

RECORD MIRROR

**GREASE
TICKETS
TO BE WON**



120LYAFAD

**COMMODORES 10CC
JILTED JOHN READING REVIEW**

Owing to Bank Holiday weekend the following charts have been reprinted from last week: UK Singles, UK Soul, US Singles, US Albums, US Soul, US Disco.

RECORD MIRROR

UK SINGLES

1	1	THREE TIMES A LADY, Commodores	Motown
2	2	THE ONE THAT I WANT, Travolta/Newton John	RSO
3	4	IT'S RAINING, Darts	Magnet
4	5	BROWN GIRL IN THE RING, Boney M	Atlantic
5	6	FOREVER AUTUMN, Justin Hayward	CBS
6	18	DREADLOCK HOLIDAY, 10cc	Mercury
7	3	SUBSTITUTE, Clout	Carrere
8	11	SUPERNATURE, Cerrone	Atlantic
9	7	BOOGIE OOGIE OOGIE, Testa of Honey	Capitol
10	25	JILTED JOHN, Jilted John	EMI
11	10	NORTHERN LIGHTS, Renaissance	Warner Bros
12	36	OH WHAT A CIRCUS, David Essex	Mercury
13	4	5-7-0-5, City Boy	Vertigo
14	9	IF THE KIDS ARE UNITED, Sham 69	Polydor
15	13	BABY STOP CRYING, Bob Dylan	CBS
16	14	IT'S ONLY MAKE BELIEVE, Child	AMA
17	15	FINISH WHAT YOU STARTED, Gladys Knight	Buddah
18	20	WHO ARE YOU, The Who	Polydor
19	12	SMURF SONG, Father Abraham	Decca
20	22	STAY, Jackson Browne	Asylum
21	17	LIFE'S BEEN GOOD, Joe Walsh	Asylum
22	27	WALK ON BY, Strangers	UA
23	21	ANTHEM, New Seekers	CBS
24	39	COLD AS ICE, Foreigner	Atlantic
25	32	AN EVERLASTING LOVE, Andy Gibb	RSO
26	34	TOP OF THE POPS, Rezillos	Sire
27	31	BRITISH HUSTLE, Hi-Tension	Island
28	23	FROM EAST TO WEST/SCOTS MACHINE, Voyage	GTO
29	16	DANCING IN THE CITY, Marshall Hall	EMI
30	24	IDENTITY, X-Ray Spex	EMI
31	57	-FORGET ABOUT YOU, Motors	Virgin
32	-	DAVID WATTS, Jam	Polydor
33	30	HOW CAN THIS BE LOVE, Andrew Gold	Asylum
34	-	I THOUGHT IT WAS YOU, Herbie Hancock	CBS
35	19	WILD WEST HERO, Electric Light Orchestra	Jet
36	26	LIKE CLOCKWORK, Boomtown Rats	Ensign
37	41	SIGN OF THE TIMES, Bryan Ferry	Polydor
38	29	RUN FOR HOME, Lindisfarne	Mercury
39	51	GALAXY OF LOVE, Crown Heights Affair	Philips
40	38	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
41	28	LITTLE BIT OF SOAP, Showaddywaddy	Ansta
42	33	NO-ONE IS INNOCENT, Sex Pistols	Virgin
43	40	RAININ' THROUGH MY SUNSHINE, Real Thing	Pye
44	48	TWO OUT OF THREE AIN'T BAD, Meat Loaf	Epic/Cleveland Int
45	54	HOT SHOT, Karen Young	Atlantic
46	37	STUFF LIKE THAT, Quincy Jones	A&M
47	66	KISS YOU ALL OVER, Exile	RAK
48	45	DON'T BE CRUEL, Elvis Presley	RCA
49	-	HONG KONG GARDEN, Siouxsie and The Banshees	Polydor
50	43	COPACABANA, Barry Manilow	Arista
51	46	IS THIS A LOVE THING, Raydio	Ansta
52	42	SHA LA LA LA LEE, Plastic Bertrand	Sire
53	-	SHE'S GONNA WIN, Bilbo	Lightning
54	55	MAGIC MIND, Earth Wind and Fire	A&M
55	50	YOU'RE ALL I NEED TO GET BY, Mathis/Williams	CBS
56	35	USE TA BE MY GIRL, O'Jays	Chrysalis
57	59	FARAWAY EYES/MISS YOU, Rolling Stones	EMI
58	-	GREASE, Frankie Valli	RSO
59	60	SHAME, Evelyn "Champagne" King	RCA
60	-	TALKING IN YOUR SLEEP, Crystal Gayle	UP
61	-	PICTURE THIS, Blondie	Chrysalis
62	64	DON'T WANNA SAY GOODNIGHT, Candidate	RAK
63	63	LET THE MUSIC PLAY, Charles Earland	Mercury
64	56	ONLY YOU CAN ROCK ME, UFO	Chrysalis
65	62	SLOW TRAIN TO PARADISE, Tavares	Capitol
66	52	YOU LIGHT MY FIRE, Sheila B. Devotion	EMI
67	-	LET'S START THE DANCE, Hamilton Bohannon	Mercury
68	44	AIRPORT, Motors	Virgin
69	47	COME ON DANCE DANCE, Saturday Night Band	CBS
70	-	I WON'T MENTION IT AGAIN, Ruby Winters	Creole
71	49	I DON'T NEED TO TELL HER, Lurkers	Beggars Banquet
72	-	DON'T CARE, Klerk Kent	A&M
73	69	LOVIN' LIVIN' AND GIVIN', Diana Ross	TME
74	73	DISCO INFERNO, Trammps	Atlantic
75	71	NIGHT FEVER, Bee Gees	RSO

UK ALBUMS

1	1	SATURDAY NIGHT FEVER, Various	RSO
2	2	NIGHTFLIGHT TO VENUS, Boney M	Atlantic
3	6	GREASE, Original Soundtrack	RSO
4	4	STAR PARTY, Various	K-Tel
5	9	CLASSIC ROCK, London Symphony Orchestra	K-Tel
6	3	20 GIANT HITS, Nolan Sisters	Target
7	8	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
8	12	NATURAL HIGH, Commodores	Motown
9	7	STREET LEGAL, Bob Dylan	CBS
10	5	20 GOLDEN GREATS, The Hollies	EMI
11	10	IMAGES, Don Williams	K-Tel
12	13	LIVE AND DANGEROUS, Thin Lizzy	Vertigo
13	20	NEW BOOTS AND PANTIES, Ian Dury	Sire
14	14	SOME GIRLS, Rolling Stones	EMI
15	16	OCTAVE, Moody Blues	Decca
16	19	CAN'T STAND THE REZILLOS, The Rezillos	Sire
17	17	THE KICK INSIDE, Kate Bush	EMI
18	27	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland Int
19	15	HANDSWORTH REVOLUTION, Steel Pulse	Island
20	18	BUT SERIOUSLY FOLKS, Joe Walsh	Asylum
21	25	ROMOURS, Fleetwood Mac	Warner Brothers
22	11	OUT OF THE BLUE, Electric Light Orchestra	Jet
23	21	AND THEN THERE WERE THREE, Genesis	Charisma
24	24	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
25	26	THAT'S WHAT FRIENDS ARE FOR, Mathis/Williams	CBS
26	23	B FOR BROTHERHOOD, Brotherhood Of Man	Pye
27	22	THE ALBUM, Abba	Epic
28	27	WHO PAYS THE FERRYMAN, Yannis Markopoulos	BBC
29	31	LENA MARTELL COLLECTION	Ronco
30	32	BLACK AND WHITE, Stranglers	United Artists
31	30	NEW/WORLD RECORD, Electric Light Orchestra	Jet
32	45	SHADOW DANCING, Andy Gibb	RSO
33	59	HERE'S THE SEX PISTOLS, Sex Pistols	Virgin
34	-	OOBIE VISION, Foreigner	Atlantic
35	43	A SONG FOR ALL SEASONS, Renaissance	Warner Brothers
36	-	ITCHY FEET, Johnny Cash	CBS
37	49	20 GOLDEN GREATS, Beach Boys	Capitol
38	-	DIRE STRAITS, Dire Straits	Vertigo
39	40	SHOOTING STAR, Elkie Brooks	A&M
40	-	LEO SAYER, Leo Sayer	Chrysalis
41	35	EVERYONE PLAYS DARTS, Darts	Magnet
42	60	EVITA, Various	MCA
43	36	GREATEST HITS, Abba	Epic
44	-	SGT PEPPER'S LONELY HEARTS CLUB BAND, Various	A&M
45	-	OBSESSIONS, UFO	Chrysalis
46	43	PASTICHE, Manhattan Transfer	Atlantic
47	-	VAN HALEN, Van Halen	Warner Brothers
48	38	BACK AND FOURTH, Lindisfarne	Mercury
49	47	KAYA, Bob Marley & The Wailers	Island
50	-	TV SPECIAL, Elvis Presley	RCA

UK DISCO

1	1	BOOGIE OOGIE OOGIE, A Taste of Honey	Capitol/12th
2	3	GALAXY OF LOVE, Crown Heights Affair	Mercury/12th
3	4	THREE TIMES A LADY, Commodores	Motown/L
4	2	STUFF LIKE THAT, Quincy Jones	A&M/12th/LP
5	5	HOT SHOT, Karen Young	Atlantic/12th/US/West End 12th
6	8	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy 12th
7	7	I THOUGHT IT WAS YOU, Herbie Hancock	CBS 12th/US
8	6	YOU AND I, Rick James	Motown/12th
9	10	LET'S START THE DANCE, Hamilton Bohannon	Mercury 12th
10	11	LET THE MUSIC PLAY OVER AND OVER, Charles Earland	Mercury 12th/31
11	12	BRITISH HUSTLE, Hi-Tension	Island 12th
12	22	SUPERNATURE, Cerrone	Atlantic/12th
13	14	AIN'T WE FUNKIN' NOW / STREETWAVE / RIDE OR ROCK IT MISTA COOL, Brothers Johnson	AGM/12th/LP
14	16	EVERYBODY'S SINGIN' LOVE SONGS, Sweet Thunder	US Fantasy WMOT 12th
15	9	COME ON DANCE DANCE, Saturday Night Band	CBS LP/12th
16	13	YOU'RE THE ONE THAT I WANT, Travolta/Newton John	RCA
17	19	COPACABANA (AT THE COPA), Barry Manilow	Arista 12th
18	26	BROWN GIRL IN THE RING RIVERS OF BABYLON, Boney M	Atlantic
19	24	BLACK IS THE COLOUR/LOVELY DAY, Wilbert Longmire	US Columbia Tappan Zoo LP
20	17	FROM EAST TO WEST/POINT ZERO, Voyage	GTO LP

STAR CHOICE



Jilted John

- 1 DANCING QUEEN
- 2 LONELY BOY
- 3 I WANT YOU BACK
- 4 LIFE FROM A WINDOW
- 5 WHAT
- 6 SAY YOU DON'T MIND
- 7 SOMETHING IN THE AIR
- 8 TONIGHT'S THE NIGHT
- 9 WHAT DO I GET
- 10 MOULDY OLD DOUGH

OTHER CHART

1	HONG KONG GARDEN, Siouxsie and the Banshees	Polydor
2	PICTURE THIS, Blondie	Chrysalis
3	COME BACK JONEE, Devo	Stiff
4	NO-ONE IS INNOCENT, Sex Pistols	Virgin
5	FEELING ALRIGHT, 999	United Artists
6	DAVID WATTS, Jam	Polydor
7	IDENTITY, X-Ray Spex	EMI
8	GHOSTS, Rich Kids	EMI
9	SWEET GENE VINCENT, Ian Dury	Import
10	BIGGEST BLOW, Sex Pistols	Virgin
11	SATISFACTION, Residents	Import
12	FORGET ABOUT YOU, The Motors	Virgin
13	THE BEATLES WHITE EP	EP
14	THE WINKERS SONG, Ivor Blagum	Beggars Banquet
15	19 AND MAD, Leyton Buzzards	Small Wonder
16	JILTED JOHN, Jilted John	EMI
17	GUTTER KIDS, The Dyakos	Bonaparte
18	LITTLE MISS PERFECT, Demon Preacher	Small Wonder
19	LOUIE LOUIE, Mottos	Bronze
20	OFFICE GIRLS, Klerk Kent	A&M

SUPPLIED BY: BONAPARTE RECORDS, 101 George St, Clavdon, Tel: 035 3062

YESTERYEAR

5 Years Ago (1st September 1973)	1	YOUNG LOVE	Danny Omand
	2	DANCING ON A SATURDAY NIGHT	Barry Blue
	3	YOU CAN DO MAGIC	Limmie and The Family Cookin'
	4	YESTERDAY ONCE MORE	The Carpenters
	5	SPANISH EYES	Al Martino
	6	I'M THE LEADER OF THE GANG (I AM)	Gary Glitter
	7	LIKE SISTER AND BROTHER	The Difters
	8	WELCOME HOME	Peters and Lee
	9	SUMMER (THE FIRST TIME)	Bobby Goldboro
	10	SMARTY PANTS	First Choice
10 Years Ago (31st August 1968)	1	DO IT AGAIN	The Beach Boys
	2	I GOTTA GET A MESSAGE TO YOU	The Bee Gees
	3	THIS GUY'S IN LOVE	Herb Alpert
	4	MONY MONY	Tammy James and The Shondells
	5	HELP YOURSELF	Tom Jones
	6	FIRE	The Crazy World of Arthur Brown
	7	HIGH IN THE SKY	Amen Corner
	8	SAY A LITTLE PRAYER	Aretha Franklin
	9	SUNSHINE GIRL	Herman Hermits
	10	DANCE TO THE MUSIC	Sly and The Family Stone
15 Years Ago (31st August 1963)	1	BAD TO ME	Billy J. Kramer and The Dakotas
	2	I'M TELLING YOU NOW	Freddie and The Dreamers
	3	SWEETS FOR MY SWEET	The Searchers
	4	THE LEGION'S LAST PATROL	Ken Thorne and his Orchestra
	5	WIPEOUT	The Surftails
	6	I'LL NEVER GET OVER YOU	Johnny Kidd and The Pirates
	7	YOU DON'T HAVE TO BE A BABY TO CRY	The Carvelles
	8	IN SUMMER	Billy Fury
	9	CONFESSIN'	Frank Field
	10	IT'S ALL IN THE GAME	Cliff Richard

US SINGLES

1	2	GREASE, Frankie Valli	RSO
2	1	THREE TIMES A LADY, Commodores	Motown
3	4	MISS YOU, Rolling Stones	Rolling Stones
4	6	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
5	5	HOT BLOODED, Foreigner	Atlantic
6	7	LOVE WILL FIND A WAY, Pablo Cruise	A&M
7	11	HOPELESSLY DEVOTED TO YOU, Olivia Newton-John	RSO
8	9	MAGNET AND STEEL, Walter Egan	Columbia
9	10	AN EVERLASTING LOVE, Andy Gibb	RSO
10	3	LAST DANCE, Donna Summer	Casablanca
11	16	KISS YOU ALL OVER, Exile	Warner Curb
12	15	SHAME, Evelyn "Champagne" King	RCA
13	19	GOT TO GET YOU INTO MY LIFE, Earth, Wind & Fire	Columbia
14	8	COPACABANA, Barry Manilow	Arista
15	18	FOOL IF YOU THINK IT'S OVER, Chris Rea	Magnet
16	21	HOT CHILD IN THE CITY, Nick Glider	Chrysalis
17	13	MY ANGEL BABY, Toby Beau	RCA
18	12	LIFE'S BEEN GOOD, Joe Walsh	Asylum
19	24	LOVE IS IN THE AIR, John Paul Young	Scotti Bros
20	22	YOU AND I, Rick James	Gordy
21	29	SUMMER NIGHTS, Travolta & Newton-John	RSO
22	23	STUFF LIKE THAT, Quincy Jones	A&M
23	28	REMINISCING, Little River Band	Harvest
24	26	TWO TICKETS TO PARADISE, Eddy Mercuri	Columbia
25	25	YOU, Rita Coolidge	A&M
26	27	MACHO MAN, Village People	Casablanca
27	38	HOLLYWOOD NIGHTS, Bob Seger	Capitol
28	35	YOU NEEDED ME, Anne Murray	Capitol
29	32	CLOSE THE DOOR, Teddy Pendergrass	Phil Int
30	31	RIVERS OF BABYLON, Boney M	Sire/Hansa
31	29	WHENEVER I CALL YOU "FRIEND", Kenny Loggins	Columbia
32	34	JUST WHAT I NEEDED, Cars	Elektra
33	40	OH DARLIN', Robin Gibb	RSO
34	37	ROCK & ROLL FANTASY, Kinks	Arista
35	43	GET OFF, Foxy	Dash
36	62	DON'T LOOK BACK, Boston	Epic
37	41	THINK IT OVER, Cheryl Ladd	Capitol
38	52	RIGHT DOWN THE LINE, Gerry Rafferty	United Artists
39	44	EYES OF LAURA MARS, Barbra Streisand	Columbia
40	34	SHADOW DANCING, Andy Gibb	RSO
41	50	COME TOGETHER, Aerobics	Columbia
42	49	STEPPIN' IN A SLIDE ZONE, Moody Blues	London
43	48	TALKING IN YOUR SLEEP, Crystal Gayle	United Artists
44	45	AIN'T NOthin' GONNA KEEP ME From Comin' Back to You, Teri De Sario	Casablanca
45	46	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor
46	54	YOU NEVER DONE IT LIKE THAT, Captain & Tennille	BMI
47	36	YOU'RE A PART OF ME, Gene Cotton with Kim Carnes	Arista
48	56	YOU'RE ALL I NEED TO GET BY, Mathis & Williams	Columbia
49	51	IF YOU WANNA DO A DANCE ALL NIGHT, Spinners	Atlantic
50	68	PARADISE BY DASHBOARD LIGHTS, Meat Loaf	Cleveland Int

US ALBUMS

1	1	GREASE, Soundtrack	RSO
2	2	SOME GIRLS, Rolling Stones	Rolling Stones
3	3	NATURAL HIGH, Commodores	Motown
4	4	DOUBLE VISION, Foreigner	Atlantic
5	5	SGT PEPPER'S LONELY HEARTS BAND, Beatles	Capitol
6	7	WORLDS AWAY, Pablo Cruise	A&M
7	6	STRANGER IN TOWN, Bob Dylan	CBS
8	9	BUT SERIOUSLY, FOLKS, J. Geil	Asylum
9	10	SATURDAY NIGHT FEVER, Soundtrack	RSO
10	8	SHADOW DANCING, Andy Gibb	RSO
11	11	LIFE IS A SONG WORTH SINGING, Teddy Pendergrass	Private Int
12	14	THE STRANGER, Billy Joel	Columbia
13	12	DARKNESS AT THE EDGE OF TOWN, Springsteen	Columbia
14	16	A TASTE OF HONEY, Taste	Casablanca
15	27	BLAM, Brothers Johnson	A&M
16	13	OCTAVE, Moody Blues	London
17	18	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland Int
18	22	COME GET IT, Rick James	Gordy
19	19	EVEN NOW, Barry Manilow	Arista
20	15	STREET LEGAL, Bob Dylan	Columbia
21	23	THAT'S WHAT FRIENDS ARE FOR, Mathis/Williams	Columbia
22	24	TOGETHERNESS, Leo Sayer	A&M
23	25	SMOOTH TALK, Evelyn "Champagne" King	RCA
24	17	CITY TO CITY, Gerry Rafferty	United Artists
25	29	NIGHTWATCH, Kenny Loggins	Columbia
26	28	MACHO MAN, Village People	Casablanca
27	20	SOUNDS AND STUFF LIKE THAT, Quincy Jones	A&M
28	31	AJA, Steely Dan	ABC
29	30	DAVID GILMORE, David Gilmore	Columbia
30	21	THANK GOD IT'S FRIDAY, Soundtrack	Casablanca
31	32	BOYS IN THE TREES, Carly Simon	Elektra
32	52	SGT PEPPER'S LONELY HEARTS BAND, Beatles	Capitol
33	36	NATALIE LIVE, Natalie Cole	Capitol
34	34	THE ALBUM, Abba	Atlantic
35	35	LOVE SHINES, Con Funk Shun	Mercury
36	37	IMAGES, Crusaders	Blue Thumb
37	42	GET OFF, Foxy	Dash
38	38	FEELS SO GOOD, Chuck Mangione	A&M
39	39	SONGBIRD, Barbra Streisand	Columbia
40	44	SLEEPER CATCHER, Little River Band	Capitol
41	26	PYRAMID, Alan Parsons' Project	Arista
42	48	TOBY BEAU, Toby Beau	RCA
43	33	JEFFERSON STARSHIP EARTH, Jefferson Starship	Grunst
44	79	UNDER WRAPS, Shaun Cassidy	Warner/Curb
45	47	PETER GABRIEL, Peter Gabriel	Atlantic
46	46	FM, Soundtrack	MCA
47	69	WHO DO YOU LOVE, K. C. & The Sunshine Band	TK

JUICY LUCY

Cherubs, poppets and . . . proles

Mark at the new slim-line Juicy!

GLAD tidings my little cherubims, your loving Aunt Juicy is back again from her two week sojourn of sultry sands, seas and skies, and even though I say so myself, looking twice as bronzed and desirable as ever before. Ahh, Torremolinos, Torremolinos, place of eternal beauty and youth.

I must say however that I was just a trifle piqued to discover all the nasty untruths and tetchy remarks Bery has been making. What? The only facet I can see coming his way is a total decapitation, still, I did bring him a lovely Boa Constrictor back from my vacs.

So, my poppets, what have you naughty people been getting up to in my absence? Nothing too risque I trust? I was hoping to bring you all cases of champagne as a sort of token gesture of my hols, but that nasty customs man deprived me of all my wares (well, nearly all, but that's another story!) so we'll just have to make it that extra bit spicier this week instead . . .

First little piece of little - tattletale that waffled through my tanned shell-like ears was about our very own Tim Lott. You must know of that obnoxious single by Ivor Biggun, 'The Winker's Song' (which incidentally sold 15,000 copies despite being banned by just about everything and everyone you can imagine). Well, my dears, it seems this record is dedicated, touchingly, to our own answer to Linda Lovelace - Mr Lott. Check the matrix if you don't believe me, but you know Aunt Juicy would never lie.

Anyway, Tim is feeling a little peeved at this, as the chorus of this abominable song is hardly

nattering. He reckons that this is some obscure reference to his lack of affection for a certain punk group also on the Beggar's Banquet label, who by their own admission, don't really have a clue . . .

And what's all this about our own darling Alf Martin and that proletarian poet John Cooper Clark? Can you believe your eyes? Hrrmph! Talk about hommes provocateurs . . . I mean, think of it, in the middle of a social gathering last week, I've heard of tongue in cheek, but I always thought you were supposed to keep your tongue in your own cheek! I tell you this place is going to the dogs. Speaking of which, rumour has it that the Fabulous Poodies are becoming an eensy - weensy bit bored with their canine look and are seeking a new design in clothes. And about time too.

What else can I tempt you with my posies? How about the ever-irrepressible Rat Scabies (once a rat, always a rat), who is attempting to muscle in at the NEW place to be seen igging in, London's Electric Ballroom, with a weekly residency. Tsk, tsk, can't you just imagine the effect that will have on lowering the rates? And even more astonishing, three of The Damned (gone but not forgotten unfortunately) have set up a gig at the Electric Ballroom for September 5th. The three desirables in question being Dave Vanian, Rat Scabies and Captain Sensible, playing with Lemmy (ex Hawkwind and Rocking Vicars). Old Damnedes never die, they just keep on having reunions . . . Miss it? - I'd rather die!

Well, well, seems that you music biz people have been busy, even that (yawn) American socialite and star Jonathan Richman has parted company with his Modern Lovers (it was in the stars my lovelies), and

has sunk to the depths of entering talent competitions. Pity, he was such an endearing little chap, still he did manage to save face when he was hailed as the winner of the competition in New Hampshire. (Think of the embarrassment of losing!)

Incidentally, haven't I always said that the people on my side of the fence are a little underfed when it comes to the old grey matter, well, my suspicions have been proved. On Beserkley's list of directors in all trade press is the name of one Max Feilini which just happens to be the A&R director's cat (a tabby). And I thought Animal Farm was just a fairy tale! Even worse, someone actually phoned Beserkley to invite Max out for lunch, imagine it my poppets. Kit - E - Kat for two and a saucer of milk. Perhaps the country is going to the cats after all.

Oodles and oodles of sympathy for Sore Throat who were booked in for a gig at Dudley JB's but were informed that they couldn't play there because JB's were decorating. Well, I've heard that this place is a cross between the Roxy and the Marquee after a bomb's been thrown in, so Sore Throat were naturally curious to say the least. It turns out that JB's had booked in Steve Gibbons for a warm - up gig on that same night. And poor, poor Sore Throat couldn't even get the deposit back on their hotel rooms . . .

As for the Reading Festival . . . well it was hardly worth breaking my holiday for. There wasn't even much to complain about, but then of course I've no idea what conditions were like outside the backstage area.

From my privileged position, I could spot liggers Penetration (who attended every day, poor dears, but it was worth their while because they've now been mentioned in these



Tony James, guitarist with Generation X, seen here spending the weekend at a vicarage in Colchester. In this particular pic, Tony James accompanied by the vicar's daughter is writing songs for the new Generation X album (produced by Ian Hunter) tentatively titled *Tales From The Crypt*.

columns, haven't they?), ex Lizzy guitarist Brian Robertson and Kenny Jones. They applauded mightily when some enterprising chap climbed a 40 foot pole in the traditional rock 'n' roll lunatic spirit. They didn't applaud so wholeheartedly when the young man unexpectedly showed a mark lack of breeding and took advantage of his height over the audience to do something quite disgusting. I couldn't possibly tell you what it was, though. My good breeding wouldn't allow me to divulge.

I did hear that young Francis Rossi, of Status Quo fame, had to hurtle out of the festival directly after his performance to catch a plane out of the country. Sounds terribly romantic, but I believe his Cinderella - like flight was only connected with his tax situation and the relating number of hours he's allowed to spend in this dear country.

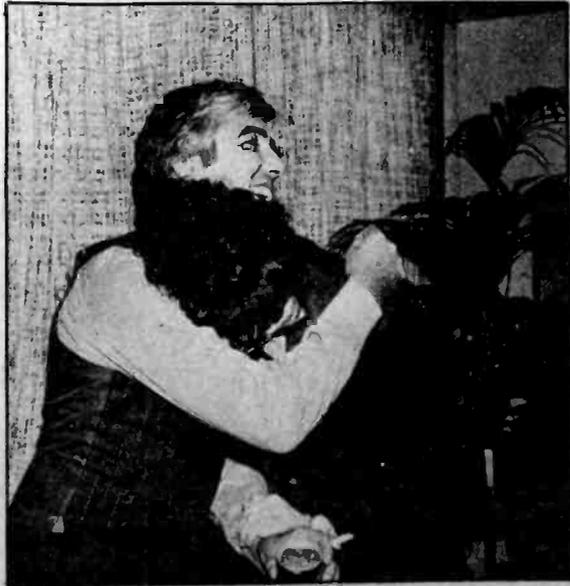
I also noted that dashing debonaire DJ John Peel wasn't a hit with all present, contrary to his usual charismatic charm. His happy bonhomie did not fool Spirit guitarist Randy California, with whom he had a slight tiff. Randy wanted to do another encore, despite a lack of time. But then Randy has always been a bit headstrong. You may remember one of his previous visits to Britain, when he threw himself into the Thames. Such a star!

And now what you've all been waiting for, the results of the Commodores competition.

The answers were 1. 'Thank God It's Friday', and 2. 'Too Hot To Trot'. Easy wasn't it. And the first correct entries were: Martin Smith, Boston; Ian Ferguson, Carlisle; some RAF chappie called Berry stationed at Cosford; Graham Weatherley, Ware; Gary Davies, Wirral; Miss E. Scouse, Carshalton; Dave Taylor, Dorking; M. A. Addleton, Loughborough; S. A. Teuma, Wimbledon; Jimmy Healy, Ladbroke Gardens, Wil; John Boston, Port Talbot; S. Keiso, Southampton; Julie Robinson, Bucks; Kevin Heath, Bexley; Simon Impy, Mapperley; H. B. Hewitt, Nottingham; Nick Butt, Sandown; Tracy Brook, Woking; Richard Marshall, Sheffield; N. Anderson, Stockton; David Hanley, Shrewsbury; Paul Landry, Solihull; Glenn Dawson, Ripon; Linda McCormick, Glasgow; Kevin, Brentwood. Each will receive a Commodores T-shirt and a copy of their latest album 'Natural High'.



Jolly Ed Alf Martin vacates his post in the game garden to share a joke with satirine poet John Cooper Clark.



Cooper Clark was obviously overcome at Alf's charismatic personality, but, er, you don't have to go THAT far to get a write up in the paper.

PHIL LYNOTT - AN APOLOGY

Last week Record Mirror published a diary item concerning Phil Lynott and Caroline Crowther.

We feel, on reflection, and following representations which have been made to us that the item was both inaccurate and insulting. This was not our intention and we accordingly wish to withdraw the statements made by us casting doubt as to the good characters of Phil Lynott and Caroline Crowther and to apologise to them for any offence that the item may have caused.

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NEWS

AUTUMN TOUR FOR YES

Profits from new album to benefit whales

YES WILL play three British dates in the autumn. Celebrating their tenth anniversary the band will play three dates at the Wembley Arena on October 26, 27, 28.

How to book: tickets priced £6 and £4 are available by mail order enclosing a SAE from Yes / Harvey Goldsmith Box Office, Chappells, 50 New Bond Street, London W1. Enquiries ring 01-829 3453.

As a prelude, Yes will be releasing their new album 'Tormato' next week. The nine track album includes the just released single 'Don't Kill The Whale'. For every copy sold of this single Yes will donate a penny to Greenpeace an action group who want to stop large scale whale slaughter. Should the single do as well as the band's last hit 'Wonderous Stories' then Greenpeace stand to benefit by thousands of pounds.

Full track listing for the album is side one: 'Future Times', 'Rejoice', 'Don't Kill The Whale', 'Madrigal', 'Release Release'. Side two: 'Arriving UFO', 'Circus Of Heaven', 'Onwards', 'On The Silent Wings Of Freedom'.

Yes have just returned to the States for a 34 date tour including four shows at Madison Square Garden. The band's latest stage effects cost 100,000 dollars and include a revolving platform and centre platform that revolves in the opposite direction for singer Jon Anderson.

ROUSSOS RETURNS

GREEK SUPERSTAR
Demis Roussos arrives in Britain at the beginning of November for an extensive tour which begins at Sheffield City Hall on November 4th, followed by appearances at Newcastle City Hall 5, Glasgow Kelvin Hall 7, Leicester De Montfort Hall 9, Birmingham Odeon 10 and 11, Oxford New Theatre 12, Stoke-On-Trent Jollees Club 13, Manchester Apollo 15, Bridlington Spa Royal Hotel 18, Bradford Alhambra Theatre 19, Brighton Centre 20, Portsmouth Guildhall 21, Bournemouth Winter Gardens 22, Bristol Colston Hall 24, Liverpool Empire Theatre 25, and the London Palladium November 28 for one week.



DEMIS ROUSSOS

Brand X on the road

BRAND X will tour in September to coincide with the release of their album 'masque'. They will be supported by Van Der Graf leader Peter Hammill on his first ever solo tour. Hammill is also releasing a new album 'The Future Now'.

Dates are: Bristol Hippodrome September 22, Newcastle City Hall 24, Edinburgh Odeon 25, Manchester Apollo 26, Brighton Dome 28, Birmingham Hippodrome 29, London Rainbow October 1. Rainbow prices are £2, 50, £2, 20, and £1, 75. Elsewhere they are £2, 50, £2 and £1, 50.

Gold cancels

ANDREW GOLD has cancelled his forthcoming British tour.

His debut appearances in September have been cancelled because Gold's recording commitments have been moved forward. A spokesman for his record company says they hope to rearrange the tour for later this year.

Mammoth Sayer tour

LEO SAYER is to undertake a full scale British tour in October, in addition to his already announced Christmas shows at the Manchester Apollo.

It will be Sayer's most extensive UK tour so far, costing a quarter of a million pounds and using the musicians who backed Sayer on his recent eight week trek across the States.



After a long lay-off Sayer is embarking on a period of furious activity including filming his own six week TV series to be shown on BBC 2 in late September. The series will feature guest appearances by Kate Bush, Randy Edelman, Steven Bishop, and Roger Daltrey. Sayer has also just released his sixth album 'Leo Sayer' and a single taken from the album 'I Can't Stop Loving You' is released this week.

Tour dates are:
 Bournemouth Winter Gardens, October 11,
 Bristol Colston Hall 12,
 Falmouth Festival Theatre 13,
 Gloucester Leisure Centre 14,
 London, Palladium 15,
 Nottingham Theatre Royal 18,
 Bradford St Georges Hall 19,
 Bridlington Spa 20,
 Middlesbrough Town Hall 21,
 Blackpool Opera House 22,
 Ipswich Gaumont 25,
 Leicester De Montfort Hall 26,
 Oxford New Theatre 27, 28,
 Newcastle City Hall 31,
 Edinburgh Usher Hall November 1,
 Dundee Caird Hall 2,
 Aberdeen Capital 3,
 Glasgow Rank Theatre 4,
 Sheffield City Hall 5,
 Southampton Gaumont 8,
 Coventry Theatre 9,
 Hanley Gaumont 10,
 Liverpool Empire Theatre 11,
 Birmingham Odeon 12,
 Portsmouth Guildhall 15,
 Brighton Centre 16,
 Cardiff Saphire Gardens 17,
 Peterborough ABC 18,
 Croydon Fairfield Hall 19,
 Dublin PDS 21,
 Wolverhampton Civic 23,
 Derby Assembly Rooms 25.
 Tickets for the London Palladium are £5, £4, £3, £2.50, and £1.50. Check with local box offices for other ticket prices.

TELEVISION SPLIT

AMERICA's first new wave bands have split up. The break follows six recent sell out shows at New York's Bottom Line club. The split is an amicable decision and Tom Verlaine and bassist Fred Smith will form a new band. Guitar player

Richard Lloyd may form a new band with drummer Billy Ficca. Commenting on the split Tom Verlaine said: "It happened a week ago. There was a full moon that night. Moby Grape broke up on a full moon, so we wanted to too."

Weather Report coming

JAZZ ROCK band Weather Report will be touring Britain in October. To coincide with the tour they'll release a new album 'Mr. Gone'. Dates are: Newcastle City Hall (prices £3.50, £3, £2.50, £2), October 6, Manchester Apollo (prices £3.50, £3, £2.50, £2) 8, Hammersmith Odeon (prices £4, £3.25, £2.25) 11, 12, Bristol Colston Hall (prices £3.50, £3, £2.50, £2), Birmingham Odeon (prices £3.75, £3.25, £2.50) 14. There is also the possibility of an extra London date.



RORY GALLAGHER, GERRY McAVOY and TED McKENNA

Rory's new line up

RORY GALLAGHER is to re-open Glasgow Apollo on September 1 with a new band line-up. The concert is a special benefit opening with all proceeds going to the Apollo Restoration Fund.

Rory's new band features Gerry McAvooy (bass) and Ted McKenna (drums) formerly with the Sensational Alex Harvey Band. They will play on his forthcoming album 'Photofinish' (on Chrysalis) due for release on October 6. The album was co-produced by Rory and Alan O'Duffy. Tracks are, side one, 'Shin Kicker', 'Brute Force And Ignorance', 'Cruise On Out', 'Cloak And Dagger', 'Overnight Bag'—side two—'Shadow Play', 'The Mississippi Sheiks', 'The Last Of The Independents', 'Fuel To The Fire'.

Otway ahoy!

JOHN OTWAY's new single, his first since the split with Wild Willy Barrett, is to be released in a specially printed colour bag on September 8. It features two of Otway's most popular stage numbers, 'Baby's In The Club' and 'Julie, Julie'—both previously unrecorded.

This is Otway's first release with his new band—Mo Bacon (drums), Paul Lilly (bass), Paul Ward (keyboards), and Jim Kell (guitar). A new album featuring this line up is to be recorded next month.

Strangler's park gig

THE STRANGLERS will headline a concert at Battersea Park on September 16. Tickets go on sale this week priced £4 and are available from Harvey Goldsmith's Office at Chappels, 50 New Bond Street, London W1.

The Strangers will be supported by a number of as yet unnamed acts and doors open at 12 pm. The stage will be placed in the centre of the venue meaning all round vision.

SECOND ALBUM FROM BUZZCOCKS

THE BUZZCOCKS' second album 'Love Bites' is due for release on September 22, following the release of a single 'Ever Fallen In Love With Someone You Shouldn't?' on September 8. Both tracks are taken from the album and according to a Buzzcocks spokesman: "This release is a marketing experiment. Its function is to look at the behaviour of the record buyer."

The album consists of two instrumental tracks and nine songs and was recorded at Olympic in one week. One of the instrumentals, 'Walking Distance' is the compositional debut of bass player Steve Garvey.

WILKO JOHNSON'S Solid Senders: Bristol Brunel Tech September 27, Cardiff University 28, Bath University 29, Hitchin College of Education 30, Norwich University of East Anglia October 4, Colchester Essex University 5, Sheffield Poly 6, Newcastle University 7, Bradford University 11, Oxford Poly 12, Birmingham Barbeclias 13, Leicester University 14, London Lyceum 15.

Blondie to play extra date

BLONDIE have added an extra London date to their forthcoming tour. They'll be playing a special matinee show at 4 pm at the Hammersmith Odeon on September 15.

Elvis, Sham top RAR concert bill

ELVIS COSTELLO, Sham 69, Aswad and Misty, headline an open air Rock Against Racism concert at Brockwell Park, Brixton on Sunday September 24.

The concert is the climax to a carnival beginning at Hyde Park Speakers Corner at 11 am. At 2 pm a procession including floats will set off for Brixton and at various points along the route there will be a selection of carnival acts including sword swallowers and an escapologist.

The last large scale Rock Against Racism event was a march to Victoria Park, Hackney, attracting 80,000 people.

Wishbone Ash tour

WISHBONE ASH have confirmed they are set for an October British tour. The band will also be releasing a new album recorded in England and produced by Derek Lawrence.

Dates are: Birmingham Odeon October 7, Lancaster University 9, Edinburgh Odeon 10, Newcastle City Hall 11, Manchester Belle Vue 12, Hanley Victoria Hall 13, Southampton Gaumont 15, Brighton Dome 16, Portsmouth Guildhall 17, Cardiff University 20, Sheffield City Hall 21, Hammersmith Odeon 24, Bristol Colston Hall 27, Leeds University 28, Bournemouth Winter Gardens 30, Coventry Theatre November 1, Liverpool Empire 3.

Miller single

FRANKIE MILLER'S new single 'Darlin'' is due for release by Chrysalis on September 15. The B-side is a new studio version of 'Drunk'n Nights In The City'. Both sides were produced by Dave Mackay.

EVENSONG

The new smash hit from

BRYAN & MICHAEL

(THE MATCHSTALK MEN)

IN A SPECIALLY DESIGNED SINGLES BAG







Do these men look like black Beatles?

Barry 'Phoner' Cain gets a Commodore



connection with Walter 'Sweet' Orange in Tuskegee, Alabama

ONE OF my least favourite things is interviewing people over the phone.

It's as restrictive say, as chatting to a dumb star (not an adjective) and striving to lip read. "Phoners," as they're lovingly referred to, are simply black and white interviews.

Gone is the smartass description e.g. "She had more lines on her neck than at Paddington station." Gone is the agonising edge of the seat build up (that usually ends up as an agonising bore) e.g. "I lit another cigarette as I climbed into the back of the cab. I wondered, how would he react to me? Would I etc" (The operative word in such preambles being "I"). Gone too is the blow by blow account of the interviewee's quirks e.g. "He scratched himself, nervously."

All are replaced by a disjointed and ultimately diluted 'chat' in which both parties gain nothing except an ever increasing frustration.

And when you're conducting such an interview with a lithe limbed, all American, negro whose fingers are in a state of premature erosion due to incessant snapping you're on a definite loser.

So you can imagine my trepidation when confronted by the order - "Do a phoner with one of The Commodores."

And that trepidation was intensified when I discovered the guy's name - Walter 'Sweet' Orange. I ask you, Sweet? Orange!? What kinda name is that for a drummer?

Anyway I dialled the code for

Alabama and crossed my fingers... Hullo Walter. "Speaking." Hi. Well, congratulations on your number one hit. "You mean, we're number one, over there? WEeeeeeeeeeeeeeeeeeeeee!" He disappeared. Great. I concluded he must have either had a heart attack or had dashed out of his house telling the whole of his hometown of Tuskegee about his British success.

After what seemed an eternity Walter came back to earth. "Hey man, that's really sumthin'. Number one huh. Wow! But you gotta admit, that's one hell of a song."

I had to admit it. "We really write our songs for the ladies. See, 'Three Times A Lady' is the greatest compliment a man can pay to a woman. It merely expresses the emotions a guy feels in his heart but can't put into words."

"Most of the band are married with kids which makes it easier for us to write a song like that. I guess we're experts on the subject of love."

Sentimental

Walter's got the kinda downhome doubleburger sentimental sit - on - the - porch - and - watch - the - sun - go - down voice to transform these otherwise delusive statements into a cute, conceivable and conclusive whole I believe him for all my 'critical' faculties.

The Commodores are the exponents of that unique late seventies phenomena - the musical misapprehension. Their sound,

initially superficial in a deliciously dextrous way, is a fusion of slick white rock, sweet black soul, and neo jazz-rock as purveyed by bands of the Chicago ilk. Like Earth, Wind and Fire, they have survived the crucial incubation period which gave rise to a whole host of saturnine sounds and are now beginning to reap the rewards. Deservedly so for both bands music is often breathtakingly brilliant.

Funk

"We want to be an institution like, say, George Washington," said Walter. "In 50 years time I still want people going out and buying our records. It's as simple as that."

"I know some people class us as a 'white' band and I've gotta admit 'Three Times' is a 'white' song. And that's one of the reasons why our next album is gonna be a return to funk."

"We kinda feel we've left our blacks behind. See, with black people you just gotta take them by the hand sometimes and lead them. So we're gonna sidetrack awhile, pick up the boys and carry on."

"Half our audience is white now. Why, we've even been gettin' 75 per cent white on this current tour which, incidentally, is taking in an incredible 80 dates. I realise we might lose our asses for a time but we've gotta take this step."

"We've never been afraid to take steps. We've always led the way while other black bands have shied off. They criticised us for going 'white' but just you look at 'em now,

churning out white song after white song.

"We don't want to be classed as a black or a white band. We just wanna get to everybody."

And because of that determination they've been sarcastically dubbed the 'Black Beatles'. Walter didn't hesitate when I confronted him with this title... he concurred.

"Yep, it's true. That's just what we want to be and there ain't nuthin' wrong with that. The Beatles had the world in the palm of their hand. I saw them on film and it just knocked me out man. All them girls just cryin' and bawlin'. Wow! I could never understand that kinda reaction... until now."

Trust

"See, the same thing is happening to us. You know sumthin'? People come up to me in the street and ask if they can touch my clothes. When I say yeah man they just go clean outta their minds. It's just gotta be some kind of musical force. It's just gotta be, man."

"In the past when black artists have neared greatness they've blown it by getting hooked, y'know, and tripping out. The people got tired of all that crap. The people now want a band they can believe in. They want a band they can trust."

"The Commodores are that band. We ain't been called the 'Ambassadors Of Truth' for nothin'."

The contemporary black rock star is unusual. Devoted, religious, single-minded, ambitious, unintentionally condescending,

inexorable, he spouts the same spiel over and over again eventually disappearing up his own ornate ostentation attired in a shocking pink sequin suit. It's as though he's actually afraid of his success - or losing it - and he has to over compensate by flaunting often idiosyncratic ideals.

Walter is no exception (but you can add exceedingly friendly and polite). He's an erudite envoy of Commodore philosophy, which looks like succeeding by the way.

With a little help from 'Thank God It's Friday'. "We sure got to a lot of people with that movie. So much so that we intend to make a movie of our own next year - and it won't be a musical."

"We want to do some serious acting which, we trust, will enable us to get across to the folks in a more personal way. Besides, that whole disco thing ain't gonna last much longer."

"I won't be too sorry to see its demise. For one thing it will mean a return to live music in clubs which can't be bad. A lot of musicians have been put out of action because of discos' overwhelming success."

"And for another thing I can't dance anyway". Walter is 31, married with a little girl. He's had 11 years of increasing fame with The Commodores reaching an unqualified level when they changed the 'Tuskegee Welcomes You' sign outside the band's hometown to 'Welcome To Commodore Country'.

If the trend continues you might start seeing those signs when you alight from a plane at Kennedy Airport.

GREASE COMPETITION



WIN TWO PAIRS OF TICKETS AND 25 ALBUMS

HOW WOULD you like to be the first among your friends to see the film that everybody is talking about? In Record Mirror's 'Grease' competition we're giving away two sets of tickets to the lucky winners, so you can impress a friend too!

It's the biggest musical explosion since 'Rock Around The Clock'! It's the movie with all the romance of the fifties and all the style of the seventies! And best of all it's a silver screen extravaganza with two of your favourite stars — lovely Olivia Newton-John and handsome John Travolta!

Yes, after a runaway success in America 'Grease' opens in Britain later this month. And thanks to Record Mirror you can have a chance to join the stars and celebrities at the London premiere on September 13.

You've heard the songs, seen the fashions and read all about the stars. Now you can see the whole film . . . FIRST!

HOW TO ENTER: All you have to do is answer three easy questions, then IN NO MORE THAN 15 WORDS tell me why you would like a date with either John Travolta or Olivia Newton-John. What could be easier?

Here are the questions:

- 1) In which country was Olivia Newton-John born?
- 2) Which came first for John Travolta — acting or singing?
- 3) In which city in America were Olivia Newton-John and John Travolta mobbed when the film opened there? (Clue: Al Capone once lived there!)

Answer the questions first, then get thinking about that dream date!

ENTRIES, on a postcard please, to 'Grease Competition', Record Mirror, PO Box 16, Harlow, Essex. The senders of the correct answers and the best reasons for their date will win a pair of tickets for the 'Grease' premiere. In addition 25 runners-up will receive a copy of the 'Grease' double album. Closing date for entries is Monday September 4 and The Editor's decision is final.

Employees of Spotlight Publications and RSO Records are not eligible for the competition. To the rest of you 'Grease' fans . . . get dreaming, and good luck!

"...SHE CAN SELL AN ESKIMO SNOW WITHOUT MISSING A BEAT..."

Record Mirror AUG 78



FAME FAME FAME FAME FAME FAME FAME HER NEW ALBUM ILPS 9525
WHICH INCLUDES THE SINGLE DO OR DIE WIP 6450

SINGLES

Reviewed by ROSALIND RUSSELL

WHEN YOU review the singles in the RM office, they make you sit and face the wall so's you don't get distracted. But it's good fun reading the graffiti and you can put off actually starting the reviews for hours and hours, until the Ed comes up and threatens violence. For instance I could tell yo what it says here happened between Juicy Luicy and ... oh Alf, I was just going to listen to ...

DIRK - STIG: 'Ging Gang Goolie' (EMI) which is a gibberish ethnic number. In fact, they've cross pollinated a tribal African tune with a classical Jah dubbin lid synthesiser and the outcome is a tin legged wildebeest. It can run like the clappers but is prone to metal fatigue. A velde wide hit, I'd say. The flip is a. er, tribute to Barry Sheene who doesn't have tin legs, as far as I'm aware.

Yes, as I was saying, Juicy went to this party and had a few too many (drinks, that is) and ...

DAVE EDMUNDS: 'Deborah' (Swansong). My hero (swoon swoon) does it again. How does he manage to be such a genius? Apart from his truly wonderful singing and playing, the drumming on the single is fantastic. The bass playing ain't bad either. It's like a super speedo Everly Brothers' song and I just can't wait to hear the whole new album and I wonder if he'd consider running away with ... (that's enough - Ed).

KEITH ARMSTRONG: 'An Amazing Grace' (Old Knew Wave Records). Formless (at first) electronic squiggles which eventually fall into the traditional arrangement of 'Amazing Grace'. A bit pointless I thought. Oh, I see by your address you live just down the road from me. Well, Of course, I see the artistic merit and creative intent behind the single. See you in the laundromat sometime Keith?

FRANKIE VALLI: 'Grease' (RSO). It's already assuming the proportions of a monster so why should I stand against the tide of popular opinion? Cos I hate it, that's why. It's much weaker than Revolta and Livvy's song. The B side is an instrumental version of the same

... there she was lying flat on her back with a Pimms still in her hand ...

COUNT GIOVANNI DI REGINA (alias Jonathan King). 'Just One Cometto' (Magnet). This was my fave TV ad (except for the one where the puppy drags a toilet roll round the garden) until JK had a go at it. He may try to be all things to all men, but a class opera singer he is not. More like the last man in the chorus of the Pirates Of Penzance.

THE FALL: 'Psycho Mafia' / 'Bingo Master' (Step Forward EP). New wave, old splash. Apart from the OK drumming, 'Psycho Mafia' bored me to tears. It also bored 'The Rich Kids' Rusty Egan who came up to read the RM graffiti he'd heard so much about. The piano sounded out of tune on 'Bingo Master' but apart from that it was unremarkable.

MOTORHEAD: 'Louie Louie' (Bronze). I liked the Kinks' version better. This one's fuzzy.

... she's that kind of woman, Juicy, never one to lose her marbles in times of crisis. Anyway, in that unusual position she was able to look up from the floor and notice ...

WHITE SS: 'Mercy Killing' / 'I'm The One' (CIA EP). Their 'obvious social comments' are (fortunately) hidden by the mix. Added Rusty

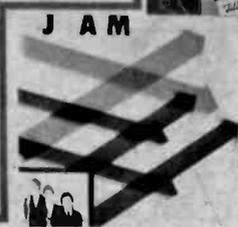
'The Mouth' Egan: "Musically it's nothing and what they're saying we know already. The Rich Kids say if you want to change the world, become a missionary, don't join a rock band. (I hope I don't meet them on the motorway somewhere, having said that)."

But we're standing behind each other, and by what we've said. Next week, we're going out as a double contortion act.

SNIPS: 'Waiting For Tonight' (Jet). Rusty: "Good drum sound but the vocal isn't high enough. I think it's good, if nothing brilliant and it should get airplay. Tony Blackburn would probably say it's not worth the vinyl it's pressed on."



Women need men like fish need a bicycle



The Fall



Bingo-Master's Break-Out!



FREE GEORGE DAVIS WITH EVERY FIVE GALLONS



GING GANG GOOLIE



DIRK & STIG



Waiting for Tonight

THE TOWERING GRAFFITI



AMANDA LEAR



YVONNE ELLIMAN



MILLIE JACKSON

fancy her with that romantic voice it's wish she'd learned something lyrically from David Bowie ...

It's a throaty, sexy song and it's just as well the message gets across on that because the words don't mean a light to me.

... that a certain young man, well known in rock circles, was getting rather, well, you know ...

DEAN FRIEDMAN: 'Lucky Stars' (Life Song). He sounds more like Elton John than ever. I discovered, when I heard his album, the rest of his material was nothing like 'Ariel'. That was disappointing, because I thought 'Ariel' was great. This is a dodo.

JUDGE DREAD: 'Dread Rock' (Cactus). Another Dread single for the Beeb to ban (they being above all the normal, basic interests that the rest of us have). It's a typical Dread innuendo number, staggering under the weight of sexual ambiguity. Very funny to those of you who may still remember the days of your youth, playing doctors and nurses behind the shed.

MILLIE JACKSON: 'Sweet Music Man' (Spring). This Kenny Rogers' song is a great number that's been pawed over by many singers, and really I don't mind this heavily dramatic version. I'd have liked it better if she'd been a bit more delicate about it though.

YVONNE ELLIMAN: 'Savannah' (RSO). Not nearly as good as the last single, but handy for DJs. They'll be able to fade this out unobtrusively while they but in with the road reports. Instantly forgettable. I can't remember it now. What was I talking about?

... oh yes, well anyway, he was wearing very tight trousers and when he bent down to ask Juice if she wanted a hand up ...

THE JAM: 'David Watts' (Polydor). This review is specially for Paul Weller who phoned up to ask why his single hadn't been reviewed in RM, though it was already in the charts. This is not a precedent for other artists to follow, but I like young Weller so I don't mind obliging. The single is a double A - the other side is 'A Bomb In Wardour Street' which Rusty likes better. I like both of 'em and I'm pleased that The Jam are still hanging on in there, keeping their style but moving forward. Singles like this will ensure their survival in the charts. I hadn't heard the Kinks' version of 'David Watts' which was written by Ray Davies, so I can't compare them, but I do like The Jam's crisp approach and clean production. All right Paul?

AEROSMITH: 'Come Together' (CBS). I can't say the same for this appalling version of the Lennon / McCartney song. They've made no effort to add anything to the song, so what good's a poor copy to anyone?

THE ONLY ONES: 'Another Girl, Another Planet' (CBS). This was one of the few tracks I liked on their album. Usually Peter Perret's nasal voice irritates me beyond belief, but I can cope with the peculiarity on this song, mainly because it is the song that's so strong. The guitar work matches it in standard, which gives it a higher than average chance of being a hit.

BILL HALEY & THE COMETS: 'The Saints Rock 'n' Roll' (MCA, ep). **THE BOXTOPS:** 'Cry Like a Baby' (Suff). **THE PONITALLS:** 'Born Too Late' (ABC). **THE PARAMOUNTS:** 'Poison Ivy' (EMI). All worth turning the clock back for - a good laugh if nothing else. By the way, the Paramounts grew up to be Procol Harum. Which well known group would you like to be when you grow up? Answers on the back of a fiver.

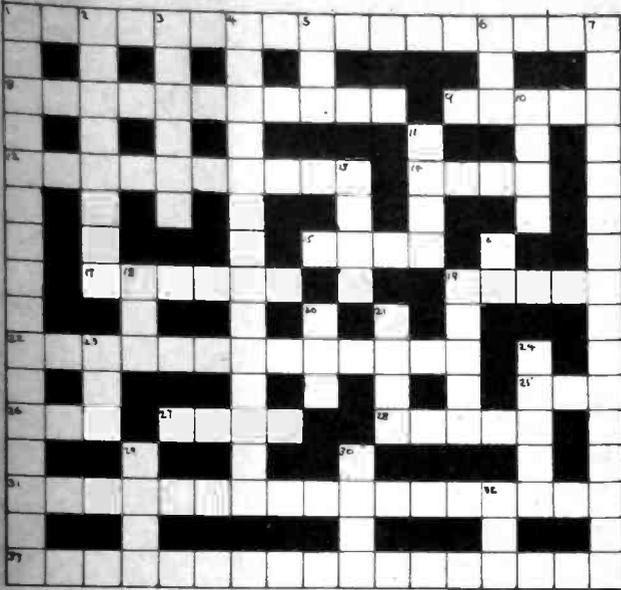
... oh, gotta go now. If you want to know the rest of the story, you'll have to come round and finish reading the graffiti yourself. Bye.

If you're interested, it's pressed on a rather natty green vinyl!

THE STOAT: 'Up To You' (City). Naffola song that's nothing to write home about. In an effort to stir up some publicity, they've flipped it with a song called 'Loving A Killer' which is dedicated to Mary Bell. It makes me sick how people like this group try to get mileage out of other people's lives. It's all very well for them writing songs about her as if she was some part of history, but she has to live with all the attention turned on her. Looks like they're just out for cheap thrills.

AMANDA LEAR: 'Run Baby Run' (Ariola). Rusty: "They're trying to hit the disco market with the straight drums and getting people to

CROSSWORD



CLUES

ACROSS

- 1 Re-assurance from Blue Oyster Cult (4,4,3,6)
- 8 Black and White Stranglers single (4,1,6)
- 9 Group who were suffering from Moon Madness (5)
- 12 1970, Jackson 5 hit (3,2,5)
- 14 American state where the Players come from (4)
- 15 Small Mountain in Peter Gabriel single (4)
- 17 They had Lyn Eyes (6)
- 19 & 11 Down. Boney M hit (5,4)
- 22 ELO's tribute to the GPO (9,4)
- 25 He was Dizzy in 1969 (3)
- 26 Steve Hillage's old outfit (3)
- 27 Jethro Tull gave us songs from there (4)
- 28 Former Hawkwind member who formed Motorhead (5)
- 31 The worlds first square record (2,5,3,2,5)
- 33 1973, Carpenters hit (9,4,4)

DOWN

- 1 Marshall Hain hit (7,2,3,4)
- 2 The Jesus of Cool (4,4)
- 3 Famous make of guitar (6)
- 4 & 19 Down. Everly Brothers No 1 that was a 1968 hit for Glen Campbell and Bobbie Gentry (3,1,4,2,2,2,5)
- 5 Refreshment for the Tillerman (3)
- 6 Reversible Steely Dan album (3)
- 7 Mott the Hoople classic (4,4,3,5)
- 10 Who Drummer (4)
- 11 See 19 A cross.
- 13 They have just had a Minor hit with Golden Earrings (4)
- 16 Stranglers label (1,1)
- 18 The Kinks man (3)
- 19 See 4 Down
- 20 King Crimson LP (3)
- 21 Nelson or Withers (4)
- 23 Rod Stewart's hot limb (3)
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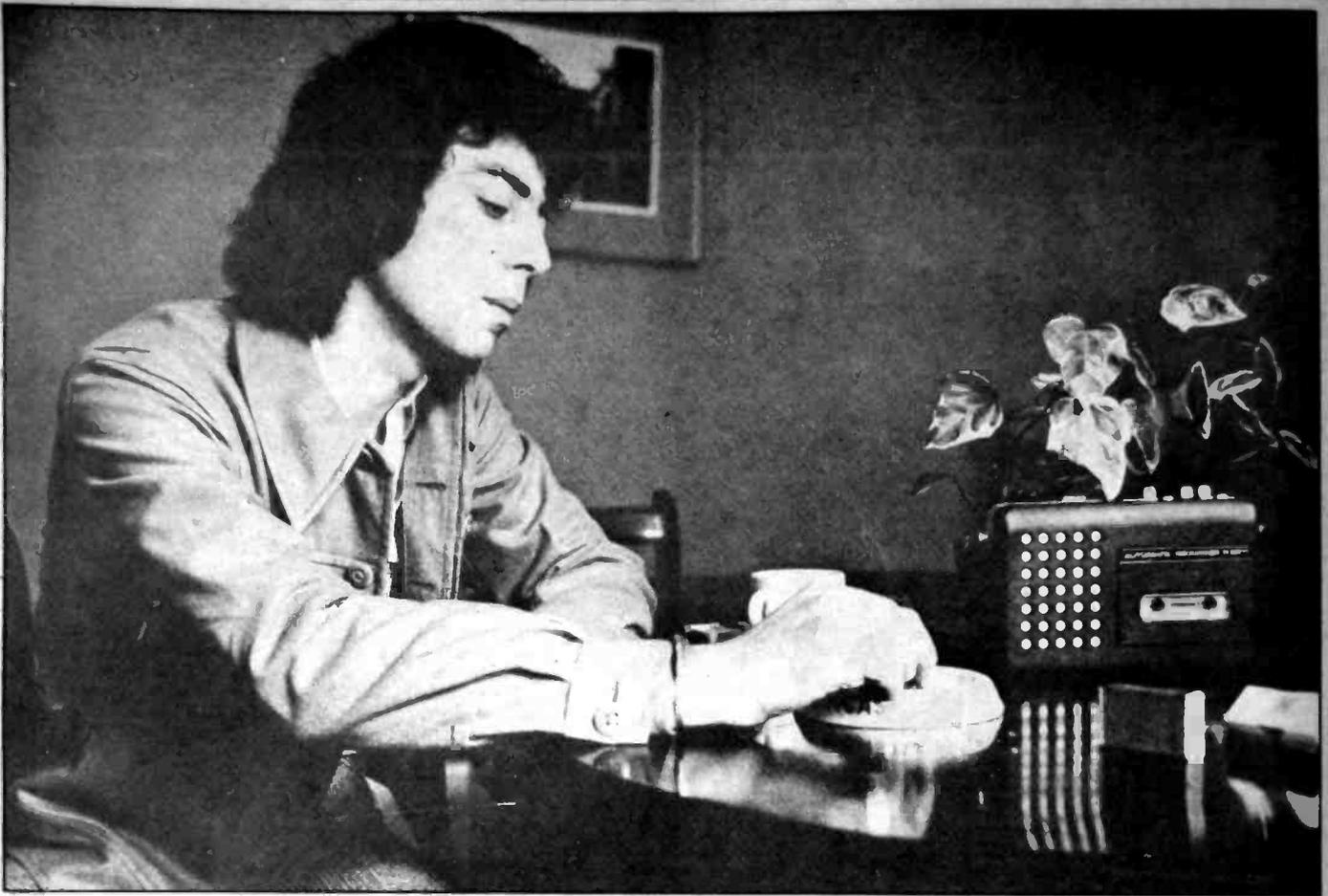
1 No More Heroes, 2 Moody Blues, 3 Full House, 4 How Long, 5 Girl Can't Help It, 6 Eric, 11 Rossi, 12 Atkin, 14 Duo, 20 Dave, 21 Cream, 25 Stan, 27 Idle, 28 Easy, 30 Pye.

IAN GOMM

His New Single
HOLD ON
ION 2



ALION
From the forthcoming Ian Gomm's Holiday Album



GRAHAM GOULDMAN

Holidays in the sun

Goldman and Stewart give ROBIN SMITH the holiday spiel

THE SUN kissed palms
The sparkling sea...
The golden sands
The big guy with a knife

The big guy with a knife? — Hey, they didn't mention that in the holiday brochures. Some local heavies in the West Indies have a liking for tourists' jewellery. If the victim doesn't oblige, then the thief hacks off a limb or two. An effective but painful method of robbery.

And so came part of the inspiration for 10cc's 'Dreadlock Holiday'. Hmmm, I thought it was a song taking the piss out of reggae.

Actually, it's about a guy swaggering around on the island trying to get into the culture," says Eric Stewart. "He's trying to be hip and get into it, instead of appreciating it from the outside. He can't cross the barriers easily because he wasn't born there."

"But the West Indies aren't full of people trying to mug you. There are certain parts you don't visit just as you wouldn't go to certain places in London. Most of the people over there are very generous.

I think Rastaa artists have done much for the place but some of the people who follow them seem to lead an unproductive life, sitting in the sun and smoking dope all day long."

Because of their worldwide travels 10cc have decided to name their next album 'Bloody Tourists'. It's the first studio album Eric Stewart and Graham Goldman have recorded with their new band.

"Sometimes we feel we're on a never ending package tour," continues Eric. "It's like being rushed around the world in three weeks, or being dragged around Paris to see all the sights in half an hour."

Not long ago, they ended up at the Berlin Wall which inspired a new song 'Reds In My Bed'.

Looking across that wall gives

you a depressing feeling that hits you right in the gut," explains Eric. "Those people in East Germany are so cut off they can't be happy like the people in the West."

"I heard a story about one guy who actually got himself built into a car so that he could escape. To me the Berlin wall is the greatest testament against Communism. Quite simply, if all the people were content and happy then why build a wall so that they can't get out of the country?"

"We have made statements in our songs. We always want them to be complete stories in themselves and form the basis for everybody's imaginations. The state of the church once inspired us. Churches are half empty and that's because they don't keep up to date with modern ideas. You can't get away anymore with telling people that if they're good they go to heaven and if they're bad they go to hell. They've been pulling that confidence trick for too long."

Before we get too deeply embroiled in religion, let's change the subject to the next tour. I'm a little startled that 10cc always pull 'em in in large quantities, without benefit of a fancy laser light show or an elaborate image.

"We've never been part of a trend, we're just us," says Graham Goldman. "We never set out to be a media band, being praised one moment and knocked down the next. The trouble with a trend is that it disappears. We never wanted to end up as ageing Gary Glitters staggering around in sequinned platform boots. I agree that we're down to earth ordinary people. You'll not find too many details of our private lives in newspapers, our music speaks for us."

"The old Hollywood stars could live up to their image, but when a guy is slinging about the blues and goes to a gig in a limousine, it just

doesn't seem to fit. I saw a documentary on Rod Stewart and he gave a pathetic impression. He was like a spoilt child with too much money, deciding how many art deco lamps he could buy."

But Stewart makes good copy and 10cc don't. You'll find little out about them as people, although Eric reveals he is rebuilding an old Maserati for racing.

"There are close parallels to be drawn from the music and motor racing world," he says. "Organising a tour with a road manager and staff is just like organising a race with mechanics and other technicians."

Both Eric and Graham come across as do our northerners with just a little hint of dry humour here and there. Had they lived 100 years ago they might have been prosperous mill owners. They've ploughed their money into two recording studios, one in Manchester and one in Dorking.

"We have a hard headed sense of what to do right and we're careful," says Eric. "People said you're mad setting one up in Manchester but to us it's like an oasis amongst the industry."

In the future, Graham and Eric see themselves getting involved with audio visuals.

"There'll come a time when you'll be able to buy a soundtrack and visuals on the same package," continues Eric. "It's expensive business to produce at the moment but with increasing technology and mass production machines will come down in price. You'll have ear movies, a total audio visual experience."

10cc also talk about the development of stereos playing records by laser beam. The laser beam would cut like a stylus but cut out record wear and tear. Ap-

parently the cunning Japs are already developing these.

For the time being 10cc are occupying themselves with the next tour, and they've been rehearsing down at Shepperton.

"We do wreck hotel rooms when we're on the road," says Eric. "But

normally we phone ahead and book one specially. It seems the decent thing to do and that way, the hotel manager often joins in and has a bit of fun as well."

"It's difficult coming down from being on stage especially as now we feel like 15cc."



ERIC STEWART

The 3 Degrees

new single

GIVING UP-GIVING IN ARO 130

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Taken from the forthcoming album 'NEW DIMENSIONS' written and produced by Giorgio Moroder



OFF CENTRE

Edited by TIM LOTT



HONKY TONKIN' by Richard Woolton (£2.50)

THIS remarkable volume, which has expanded considerably since it first appeared last year, is an invaluable illustration of that maxim — you'll never find nothing if you don't know where to look. Or something like that at least.

'Honky Tonkin' was conceived from the radio programme of the same name — one which, under the excellent guidance of presenter Charlie Gillett, deals with the "roots and shoots" of rock 'n' roll; everything bluegrass to country. The book, quite simply, tells you where you can find them, live, in their American homeland.

The author has collated details of the smaller music venues the length and breadth of the States — from the Dingwalls of Dixie to the Music Machine of Maine no less — so that no Honky Tonker need feel the lack of a shot of rhythm and blues wherever the Greyhound happens to drop him or her off. And since most of the listings (state by state, city by city) come from those who have tried already there's more facts here than

you're likely to gather in years of investigatory rambling.

'Honky Tonkin' finds you the home of Western Swing, the birthplace of the blues — and tells you the best place to spend a band night in Boston. Included also are record shops, details of the best local radio stations to tune into, and a host of extra facts and tips about both the venues and their surroundings.

It's a book that no music fan visiting America should be without. Buy it if you are going, and if you're not the wealth of information contained here may well convince you to change your mind!

'Honky Tonkin' has been published independently by the author, so if you have trouble getting a copy write to Richard Woolton, 21 Melbourne Court, Anerley Road, Peuge, London SE20. JOHN SHEARLAW



I KNEW that poor old Pete Townshend was getting a bit long in the tooth but I presumed that reversion to childhood would not take place for some years yet. This assumption has proved to be sadly unfounded. It appears that Pete has already taken the first tenacious steps back to infancy via a small obnoxious cartoon character called Hepzibah. Hepzibah appears in a

WHO is Hepzibah?

book, titled — apostolously enough — 'Hepzibah', which is published by Townshend's company, El Pie. Although he didn't have

any hand in writing it or illustrating it, he has co-written a punkish sort of single to help publicise the book.

It is sung by an anonymous actress and kids and teachers from Ithstock School — where Pete's children go — and the music is written by a chap called Billy Nicholls.

Pete's contribution is the lyrics which go something like this:

"I'm Hepzibah I'm awful... My book should be banned. Don't let your parents read it. Cause they'll never understand. I never

wash I eat the soap. And I sleep upside down. I keep a cow living in me bath and I chuck sheep around. I'm Hepzibah the rebel... Trouble maker loo... A danger to the bourgeois. And the proletariat too. I'm Hepzibah the legend. Known throughout the land. I tried to join the Pistols. But they wouldn't chance me in the band. There is more, but none of it very interesting unless you've had a look at the book. Actually, I think the record rather jolly.

Punkoid squals coupled with schoolkid chorus may not sound up to much but the record communicates a real sense of fun. Which is certainly more than can be said for the latest Who effort. Perhaps Townshend should throw in his lot with this Nicholls chap for good. Certainly, it would be his first chance to write for another generation other than his own ageing strain. Think it over old chap. And if they ever bring back that wonderful programme 'Junior Showtime' I won't hesitate to drop you a line.

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Rick Nelson, Garden Party 90p

Now you must teach me to ride it," said Hepzibah.
"Ride my bike!" said Mr Evans.
"Or I'll tell the King," said Hepzibah. She showed him the goggles and the crash-helmet she'd picked up in the road. Mr Evans quickly became unbalanced. (Hepzibah does that to people.)
Next day Francis Francis came down in his overalls and started work on the bed. It took him a week. Mrs Evans moved into the spare bedroom where she could watch Hepzibah having bike lessons in her back garden. Mr Francis did a clever piece of work so that the bed could go up and down stairs as well as along flat places. When it was finished he steered it down into the street and went back and fetched Mrs Evans, who was wearing her newest hat.
A crowd gathered to watch and cheer.
"This, mummy," said Francis Francis, "is the start level."
At once Mrs Evans pushed the lever. He was pointing. The engine purred and the bed sped off down the road.

Hepzibah: obnoxious



THIS WEEK: THE NORMAL

THAT BOX, that plastic-and-glass cube in the corner, does it offend you sometimes?

Don't you ever want to turn it off?

(Repeat in monotone over rising and falling synthetic pulse)

"TVOD TVOD.

I don't need no TV screen... I just stick an aerial... into my skin... and feel the signal flow into my veins

TVOD. TVOD."

You may be familiar with this verse...

but it's unlikely. It appeared as a single on the Mute Records label

earlier this year packaged in monochrome artsy fartsy cover. It appeared to be by a "group" called The Normal. It was not a hit.

The record was both fascinating and monotonous, repetitive and compelling. It was the sound of cheap synthesiser and functional voice, functional muzak.

"TVOD" was backed by the equally mysterious

creation of Daniel Millar, an unemployed film editor in his late twenties.

Daniel, as his pseudonym implies, is not as bizarre as it would be easy to imagine. In fact he looks like a well-to-do disco smoothie, painstakingly coiffured and impeccably dressed.

"I am rather normal", he says, with a frankness that might just be ironic.

"I worked as a freelance TV editor for ATV, and made enough money to start on the record project."

Daniel's time in television was responsible for the creation of TVOD.

"It's my personal affliction," he says. "I spent too much time working on TV and watching it too much. I feel that TV can be very negative."

After leaving his job, he bought himself a second-hand synthesiser and recorded "TVOD" and "Warm Leatherette" in his bedroom. So far he doesn't have the equipment or the inclination to perform any live gigs, but he's working on a second single that will be recorded later this year.

He is adding to his collection of synthetic noise machines but won't be employing any conventional instruments.

"Synthesiser have a lot of potential. They won't replace the guitar, but they will eventually exist on the same level as them."

"The price of synthesiser has come down and down over the last few years, and it will soon be within the reach of most kids. Mine cost me about £250."

If you can't afford that much, Daniel suggests that you buy a Stylophone — yes, like the one advertised by accomplished bore Rolf Harris.

"You can laugh," says Daniel, grinning himself, "but they can be very effective."

Rumours that Daniel's next single will be an artificial rendering of "Sun-A-Rise" are entirely unfounded.

They are the

creation of Daniel Millar, an unemployed film editor in his late twenties.

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They are the

NEIL JEFFERIES IS OUT. Out for revenge.

Not with coah or knife or fist, but with magnetic tape and vinyl.

Neil is a 30-year-old sometime musician who did his last of a number of stretches in prison two years ago after he was convicted of assaulting a policeman.

He claims he was innocent, this didn't deter the judge from giving him six months behind bars.

Neil now believes that he will live to be eternally grateful to the bewigged judiciary.

Because while incarcerated at Eastchurch Prison on the Isle of Sheppey, he came up with an idea that may make him a wealthy man — a "gangster movie on record".

His idea came after reading an article in Playboy magazine about famous Gangland call-girl Virginia Hill, nicknamed "Mafia Rose" by her contemporaries.

He became obsessed by her life story and her connections with the Mafia — she was the wife of notorious gangster Benjamin "Bugsy" Siegal.

Grabbing every piece of information about her he could lay his hands on, he gathered the material for a rock musical, "Mafia Rose". When he got out of prison, he played a rough demo tape to a rich friend of his, who immediately backed him to the tune of £4,000.

Now, a couple of years later, Neil is still on the dole, but his project is ready for launching upon the world.

Adverts in the music press have attracted a band to perform the musical, a six-piece called Vienna.

Vienna include two former T. Rex members, Steve Currie and Davey

Sex 'n' Bugs 'n' rock 'n' molls



Neil Jefferies and friend

church Prison, later this year.

No doubt impressed by Abba's business acumen, he has already written a book — which will be published at the time the record is released — and hopes to get backing for a film.

Neil is a friendly East Englander — he grew up in Swanley, Kent, which he describes as "totally boring" — who displays a remarkable lack of

acrimony towards the system that has had him already, in a sense, getting his own back on the authorities who locked him up.

"I am using the sentence they gave me back against them. Because having been in prison is good publicity," he says.

Neil has been a music fan since early teenhood and in fact used to be in a band. In trouble even at that tender age, he used to write songs on the back of summonses.

But he never managed to get that serious about writing until his final stint in jail.

"I've always been fascinated by gangsters," he says, "and when I read these few paragraphs about Virginia Hill, I was determined to find out more."

She was an astonishing woman. She made a hell of a lot of money even before she married Bugsy Siegel.

"Before meeting him she was in with Capone's mob. Then she tried to be a film star and appeared in one film, 'Ball Of Fire' before giving up."

Then she went to Buggy; her fourth

marriage. Her first came when she was only 14.

Bugsy, in the time-honoured tradition of hoodlums, got stifled prematurely.

"At this point, she decided she wanted out, and she went to Austria."

But she knew everything! And in 1966, she was found dead. It was made to look like suicide. I know for certain she was murdered by The Mafia."

Neil is not alone in his opinion. A German magazine, Bunte, recently published a 14-part series on Hill which, he says, came to the same conclusion.

This public airing of the Mafia's dirty washing, says Neil, has not escaped the organisation's notice.

"I was at home with my parents in Swanley when there was this knock on the door. It was some bloke who asked me how much money I wanted to drop the whole project."

"I just thought he was sent by somebody else working on the same idea and I ignored him."

"But it soon became clear that I would be in

bad trouble if I got too involved. I got a bit worried about my parents, so I left Swanley and went to live in Chatham."

Neil claims to know a great deal about the Mafia and speaks on the subject with apparent authority. He is convinced that The Syndicate are involved in the music business — in Britain as well as America in a big way.

So far, no-one has tried to "take him for a ride". Harring, er, unfortunate accidents he should still be knocking around for the Eastchurch Prison gig.

But he won't perform, except for a possible guest appearance on one number.

"I ain't good enough," he says humbly.

Neil doesn't like to describe "Mafia Rose" as a "rock opera", though it is, he says, a work with "some songs and some narration."

But above all, he vows, it's the truth — with, as he puts it, "one or two elaborations to get the point across."



Daniel Millar rather normal

"Warm Leatherette" That week I nominated it the best single. Now, months later, its insistency has become almost annoying, drifting into my head whenever it's empty, on the bog, doing the washing up, or in the office.

It warranted further investigation, which resulted in the discovery that The Normal were synthetic to the point of non-existence. The Normal are, in fact, imaginary. They are the



"MAFIA ROSE" — alias Virginia Hill

locked up on half a dozen occasions.

"I 'ad it coming anyway", he insists. He isn't bitter, but proclaims that he is

Lutton, plus one girl, Shirlee Roden, who used to work with the Kinks. They will make their first public appearance at Neil's old nick, East-

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Roll up for the mystery Tourists

FOR SOME unknown reason the GPO have taken an intense dislike to me. Every dulcet tinkle of the telephone produces two alternatives for its raison d'être. The either/or situation.

The either... for example, the dry cleaners with their sincere apologies that the black vinyl drainpipes instaprinted with 'unshrinkable' slogans throughout, have, unfortunately, melted. Or the 'Or'.

The dismembered Northern accent, frantically shoving the remnants of last week's dole money into the GPO one-armed bandit, where the odds are tipped at 100 to one against, struggling with the rudiments of the English language, muffled through crackling lines and adenoids. Voraciously wolfing on about his poxy little band from Heron-le-Hole which just happens to be playing in some hole, four and a bit miles from the nearest underground station, and 3 1/2 weeks hence. And would-you-like-to-come-and-review-them-thank-you-very-much...? So you reply to the endearing little so-and-so, 'No, sorry, but it just isn't cricket'.

But all of a sudden, things are becoming a trifle more civilised. The voice doing the asking has the intonations and grammatical savoir-faire of a gentleman. The erstwhile 'hole' turns out to be the fairly inhabitable Marquee, and although the beer tastes a little watery, at least the place is reasonably central, and besides, the voice insinuates that he's heard that you're the most human of the RM staff. Not being averse to a few lighter shades of flattery, you turn up. And thank God that you did.

Surprise No. 1... the Marquee is packed. Kids who've already had the vision and kids who've got nothing better to do on a Monday night. By the end of the night I'd gamble on 99% of them being converted to the cause. I know I was. Surprise No. 2... 'hole' The Tourists take to the stage, four specimens of the male variety and one... er... female?/male?/hermaphrodite?



The Tourists

First five minutes is lost trying to sex the platinum Amazon on keyboards... flashes of white woolfed leg and Woolworths plastic mac. The china doll face sporting the whole range of Outdoor Girl and the colours of the rainbow. The voice matches the face, only in stereo.

Musically — fun, energetic, varied. A paintbox of influences and personalities. Too difficult to assess after one sighting, a salt to the appetite, leaving a thirst for more. And believe me, we'll get more... as soon as the A&R merchants of the world get off their fat backsides and suss out just WHAT is going on...

One week later in the backwaters of North London meet The Tourists in person. Peet Coombes (rhythmic gr.), Davin Stewart (ld. gr./mumbles), Eddie Chin (bass), Jim Doit Tooney (drums) and not forgetting the

male/female enigma, which turns out to be decidedly female — Ann Lennon (flute, keyboards, vocals).

Peet pours out the black coffee, while the neighbourhood black moggie wanders in and out. Squatting around the kitchen table, the teapot, saucers used as ashtrays and yesterday's bread, the rumour of their forthcoming success obviously hasn't spread as far as their bank accounts. But, given time...

All in all, a very informal affair, tea with the vicar sort of stuff. Eddie Chin relaxing on the window sill, and Dave, Peet and Ann taking turns in playing mother. The Tourists are a kind of breath of fresh air, not a flash in the pan, not another cello of the 'street band'. Ann is a proficient flautist, trained at the Royal Academy, a statuesque willowy blonde (hitherto mousey) of the kind

of beauty not prevalent in the glossy mags. Speaks with a soft Scottish lilt, born and bred in the highlands of would you believe Aberdeen?

Dave and Peet are the OAP's of the band, and have been playing together for a couple of years, in various forms and places. Their past ventures they describe as "more of an artistic thing than trying to get anything together on a serious basis. Mainly trying to work out a direction... Which they have now routed — with the Tourists."

Ann met Dave a year ago, while she was still metamorphosing, going through a 'Joan Armatrading' phase, writing and singing said, indulgent songs on the piano and harmonium. "The only reason I was doing it was so that I didn't have to go out waitressing." The natural equation was for them all to pool their

resources, which resulted in The Tourists. "The antithesis of what I was playing four years ago at the Academy."

Their songs, Peet claims, are timeless numbers, like The Kinks. He doesn't write about banal things like being on the dole, because that direction is limiting, and is structured by time. In ten years time it might not be relevant. Songs should be penned so they're relevant always, therefore the subject matter should be more personal/emotional.

On their direct relation with New Wave (well, the raw energy aspects of it at least) Dave adds that "It would be impossible for us to belong to our particular scene because it would be too limiting. Obviously the 'New Wave' has had some affect because we've taken, or rather applied the energy, but our roots are also tied up in blues and folk, so we're not part of one distinct group. We're part of what's happening at the moment rather than an off-shoot of what has gone before."

So far, so good, but still no recording contract (well, at the time of writing anyway) although there has been interest. The band are a strong unit in themselves and have the cynicism to ride it through steadily. Not destined for a one-off career and not choking up on promises of silver linings.

No! an awful lot more to add really. The Tourists are still embryonic in their direction. As yet, a map without contour lines.

The band is a vehicle for us all to be ourselves in an extreme form. It's today's situation. We went to a festival a couple of days ago in the Midlands — it was like walking into a time warp, hippies donning their once-a-year-gear, like old soldiers clinging to the past, thinking a few old clothes will take them back ten years. They forget though, they were 19 then. They're 30 now.

We part company. The Tourists and I (although I bump into a lot more of the American variety on Oxford Street), and I thank the GPO for discovering them for me, but to you, the next Northern adenoid-ed plea for recognition, the answer is still... NO. BEV BRIGGS



SORE THROAT

SANDWICHED between the converging metal arteries of British Rail that leads to King's Cross and St Pancras, is a Victorian tenement block with a riveting panorama of six washed green gasometers.

Inside there's me, the cub newshound on his first assignment, Justin Ward, lead vocalist with Sore Throat and the Flower brothers, Matt (keyboards) and Dan (bass), on their first interview.

Dan was playing mother for the fourth time in 15 minutes and I was bursting my bladder. Matt was savouring every drag on his cigarette and Justin was preaching to the converted about their suitability for video albums.

"I can see a lot of bands in the future like Devo and Split Enz, who are made for video. People think 'Sore Throat' — puffy songs about love — bunch of pratts, and then we

come out!" Matt continues. "A lot of people are open mouthed for the show, totally disorientated. A lot of those same people will come back to work it out and then get into the music."

Imagine the scene. The band has struck up a horny sax based instrumental. This skinny, elongated man (Matt) dressed in Doc Martens, jeans, a green waiters jacket, looking like a 6 foot 6 inch ball-point pen with his severely cropped hair, slithers from behind his keyboard and introduces the band — all of whom are similarly dressed, cropped and shod.

"On bass, my brother Dan Flowers." He points at this hulk who looks like it would take five minutes to register a kick in the crutch.

"On guitar, Reid Savage." The spotlight hits a cocky sod who's probably introduced many a face to the shiny metal toecaps of his cherry reeds, while practicing nutting techniques on a brick wall for another afternoon on the terraces.

"On drums Robin Knapp." Who plays with conviction. (Two counts of GBH and one bag with violence).

"On saxophone Mister Gregory Mason." Mr Supersmooth. Striking sax man poses like a Vogue centre spread that makes Fonzie look like a Smurf when it comes to cool.

Then finally Justin Ward. He looks like Alf Garnett in his prime with his National Health specs but it's the dance... er... movement that grabs the attention. It starts with a drunken lurch, a clumsy miked stand twirl that threatens to dismember Reid. Then there's a few kneedrops onto these two mauve mounds of pulp that once had the function of providing mobility between the ankle and thigh.

Then he's in full swing and resembles a pissed marionette with half its strings missing with the itchiest ples that you could wish on your worst enemy.

"I was shocked when I first played behind Justin", relates Dan pouring me yet another cup of tea.

Matt considers his first experience of Justin's performance and says in all sincerity, "We've never quite known if Justin is normal." Normal or not he writes most of their material.

The sound has strong footholds in rock and roll, blues, R'n'B, the cool strains of John Coltrane and Thelonious Monk, a dash of the substance that makes the inhabitants of this island be politely called 'eccentric' and bags of dancability. But these are the ingredients and not the way it is cooked.

As one perceptive reviewer has pointed out, they satisfy both those who want to squeeze brine from every pore on the dance floor and those who are content to force liquid into their system by the bar.

"The numbers we perform depend on whether Dan can be bothered or interested enough to work out a bass line," says Matt.

They've got plenty of songs with stronger melodies but they feel it wouldn't fit their live performance.

"It's probably why we haven't got a record deal," says Matt. (They have released a single that they'd sooner forget.)

People give us rules about keeping your style uniform, record what you do live and always end on your single, but we're holding out and if we're right then we'll be better off with people able to adjust more readily and accept the untypical."

They are without a manager (all the administration is handled by Matt) but they recognise that they need someone outside of the band with the strength and sympathy to tighten and polish the set. But it's difficult finding the right management in rock's notoriously shark infested waters.

But the raw talent's there. See for yourself on this week's 'Revolver' (29th). It could be the start of Justin's wish fulfilment.

"I like the idea of us in films or in cartoon form. I'd prefer us to be more Elvis which was pure fantasy than the Beatles which was based on some fact. You know like Deke Rivers, car mechanic."

Yeah, but who would get the girl? I ask while getting yet another cup of tea from Dan.

"Justin would," interrupted Matt, "but he smells."

Footnote: On the day of my visit to the Throats my girlfriend got admitted to hospital with tonsillitis. Infectious bunch aren't they?

MIKE GARDNER



Justin Ward, Reid Savage and Matthew Flowers

Best boot forward, Justin Ward

LOSER ON A WIN

OR 'UNDER EVERY REJECTION LIES A CROCK OF GOLD' MIKE GARDNER PROBES THE PAIN OF JILTED JOHN

IT'S SAID all the world loves a lover. One whose aim is true enough to withstand the slings and arrows of outrageous fortune and ends victorious with their one and only by their side.

But there's also the fascinating but painful emotional minefield of adolescence that the growing youth must blunder through. A universe where the harsh realities of puppy love and infatuation are magnified to grotesque proportions till each wave of the bitter sweet joy, the barbed treachery, the soft focus dream world elation and the life taking despair become insurmountable peaks each more arduous than before.

Jilted John is a rich slice of, what is on hindsight, the laughable and slightly embarrassing period that most teenagers go through during their grope towards adulthood. The song is an accurate insight into the world of helter skelter declarations of devotion, long meaningful relationships of three weeks duration, callous rejections and desolate hopelessness.

It's a drama concerning Julie, the hard hearted vixen who 'jilts' John for the trendy hunk Gordon. The story is narrated by John who establishes the cosy image of watching tele with his 'bird' before the emotional H-bomb of the rejection is clumsily dropped. The reverberations send the vulnerable John through disbelief, hurt, humiliation, anger, resentment, revengeful verbal retaliation and sulkiness.

Naive Utterances

It's a classic single that captures and displays the anguish of the immature world, yet manages to convey the detachment that all the parties really feel for each other. It's the struggle for the trappings of adulthood but played on the level of Wendy house 'Mothers and Fathers'.

An interview with the Sheffield born 'Jilted John', or Graham Fellows as he's known to his mum, is a strange experience as the dividing line between the two becomes an indistinguishable blur with Fellows' self mocking and 'Jilted John's' naive utterances mingling and disorientating the listener. He entices you, opening up his protective barriers and then slamming them shut as you cross the threshold to either 'John' or Graham.

"I've developed my own philosophy about childhood and adolescence. I'm fascinated by the period of early puberty, just before the pangs of adolescence really hit you - the sexual crisis. I won't say anymore than this. But when you are about 12-13 years old, you are an adult. That's my philosophy."

See what I mean! I sit back stunned. He continues the teasing by playing hard to get, trying to make me feel pleased that I've seemingly coaxed him into elaborating on this wondrous proclamation.

"You go to parties and you experiment with sex, not like adults but in a lighthearted way and everything's a joke. I don't want to say too much," he told himself under his breath but well within earshot.

"You're very bold, you stride boldly down the street." He singled out a line from a song on his forthcoming album. "I scrawl on the bus shelters and scream at the sky. I don't give a monkey's for the passers-by."

Sexual Feelings

"At that age you're not scared of girls. It's only when you become fully conscious of your sexual feelings that you realise what monumental things sexual relationships and your feelings are."

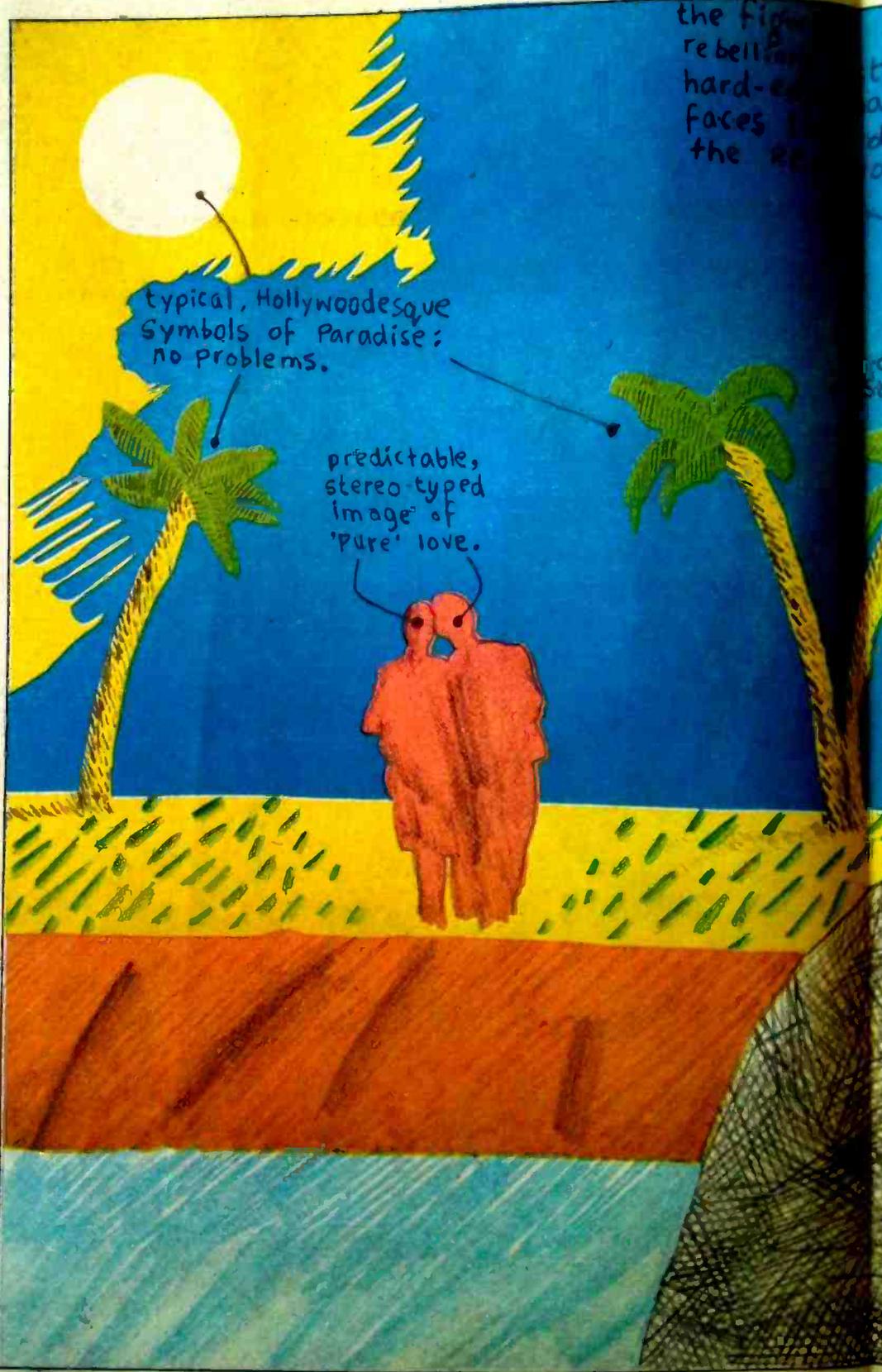
It all sounds reasonably plausible, doesn't it? But when it's allied to a dreamy wide-eyed stare of such innocence as to make Jonathan Richman seem like a dirty old man then you realise you're witnessing a half-rocked performance. When he drops the information that he's studying drama at Manchester Polytechnic for a professional training diploma, you realise it's a game that you either join in or sit on the sidelines.

His chaperones, Laurence and Martin from Rabid records, sit quietly, reading the latest Record Mirror and smothering potentially violent sniggers at the new twists that have been put in especially for my benefit. The other chaperone, Annie from EMI, is equally quiet but sits entranced for the most part.

He went to a mixed comprehensive school in Sheffield and claims he was in the top class though he wasn't particularly 'brainy'.

"I couldn't relate to the opposite sex and found it easier to get on with mice," he says, adding that he's exhibited in the 'National Mouse club' for providing a focal point away from his failures in human relationships.

His parents apparently condone the 'creativity' in breeding and showing the rodents while regarding his successful footsteps into the music world as 'sordid'.



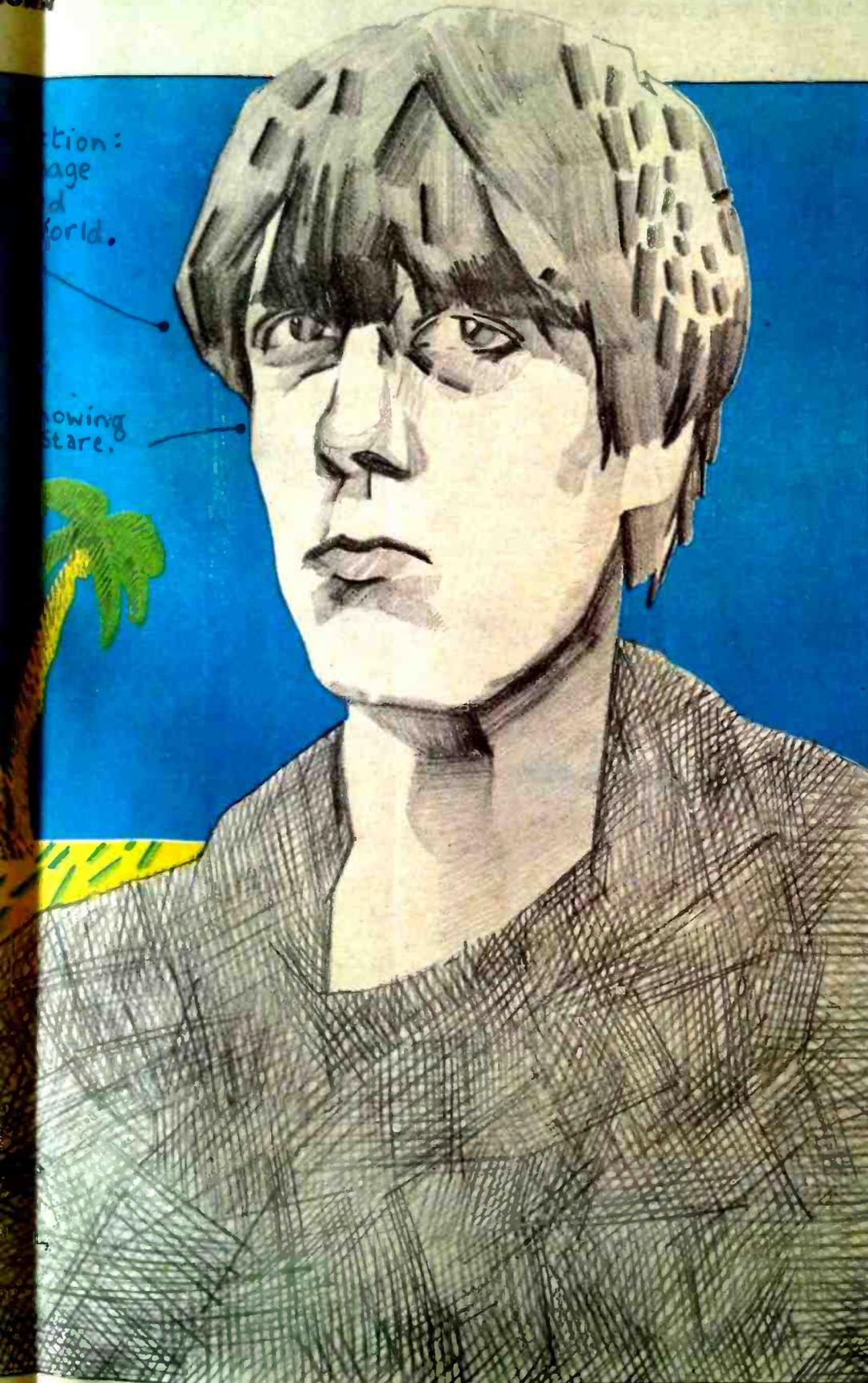
typical, Hollywoodesque Symbols of Paradise: no problems.

predictable, stereo-typed image of 'pure' love.

the figure
rebellious
hard-edged
faces
the

WINNING STREAK

JOHN



"I'm very guarded about what I say about my relationship with my mice because people think it's a bit kinky but it's a perfectly wholesome relationship."

"I've been quoted as saying I like my mice running up and down my naked body. I don't know where they got that from. That distressed me," he whimpers.

Apparently his finest moment was getting the second best at show in the 'under eight weeks pink white eyed section' at the Bradford Championship Show in 1975. And the name of this Titan among rodents?

"Don't be silly. You don't give them names. You can't be sentimental in this game. It's the same in the record business."

Doesn't he get emotionally involved with mice?
"Oh but I do," he beamed. "It's a paradox. I've named one and I can't say any more than that. You'll know about it when the album comes out."

The conversation stumbles onto sport.

"Rugby is linked very much with sex for me. I played it at school and enjoyed it in that transition period before puberty, but when I reached adolescence I came to see rugby as being the sort of game where sex was displayed and sexual feeling parodied. The rugby ball was the girl and the way the boys treated it was chauvinistic. The lads used to go to the pub and everyone was rough and bawdy — the dirty jokes and things frightened and upset me."

Wallowing in Depression

"Women were talked of as a rugby ball or a pint of beer — something to be consumed. I went back to wallow in my depression."

He glances at me, taking a break from the willowy stare he'd been giving the desk, then cracks the solemn atmosphere with a spluttered laugh. Then the romantic, hurt mask slipped back on.

"I used to write a lot of poetry. When I got my moped at 16 I used to ride up into the countryside, sit on the moors and write poetry and draw pictures."

His songwriting goes back way before he tuned a second hand Hohner guitar to G and in a frenzy of inspiration wrote 'Jilted John'. For instance, he wrote the following gem as an introduction to decimal currency at the heady age of 10 in 1969. It's sung to the tune of the Scaffold's 'Lily The Pink':

'They'll release, release, release,
The ten penny piece, the piece, the piece,
And the five penny piece as weh-heh-heh!
For they given us
The decimal currency
Which is the better, the future will tell'

Okay, one last attempt at penetrating the mask. Do you divorce the 'Jilted John' character from yourself or is it you?

"Jilted John is part of me but I have to present him as a commercial package," says Graham. Then 'John' takes over.

"I'm trying to vent my own frustrations at past failures and hopefully allay any fears that other people have. I don't know if it's working, and try to bring some happiness... somewhere (sniff). Some people think the record's funny but that's fine... I can't change the world (choke)... but I'd like to try."

"I tried to relate to discos but it's all this machismo thing. You know girls being girls. I wish I could (choke) fit in (choke) but I (choke) can't. But now I'm 19 and so I'm growing out of that period and I can now look back on it and write about it, there's so much in it that's interesting. This... is what I want to share with other teenagers."

Girls Are Like Meals

I sit back and wait for the violin chorus. All I get is the sound of a juggernaut passing by the window. But it is too late to stop him in full flow.

"I don't like Gordon or what he stands for (choke), but I respect him because he's part of life. We're all on the same gravyboat of life (sigh). Relationships don't mean anything to him — girls are like meals."

On this note he draws the fluffy Annie into the interrogating spotlight.

"What do you think of all this talk about women, does it anger you?"

"No, it just amuses me."

"Does Gordon anger you?"

"I don't know Gordon, I've only read about him."

"Would you fancy him?"

"I don't know."

"Would you go out with him?"

"I can't tell till I've met him. He sounds all right to me."

"See," he spits at me, the point of this hit palpably proven.

So I join in the game.

"Would you go out with him?" I ask pointing at our forlorn hero.

"I don't know," says Annie.

"See," moans John, "jilted again."



THE ONLY ONES
"ANOTHER GIRL, ANOTHER PLANET"
 The single with 625 lines.
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MAILMAN
 Write to Mailman, Record Mirror,
 40 Long Acre, London, WC2E 9JT.

DISCO DROP OUT

WHAT IS all this 'Disco Special' crap doing in what I thought was an obnoxious punk appreciating paper. When I saw the Bee Gees on the cover (aargh) and opened up to find bleedin' disco information on nearly every other page and then some twat complaining about Biggs — well! If anyone's the culprit it's those Bee Gees. Sitting on their fat well groomed bums, writing stupid boppy muzak to fill gullible teenagers' heads.

They all think, 'I must go and see SNF and Grease to be 'hip' and pay out their sweaty paper round money to watch whiter than white, smoothie Revolva prance about in his window cleaners overalls and Harmony hairspray Puke. And Olivia No fun-John with her whiney voice and non-existent sex appeal.

All the kids come home, singing 'Your the won dat I wahn!' and go and buy the soundtrack and he through their teeth to their silly 'mates' about how 'fab' it all was, and swoon 'he's so sexy'.

'Yes, I got a double page of him showing his chest in 'My Guy' this week. Next week it's Andy Gibb in the bath, and then a feature on Barry Gibb (my hero!) and then 2p off a Bee Gees cocoa mug and fax on where to get Bee Gees underwear, and Travolta suits, and imitation stick on patches of Robin Gibb's appendix scar, and the carton of baby powder Andy Gibb finished last week, and chrome buck teeth, and I'm going to throw away my Jam record and that Paul Weller pic I got from Jackie isn't as sexy as John Travolta.

'I never did like that nasty punk. I just did it to be hip. So it looked good, gosh I wouldn't want to be different. I must conform. That's why I bought the Bee Gee's records and saw the film etc, etc.

If you're one of these, the disco goers, then I feel nothing but pity for you, you bleeding mugs. You think the Bee Gees give a damn about you and your pathetic lives. They don't!
 The Gruesome Placidy Bag.

Boring old darts shock probe

HOW CAN any sane human being call Darts (the greatest group since Rocky Sharpe and the Razors) boring!!!!

In such a refined paper such as Record Mirror I expected a sensible interview not an insane insult.

COME BACK DEN.
 From, Number One Darts Fan.

●Allow me to dispel some of the confusion that has been sending publicists, fans and my Uncle Arthur into paroxysms of outrage. I do not think the Darts boring. The feature acclaimed their singles and the two reviews I have written of The Darts in the past have been unreservedly complimentary.

The point I was trying to make is that The Darts do not make interesting copy. My job, as a journalist, is to produce interesting copy — so instead of printing what they said, I made something up.

This probably makes me a boaster in the eyes of press officers, managers, etc., but

although I thought both Rita Ray and Bob Fish were very likeable, intelligent people who I have a lot of time for, I believed — and still believe — that they had nothing to say that wasn't obvious or tedious.

This is a tribute to their honesty; I think all pop stars who tell the truth are boring. But no one would have read it, unfortunately.

So I made it into a joke — which too many people took seriously. Tough luck. See a psychiatrist and get your super ego inspected.
 Love, TL.

Unkindly swipes at Juicy

JUST STARTED reading RM and give it an OK apart from the sycophantic drivel banded about in print by Juicy Luicy, no doubt under the misguided opinion that it contained some vestige of humour. This column contains all the subtlety of a Dayglo elephant in the Albert Hall and convinced me that if there is such a thing as an intelligent gossip columnist, it has yet to be found. Perhaps the winsome, trogloditic

bint would like to take a job with Derek and Clive where there should be enough crap to keep her happy for hours.
 A Nobody (Similarly To Juicy Luicy).

●Who dragged you up without any manners? Didn't anybody tell you to be kind to your elders? I hope the old ... lady doesn't see this, I really couldn't stand the moaning. I've only got used to that scruffy zombie nephew, Dirty Berty.

Shads/Cliff mafia are still alive

I AM sorry, but this time your paper has gone too far. I am talking about the piece of utter rubbish printed within 'Off Centre' about Cliff Richard and the Shadows.

So, The Shads have only had several hits have they? Or did Tim Lott simply run out of fingers and toes to count on? The Shadows are all superb musicians, and no-one will ever equal their brilliance, both as individual entertainers, and together as a group. Their track record of smash hits and sell out concerts must surely say it all.

And now onto Cliff. Well, all I can say is that if we were invaded by 20,000 replicas of Cliff the world would be a far better place to live in. He is one of the few people left who really care. He cares about his music, he cares about his reputation, but I think most important of all, he cares about his fans.

Let anyone abuse Cliff and/or The Shadows and I can tell you they will have me to contend with. And as for Mr Lott, might I tell him to keep his very big, very insulting mouth SHUT. It might help as far as keeping his teeth intact is concerned. I need I say more? Thank You.

Yours sincerely, Susan Langley, The Liverpool Cliff Richard Meeting House.

Meet the wife fantasy dept

I JUST want to thank my future wife Debbie Harry, for accepting my hand in marriage. Sorry if I got in before you, but if you print my letter I'll invite you to the wedding, which takes place sometime in the future.

RO Somewhere in North London N7.

●Do you mind if I don't hold my breath waiting for you both to name the day.

Squeeze come first

ON THE subject of sizes and lengths of various objects, would you care to take a look on the back cover of 'Squeeze's' latest album and see what first meets the eye when you glance at Glenn Tilbrook.

If the unfortunate gentleman of 4 1/2 inches is reading do not look at Glenn Tilbrook otherwise you may develop a severe inferiority complex.

A hopelessly devoted Tony Curtis fan.

●Do you know something about Mr Curtis that is not obvious at first glance?

Slap on the tickle

FOR ALL the good you do at Record Mirror, you may as well slap a tidy fridge with a board of naked geece.

Thank you, The Bald Horse, Beltane Walk, Heaven.

PS Let's have a feature on Bolan soon or I shall be tempted to crack your biceps.

●Ever had the feeling that some people are on totally different planets to you? Ever wished some people were on different planets?

Cheaper by the dosing

AFTER SEEING them four months ago I thought that they might have got a mention. But no, every week that overrated Jimmy Pursey always manages to get a mention. It makes me sick. You have never even done a poster of them. How about a page poster of them, colour of course.

Please, beg, grovel
 Crazy Carol, London.

●How come you forgot to mention that you're talking about Cheap Trick?

The whereabouts of Carlisle

WITH REGARD to RM's feature 'A Guide to British Discos', I would like to point out that anyone looking for the 'Twisted Wheel', Carlisle, in either the Midlands, Wales or East Anglia will be grossly disappointed.

While I'm sure The Wheel would like the publicity please point out in your Rag Mag that CARLISLE IS IN CUMBRIA — THE NORTH OF ENGLAND, (North West to be precise). Do get your geography correct in the future.

Get the message? Good.
 Susan Richardson (Miss), Longtown, Carlisle, Cumbria.

●You mean there's life north of London?

Poetry, verse and worse

PLEASE HELP a desperate 17-year-old. Who is that fair haired hunk in City Boy? If you don't know pray tell me what is Peter Cook or Dudley Moore's inside leg measurements. Here's a poem.

I take off my hat
 To this music paper,
 With the Pistols and the Rats
 And all the film cape's.

With all the new wave,
 And the current pop chart,
 I glance at Melody Maker
 And just want to laugh.

So keep on printing
 Thin Lizzy and more
 And with this little woman
 You'll always score
 All my love from Lisa,
 Darkest Staverton.

●You wouldn't be talking about Steve Broughton would you? No, I thought not. The man you really admire must be New Modest, ain't it?

HELP

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

Standing on your own two feet

MY MUM just won't let me do things for myself, like wash my own hair or put talc on my back and she won't let me stay out late at parties either, so I have to make excuses and leave early. She still treats me like a five year old, though I'm 15, and if I carry on asking her why she just shouts at me and tells me to shut up.

I still have to tell her where I'm going when I go out, even if it's only up the road and she makes me share my bath with my ten year old sister who can get away with blue murder where I can't. My mum always says that if I washed my own hair I'd get water all over the place and so on.

What frightens me is that my sister will tell my friends about this and they'll call me a fairy and other names and I will be bullied. I'm worried that this will ruin my whole life.

My mum is a nice person, but she can be very bad tempered - if she wants anything done she starts sulking and threatening to leave us. My dad is henpecked and overruled by mum on anything he says about me. I love my mum and I know she loves me, but

isn't there any way I can make her show her love by letting me do things for myself?

David, Salop.

© This is a tough situation, but one which can be lived through and changed for the better, if you're prepared to work at it. You're willing to accept that you're still largely dependant upon your parents and because you're living in their house should respect their wishes. But while they're entitled to ask you to come in at a reasonable time of night, at the age of 15, you're certainly old enough to wash your own hair without flooding the house, take a bath alone if you choose to, select your own friends and generally begin to make your own decisions.

No matter what they say, most of your friends of the same age - group also feel overprotected by one or both parents, to a greater or lesser extent. They have exactly the same need to show that they're also young adults now and not children anymore.

Try to understand why your mother has been smothering you with misplaced affection. Like many parents who often can't or won't accept the fact that their offspring are no longer the all-demanding and all-needing extensions of themselves you used to be, your mother is reluctant to believe that you're growing up fast and have every right to stand on your own two feet.

You know your mum loves you. What you may not realise is that she, too, needs strong reassurances that you love her in return. She may be desperately afraid of losing the kind of emotional support she gets from you now, once she stops treating you as a child.

To be treated as an adult, you must start to act like one. Take it slowly and surely, without being too hurtful and without creating unnecessary arguments. It won't be easy, but you're the only one who can break the ice.

Show you're not just a juvenile bottomless pit who has to be perpetually refilled with food, money and the milk of human kindness, by being more helpful around the house. Be more financially independent by finding a Saturday or an evening job.

You dad is on your side, and if you have a heart to heart about what you feel is happening to you now, he may argue your case harder next time. Your mum won't be the one to make the first snip at the apron strings - that's up to you, and she's known and feared that it would eventually have to happen all along.

Don't be embarrassed about showing your affection for her. She's looked after you all her life, now do the same. Save up your bread and take her out, alone, in celebration of the immediate coming of a new mother / son relationship.

When she's agreed to have an evening out, get ready for the next big move. Take a deep breath, go into the bathroom, lock the door, turn on the taps and, no matter who bangs on the door, take a bath alone. Then visit the barbers - have your hair washed, trimmed or even restyled. You'll get used to doing things for yourself. All spruced - up you're ready to take her out on the town.

Show some guts. She has to know that you're not a little boy anymore, but, even better, are still her son. Sooner or later you'll be leaving home to lead your own life. The sooner she accepts this fact with good grace, the better for both of you.

Can I get on the Pill

I AM 17 years old and engaged to be married, but have to wait until I'm 18 as my parents think I'm too young to marry just yet. Both my boyfriend and I would like to have sexual intercourse though. So could you please tell me how I can go on the Pill?

Is it possible to be prescribed the Pill without your parents knowing? My parents are strict "no sex before marriage" people. Judy, Weston-Super-Mare

© You're very sensible to be thinking of taking contraceptive precautions at this stage of your relationship - before the event, as it were. Family Planning Clinics and GP's can prescribe the Pill for single girls, provided there's no medical reason why you shouldn't use it.

If you're reluctant to discuss contraception with your family doctor, you have a choice of two Family Planning Clinics run by the National Health Service, in your area. Ring Weston-Super-Mare 25728, Monday to Friday, 10 am - 12 noon to make an appointment. Your visit will be in complete confidence.

Other girls who feel they should be using some form of contraception, but aren't, can trace your nearest clinic youth advisory service by looking-up Family Planning in the telephone book, or writing to The Family Planning Information Service, 27-35 Mortimer Street, London W1N 7RJ. Tel: 01-636 7868.

FEEDBACK

PEOPLE are asking about 'Grease' T-shirts, posters, badges and all the rest of the paraphernalia designed to suck away your pocket money. Where do you get them, asks Trevor Gerry of Launceston?

Write to Factors Etc Inc., 126 Hope Street, Glasgow G2 for a brochure and order form. And if you want a signed pic of the lady herself write to her personally at 8964 Sunset Boulevard, Hollywood, California 90069, USA.

Want to make more money for your favourite artists? Yes! I hear you scream. But how? You cry. Well, not only do you get the record you can scrape your pockets and buy books containing lyrics and sometimes even the music. So, K. Gelder of Doncaster, B. Robertson of Sidcup and John Handley of Stoke-on-Trent, don't just bend your ears give your eyes a bend too on some of these: 'Never Mind The Bollocks That Was The Sex Pistols' pub Warner Bros Music, Rod Stew's got a few, 'A Life On The Town' pub, New English Library, 'Atlantic Crossing' pub, Wise, 'Footloose And Fancy Free' pub, Wise and Rod Stewart's Songs' pub, Wise, 'Bob Dylan - Writings and Drawings' pub Panther, wordies through from 'Bob Dylan' to 'New Morning'.

And now, still with the spending of money - how the charts are compiled, after all there's nothing more exciting than being a proud owner of the No 1 record. The figures used to compile the charts are obtained from a selected panel of record dealers (chosen to represent all the different types of shops selling records) who write down in a special book the serial numbers of all the records they sell, and send them to the British Market Research Bureau. These are called 'returns'. When these are received, all the serial numbers are checked and counted, the information is punched onto computer cards and the computer delivers a provisional chart. This is checked again. Fifty record dealers (who are not on the panel) are phoned and questioned to see if the pattern of record sales shown from the panel's returns is reflected by other record shops. When all this information is fully checked and confirmed the charts are passed as being as close a representation of record popularity as possible.

To end on a cheery note here's a competition for you. We'd like to know who are the smelliest band you've ever come across. Send your suggestions and reasons to Feedback etc... and we'll give the winner an album token. Have a good whiff!

Mink DeVille

with their new single
Soul Twist
CL 18005
C/W
Rolene

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ALBUMS

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

has got a new, shorter wig and she's getting sexier. The pic on the sleeve shows she's out of those painted-on jumpsuits and into an outrageous pink, frilly frock, lifted seductively up to her thigh.

That just ain't the kinda thing a well brought up country girl does in public, but then Dolly's a long way from her roots now. She took the first jump with 'New Harvest First Gathering' and I thought she'd hang around at that level for a while, letting people get a chance to get used to this new platform. Not so, Dolly's away ahead of us still, but I'm not sure if I want to follow her this time. I still think she's got a cracker of a voice, an amazing personality and an outsize talent. What I'm not happy about is the MOR/pop track she's taken with this album. The strings and horns bring an uneasy sophistication and Ready Berek easy, swallow quality. I admire her when she's fiery, I like her when she's wistful. She's great fronting a band and she's vulnerable accompanying herself. But I lose sight of her behind all the orchestral arrangements.

Two tracks which illustrate the point are conveniently next to each other: she swings from the pathos of 'Heartbreaker' into the shiny hardness of the disco based 'I Wanna Fall In Love' and that's a change of heart I can't reconcile myself to. I fear Dolly has gone Hollywood. +++

ROSALIND RUSSELL

THE TYLA GANG 'Moonproof' (Beserkley BSERK 16)

I HAD the great pleasure of reviewing the Tyla's first outing on Beserkley called 'Yachtless' and was even happier to be able to give it a five star rating because of its sheer brilliance. Well I'm even happier to say that this release follows suit.

Well, ladies and gents, Sean Tyla has come up with yet another load of youthful goodies to keep your lugs warm this winter. 'Moonproof' is

GARY BURTON: 'Times Square' (ECM 1111)

IF ANYONE had told me a year ago that I'd be engrossed by an LP featuring predominantly vibes (xylophone to you) and trumpet, I'd have laughed in their face.

Xylophones are very unhip, very 'Crackerjack' (CRACK-ER-JACK!!!). But jazzman Burton almost makes his talk on this marvellously atmospheric record.

It kicks off with 'Sembence', a neat, frisky composition by jazz pianist Keith Jarrett, which skates just the right side of one of those quasi-jazz numbers that invariably introduce TV chat - shows. But it gets better.

'Coral', also by Jarrett, is a slow, almost poignant tune, with Tiger Okoshi producing a stunning trumpet solo which evokes Randy Brecker's solo on Springsteen's 'Meeting Across The River'. 'Midnight' sustains the restful, late-night mood perfectly - music for winding down to, but by no means background music.

DOLLY PARTON 'Heartbreaker' (RCA PL 12797)

WELL, TWO changes are obvious straight off. Dolly



What 10CC did on their holidays

10CC: 'Bloody Tourists'

A PHRASE echoing from many a Londoner's mouth at the moment. Guaranteed to offend our foreign brethren? Not really, it's more a dig about themselves and their worldwide travels.

Right, if you've got your suitcase packed the tour is about to start. The album takes off with the present single 'Dreadlock Holiday' - "I don't like Jamaica, I don't like reggae." It elucidates the fears of the honky, in what at present, is a somewhat hostile country to us white boys.

The next track, 'For You And I' is rather undistinguished. Nice melody, flowing lyrics, just a pleasant sound, rather like a holiday with no high spots. 'Take These Chains' is the first lively track on the album, the safe but still active volcano - safe but still dangerous enough to attract the tourists. I wait for the eruption.

'Shock On The Tube' starts slowly and rather uninteresting but breaks out as it runs into the sub-title 'Don't Want Love'. Not unlike a day on the beach that is enlivened by the appearance of two pert young ladies removing their tops to get that even tan.

'On Last Night' the lyrics read "You really gave me something to write about", well that's a matter of opinion as far as that track goes. 'Anonymous Alcoholic' has a more attractive ring about it, and as soon as it breaks into the track, that slow dragging double vision sound can only convey one thing - drink! So I took two fingers of malt and sat back and listened to it. A speed up in the track and then back to the slow foot dragging movement. The initial rush of the alcohol and then down to the muzzy distorting feeling. I liked

it, of course some people don't drink but it'll give you the idea.

Okay, all aboard the coach for a visit to slide two. On your right ladies and gentlemen you can hear 'Reds In The Bed' - Reds in the bed? I always thought it was Reds under the bed, they must be becoming more acceptable. 'Life Line' and 'Tokyo' pass unnoticed, (it might be the tape which isn't that well recorded, but all the same they don't sound very stunning).

The cameras are cocked ready for 'Old Mister Time'. Again, due to the tape it's hard to pick out the lyrics, too cloudy to take a pic, which is a shame as the lyrics are such an important part of 10cc's songs but from what I could salvage it sounds well worth a closer listen. Again it has nice keyboards breaking through the cloud cover - but barely long enough to merit putting your sunglasses on.

'From Rochdale To Ocho Rios' returns to de reggae beat, breaking into Spanish jive, (where the hell is Ocho Rios anyway?). Then moving into a fake live show complete with screaming orgasmic crowds. Next stop Trinidad with the steel band sound, round the musical world with 10cc in 80 seconds?

Touchdown with the last track on the album, 'Everything You Wanted To Know About!!!' (Exclamation Marks) is absolutely superb, smashing, what a view! With the hard sound of the 10cc guitar and the striving backbeat of the drums, into quite harmonious and then back to the cutting guitar chords, harsh but harmonious.

Stewart and Goldman miss the adventure of Godley and Creme but like all good tourists you don't need too much adventure to have a damn good holiday. ++++ JON FREWIN

about the first Ducks' elpee called 'Ducks Deluxe'. They had such originality in them days. If RCA refuse to re-issue it, then I suppose this tentative 'Best of' will have to suffice.

That first album was made in 1974 and the songs it contained sound as fresh today as they did back then. Now, I still drive round the country with the likes of 'Coast To Coast', 'Fireball', and 'West Coast Truckin' Board' from that incredible debut blaring at full pelt from my car stereo. Pure bloody bliss.

It was unfortunate rather than fateful that they were unable to follow it up with anything like as good. This second album even had the talents of Dave Edmunds on the producing board, but seemingly even he did not come up with the goods. It was a great blow to me and I sensed the demise of the Ducks with tearful eyes. 'Romantic sort of hum aren't it?'

When it boils down to it, the best tracks in this elpee are of course those contained in the first LP. The rest are merely fillers, especially versions of 'It's All Over Now' and 'Here Comes The Night' which although previously unreleased are pretty dire.

Come on RCA, all you have to do is re-release THAT album. Do it now, before I completely wear out my copy. please? ++++ STEVE GIBBS

ATOLL: 'Tertio' (Ariola ARL 5008)

CONTINENTAL rock music has never really made much impact on this country and you could probably count the number of successful European groups on the fingers of one hand. It's a depressing situation and one to which France has offered little assistance in changing. Therefore when I came upon 'Tertio' from a five-piece French band Atoll I didn't expect to be bowled over by it - I wasn't. Yet what I did find were two sides of well polished music in the vein of such groups as Genesis and Yes. But the fact that it heralds from the other side of the Channel is inescapable since not only the titles, but indeed the lyrics of the five tracks on the record are in French - tough going if you aren't proficient in the language!

Sadly, although 'Tertio' is musically very together and enjoyable, when there are numbers like 'Paris, C'est Fin!' (!!!) with incomprehensible lyrics, the vocals tend to have a somewhat destructive effect upon the whole affair. As a result much of the work rests upon the shoulders of keyboardist Michel Tallett, guitarist Christian Beya and drummer Alan Gozzo are both more than competent.

'Les Deux Meme', on side one, exemplifies the high musical quality of the album, a track which, after a slow beginning, builds up strongly with some fine drumming - definite hints of Genesis here. Throughout there are plenty of interesting tempo changes and 'Tertio' certainly shows a glimmer of light for French progressive music.

Maybe Atoll's record company, Ariola Hansa, who seem willing to try anything, would be wise to invest in a crash course in English for the group's lyricist/vocalist Andre Baizer! ++++ STEVE GETT

COLD COMFORT: 'In The Can' (J&M JETTY 211)

IT'S STRANGE how a band's name can often give a surprisingly accurate insight into their potential - almost every major band has had a name which has betrayed their talent and/or originality.

Inspiration was certainly scant when some unfortunate thought up the name of this band; can you imagine milling hordes of fans screaming for 'comfort, Com-fer!'?

Nor me - and on the strength of this album, they'd be lucky even to raise a hoarse whisper. Under the shield of light country rock (oh how those words hide a multitude of sins) they have produced an album full of wishy-washy ballads/pop songs, as substantial as candy floss and twice as sticky.

The one track which offers some hope is a full blown ballad, 'Isabella'. There is some guitarwork reminiscent of Peter Green's 'Apostle', and a fair tune behind it. The rest of the album doesn't merit thinking about, let alone discussing, with a succession of instantly forgettable tunes, remarkable only for their banality.

I don't know about 'In The Can' I should imagine the best place for this is in the nearest available void. +++ KELLY PIKE



PETER SKELLERN: 'Skellern' (Mercury 9109 701)

SKELLERN falls quite competently into the 'Whatever happened to... league?', and judging by this album, not a lot has changed. Brief recollections of Peter Skellern soft-soaping 'You're A Lady' prove to be not too antique a reference for reviewing this album.

Ten tracks which receive an equally muted treatment.

Starring the Grimethorpe Colliery Band, this marriage of Skellern's narcissistic voice and the ubiquitous brass section produces a background etching for flickering candles and wine ordinaire. A sound which hovers rather than aims, a noise not too unpleasant although superficial.

A contrivance of whispering piano and acutely hoarse percussion, with the brass band ruling OK. No doubt each track will become a 'troula' anthem of the Northern mining communities.

Sun, Skellern has found his niche with those prolix, apocynphantic melodies. And few of us are immune to flattery. ++++ REV BRIGGS

another bitch of an album and contains two sides worth of perfect songs.

Come with me and listen to an amazing new version of the classic 'Suicide Jockey' which had its first outing as a single on Dynamo last year. Sean and the boys have re-recorded it and given it even better treatment. And that's not all, there's the new single 'Tropical Love' which you all know and love (I hope!) and 'American Mother' and pure ecstacy.

This album is due for release in early September after a ridiculously long delay, and I'm led to believe that the initial few thousand pressings will be in yellow vinyl. ++++ STEVE GIBBS

JESSE BARISH: 'Jesse Barish' (RCA Import AFL1-2555)

BARISH HAS been the brain behind some recent



work by Jefferson Starship, including their recent 'Count On Me'.

The master version of this and nine more of his compositions appear here, with vocal assistance (and "directing") from one of the Starship's co-pilots, Marty Ballin.

Barish looks mean and moody enough to turn out high-powered rock, but think again: he actually stands squarely in the middle of the field of mellow rock. His 'Count On Me' is rather simpler but equally effective, and he has a slightly rough-edged voice, something like Bob Welsh's, particularly on 'Power Of Love'.

Most outstanding is the final track, 'Way To Love' featuring a fragile melody with violin and piano. Instruments like that, and the harp on 'Lovers Leap', make a lot of difference, although this and a couple of other numbers fade out annoyingly and pointlessly, which makes them seem unfinished.

When 'A Kiss Made The World Begin' was being recorded, the famed Tower of Power horn section happened to be passing so they were included for good measure. But if these songs seem a little insipid at first, give them time. They improve with hearing. ++++ PAUL SEXTON

DUCKS DELUXE: 'Don't Mind Rockin' Tonite' (RCA PL 25132)

HAI! Part redemption for RCA upon this release which one hopes is only a taster for the re-release of one of the greatest albums ever made. I am raveng

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ALBUMS

EDMUNDS ON THE ROCKS?

DAVE EDMUNDS: 'Tracks On Wax 4' (Swansong SSK 59407)

LISTENING to Dave Edmunds is rather like eating a Fruitella — very enjoyable but rather limited.

Of the two, I prefer Fruitella, but it's a close thing.

Dave 'Eyelids' Edmunds has a lot of things going for him, like Nick Lowe for example. Also, good healthy hair, fine straight teeth and a voice capable of both sloop and soul.

All these qualities combined last year to produce one of the best musical phenomena of 1977 — Rockpile, who played some energetic and prodigious concerts and produced an incredible album, 'Get It!'

16 months later, Edmunds seems to be running no shorter of steam — 'Tracks On Wax 4' has no shortage of footloose rock 'n' roll, but there is some crisis of inspiration detectable.

Though there isn't anything on the album you could, without fear of contradiction, describe as palpable rubbish some of the cuts look a pit pale compared with last year's burst of inspiration.

The trashy 'Not A Woman' maybe deliberately glutinous, and affectionately conceived but C&W swill is swill whichever way you look at it.

Edmunds, like Nick Lowe, is an inveterate musical thief, incorporating every known riff, every classic hook, but this time, at least, he hasn't quite equalled Lowe in treatment of these well-worn components.

'It's My Own Business' really adds very little to what was a pretty uninteresting original in the first place.

'Thread Your Needle' is as inoffensive as it is unremarkable, a slowed up watered down version of 'High Heel Sneakers'.

What we have so far, then, is formula. Nick



DAVE EDMUNDS' Rockpile: a crisis imminent?

Lowe likewise uses formula, but he usually manages to rearrange the compound into a new equation. Edmunds manages this only rarely on 'Tracks On Wax 4' but when he does, the result is exhilarating.

'Deborah', for instance, the single from the album is destined for the Top 20. Infused with a spirit that eludes Edmunds through most of the remainder of the album, it rolls with 50's acoustic beat and heavy drum, behind Edmunds' smooth-sway voice at its best.

'DEBORAH! HEART BREAKIN' LOVE MAKIN' CONNOISSEUR...' the beat goes on, and builds venomously.

The opening track on the other side, 'Trouble

Boys' is the sort of cut Rockpile excel at live, rock steady back beat at furious pace. Such excitement is inexorable, and transferred from stage to plastic it loses little.

The remainder of the album is perfectly nice, but blinkered in approach. Two re-writes of 'I Knew The Bride' — 'Never Been In Love' and 'At On The Jukebox' tell us nothing about Edmunds we don't already know. 'Heart Of The City' sounds precisely like the version on 'Jesus Of Cool' with Edmunds vocals dubbed on top.

Even the only lone Nick Lowe composition would never have made 'Jesus Of Cool'. Called 'Television', and a typical Basier send-up

of Mundane Life, it is not one of his most inspired moments, relying too much on components (Edmunds' voice and Rockpile's backing) and falling down on strength of composition.

The other track on the album, 'Readers Wives' is another breakneck-a-go-go slice of stuff-strutting, and, while vigorous enough, it is indistinguishable from a million others like it.

Having said that, I repeat that I find Edmunds a very enjoyable listen in a robotic sort of way, but to discover what's missing on this album, you have to look no further than Dave Edmunds rock 'n' roll soul, which seems to have shrivelled badly over the last year. +++

TIM LOTT

RONNIE JONES: 'Me And Myself' (Lollipop 6304 104)

THERE'S not much you can say about Ronnie Jones. According to the hysterical publicity blurb he's 'enormous in Italy', where he has a radio show and is known as

wait for it... The Singing DJ'. He had a lead role in the Italian version of 'Hair' and got voted as the best blues singer in the American air force way back when.

His version of 'Rock Your Baby' is 'well remembered' or is that 'his version of 'Rock Your Baby' is well

er... remembered. Anyway this album shows the current German obsession for signing up any stray black singer within capturing distance and trapping him within the confines of disco.

But while Mr Jones's voice is pleasant, the material is totally uninteresting with only Brenton Wood's 'Gimme A Little Sign' having the class to remain memorable and 'Lookin' For Love' making a passable attempt at being Radio One fodder.

I'm afraid that while Mr Jones is content to remain anonymous it will be a case of 'Me And Myself'. ++ MIKE GARDNER



JUNIOR WALKER: 'Smooth Soul' (Motown STM 12489)

JUNIOR WALKER is a capable sax player and soul singer. Given the right material and producer he could turn out a succession of hits with the greatest ease. Unfortunately, using other peoples' hits particularly such well known ones as 'Never Can Say Goodbye' and 'What Becomes Of The Brokenhearted?' is not the way to ascend to international superstardom.

His use of these songs is even less striking, because of his adhesion to one 'safe' formula throughout with as little variation from the original as possible. Sax is great in moderation, but when it gets to the stage where you can count in its appearances between the succession of bland, emotionless vocals with unfailing accuracy, you soon get to feel that it's all rather too predictable.

'Climb On Up' is the only number which displays any raunch, among the vocals. Here Walker is relegated to a far less prominent role.

This album is little more than a compilation of cover versions, lacking any of the power that made them hits — and unlikely to add any credibility to either artist or song. ++ KELLY PIKE



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Tue, 26th	NORWICH, ST ANDREW'S HALL
Wed, 27th	CHELMSFORD, ODEON
Thu, 28th	CAMBRIDGE, CORN EXCHANGE
Fri, 29th	COVENTRY THEATRE
Sat, 30th	
OCTOBER	LEICESTER, DE MONTFORT HALL
Sun, 1st	MANCHESTER, FREE TRADE HALL
Tue, 3rd	GLASGOW, APOLLO
Wed, 4th	ABERDEEN, CAPITOL THEATRE
Thu, 5th	DUNDEE, CAIRD HALL
Fri, 6th	EDINBURGH, ODEON
Sat, 7th	

★ ON TOUR WITH DR. FEELGOOD

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UPFRONT

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

THURSDAY

- AUGUST 31**
BASHLDON, Double Six (20140), Gentry
BIRKENHEAD, Hascala (051-447 2277), Spider
BLACKPOOL, Jenkinsons (29208), Magic
BRADFORD, Princeville (78845), Deadringer
BRIDLINGTON, Harbour Inn Hot Stuff
BRIGHTON, Alhambra (27874), Steve Boyce Band
BRIGHTON, Hungry Years (29224), Woody and the Splinters
BULTH WELLS, Weyside Arts Centre, Muscles
COVENTRY, Hand and Heart (24284), Jo Public
DOUGLAS, Outlook Club (64434), Harlow
EDINBURGH, Transport Hall (031-225 3941 x 102), Bowles Brothers Band
GLASGOW, Amphora (041-332 2766), Underhand Jones
GLASGOW, Ioune Castle (041-449 2745), The Bears
GORLESTON, Cap and Gown (Great Yarmouth 61781), The Needles
HIGH WYCOMBE, Nags Head (21756), Mick Farren and the Good Guys/Larry Wallis
KILMARNOCK, Sandrienne, Necromancer
LEEDS, Vivas Wine Bar, (456249), Spyder Blues
LIVERPOOL, Gullivers (051-207 0078), Dramatis Personae
LONDON, Free Misons Tavern, Forest Gate (01-536 8066), Jerry The Ferret
LONDON, Hope and Anchor, Islington (01-259 4510), The Edge
LONDON, 100 Club, Oxford Street (01-636 0933), Pressure Shocka
1800 on the road again with a new line up since the departure of KEVIN GODLEY and LOU CHESLE. Now fronted by Eric Stewart and Graham Gouldman with Rick Fenn, Paul Burgess, Stuart Tosh and Duncan Mackay they embark on a 16 date tour taking in Liverpool Empire (Sunday) and Birmingham Odeon (Monday, Tuesday and Wednesday). More dates next week.
THE SHADOWS set off on a month long tour this week. A new single to be released will coincide with the tour which starts at Southend Cliff Pavilion (Friday and Saturday) and Croydon Fairfield Hall (Sunday and Monday).
ROMANITA STUNN, returned from a tour of Japan, have lined up dates at Tiverton Hotel (Friday), Walsford Civic Hall (Saturday), and Swinton Lansdowne Hall (Monday). Their first album 'Rock Pictures' is due for release in October.
Folkies will be pleased to hear that RENAISSANCE supported by LAW MATTHEWS are playing a five date series of concerts beginning with Portsmouth Guildhall (Monday) and Bristol Colston Hall (Tuesday).
 And country fans don't yet have hats and boots for TAMMY WYNETTE who starts her tour on Wednesday at Southampton Gaumont. Her new album 'Womanhood' is released on Friday.
PATTI SMITH plays Birmingham Odeon (Saturday) with her own choice of support from The Pop Group.
Landscaper - MAC CURTIS and MATCHBOX play Royal Southgate (Thursday), at the Rochester Castle see the WHITE CATS (Friday), CHERRY TWIGLET at the Tidal Basin Canning Town (Saturday), DOG WATCH do the Rustin Arms East Ham (Sunday), DOLL BY DOLL are Upstairs at Romnies (Monday), TRANS AM play the Rock Garden (Tuesday) and LANDSCAPE are at the Music Machine (Wednesday).

- LONDON**, Music Machine, Camden (01-387 0428), Japan/The Invaders
LONDON, Nashville, Kensington (01-803 6071), White Cats
LONDON, National Film Theatre (01-923 3232), Blues Like Showers Rain / Out Of The Black Into The Blue / Chicago Blues / Blues Accordin' To Lightnin' Hopkins / The Legend Of Bo Diddley (films)
LONDON, Palladium (01-437 7373), Gladys Knight and the Pips
LONDON, Pegasus, Stoke Newington (01-226 5830), Running Sores
LONDON, Picketts Lock Centre, Edmonton (01-803 4756), Phaze
LONDON, Plough, Stockwell, Swift
LONDON, Red Cow, Hammermith (01-748 5720), Charley Browne
PERTH, St Albans Hotel (21494), Quadrant Four
PLYMOUTH, Metro (51926), The Dole
PLYMOUTH, Woods (25136), Double Exposure
PORTRUSSH, Arcadia (Newcastle Emlyn 23786), The Motors
RUNCORN, Cherry Tree (74171), 29th & Dearborn
SHEFFIELD, Limit (730940), GGAS
SOUTHAMPTON, Holbury Old Mill, Eyes
SOUTHAMPTON, Onslow Arms, Stua Marc
SUNDERLAND, Belford Hall (74237), Boys Of The Lough
WATFORD, Carey Place, Here And Now / Patrick Fitzgerald / Desperate Straits
WORTHING, Balmoral (36232), Whirley Birds



THE MOTORS: fresh from Reading triumph play a prestige gig at Portrush Arcadia on Thursday

- PAISLEY**, Three Horse Shoes (041-889 9065), Charley Browne
PERTH, St Albans Hotel (21494), Quadrant Four
PLYMOUTH, Metro (51926), The Dole
PLYMOUTH, Woods (25136), Double Exposure
PORTRUSSH, Arcadia (Newcastle Emlyn 23786), The Motors
RUNCORN, Cherry Tree (74171), 29th & Dearborn
SHEFFIELD, Limit (730940), GGAS
SOUTHAMPTON, Holbury Old Mill, Eyes
SOUTHAMPTON, Onslow Arms, Stua Marc
SUNDERLAND, Belford Hall (74237), Boys Of The Lough
WATFORD, Carey Place, Here And Now / Patrick Fitzgerald / Desperate Straits
WORTHING, Balmoral (36232), Whirley Birds

FRIDAY

- SEPTEMBER 1**
AIRDRIE, Snug Bar, Underhand Jones
AXMINSTER, Guild Hall (23513), Cheap Flights
AYLESBURY, Oddfellows Arms (24180), The Liggers
BLACKPOOL, Jenkinsons (29203), Magic
BRADFORD, Royal Standard (22461), Black Cat Yard
BRIGHTON, Buccaneer (66906), Nighttrider
BURNT ISLAND, Half Circle Ballroom (274 873892), Palace
BURTON ON TRENT, 78 Club, The Late Show
BURY ST EDMUNDS, Griffin (3617), NW10
CARDIFF, Top Rank (26838), Patti Smith / The Pop Group
CASTLETON, Cheshire Cheese, Boys Of The Lough
DUDLEY, JB's (58597), Luckers
EASTBOURNE, Archery (22060), Steve Boyce Band
EDINBURGH, Cloude (031-229 5353), Sham 66 / The Valves
EDINBURGH, Dominion Cinema (031-447 2660), George Melly
EDINBURGH, Transport Hall (031-225 3941 x 102), Bowles Brothers Band
BUDERSFIELD, Coach House (20830), Alwoodley Jets
KINGHORN, Cuintie Neuk (196), Dana Band

- KIRKCALDY**, Dutch Mill (67512), Necromancer
LEEDS, Vivas Wine Bar, York Place (466249), The Vics
LEICESTER, T.U.L. Club, The Cruisers
LINCOLN, New Boultham Club (21779), Strange Days
LIVERPOOL, Erics (051-226 7881), The Human League
LONDON, Acklam Hall, Portobello Road (01-960 4590), Cuckoo / Night Flight / Car Park
LONDON, Dingwalls, Camden Lock (01-267 4867), Fischer-2
LONDON, Duke of Lancaster, New Barnet (01-499 0467), Jerry The Ferret
LONDON, Global Village (01-839 3641), China Street
LONDON, Hope and Anchor, Islington (01-359 4510), Baza
LONDON, 100 Club, Oxford Street (01-636 0933), Jabula
LONDON, Music Machine, Camden (01-387 0428), Mick Farren and the Good Guys with Larry Wallis / Deep Throat
LONDON, Nashville, Kensington (01-603 6071), Rich Kids / Harlow
LONDON, Palladium (01-437 7373), Gladys Knight and the Pips
LONDON, Pegasus, Stoke Newington (01-226 5830), The Monos
LONDON, Rochester Castle, Stoke Newington (01-249 0195), White Cats
LONDON, Rock Garden, Covent Garden (01-240 3961), Ray Morgan Quartet
LONDON, Star & Garter, Putney (01-788 0345), Johnny G
LONDON, Tidal Basin, Canning Town (01-476 7791), Dog Watch
LONDON, Upstairs at Romnies, Frith Street (01-439 0747), Black Truth
MELTON MOWBRAY, Painted Lady (812121), Dougie James and Soul Train
MIDDLESBROUGH, Rock Garden (241985), Anniversary
NEWCASTLE, Mayfair (23100), Motorhead
NOTTINGHAM, Sandpiper (54381), Intelektuals
PENARTH, Paget Rooms (10720), Quarter Moon / Red Beans & Rice
PERTH, St Albans Hotel (21494), Free Bird
RETFORD, Porterhouse (74981), Chelsea
ROCHESTER, Kings Head (Medway 4709), Keith Pearson's Right Hand Band

SATURDAY

- SEPTEMBER 2**
ABERTULLERY, Six Bells (2543), Mack Orange
ACLE, Conservative Hall, The Needles
AIRDRIE, Snug Bar, Underhand Jones
AYLESBURY, Friars (88948), Radio Stars / The Reaction
BEXHILL, York Hotel (210558), Steve Boyce Band
BIRMINGHAM, Barbarellas (021-643 9413), Benny and the Jets
BIRMINGHAM, Odeon (021-643 6101), Patti Smith / The Pop Group
BLACKPOOL, Jenkinsons (29203), Magic
BRADFORD, Golden Cockerel (7548), Red Eye
BRADFORD, Royal Standard (22461), Black Cat Yard
BRISTOL, Colston Hall (291768), National Smile Band
BRISTOL, Granary Club, Scene Stealer
BRISTOL, Royal Archer, Kingswood (874126), NW10
BURNT ISLAND, Half Circle Ballroom (274 873892), Dana Band
CARSHALTON, St Helliers Arms, C.S.A.

- EDINBURGH**, Dominion Cinema (031-447 2660), George Melly
EDINBURGH, Cloude (031-229 5353), Sham 66 / The Valves
EDINBURGH, Transport Hall (031-225 3941 x 102), Bowles Brothers Band
GOSPORT, John Peel Club, Eyes
GRAVESEND, Red Lion (66127), The Edge Band
HARRINGTON, Cook and Castle, The Vics
HAYLING ISLAND, Ferryboat Paradox
KINGHORN, Cuintie Neuk (196), Dana Band
LEEDS, Vivas Wine Bar, York Place (456249), Spyder Blues
LINCOLN, A.J's (20874), The Cruisers
LINCOLN, RAF Station, Strange Days
LIVERPOOL, Erics (051-226 7881), The Human League
LONDON, Brecknock, Camden (01-486 3073), The Vipers
LONDON, Dingwalls, Camden Lock (01-267 4867), The Late Show
LONDON, EGA Studios, Hampstead (01-722 5880), 13
LONDON, Scientific Ballroom, Camden (01-466 9000), Whirlwind
LONDON, Hope & Anchor, Islington (01-330 4510), Potters Clay (Rock Against Racism)
LONDON, Music Machine, Camden (01-387 0428), Racing Cars / The Casual Band
LONDON, Nashville, Kensington (01-603 6071), Tans Der Youth (lunchtime and evening)
LONDON, Old Swan, Notting Hill Gate, Desperate Straits
LONDON, Palladium (01-437 7373), Gladys Knight and the Pips (two shows)
LONDON, Pegasus, Stoke Newington (01-226 5830), Big Chief
LONDON, Red Cow, Hammermith (01-748 5720), Shakepearos
LONDON, White Cat Garden, Covent Garden (01-240 3961), Mergar
LONDON, Tidal Basin, Canning Town (01-476 7791), China Street
LONDON, Upstairs at Romnies, Frith Street (01-439 0747), Black Truth
LONDON, Windsor Castle, Harrow Road (01-284 6030), Whent
MANCHESTER, Golden Garter (061-437 7014), Temptations
MELTON MOWBRAY, Painted Lady (812121), Dougie James and Soul Train
NEWCASTLE-UNDER-LYME, Jolly Potters, The Accelerators
NOTTINGHAM, Boat Club (56932), Limelight
NOTTINGHAM, Sandpiper (54381), Strange Mist
OLDHAM, Tower Club (01-624 5491), Skreedriver
OXFORD, Corn Dolly (4478), Dog Watch
PETERLEE, Technical College, Disguise
PRESTON, Piccadilly, Witchfynde
RETFORD, Porterhouse (74981), Chelsea
RYDE, Lakeleds Inn (Wootton Bridge 83288), Mac Curtis / Matchbox
RYE, Town Salts, The Banned / Blast Furnace and the Heatwaves / The Flys / The Physicals / Sarny 'Snazzy Mitchell / The Hollywood Killers / Hippo / Delta
SHEFFIELD, Limit (730940), The Intelektuals
SOUTHEND, Cliffs Pavilion (35135), The Shadows
STALYBRIDGE, Commercial Hotel, Orphan
TELLAM, Blackhorse, Keith Pearson's Right Hand Band
TONYPANDY, Naval Club, Jerry Darren
TORQUAY, Pelican (22842), The Fans
WINSFORD, Clive Hall (2362), Rosetta Stone
YORK, Munster Bar, Alwoodley Jets

LO-30-01
 SEPT 3 PEGASUS, Stoke Newington
 SEPT 5 HOPE & ANCHOR, Islington
 SEPT 7 MUSIC MACHINE, Mornington Crescent (+ SKIDS)
 SEPT 9 NASHVILLE, West Kensington (+ SKIDS)
 SEPT 12 BRIDGEHOUSE, Canning Town
 SEPT 14 NASHVILLE, West Kensington (headlining)
 SEPT 15 ROCHESTER CASTLE, Stoke Newington
 SEPT 16 ROCK GARDEN, Covent Garden

LO-30-01
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 Saturday 2nd: SHOWBIZ From 75p

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 Saturday 2nd: SHOWBIZ From 75p



PATTI SMITH: only four dates this year

SUNDAY
 SEPT 3
 ACCRINGTON, Lakeland Lounge (381263), Witchfynde
 BLACKPOOL, Jenkinsons (29203), Magic
FORDE GREEN ROCK SCENE
 BOUNDARY ROAD, LEEDS 8
 Thurs 31: DIRE STRAITS
 Fri 1: C GAS 5
 Sat 2: THE SNEAKERS

BRIGHTON, Alhambra (3777), The Piranhas
CHELSEA, Chancellors Hall (6666), Radio Stars / The Reaction
CORRY, Fistrice Social Club, Parydon
CROYDON, Fairfield Hall (01-688 8281), The Shadows
DEAL, Quarry Deck, Keith Pearson's Right Hand Band
DUBLIN, Project Arts Centre (781872), Patti Smith / The Pop Group
EDINBURGH, Dominion Cinema (031-447 2680), George Melly
EDINBURGH, Transport Hall (031-225 791 x 102), Bowles Brothers Band
ELGIN, Flight Acres Hotel (1977), Streets Boliver
GLASGOW, Burns Howff (041-332 1833), Necromancer
GLASGOW, Mars Bar (041-221 1616), Simple Minds
LARGO, Royal Hotel, Underhand Jones
LEEDS, Stagging Post (164525), Harlow
LEEDS, Vivas Wine Bar, York Place (166249), Knife Edge
LIVERPOOL, Empire (061-709 1555), 10cc
LONDON, City Arms, Angel (01-253 2369), Straight 8 / The Heroes
LONDON, Golden Lion, Fulham (01-353 3942), After The Fire
LONDON, Hope and Anchor, Islington (01-359 4510), Khan's Williams
LONDON, 100 Club, Oxford Street (01-636 0933), Johnny Mars / Red Beans and Rice
LONDON, Nashville, Kensington (01-603 6971), Old Caddies
LONDON, Pegasus, Stoke Newington (01-226 5930), The Zones
LONDON, Rochester Castle, Stoke Newington (01-249 0188), Patrick Fitzgerald
LONDON, Rock Garden, Covent Garden (01-240 961), Fischer-Z
LONDON, Ruskin Arms, East Ham (01-472 0377), Dog Watch
LONDON, Torrington, Finchley (01-445 4710), Big Chief
NOTTINGHAM, Boulevard, Boys Of The Lough
SOUTHPORT, Theatre (1006), Mike Harding / Hedgehog Pie

MONDAY

SEPT 4
BIRMINGHAM, Night Out (021-622233), Temptations
BIRMINGHAM, Odeon (021-643 0101), 10cc
BLACKPOOL, Magic (225032), Magic
CROYDON, Fairfield Hall (01-688 8281), The Shadows
CROYDON, Red Deers (01-688 8308), The Edge Band
DONCASTER, Outlook (64434), The Lurkers
EDINBURGH, Taffany's (031-556 6292), Sphinx/Tanz Der Youth
GLASGOW, Doune Castle (041-649 2745), Sneaky Pete
GUILDFORD, Junction (72422), Menace
HALESOWEN, Tiffany's (220781), Benny and the Jets
HALIFAX, Jingles Club, The Vets
KELTY, Oakfield Hotel (830247), Charles Brown
LEEDS, Marquis of Granby, Agony Column / The Neat
LEEDS, Vivas Wine Bar, York Place (166249), Cass Cunnamere Band
LIVERPOOL, Sportsman (051-709 3757), Dramatis Personae
LONDON, Dingwalls, Camden (01-267 4967), Trans Am
LONDON, Rock Garden, Covent Garden (01-240 3661), Resistance
LONDON, Half Moon, Putney (01-480 6465), Harvey Andrews
LONDON, Hope and Anchor, Islington (01-359 4510), Patrick Fitzgerald
LONDON, Music Machine, Camden (01-387 0428), Snips and the Vido Kings
LONDON, Nashville, Kensington (01-603 6071), Champion / Mickey Jones Band
LONDON, Pegasus, Stoke Newington (01-226 5930), The Tichis
LONDON, Windsor Castle, Harrow Road (01-286 8103), Dog Watch
MANCHESTER, Band On The Wall (061-832 6625), Joy Division
NEWCASTLE, The Coopers (12828), Deep

Freeze
PORTSMOUTH, Guildhall (24381), Renaissance / Ian Matthews
SUNDERLAND, Rock Club, Mac Curtis / Matchbox
SWINTON, Lanesarian Hall (061-794 7460), Rosetta
TUNBRIDGE WELLS, Calverley Keith Pearson's Right Hand Band

TUESDAY

SEPT 5
BARNESLEY, Civic Hall (12332), Mike Harding / Hedgehog Pie
BIRMINGHAM, Odeon (021-643 0101), 10cc
BIRMINGHAM, Night Out (021-622 2233), Temptations
BIRMINGHAM, Railway, Curzon Street (021-359 3491), Brooklyn
BISHOPS STORTFORD, Triad (56335), Rebel
BLACKPOOL, Jenkinsons (29203), Magic
BRIGHTON, Lewes Road Bus Depot, The Piranhas
BRIGHTON, Richmond Hotel (29234), Plantation
BRISTOL, Colston Hall (291268), Renaissance / Ian Matthews
EDINBURGH, Royal Princess Hotel, Boys Of The Lough
GLASGOW, Curlers, Necromancer
GLENROTHES, Rothes Arms (0592 753701), Underhand Jones
LEEDS, Vivas Wine Bar, York Place (166249), Mirage
LOCKING, RAF Station, Muscles
LONDON, Breeknock, Camden (01-485 3073), Tennis Shoes
LONDON, City Arms, Angel (01-253 2369), Dog Watch
LONDON, Electric Ballroom, Camden (01-485 9000), Les Punks
LONDON, Hope and Anchor, Islington (01-359 4510), Sinceros
LONDON, 100 Club, Oxford Street (01-636 0933), Fusion
LONDON, Kensington, Russell Gardens (01-603 3245), Johnny G
LONDON, Music Machine, Camden (01-387 0428),

Warren Harry / The Suckers
LONDON, Nashville, Kensington (01-603 6071), The Late Show
LONDON, Pegasus, Stoke Newington (01-603 6071), Straight 8
LONDON, Rock Garden, Covent Garden (01-240 3661), Trans Am
LONDON, Ronnie Scott's, Frith Street (01-439 0747), Horace Silver
LONDON, Tramshed, Woodwich (01-855 3371), Rebel
LONDON, Upstairs at Rannles, Frith Street (01-439 0747), Monochrome Set
NEWCASTLE, The Coopers (12828), Sabre Jets
NEWCASTLE, Gosforth Hotel (835617), Third Edition
NOTTINGHAM, Isabelas (47715), Bronx
OXFORD, Corn Dolly (47101), The Edge Band
PENZANCE, Winter Gardens (2475), The Fans
SHEFFIELD, Limit (730910), Thompson Twins
SWINDON, Brunel Rooms (31384), Cheap Flights

WEDNESDAY

SEPT 6
ABERDEEN, Ruffles, Skrewdriver
BIRMINGHAM, Night Out (021-622 2233), The Temptations
BIRMINGHAM, Odeon (021-643 0101), 10cc
BLACKPOOL, Jenkinsons (29203), Magic
BRIGHTON, Kings West, Patrick Fitzgerald / Dead Fingers Talk / The Piranhas / Smarties / Crisis / Ahrambic
CUMBERNAULD, Kestrel, Charley Brown
DERBY, Bell Hotel (43701), The Edge Band
EDINBURGH, Royal Princess Hotel, Boys Of The Lough
GLENROTHES, Rothes Arms (0592 753701), Underhand Jones
KIRKCALDY, Birksgate Hotel (69219), The Scars
LEEDS, Florde Grene

(62470), Radio Stars / The Reaction
LEEDS, Royal Park (789078), Black Cat Yard
LEEDS, The Victoria, The Accelerators
LEEDS, Vivas Wine Bar, York Place (166249), Those Naughty Lumps
LINCOLN, RAF Scampton, Benny and the Jets
LONDON, Breeknock, Camden Town (01-485 3073), Cheap Flights
LONDON, Bridge House, Canning Town (01-476 245), Trans Am
LONDON, Hope and Anchor, Islington (01-359 4510), The Skids
LONDON, Last Battalion, Acton, The Doie
LONDON, Music Machine, Camden (01-387 0428), Landscape / T.O.O.J.
LONDON, Old Winchester Arms, Swiss Cottage, Toyah / Cold Steel Curse
LONDON, Pegasus, Stoke Newington (01-226 5930), Dave Lewis Band
LONDON, Prince of Wales, Kingsbury, The Heroes
LONDON, Rock Garden, Covent Garden (01-240 3661), Lee Fardon's Legionaires
LONDON, Ronnie Scott's, Frith Street (01-439 0747), Horace Silver
LONDON, Swan Hotel, Hammersmith (01-748 1043), The Idols
LONDON, Upstairs at Rannles, Frith Street (01-439 0747), Hot Rumours
LONDON, White Hart, Acton, Johnny Moped
LONDON, White Hart, Southall, MacCurtis / Matchbox
NEWCASTLE, The Coopers (12828), Junco Partners
NEWCASTLE, Newton Park Hotel, White Heat
NORWICH, Toppers (28703), Alwoodley Jets
NOTTINGHAM, Imperial Hotel (423884), Some Chicken
NOTTINGHAM, Old General (78248), The Crusaders
NOTTINGHAM, Sandpiper (54381), Atlas
PLYMOUTH, Metro (51326), The Fans
REIGATE, Cellars, Johnny C
SHEFFIELD, Limit (730940), The Lurkers
SOUTHAMPTON, Gaumont (29001), Tammy Wynette
STREET, Baths Hall, Scene Stealer

TV

THURSDAY
BBC 1 - Top Of The Pops (7.30 - 8.10) Introduced by Mr. Phony Tony Blackburn
FRIDAY
ITV - After Noon In Action (8.00 - 8.25) Renewal of the Mavis Nicholson Film Festival interview.
BBC 1 - The Late Philip (11.31 - 1.10) Rarebit In The Park. Starring Jane Fonda and Robert Redford as newly weds living in Greenwich.
SATURDAY
LWT - Tom & Jerry (1.15 - 5.25) The left hand show in Jerry's Diary and the runaway lunaway
LWT - Robert Redford in The Outlaw Trail (8.00)
Documentary on the symbol R
LWT - Revolver (11.00) David Coverdale, White Snake, The Tourtel, Hill Band, The Only Ones, The Rich Kids and The... Support band The... Kids, nostalgia Bud... and the Crickets.
SUNDAY
LWT - Happy Jax (11.00 - 12.30) Four... and the Physical
BBC 1 - Holocaust (11.30) The events of the 'terror decade' 1935-1945... through the eyes of... Jewish and Nazi... Continued on Monday 12.25-11.00, Tuesday (11.00) and Wednesday (11.35-11.30)

RADIO

MONDAY TO FRIDAY
Radio One - John Peel (10.00 - 12.00) Soothe your last waking hours
Radio City - Great Eastern Express (6.15 - 6.30) Phil Easton's nightly binge with news, North West guide and new releases.
THURSDAY
Radio Three - Lifelines (7.00 - 7.30) Adolescence and Sexuality are discussed in 'The School Years'
FRIDAY
Radio London - Rocks Off! (7.00 - 7.30) A concert from the now disbanded Planxty
Radio Forth - Spinback (7.00 - 9.00) Tom Bell turns the clock back for the top 40 chart of 1963
Radio Forth - Edinburgh Rock (10.00 - 1.00) Jay Crawford presents a three hour special on Yes including an interview with bassist Steve Howe and a preview of the new album 'Tormato'
SATURDAY
Radio One - In Concert (8.30 - 7.30) Repeat of the session recorded by Gallagher and Lyle
Radio Clyde - Hear Me Talking (10.00 - 11.00) The agonising concept album of the agony behind an agony column? Paul Cna talks to the people involved in the making recording of 'Dear Anyone'
SUNDAY
Radio London - Honky Tonk (12.00 - 1.30) Charlie Gillett introduces the best 1 1/2 hours you'll hear on radio this week
Radio Luxembourg - Album Of The Night (2.00 - 3.00) Carlene Carter. She's never together but close sometimes!
TUESDAY
Radio Forth - Rock Talk (9.00 - 10.00) Presented by Brian Ford (closely related) and Mike Gower, including an interview with the Rezillos.

Patrick Juvet Teri De Sario

His
Disco
Smash

Her
Disco
Smash

'Got A
Feeling'

'Ain't Nothing
Gonna Keep
Me From You'



CAN 127

CAN128

Written & Produced by BARRY GIBB

Simon Bates 'Record of the Week'

A Tony Blackburn 'Record of the Week'



RATTLING the safety barriers at the front of the arena, Sham 69's followers looked like a collection of balding gorillas in a zoo.

Blood flowed in the afternoon as they hurled beer cans and shouted for Pursey. The first victim was New Hearts guitarist Hugh Lloyd Langton, who was smacked on the head and taken to hospital.

That was only the start of the trouble. Before Sham's set, the Skins tried to clamber on stage, laying into security men and even fighting among themselves.

The kids weren't united at Reading. Jimmy, Pissed out of their heads and hungry for violence, your neanderthal followers were content to hit anything that moved. I've seen violence at festivals before, but never on such a large scale, as hordes of marauding cropheads ripped down tents and demanded free beer.

Dear old Jim, everybody's favourite, the Bash Street kid much loved by the press because he's so frightfully working class.

Seventy five per cent of the Reading audience didn't care. They looked and wondered while Jim bellowed away on stage. Jim was so emotionally overcome by his mates' fervour that he had to be carried off the stage in tears. Kindly shed a tear or two for a kid who was in danger of being kicked to pieces by a group of your fans and wake up.

Steve Hillage has even clambered aboard the Sham bandwagon. He met up with Jimmy when a magazine wanted to do a punks versus old hippie



Here we go (one MORE time) rockin' all over the world...

interview. He came on for 'If The Kids Are United' and afterwards remarked: "It was an incredible experience. It rates 10 points on my Magicometer."

Sham 69's set came at the end of an afternoon of very weak billing. An anonymous trigid blur of monotony with Radio Stars and Penetration. Penetration lumbered around 'Don't Dictate' sounding like sub-standard Slouxsie and the Banshees, if such awfulness can be believed.

I was preparing myself

ROBIN SMITH (not him again, Ed) reports from Reading

to write off the Pirates as a bunch of silly old men cosseted into ridiculous Errol Flynn costumes. But relieving the tension of the afternoon, they sparked with the crowd who just wanted to shake their heads and bounce around. The Pirates whipped themselves up into a fine festival lather.

Ultravox followed, one of those arty bands that record companies sometimes throw up. In this case Island have wasted a lot of money. The act consists of an emaciated singer smiling like a cobra, backed by a selection of dirges. Ultravox achieved mild ripples of applause and after more than an hour at last melted into the darkness.

Time has passed the Jam by, they're still singing three minute incoherent songs and spitting on stage. For a long time they were lost in the vastness of the festival despite a shiny PA and elaborate backdrop. For much of their set they were just three lonely figures in the distance who didn't generate end-of-first-night ecstasy.

In the soiled giant green playpen of Saturday afternoon, the kids were becoming restless. Next (yes, that's their name) and those damn silly foreigners Gruppo Sportivo were ignored but perential festival head-bangers Nutz had some success in getting the crowd on their feet.

Greg Kihn should have been ideal teatime entertainment, the strawberry filling in the cake or the cream on the doughnut. His balladry failed to impress and mistakenly believing that cries of "Quoooo" were signs of encouragement he played

some old standards torn apart by overloud bass.

It was going to be a festival still largely dominated by boring old farts. Wahoo, Lindisfarne were to triumph again. They hadn't gambled too heavily on playing songs from the new album and even started with 'Lady Eleanor'. Without the big production of their recent tour, the songs seemed to be played more loosely and with more of the charm of the old days. All the crowd stood up and cheered.

Spirit again destroyed the early evening apathy, unleashing Isle Of Wight ghosts with 'Hey Joe' and 'All Along The Watchtower'.

I owe the Motors an apology. I saw them in Sheffield last year and was extremely unpleasant about their performance. They've developed into a band who write the most listenable songs this side of Abba. They've cast off their sloth like stage antics and brashly stride out. Even tubby Nick Garvey can get away with his cover boy baggy shirt.

The crash barriers down front creaked and wheezed as the hordes of Rossi lookalikes crammed themselves to the front like sardines in a tin. I like Quo because they've always been an honest good time band, they haven't surrounded themselves with mock politics. True, the songs are remarkably simple, but at the same time Quo have always managed to inject immense power. The four man stampede looks in no danger of running out. Thanks to them Saturday night ended high on mental and visual excitement.



HELLO, Gay Switchboard, call that Robin Smith and tell him to get f...



AIRPORT. ooooooh, you've got a smiling face...



BECAUSE the night was made for Daimlers...

Sunday afternoon is the most difficult slot to fill at a festival, but Bethnal came from the back of beyond and in a series of epic moments knocked the crowd backwards. With their fiddle player they remind me of East Of Eden from a few years back. The energy's all there, but not the pose and polish that could take them higher. Their version of the Who's 'Baba O'Rilly' proved their superior musicianship that isn't re-

flected in enough of their own songs.

Squeeze should have followed the excitement but lost themselves in juvenile escapades about the sexual habits of policemen. Even 'Take Me I'm Yours' failed to impress.

The Albion Band were a boring bunch of sweaty folkies who sung through their noses like every other bunch of boring folkies. God, they even did a song about a mining disaster... groan.

John Otway's appeal always leaves me baffled. I find the antics of this baggly suited idiot an embarrassment. But the crowd loved his version of an olde English folk song with a sheep-like voice. To me comedians are born and not made. Otway tries so hard to be funny that it's pathetic.

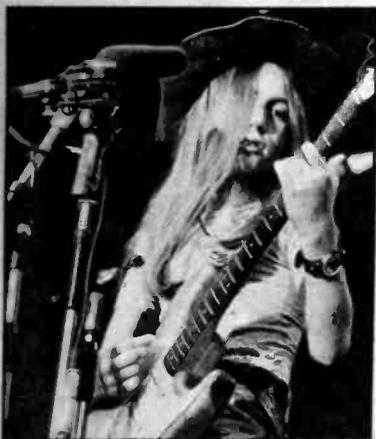
Of course, we had to have the usual political speeches from 'God' Robinson. Excitedly he read the news that there was a free festival down the road at Bracknell. Why weren't they there playing to the people Tom, instead of earning a sizeable chunk of cash at Reading? Ho hum.

'Power In The Darkness' was used as an attack against the council for imposing noise restrictions and went on to discuss police brutality; hardly apt considering the good job they were doing at the festival.

Robinson even dedicated 'Right On Sister' to Patti Smith. 'Sister Patti' by the way arrived in a Daimler - power to the people? - Ha! There's nothing like being a righteous and getting paid for it. Stop posing at Rock Against Racism Concerts, TR. Stop playing at politics and get back to the streets!

At last I was ready for Foreigner. Whilst many other people in the music writing world dismiss this group as a bunch of boring old farts, I ain't ashamed to say that I like spectacular American bands. Alright so maybe it's tacky showbiz, but we all need to escape with outrageous guitar hero posing and agonised vocals from time to time. 'Feels Like The First Time' was the anthem of the evening, swelling above the heads of the crowd and dispersing somewhere over the Berkshire Downs.

Patti 'Daimler' Smith was simply monotonous. Rattling on about seeds and how the crowd looked like glowing asphalt before capering around like a scabby sparrow who'd just been mauled by a cat. Even 'Because The Night' was a let down because of her ragged band. Yawn, yawn, yawn. Time for a bath and bed. See you next year.



WEENY rocker, PaulINDER 11, was a mite too precious for most



THE unacceptable face of Reading blowing in the wind

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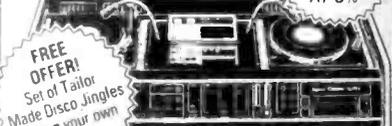
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DISCOS

By JAMES HAMILTON

DISCO DATES

THURSDAY (3) Peter Powell is final Radio One DJ at Bournemouth Village, Caroline Roadshow rocks Maidstone Club. **FRIDAY (4)** Chris Hill starts his weekly funk party at Southgate Royalty, Steve Allen and Roketto funk Peterborough's Cresset, Caroline Roadshow rocks Bishop's Stortford Rhodes Hall; **SATURDAY (5)** Reading's Steve Williams and Hineckley's Tony Blewit are Luxembourg Celebrity DJ's. Froggy starts a weekly funk night at Southgate Royalty with Greg Edwards and promotions for Look Now and Palmers Jeans, Bob Jones funks Hford Seven Kings' Lucy Lady 'cos Big Tom Holland joins Chris Hill at Canvey Island Goldmine (just like old times!). Caroline Roadshow rocks Leytonstone Red Lion; **MONDAY (4)** Tom Holland joins Pete Tong at West Kingsdown's Kings Lodge near Brands Hatch, Froggy funks the kids at Hford Town Hall; **TUESDAY (5)** Caroline Roadshow rocks Hastings Pier Ballroom; **WEDNESDAY (6)** David Emery funks Newcastle Scamps weekly with free admission if you ask for tickets in advance, Mike Smith the blonde bombshell is Captain of Southgate Royalty, Caroline Roadshow rocks course - rocks Folkestone Oliver-Le-Clique.

DISCO NEWS

PYE RECORDS are now selling unlimited 12in pressings at 15p, and are not just using the 12in format as a lever in the charts. **NEW** on 12in is Patrick Juvet, while next week sees Real Thing and El Coco with David Williams to follow soon. Gap Mangione's LP is due now but the 45 coupling goes back to Sept 22. **Ruby Ayers'** LP is out mid-month, Wayne Henderson's 'Big Stuff' will be on 45 only eventually. **Nigel Martinez** is now not on longer promo 12in, but even if he is one of London's hottest funky hits - try it if you haven't, as it's a great rhythmic pick-up song out of anything! **WEA's** Fred Dove has some Detroit Spinners on US promo 12in, which should go well in the North-West. **Friday/Saturday/Sunday (1-2-3)** Jim Kershaw and various Radio Hallam DJs demonstrate disco gear at the Sheffield Trade Fair in Hillsborough Park, open to the public and free on Sunday. **London's** LÖDJ Assn meets at 8pm on Sunday (3) in the Three Wheatsheaves pub, 52 Upper Street, Angel, N1, while over in Essex the Havering DJ Assn has been formed by some local mobile DJs and needs more (free) members. **Contacts:** LÖDJ, Bill Forrester (01-348 3368); HDJA, Brian Mead (Romford) 61129, day Inghelbourne (1966) (evening); Pete Maxwell (all of Southsea's new FM Entertainment disc agency is after good South Coast Hampshire-based jobs for its books, so call 0705-267133. **Finally,** see Michael Morgan (Chelmsford's Confunktion Roadshow), Eumir Deodato is on UK 12in - but the hot US promo remix is a lot longer and better. It's also worth a fortune as there are none left!

NEW SPINS

BROTHERS JOHNSON:

'Ain't We Funkin' Now' / 'Strawberry Letter 23' / 'Get The Funk Out Ma Face' (A&M Funk America AMSF 7378). Flagship of the new 12in track 12in series has their current funky monster, last year's lovely lurching slowie and the full 6.10 disco version (not on any LP) of their first boogie, which is edited for the 7in - the only cut in this debut trio that is in fact the scaled-down 7in versions are packaged exactly like the limited 12in editions beautifully.

L.T.D.: 'Holding On' / 'Back In Love Again' / 'Love Ballad' (Funk America AMSF 7378). Current funky hit (which segues perfectly in the sequence: Bros Johnson, Sweet Thunder, LTD - try it!), plus last year's even better enduring jumper and a tender slowie.

ATLANTIC STARR: 'Stand Up' (LP 'Atlantic Starr' A&M AMLH 64711). Dynamic 4:29 funky stamper, already a smash on import - but amazingly not amongst their Funk America tracks (AMSP 7380), of which brightly romping 'Don't Abuse My Love' is best but heavy US funk-tempo 'Gimme Your Lovin' is lead.

THIRD WORLD: 'Now That We Found Love' (Island IPR 2017). Instantly awaited terrific 7.00 reggae 12in of the Gamble & Huff song, given a fabulous hit-bound happy bubbling

beat.

CLEVELAND EATON: 'Bama Boogie Woogie' / 'The Funky Celtic' (Gull GULS 63-12). Exelling fast 5.29 funky chanter with Sine-like synthetics, consistently fun on import for a good eighteen months (but still up-to-date sounding) finally out on blue vinyl 12in with its originally even hotter 4.19 flip.

PHIL HURTT: 'Giving It Back' LP (Fantasy FT 546). Hitting now (after several weeks of this review) not getting into print, the Latin-influenced 4:54 Philly title track flirts nicely well with Lenny Williams and is actually hotter as a remixed US 12 in.

SINE: 'Happy Is The Only Way' / 'Chim' (CBS 6683). More wheezing synthetics, severely edited from the LP versions & of which the faster instrumental flip was always bigger.

JR. WALKER WITH THELMA HOUSTON: 'I Need You Right Now' / 'Walk In The Night' (Motown TMG 1118). Beautiful soul smoocher, plus his jazzy instrumental chugger from 'I

EARLY KLUGH: 'Magic In Your Eyes' (UA UP 36441). Lovely delicate jazz guitar instrumental swayer, now on 45.

MILLIE JACKSON: 'Sweet Music Man' (Spring 2068973). Kenny Rogers' older given a sultry slow souling, minus the LP version's

CHARLES JACKSON: 'Ooh Child' (LP 'Passionate Breezes' Tower EST 11775). Slinky slow soul chugger now on

US 12in, plus a nice souling of Rod's 'Tonight's The Night' and an oddly chill 'Get On Down' - all a bit late back for general tastes. **CLIFF JOHNSON:** 'Go 'Way Hound Dog' (CBS 6496). Hugely popular fast rockabilly bopper, plus three more on an LP. **JOE BENNETT & THE SPARKLETONES:** 'Black Slacks' (ABC 422). Great 1957 bopper with 'brrr' vocal noises, and the **PONITAILS:** 'Born Too Late' classic slushy flip. **BILLY JO SPEARS:** 'Chevrolet' (UA UP 36434). Jaunty y-fun romper, could be big MoR.

NEW VAUDEVILLE BAND: 'Thank You For The Music' (Dansan SDS 005). Good cover of Abba's pretty slowie.

IVOR BIGGUN: 'The Winker's Song (Misprint)' (Beggars Banquet BOP 1). Disgusting George Formby-ish singalong fun for ribald crowds, hitting already in some areas.

HYLDA BAKER & ARTHUR MULLARD: 'You're The One That I Want' / 'Save Your Kisses For Me' (Pye 7N 46121). Intentionally appalling send-ups! **HOWDENS HOTSHOTS:** 'Ice Cream' (Ultra PF 201, via Pye). Trad jazz jollity, complete with 'oolah boola' lyrics.

GROOVERS STEEL ORCHESTRA: 'Commonwealth Tempo' (UA UP 36439). Straight steel drums, useful MoR.

CREW CUTS: 'Sh-Boom' (Mercury 6168032). Darts-type 1954 white cover of the black Chords original, which started that whole Rock 'N Roll ballgame Good for camp MoR fun.

CONNIE FRANCIS: 'Where The Boys Are' (UA UP 36430). Clummy disco up-date of her oldie, with possible pub appeal.

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UK DISCO TOP 90

BY TUNING the positions from page two.

- 15 SHAME Evelyn Champagne King RCA 12in
- 16 IS THIS A LOVE THING Raydio Arista 12in LP
- 25 THINK IT OVER, Chely Houston Private Stock 12in
- 27 WHISTLE BUMP, Exotic Decadence Warner Bros./US 12in promo
- 30 ONE NIGHT AFFAIR, Samina Cooke Mercury US 12in promo
- 37 ME AND MYSELF, Ronnie Jones Jollipop/12in promo
- 38 SATURDAY, Norma Jean Bearsiville/US 12in
- 41 NIGHT FEVER, Carol Douglas Gull 12in
- 43 HOW DO YOU DO/SPREAD LOVE, Al Hudson ABC 12in/US LP
- 31 CAN'T YOU SEE ME/GET ON UP GET ON DOWN, Roy Ayles US Polydor LP
- 39 STAND UP, Atlantic Starr US ASB LP
- 40 WHAT YOU WAITIN' FOR, Starpad MCA/12in
- 42 YOUNGBLOOD, War US UA LP
- 33 ONLY YOU, Teddy Pendergrass Phil Int LP
- 32 YOU GOT ME RUNNING/STILL REACH OUT MIDNIGHT GIRL, Lenzy ABC 12in/LP
- 40 RAININ' THROUGH MY SUNSHINE, Real Thing Pve 12in promo
- 45 NO GOODBYES/DO IT ALL NIGHT, Curtis Mayfield US Curton LP
- 47 GIMMIE THAT FUNK, Dennis Coffey US Westbound LP
- 25 NIGHT FEVER, Bee Gees RSO/LP 12in promo
- 41 MAGIC MIND, Earth Wind & Fire CBS
- 44 BETTER THINGS TO COME, Nigel Martinez State 12in
- 35 MELLOW OUT/TIME OF THE SEASON/SISTER JO, Gap Mangone US ASB LP
- 38 STELLAR FUNK, Slave Cadillac LP US 12in promo
- 36 COME ON DOWN BOOGIE PEOPLE, David Williams US AVI 12in LP
- 49 KEEP ON JUMPIN' IN THE BUSH, Mirsique US Prelude LP
- 46 GOT TO HAVE LOVING, Don Ray Polydor LP
- 31 GET OFF, Foxy TK
- 48 RASPUTIN PAINTER MAN NIGHT FLIGHT TO VENUS, KING OF THE ROAD, Boney M Atlantic LP
- 63 GOT A FEELING, Patrick Juvett Casablanca/12in
- 84 AN EVERLASTING LOVE, Andy Gibb RSO
- 48 LOVE WON'T BE DENIED, Len Boone Chrysalis 12in/US 12in flip
- 65 DREADLOCK HOLIDAY, 10cc Mercury
- 52 MUSIC FEVER SOUL TO SOUL, Michael Zagar Private Stock 12in
- 66 COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight Buddah
- 32 USE TA BE MY GIRL, O'Jays Phil Int
- 36 DISCO INFERNO, Trammps Atlantic 12in RSO LP
- 59 JASS AY-LAY-DEE, SHOOT YER SHOT FUNK-O-NOTS, Ohio Players US Mercury LP
- 50 GIVING IT BACK, Phil Hurt Fantasy LP/US 12in
- 50 HOLDING ON/IT'S TIME TO BE REAL, L T D ABM 12in LP
- 57 MIND BLOWING DECISIONS, Tyrone David D Roy 12in
- 61 ROOGIE FUND, Solar Flare US RCA 12in
- 61 POINCIANA, Gato Barbieri ABM LP

- 63 69 IT'S RAINING, Darts Magnet
- 64 89 AIN'T NOTHING GONNA KEEP ME FROM YOU, Teri De Sero Casablanca
- 65 42 IT'S THE SAME OLD SONG (C) The Sunshine Band TK 12in
- 66 78 STANDING ON THE VERGE, Platinum Hoop Motown 12in LP
- 67 56 RAMA ROOGIE WOOGIE, Cleveland Eaton Gull 12in
- 68 74 DO OR DIE, Grace Jones Island 12in
- 69 56 GET READY FOR THE FUTURE WINNERS US Arista Roadshow LP
- 70 WE LIKE TO PARTY... COME ON, Switch US Gordy LP
- 71 DOWN FOR THE THIRD TIME, Bobby Caldwell US Clouds LP
- 72 53 RUNAWAY LOVE / GYPSY LADY - IF MY FRIENDS COULD SEE ME NOW, Linda Clifford Curton 12in LPAUS 12 in promo
- 73 34 MI-TENSION, Mi-Tension Island 12in
- 74 54 LOVIN' LIVIN' AND GIVIN', Diana Ross Motown
- 75 64 BEND ME SHAPE ME, Gilla Arista/Hansa 12in
- 76 86 DON'T WANNA SAY GOODNIGHT, Kandidate Rak 12in
- 77 81 COSMIC REIGN / SNOWFLAKE / FAIRY TALES, Crusaders ABC LP
- 78 80 USE TA BE MY GUY, MFSB US Phil Int
- 79 FORGET ABOUT YOU, Motors US 12in promo
- 80 75 ROOGIE TO THE TOP, Isha Muhammad Virgin 12in
- 82 87 STRAWBERRY LETTER 23 FREE, Phil Upchurch TK LP
- 83 68 CAPTAIN CONNORS, Norman Connors Buddah LP
- 84 MONTEGO BAY, Sugar Gale Arista/Hansa 12in
- 85 ONLY YOU, Loretta Holloway & Bunny Sigler Salsoul
- 86 67 I LIKE GIRLS / I'M FIRED UP, Fatback Spring LP
- 87 SHAKE YOUR BODY / GIANT STEPS, Gary Bartz Capitol/Tower LP
- 88 82 GOT TO GET YOU INTO MY LIFE, Earth Wind & Fire A&M LP US Columbia
- 89 GREASE, Frankie Valli & The Four Seasons RSO
- 90 IT SEEMS TO HANG ON, Ashford & Simpson US Warner Bros

HOT VINYL

OTHER IMPORT hits include La Blonda 'Sandstorm'/'One For You One For Me' (French Polydor LP), Sam J Johnson 'You' (CBS 12in remix), Prince 'Soft And Wet' (Warner Bros), Jean Carn 'You Can't Come Back Now' (Phil Int LP), Symbol 8 'I Thought You Wanted To Dance' (Shock), Heatwave 'The Groove Line' (Epic 12in remix), Wayne Henderson 'Hot Stuff' (Polydor), Joe Thomas 'Plato's Retreat' (TK 12in), Funkadelic 'One Nation Under One Groove' (Warner Bros), El Coco 'Dancing In Paradise' (AVI 12in), Eddie Daniels 'Preparation F' (Marlin LP), Marsha Hunt 'The Other Side Of Midnight' (Aric 12in), Sylvers 'Don't Stop Get Off' (Casablanca LP), T-Life 'Games'/'Tell Me' (RCA LP), The Brotherhood 'Soul Power' (MCA LP), Carrie Lucas 'Street Corner Symphony' (Solar 12in remix), Finished Touch 'New Horizons' etc (Motown LP), John Davis 'Disco Fever' (Sam LP), Glass Family 'Mr DJ' (Jud LP), Luv You Madly Orchestra 'Rocket Rock' (Salsoul LP), Zafra 'Now That I've Found You' (H&L LP), Rose Royce 'First Come First Served' etc (Whitfield LP).

JOX YOX

KING ENRI of the House of Yoni, resident at TV wrestler Robby Baron's Red Bull pub in Peckham High Street, had a brush with the law recently. 'I was playing Junior Marvin's 'Police & Thieves' when suddenly the place filled with uniformed policemen running around after two thieves from a robbery down the road. They caught them, then stood by the bar chatting to the gunner. People were a bit uneasy about the police being present, so dedicating it to them I went into Charles Penrose's 'The Laughing Policeman'. After looking at me rather nastily the law left in embarrassment only to return, smiling broadly, with some handcuffs at the ready! It was a joke the gunner had put them up to, but was I worried for a while!

MIX MASTER

SENSATIONAL SEGUES are Carone 'Supernature' (Atlantic 12in) mixing minus into Jeff Wayne 'The Eve Of The War' (CBS), then at climax starting Johnnie Taylor 'Hey Mr Melody Maker' (CBS) so his cymbal schlops power through the freshy Wayne outro. Variable speed decks get it spot on, and also adjust slightly the almost identical tempos of Nigel Martinez 'Better Things To Come' (State) and Calvin Davis 'Train Ride To Nowhere' (Bulldog) which lock together perfectly during the Marlene's rhythm break! However, the exact same speed (and possibly rhythm track!) make Saturday Night Band 'Touch Me On My Hot Spot' (CBS LP) and Mungus 'In The Bush' - or is it 'Keep On Jumpin' lvo'd better check, sorry!! - (US Prelude LP) superimpose so well that you'll amaze yourself. I could go on...

DJ HOTLINE

BUBBLING UNDER the Top 90 are David Byron 'African Breeze' (Arista 12in promo), Pockets 'Take It On Up' (US Columbia), Benny Gibson 'I'm Always Dancin' To The Music'/'Georgia Oh, My Mind' (US Columbia LP), Players Association 'Disco Inferno' (Vanguard/12in), Manhattan Transfer 'Where Did Our Love Go' (Atlantic), Emotions 'Smile' (CBS) 'Delegation 'Oh Honey' (State), Nina Simone 'Baltimore' (CTV/LP), Constellation Orchestra 'Perfect Love Affair'/'Cosmic Melody'/'Punk Encounters' (US Prelude LP), Independent Movement 'Slippin' Away' (US Polydor LP), Village People 'Just A Gigolo'/'Key West' (DJM), Charles Jackson 'Ooh Child'/'Get On Down'/'Tonight's The Night' (US Capitol 12in Tower LP), Exile 'Kiss You All Over' (Rak), Arni Stewart 'You Really Touched My Heart' (Atlantic), Dee D Jackson 'Master Man' (Mercury), Marc Jordan 'Survival' (Warner Bros), Blair 'Night Life' (Solar Sound LP), Kebekelektiv 'War Dance' (US Salsoul 12in), Peoples Choice 'Turn Me Loose' etc (US Phil Int LP), Controllers 'Somebody's Gotta Win' (TK), Continuing by geographical order, chart contributing DJs include Dave Dee (Birkhead Cabin), Eric Hearn (Neston Westwood Grange), Bev Tilling (Chester Cestrian), John Lee (Northwich Fourways), Lloyd Richards (Runcorn Cherry Tree), Paul Cliff (Widnes Vault), Stuart Hamilton (Liverpool Timepiece), Gary Allen (Liverpool McMillan), Joey Carter (Liverpool Centre Scene), Manchester Prof DJ Asen, David Fawcner (Manchester), Brian Stevenson (Royton Assembly), Pete Hill (Southport Valentines), Steve Harrison (Morecambe Wilton Lounge), Phillip Robinson (Burnley), Gordon Sharpe (Brighouse), Roy Hughes (Leeds Belindian), Stuart Robinson (Wakefield Swallow), Derek Danc' (Sheffield Samanthan), Jim Kerhass (Sheffield Ebenezer), Russell Burtonshaw (Retford MAYC), Ian Hay (Cleethorpes Clouds), Phil Mitchell (Hull Lawns), John Wesley (Middlesbrough), Jim Higginson (Spennymoor Top Hal), Dave Harding (Sunderland Genevieve), David Emery (Newcastle Scamps), DJ Donald (Coldstream), Dominic 'Peda' Hetherington (Carlisle Twisted Wheel), James Heron (Stranraer), Clyde Coast DJ Asen, Bert Smith (Fenwick Kiwi Lodge), Adrian Lauder (Ayr Darlington), Alan Kerr (Kilmarnock), Alan Donald (Rotherham Glenburn), James Cameron (Alexandria), Strathelyde DJ Asen, Alex Carr (Glasgow Incongnito One), Gary Reid (Glasgow Shuffes), Ian Cassells Jim Hunter (Airdrie Maroon), Dougie Law (Falkirk Mantill), Tom 'Tetstar' Wilson (Edinburgh Rutland), Alan Farmer (Edinburgh Annabells), Craig Dawson (Edinburgh), Norman Davies (Dublin Le Spank).



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 TOO GOOD TO BE TRUE, Tom Robinson Band
 TOP OF THE POPS, Razzle
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 YOU, Rita Coolidge
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 Bronze
 EMI
 Sire
 Epic
 Atlantic
 Polydor
 AGM
 RSO

RECORDS OF THE WEEK

Paul Burnett for Dave Lee Travis.
 TO BE ALONE, Goldie
 Simon Bates LONDON TOWN, Wings
 Peter Powell for Paul Burnett.
 BABY I NED YOUR LOVING, Eric Carmen
 Tony Blackburn: AIN'T IT FUNNY, Colin Blunstone
 Kid Jensen: LOVE IS IT'S OWN REWARD, Steve Kipner

RADIO PLAYLISTS

BBC MEDWAY

ROD LUCAS: RASPUTIN, Boney M
 Tony Valence: GIVE ME SOME FEELING, 3 Ounces Of Love
 John Thurston: LET ME DOWN EASY, Crisly Lane
 Brian Faulkner: PEOPLE IN LOVE, 7th Wonder
 Jimmy Mack: BIRD OF PARADISE, Tony Bird
 Mick Gill: DON'T KILL THE WHALE, Yes

Atlantic/Hansa
 Motown
 Pye
 Parachute
 CBS
 Atlantic

METRO RADIO

SHE'S GONNA WIN, Biblo
 TALKING IN YOUR SLEEP, Crystal Gayle
 TREAT HER RIGHT, Shakii Stevens
 I WON'T MENTION IT AGAIN, Ruby Winters
 I WANNA BE YOUR BOYFRIEND, Ruben
 MAGNET AND STEEL, Walter Egan

Lightning
 United Artists
 Epic
 Creole
 Besenky
 Polydor

THAMES VALLEY

THE OTHER WOMAN, Cilla Black
 BIRD OF PARADISE, Tony Bird
 THANK YOU FOR THE MUSIC, New Vaudeville Band
 MEXICAN GIRL, Smoke
 FOOL LOVING YOU, Kim Goody
 MAGAZINE, Heart
 CAN'T GET ENOUGH OF YOU, Key West
 WOMANHOOD, Tammy Wynette
 DEBORAH, Dave Edmunds

EMI
 CBS
 Dansie
 RAK
 Ariola
 Arista
 Epic
 Epic
 Swan Song

RADIO VICTORY

Chris Pollard: NOT A CHANCE, Don Williams
 Nicky Jackson, SAVANNAH, Wynona Ebram
 Andy Ferris: LOVE IT, Flamin' Groovies
 Chris Riker: BEACH BOY GOLD, Gidon Park
 Anton Darby: DAYLIGHT & DARKNESS, Smokey Robinson
 Jack McLaughlin: DEBORAH, Dave Edmunds
 Davi Carson: AGAIN & AGAIN, Status Quo
 Station Special: DON'T KILL THE WHALE, Yes

ABC
 RSO
 Sire
 Sire
 Motown
 Swan Song
 Atlantic

RADIO TEES

LOVE IS BLIND, Nightshift
 NEW ORLEANS LADIES, Louisiana Le Rouge
 GREASE, Frankie Valli
 THE EVE OF THE WAR, Jeff Wayne
 MIDNIGHT BLUE, Melissa Manchester
 SWEET MUSIC MAN, Millie Jackson
 PICTURE THIS, Blondie
 THE OTHER WOMAN, Cilla Black
 TREAT HER RIGHT, Shakii Stevens
 WOMANHOOD, Tammy Wynette
 GING GANG GOOLIE, Dirk & Stig
 GOODBYE DOLLY GRAY, Rubettes
 STUFF LIKE THAT, Quincy Jones
 BEACH BOY GOLD, Gidon Park

Zion
 Capitol
 RSO
 CBS
 Arista
 Spring
 Chrysalis
 EMI
 Epic
 Epic
 EMI
 Polydor
 AGM
 Sire

RADIO FORTH

Mike Scott: I LOVE THE NIGHTLIFE, Alicia Bridges
 Steve Hamilton: THE EVE OF THE WAR, Jeff Wayne
 Bill Torrence: SHE LOVES TO BE IN LOVE, Charlie
 Mike Gower: DEBORAH, Dave Edmunds
 Station Hit: LONDON TOWN, Wings
 ADDONS
 BORN TOO LATE, Poniatis
 LOVES IS BLIND, Nightshift
 DON'T CARE, Clark Kent
 WINE WON'T TURN TO WATER,
 I WON'T MENTION IT AGAIN, Ruby Winters
 PICTURE THIS, Blondie
 AGAIN & AGAIN, Status Quo

Polydor
 CBS
 Polydor
 Swan Song
 Parlophone
 ABC
 Zion
 AGM
 Mountain
 Creole
 Chrysalis
 Vertigo

SMALL ADS

Personal

FINNISH AND SWEDISH penfriends - Write for free details - Penfriend Service PL27, SP-20801 Turku 40 Finland.
WORLDWIDE PEN-FRIEND SERVICE, 51,000 members in 141 countries. SAE details - 1PCT, 39A Hatherleigh Road, Kuisla Manor, Widx.
LOVE FANS wanted for penfriends SAE - Music Fans Club, 10 Charlton Road, Tetbury, Glos.
TALL ROMANTIC lonely male 19, seeks pleasant sincere, sensitive female 17-21. My interests playing guitars, music - mainly pop, rock, soul, new wave pop. Photo appreciated, Surrey area of London - Box No 1752.

OPPOSITE SEX, partners found!!! - FREE at Interdate. Ya'll just in time to rush letters describing yourselves + SAE to - 18 Woden Road East, Wednes, Bury, Staffs WS100RG.
 BOY 15 seeks girlfriend, Warrington area. - Box No 1748.
 GUY OF 20, seeks sincere girlfriend 19-20. Part-time area - Box No 1747.
TERRY SPARKES, 30 Melbourne Street West, Gloucester. Looking for single girlfriend Slim middle twenties, near if possible please.
PENFRIENDS MAGAZINE for all age groups. Only 50p fortnightly (pay after receiving 8) Write - Leisure Times (RN28), Chorley, Lancs.
LONELY GUY (24), seeks girlfriend in File. Interests - pop, rock, folk, walks etc. Photo appreciated. All replies answered - Box No 1754.

GAY SWITCHBOARD
 01-837-7324
 Information and help for homosexual men and women by homosexuals. 24 Hours.

EXCITINGLY DIFFERENT new friends, meet, correspond, beautiful girls, handsome guys, club meetings, beach trips etc. SAE - Inter-Club, 491A High Road, 11ford, Essex.
CHRIS DORE, 24, looking for girlfriend, 20s, preferably local but will answer letters from anywhere. - 50, Benness Road, Lake, 10W
BRIAN, 25, broad-minded, easy going, various interests seeks sincere girlfriend, like to hear from any female who has various tastes on all subjects. - Box No 1748.

QUIT GUY, 22 looking for slim girlfriend into Strangers, Sham, TRB, Cosello, within 15 miles Whitstable Kent - Box No 1751.
GIRL 18, seeks romantic male between 18-21, living in Norwich area with transport - Box No 1750.
THETFORD/NORWICH lad 21, seeks girlfriend 19 plus. Likes music travelling cinema - Box No 1748.
20 YEAR old McQueen type, seeks girl for exciting time - Write Steve, 69 Ritherdon Road, Tooting

Don't feel lonely...
 Send me like beautiful...
 That's fine, but if you're single and lonely...
 I will introduce you to someone in your area who would like to meet you now. Write to: Deline, Dept. (RM), 23 Abington Road, London W8, Tel: 01-871-4561.

GUY (31) would any girl unfortunate enough to be very attractive and shy. Please write to Box 1737. I appreciate your problems. Oxford Banbury area.
NATIONWIDE FEMALE only contacts, long standing service - Send SAE on stamp to 'Ariadne', The Golden Wheel, Liverpool L15 3HT.
HOW TO GET GIRL-FRIENDS, what to say, how to overcome shyness, how to date any girl you fancy - Sae for free details, Dept R, 38, Abbeyleade, Winterbourne, Bristol.
POEMS PUBLISHED - New Horizon, Dept 5, Victoria Drive, Bognor Regis.
JANE SCOTT genuine friends, introductions opposite sex, with sincerity and thoughtfulness. Details free - Stamp to Jane Scott, 3 RM North Street, Quadrant, Brighton, Sussex, BN13GS.

PENFRIEND MAGAZINE for all age groups, only 50p fortnightly (pay after receiving 8) Write - Leisure Times (RN28), Chorley, Lancs.
UNATTACHED, Sue Carr's Friendship Agency, Somerset Villa, Harrogate, 0423 63828. Free details all ages areas.
DOVELING PARTNER catalogue. Select your own partners and penfriends. - For samples, photos, see A16, PO Box 100, Haywards Heath, Sussex.
DATING CONFIDENTIAL offers the most comprehensive introduction service available for all ages nationwide - Free details Dating Confidential (Dept RD/8), 44, Earis Court Road, London W8.

ROCK ROLL, beat groups, Heavy Metal, Pub Rock, Punk, American Punk, Psychedelic, Blues etc. Auction 100's of 45's, LP's, all must go, no reserve price. Lists - Large SAE Vicky's 153 Lawford Road, Rugby, CV21 2HX. LP's: ELVIS: Reeves, Como, Sedaka, Cash, Mathis, £1.35 each post 15p each. Free list - Cummings, 11 Drumoyne Ave, Glasgow.
 LP's: From 40p singles from 15p SAE for details. - Ceri, 30 Heol Coed Leysion Coyltrahen, Bridgend, Glam.
CASSETTE BARGAINS! Second hand Mint. Hundreds recent titles from 50p. SAE 17 Jessel Drive, Loughton, Essex.
RARE BING Crosby Brunswick 78's and albums. - Details, Brahanigan, 39 Edgell Road, Bether Edge, Sheffield.
WINGS LET EM' IN 12' offers. SAE Douglas Lees, 30 Glencross Gardens, Penicuik, Scotland.
FOUR THOUSAND SINGLES, EP's, albums for auction. Rock/Soul/R & B/pop 1956-1977. Mostly deletions and imports. 25p PO, or stamps for 80 page list to B. Carruthers 59 St Marys Terrace, London W2 1SX.

OLDIES 1958-1978 from 10p Own collection - SAE to 35 Margarets Avenue, Horsforth, Leeds.
OLD 78's for sale. Elvis etc - Grimsby 882610.
CHILDRENS DISNEY records - SAE details, Mark 69, Ashby Road, Woodville, Burton-on-Trent.

LARGE SELECTION 957-76 top fifty singles, many collectors items. Original labels 90p each. - M Mann, S Reeves, J Kidd, Kinks, G Pitney, B Holly, Everly's, K Ball, C Francis, F Field, C.C.R., P Boone, B Vee, R Nelson etc. Large SAE to 48 Sandhurst, Trowbridge, Wiltshire.
OSMONDS RECORDS LP's £2 each. Singles 30p each. Very good condition. - Send SAE to Brenda Eggeshaw, 72A Burton Old Road, Lighthelm, Staffs WS13 6EW.
ELVIS LISTS, SAE to Ron, 10 Maitland Road, Russias Hall, Dudley, W Midlands.
HIT SINGLES from 1960, large SAE to TSM Records, 220 Victoria Road West, Cleveleys, Blackpool.
COLLECTORS - A & M (67/77) London (59/64) Classic singles; plus oldies list SAE to Mike Rose 3 Hellar, Kirkwall, Orkney.

ROCK ROLL, beat groups, Heavy Metal, Pub Rock, Punk, American Punk, Psychedelic, Blues etc. Auction 100's of 45's, LP's, all must go, no reserve price. Lists - Large SAE Vicky's 153 Lawford Road, Rugby, CV21 2HX. LP's: ELVIS: Reeves, Como, Sedaka, Cash, Mathis, £1.35 each post 15p each. Free list - Cummings, 11 Drumoyne Ave, Glasgow.
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NAZZ YARDBIRDS, Hendrix, 13th Floor Elevators, Kaleidoscope, Troggs, Oar, Kinks, KAK, Children, Dylan, Who, Stones. Astonishing list. Hundreds Punk, Beat, West Coast, 45's / LP's, Barflies - SAE please, Bill Allerton (RM) 7 Caldervale Road, London SW4.
ELVIS RARITIES - Imported Sinatra, Bing, Radio Soundtracks, Jolson. Also Collectors cards - James Dean, Chaplin, Sinatra - many others (Showbiz) 2 Newbuildings, Milverton, Somerset.
TOP PRICES for all Pop and Rock n Roll records up to 1969. Send list or general details, suggested price, helpful but can make offer. Also music papers, concert programmes, etc Paul Burton, 8 Adelaide Road, Gillingham, Kent. Tel 0634 53637, evenings.

CANADIAN COPIES new almost any artists. Singles + some P.S. Albums. Send serious wants and SAE, Robert Lamoureux 6385 38th Ave RSMT, Montreal, P.Que. Canada HIT 2X5
T REX RECORDS for sale offers? - Phone Grimsby 40142.
DAVID BOWIE immaculate over £100 First single condition is State Labels Liza Jane will swap and Conditions with the King for early Bees/Vocalion and rare pop labels, Bowie singles absolutely or offers. - Mark Demslader, The Meadows, Fallsworth Road, Woodhouses, Fallsworth, Manchester.
BEATLES "Christmas Collection" plus seven rare albums, "W.C. Fields - May West" album, Connie Frances "Girl In Love", G. K Scarf, 7 Onslow Street, Timaru, New Zealand
RECORDS FINDER send wants. - Sae 25 Fontwell Close, Rustington, Sussex.
TONY HANCOCK - Memorial Club: Calling Hancock Collectors? (Cheam) 2 Newbuildings, Milverton, Somerset.
COLLECTORS CLASSICS from 1957, early Elvis, Cochran, etc. Only 100 so be quick - SAE Rock it Records, 29 Howard Avenue, Aylesbury, Bucks.

PASTBLASTERS! ALWAYS 1,000s of Rock, Soul, Pop, Tania. - Sae 24 Southwalk, Middleton, Sussex.
 LPs From 20p. 45s from 5p - Large Sae, Pat, 24, Reafield, Blackpool.
"HITS-U-MISSED" '59-'78, collectors' list. - Sae Kneeshaw, 19 Whitworth Road, London SE25.
CHARTBUSTERS! GOLDEN oldies available '56-'78 A must for collectors. A Godsend for DJs - Sae Diskery, 86/87 Western Road, Hove, Brighton, Callers welcome.
EX TOP THIRTY RECORDS (1960-'78), from 12 1/2p. Nearly 2,000 titles. Most major stars. - Sae list, Dept H8, 82 Vandyk Street, Liverpool, L8 0RT.
RECORD FINDING service. Those who want and can't find, thousands in stock, will get it not, any artist, any records, just top down those you need and send with sae - Don, 137 Southend Road Wickford, Essex.

Records Wanted
BLONDIE RARITIES anything you have I will buy your price paid. Must be good condition. Shred's 7in picture wanted hadly - Lee, 27 Leith Avenue, Portchester, Fareham, flants.
SINGLES WANTED for cash, send sae with list to, Dave Banks, 38 Spital Lane, Chesterfield.
Musical Services
LYRICS WANTED BY MUSIC PUBLISHING HOUSE - 11 St Albans Avenue, London, W4.
LYRIC WRITERS! ARRANGEMENT! demo - promotional assistance, SAE (Details): Donovan Meher Excel House, Whitcomb Street, London WC2E 8ER
Wanted
COLOURED VINYL singles, LPs etc wanted, your price paid. Send list stating prices, artists, titles and colour to Bart Green, 16 Thurligh Road, Didsbury, Manchester.

BILLY FURY Monthlies and anything on Roy Rogers. 16 Helmut Street, Maidenhead, Berks.
GIRLS WANTS Amateur rock band. - W London, 091 0813 Jane
JAMES BOND sound tracks on cassette, Goldfinger, From Russia With Love, Diamonds Are Forever, J. Dickson 122 Swanbourne Road, Sheffield.
PAUL RAVEN Singles Cutlerys, 32 Lathfield Crete, 1770 Birch Manchester.
FIVE AMERICAN dollars in exchange for GB. Alys 4 Thatchers, 11 Home 1 Hempstead, Herts.

For Sale
CLOTHES MADE! Slagwear Daywear designed and made to your requirements in our West End London shop. Reasonable prices, quick delivery. - Telephone for details. Colln Wld 01-437 3166. 12 noon to 7.30 pm
LIVE COLOUR ROCK PHOTOS - Quality shots and quickest service around. Now available: New Genesis, Runaways, Abba, Bowie USA '78, Rush, UFO, New Tizzy, Tubes, EIKIE, Parker, Nugent, Miles, Sabbath, Queen, Ramones, Oyster Cutl, New Roadstar, Quo, Kiss, Zeppelin, Purple, Blackmore, Lyian, ELO, Yes, Lizzzy, Floyd, E.F. Eagles, Mac, Gabriel, Patti, Stones, Stowart, Who, Wings, Ferry, many more - 1034 5355. Borderless prints only £7.40 plus 20p p & post. S.A.E. for free catalogue and proofs, plus 25p for sample print if required, listing your interests. Dick Wallis, RPO Graphy 159 Hamilton Road, London SE17 5SW.
GENESIS, T-BOYS, POSTERS, BANGLES, ETC. - Sae to 11 Jameson Lodge, 58 Shepherds Hill, London N6SW.
COMMODORE, DIANA ROSS, Leo Sayer, Bowie Big 8in x 6in colour photos, 6 for a £10.00 - R. Chever, Atlantic, The Green, Wingham, Canterbury, Kent.

ELVIS PRESLEY, 24 1/2in x 10in glossy, £3, also 30 1/2in x 5in, £3. O'Heir, 1 Rosslyn Bray, Co Wicklow, Ireland.

STRAWGLERS T-SHIRT - Green, lettering on black T-shirt, S, M, L, £2.40 - Eddie Bull, 58C Monks Road, Lincoln.

SPAM 69 T-shirt - Large eyed and black photographic image and lettering screen printed on white T-shirted, S, M, L, £2.25 - Eddie Bull, 58C Monks Road, Lincoln.

TRAVOLTA 7in x 5in colour in folders, 3 different, £1 each. - O'Heir, 1 Rosslyn Bray, Co Wicklow, Ireland.

STERLING SILVER sleepers hoop earrings in attractive presentation wallet 14m m dia 88p per pair 16 m m dia, £1.00 per pair plus 15p p&p. Jephsee, 15 Arden Grove, Harpenden, Herts, AL5 4SJ.

ABBA COLOUR Christmas cards reas photos 24 for £8. Also sets of Cliff Richard / Farrah / Kate Jackson / Starsky & Hutch, each set of 12 £3 orders, 30 days O'Heir, 1 Rosslyn Bray, Co Wicklow, Ireland.

HEAVY LEATHER wrist bands 2 1/4in wide with brass studs and heavy duty clasp only £1.65. Send SAE for free catalogue of leather goods, wrist bands, belts etc. Seagull Trading Co. (Dept R), 9 Terminus Road, Eastbourne, Sussex.

TIGER T-SHIRTS!! TIGER T-SHIRTS! THE BEST COLOUR PICTURES. Ramones, Debbie Harry, Stones - "Miss You", Lou Reed "Street Hassle", Jam, Clash, and The New

Pistols "Innocent In My Way" All £3.25 inc p&p. Mail order from - Tiger T Shirts (RM35), 10 Dryden Chambers, 119 Oxford Street, London W1R 1PA.

POP BELTS any name or group. Pop or Punk printed for you fabulous black/silver, red/gold, white/red. Great for DJ's cheque/PO value, £1.00 plus 14p P & P. Chatsworth Prints, 40 Metcalfe Ave, Newhaven, Sussex.

PERSONALISED BADGES metal, calophone covered, 2 1/2in dia. Your wording and/or simple artwork printed black on varied coloured backgrounds. Prices on design - 15p, 3 - £1.10, 6 - £1.50, 12 - £2.25, 25 - £1.75, 50 - £2.50, 100 - £2.20, £20 - £1.50. Mickson 3 Ball Avenue, Wallasey, Merseyside.

EXCLUSIVE COLOUR "IN CONCERT" PHOTOGRAPHS - Aerosmith, Barclay James Harvest, Be-Bop Deluxe, Elkie Brooks, Curved Air, Peter Gabriel, Generation X, Hawkwind, Lindisfarne, John Miles, Nugent, John O'way & Band, Graham Parker, Ramones, Scuzzinos, Runaways, SHAH, Stranglers, Lizzy. Many more available.

Black containing 10 different prints (5in x 3 1/2in) same band - £2.99, including p & p per pack (UK/10p; Overseas / 35p. May now or send SAE for latest brochure. Gigpix Photopacks (R4), P.O. Box 22, 15 Marks Road, Wokingham, Berkshire RG11 1NW - Gigpix - the name to trust.

MEATLOAF PICTURES, "Bat Out of Hell" LP cover design on thick gold card, size 10in x 8in, fantastic effect, can be framed, same day dispatch, instant money back if not absolutely delighted. 50p each + 10 postage or 2 for £1 post free. Callers + wholesale welcome. Hot Wax, 21 Claremont Road, Morecambe, Lancashire (free record catalogues with each order).

BLONDIE IN COLOUR! Two professional glossy 10 x 8 photographs only £3 (inclusive). - K Robins, 21 Mountfield Road, Bramhall, Cheshire.

ELVIS PRESLEY autograph offers - Tailor 50250 evenings.

PUNK T-SHIRTS Destroy, Filth, Clash, Adverts, XTC, Squeeze, Sham 69 (Bloodstained), Generation X, Jam (Bloodstained) £2 plus 25p p&p small, medium, large. - Stuart Reynolds, 36A Thornhill Road, Rastrick, Brighouse, Yorkshire.

Fan Clubs

TONY THE Pelvis fan club now open. Please send SAE for information - Box No 1755.

JOHNNY KIDD Appreciation Society SAE, 6 Pedlars End, Morston, Ongar, Essex.

FAN CLUBS pop belts any name or group printed in fabulous black and silver, discount on quantities, for your sample send £1 plus 12p p&p - Chatsworth Prints, 40 Metcalfe Avenue, Newhaven, Sussex.

PETER FRAMPTON box 104 Cambridge Send SAE. M. Robinson, 63 Roseford Road, Cambridge.

JOIN THE SHOWADDDY WADDY OFFICIAL FAN CLUB. Send big SAE with 80p postal order for LIFE MEMBERSHIP.

you will receive regular Newsletter, Showaddywaddy pen, membership card, personality profiles, super colour pic and order form for lots of special Showaddywaddy items. Send to Dept RM, Showaddywaddy Fan Club, Cavendish House, Crossgate, South Shields, Tyne and Wear.

Situations Vacant

HOME EMPLOYMENT guide, £1 each. Home Employment Agency, 3 Yanyard, Swannington, Leicestershire.

LOCAL RADIO is expanding in Britain. New stations mean hundreds of new jobs. "Jobs in Radio" (3rd Edition) details full-time, part-time and freelance opportunities, and explains how you can make money from this new situation. 85p. Also available: "British Music Industry Index" listing addresses of music organisations, radio stations and over 400 record companies. Ideal for job hunters. Djs, etc. 75p or both for £1. RSP 1, Wilfred Ct, Southgrove, London N15.

RECORDING AND PROMOTION offered to talented writers. Manuscripts, lyrics, demos, with SAE to Channel Island Music 32A Mill Street, St Peter Port, Guernsey.

LYRIC WRITERS required by recording company - Details (SAE) 30 Sneyd Hall Road, Blaxwich, Staffordshire.

TRAINEE DJ needed. - 01-848 0091.

Situations Wanted

DISC JOCKEY currently employed in coastal resort for summer season, requires suitable position anywhere from mid-September onwards. - Tel. 077-382 3806.

DJ Jingles

FORMAT 78. Great new disco jingle sets from Roger Squire Studio. - Telephone 01-722 8111.

Special Notice

DANA HAPPY birthday and congratulations on engagement, love Garry, **ROD STEWART/FACES** Disco party SAE to Gareth Millard, 32 Fortness Road, Kentish Town, London NW5.

MAIN MEN Stand, heaven is too hot to watch it glow Boogie on in the ballrooms of Mirns Must slide. Mark Phillip, Chesham, Bucks.

ROLAN BOLAN Bolan slickers are on sale for the Ilkeston T Rex disco party on 30th September. Send £1 plus SAE to Kim Horrey, 10 Ashland Road, West, Sutton in Ashfield, Nottingham, to S Filanders, 5 Main Street, Stanton By Dale, Ilkeston, Derbs.

Mobile Discos

MARBLE ARCH Discoteques. Genuine entertainers. - Ken 01-328 6424.

LES LEWIS. - 01-524 4976.

ALBATROSS DISCO. - Mike and Malcolm, Cheltenham, Glos. Cheltenham 20155.

SOUNDS UNLIMITED (Bristol), 641268.

IMPACT MOBILE Discoteque. - 01-490 6216.

MUSIC SURGERY plus Ian James, for all occasions. - Sounds, Camberley 35306.

KEITH LAYTON. - 01-521 2322.

DAVE JANSEN. - Tel. 699 4010.

CHRIS'S DISCO. Leamington Spa. 35033.

SUNSHINE SOUND DISCOTHEQUES for all occasions. - 01-732 1719.

BEYOND A DREAM ROADSHOW. - 01-540 6730.

ELVIS FANS

Remember the King forever with a beautiful sculptured bust. 50 Watts, handmade, finished in bronze or brass. 3 1/2 inches high and now in England. £2.85 each (plus 50p p&p) but in limited numbers - also sculptured wall plaque from £1.25.

Rush sse for free brochure to: **ORIGINS** 26 RIVINGTON COURT LONGSTONE AVENUE LONDON NW10

Penfriends

GIRL 16 1/2. Penfriends who like discos, music, write Jane Pickworth, Whitacre Hall, Coleshill, Birmingham.

LOONY (18). seeks similar for long loony letter. Queen fan. - Box No. 1753

Equipment

TOP QUALITY amp and speaker covers manufacturers send SAE for free quotation, trade enquiries welcomed. - Contact: Thistle Promotions, 1006 Pollokshaws Road, Glasgow, G41.

Sound Equipment

MOBILE ROADSHOW for sale. 200w per slide stereo with jingle machine, 6k watts light, 1500 singles, LPs 12 inch etc. Twin w/base van new engine plus extras must sell. £1,850. - Phone Jon. - Reading 732041 evenings.

Tuition

DRUM CORRESPONDENCE COURSE. Your choice of style, stick control, co-ordination, etc. each lesson with demonstration, cassette. Details Test and Tape Tuition (RM), 188 Runnymede, London, SW18.

KEITH LEYTON ROAD SHOW with music you hear on **CAROLINE** at the

THREE RABBITS 833 ROMFORD ROAD MANOR PARK E17 On Wednesday Nights

JAPAN INFORMATION FANZINES T-SHIRTS A DISGUSTING SEXY ONE OR A STRAIGHT FORWARD BLACK & RED ONE WITH 'JAPAN' ON. £2.50 Write - Don't Call To: Masatoshi 80 Chancery Lane, London WC2A 1DD.

Instant X-ray sight X-ray specs that give you the amazing illusion to see right through anything you look at! See the bones in your hands, the yolk in an egg, the lead in a pencil and... the most amazing thing when looking at girls and friends! Especially amusing at those fun parties! **£1.75** incl. P & P. Order each set as per form to be supplied. SEND P&P PRODUCTIONS 10 LAMBTON HOUSE, SEVE HAAS, MYTHE, KENT CT21 5BB

Roger Squire Studios RADIO AUDITION TAPES - RADIO COURSES COMPREHENSIVE JINGLES SERVICE - ACCAPELLAS 55 Charibert St, London, NW8 6JN. Tel. 01-722 8111.



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URSCHI (2) £1.10

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"CARDS & POSTERS" 22 MOOR STREET, BIRMINGHAM 4

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LIZZY QUEEN, SABBATH, DEBBIE HARRY, DAVID BOWIE, RUNAWAYS £3.40 (inc SET)

STILL AVAILABLE £1.10 EACH (Plus P/P) Kiss on Bikes, Kiss Live, Linda Ronstadt Nos 1 2 & 3, Enforcer, Fonz Red, Rocky No 1 also No 2, Cheryl Ladd No 2, Mot Pants, New Bowie, Farrah L/A, Genesis, Yes, Rainbow, Boney M, Saturday Night Fever, Runaways 1-2, Pistols.

SMALLS - order form & advertisement rates

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Under the headings: FAN CLUBS, PEN FRIENDS, SITUATIONS VACANT RECORDS FOR SALE, INSTRUMENTS FOR SALE, SOUND EQUIPMENT, and other private announcements 8p per word

Under the headings: SPECIAL NOTICES, PERSONAL TUITION, RECORDING, and other trade announcements 10p per word

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Record Mirror for the best results	

ROADSHOWS

ULTRA-STIFF ULTRA-VOX

ULTRAVOX
The Marquee, London.

AH, HOME at last! After a lengthy period of the London scene, Ultravox return to their London venue, with a vengeance, for a five night stint at that celebrated cavern, The Marquee.

The two seem inseparable — and it's not difficult to see why. Against the pitch black walls Ultravox cut a sharp contrast, with raging strobes and their precise mechanical rock shining out like a beacon.

That's what Ultravox are about, contrasts and shocks. Their sets always evoke two simultaneous reactions from me. On one hand, I love the elusive clarity behind many of their songs, and the image they project. On the other hand, after half an hour they bore me stiff, by regressing into an ultra-serious stance, as though canvassing for a robot rally.

On Sunday, Ultravox seemed to fall foul to the theory that if you deafen an audience with the PA and blind them with a succession of strobes full in their faces, they'll take anything. The night started well enough — and with a stream of songs from both old and new albums, they proved that they know as much about pacing a set as the best.

For the first half the sound was exceptionally good — particularly upon 'Artificial Light', 'Dislocation' and the compelling 'Hiroshima Mon Amour', which were the strongest numbers of the set (for that night at least, in Ultravox's sets the highlights tend to change nightly). Their rock was tight and potent, with no messing, and a strength that appealed to the whole audience.

The effect of the music, coupled with their stunning visuals was little short of riveting.

The main man, of course, is mentor and vocalist, John Foxx. His voice bears more than a fleeting resemblance to that of one Mr Bryan Ferry, but his appearance is like nothing on earth.

With features hewn from granite and his angular body, Foxx looks like an overgrown action man.

As a frontman, his bionic structure holds, nay commands, attention for a while, but the attraction becomes a little worn after a time — particularly as he fails to maintain any communication with the audience between numbers.

After the great start however, the second part of the show brought rapid deterioration. The sound went downhill, and the content with it; the songs became deeper and more profound (although, and I admit I may be missing the point, I've always found Ultravox far more enjoyable by disregarding 75 per cent of the lyrics) and the mood gloomier as the rigor mortis took a firm hold. Indeed, it seemed that I was attending a funeral rather than a show, with not a smile raised in the hall.

In small doses Ultravox can be great. Their music is entertaining and relevant — but beware — you have to add a bucket of salt to swallow the lyrics.
KELLY PIKE

MICK ABRAHAMS Manchester Band On The Wall Club

IT'S ALWAYS good to see an old war-horse retreat the boards, especially one with the taste and ability of Mick Abrahams.

The original guitarist in Jethro Tull, Mick left to form the under-rated Bloodwyn Pig in 1969 and The Mick Abrahams Band some time afterwards.

Since the demise of the latter, he has done various menial jobs, ill befitting one of the key

figures of the progressive music boom of the last decade. Still, if his come back appearance in Manchester was anything to go by, his finger picking hasn't been allowed to go rusty.

Backed by a team of local session musicians, Abrahams put in a gutsy blues performance which paid tribute to, and re-established contact with a number of stalwarts from the 50's and 60's. These ranged from Bobby Bland and John Lee Hooker to the original white blues fiend Eric Clapton,



JOHN FOXX from Ultravox shows us how to be a successful male model. We're awfully impressed, aren't you?

Mick's most lasting hero.

During the evening his vocals showed they had stood the test of time as well as his fluid guitar playing, and it was refreshing to hear a former jazz rocker also handle some gospel numbers with verve and aplomb.

Slowing down the tempo, his hand left the stage for him to change direction and showcase his talent as a bottleneck and ragtime artist. 'Dear Gill' was the sole survivor of the Bloodwyn days as Mick utilized newer material like 'Hard Luck Woman' and 'Emilene' with old standards such as Lead Belly's 'Rock Me Baby'.

While the band was behind him, he received sympathetic backing, particularly from David Fristow (piano and arrangements) and Pete Glennon (bass). The whole outfit slammed together as one for a rousing climax of Hank Williams' 'Slow Down'.

If this is a blues revival which some of the shrewder commentators around are forecasting, there is no reason why on this showing Mick Abrahams won't be right there at it's vanguard.

MIKE NICHOLLS

BRAM TCHAIKOVSKY'S BATTLEAXE Dingwalls, London.

NOW HERE'S a problem — after racking my brains trying to think how I could get through this review without mentioning the Motors, I've found that it is an impossibility, so I'll do the next best thing and get all references over and done with straight away.

Bram Tchakovsky is a Motors guitarist. He has a formed Battleaxe with the help of Micky Broadbent (ex Tiger Ashby) on bass, and Keith Boyce (ex - Heavy Metal Kids) on drums, and the bands careers run simultaneously. The trio play one Motors' number in the set, 'Whisky And Wind' (and very well too, I might add) and yes, they do bear some resemblances to the

aforementioned band.

Fortunately though, they are certainly not the Motors Mark 2. They play in much the same vein, very heavy and very pop, but there are obvious differences in the songs' structures and approach which make Battleaxe valid in their own right.

All three members are exceptional musicians, and combined they are light, fast and frenzied; amply capable of providing a humdinger of a show. As a one show band they are terrific, but whether their appeal can stretch to a long-term basis is going to depend upon their songs.

At the moment they have a strong set, but many of the numbers bear more than faint similarities to other rock 'n' roll classics. 'He's A Robber' shares its chorus with 'She's No Angel', and Quo riffs run amok during most of the other homegrown songs.

Amidst this rock & roll blitz however, they did find space for one song which completely changed the face of the set. A very slow blues number, its treatment was impeccable, and proved that the band is plenty variable.

Coming away after one showing my ears were ringing and my lips singing their praises. But on reflection, although possessing a strong identity of their own, the material is a little too derivative and the initial enthusiasm which fired me after seeing them, seems likely to pale after two or three exposures.
KELLY PIKE

ANGLETRAX Marquee, London.

NEW MUSIK leave you cold? Try Angletrex. They combine the fresh energy of the power-poppers with the experimentation needed to make new wave a truly viable statement. All their songs are snappy pieces of concentrated energy tackled in a way which is never pretentious.

'Private Life' stands out as a highlight in a set full of toe tapping imagination. Even the

clever instrumental breaks hold your attention, as the organist and psychotic drummer rise in unison to the thudding rhythms. Angletrex's visual killer is the eye catching red head female vocalist who not only looks, but sounds like Barbara Streisand, in sophisticated punk battle dress.

Angletrex are definitely an important new discovery. They are fun to look at, exciting to listen to and above all make you realise that the new wave has a future which everyone can relate to.

PHILIP HALL

PETER GABRIEL Oxford New Theatre

'A! RIGHT! This is one called 'The BOF Brotherhood National Anthem' — so said Peter Gabriel and the band who helped out on his second solo album Timmy Cappello (sax and keyboards), Tony Levin (bass), Jerry Marotta (drums), Larry Fast (synthesiser) and Sid McGinnis (guitar) launched into a blistering piece of punk inspired rock.

On a stage resembling a lounge room with television sets on one side and dozens of plastic lamp shades hanging from the roof, Peter Gabriel opened this three-date mini tour in Oxford last Wednesday.

For an opening night, and a warm up for Knebworth next month, the band and Gabriel delivered a dynamic and exciting show of strength. Dressed in luminous jackets they looked like a group of council workers.

From the dynamic 'On The Air' with Gabriel sliding down from the theatre ceiling, through 'Salisbury Hill' with the radio mike he used on the last tour, he worked his way from the gods to the stais singing as he went, to the encore of 'Lamb Lies Down On Broadway'. He showed that a year of the road has in no way diminished his extraordinary stage presence.

There is no question that Gabriel gives good value for money. He leaps, bounces, rolls, swings, dives and gyrates across the stage. He sings every song from his two solo albums with the exception of those that don't lend themselves to life live — the barber quartet 'Excuse Me' and the slow jazz tinged 'Waiting For The Big One'.

At no stage during the 90 minutes performance did he appear to tire and with 19 songs delivered by the time of the second encore he was about as far removed from Genesis' one song-in-half-an-hour as he could reasonably get.

STEVEN BARKER

FRANKIE MILLER Dingwalls London

THERE ARE a couple of Yankee artists doing the rounds at the moment who go by the name of Suicide. The nearest these jokers come to having owl to do with the Mighty Miller is the fact that their first album contains a 10 (count 'em) minute dirge about a minute character called 'Frankie Teardrop'. For 'Teardrop' you should read Miller. See Mr M pour out his innermost emotions like nobody N-O-B-O-D-Y. He ain't afraid to lay his soul bare and cry or alternately roar like the lion that lies within all us Scots.

Dingwalls was packed to the gulleys for this one-off appearance and despite having to suffer what the bar staff laughingly refer to as 'lager' and the excessive heat, Frankie Miller definitely came up with the goods.

Cries of 'Gauntyrrel Frankie' and 'Vir-fukkinmaagie' pervaded as the band, none of whom I recognised bar the rotund Steve Simpson (or ex?) Meal Ticket, laid down the solid soundtrack for the man who has been described as Otis Redding incarnate.

This was my first Frankie Miller gig and from the opening glory that was the man's version of Johnny Nash's 'I Can See Clearly Now' I could see clearly just what I had been missing out on. After reading about his drunken escapades and the resulting shambolic gigs I expected nothing more than an embarrassing show of messy blues vocals. In actual fact, what I got was a man's needed — a bally Brit, soul band who recreate a 'sound'.

To single out songs would be hugely unfair — and besides I was enjoying myself too much to stop and take notes. I seem to remember, however, through the hazy vodka induced mists of my mind, their versions of Solomon Burke's 'Cry To Me', a song which they lifted through in a swaying almost Caribbean vein, Lennon's Cold Turkey, and a rousing version of The Stones' Let's Spend The Night Together' which was their fully justified encore. Slung in with the old faves like 'Fool In Love', 'Down The Honky-Tonk' and 'Be Good To Yourself' the band ripped through new songs like 'You've Changed' and my personal favourite 'Away From You' on which Steve Simpson plays wondrous Cajon flavoured accordian lines. Once again, the man and his band were great and the sooner people realise his true worth and inwardly digest Frankie M. and his music the better for everyone concerned.

When I got home I put on the 'Suicide' album. We're all living in hell, they scream.

Rubbish. There's only one Frankie Miller when he lets rip on stage or on record, well, it's about the closest thing to heaven on this earth.
RONNIE CURR

THE RECORDS The Hope And Anchor, London.

ISN'T it a welcome change when a musician leaves a name band to form his own, and in content to be one of four people, rather than the Big 1 plus backing band?

The person in question is Will Birch, ex - Kursaal Flyer, and now drummer with The Records. Never having been a great fan of the Kursaaals, my hopes of an enjoyable evening were not too high, but not only was I proved wrong, but any fears that I had that The Records would be The Kursaaals mark two were dismissed from the moment they took the stage.

The other Records are lanky teenage dream, Phil Brown on bass, Ronnie (alias ex - Dragon Hugh Gower) on lead guitar, and rhythm guitarist John Wicks, whose appearance and manner are a direct cross between Gary Tibbs and Mick Ronson.

They play pop and they play well, an unusual combination in these days of rifle rudiments and scarce talent, where divine improvisation by one member of the band (a frequent occurrence in their set) usually leads to cold sweats and tantrums by the others as they struggle to keep up with their play - in - a - day genius. The bass lines in 'Hold Up High' and the guitar on 'Up All Night' were both particularly commendable, in a set where guitars ruled the roost, leaving the drums to fill in a almost subsidiary position.

The vocal honours are shared between the three front men, with Gower sounding a little too gruff, Brown with a typical (but tuneful) pop voice, and Wicks appearing to be Blondie's male counterpart — due to the way he flattens notes incessantly without actually straying from the key.

When they began they sounded nervous and uncertain, strange as they already have a string of dates to their name, but by the third song in they had warmed to the task in hand and soon won the support of the entire, though meagre crowd. The only drawback was that the set never really climaxed, staying at a level somewhere short of that peak — but with a little more confidence they'll be a band to be reckoned with.
KELLY PIKE

Magic Movies

THE MOVIES Marquee

THIS WAS the finest performance I've seen from the Movies since I've signed to GTO and it ranks with the magical performances they made backing Joan Armatrading.

The new rhythm partnership between the magnificent Jaime Lane on drums and new bassman Colin Gibson has given them a width and flexibility they lacked before.

The trouble is that this foundation is slightly wasted by keyboardist Mick Parker and guitarist Greg

Knowles who keep all their best filigree work in the background. They have yet to take full advantage of the noble art of dynamics, and prefer to confine their talent to interesting doodles out of the spotlight.

Jon Cohen is writing much better material though it's still hard to avoid comparisons with Little Feat, but thankfully he has toned down the more irritating aspects of his obsession with Lowell George.

The band is now at a crossroads. After two classy but unfinished albums they still haven't delivered the promise they always threaten.
MIKE GARDNER