SONG, Shirley Eley, MCA / 12in
- 78 77 HOLD ON / JAM / YOU MUST HAVE KNOWN I NEEDED LOVE, LTD, A&M LP
- 79 59 YOU / JUST US, Samuel Jonathan Johnson / US Columbia LP
- 80 61 I LOVE NEW YORK, Metropolis, Salsoul / US 12in
- 81 - YOUNGBLOOD, War, US USA / LP
- 82 - USE TA BE MY GUY, MF50, US Phil Int
- 83 72 BEND ME SHAPE ME, Gilla, Arnie Harris
- 84 - RASPUTIN / NIGHT FLIGHT TO VENUS, Boney M / Atlantic LP
- 85 57 TEN PER CENT, Double Exposure, US Salsoul 12in
- 86 - PRODIGAL SON, Stobie Pube, Island
- 87 73 RIO DE JANEIRO, Gary Cigar, Carere / 12in
- 88 - MANHATTAN FEVER, Sugar, Power Exchange / 12in
- 89 84 ROUGH DIAMOND, Madeline Kane, Arista
- 90 - LOVE'S IN YOU (LOVE'S IN ME), Gioglio & Chris, Oes

HOT VINYL

OTHER IMPORTS getting action include Soyro Gyra 'Shahar Song' (Amherst/LP), Jack Ashford 'Hotel Shaver' (Magic Disc LP), Wayne Henderson 'Hot Stuff' (Polydor LP), Wilbert Longmire 'Black In The Colour' (Tappan Zee LP), Southwood Connection 'Sweet Relief' (Mushogay LP), Switch 'You Pulled A Switch' (Gordy/LP), Heatwave 'Groove Line' (Epic 12in), David Williams 'Come On Down Boogie Boys' (AMI LP 12in), Wham 'Supernick' (GRT), Cafe Creme 'Discomania' (RSO 12in promo), Benny Golson 'George On My Mind / I'm Always Dancin' To The Music' (CBS LP), Independent Movement 'Sloppy Awey' (Polydor LP), Ian Dury 'Sex & Drugs & Rock & Roll' (Swift 12in), Sunlighter 'Cafe A Go Go' (AMI 12in), Kabelektrik 'War Dance' (Salsoul 12in), El Coco 'Love In Your Life' (AMI 12in), Sweet Promies 'I'm A Music Man' (ALA), Bombers 'Dance Dance Dance' (West End 12in), Brand New Funk '78 'Lowdown' (Vibration LP), Lake Shore Drive 'Disco Scene' (Magic Touch 12in), Michael Henderson 'Happy' (Buddah LP), John Davis 'Disco Fever' (Sam LP), Gary Cigar 'Brazilian Nights' (Salsoul LP), Donna M:Gee 'Do As I Do' (Red Greg LP).



BONEY M: No 1 in DJ Top 10

DJ TOP 10

KEVIN MURNIK runs his disco from Kenilworth ... in Cape Town, South Africa, where he's currently out an hotel residency. He finds this page invaluable for his record ordering (from Balham's Record Corner), but says the paper's awfully slow in reaching him. So, for Kevin and all other would-be foreign subscribers, here are Record Mirror's air - mail subscription details: the cost for a year is the current equivalent of 36 US dollars everywhere except in North and South America where it's 45 US dollars, money orders payable to Spotlight Publications, from the Subscription Dept (Record Mirror), Morgan Grampton Ltd, 30 Calderwood Street, Woolwich, London SE18 6QH, England. OK? Kevin's chart is similar to the John Barnes one printed recently.

- 1 RIVERS OF BABYLON, Boney M Atlantic
- 2 MACHO MAN, Village People DJM
- 3 CHATTANOOGA CHOO CHOO, Tuxedo Junction US Butherly
- 4 LET'S ALL CHANT, Michael Zager Private Stock
- 5 YOU'VE GOT ALL OF ME, Clout Atlantic
- 6 DISCO INFERNO, Trammps Atlantic
- 7 LOVE IS IN THE AIR, John Paul Young Arista
- 8 JUST A GIGOLO, Village People DJM
- 9 LAY LOVE ON YOU, Luisa Fernandez Warner Bros
- 10 NEEDLES AND PINS, Smokie Rat

MIX MASTER

THESE DAYS I seem to be sitting in with Graham Carter at Mayfair's Gullivers every weekend and most Tuesdays, too, playing ultra funk and (especially on Tuesdays - get there early) some great eclectic vintage soul slowies. Anyway, my current 'me ga mix' is Brox Johnson 'Ain't We Funkin' Now' (A&M LP), Raydio 'Is This A Love Thing' (Arista 12in), Little Sister 'You're The One' (Atlantic, from 1970, just like Raydio!), Nigel Martines 'Better Things To Come' (State), Fatback 'I'm Fired Up' (Spring LP), Crown Heights Affair 'Galaxy Of Love' (De-Lite LP), cutting in on the beat except for Marbles / Fatback which is a running mix, but using variable speed decks. You'll have to feel the mixing points for yourselves. It's a hot one!

CAROL DOUGLAS



ARRANGED & CONDUCTED BY MICHAEL ZAGER PRODUCED BY EDDIE O'LOUGHLIN

GULS 61 AVAILABLE NOW ON GULL RECORDS



DISCO SPECIAL

Are you one of the suckers for Eurodisco?

WE USED to think the Continent was Blackpool by plane until we discovered EURO-DISCO!

For years the reliable Channel had kept the countries which are not England firmly in their place. A haven of funny food, filthy toilets and foul-tempered waiters, the mainland of Europe was

endured purely for its legendary 'cheapness' and good weather — neither in the event fully living up to the expectations.

For years we suffered the miseries of upset tummies, sleepless nights in half-built hotels and crocodile processions around "monuments" situated right next door to foul-smelling factories. Of garlic, bratwurst and indescribable cheese. Of

bottom pinchers, gendarmes and Bavarian brassbands.

It was called going abroad — and (secretly) we hated it.

Now — in the last five years — a revolution has taken place. Abroad has come to us in the shape of EURODISCO (a registered trade mark!) and (secretly) we like it!

Thanks to Eurodisco le camping has been replaced with le dancing. Synthesizers and string have taken the place of sea, sun and sand. And with this unprecedented musical explosion the package tour may soon become a thing of the past!

An explosion it most certainly has been.

Even five years ago disco music was the prerogative, if not the monopoly, of black American bands and producers. Yet with the sudden success of German-based acts like Silver Convention and Donna Summer in the last few years Eurodisco has become accepted as the new alternative — one indeed the American disco fans weren't slow to pick up on.

A glance at the current US Disco charts confirms that the reverse trend is fully established. Right up there are Patrick Juvet (a Swiss singer living in France) with 'I Love America' and Madleen Kane (a Swedish former model); two of the hottest new sounds Stateside. Not to mention the continued success of acts like Donna Summer — once the leader of the Munich sound and now based in Los Angeles — and Boney M.

While, like many "hot" new trends, the Euro

sound has now been copied and the market flooded with scores of imitators (one of the most interesting being Chic, an American attempt to copy the Euro formula) it can't be denied that the new sound had a far-reaching effect. At one point recently the Munich Machine was dominating the disco action in Europe, America and Britain. As the first real challenge to the American innovators it was an exciting — and refreshing — breath of fresh air.

Now, far from losing momentum, the new breed of artists, Juvet, Kane and Cerrone among them, continue to tear up the dance floors.

Perhaps the first to really break through were Silver Convention, with 'Save Me' in 1974, and a string of hits like 'Fly Robin Fly' and 'Get Up And Boogie' which followed. Their Levy / Prager / Kunze production was the first taste of



BONEY M

what became the distinctive Euro sound — banks of orchestrated strings, pounding military drum beats and lavish synthesizers.

It was a style that, under the direction of Giorgio Moroder and Pete Bellotte, that Donna Summer was to use to launch her career. And in 1978, the most successful band to date, Boney M, started pounding the disco beat with 'Daddy Cool', a song where synthesisation, orchestration and production (with an almost computer-like dance beat) were much more important than the song... or the people singing it!

Boney M's producer — Frank Farlan — once a successful German DJ — demonstrated that he was no one-hit wonder by carrying on with the group to record a variety of pop and disco songs, all with that rigid, thumping dance beat. Now with

their third album, 'Night Flight To Venus' Boney M look destined for even bigger success.

The big three were soon joined by Euro hopefuls from virtually every



MADLEEN KANE



CERRONE

country, with well-known producers such as Alex Constantino (a Greek!) basing himself in Paris and mastering disco acts such as Barrabass.

Rather weaker disco came from Spain's Baccara, Italy's Raffaella Carrà, and equally bizarrely (and most recently) Belgian Plastic Bertrand. With these the boundaries of exciting new EURODISCO were crossed, and the records — with only the most tenuous of dance beats — were as much pop as disco. Less exciting, and unless the gimmick was good, easier forgotten.

Yet the deluge — pop and disco — shows no signs of abating. Eurodisco continues to hold its own on both sides of the Atlantic, while Eurodisco continues to sell in huge quantities. At present you can take your choice from ladies like Sheila B Devotion, the "white disco queen" of Europe Amanda Lear or Madleen Kane (both the latter were once models), straightforward studio "acts" like Cerrone, La Belle Epoque or Quartz. And the more obscure, but danceworthy, Ozia 2001 on Jumbo.

Surrounded by the products of the hard-working maestros of the European studio boards it's hard to remember that Europe was once somewhere on a picture postcard. Silver Convention may well have been four years too early with their pleas to 'Save Me' — or perhaps, like me, you're a sucker for all the Euro stuff.

What axe made the change a now never change — but that's the way I like it! JOHN SHEARLAW

DISCO SCENE

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New Ice 2 x 12 clubman speakers 300 watt pair	£218	£22
New Ice Clubmaster speakers 2 x 12 - tweeter 300w pair	£291	£30
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New Ice mix 1000 4 channel mono mixer	£110	£11
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New Soundout DL8 speakers 200 watt pair	£252	£28
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New Soundout S400 amp 200 wpc stereo	£285	£27
New Fal auto in sequencer rhythm/STL/seq	£84	£8
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New Compa 4 channel sequencer	£35	£3
New Fal auto rhythm/STL unit	£85	£8
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MAILMAN

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And pigs might fly

THIS letter is to point out what a waste of time it is asking bands to review the new releases (apart from that your rag is good). Why not get DJs (both radio and disco) to review the records, 'cause they are the ones who will be playing them anyway, so they might as well have first say about them. I'll give you four weeks to print this, if you don't I'll buy NME.

The World's Greatest Tartan DJ, c/o Cuzar YMCA / YWCA (available for outside bookings).
● Yeah, yeah, and why not get the RM staff to take over Radio One? Bright idea kid... so you flink R. Schmidt is boring... imagine the travesty of employing Tony Blackburn... You've got four weeks to sober up, otherwise I'll go and work for NME. — Mailman.



I RECKON somebody should strangle that Busby bird, it's got lousy taste in music. What's the use of having a Dial A Disc scheme on the phone if they can't come up with decent records — ie The Sex Pistols. I'd even pay 10p to hear The Clash now and again. But the Motors and Clout? I'd sooner hear the cricket results. That Bird's getting too big for its boots.
The Kill Busby Campaign.

Shelia and Ros, Shelia and Ros, Bumtiddel, bumpubos, My love is like a red, red nose, a blackheaded cavern which flows and flows. Seriously though, would you consider coming out on a blind date with me? R. U. Avin gwank, Brighton Rock, Chapter Three.
● Anytime honeybunch, your place or ours? Reduced rates for OAPs and parties of 12 and over. Money refunded if not totally satisfied, allow two weeks for symptoms to emerge before contacting your local GP. Shelia desirable young French mistress. Prophet and Ros correction and leather an added bonus Russell.

Buzzards balls
JUST a short note (doh-ray-me-fah) to let you know that the Leyton Buzzards are going to be the NEXT BIG THING I saw them on Sunday and they're amazing. A Walthamstow Wallaby, East London.
● I saw them on Sunday and are you sure you had your ears open??? — MM.

Costs' a Lott
HOW come Record Mirror costs 15 pence? A Monetary Missionary, Bristol.

● Someone has to pay for Tim Lott's paternity suits. — MM.

Dennis, Gnasher and Valda
DEAR DENNIS, can I join your fan club? I enclose the subscription fees. My daddy sez this is OK. Give my love to Gnasher. My two favourite stories are The Four Marys and The Truth About Valda. D. C. Thomson, Flea Street, London.
● Are you sure you're writing for the right paper? — MM.

Sadness is a Smurf song

THE Doctor never answers my letters, so that's why I'm writing to you. Please tell me why I go mental every time I hear the Smurf Song... Oh no... here it comes again... aaaaah! Seminal Sam, Staines
● Answers please, on a postcard, with your own address and signature, to: — Mailman Save A Smurf Appeal, c/o 40, Longacre, London WC2.

Getting above her station

WHY didn't you publish my last letter? I wrote one two years ago. Kate '78 OK. Lots of love. Martin Beresford, Queen of the Common Room.
● It was probably not nearly so boring as this year's model. However, I'm feeling generous. — MM.

The long and the long of it

I WAS going to write a long and interesting letter, but as you don't give away album tokens I've changed my mind. Martin Smith.
PS: Be consistent with the number of pages in RM.
PPS: Boston United are magic.
PPPS: Bring back double page posters.
PPPPS: How about one of Anna from Abba?

● I was going to write a long and interesting reply, but as you didn't write a long and interesting letter, I wrote 't. — Mailman.

Thoughts from a launderette

Dooooowaddddiddiddiddiddumdiddiddoo? Regius Professor of Music, Oxford Washeteria.
● Quit the smart-arsed one-liners. OK. — MM.

Don't wipe off the 'Grease'

I WAS all set to go out and buy the soundtrack of 'Grease' when it was released, but then I read Ros Russell's review of it and it put me off. For weeks I couldn't decide whether to get it or not and then finally I did. So what? It's brilliant. I admit that the first time I played it I wasn't exactly over the moon with it (maybe it was like that with Ros), but after playing it a couple of times I was hooked on it.

What I'm getting at is that if anyone else was put off buying 'Grease' after reading the article they should still give it a listen, 'cause I don't think you'll be disappointed. Trevor Gerry.
PS: Take note RSO and release 'Summer Nights' as a single, it'll do well.

Back on the shorts again

LISTEN you nurds. The shortest record is the B side of the Stranglers 'Nice 'n' Sleazy', and it's called 'Shut Up' and lasts for 1.06 minutes. A person who listens to the B sides of Stranglers' records.

DARLINKS Mailman. What about Patric Fitzgerald's 'Buy Me, Sell Me', at 1.00 minute, his 'Trendy', at 1.03 minutes, 'Reject', at 1.05, and 'Little Dippers', at 1.15? Eh? Eh?
Judith, the claustrophobic earwig.
PS: Best wishes to King of the Nosebleeds, long may it rain.

MUCH AS I hate to contradict the King of the Nosebleeds, I feel that I

must set the record straight with regard to the shortest record (a pun - eh?). Anyone with any intelligence would know that 'The Word' by the Moody Blues lasts a mere 51 seconds. The Pink Panzer.
● ENOUGH! No more letters about the varying unlengths of singles, albums and the like, let's get back to the sizes of native organs and stuff... art, art, Mailman.

Boycott this feeble effort

AS ONE who has been reading your paper since the days when Lon Goddard drew cartoons and you discovered the Beatles, I think it is high time that Geoff Boycott was given the England captaincy, so stop knocking him, punks! F. Dineage, New Cross, London SE14.
● When is a hoax not a hoax, eh? Stop writing yourself fan mail Geoff, it doesn't stick! Mailman.

Reading pic festering

PLEASE nice Mr. Mailman, will you print a

piccy of our Robin for the album, because his baby photos are festering at the corners. Thanks. Mrs R. Smith (Snr), somewhere near Reading.

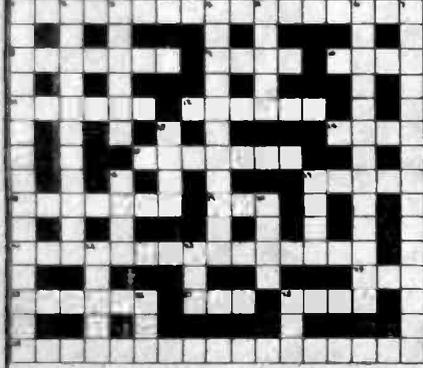
Once upon a tired old joke

ARE 12 inch pianists erotic or am I a misprint? Confused, Manchester.
● You are a mere blot on the horizon of my career, so quit haranguing me. — MM.

Passion for Scots women

DEAR ROS and Shelia, I hope you don't mind me writing like this (like what? — MM) but the fact is that I'm madly in love with both of you. Forget about Debbie Harry and Donna Summer and Phil Lynott and (hang on — don't you think you're a little mixed up? — MM) the like. Shelia and Ros are the goyls for me. Your piccies of a few weeks' back have inspired me so much that I've written a poem, it goes like this...

XWORD



- | | |
|---|---|
| ACROSS | DOWN |
| 1 The Rats giving medicine to the Armed Forces. (5, 3, 3, 6) | 1 Greasy No 1. (3, 3, 4, 1, 4) |
| 8 Former member of Eric Clapton's group who caught Night Fever. (7) | 2 He came to Dance. (4, 7) |
| 9 Young or Innes. (4) | 3 The Stones' first single. (4, 2) |
| 10 Mr Whitman. (4) | 4 She Loved to Love. (4, 7) |
| 11 Be... Bop Deluxe leader. (6) | 5 Don't cry for this rock opera. (5) |
| 12 The eighth Moody Blues LP (6) | 6 Roy Orbison song for people by themselves. (1, 4, 3, 6) |
| 14 Sonny's former partner. (4) | 7 The Lovin' Spoonful's holiday song of 1965. (6, 2, 3, 4) |
| 15 Soul Brothers who also caught Night Fever. (7) | 13 Thin Lizzy's break. (4) |
| 17 He told us to Get it On. (5) | 16 The kind of heart The Yardbirds told us about in 1965. (4) |
| 18 Abba LP (7) | 17 1974 Deep Purple LP. (4) |
| 19 Small Bowls LP (3) | 20 The temperature of Eno's jets. (4) |
| 21 1977 Moody Blues hit. (4, 4, 7) | 22 Rory Gallagher's old outfit. (5) |
| 24 Jean... Ponty. (3) | 23 They gave us some Pictures at an Exhibition. (1, 1, 1) |
| 25 Had 1977 hit with Oh Lord. (6) | 26 Tina's former partner. (3) |
| 27 Mr Treble. (3) | 28 Paul McCartney LP |
| 28 Mr Ferry's music. (4) | |
| 29 1973 Junior Walker and the All Stars' Hit. (4, 2, 4, 2, 5) | |

LAST WEEK'S SOLUTION

ACROSS — 1 Tom Robinson Band. 8 It Takes Two to Tango. 11 Yardbirds. 13 Street. 16 End. 17 Delco. 19 Green. 20 Stayin. 21 File. 22 In. 23 Pric. 24 Steel. 27 Lou. 28 Ro. 29 Taxi. 30 Let Me. 33 Survivors. 34 Jane.
DOWN — 1 This Years Model. 2 Motors. 3 Oak. 4 Obpe. 5 Boomtown Rats. 6 Deniece Williams. 7 Moon. 9 EMI. 10 Ted Nugent. 12 Bonnie Tyler. 14 Bread. 15 Generation X. 18 Zapps. 25 Pulse. 26 Alice. 31 Tin. 32 Eve.

PUNQUE EST MORTE! POONK ES DOOD! BUT NOT IN BELFAST



ELVIS



CLAUDE

TO MAILMAN and all the people who put pen to paper and send letters to you saying that punk is dead. Well, it may be dead in England but it's very alive in Ulster (must be the only thing that is Ed.) and will never die. Long live punk and the Sex Pistols etc. Nigel Unhygienic, Belfast.
PS Just wait till my group Teenage Kicks hit England and the world
● Long live the Pistols eh?? and Elvis and Claude Francois and Do us a favour and get your head out of the bucket. MM

HELP

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

Holding back the horses

I'm 20 and my girlfriend is 18. We've been engaged now for two years and are planning to get married next year. I'm worried about this though because when we are having sexual intercourse, it only takes about one minute to have a climax, leaving her unsatisfied. Even if I masturbate, I reach orgasm within two minutes.

My girlfriend does not know I've written this letter, because she does not understand my disability.

Is there anything I can do to stop myself from having an orgasm so quickly? The last thing I want to do is to see a doctor.

A. Mansfield
While your girlfriend may appear not to understand your recent experience of premature ejaculation — the release of semen long before you intended — she's certainly aware of what's been happening. Although she may not reach orgasm when you have intercourse, she loves you and still wants to marry you doesn't she? As marriage will simply be an extension of your current relationship you should certainly talk things over together.

Be completely open with each other — you'll feel better for it. If you can't be honest now, what will you do when you're more fully committed to each other?

Premature ejaculation is a common problem and the reasons for the inability to completely control when you come can be many and varied. If you don't make love regularly and there are long spaces of time between the occasions when you do, it's not unnatural for you to become so sexually excited that you come almost as soon as you've penetrated her vagina.

If you don't have total privacy when you make love your nervousness and speedy action isn't so surprising either. You

feel nervous on each new encounter because you're worried about how she'll feel if you come and she doesn't. It's built up into a vicious circle. You're the one who can break it, with help from your girlfriend and minimal medical advice.

If you're reluctant to visit a doctor at this stage, you can try out a few experiments together which may help. For starters make sure you're going to be undisturbed for a reasonable period of time. Have intercourse twice or three times, or masturbate before you make love — you'll find that your sensitivity and sexual excitement aren't quite so high then and may be able to stay in her longer so that she can come too. Using a condom will also reduce sensitivity.

The "squeeze" method, a tried and tested way of achieving total control over ejaculation (too complicated to outline in the space available here), is described in W. H. Masters and V. E. Johnson's "Human Sexual Inadequacy" (1970), available from your local library. Borrow a copy.

If you want to satisfy your girlfriend, meanwhile, try masturbating her when your penis is in her vagina, and if you come, carry on from there. If you want to make her happy, and she's obviously ready and willing for that to happen, you're well on your way to success.

A more relaxed atmosphere may not work for you, and your final alternative, if all else fails, is to see a doctor who can recommend a sure-fire treatment. For an initial discussion, you should both make an appointment with your nearest sexual counsellor on Nottingham 57836.

Alternatively, you can write to the Director Of

Marital Sexual Functioning, 84 Mansfield Road, Nottingham. Any individual or joint consultation will be in complete confidence. The centre is open on Wednesday evening from 6.30 pm onwards. Go together if you can.

Changing emotion

I WAS quite friendly with one of the boys in my school until recently. He's 19 and I'm 16. We are doing a play next term and he and I are playing the lovers in it. We were rehearsing on our own in one of the classrooms when he made a pass at me — I tried to put him off but he grabbed me and tried to get me to make love to him. When I struggled, he tried to undress me and all the time he was crying "Please, I need you."

Managing to get free and run from the room, I didn't tell anyone about this, but because of the play, we are bound to come into close contact with each other. I have seen him several times about the school but he deliberately tries to go out of his way to avoid me.

Other boys in his year say he is on the edge of a nervous breakdown — his family life is difficult as his parents are divorced and he misses his father very much. Since the incident with me he's been very shaken. He spends most of the time with his head in his hands, looking very pale and ill sometimes he's even been crying. He is also supposed to be a homosexual and nothing seems to draw him out. Ed, Suffolk

● Your friend is obviously undergoing

many pressures, because his parents have broken up and also because he's having problems in trying to come to terms with his attraction to you and maybe to other boys and men too.

Perhaps his broken family life has led him to an ever greater need for love and security and he's been transferring all this need to you, imagining, maybe just for an impulsive moment that you could fill the void.

Above all, he needs a friend right now to help him through. He cares about you, maybe even loves you, and because you have enough regard for him to have written this letter you're the one who can help him cope, if you want to. If you feel that you can't respond to his advances, then you must be honest and tell him so. At least talk things over, trying to make him see that while you appreciate his feelings and understand them to a certain extent, you can't share them.

He's clearly so mortified about having made a rejected pass at you and possibly showing his true self more openly than he ever has to anyone before to face you now. Make the first approach and do what you can to ease the pressures he's under. For the sake of your friendship and because you'll have to encounter him at school for the duration of the play, leaving sex out of it, try to build-up a relationship of trust with him. He needs to trust someone.

If he's really on the edge of a nervous breakdown, because of outside pressures, there's only a limit to what you can do to see him through, but you should make the effort and certainly not leave him feeling that he's totally misunderstood and alone.

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.

If you want to see a series of features on making, caring for, even selecting gear, we're here to help.

Midas touch

A RASH splash of capitalism led reader Eddy Southall of Brighton to put his hand on his wallet and bet that Woodstock Festival, USA, 1969 drew the biggest ever rockfest crowds this side of the Western Hemisphere.

Prepare to let some bread go Eddy — the highest- ever attendance claimed so far by a promoter was for no less than 600,000 capacity at the Watkins Glen, New York "Summer Jam" held on July 29 1973.

The third Isle of Wight bash at East Afton Farm, Freshwater, August 30 1970, runs up with 400,000 heads in total. Those of you who braved the 250,000 strong Blackbushe fest will be able to envisage the heat sweat 'n mass hysteria without too much effort.

Any more for any more? Wings fan, Jane Murton of Humberside reckons Paul McCartney is the most commercial songwriter ever and wants confirmation of the fact. OK, Jane, you're right — he is the ultimate 20th century record breaker. Between 1962 and late 1976, McCartney wrote alone or jointly no less than 53 songs which sold a million or more. Howabout that?

Can the fans

FANS, fans, fans are everywhere... but fan clubs can be few and far between kidz. Does Susie Quatro have an appreciation appendage asks Bill Norton of Liverpool. A what? Don't know about that, could be libellous anyway, but there's no way she has an official appreciation mob dedicated to exclusive worship of her persona. But you can write to her at RAK Records, 42/48 Chalbert Street, London NW8. She reads 'em all too, sez RAK!

The Sutherland Brothers

Special 3 track
12" single featuring
'Somebody's Fool'

from the album 'Down To Earth'
plus
'Sailing'
from the album 'Lifeboat'
and
'You Got Me Anyway'



Limited edition 3 track 12" single

The Sutherland Brothers

Somebody's Fool
c/w
Sailing
You Got Me Anyway

12-6453
CBS
Records

FEEDBACK

Guitar mania

UP 'n coming musician Robert Fry of Dorchester, aiming to build his own electric guitar soon and occupy himself thru' the long sultry August nights beyond into the chill of winter with some constructive woodwork wants a useful background volume to keep him company and speed him through the hard bits.

A handy tome recommended by our resident expert is "The Electric Guitar, It's History and Construction" by Donald Brosnac, Music Sales Inc, price £2.95, available from many music shops and on order from your nearest book dealer.

This volume tells you all you need to know about the past and present history of the gee-tar, covers major design features in depth with a fact-filled focus on essentials like bridges, tail-pieces, neck design 'n good ol' truss rod installation.

Much more on amplification, pick-ups, types of wood and their properties, the taxing task of making the body and neck / fretboard, putting in the all-important electrics and getting a good finish.

Also check out the lavish appendices which include further reading lists and scale plans for the two guitars built and written about by David Brosnac.

One hot tip for prospective guitar makers who want to get worthwhile results or any results at all — design the neck first and build the rest around it. Other readers with constructive things to say about making your own instruments, drop us a line.

The death cry of a Banshee

BEV BRIGGS comes across it when she meets Siouxsie and the Banshees

RUSSIAN ROULETTE, russian roulette what better way to spend a summer's day?

Pick the issue, the page, the words, the colour. Such fun to blink at blanks down the barrel, safe in the knowledge of the impossible explosion. But isn't it just a little nicer to walk on the wild side and gamble your credibility on a shot between the eyes? Picking the pistol and ramming Siouxsie and the Banshees into the cartridge... the mundane parallels of oil and water and knowing the inevitable will soon take place.

Not so far wrong, these government warnings: **LITTLE CHILDREN SHOULD NEVER PLAY WITH FIRE-ARMS**. Nor the Banshees. No compromise philosophy, no congenial reconciliations. Group therapy with Siouxsie and the Banshees isn't very much fun. **ENTER** - Polydor, Siouxsie and Steve. **EXIT** - all previous illusions.

It started off at the conference. Should we put Siouxsie and the Banshees on the front cover. I didn't think they were worth it. But I wouldn't stop Bev interviewing them if she thought differently. - (Ed's note).

Siouxsie: "Why is Record Mirror so scared of us... that's all I can put it down to."

Record Mirror tends to back bands with an already proven success - we don't necessarily want to say 'We saw 'em first' which seems to be in vogue at the moment.

Siouxsie and the Banshees have the potential to be one of the seventies' most vital bands. They have classic songs, a near incomparable sound, and the most interesting girl performer to come along in oh - a couple of million years. - RM July 16, 1977.

The Banshees remain nothing short of immaculate. - RM November 5, 1977.

Steve: "What about the Rich Kids?"

What about The Jam, Kate Bush, Sham 69, Blondie, The Damned. All on the front cover of RM BEFORE they had hits. (Ed's note).

Most of the staff believe in the band so they're covered. With you I'm probably the only one even interested in what you're doing

I was amazed that you sold out the Roundhouse on Sunday.

Steve: "That shouldn't amaze you we've done that before."

But that's the first time I've been to see you.

Steve: "That's typical of Record Mirror - they just don't know what's going on."

But it's impossible to cover EVERY band.

Siouxsie: "But we were in this position before we signed... that's the trouble with the press, we've signed now and suddenly they want to know. I don't know whether you saw NME, but they gave us a rave review, so all of a sudden it looks like we're an overnight success, which it just isn't. They've just been slow in catching on... perhaps they're bored at the minute 'cause there is no one else to write about, so now they've discovered US... to build up and knock down."

Does that worry you?

Steve: "We are prepared for it, but we don't particularly care."

Siouxsie: "we don't take that much notice of the press whatever they say."

The band have only recently signed with Polydor - a four year contract with options - a contract which the Banshees claim gives them the greatest amount of autonomy - exactly how free are they?

Steve: "No record company will ever agree to a contract stating the number of pages of advertising you're going to end up with - that was the last thing we argued about and we nearly didn't sign with Polydor because of that."

Were there any other companies tied up in the end?

Siouxsie: "Radar, but the trouble with Radar is that they don't have any control in other countries - like America - where their work is carried out by Warner Brothers, so if W.B. say 'dress them up in rhinestone suits' then we'd get dressed up in rhinestone suits, whereas Polydor has control in America."

Why has it taken so long to get signed?

Steve: "Many reasons - either they didn't like us, or the offers weren't good enough. The excuses usually came into these two categories. Nils (manager) went round to every company about three times before we signed with Polydor."

What problems do you envisage with Polydor?

Steve: "Normal record company problems / normal people problems about understanding the band."

Siouxsie: "Like trying to make us into another Bee Gees."

Steve: "Look, we've always known our own potential, it's just that 90 per cent of the people in the press haven't. We've always known that one day we'll be huge - there's no two ways about it."

When kids don't get off on you at

gigs, do you try and rationalise why that is - the music or the uncompromising approach?

Steve: "Maybe they're just frightened of seeing people open up and doing what they want to do, not what they're supposed to do."

Siouxsie: "They don't want to see a band that isn't restricted by traditional ways of performing. They're frightened by a different presentation which isn't along the lines of 'Well, rock and roll should be like this...'"

Could you compromise to pull a wider audience?

Siouxsie: "Our attitude will never change. We feel so strongly about what we're doing that we'd never think of watering anything down. We're going to bring them to us, not us to them."

You expect kids to react to you?

Steve: "Isn't that the idea of getting on stage in the first place?"

But how do you expect them to react - what do you think you're saying. You say you want kids to think - but what do you want them to think about?

Steve: "That's asking us to be dictators or something. I mean, we haven't got any master scheme as to what we want them to do - we certainly don't want them to walk away and just pick up on what we say like... 'The Banshees say that... I think that's great,' which is what usually happens with bands."



SIOUXSIE: not in sexist pose, but on her own

We just don't give out a definite message that they can go out and copy."

Siouxsie: "We just want people to draw their own conclusions. I don't care if some kids don't get off on us - I mean they can just go to their football matches and Sham gigs."

Steve: "The band is changing all the time - that's why we never went for a one-off deal because nothing like a one-off deal could represent us - the band has to be taken over a whole period of time and against what else is going on at the time. We're only relevant to whatever is going on at the time, opposing whatever is in the mainstream."

So you see yourselves as totally unrepresentative of the times then?

Steve: "We see ourselves representing as much of '78 and '79 as the next four years."

How much are you doing this for the impending fame or for rock and roll for its own sake?

Steve: "It's a question of what you mean... doing something for the sake of rock and roll is standing on stage and living out your fantasy, doing something for what you want to do is something that is inside, and you feel you have to do."

Don't you think they overlap?

Steve: "In most cases I'd say yes, but in this band I'd say that 10 per cent is living out fantasy and 90 per cent is doing what we want to do."

Siouxsie as a sex symbol - how are you prepared to combat that?

Steve: "It just doesn't need talking about - especially not in Record Mirror because that's the bit they'll put in big bold letters."

That's what sells papers. That's our job. Or had you forgotten that? (Ed's note).

It's easy to say that, but just by calling yourselves SIOUXSIE and the Banshees in the first place you're not referring to the band as a whole unit, you're pushing Siouxsie.

Steve: "That's a narrow way of interpreting it."

But it's relevant. Siouxsie: "As a name it looks great in print - it's even worth seeing the spelling cock-ups in writing Siouxsie."

What have you got against RM?

Siouxsie: "It's very sexist, it interprets everything in a sexist fashion."

Why did you have that picture of you taken with Paul Cook of the Sex Pistols showing your tits? (Ed's note).

Interpret yourselves in your own way then, the way YOU see yourselves, you can write this interview up if you want to cut out the sexism.

Steve: "That's your job, - you're getting paid for it."

Siouxsie: "I'm not out to be a solo star - it's the band as a whole."

Steve: "Papers are only out to promote faces and stars."

As opposed to?

Steve: "Ideals, creation, anything they're just out to sell more papers and the more popular we get, the more people are going to ask to interview us so we can sell their papers. There's this cynical little picture of us in NME this week making us out to be funny little stars because we're a bit popular. Now we're becoming celebrities they're going to start using tactics like that."

Enter Kenny, who listens and says little.

Kenny: "Always the same questions."

Steve: "Your paper for example would never agree to interview anyone but Siouxsie or the whole band, so don't try to kid us otherwise - that's a very naive attitude."

Siouxsie: "We hate Record Mirror, and the fact that they're interviewing us now after ignoring us for so long is really ironic."

We did a photo session with Siouxsie for the colour centre spread. She wanted to keep her raincoat on. I decided the pictures were unsuitable. (Ed's note).

Steve: "We've waited two years for you to come to us... you might have to wait two more years before we'll come to you."

Is it me, my attitude, or just the paper?

Steve: "You as the representative of RM, we're here on behalf of Siouxsie and the Banshees, and you're here on behalf of RM."

And never the twain shall meet?

Steve: "No sir!"

Kenny: "All the press are the same. Chris Brazier from Melody Maker - we hated him when we first met him, and we still hate him now, yet he wrote a piece saying we parted on friendly terms."

So can't we part on 'Friendly terms' like Chris Brazier did?

Siouxsie: "In his imagination he did."

Do you think there is any point in continuing?

Steve: "Not so long as you realise what your job is, and what our job is."

Mine to ask, yours to reply. Move to escape.

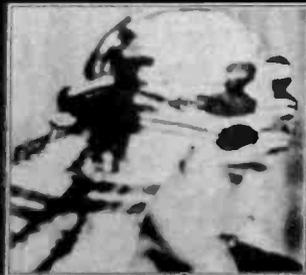
Kenny (to Siouxsie) "How long have you been at it?"

Siouxsie: "About twenty minutes."

Kenny: "What's it been like?"

Siouxsie: "The usual..."

Let's hope they make it and prove me wrong. (Ed's note).



This is Abdul...



this is Cleopatra.



This one's Jonathan



... and meet Carol.

Meet them all on the brand new single
from Jonathan Richman & The Modern Lovers

Abdul & Cleopatra / Oh Carol - Out now

P.S. Don't forget The Rubinoos newie, "I Wanna Be Your Boyfriend" BZZ 18



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.

WILKO JOHNSON'S SOLID SENDERS big autumn schedule taking in a multitude of UK and Continental venues starts here. Ex-Salt man Alan Platt (drums) and one-time Count Bishop Stevie Lewins, (bass), join Wilko on the road. The musician making - up the four - piece on keyboards has yet to be confirmed. Catch the new line - up at Exeter Routes, (Monday), Penzance Garden (Tuesday) & Plymouth Woods (Wednesday).

JAM spread is about a bit, on the final date of their mini tour of British summer artist traps and seaside resorts at sunny Swindon Brunel Rooms (Friday). And **GENERATION X** add some life to the somewhat sparse Northern circuit in a one-night Leeds Fan Club (Roots), (Wednesday).

Let's hear it for the good guys! Like **STEVE HILLAGE**, joining a plethora of locally conscious local bands to play axe fax sessions for free at Harwich (Saturday) and Bristol (Sunday), following-up with a pay - your - own - way double - niter at London's Marquee (Monday & Tuesday), consisting of pure unadulterated Hillage - support. And **STEVE GIBBONS BAND**, **THE SLITS**, **THE AUTOGRAPHS** and punk bard **JOHN COOPER - CLARKE** shaking their money - makers at London's Music Machine (Tuesday), in a benefit bash for one - parent families.

Rockloons, **THE ENID**, forced to cancel plans for their European tour due to heavy recording commitments, agghast at the hapless fate of all those foreign tourists stuck in London, city of vice, where the parking meters masticate all available fivers and the mini cabs are paved with gold, are putting on three shows at the Marquee, (Thursday, Friday and Saturday), "for the benefit of European visitors to London... genuine British culture at its best, what?"

Genuine British redevelopment at its best looks like one of the reasons behind the closure of London's Red Cow pubrock venue in Hammersmith, due to turn its back on hands forever at the end of August. **JOHN OTWAY BAND** mark the beginning of the end with a week - long session, starting Friday. More end - of - the - liners from **ADVERTISING** (11 and 12) and **THE BOYFRIENDS** (19 and 20).

Main attractions in London this week are **WHITE CATS**, Pegasus, (Thursday), **THE BOYFRIENDS** doubling as **THE BACKBEATS**, Nashville (Friday), **RICH KIDS / SLITS**, Music Machine (Also Friday), **SPEED-O-METERS**, Hope & Anchor, (Sunday), **JOHNNY MOPED**, Music Machine, (Monday).

THURSDAY

AUGUST 3

- BATH, Brillig Arts Centre (84264), Krakatoa
- BIRMINGHAM, Barbarellas (021 643 9413), Dave Lewis Band
- BRADFORD, Princeville (78445), Dawnweaver / Roleys
- BRIGHTON, Hungry Years (62821), Hotlines
- CHEPPENHAM, RAF Station JALN Band
- COVENTRY, Tiffanys (24970), The Pack / The Streets
- EXETER, Routes, Okehampton Street (58615), Pandora Box / Paul Goody
- FARNHAM, Coach and Horses (4323), The Vampires
- GLASGOW, Doune Castle (041 649 3745), Highway
- GLASGOW, Burns Howff (041-332 1813), Cuban Heels
- GRAVESEND, Red Lion (66127), The Heat
- HIGH WYCOMBE, Nags Head (21758), Doll by Doll
- JACKSDALE, Grey Topper (Leabrooks 3232), Paradox
- LEEDS, F Club at Roots (663252), The Restless / Arroy Colman
- LEEDS, Vivas Wine Bar (45249) York Place, The Squares
- LINCOLN, AJ's (30874), White Kids
- LONDON, Dingwalls, Camden Lock (01-267 4987), Pauline
- LONDON, Duke of Lancaster, New Barnet (01-449 0485), Pekoe Orange
- LONDON, Golden Lion, Fulham (01-385 3842), Irons
- LONDON, Hope & Anchor, Islington (01-359 4510), The Edge
- LONDON, ICA Cinema, The Mall (01-430 8393), Punk In London (Film)
- LONDON, 100 Club, Oxford Street (01-636 0933), Misty
- LONDON, John Bull, Chiswick (01-994 0062), Sprout Clinic
- LONDON, Marquee, Wardour Street (01-437 6603), The End
- LONDON, Middleton Arms, Queensbridge Road, Ex - Directory
- LONDON, Music Machine, Camden (01-387 0428), Gloria Maud
- LONDON, Nashville, West Kensington (01-603 0071), Blast Furnace and the Heavies / The Intimates

- LONDON, Pegasus, Stoke Newington (01-226 5936), White Cats
- LONDON, Plough, Stockwell (01-274 2537), Swift
- LONDON, Red Cow, Hammersmith (01-748 8720), Dead Fingers Talk
- LONDON, Rock Garden, Covent Garden (01-240 3961), Kevin Coyne
- LONDON, Royalty, Southgate (01-886 0951), Danny Wild and the Wildcats
- MANCHESTER, Fagins (061 126 9971), CoCo
- NEWCASTLE, The Cooperage (28286), Boulevard
- NEWCASTLE, The Hawthorne, Avalon
- NORMANTON, Woodhouse Hill Working Men's Club, Linnelight
- NORTHAMPTON, Salon Ballroom (51351), National Smile Band
- NOTTINGHAM, Town Hall (48571), Race Against Time
- PLYMOUTH, Metro (51326), Rich Kids / The Slits
- ST. HELENS, Glass Bridge, Body
- SOUTHPORT, Seamatrock Hotel, The Accelerators
- SUTTON-IN-ASHFIELD, Golden Diamond, Hot Stuff

FRIDAY

AUGUST 4

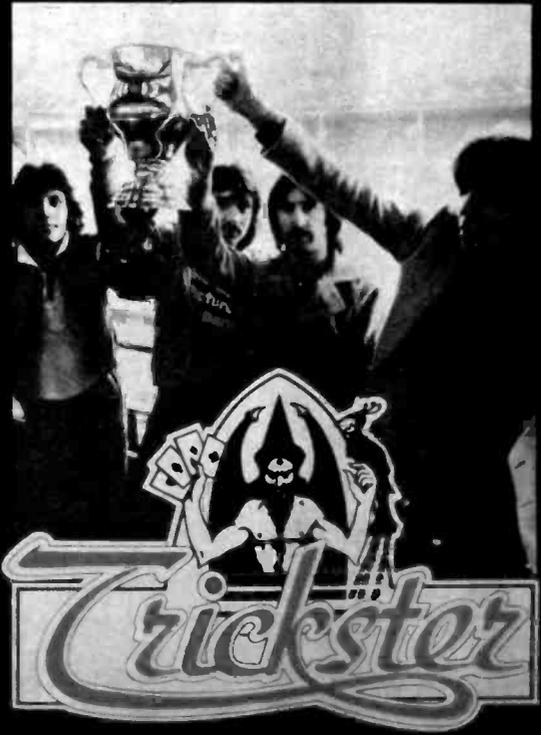
- AYLESBURY, Oddfellows Arms, The Siskens
- BASILDON, Double Six (21040), Speed-O-Meters
- BATH, Brillig Arts Centre (84364), The Lukers
- BIRMINGHAM, Barbarellas (021-643 9413), Quartz
- BRADFORD, Royal Standard Hotel (22461), Ann's
- BRADFORD, Cherry Tree, Rebel
- CHESTER, Sports Centre, National Smile Band
- DUNFERMLINE, Northern Roadhouse, Underhand Jones
- EASTLEIGH, Town Hall, Product 109 K O / The Adverse
- EGREMONT, Tow Bar Club, Scene Saviour
- FALMOUTH, Crossbow, Neighbours
- FARNWORTH, Old Vets Club, Rock in Rebels
- GLASGOW, Doune Castle (041-649 2745), Nicky Tams
- GUILDFORD, Royal Hotel, The Napairs
- HARTLEPOOL, Galsby, Hot Stuff
- HIGH WYCOMBE, Town Hall (28100), Tans der Youth / The Acton / Sure Throat / Patrick Fitzgerald
- HULL, Wellington Club, The Void
- ILFORD, Cranbrook Theatre (554805), Street Chorus

- KIDDERMINSTER, Stone Manor, Paradox
- LEEDS, F Club at Roots (663252), Whirlwind
- LEEDS, Fionie Greene Hotel, Linnelight
- LEEDS, Vivas Wine Bar, York Place, Knife Edge
- LIVERPOOL, Cutliver's, Drama & Persone
- LONDON, Bouncing Ball, Peckham (01-703 8433), Brown Sugar
- LONDON, Crckers, Wardour St, Autographs
- LONDON, Dingwalls, Camden (01-267 4667), Ignatz / Johnny G
- LONDON, Hammersmith, Odeon (01-748 4081), Lindisfarne
- LONDON, Hope & Anchor, Islington (01-359 4510), Sail Yard
- LONDON, ICA Cinema, The Mall (01-430 8393), Punk In London (Film)
- LONDON, Marquee, Wardour Street (01-437 6603), The Enid
- LONDON, Middleton Arms, Queensbridge Road, Ex - Directory
- LONDON, Music Machine, Camden (01-387 0428), Rich Kids / The Slits
- LONDON, Nashville Kensington (01-603 0071), Boyfriends / Backbeats
- LONDON, Pegasus, Stoke Newington (01-226 5936), The Extras
- LONDON, Red Cow, Hammersmith (01-748 8720), John Otway
- LONDON, Rochester Castle, Stoke Newington (01-240198), Genby
- LONDON, Rock Garden, Covent Garden (01-240 3961), The Edge
- LONDON, Royalty, Southgate (01-886 0951), Really
- LONDON, St. C Ermins Hotel, Forest Hill, SU1
- LONDON, Uptairs at Ronnie's, Frith Street (01-439 0747), Linnusine
- LONDON, White Hart, Tottenham Danny & The Wildcops
- LONDON, White Horse, Willesden, Matchbox
- LUTON, Three Horseshoes, Night Drive
- MANCHESTER, Fagins (01-236 9971), CoCo
- MIDDLEBROUGH, Rock Garden (241995), Sasafra
- NEWCASTLE, Bridge Hotel (27780), Dragons
- NEWCASTLE, Mayfair (23109), Southbound / The Squad
- NOTTINGHAM, Sandpiper (54351), Billering Bob / Sanna Kubs
- NOTTINGHAM, Test Match Hotel (811481), Race Against Time
- RETFORD, Porterhouse, Sasafra

CONTINUED OVER PAGE

The Loser - a winner from Trickster

'The Loser' was one of Trickster's most popular numbers on their recent tour with ELO. Now it's available as a single, so don't lose out - get 'The Loser' now.



Trickster 'The Loser'



JET 115 RECORDS

distributed by CBS Records

ROADSHOWS

What a way to launch a venue!!



PHIL LYNOTT

ISLEY BROTHERS/WHISPERS Oakland Coliseum

THE OAKLAND Coliseum is around the size of Wembley's Empire Pool and sports a ceiling that resembles a whirlpool. The place doubles as a sports centre and as a concert hall and the Isleys' crowd are as ecstatic as any home team crowd on victory night.

THE MOTORS, Aylsbury Friars

OH YES, we are back in those hazy lazy days of summer. The ones where a concert constitutes Herculean endurance to

stand willing amidst a thousand sweaty bodies stewing in one's own juice upon a sultry Saturday night. It does not help when you are there to watch a band who boast an energy output potent enough to make an eskimo curdle and hold an unparalleled desire for noise.

BONNIE TYLER: New York

Strangely enough despite this constant barrage of sound evident upon even the slower numbers the songs still keep a clarity which is as fresh as it is surprising when one considers the straight ahead no frills boogie content of several of the songs. It goes without saying that each of the band is more than

competent upon his instrument but it does merit mention that their repertoire gives ample variety both in musical and personal style.

Fortunately, The Motors did not live up to their reputation of being one of the loudest bands in the land - they proved quite refined in the use of the PA - loud but without shattering. This reserve was also evident in their music instead of an entire set full of aggressive headbangers, many of the songs featured waves of harmonies laid over, catchy melodies.

Nevertheless, The Motors are one of the noisiest bands I have ever seen; not in terms of decibel fever, but noisy in that they emit the maximum sound possible throughout every song as though there were a second troop of musicians hiding in the wings shadowing every number. Indeed through the really heavy rockers, such as their first hit 'Dancing The Night Away' it sounded as though there was a third world war being waged somewhere upon the stage with the sound emerging from within the centre of it.

Strangely enough despite this constant barrage of sound evident upon even the slower numbers the songs still keep a clarity which is as fresh as it is surprising when one considers the straight ahead no frills boogie content of several of the songs. It goes without saying that each of the band is more than

was at least 75 per cent record company guests. Needless to say this did not make for a thrilling debut, but some of the fault must still lie with "the Welch songbird" herself.

Bonnie's harsh, sandpaper voice, even at its best, seems incapable of true passion, instead drawing a kind of flimsy caricature of Rod Stewart's or Frankie Miller's credible wailing.

Her voice has all the outward appearances of a uniquely moving instrument, with none of the depth to back it up, and her choice of material only makes this fact more painfully obvious.

Her reading of Stevie Wonder's 'Living For The City' evokes about as much street wise grit as Abba's 'Take A Chance', and her delivery of '(You Make Me Feel Like A) Natural Woman', only makes her seem like a low-level transvestite.

Even worse, when she does The Band's slow, memory-filled 'The Night They Drove Old Dixie Down', Bonnie and group dash madly through the chorus like they're playing at a hootenanny.

Predictably Bonnie displayed her lack of self-confidence by holding her smash single, 'It's A Heartache', until the end. This remains the only song where she does a fine and moving job and at this show she delivered it as elegantly as ever.

Still, that wasn't enough to elicit even one encore, and before anyone could take too much notice, Bonnie and then the entire crowd snuck out, all hoping to put this mediocre event out of their minds as soon as possible.

THE GREEDIES London Electric Ballroom

IT HAD to be the gig of the year: Various Artists Sing Their Greatest Hits. Not only that, but they made the grand opening of the new Camden Town venue an outstanding success. Well done Frank Murray. Well done Thin Lizzy and friends.

Of course, everybody knew that the Greedies were really Lizzy and a couple of Sex Pistols, but we weren't expecting the addition of Jimmy Bain and Chris Spedding. It was Lizzy's first gig with Gary Moore taking over Brian Robertson's place - though Robertson was in the audience.

They opened with 'Jailbreak' and though it may have been a little rougher than their usual version, that was more than compensated by the excitement of seeing them in a smaller venue. The Electric Ballroom is like a bigger Nashville and looks like being an excellent gig... watch out Roundhouse and Music Machine.



PAUL COOK STEVE JONES into 'The Boys Are Back In Town'... and 'Spanish Stroll' which featured the additional guitarist, Jimmy Bain.

And if you think this line up would blow the paint off the walls, it got even more abrasive with the addition of an extra drummer - Sex Pistol Paul Cook - and yet another guitarist, Sex Pistol Steve Jones. I couldn't see Cook at the back, but Steve Jones managed well, though he did look a bit unsure of himself at first. Jones' vocals were indistinct to begin with, but as he lost his nervousness (or so it seemed to me) he became more flamboyant... to the extent he was rocking side by side with Scott Gorham during 'Black Leather' - a sight I wouldn't have missed for anything. Four guitars and two drums make one hell of a sound.

A new song next: 'Get Outta Here'. It had all the hallmarks of a Lizzy song, the typical call and response, with Lynott taking lead vocals, and promise of being another band standard.

But the grand slam, the supremo of the night - and what a night! - Lynott sings the Sex Pistols. First it was 'No-one Is Innocent'. It took a while to get going... Jones looked ill at ease again... but it turned out fine. The genuine audience response brought an encore - and Chris Spedding appeared to sing his big hit, 'Motor Bikin', incredibly filled out with the support of the other musicians.

Then back to the Pistols, with a performance of 'Pretty Vacant' which proved to be surprisingly nostalgic. Hasn't the time gone quickly and what a classic it was, etc. Everyone joined in the anthem, it was quite a reunion. It was so successful, they had to come back and do another encore, and as they hadn't rehearsed any more songs, it was second time around for 'No-one Is Innocent'.

The gig was such a stupendous success, I hope Frank Murray keeps up a high standard in his new venue though I realise the chances of pulling off another like this are slim. But the place is open till 2 am, and there's another gig in a couple of weeks' time, so if you missed this, you can check it out then. See you there.

RONALD RUSSELL

GILBA

'BEND ME, SHAPE ME'

AVAILABLE NOW AS A LIMITED EDITION 12" SINGLE

AHAD 518/12

ROADSHOWS

Culture the time is now

CULTURE
Rainbow Theatre, London

THE brilliant blazing trail left by Culture across the UK finally hit the metropolis at the end of last week — a serious business starting one night in the 100 Club and climaxing 24 hours later under a flood of red, green and gold at the Rainbow.

Spend two nights . . . and you'll see how good they are. On record at least, that much was evident. Two albums already (and three if you count the "unofficial" 'Africa Stand Alone') have established this Jamaican vocal three-piece as a fully excellent and rated outfit; from the initial appeal of last year's '2 7's Clash' to the current statement of intent in 'Harder Than The Rest'.

That they could translate studio brilliance into satisfying live performance was soon apparent — the Edinburgh to Flamingo Park, was unanimous, ecstatic, even.

Walker and Kenneth Jones line up in front of what must be one of the hardest rhythm sections ever to appear in England, including as it did the JA talents of Ansell 'Double Barrel' Collins on a bank of keyboards, Rarchie on bass, Sticky on percussion, Radcliffe Brian on guitar, and the whole held in check with Micky Richards on drums. That alone would be enough; in the event Hill (in particular) comes across as a uniquely dynamic front man, his dancing and exhortation flanked superbly by the harmony voices. Enthusiasm and excitement, you name it, Culture on their first UK visit have that magical live quality — one that is only just beginning to grow. They are, indeed, destined for the heights.

For the moment it's the songs that make it, a selection from a fruitful well that shows no signs of drying out. Beautiful harmony and perfect feeling. They're songs, too, well known to the responsive crowd, whether it be the sweaty confines of the 100 Club or the crammed tiers of the large theatre, 'Natty Dread Taking Over', with its superb chorus, is tingling and heartfelt, along with the best of both albums like 'Jah Jah See Them A Come' 'Behold' and 'Holy Mount Zion'. They score too with 'Baldhead Bridge' (to the tune of 'London Bridge Is Falling Down') and the highlight both nights in 'Fussing And Fighting'. A true peace anthem, the echoes of "stop this fussing and fighting" running around and around, a message that should be (and by most was) taken to heart. (Sadly, still, at the Rainbow, isolated "troubles" did occur).

They're called back for more, and in a concert like this, it's in the hope they'll play another hour. '2 7's Clash' and now . . . harder than the rest. Most definitely. If they go on as good, Culture are set to rival Marley and Burning Spear, if they haven't already.

For Virgin's Front Line it was a committed gamble to bring them over. But for two of the best reggae nights on British soil this year (and the other concerts), it was surely worthwhile. Bigger and better they'll come again; this time, folks, it was a wonderful experience. JOHN SHEARLAW.

CLASH, Music Machine

PREVIOUS SIGHTINGS of the Clash in action have been disappointingly distant: the Anti-Nazi League Rally in April, where their music and their message were both scuttled by insoluble sound problems, and before that the Rainbow, always a cold, alien venue, where the band might as well have been on film for all the contact there was with the audience. No such complaints about the Music Machine though: just the right size to keep things intimate and tolerable. On a good night, the best gig in London. And Monday was a good night. Unlike the Rainbow

concerts, there was no real tension: the atmosphere was too enervating for any of that. Everything — the floor, the walls, the audience — was sticky with oozing sweat, with the result that you were soon too exhausted even to fight your way to the bar. Even the obligatory resident loony contented himself with grinning dumbly around, advising people to be 'happy' and grabbing half-heartedly at passing female buttocks. Then at 12.15 — crash, bang, lurch, and the Clash were off, heaving their way into their distinctive rocking rhythms. The set, as expected, was a mixture of old favourites and tracks off the forthcoming album — most notably, 'When



JOSEPH HILL of Culture

Johnny Comes Marching Home', 'Stay Free' and a fun version of 'Blitzkrieg Bop'. 'White Riot' was, happily, left to the final encore, to soak up the last ounce of energy lurking in the exhausted crowd.

I still don't think the Clash have the onstage personality to achieve total communication with the audience; there was still a gap there, particularly during Strummer's totally unintelligible announcements. (What was that you were saying about the music papers, Joe?)

During the songs themselves, though, that gap simply disappeared. The music itself said it all. And that sums up the Clash, for me — though I still feel that the practical realities inevitably fall short of their ideals, the intention is still there.

The words might seem glaringly inadequate, the message become muddled, but somewhere in there, the motives are still there, and because of that, their fans — the kids pogoing frantically in the dance floor crush, the serious critics who see them as political commentators, the sceptics (like myself) who can't help respecting — they all understand.

Stick with the Clash; they still deserve your support. SHEILA PROPHET

SEA LEVEL Hammersmith Odeon

WHEN it was suggested that I tot along to review a band called Sea Level I had visions of an evening of untold pleasures at The Pegasus, Hope & Anchor or the like.

'Twas news indeed when I discovered that the event was to take place at the rather more prestigious Hammersmith Odeon, particularly as I have never heard mention of the band

before in my life. So I toddled on down and was confronted by a group of seven Americans who wandered on to the stage in a cloud of kaftans and proceeded to play a lengthy set of high quality jazz rock, occasionally with a tinge of funk, in a very precise manner.

Sea Level can certainly be classed as perfectionists, with every moment of the show, from the first drum beat to the last echo carefully calculated and planned well in advance. They can also be classed as predictable and at times downright boring by such individuals as myself who do not believe that an odd bum note constitutes a major catastrophe or that a sudden show of enthusiasm by one or more members signals a total breakdown democracy ruled indeed and each member was allotted his moment of glory with a carefully timed solo and equally precise ration of the spotlight. Only vocalist / keyboard

player Randall Brantlett, seemingly the leader of the band, violated this policy. A jack of all trades he dabbled with clarinets, sax and a bizarre collection of percussion instruments while sax his station, although with unquestionable talent.

Sea Level appeared to harbour an obsessional interest in percussion. Not content with two drummers had a wide selection of cymbals, drums and shaking objects whilst even the guitarist was presented with an elaborate rattle at strategic points so as not to feel left out. All this percussion left only one thought in my mind — when would they do something worthy of any focal attention.

The three supposed front men clutched their guitars so firmly that visual stimulation reached an all-time low on several occasions.

On record I should imagine that Sea Level go with the band he's got. He's in control, they do everything he wants, but it's not enough. To be more philosophical; the spirit of Devoto has stripped the flesh and bones of the live music he now fronts. The result tends more towards a probing shambles — thankfully rescued on the stronger and more immediate of the songs — rather than the barren, driving effectiveness of their first unleashing on an unsuspecting public and (even) with the eery triumph of 'Real Life'.

Now Devoto puls the band — and the audience — through the motions with precocious skill but . . . but the motions

aren't enough to take him where he wants to go. Then again this is London not Vienna. It's Sunday night not question time after the conference. It's a gig. And it's reasonably, how you say, crammed. So they don't do so bad at all.

What we get is the album — plus bonuses. More or less. Archly black Devoto; when singing, an oblivious and effective figure, when not a cartoon of the "advanced" musical director full of dramatic cuts, climaxing and Laurel and Hardy arm movements. They get through.

Songs like 'The Great Beautician In The Sky' (their own), and 'Goldfinger' (James Bond's) paving the way for a

disguised (and balladised) 'Boredom', 'Motorcade' and 'May Mind Ain't So Open', the latter rising like a phoenix from undistinguished barrage. For it all to get better Devoto's got to get worse (for a while). For Devoto to get better he's got to split.

Otherwise the audience don't get satisfied. They do here, just and at the end. The great 'Shot By Both Sides', full of gazing menace. And finally the encore that won't go away with 'The Light Pears Out Of Me' and the notorious (?) 'Big Dummy'.

Perhaps that's us, perhaps it's Howard. I'll tell you in six months' time. JOHN SHEARLAW

are exceptional in their field of jazz orientated rock but live there is just no innovation behind them. Perfection is one thing — total sterility is another. KELLY PIKE

THE JAM Guildford Civic Hall

GUILDFORD'S spacious Civic Hall was amply filled with a mixture of Jam look-alikes, punks and sundry, non-descript spectators of the modern world. They waited with growing anticipation confronted by a relatively bare stage with the three clearly defined vacant playing positions just begging to be filled. All this empty space against the backdrop of a gaudy, broken-windowed block of flats.

Suddenly, the compressed, coiled spring of audience tension was released as The Jam hit the stage, allowing those with surplus energy to pogo some of it off to 'In The Street Today', and 'To Be Someone' ("A new song about a dreamer") and 'The Place I Love'.

Somehow though, I was beginning to wonder whether The Jam had not already fallen into their own version of a new age stereo type due to the classic syndrome of feeling obligated to please the audience who naively expect the band to play only their old material and, having come with the intention of working up a sweat expect all the numbers to be at the one break-neck pace.

However, it was Paul Weller who allayed my fears by replying to the belligerent requests for 'All Around The World': "No way, we are saving that one for the encore", proving that The Jam have both the ability and the nerve to stand up to a monster of their own making.

What did in fact follow was 'Mr Clean' ("Dedicated to the bourgeoisie"), undoubtedly one of the best songs of the night, with its slow, twangy jerking confounding the pogoers to a standstill.

Surprisingly it was wildly applauded but there was an air of relief when it was followed with the up-tempo 'Away From The Numbers', the new single 'A Bomb In Wardour Street' ("About the coming of the apocalypse"), 'It's Too Bad', the other side of the new single 'David Watts', 'News Of The World' and 'Here Comes The Weekend'.

Of course, there was an encore, three songs in fact. 'In The City', a repeat of the new single and as promised earlier 'All Around The World'.

So, despite some rather drowned vocals — the combined result of a slightly foggy PA and Paul perhaps not quite trying his hardest to make them 100 per cent — we still have a good band, tight playing, the promise of growth in the future. GARETH KERSHAW

THE MEMBERS Railway Hotel

WHILE FLIRTING with the popular traditions of rowdy terrace chanted choruses and chainsaw guitar progressions, the Members have subverted the usual resultant yawns by a high quotient of style. Style that includes an undercurrent of reggae, supplied by the heavily reverbed chopping of JC on rhythm and the Super Ape dub bass of Chris Payne, and tongue in cheek, self-mocking satire. Their songs invert the philosophy of a voluntary collective working class consciousness that the likes of Sham 69 peddle and replace it with the idea of frightened, isolated lemmings joining the 'trendy' London rail race out of desperation and making fumbled attempts at 'making it'. 'Chelsea Nightclub' cleverly uses the 'My Generation' riff to mock the imposition of the cattle market cool maintenance syndrome of youth and features a marvellous JC solo that rivals the Bonzos' 'Canyons Of Your Mind' for studied ineptitude. But, seemingly, contradictions arise when 'Don't Push', a song about trying to reject fashionable behaviour patterns, acts as a catalyst for the stereotyped kamikaze hurling of bodies and beer throwing. And their classic single 'Solitary Confinement' with its simple catchy chorus lugs the right nerve as the story unfolds about the routine loneliness of bedsit land while the audience use it as a celebration, so deft is the construction. They were slightly ragged in their execution on Tuesday but there's enough substance and resilience to warrant polishing, and that's a problem that's easily solved with time and experience. MIKE GARDNER

Hopelessly Devoto to you

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"CARDS & POSTERS"
22 MOOR STREET, BIRMINGHAM 4

Stamp — 15 Great Western Road, London W9.
TAMMY JONES Fan Club, SAE for details to — 65 Westfield Road, Bletchley, Milton Keynes.
GENESIS INFORMATION. — Send SAE for details to: 11 Jameson Lodge, 58 Shepherds Hill, London, N6 5RW.
LENA ZAVARONI Fan Club. — SAE for details. 20 Silfield Road, Wyomondham, Norfolk, NR18 9AY.

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