

**RECORD
MIRROR**

**FREE
ALBUM**

**FEATURING
GRAHAM
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CITY BOY
& MANY
MORE**



**JOHN
TRAVOLTA
WRITES FOR YOU**

**PRIVATE
PLEASURES**
NO. 1
CUT OUT
AND KEEP

RECORD MIRROR

UK SINGLES

1	2	DREADLOCK HOLIDAY, 10 CC	Mercury
2	4	THREE TIMES A LADY, Commodores	Motown
3	5	OH WHAT A CIRCUS, David Essex	Mercury
4	6	JILTED JOHN, Jilted John	EMI
5	3	BROWN GIRL IN THE RING, Boney M	Atlantic
6	10	KISS YOU ALL OVER, Exile	RAK
7	21	SUMMER NIGHT CITY, Abba	Epic
8	4	IT'S RAINING, Darts	Magnet
9	19	GREASE, Frankie Valli	RSO
10	7	HONG KONG GARDEN, Siouxsie and The Banshees	Polydor
11	56	SUMMER NIGHTS, John Travolta/Olivia Newton-John	RSO
12	13	PICTURE THIS, Blondie	Chrysalis
13	14	AGAIN AND AGAIN, Status Quo	Vertigo
14	8	BRITISH HUSTLE, Hi Tension	Island
15	16	FORGET ABOUT YOU, Motors	Virgin
16	11	AN EVERLASTING LOVE, Andy Gibb	RSO
17	46	LOVE DON'T LIVE HERE ANYMORE, Rose Royce	Whitfield
18	12	YOU'RE THE ONE THAT I WANT, Travolta/Newton-John	RSO
19	15	I THOUGHT IT WAS YOU, Herbie Hancock	CBS
20	26	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
21	9	SUPERNATURE, Cerrone	Atlantic
22	17	TOP OF THE POPS, Reizillos	Sine
23	22	YOU'RE THE ONE THAT I WANT, Baker/Mullard	Pye
24	18	IT'S ONLY MAKE BELIEVE, Child	Ariola
25	28	DAVID WATTS, Jam	Polydor
26	24	GALAXY OF LOVE, Crown Heights Affair	Philips
27	25	A ROSE HAS TO DIE, Dooleys	GTO
28	32	TALKING IN YOUR SLEEP, Crystal Gayle	UA
29	66	I CAN'T STOP LOVIN' YOU, Leo Sayer	Chrysalis
30	23	WHO ARE YOU, The Who	Polydor
31	40	WINKER'S SONG, Ivor Biggun	Beggars Banquet
32	20	BABY STOP CRYING, Bob Dylan	CBS
33	27	FOREVER AUTUMN, Justin Hayward	CBS
34	33	TWO OUT OF THREE AIN'T BAD, Meat Loaf	Epic
35	34	GOT A FEELING, Patrick Juvet	Casablanca
36	—	LUCKY STARS, Dean Friedman	Lifelong
37	29	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
38	31	SUBSTITUTE, Clout	Carrere
39	44	WHAT YOU WAITIN' FOR, Stargard	MCA
40	63	WHERE DID OUR LOVE GO, Manhattan Transfer	Atlantic
41	—	NOW THAT WE'VE FOUND LOVE, Third World (Island WIP 6457)	—
42	53	EVE OF THE WAR, Jeff Wayne's War of the Worlds	CBS
43	42	SHE'S GONNA WIN, Bilbo	Lightning
44	36	DON'T KILL THE WHALE, Yes	Atlantic
45	43	AIN'T WE FUNKIN' NOW, Brothers Johnson	A&M
46	35	NORTHERN LIGHTS, Renaissance	Warner Bros
47	39	HOT SHOT, Karen Young	Atlantic
48	56	METEOR MAN, Dee D Jackson	Mercury
49	—	HAVE YOU EVER FALLEN IN LOVE, Buzzcocks	—
50	58	IDENTITY, X-Ray Spez	EMI
51	48	DON'T WANNA SAY GOODNIGHT, Candidate	RAK
52	—	BLAME IT ON THE BOOGIE, Jacksons	—
53	49	SHAME, Evelyn "Champagne" King	RCA
54	51	RAININ' THROUGH MY SUNSHINE, Real Thing	Pye
55	52	NOTHING GONNA KEEP ME, Terri De Sario	Casablanca
56	45	SMURF SONG, Father Abraham	Decca
57	47	SIGN OF THE TIMES, Bryan Ferry	Polydor
58	57	ONANCE GET DOWN, Al Hudson	ABC
59	59	I WON'T MENTION IT AGAIN, Ruby Winters	Cresce
60	73	LONDON TOWN, Wings	Parlophone
61	71	DAYLIGHT KATY, Gordon Lightfoot	Warner Bros
62	38	IF THE KIDS ARE UNITED, Sham 69	Polydor
63	30	WALK ON BY, Stranglers	UA
64	—	BAMA BOOGIE WOOGIE, Cleveland Eton	—
65	50	STUFF LIKE THAT, Quincy Jones	A&M
66	54	SOMEWHERE IN THE NIGHT, Barry Manilow	Arista
67	72	YOU GOT ME RUNNING, Lenny Wilkens	ABC
68	—	MEXICAN GIRL, Smoke	—
69	—	AND THE BAND PLAYED ON, Flash and The Pan	—
70	—	SWEET SUBURBIA, Skids	—
71	37	5-7-0-5, City Boy	Vertigo
72	—	HEADS DOWN NO NONSENSE MINDLESS BOOGIE, Alberto Y	—
73	74	HOLDING ON LTD	A&M
74	67	GIMMIE YOUR LUVIN', Atlantic Stars/A&M	—
75	69	COME BACK JONEE, Devo	Stiff

UK ALBUMS

1	1	NIGHTFLIGHT TO VENUS, Boney M	Atlantic/Mansa
2	4	IMAGES, Don Williams	K-Tel
3	3	CLASSIC ROCK, London Symphony Orchestra	K-Tel
4	2	SATURDAY NIGHT FEVER, Various	RSO
5	5	GREASE, Original Soundtrack	RSO
6	6	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
7	7	JAMES GALWAY PLAYS SONGS FOR ANNIE, James Galway	Red Seal
8	9	WHO ARE YOU, The Who	Polydor
9	10	DON'T LOOK BACK, Boston	Epic
10	12	NATURAL HIGH, Commodores	Motown
11	8	STAR PARTY, Various	K-Tel
12	33	ARE WE NOT MEN? ND WE ARE DEVO, Devo	Virgin
13	—	PARALLEL LINES, Blondie	—
14	11	STREET LEGAL, Bob Dylan	CBS
15	13	LIVE AND DANGEROUS, Thin Lizzy	Vertigo
16	23	NEW BOOTS AND PANTIES, Ian Dury	Stiff
17	14	20 GIANT HITS, Nolan Sisters	Target
18	21	B FOR BROTHERHOOD, Brotherhood of Man	Pye
19	27	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland Int
20	20	THE ALBUM, Abba	Epic
21	31	EVERYONE PLAYS DARTS, Darts	Magnet
22	25	WHO PAYS THE FERRYMAN, Yannis Markopoulos	BBC
23	16	20 GOLDEN GREATS, The Hollies	EMI
24	18	RUMOURS, Fleetwood Mac	Warner Brothers
25	22	THAT'S WHAT FRIENDS ARE FOR, Johnny Mathis/Deniece Williams	CBS
26	15	AND THEN THERE WERE THREE, Genesis	Charisma
27	26	OCTAVE, Moody Blues	Decca
28	39	SUNLIGHT, Herbie Hancock	CBS
29	24	CAN'T STAND THE REZILLOS, The Rezillos	Sire
30	17	OUT OF THE BLUE, Electric Light Orchestra	Jet
31	19	LENA MARTELL COLLECTION, Lena Martell	Ronco
32	29	THE KICK INSIDE, Kate Bush	EMI
33	35	EVITA, Various	MCA
34	30	SOME GIRLS, Rolling Stones	EMI
35	47	SHADOW DANCING, Andy Gibb	RSO
36	46	DARK SIDE OF THE MOON, Pink Floyd	Harvest
37	51	LEO SAYER, Leo Sayer	Chrysalis
38	34	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
39	44	A SONG FOR ALL SEASONS, Renaissance	Warner Brothers
40	—	DREAM WORLD, Crown Heights Affair	—
41	—	EVEN NOW, Barry Manilow	—
42	42	ITCHY FEET, Johnny Cash	CBS
43	—	WHEN I DREAM, Crystal Gayle	—
44	32	DOUBLE VISION, Foreigner	Atlantic
45	41	LONDON TOWN, Wings	Parlophone
46	36	GREATEST HITS, Abba	Epic
47	28	BUT SERIOUSLY FOLKS, Joe Walsh	Asylum
48	38	HANDSWORTH REVOLUTION, Steel Pulse	Island
49	—	PASTICHE, Manhattan Transfer	—
50	50	THEIR GREATEST HITS 71-75, Eagles	Asylum

UK SOUL

1	1	THREE TIMES A LADY, Commodores	Motown
2	2	GALAXY OF LOVE, Crown Heights Affair	Mercury
3	3	YOU MAKE ME FEEL MIGHTY REAL, Sylvester	Fantasy
4	4	BRITISH HUSTLE, Hi Tension	Island
5	5	I THOUGHT IT WAS YOU, Herbie Hancock	CBS
6	7	LET THE MUSIC PLAY, Charles Earland	Mercury
7	6	BROWN GIRL IN THE RING, Boney M	Atlantic
8	9	HOT SHOT, Karen Young	Atlantic
9	8	LET'S START THE DANCE, Hamilton Bohannon	Mercury
10	10	AIN'T WE FUNKIN' NOW, Brothers Johnson	A&M
11	11	STUFF LIKE THAT, Quincy Jones	A&M
12	13	WHAT ARE WE WAITING FOR, Stargard	MCA
13	15	STANDING ON THE VERGE, Platinum Hook	Motown
14	14	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
15	12	GOT A FEELING, Patrick Juvet	Casablanca
16	16	SHAME, Evelyn "Champagne" King	RCA
17	19	HOLDING BACK, LTD	A&M
18	18	FINISH WHAT YOU STARTED, Gladys Knight	Buddah
19	20	YOU AND I, Rick James	Motown
20	17	DON'T WANT TO SAY GOODNIGHT, Candidate	RAK

SUPPLIED BY: BLUES & SOUL, 42 Hanway Street, London W1 Tel: 636 2283

UK DISCO

1	1	GALAXY OF LOVE, Crown Heights Affair	Mercury 12in
2	2	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy 12in
3	6	BRITISH HUSTLE/PEACE ON EARTH, Hi-Tension	Island 12in
4	4	THREE TIMES A LADY, Commodores	Motown LP
5	5	HOT SHOT, Karen Young	Atlantic 12in/US West End
6	3	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol 12in LP
7	7	I THOUGHT IT WAS YOU, Herbie Hancock	CBS 12in LP
8	9	SUPERNATURE, Cerrone	Atlantic 12in LP
9	8	LET'S START THE DANCE, Hamilton Bohannon	Mercury 12in LP
10	12	AIN'T WE FUNKIN' NOW STREETWAVE/RIDE O-ROCKETT	Mista Cool, Brothers Johnson Funk A&M/MCA 12in LP
11	11	STUFF LIKE THAT, Quincy Jones	A&M 12in LP
12	10	LET THE MUSIC PLAY/OVER AND OVER, Charles Earland	Mercury 12in/US LP
13	13	WHAT YOU WAITIN' FOR, Stargard	MCA 12in LP
14	25	NOW THAT WE FOUND LOVE, Third World	Island 12in LP
15	21	DREADLOCK HOLIDAY, 10cc	Mercury LP
16	30	PRANCE ON/CYCLOPS (45rpm)/BUTTERFLY, Eddie Henderson	Capitol 12in/Town LP
17	23	GREASE, Frankie Valli	RSO LP
18	18	CAN'T YOU SEE ME/GET ON UP GET ON DOWN, Roy Ayers	Polydol LP
19	19	BLACK IS THE COLOUR, Wilbert Longmire	US Tappan Zoo LP
20	20	IN THE BUSH, Musique	US Prelude LP

(continued on page 34)

STAR CHOICE



RUSTY EGAN, Rich Kids

1	HEROES (German)	David Byrne
2	NO SACRIFICE	Brian Eric
3	THE MODEL	Kraftwerk
4	UNITED	Thelma Houston
5	LOVE IS THE DRUG	Roxy Music
6	THE LIGHT POURS OUT OF ME	Megadeth
7	GHOSTS OF PRINCES IN TOWERS	Rich Kids
8	GOLDFINGER	John McVie
9	COMPLETE CONTROL	The Jam
10	LA DUSSELDORF	U2

OTHER CHART

1	SUMMER NIGHT CITY, Abba	Epic
2	YOU'RE THE ONE THAT I WANT, Baker/Mullard	Pye
3	WINKER'S SONG, Ivor Biggun	Beggars Banquet
4	SHE'S GONNA WIN, Bilbo	Lightning
5	PICTURE THIS, Blondie	Chrysalis
6	LET'S START THE DANCE, Bohannon	Mercury
7	RIVERS OF BABYLON, Boney M	Atlantic
8	SUPERNATURE, Cerrone	Atlantic
9	IT'S ONLY MAKE BELIEVE, Child	Ariola
10	5-7-0-5, City Boy	Vertigo
11	THREE TIMES A LADY, Commodores	Motown
12	POST WAR GLAMOUR GIRL, John Cooper Clarke	CBS
13	GALAXY OF LOVE, Crown Heights Affair	Philips
14	IT'S RAINING, Darts	Magnet
15	A ROSE HAS TO DIE, The Dooleys	GTO
16	OH WHAT A CIRCUS, David Essex	Mercury
17	KISS YOU ALL OVER, Exile	RAK
18	AN EVERLASTING LOVE, Andy Gibb	RSO
19	I THOUGHT IT WAS YOU, Herbie Hancock	CBS
20	BRITISH HUSTLE, High Tension	Island

SUPPLIED BY: SOUND EXPERIENCE, 50 Northborough Road, Leicester LE3 0BR. Tel: 0533 548634

YESTERYEAR

5 Years Ago (22nd September, 1973)

1	ANGEL FINGERS	Wizzard
2	THE BALLROOM BLITZ	The Sweet
3	ROCK ON	David Essex
4	MONSTER MASH	Bobby Pickett and The Crypt Kickers
5	ANGIE	The Rolling Stones
6	OH NO NOT MY BABY	Rod Stewart
7	YOUNG LOVE	Donny Osmond
8	DANCING ON A SATURDAY NIGHT	Barry Blue
9	SPANISH EYES	Al Martino
10	FOR THE GOOD TIMES	Perry Como

10 Years Ago (12th September, 1968)

1	HEY JUDE	The Beatles
2	THOSE WERE THE DAYS	Mary Hopkin
3	I GOTTA MESSAGE TO YOU	The Bee Gees
4	SAY A LITTLE PRAYER	Aretha Franklin
5	DO IT AGAIN	The Beach Boys
6	JEZAMINE	The Casuals
7	HOLD ME TIGHT	Johnny Cash
8	ON THE ROAD AGAIN	Canned Heat
9	LADY WILL POWER	The Union Gap
10	THIS GUY'S IN LOVE	Herp Alpert

15 Years Ago (1st September, 1953)

1	SHE LOVES YOU	The Beatles
2	IT'S ALL IN THE GAME	Cliff Richard
3	BAD TO ME	Billy J. Kramer and The Dakotas
4	I WANT TO STAY HERE	Steve Lawrence and Eydie Gorme
5	I'LL NEVER GET OVER YOU	Johnny Kidd and The Pirates
6	I'M TELLING YOU NOW	Freddie and The Dreamers
7	YOU DON'T HAVE TO BE A BABY TO CRY	The Caravelles
8	JUST LIKE EDDIE	Henry
9	APPLEJACK	Jet Harris and Tony Mighall
10	WIPEOUT	The Surfaris

US SINGLES

1	1	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
2	5	KISS YOU ALL OVER, Exile	Warner Curb
3	4	HOPELESSLY DEVOTED TO YOU, Olivia Newton-John	RSO
4	2	THREE TIMES A LADY, Commodores	Motown
5	6	AN EVERLASTING LOVE, Andy Gibb	RSO
6	7	SUMMER NIGHTS, John Travolta/Olivia Newton-John	RSO
7	8	DON'T LOOK BACK, Boston	Epic
8	3	HOT BLOODED, Foreigner	Atlantic
9	11	HOT CHILD IN THE CITY, Nick Gilder	Chrysalis
10	15	REMINISCING, Little River Band	Harvest
11	13	LOVE IS IN THE AIR, John Paul Young	Atlantic
12	10	FOOL IF YOU THINK IT'S OVER, Chris Rea	Magnet
13	14	YOU AND I, Rick James	Motown
14	16	YOU NEEDED ME, Anne Murray	Capitol
15	17	HOLLYWOOD NIGHTS, Bob Seger	Capitol
16	19	WHENEVER I CALL YOU "FRIEND", Kenny Loggins	Columbia
17	9	GOT TO GET YOU INTO MY LIFE, Earth, Wind and Fire	Columbia
18	21	OH DARLIN', Robin Gibb	RSO
19	10	SHAME, Evelyn "Champagne" King	RCA
20	24	RIGHT DOWN THE LINE, Gerry Rafferty	United Artists
21	28	GET OFF, Foxy	Dash
22	23	LOVE THEME FROM EYES OF LAURA MARS, Barbra Streisand	Columbia
23	18	GREASE, Frankie Valli	RSO
24	26	VACK IN THE USA, Linda Ronstadt	Asylum
25	29	COME TOGETHER, Aerosmith	Columbia
26	31	SHE'S ALWAYS A WOMAN, Billy Joel	Columbia
27	27	JUST WHAT I NEEDED, Cars	Elektra
28	32	YOU NEVER DONE IT LIKE THAT, Captain and Tennille	A&M
29	33	WHO ARE YOU, Who	MCA
30	33	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor
31	34	TALKING IN YOUR SLEEP, Crystal Gayle	United Artists
32	36	5-7-0-5, City Boy	Mercury
33	20	MISS YOU, Rolling Stones	Atlantic
34	22	MAGNET AND STEEL, Walter Egan	Columbia
35	52	BEAST OF BURDEN, The Rolling Stones	Atlantic
36	49	JOSIE, Steely Dan	ABC
37	41	ALMOST LIKE BEING IN LOVE, Michael Johnson	EMI America
38	42	DEVOTED TO YOU, Carly Simon and James Taylor	Elektra
39	40	PARADISE BY DASHBOARD LIGHTS, Meat Loaf	Cleveland
40	48	HEARTBREAKER, Dolly Parton	RCA
41	43	ALL I SEE IS YOUR FACE, Dan Hill	20th Century
42	45	BADLANDS, Bruce Springsteen	Columbia
43	44	I WILL STILL LOVE YOU, Stonebelt	Casablanca
44	47	DANCE, DISCO HEAT, Sylvester	Fantasy
45	46	YOU, McCrarys	Portrait
46	51	IT'S A LAUGH, O'Jays and John Oates	RCA
47	50	TOOK THE LAST TRAIN, David Gates	Elektra
48	63	HOW MUCH I FEEL, Ambrosia	Warner Bros
49	56	SWEET LIFE, Paul Davis	Bang
50	75	MAC ARTHUR PARK, Donna Summer	Casablanca

US DISCO

1	1	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
2	2	KEEP ON JUMPIN', Musique	Prelude
3	6	INSTANT REPLAY, Dan Hartman	Blue Sky
4	3	VICTIM, Candi Staton	Warner Bros
5	8	BEAUTIFUL BEND, Boris Mirney	Merlin
6	5	THINK IT OVER, Cassy Houston	Private Stock
7	4	HOT SHOT, Karen Young	West End
8	9	SUPERSTAR/GO FOR THE MONEY, Bob McGilpin	Butterfly
9	16	STAR CRUISER, Gregg Diamond	Merlin
10	7	DO OR DIE PRIDE/FAME, Grace Jones	Island
11	10	LET'S START THE DANCE, Bohannon	Mercury
12	17	KEEPING TIME, Paul Jabara	Casablanca
13	18	MR DJ, YOU KNOW HOW TO MAKE ME DANCE	The Glass Family
14	17	DANCING IN PARADISE/LOVE IN YOUR LIFE	JDC Records
15	25	BURNIN', Carol Douglas	AVI
16	12	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
17	13	DON'T KNOW WHAT FD DO, Sweet Cream	Shadybrook
18	29	I'M A MAN, Macho	Prelude
19	23	DOIN' THE BEST THAT I CAN, Bettye LaVette	West End
20	14	MISS YOU, The Rolling Stones	Atlantic

JUICY LUICY

Goodness gracious... how oleaginous

WELL my darlings, that was the 'Grease' that was! And what an exhausting week I don't mind telling you! What with the film and the party and the riots and the champagne it was enough to turn anybody's head!

And that's without taking into account the reclusive behaviour of handsome hulk John Travolta (dontcha love 'im?) who spent most of the week trying to emulate Howard Hughes in his hotel eyrie.

So let's take the premiere first. Sheer hell my darlings, SHER HELL. Not at all what one has come to expect.

Well we did let the chaffeur drop us at the edge of the square to save the poor dear driving all the way round — and anyway what pretty girl doesn't like to walk through an admiring crowd? But what mayhem! I just couldn't find a way in to start with, not even with every beautiful bobby (bless 'em all) in the land to help. It was a riot my darlings and even I cannot exaggerate the effect on my poor strained nerves.

Your darling Luicy was mauled my dears — attacked, kicked, scratched and even grasped in areas that I wouldn't ever tell you about! How I was ever rescued I don't know, and I can only thank my faithful escort for dragging me through a policeman's legs and into the foyer in the neck of time.

John and Olivia, I almost forgot to add, had the same trouble.

Then there was the party afterwards — for those whose dresses were still intact! And if there was one thing you couldn't fault it was the catering. Here at enormous cost — one whisper from within mentioned the staggering figure of £32,000 — the dreary old Lyceum was metamorphosed into a palace of gourmet delight with champagne flowing continuously for 1,000 guests, groaning tables

with all the best in cold food and individual touches such as dancing girls in the foyer.

But all the will in the world cannot a good party make and Luicy has to confess a slight disappointment at the way the evening went. Surprisingly few "stars" attended, although Olivia — with a half-hour stint — showed the way and even the music (for dancing, my dears) was a little on the dreary side.

In popped Russell Harty, Elaine Paige (a singer), Billy Idol (escorting Des O'Connor's daughter) and a "glamorously" leather-trousered Molra Bellas (28) among others. But few stayed. By 3 pm the party had begun to flag, John Travolta was still in his hotel room, and only a determined coterie led by Luicy and her darling editor remained. We went home singing my dears!

CONSOLATION

'Grease' prize must go to the Smirks who mounted a "Smirks Against Travolta" campaign in Leicester Square outside the premiere. Attacking Travolta's "non-live" disco music against their own live excitement they were arrested in front of the "rioting" crowd — good-naturedly of course! — as they performed an acoustic set. Nice try, poppets, you'll go far!



JOHN TRAVOLTA'S desire for peace and quiet became a week-long talking point and it was no surprise to his friends when he left Britain by private jet the day after the premiere. It was a shock, however, when he popped up on Friday in New Orleans (along with Kris Kristofferson) to indulge in

the raucous atmosphere of the All v Spinks battle. What a change, my dears!

"I could have sworn it was him" were the words on not a few lips after the sighting of somewhat reclusive guitarist Jimmy Page at Dingwalls last week. Flanked by a companion Page was there to watch an immaculate set by the venerable Ian Mathews. But is it true that Led Zeppelin are currently rehearsing at a London studio with tour plans in the offing? I'd say a birdie told me, but that would be terribly insulting my dears.

PLENTY of lively action at parties all over the metropolis last week. I'm glad to report. "G****", it seems, didn't overawe everybody! First to the elegant Inn On The Park to meet the fabulously handsome Temptations — or rather for them to meet us! Scarcely a moment passed without your faithful Luicy shaking hands with one or other imposing member of this venerable combo as she vainly attempted to balanced cocktail and canape in her free hand. I only hope that the noise didn't disturb the relaxing John Travolta upstairs.

While at the slightly more down market Nashville in fashionable West Kensington we were introduced to the delights of British country (music that is) by BJ Cole and Nancy Peppers. Much lunchtime ale and cow pie was swallowed in convivial spirit — happily creating the barn dance euphoria beloved of film makers the world over.

BEST OF ALL

Must have been the champagne reception for the willowy Stephen Bishop — a songwriter of some repute. Here TV camera crews jostled with reporters to catch a glimpse of a soberly dressed Art Garfunkel and the pint-sized Leo Sayer — a man who NEVER wears high heels, my dears I couldn't help thinking though, that if a similar fuss had been made over Mr Bishop (who wrote the wonderful 'On And On') last year with his first album he would have been a star by now. Instead of just a nother American singer/songwriter throwing a party in London!



ELSEWHERE, my sweet peas, it's been a question of burning the candle at both ends I don't mind telling you! I'm indebted to my energetic hosts the Olympic Runners and Candidate for a splendid Friday night, where I not only watched them "go down a storm" in the suburban opulence of Bagshot but was chauffeured back to the capital to watch the monumental Muhammad Ali dance round that young upstart Spinks. And at his age too! What with the funk and the fight I was quite exhausted before daylight!

SADLY burglaries seem to making a comeback in the homes of the rich and famous. Only last week

REMEMBER we asked you girls out there if you were Debbie's double? Well how about a big hand for our gorgeous winner — 19-year-old Tina Baldwin from Hull! Last Saturday was definitely Tina's big day! She came all the way down from Hull to see the show (at our expense) met Deborah Harry afterwards and even went out for a huge meal at the exclusive Rags restaurant with Debbie and the band afterwards. And her verdict? "Fantastic". Tina said afterwards, without even the slightest trace of a hangover! "The only time I was worried was when we were in the coach with the band and all the fans were jumping and banging outside! Everyone was really nice to us." Well done, Tina!



dashing Robin Gibb (over 30) had his stereo "lifted" by uninvited guests at his Virginia Water mansion. While out in the smog-bound paradise of Los Angeles the revolting Mick Jagger awoke to find an intruder about to make off with his jewellery. The sight of the awakened Mick (also over 30) was enough to cause the thief's departure. Valuables worth around £5,000 were lost, however.

It's a problem, it seems, that won't affect colourful Andrew Jakeman (alias Jake Riviera) who has now moved to the safety of fashionable Chelsea — right underneath the well-named offices of Straight Music.

GENERAL HOSPITAL: A big get well soon to the extravagant Bootsy Collins of Rubber Band fame in hospital with a "nervous disorder". We'd wish him a speedy recovery but it doesn't seem altogether appropriate. Congratulations to Noddy Holder — of the pop group Slade — on the birth of his second child. And reserve a quiet room for Princess Margaret's friend Roddy Llewellyn who now finds that he will be unable to appear on the "Morecambe And Wise" Christmas special. The poor dear's manager waited too long to make up his mind and I fear that the news will upset sensitive young Roddy dreadfully.

Yes my dears, it's boring old Queen again. And what a bunch of softies they're turning out to be! As sixty luscious nudes cycled in London on their behalf (see News) Freddie and the boys contented themselves with flying out the darling Denny Godbar of Sweeney's (who has been known to snip at the former gravedigger's barnet in the past) to Nice to give them a quick crimp and crop! Their very own hairdresser yet — how absolutely darling!

DISTRUBING news reaches me from Heathrow airport that the enormous good-humoured Albie Donnelly is back from Australia — a country where he has attained the star status of Barry Manilow in America, XTC in Guatemala or Sydney Devine in Scotland. The gargantuan Mancunian (of

Supercharge fame) bashfully denied reports that the group have gone "quadruple platinum" down under but did reveal that he was unable to walk the streets without a bodyguard (he kept hitting hidden lamp posts) and that he was in frequent demand on TV chat shows (as a well-lubricated wit).

His first action in the UK was to relay his congratulations to Albertos Y Lost Trios Paranoias — another Mancunian outfit about to storm the charts with the ludicrous 'Heads Down No Nonsense Mindless Boogie'.

The Stranglers somewhat disappointed that Reginald Bosanquet of News At Ten and "tiredness" fame was unable to comper their Battersea Park shindig last weekend. Cause was apparently objection from Reggie's "superiors". Perhaps Reggie could have commented better on the alarming punch-up during the afternoon which seems to have gone un-noticed by several other commentators?

MORE MOANING from within the Bernie 'Clash' Rhodes empire. Two members of Subway Sect — Robert Simmons and Paul Myers — are somewhat surprised to find they are "no longer in the group" according to friendly managerial figure Bernard. Subway Sect, due to tour with the Buzzcocks, will continue to play. "But it's not the same group," insist Simmons and Myers. "When we tried to do something about it with Rhodes he said he'd thrown our contracts away."

WILL Andy Gibb ever get to date Mormon "princess" Marie Osmond? Will Prince Charles make a singing comeback with the Three Degrees? Will Bette Midler dance and sing in a fountain of champagne? These are the questions that will concern us all — and especially your faithful correspondent — in the weeks to come. 'Grease' fever has come and gone and is currently to be found lingering in cinema queues of untold magnitude throughout the suburbs! A poor girl can only abandon herself to the cause — and do her best to keep her head above water! I'll see you next week. Till then, byeeeeeee!!

KRAFTWERK COMP



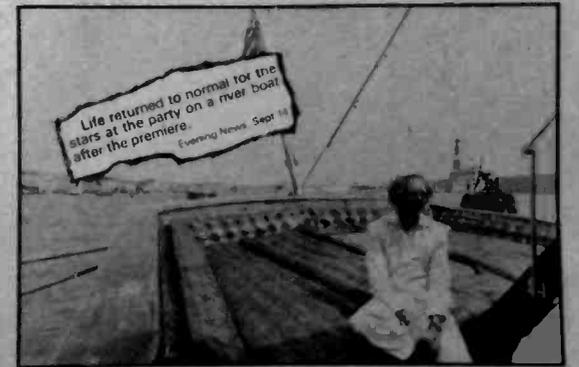
JUST between you and me darlings I thought those bizarre Germans Kraftwerk had gone as far as they could go with all that electronic technology... If you get my meaning! But if you've got a name that means 'electric power plant' what can you expect?

Still just to show that there's no hard feelings, and that your faithful correspondent likes a bit of 'total art' as much as anybody, I've organised an exciting little competition in honour of Europe's 'Human Machine'. Yes my dears, you too can become part of the entirely meaningful Kraftwerk "experience" by being — once again — "first out of the bag"! And this time you really can put your friends in the shade, believe me!

For what I'm offering is nothing less than Kraftwerk's luminous single 'Neon Lights' (the 12in. collector's edition, of course!) AND an extremely witty Kraftwerk T-shirt to the first 25 correct entries received on September 29.

All you have to do is answer the following questions:

- (1) Where in North Germany did Kraftwerk meet? (Clue: It's where their studio is now — first letter D!)
 - (2) What was Kraftwerk's British hit? (Clue: It means motorway in English!)
 - (3) Are Kraftwerk real people? YES / NO
- There's no trick darlings, you know me! Answers (on a postcard please) to Juicy Luicy (Kraftwerk Competition), Record Mirror, 40 Long Acre, London, W2E. Please state your T-shirt size as well (small, medium or large)



AT LEAST someone knew where the action was! 'Grease' and 'SNF' impresario chose to sit out the premiere on his yacht moored in Venice. But just how the Evening News managed to gatecrash his one-man party we'll never know!

RECORD MIRROR

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All the dates that fit and more... TOURS

RAY CHARLES

RAY CHARLES: The legendary singer plays five concerts in Britain in October, with an 18 piece orchestra. A new LP, 'Love and Peace' will be released to coincide with the visit. Dates are: Birmingham Odeon October 11 (2 shows at 6.30 and 9.15), Edinburgh Usher Hall 12 (2 shows at 6.30 and 9.00) and London Royal Albert Hall 13 (one show at 7.30).

BETHNAL

BETHNAL start their first headlining tour of the UK on October 19, previewing material from their forthcoming 'Crash Landing' album. The album, due out in November, was "musically directed" by Pete Townshend. Initial dates are: London Queen Mary College October 19, Edinburgh University 20, Aberdeen University 21, Redcar Coatham Bowl 22, Belfast The Pound 24, 25, 26, Dublin Trinity College 27, Cork Arcadia 28, Bath University 30, Reading University November 1. The 30-date tour runs until November 26 and other dates will be announced shortly.



BETHNAL



VAN HALEN

SANTANA

SANTANA: Carlos Santana and his band return to Britain next month for six dates - three at the Wembley Arena. A new album 'Inner Secrets' is released on October 13. Dates are: Wembley Arena October 30 and 31 and November 1, Staffordshire Bingley Hall 3, Manchester Apollo 4 and 5, Wembley tickets are available BY POST ONLY until September 29, thereafter from the usual box offices and agents.

RENAISSANCE

RENAISSANCE: added dates Newcastle City Hall September 29, Sheffield City Hall 21, Leicester De Montford Hall 22, Croydon Fairfield Hall 24, Brighton 25, Oxford New Theatre 26, Liverpool Empire 27.

BATTLE AXE

BATTLE AXE: the band fronted by ex-Motors guitarist Bram Tchaikovsky, start their first British Tour this month. They play: Loughborough University September 28, London North East Polytechnic 29, London Lyceum (with the Only Ones) October 1, Norwich Boogie House 4, London Dingwalls 5, Stafford North Staffs Polytechnic 6. The band are expected to sign to Radar Records in the near future, and have a debut single 'Fainter Smiles' released this week.

JUDAS PRIEST

JUDAS PRIEST have made several changes to their tour announced last week. The second show at London Hammersmith Odeon on October 28 is now cancelled, as is the Hemel Hempstead concert on the 30th. They now play Dunstable Queensway Hall on October 30, Manchester Apollo is brought forward to November 4 and Bristol Hippodrome is now November 12, replacing the November 6 show at the Colston Hall.

VAN HALEN

VAN HALEN: the American heavy metal band who toured Britain with Black Sabbath earlier this year return for a one-off show at the London Rainbow on October 22.

THE BUZZCOCKS

THE BUZZCOCKS begin a 31 date British tour this month to promote their second album 'Love Bites'. Dates are: Dublin State Cinema September 27, Belfast Ulster Hall 28, Oxford New Theatre October 1, Leicester De Montford Hall 2, Norwich St Andrews Hall 3, Chelmsford Odeon 4, Middleton Civic Hall 6, Liverpool Empire 7, Birmingham Odeon 8, Swansea Top Rank 9, Cardiff Top Rank 10, Taunton Odeon 11,

Plymouth Top Rank 13, Torquay Town Hall 14, Sheffield Top Rank 15, Harley Victoria Hall 16, Slavern Winter Gardens 19, Blackpool Tiffanys 20, Aberdeen Capitol 22, Edinburgh Odeon 23, Newcastle City Hall 24, Bradford St Georges Hall Manchester Apollo 27, Derby Kings Hall 28, Canterbury Theatre 29, Bristol Colston Hall 30, Guildhall 30, Canterbury Odeon November 3, London Hammersmith Odeon 4, Hemel Hempstead Pavilion 6, Brighton Top Rank 6, Guildford Civic Hall 8.

IAN GILLAN BAND

IAN GILLAN BAND: the former Deep Purple members' new band play the following selected dates: London Marquee September 28 and 29, Northampton Cricket Club 30, Essex Grays University 4, Birmingham Barbarellas 6, Salford University 7.

BOOMTOWN RATS

BOOMTOWN RATS have added an extra date to their 'Law Ruler' tour at Sunderland Empire on October 23. Meanwhile the concert at Carlisle Market Hall has been put back from October 18 to 21.



FABULOUS POODLES

CHELSEA

CHELSEA: Sheffield Limit Club September 14, Leeds Ffords Greene 21, Nottingham Sandpiper 22, Margate Dreamland (with The Police) 23, London Music Machine 25, London Marquee October 17, Doncaster Outlook 30.

JENNY DARREN

JENNY DARREN is to headline a two month nationwide tour this autumn. Full schedule reads: Bristol The Old Granary September 28, London Music Machine 29, Folkestone Leas Cliffes Hall 30, Manchester Russell Club October 3, Warrington Padgate College 6, Lincoln AJ's Club 7, Swansea Circles 12, Scarborough Penhouse Club 13, Birmingham Barbarellas 14, Newbridge Gwent Memorial Hall 15, Nottingham Sandpiper 19, Liverpool Polytechnic 20, St Andrews University 22, Aberdeen Ruffles Ballroom 25, Dundee College Loch Maber Dumfries Balcaster Hotel 29, Sheffield Limit Club November 2, Leicester Polytechnic 4, Jacksdale Notre Grey Topper Club 5, Blackpool Norbeck Hotel 10, Warrington The Lion 11. A new single 'Heartbreakers' and an album 'Queen Pools' are released shortly.

999

999: added dates Glasgow Queen Margaret University October 30, Dundee Samson's 22, Leeds Fan Club 31, York Pop Club November 1, Carlisle Market Hall 2, Preston Polytechnic 3.

STEEL PULSE

STEEL PULSE: the British reurge band release a single 'Prediction' on September 29. They have also added two dates to their forthcoming British tour. They are: Glasgow Apollo October 10 and London Rainbow 24.

THE ONLY ONES

THE ONLY ONES: headline at the London Lyceum on October 1, with tickets at 12 in advance. 12.25 on the night. Other dates on their 'Planet' Tour are: Cheltenham College Father Education September 29, Harrow Technical College 21, Birmingham Barbarellas 23, City Of London Polytechnic 25, Aberdeen Ruffles October 4, Edinburgh Astoria 5, Scarborough Penthouse 6, Leeds Fan Club 12, York Revolution 19, Redcar Coatham Bowl 13, Doncaster Outlook 16, Braintree College 20, Sheffield Limit 27.

THE SMIRKS

THE SMIRKS: Liverpool Polytechnic September 28, Sheffield Polytechnic 29, Warwick University 30, Kent University October 3, London Marquee 4, Reading University 7, London Marquee 11, Leeds Polytechnic 12, Newcastle University 13, Manchester University 14, London Marquee 18, Portsmouth Polytechnic 21, Bristol University 27, London School of Economics 28, London Marquee 30, Huddersfield Polytechnic, November 1, Manchester Russell Club 2, Sheffield Limit Club 3.

ONLY ONES



THE MOVIES

THE MOVIES: Oxford Polytechnic September 23, Preston Polytechnic 27, Nottingham Trent Polytechnic 28, Liverpool Polytechnic 29, Aberystwyth University 30, Uxbridge Brunel University October 4, Weymouth Pavilion 5, London M&M diesel Poly 6, London Westfield College Hampstead 7, Bailey Crumplets 12, Lincoln Technical College 13, Wolverhampton Polytechnic 14, Cleveland Filmore 15, Sheffield Polytechnic 18, Manchester Mayflower 19, Scarborough Penthouse 20, Huddersfield Polytechnic 21, Dumfries Stagecoach 23, London Marquee 27, Exeter Routes 30, Plymouth Woods 31, Leicester University November 4.

FABULOUS POODLES

FABULOUS POODLES: return to the scene this month with new management, new single, new album and a massive British tour: Swindon Bristol Rooms September 23, Liverpool Polytechnic 30, Leeds Polytechnic October 3, Southampton Aston University 4, Birmingham University 7, Birmingham University 13, London Music Machine 15, Liverpool Polytechnic 13, Newcastle University 16, North Staffs Polytechnic 18, Hull University 19, Bailey Varlet Club 20, Berkeley Black Prince 21.

...AND IT'S TRUE...

new album

GHOSTS OF PRINCES IN TOWERS RICH KIDS

2...

Registered as a newspaper at the Post Office. Published by Southern Publications Ltd, 40 Long Acre London, WC2E 9JF, and printed by South Eastern Newspapers Ltd, Lambeth, London, SE1 7QJ.

BONEY M TO TOUR

RECORD-BREAKING chart-toppers Boney M are to tour Britain at the end of the year.

The German-based group play five venues in all, starting with two nights at the London Hammermith Odeon on November 20 and December 1. The tour continues with Birmingham Odeon, December 2, Liverpool Empire 2, Manchester Apollo 8, Brighton Conference Centre 5.

Tickets for London and Manchester will be available from September 22, for other venues tickets are available by postal application only, priced from £5 to £12.

Boney M follow up the phenomenal success of 'Rivers Of Babylon' - 'Brown Girl In The Ring' with a new single in October, 'Raspurin', taken from the 'Night Flight To Venus' album already has advance orders "in excess of 350,000", a spokesman for Boney M's record company said this week.

Sham 69 pull out

SHAM 69 have pulled out of the second Anti Nazi League / Rock Against Racism National Carnival due to take place this weekend (24/25) at Brockwell Park, Brixton, London.

Sham 69's Jimmy Pursey said of the decision: "We have been made to feel by recent reports that our presence at a large gathering is likely to cause riots... as our name has recently been linked with trouble we don't want our being there in any way to jeopardise the success of the day or the cause of Rock Against Racism."

And he added: "Those who know us know that all our gigs stand for Rock Against Racism and rock against politics anyway."

The organisers are seeking a replacement band, but were still hopeful that Sham 69 or Pursey would appear.

RAR and the ANL estimate that over a quarter of a million have "rocked against racism" this summer, and see Saturday's Carnival as the culmination of a whole summer's activities. The Rally begins at Hyde Park at 11 am, where speakers include Tom Robinson and Tony Benn MP. This is followed by a march to Brockwell Park, where bands appearing include Elvis Costello, Aswad and Misty.

Dead cancel gigs

LEGENDARY San Francisco "underground group" the Grateful Dead have cancelled their British concert this month to concentrate on finishing a new studio album.

They were to have appeared at the London Rainbow at the end of the month for three concerts which sold out "within hours".

But group leader Jerry Garcia said this week: "We bit off more than we could chew... Concerts in Egypt last weekend had depleted the band's "funds and energy", he explained, and they were left with the choice of playing in Britain - or completing the new LP 'Shakedown Street' by the end of the year."

Refunds will be available from the Rainbow from this Friday, and promoter Harvey Goldsmith is currently lining up replacement concerts.



QUEEN'S RACE SINGLE

BRAZEN SADDLES! Pictured above are just a few of the naked lovelies gathered at Wimbledon Stadium in London over the weekend... for Britain's first female nude bicycle race! The bizarre event was mounted to provide a centrefold photograph for Queen's new album, 'Jazz'. None of the group, currently recording in France, were present for the photo-session - which took place under conditions of strict secrecy. For the record - the shorts were removed before the race started! And Queen have a new single out at the end of the month. Its title 'Bicycle Race' / 'Fat Bottomed Girls'. What a cheek!

More Bette Midler

BRITAIN IS to see more of the divine Miss M after all! For American singer and comedienne Bette Midler, who plays a sell-out season at the London Palladium starting this week, has added one more date to her schedule - at Brighton Dome on September 27.

This follows a "bombardment of requests" at the Palladium. Since the venue is already booked the nearest suitable venue to London was chosen.

Jethro Tull live TV

JETHRO TULL will be making history next month when their concert at New York's Madison Square Gardens is broadcast live by satellite to Britain, Europe, America, Australia and Brazil - a potential audience of 400 million!

The show - on October 9 - will be transmitted in Britain at 11.15 pm on BBC 2's 'Old Grey Whistle Test' and John Peel's Radio 1 show simultaneously. It will be the first-ever live stereo relay by a rock band.

The show will be repeated on the following Saturday (14) on BBC 2 only.

BBC changes

MAJOR CHANGES are to take place at Radio 1 on November 11 - the day the station becomes completely separate from Radio 2.

These include an extension of broadcasting hours and the introduction of several new programmes.

Dave Lee Travis will now present the breakfast show from 6 am - an hour earlier. There will also be a new 7.8 pm slot in the evening which will alternate established features such as 'Round Table'.

In addition there is to be new rock show - between 8 and 9.50 pm each weekday evening -

RELEASES

THE new David Bowie live double album 'Stage' will definitely be in the shops next week. The album, recorded in Philadelphia has already been delayed for one month. A SPECIAL commemorative Elvis Presley double album is to be released by RCA in October, 'Elvis' 60 Greatest' will be pressed in pink vinyl (Elvis' favourite colour) with 4 pink sleeves.

AS REPORTED in Record Mirror two months ago EMI are to go ahead with plans to release two double Beatles compilation albums - in red and blue vinyl! The Beatles (1963-66) (red) and 'The Beatles 1967-70' (blue) will be available from September 29.

THE delayed Black Sabbath album 'Never Say Die' is now to be released on September 22. A new single from the album, 'Hard Road', is released on the same date - with the first 25,000 copies pressed in mauve vinyl.

JOAN Armatrading's new album, recorded after her appearance with Bob Dylan at Blackbushe this year, is released on September 29. 'To The Limit' features 10 new Armatrading compositions.

THE SIXTH album from Dr Feelgood, entitled 'Private Practice' is released (in a week) PICKWICK re-release an Elton John live album this month at the giveaway price of £1.95. Previously entitled 'Here And There', London And New York features concerts recorded in 1974.

LYNYRD SKYNYRD'S first ever album - originally recorded in 1971 - is to be released on October 6. Final mixing for the album was completed only last year, shortly before Ronnie Van Zant and Steve and Cassie Gaines were killed when the band's plane crashed in America. Title is 'First And Last'.

'SWEET Talking Woman', coupled with 'Bluebird In Death', is the new single from ELO. It's released in mauve vinyl in a picture bag this week.

LINDA RONSTADT's new album, 'Living In The USA', is released next week.

IN BRIEF

THE STRANGLERS have now re-arranged their Scottish dates as follows: Glasgow Apollo September 30, Aberdeen Ruffies October 2, Dunfermline Kinema 3. This is a result of the "equipment problems" reported last week.

CITY BOYS follow-up to '5705' is 'What A Night', released in blue vinyl this week. A fourth album 'Book Early' is also available next week, and the band are expected to tour the UK in December.

BIRMINGHAM-BASED "while soul" outfit Muscles have split up. The band, who have toured with the Commodores and the Ohio Players, blamed "recording problems" for the split.

ADVERTISING replace Tanz Der Youth at London's Electric Ballroom this Saturday (29). It's understood that Tanz Der Youth, beset with "internal problems", are on the verge of splitting up.

INDEPENDENT reggae label releases this week include 'Armed Robbery' by Junior Delgado and 'Sling Making Love' by the Gaylads on the DEB label, and 'Israfel' by the Sons of Jah and Ranking Reuben on the Natty Congo label.

THE BRIXTON cinema, Little Bit Rita, starts an experimental series of all-night rock concerts this weekend. First is on September 22 (Friday) with Tribesman and C-Gas Five and two D.J.s. Admission is £2.

LEO SAYER has added an extra date to his British tour at Belfast Kings Hall, on November 22.

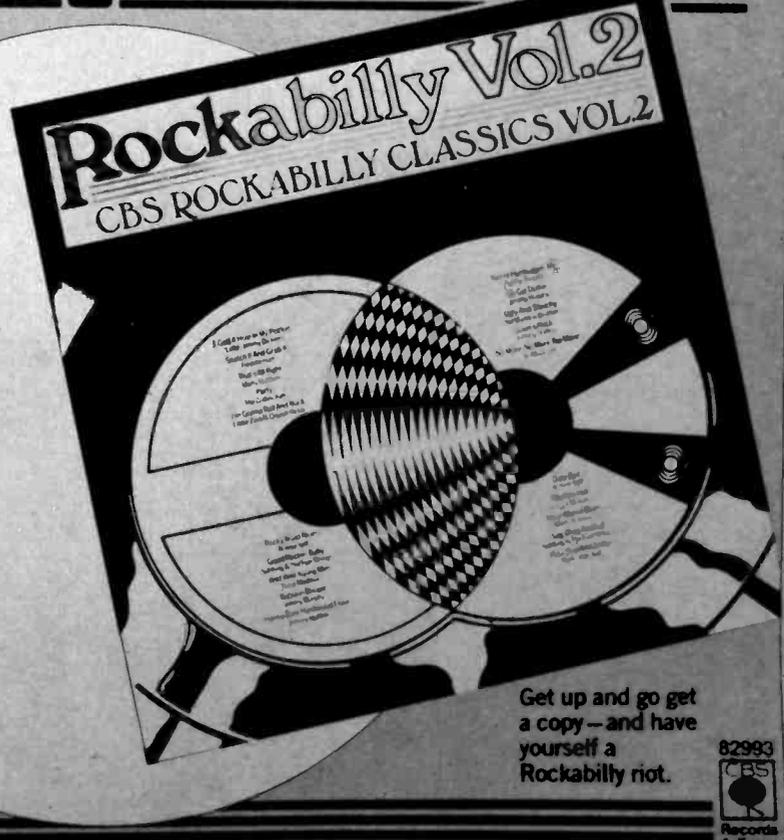
A Rockabilly Riot on CBS

CBS Rockabilly Classics Vol. 2

Another twenty track package of great rockabilly from the golden era of the fifties. Rockabilly Volume II includes original cuts, available in the U.K. for the first time, from Marty Robbins, Ronnie Self, Lefty Frizzell, The Collins Kids and a whole lot more.

Tracks & Artists

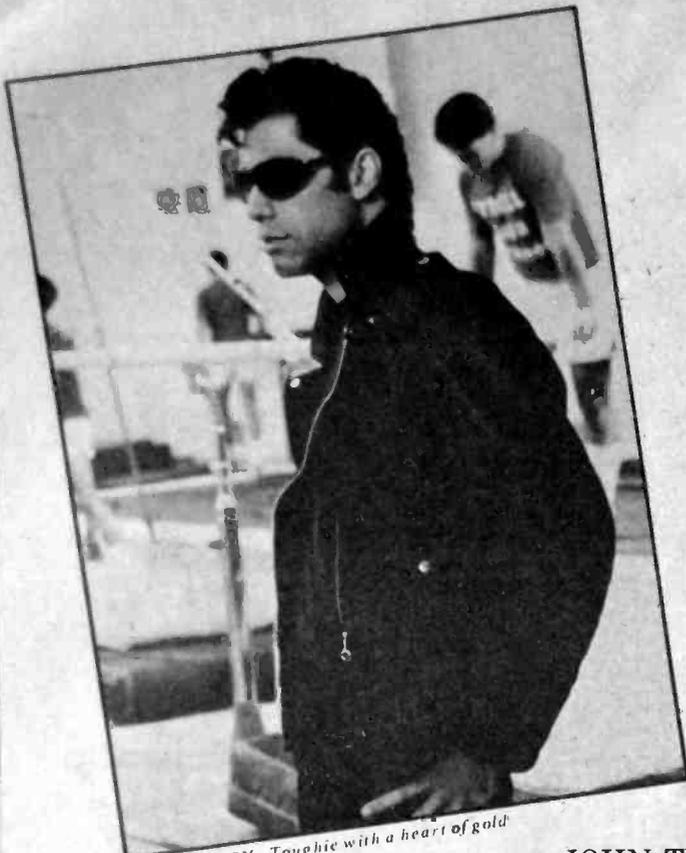
- | | |
|---|--|
| (I Got) A Hole In My Pocket
"Little" Jimmy Dickens | Honky Tonk Hardwood Floor
Johnny Horton |
| Snatch It And Grab It
Freddie Hart | You're Hunbuggin' Me
"Lefty" Frizzell |
| That's All Right
Marty Robbins | My Gal Dottie
Jimmy Murphy |
| Party
The Collins Kids | Ugly And Slouchy
The Maddox Brothers |
| I'm Gonna Roll And Rock
Eddie Zack & Cousin Richie | Lover's Rock
Johnny Horton |
| Rocky Road Blues
Ronnie Self | No More, No More, No More!
Bobby Lord |
| Good Rockin' Baby
Sid King & The Five String | Date Bait
Ronnie Self |
| Wild Wild Young Men
Rose Maddox | Rhythm Hall
Chuck Murphy |
| Baboon Boogie
Jimmy Murphy | Mean Mama Blues
Marty Robbins |
| Sag, Drag And Fall
Sid King & The Five Strings | |
| Hop, Skip And Jump
The Collins Kids | |



Get up and go get a copy - and have yourself a Rockabilly riot.

82993





GREASE BOY: Toughie with a heart of gold



On the runway, one of his passions is flying

JOHN TRAVOLTA writes

about how his Saturday nights used to be and how he'd like them to be now

SATURDAY NIGHT

IT'S FUNNY, Friday night was always the big one. It was the beginning of the weekend. Saturday always concerned me as a kid because it was getting a little close. One step closer. But Saturday night did have one thing — it had the dances.

Until I was old enough to get into those dances, about 14, I was a very lonely little boy. I'd wait outside the Jewish Community Centre or the Catholic Youth Organization where they were held and try to figure out ways to sneak in. My older sister would be inside and I'd hear the Four Tops and Smokey and the Supremes coming out and it really killed me not to be in there. Everybody danced where I grew up. Half of my school was black; you just had to dance well. I was always pretty good. I had some fantastic times at those dances.

I remember one really well. The year is 1968 and I'm 14. Bellbottoms are the height of fashion so I went to Greenwich Village with my sister to get my first pair. They were wheat - coloured bells, a really pale yellow. And I wore them with a policeman - blue shirt and brown boots. Even though the waist didn't fit I thought I

was real hot for Saturday night. I went to the dance and was very excited because I knew this girl, Denise, was going to be there. I had seen her once before and was really looking forward to the night. We danced together and then I guess I said something that got her mad because she kicked me in the butt. And she left this big footprint there.

Girlfriend

I went wild. I felt I'd been shot. "Do you know how much these cost?" I screamed. "Eleven dollars!" I was out of control. Poor Denise was in tears and at the end of the evening she handed me a note that read, "My mother always said that if someone was sorry they should be forgiven." But I kept that little guilt edge as long as possible. We ended up going to her house for pizza and she became my first true girlfriend.

Now, Saturday night means I can't go out dancing, I can't go to the movies. And maybe I can't go out for dinner. I work all week so the weekends still feel special and important, but now I have to think twice before I go anywhere. It's strange, I still have that instinct to run out and party but I stop myself. It's like the boy in the plastic bubble.

The way I enjoy my Saturday night is to travel. Get in my plane and fly to Mexico or Palm Springs or San Francisco. Then I come back refreshed and I have the necessary freedom. Things don't get too crazy.

I guess that would be my ideal, fantasy Saturday night. It would be about eight or nine o'clock; early evening. And I'd get a Lear jet or my DC-3 and tell the pilot to take me anywhere he wanted to go. Anywhere. I wouldn't know, I'd just sit back and watch the clouds. Just watch the stars and try to guess where he was taking me. When we landed I'd have the thrill of being in a totally new and foreign place. Another world. That would be a nice Saturday night.

My ideal, fantasy Saturday would be to get on a jet and go anywhere'

'Now, Saturday night means I can't go out dancing and I can't go to the movies'

NEXT WEEK:

Exclusive interview. John Travolta talks about his early career, his films and his future

NEW SINGLE

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WINGS

SINGLES

Reviewed by MIKE GARDNER

So much for Indian summers

WEATHER FORECAST SEVEN SUNNY SPELLS

ROBERT PALMER: 'Best Of Both Worlds' (Island 12 WIP 0445). Our well-tailored seduction machine with the velvet voice conjures up the catchiest 'Doody Doo's' in years to the jumpy of jigger riffs and the most humorous of bass lines. The twelve inch also contains 'Sneakin' Sality Through The Alley' and the classic reggae track 'Pressure Drop', both from the albums of the same names. The man says 'Double Fun' but I'd say it's closer to triple fun.

WAZMO NARIZ: 'Tele Tele Telephone' (Naz 1). 'Tele Tele Telephone' - Ringy Ringy Ringy Ringing Ring. A Devilish riff to XTC's vocalists. The only other information is the mystifying 'WHO EEZ WAZMO NARIZ?' message on the label, that's the only thing written in English. Whether it's disco new music or whatever catchy tag, it's good, perhaps great. Listen. 'Tele Tele Telephone'

PETER BROWN: 'You Should Do It' (TK STKR 6048). Taken from the exceptionally underrated, under-promoted and under-listened to 'Do You Wanna Get Funky With Me' album. It's about the only track left that's not been released as a single. It's an intelligent, relaxed coaster with lots of cutesy interludes and Stevie Wonder harmonica sounding synthesiser teasings. Buy the album.



SORE THROAT: 'Zombie Rock' (Albion ION3). Marvellously gruesome rocker with a roller coaster 'Palladas Park' solo. More life in this infectious slice of rock and roll than in a million maggot-ridden corpses. Passing thought: If a zombie is a dead person who can't be laid to rest, is he suffering from 'zombia'?

MUSCLES: 'Love Is All I've Got' (Big Bear BB19). Sumptuous smoocher that resembles the classy early Stylistics or Deltonics. Pressed in orange vinyl with three other less riveting tracks but definitely worth buying.

ROSE ROYCE: 'Love Don't Live Here Anymore' (Whitfield KI7236). Yet another fragile ballad that is reminiscent of Chaka Khan and Rufus. The sort of soundtrack that you always imagine should be played as you laze in the arms of your loved one in the afterglow of the night. Class is the word for it.

RAYDIO: 'Honey I'm Rich' (Arista SPART 1041). As if in answer to their name they've left the discs behind and it's straight for the throat of the airwaves with a shuffling beat with a strong hook chorus and the kind of verse Holland / Dozler / Holland used to serve to the Supremes and Four Tops with ease in the golden years. A juke, or at least tranny saturation.

WITH INTERMITTENT SHOWERS
BOB SEGER AND THE SILVER BULLET BAND: 'Hollywood

Nights' (Capitol CL 16004). One of the tracks you feel deserves to be a hit when you know it's got no chance whatsoever. Typical Seger bomb blast that trundles along at a fair pace, going nowhere in particular, just cruising.

BRAM TCHAIKOVSKY: 'Sarah Smiles' (Criminal SWAG 3). Bram merely proves that he hasn't got the commercial lugholes of Motors McMaster and Garvey with a functional piece of pop that refuses to be memorable and just becomes irritating.

ROLLING STONES: 'Respectable' (EMI 2861). Maybe they've gathered a little moss over the years but they're still the same fun guys who play sloppy but enthusiastic Chuck Berry reworkings while giving two fingers to their aristocratic groupies.

DAVID GATES: 'Never Let Her Go' (Elektra K 12318). Starts like 'Baby I'm A Want You', or is it 'I Want To Make It With You'? Does it really matter? The formula works right through the mundane verse to the catchy harmonised bridge to the plaintive pleading at the end. You should know what to expect by now.

BIG STAR: 'September Gurls' (Stax 504). Merseysound intonations over lots of Rickenbacker jangling strums and steely twang lead. Sounds great while it's on the deck and then you take it off... now what was I saying?

FOG PATCHES

JULIE AND GORDON: 'Gordon's Not A Moron?' (Pogo POG 003). "Oh, yes he is," cried the forlorn jilted lover.

"Oh, no he isn't," screamed the pantomime audience.
"Oh, yes, he is," said the reviewer hooked on the saga and being on John's side. The world's first vinyl soap opera. Will Julie go back? Will John stop being so upset? Will Gordon find out what a moron is? Can you yawn any more than you have in the last ten seconds?

CIRRUS: 'Rollin' On' (JET 12 123). The theme song of a certain chunky chocolate bar advert that has a hunky truck driver munching confectionary with enough butchness to give Muhammed Ali an inferiority complex. The record is an edible brown colour and rectangular in shape. Best taken in advert sized segments as you'll make yourself sick with the whole lot.



LINDISFARNE: 'Juke Box Gypsy' (Mercury 8007 187). Geordie cabaret band jangle their way through a spirited close relation to Lynyrd Skynyrd's 'Sweet Home Alabama'. Unlikely to be a hit unless I've underestimated the momentum of 'Run For Home'.

RAINBOW: 'LA Connection' (Polydor 2066 968). Time to shake the dandruff out, devoted greasy haired headbangers. Play loud and maybe it won't seem as mundane and ponderous as it is. It's from the album 'Long Live Rock 'n' Roll' and



'RESPECTABLE' Stones. And we thought the day would never come

while I agree with the sentiments I don't see why this band should try to murder it.

MARSHALL HAIN: 'Coming Home' (Harvest HAR 5188). The same lonely ice blue electric piano of 'Dancing In The City' is fused to some swooping Jaco Pastorius styled bass and light strings in a mannered ballad that hasn't the infuriatingly memorable quality of their previous hit.



ELAINE PAIGE: 'Don't Walk Away Till I Touch You' (EMI 2862). I'll resist the temptation to call her 'Evittler' or even 'Heave A Pair On'. All the nice production touches and her pleasant voice can't disguise a weak song.

THE PIRATES: 'Shakin' All Over' (Warners KI7231).

BOBBY PECK: 'Summertime Blues' (EMI 2850). Both try to emulate the greats and fail. The Pirates are the saddest, as they clearly miss the demanding personality and vocal strength of Johnny Kidd while the arrangement works in a sauna bath club the original is such a national institution that there's no way they could recreate that magic on record and I'm left straining to hear the familiar touches. Bobby Peck is simply like a lame Woolworths Top Of The Pops LP track.

FATHER ABRAHAM: 'Dippety Day' (Decca FR 13798). A National disaster if there ever was one. The sort of inane record that keeps mental hospitals busy.

KEBEKELEKTRIK: 'War Dance' (Epic SEPC 6577). James Last meets Kraftwerk and hotel lobbies gain yet more aural enhancement.

GALE FORCE TEN

MUSIQUE: 'Summer Days' (CBS SCBS 8578). Pedestrian disco with frantic strings and strident girlie vocals that probably sound great when you're beaved up on the boards but stone cold sober sitting in a bedroom it's just annoying.

MIGUEL BOSE: 'Anna' (CBS SCBS 6293). Sounds like the sort of thing that gave the Eurovision song contest, Radio One and disco a bad name. Falls between the stools of trying to be an Abba song and a disco song with a sprig of heavy metal, and it's a long drop.

SARAH BRYAN: 'Onion' (EMI 2644). She claims she's an onion but she's served with a turkey.

JACKIE EDWARDS: 'Come Closer To Me' (Trojan TRO 9044). Veteran reggae singer tries to impersonate John Holt with a tone deaf Disneyland reggae backing band. Sounds like Ron Moody's Fagin trying to be tender and only fooling those too senile to care.

BROTHERHOOD OF MAN: 'Middle Of The Night' (Pye 7N 46117). Probably sounds great when you're sleeping but it's positively dreadful when you're awake.

CAPTAIN AND TENNILE: 'You Never Done It Like That' (A&M AMS 7384). I sat waiting for something to happen and it didn't. No catchy Sedaka melody, no riveting harmonies. Nothing.

CHOCOLATE MILK: 'Girl Callin' (RCA PB 1222). A two-chord Allen Toussaint produced yawn with fortified styled vocals that sound stifled, like there's fluff on the needle.

JENNY DARREN: 'Heartbreaker' (DJM DJS 10878). Pedestrian riff rocker given a thoroughly antiseptic production that almost makes it work.

DR HOOK: 'I Don't Want To Be Lonely Tonight' (Capitol CL 16013). Yet another xeroxing of their delicate 'Little Bit More' / 'Sylvia's Mother' formula, only slightly blander and heavy handed.

EL COCO: 'Dancing In Paradise' (Pye 7N 25792). Sounds like the bland themes to various TV shows. Starts like a current affairs show, then an episode of 'Survival', then a soap opera.

LLOYD MILLER: 'Who Dun It' (Mohammed Ali) (Trojan TRO 9045). An awful reggae song of praise that elevates the myth just slightly higher than before, with the added bonus of being easily converted when the Bruce Lee revival picks up again in about two years time.



RHONDA: female Springsteens?

RHONDA: 'He's The One' (GTO GT 234). Being religiously attached to Bruce Springsteen, I'm tempted to break it like Moses broke the tablets, even before listening to it. But luckily they haven't sacrificed much of the power and grace of the original despite not having the cutting edge and the overbearing charisma that makes Bruce unique.

HUGH MUNDELL: 'Let's All Unite' (Greensleeves GRE 9). Lyrically naive, as usual, but the Augustus Pablo styled claustraphobic rhythm is infectious.

FAMILY PLANN: 'Shake It Up, Shake It Down' (Pye 7N 25790). A less frantic but transparently disguised version of KC's 'Get Down Tonight'.

Olivia as nice as ever

UNLIKE HER sturdier and younger 'Grease' co-star Olivia Newton-John was only too happy to "make herself available" in London last week.

As John Travolta defied reporters and paced the floor of the private suite at the Inn On The Park - in search of "peace and quiet" - Olivia held bubbling, enthusiastic court at a press conference down stairs.

And didn't she do well! Over two hours later she was still going strong, only winding up when she was sure that everybody "had got enough". She'd faced the Freeman press and the press in throngs. She'd endearingly addressed blushing reporters by their first names. She had been, all around afterwards, extremely nice and extremely pleasant.

It takes a bit of getting used to. So off we go. Part two of 'The English Rose Returns'. High heels, those famous black drainpipes and a white jacket. A generously attractive application of make-up. And a lot of smile.

She begins by insisting that she's not fed up with the premieres - "I wouldn't go if I didn't want to" - or indeed the movie, which she must have seen (as opposed to attending said premieres) more times than anybody.

"No, I love it. I love it," she counters. "It's my first movie, and the first I'm counting that is, and it's really exciting to me."

"Maybe it was a terrible film, or a flop, I'd be feeling the strain. But since it's the biggest movie in America this year how can I be anything but thrilled?"

You don't sometimes just want to be Jane Smith? What do you value now that you're rich and famous?

"Still the same things - the important things! The more you have the more you realise that money isn't important, even though it can bring you lots of terrific things. I can have my animals and nice clothes but that's not really what counts. "Your friends become more important, and I've got a lot to catch up on over here."

You're not becoming increasingly isolated?

"It's a shame, but that's what comes with stardom. When you can't go places or go out anywhere because you'll get pestered. I don't travel with bodyguards though. I've got my secretary and that's it."

What about marriage and having children?

"I think it will have to be before too long. As I get older I begin to think time is running out! You don't want to have kids when you're too old, or you can't cope, so I figure in the next five years it will happen. There are a lot of things I would like to accomplish first though - and at the moment my career is very demanding."

A movie like 'Grease' comes along once in a lifetime, but there are still things I want to do. I'm looking at other film parts although I haven't found the right one yet.

I've been offered musicals, comedy and straight acting - we'll see what happens."

And thus back to 'Grease'. You didn't have any trouble with the dancing parts in the film?

"Not at all. We had three weeks rehearsal. There was about 20 minutes that you don't see in the film which got cut out, but it was great! That was when we were trying to look 'cool' dancing in the gym and was nearly 110 degrees in there!"

Olivia admitted to being "very critical" of herself on screen, but was her most enthusiastic when talking about "her favourite bit".

"The end," she laughed. "I was prim little Sandy for 2 1/2 months, then one day I dressed up in the black gear and walked out onto the set... and nobody knew who I was!"

"I got such a come on from the crew I thought what am I doing wrong? I should be doing this all the time! I'm not really the goody two-shoes that everyone thinks I am!"

You like yourself in that outfit at the end?

But it's not really like you? "You'd be surprised," Olivia Newton-John is 30 this year.

MIKE GARDNER AND JOHN SHEARLAW

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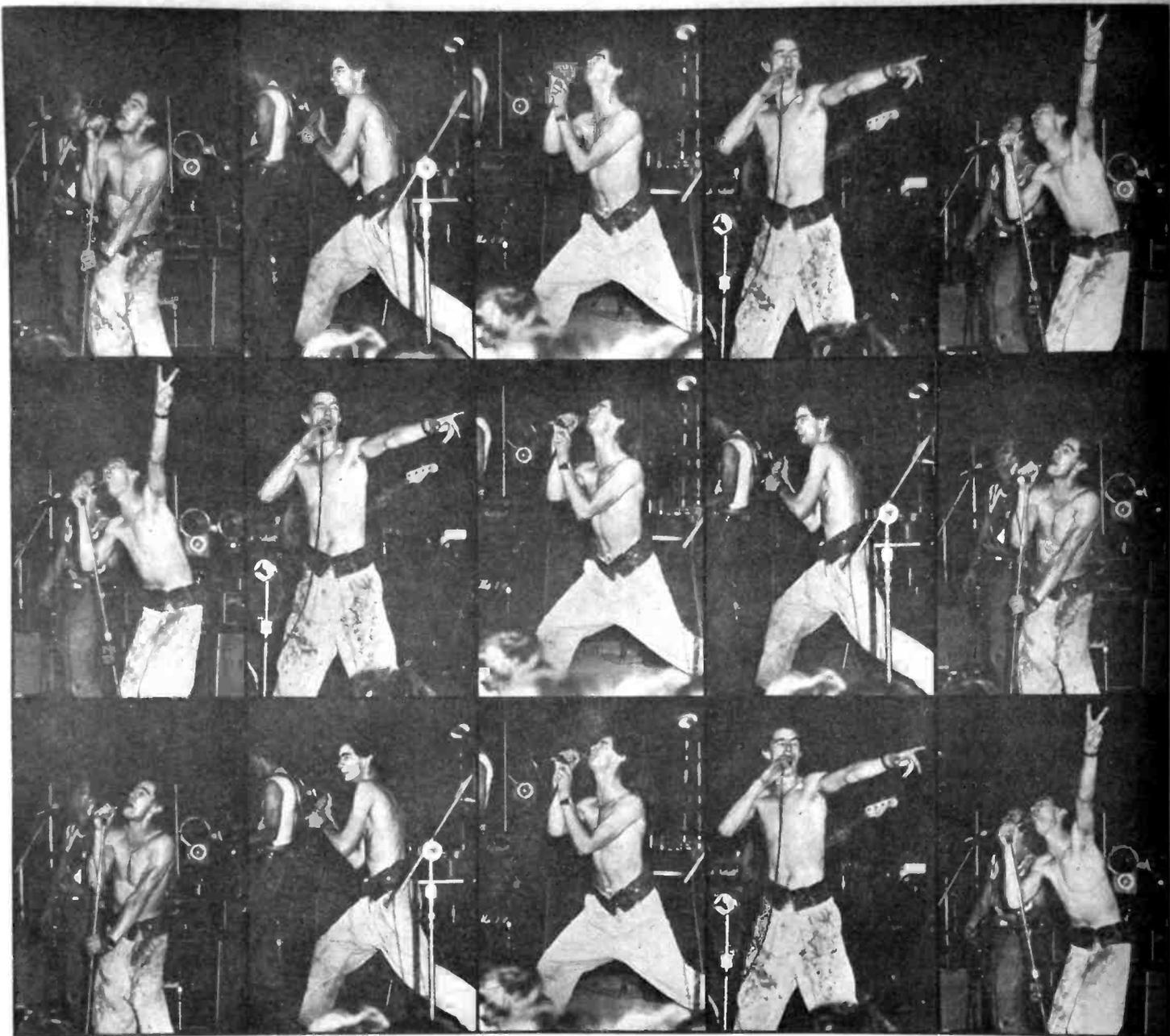
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TARTAN TERROR

SHEILA PROPHET joins the slightly chaotic SHAM 69 on their 2 day trip to Belgium complete with Bay City Roller impersonator Jimmy Pursey

A TRIP to the Continent with Sham 69 has the jubilant, slightly chaotic atmosphere of a boys' end of term outing to the seaside. While the rest of the band — Dave, Kermit and Doidie — seem content to stay under the control of head prefect Tony Newman, Jimmy Pursey is playing the Monday Morning Nightmare, the kid the teachers want to

throttle. The class lunatic run amok.

He arrives on the 1.15 flight to Belgium clad in ridiculous Bay City Roller trousers, tartan flapping round his knees, clutching his new toy — an extremely expensive camera, which he blagged out of Polydor in order to take album cover shots — and proceeds to snap everyone in sight.

In the two weeks he's had the camera, he's taken dozens and dozens of photos (never one to do things by halves, is Jim) and he

duly passes them round for approval.

Approval is given. "They're ever such good photos", says Doidie — shy little Doidie who (whoops, here come those maternal instincts), Jim tells me, was asked, coming off the stage at Reading, how he'd gone down.

"And Doidie says, 'In a white mini-bus!'" chorltes Jimmy, leaning over to ruffle Doidie's hair. (His current gesture of affection, and a big improvement on the previous one — enthusiastically punching you on the arm — which tended to leave behind dents).

He later explains to me he puts Doidie on the spot to "bring him out of himself. He would hardly say a word at first, but now he's getting better all the time."

Such touching displays of friendship might not fit in with everyone's image of Sham, but then, it seems, some people have got the lads all wrong.

"It's funny," remarks Jim. "The girls who come on the road with us join in and have a good laugh but the blokes seem to be scared of us. One even asked if we were going to beat him up!"

In fact, the truth about Sham 69 is that they are simply regular blokes out to have a good time with their mates — whether they're playing in Brussels Forest Park Stadium, or Walton Hop.

In the hotel bar, after a hair-raising taxi drive from the airport into town, Jim settles down with a beer and enthuses about the new album. "That's

Life' which will be — pause of a fanfare — A CONCEPT ALBUM!

"It's about a day in the life of a bloke — could be anyone — from the moment he wakes up in the morning till he goes to sleep. I'm not saying this just to make you like it, but I honestly think anyone who doesn't like this album must be a bit funny in the head."

Which, when you think about it, is pretty persuasive logic!

"I've been a bit depressed lately," he adds, "but the album has really cheered me up."

It's been well known around the music biz that Jim has been out of salts lately — a fact emphasised by the way manager Tony Gordon constantly fusses over him, enquiring if he's all right. As soon as Jim is out of earshot, he tells everyone how well he's looking, and what fine form he's in.

The reasons for his depression are fairly obvious. Having been set up as some sort of leader ("spokesman, not leader," he tells a Belgian interviewer) he is now in a near-impossible situation, under pressure to say and do the right things at all times.

Since Jimmy is an idealistic, intelligent, but otherwise normal 23-year-old bloke, with no more magic powers than you or me, this seems a bit much to ask.

The problem is not helped by the Robin Smiths of this world, who totally misunderstood the group, and who found the trouble at Reading so shocking to his nervous system that he now thinks Jimmy should 'give up'

because he's encouraging violence.

This obviously, is not a practical solution. But then neither does Jimmy have an instant solution. Why should he have?

I tell him about a long argument I had with a Polydor employee who reckoned Jimmy had to 'grow up and develop' which, in his opinion, inevitably involved dumping the employee who reckoned Jimmy had to 'grow up and develop' which, in his opinion, inevitably involved dumping the skinheads.

"Well f--- Polydor," says Jimmy angrily. "They don't tell me what to do. I take in the finished record and say to them, 'Release this! And if they won't release it, then they won't have Sham on their label any more.'"

He's adamant that, whatever happens, he won't be forced into shaking off the skins. "I won't reject those guys. They've been thrown in the dustbin often enough in their lives."

In fact, the group talk a lot about the skins, particularly the legendary Mad Mattie and his chums, mostly with a kind of exasperated affection. This, to me at least, shows that the band still do care about them, despite the problems they've caused.

I tell Jimmy how suspicious people are of him, how one of my friends called him a con-man, and Bob Geldof, on one occasion, describes him as "cynical".

CONTINUED ON PAGE 12

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NOVEMBER

- 1 YORK, Pop Club
- 2 CARLISLE, Market Hall
- 3 PRESTON, Polytechnic
- 5 LONDON, Lyceum



TARTAN TERROR

FROM PAGE 10

He sighs. "I'm not a bullshitter," he replies simply. "If I was a bullshitter, I wouldn't be able to write songs the way I do."

Another piece of indisputable Pursey logic. "But even if I was a bullshitter," he goes on, "it wouldn't matter, because I've actually managed to change some people's lives with my songs. Numbers like 'Rip-Off' have made some of them think about their lives. My songs helped them to understand their lives — and themselves — a little better."

He's already played me the new single, "Urry Up 'Arry" and 'No Entry', the tale of their doomed Stateside visit. "They wouldn't let us in the USA, we didn't want to go there anyway" which confirms that Sham are moving away from the instant anthem type of song like 'Kids' towards the sort of thing I think they do better, warm humorous, singalong songs. Like 'Sunday Morning Nightmare', the 'b' side of 'Kids', my favourite Sham song to date.

"If you liked 'Kids'," says Jim, "you'll love the album." And he gets roadies Grant and Vince, who play the principal characters Joey and Harry, to act out some of the spoken parts on the album.

Grant is a Sham fan from way back, who, he tells me proudly, appeared in a feature RM did about fans a year or so ago. Now, as well as roadying, Grant has the special position of being Jim's "main man" — Grantie is here to keep me happy.

This is another example of the special treatment Jim is currently receiving — treatment which could eventually set him apart from the rest of the band.

Actually, the rest of the group don't seem to resent the situation particularly, but tempers do erupt the next day in an after-gig row between Vince and Jimmy. It seems Vince was ordered to "look after Jimmy" by the manager. So when Jimmy jumped on the drum kit onstage, and looked like falling off, Vince did just that — in the process, unfortunately, ruining the climax of the stage act. Now, Tony the manager is furious with Vince, which he feels is unfair because, after all, he was only doing his job.

At one point in the argument, he bursts out, "Jimmy this! Jimmy that! It's always Jimmy!"

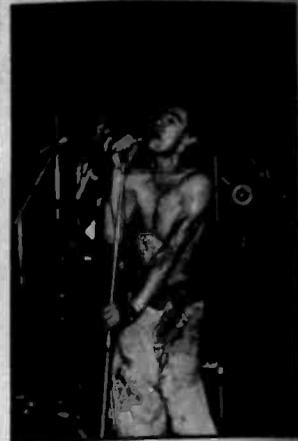
In the end, Tony, Vince, and a worried looking Jimmy adjourn to another room, and things are sorted out — but the row has shown how the mounting tension is affecting the band.

The gig itself, meanwhile, has been interesting, to say the least. It seems Peter Gabriel, the headlining act, has personally requested that Sham share the bill. Why, no one knows.

We eventually meet up with Gabriel at the soundcheck, looking very odd with his newly sprouting crew cut. "He ain't half shy, that Peter Gabriel," says Jimmy in amazement. "I thought he was coming up to ask for my autograph!"

Peter tells me he thinks Sham are "interesting". No, he hasn't seen them before, but he's looking forward to seeing them tonight.

Sham themselves are convinced the gig will be a disaster — all except for Doidle, who says



confidently. "It's going to be good — I have a feeling." And he's right — well, sort of. At the start the crowd seem largely indifferent, booing and whistling at the group — "Whistling?" says Jimmy. "Oh good — let's all whistle. Let's all be budgies."

The sarcasm is lost. But by the end of the shortened set, the audience are split fifty fifty. The laid back types at the back are booing heartily, the pogoers at the front doing their best to drown them out. Whatever, it's enough to bring the group back for an encore — a repeat of the Sham version of 'My Generation' called, cleverly, 'Who's Generation'.

Afterwards, the gig is designated a success. Says Peter, "I enjoyed them. They did a lot better than Nona Hendryx who supported me last year — they booed her off."

Later, Peter asks Jim for an opinion on his show. "Well, I can't bullshit, mate," says Jimmy in his usual forthright way. "I thought a lot of it was crap. But I liked the last three numbers you did — they sounded pretty good."

"Oh, thank you," says Peter, genuinely sounding grateful for this praise.

Back to the hotel for a meal of cold meat and salad laid on by Polydor. Jimmy disappears temporarily, reappearing once again in his dreadful Roller gear.

Sham — or at least an earlier version of them — started their career miming to Bay City Roller records down at Walton Hop. Someone told Tam Paton about their act, and one evening the entire Rollers crew descended on the place to watch the show — after which Jim and the lads became firm friends.

What did Jim think of the Rollers?

"I know they were commercial and all that sort of thing," he says, "but they still gave pleasure to a lot of people, and that's the important thing. I thought they were good."

Now I ask you — would a con-man, trying to build up his street credibility, confess to that?



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ON HARVEST RECORDS
& TAPES

OFF CENTRE

Edited by TIM LOTT

Vinyl: Can you lick it?

ONCE UPON a time records — 78's our dad and mums used to call them — were thick enough to eat your dinner off and broke into a thousand pieces every time they hit the floor. Once their popularity had waned they could be usefully employed as flower pots after being "melted" in a bowl of hot water.

More recently the long-playing record has developed into a pliant and wafer-thin item that is virtually indestructible. Several outstanding samples could be all but bent in half, employed as wobble boards by visiting Australians or even tossed around as lethal razor-edged frisbees.

That's progress. But with all the leapfrogging of technology in the vinyl-producing game one thing has remained constant — the colour.

Until February this year — apart from a small and unsuccessful experiment in the mid-sixties by CBS — records have been black, dull black, glossy black, brittle black and finally bendy black.

Now, thanks to a technical breakthrough by an independent British firm of vinyl manufacturers, the days of monotony and uniformity are over!

Every week brings a fresh rash of singles and albums in all colours of the rainbow — and

several even more emotive than that. Limited editions and collectors items all, many of them bringing a touch of warmth and brightness to an average rainy day around the hi-fi.

Not since Henry Ford stopped making his cars in only one colour (black, naturally) has there been such a change in our lifestyle. Coloured vinyl is here to stay.

Doeflex Compounds Ltd, of Swindon, Wiltshire, started the revolution this year when they offered a commercial range of coloured vinyls for the record industry. They are still the sole British suppliers.

It was, said Doeflex's Graham Dingley, "a response to the demand from marketing personnel in the record business for an alter-

native to black; they'd been requesting it for some time.

While Doeflex, according to Mr Dingley, feel they have "planted the seeds of a long-term alternative to black" they point out that they are not a creative company. They are bulk suppliers of vinyl (normally to small labels and independents, as large companies usually manufacture their own — black — vinyl) and not pressers.

"It is not for us to choose. We just develop and supply if people wish to come to use with ideas we will develop them — if it is technologically possible without reducing the quality of the vinyl."

The most recent breakthrough came with the "development" of luminous vinyl — a move

which left two record companies battling for the honour of releasing the world's first luminous record. Yet Mr Dingley, who once worked in the music business as a marketing executive, remains impassive.

"Again we merely supplied the raw material to two customers — it was up to them who pressed and distributed first. Virgin won, I understand."

"We've had plenty of requests for luminous vinyl, and now we've done it successfully I think it'll continue as one of our more popular lines."

However, not everything is possible for the company that brought you 'Yorkie Bar' vinyl, 'Strawberry' vinyl and even 'industrial grey' vinyl.

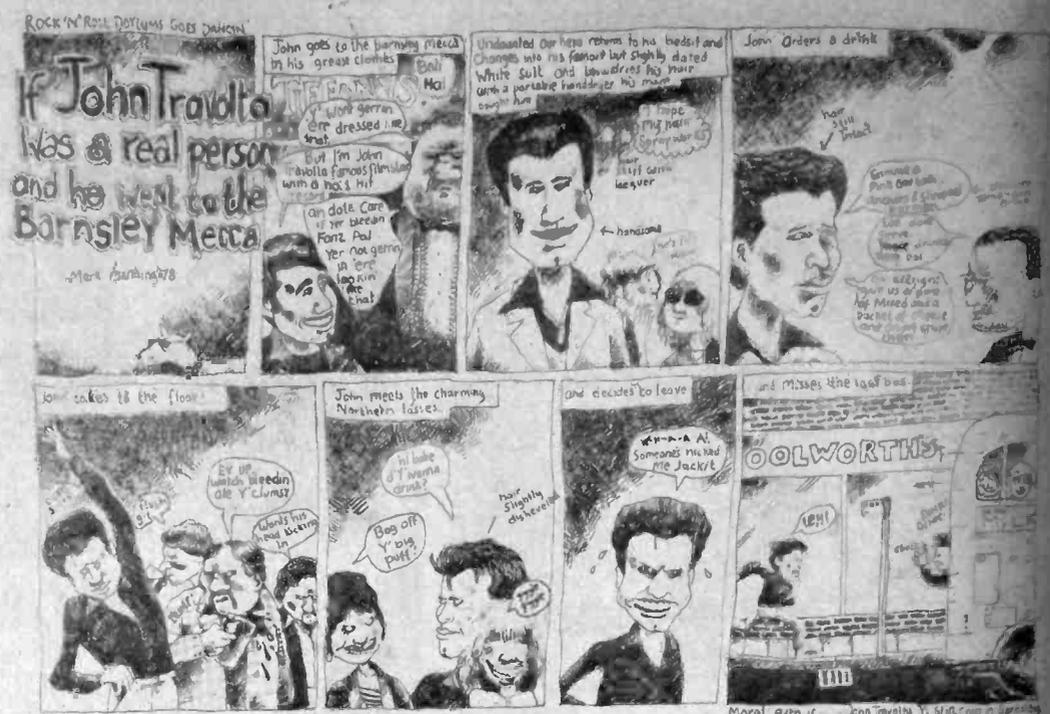
"We're mono-colour

only at the moment," confessed Mr Dingley. "We can't actually manufacture spotted or tartan vinyl, although this may be possible in the future."

"But we are working on a new, secret range about which all I can say is that it would be a record that had something more than sound and colour."

"Smellogroove. Perhaps? The world's first odour-releasing record" (And just imagine what Akron albums would smell like!) "Something along those lines, although the technical difficulties are enormous," said Mr Dingley secretively.

As Doeflex's Mr Dingley would say: "It's up to the creative minds of the record industry to decide." JOHN SHEARLAW



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ROLLIN' ON 123 CIRRUS

'Yorkie' oblong record — the shape of things to come?

Strawberry fields forever — the smell of things to come?

Evil eyes Joe

THE PALLID face distorted by a knowing sneer. The rough gutter boy haircut. The quasi-military chic. Surely, it can be none other than erstwhile punk rocker... Joe Strummer, featured here in 'Test By Battle' — a commando war story. Submitted by S. Prophet, Broughty Ferry Girl Guides.

WHICH ONE'S THE MORON?



Julie and Gordon

... and Gordon and Julie

I DON'T know if there's a law against impersonating morons, but if there isn't there soon will be if Ravid Records has anything to do with it. Ravid, the independent Manchester label who number among their signings latent superstar Jilted John and hand-jive maestro Gordon The Moron, are piqued at the appearance on the scene of a record cashing in on the John / Gordon / Julie saga.

Titled 'Gordon's Not A Moron', it is a quaint, but relatively unfunny follow-up to 'Jilted John'. The conflict arises from the fact that the record appears on the Pogo label — which is nothing whatsoever to do with Ravid — by two characters calling themselves Gordon and Julie.

"It's disgusting," say Ravid, "a complete rip-off. They aren't Gordon and Julie at all. Gordon The Moron has already played several gigs and made appearances on 'Top Of The Pops'. He will shortly be releasing a single on Ravid called 'Oscar Bravo Tango'."

"We are very annoyed by this breach of copyright and we will be taking steps to have an injunction granted to stop further sales of the record."

The surrogate Gordon and Julie paid me an uninvited visit to put their side of the case.

"We are the real Gordon and Julie," said 'Gordon' replete in insect-eye shades, pink trousers and beer gut.

'Julie' looked pretty. If plebeian, in lime-green satin hot pants and waistcoat. "Yeh," she added, firmly.

"We made the record," says Gordon, "because John got it all wrong. I ain't a moron. He was only right about one thing. I am cool and trendy."

And Julie? She and John are finished for good. "All 'e was into was white mice and Christian weekends."

This charade is maintained for several minutes. Gordon and Julie are apparently

going to release a "48 inch single", and a cover version of Handel's 'Messiah'. When their personae are finally abandoned it emerges that the record was done "for a laugh" and that WEA executive Dave Dee (formerly of Dave Dee, Dozy, Beaky, Mick and Tich) was not

entirely unconnected with the record.

Momentous stuff. But the one question that is burning in everybody's minds remained partially unresolved. Was Gordon really a puff?

"I can say categorically," Julie confides, "only a little bit."

PEARLS BEFORE SWINE

PEARLS this week by Jonathan Fry, 13 Heartsease Lane, Norwich. SWINE by Julian O'Dell of Rook Tree Farm, Mulcote, Milton Keynes.

PEARLS:

- 1 'New Rose' — The Damned
Maybe not the greatest musical creation ever, but as soon as I hear "Is she really going out with him" I jump so high I hit the roof. The energy actually engulfs you.
- 2 'Satisfaction' — The Stones
Like thousands of others, I know it word for word. Prompts uncontrollable movement in foot, fingers, head, body etc.
- 3 'Faith Healer' — Alex Harvey
Alex's best. We'd electronic beat building as each instrument enters the fray until you come face to face with The Faith Healer.
- 4 'The Bogus Man' — Roxy Music
Hypnotic quality not unlike that of 'Faith Healer'. Ferry's voice at its best. Weird, maaan.
- 5 'Jealous Guy' — John Lennon
After dancing to the previous four I'm completely knackered — this song winds it down. Great lyrics — jealousy poisons everybody sometime.

SWINE:

- 1 'F--- Off' — The Electric Chairs
Fith of filth's sake. Corny, talentless punk, designed to shock but just acts as a smokescreen for the band's lack of ideas.
- 2 'Happy Anniversary' — Tony Hatch and Jackie Trent
Painful song by two stuck up jerks. How Tony Hatch had the nerve to sit on 'New Faces' and judge young hopefuls is beyond me.
- 3 'Another Funny Honeymoon' — David Dundas
Another funny pain in the stomach. Whenever I hear this on the "radio I run for it. Luckily, I've managed to avoid it for the last 18 months or so.
- 4 'Beautiful Lover' — Brotherhood Of Man
Remember their 'Hey Hey Hey' and the clenched fist salute on Top Of The Pops? Maybe they thought we'd all go for that. I didn't. Made me feel ill, in fact.
- 5 'The Smurf Song' — Father Abraham
If I told you what I thought of this you wouldn't print it.
Send your contributions to: Pearls Before Swine addressed to: 'Pearls And Swine, c/o Tim Lott, Record Mirror, 40 Long Acre, London WC2.

DR. FEELGOOD

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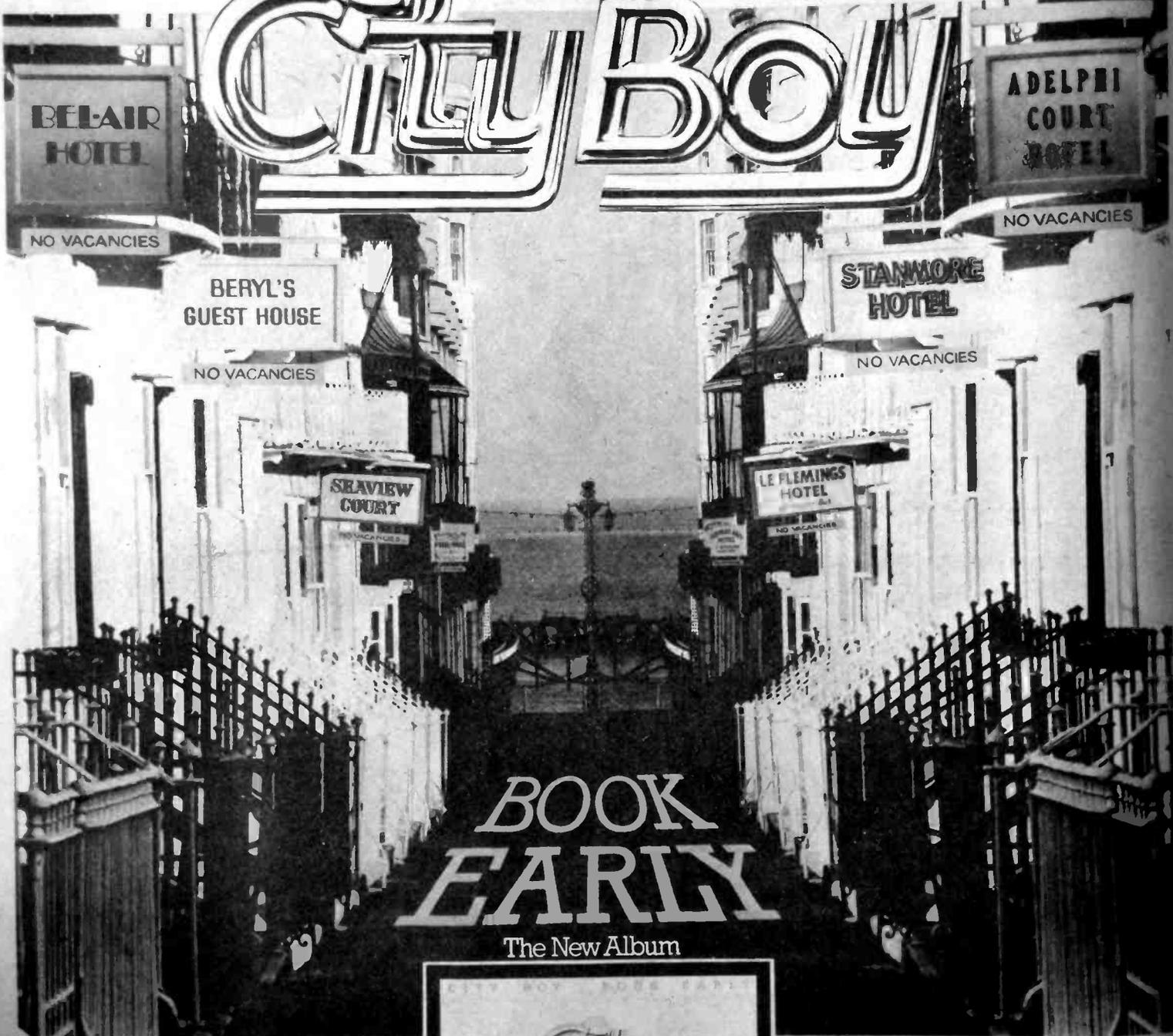
- | | |
|----------------------------|-------------------------------|
| September | 9 LIVERPOOL Empire |
| 22 PLYMOUTH Top Rank | 10 SHEFFIELD City Hall |
| 23 TORQUAY Town Hall | 11 BRADFORD St Georges Hall |
| 24 TAUNTON Odeon | 12 BRIGHTON Top Rank |
| 25 MALVERN Winter Gardens | 14 HASTINGS Pic |
| 26 DERBY Assembly Rooms | 15 MEMEL HEMPSYHEAD Pavilion |
| 27 NORWICH St Andrews Hall | 16 READING Top Rank |
| 28 CHELSEFORD Odeon | 18 BOURNEMOUTH Winter Gardens |
| 29 CAMBRIDGE Corn Exchange | 19 PORTSMOUTH Guild Hall |
| 30 COVENTRY Theatre | 20 CANTERBURY Odeon |
| October | 21 BIRMINGHAM Odeon |
| 1 LEICESTER De Montfort | 22 BRISTOL Colston Hall |
| 3 MANCHESTER Free Trade | 24 CARDIFF Top Rank |
| 4 GLASGOW Apollo | 25 SWANSEA Top Rank |
| 5 ABERDEEN Capitol | 26 OXFORD New Theatre |
| 6 DUNDEE Caird Hall | 27 ILFORD Odeon |
| 7 EDINBURGH Odeon | 28 HAMMERSMITH Odeon |
| 8 NEWCASTLE City Hall | 29 HAMMERSMITH Odeon |



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POET LYNTON

MILD MANNERED and bespectacled, Linton Kwesi Johnson is more reminiscent of a librarian than an angry man with a bitter vision.

Linton - 'Poet' of Poet and the Roots - does in fact work in a library. But his polite manner and cool academic aura are belied by his poetry, anthems of blood and war and bile.

His debut album 'Dread Beat And Blood' is reggae music far removed from the single-minded Rastafarian stereotype. It is about England, not Jamaica, a world of the blues dance, the betting shop and the National Front. No God - and - Ganja escapism.

"Come what may / no matter what they say / we are here to stay / Inna Inghlan". 'All Wi Do In Defence' is a far cry from pack up your colts in your old kit bag and get back to Africa.

LINTON KWESI JOHNSON: "We can only help ourselves."



Johnson was in fact born in Jamaica where he stayed until he was 11 when he and his parents came to England. And although he holds no contempt for those blacks in Britain who dream dreams of their historical homeland, he takes a rather more realistic view.

"I see rastafarians for what they are," he says in a voice which is a predictable half-breed creole / gor blimey.

"Rastas in this country reflect the backwardness of certain sections of the black working class in this country. Many of the people who call themselves Rasta here it provides them with an alternative to what England has to offer. It provides them with a way of living a reality, but not facing up to it."

Johnson, rather unfortunately, accepts Rastafarianism for what is undoubtedly is - both escapist, and in some cases, high chic.

"But also it is an expression of identity, realising your heritage and so on. And it is obviously part of the reggae sub-culture. It's a mistake to see them solely as an escape movement. It is obviously unrealistic - how could I take seriously the fact that all blacks will go back to Africa

or Ethiopia. This all seems a major step forward to me, but Johnson was apparently most piqued when I said, in reviewing 'Dread Beat And Blood', that his lyrics were not "multi-purpose Jah speak."

And yet, great as my affection is for reggae, I find it hard to accept - and I know this is terribly uncool - that reggae lyrics have much value outside a rhythmic importance, the sound of the words rather than the content. Reggae musicians are single minded, to say the least about their subject matter.

In Jamaica it is a whole system of mythology where an illiterate people make sense of the facts at their disposal.

Illiteracy is one blight that Johnson has not had to suffer, which could go some way to explaining why to a non-Jamaican ear, his poetry is some of the most pertinent to be found within the reggae idiom.

There is scant reference to roots, natty or otherwise. Jah

admire reggae and reggae musicians enormously. Am I to be reviled because I think lyrically it has about the same potential as rock 'n' roll or any other popular music form i.e. very little. Is it unhip to say that 'Awopbopabop awoopaboom' is nothing more than a vocal device. Then why should not the same be true of a Creole

Lyrics is one of the major attractions of reggae. Anyone who is writing about reggae who hasn't either (a) grown up with West Indian kids and been immersed in their culture and (b) made a visit to Jamaica to see what has been described, are always going to make the wrong assumptions.

Being perfectly prepared - in fact only too glad - to be proved wrong, I invited Johnson to send me five examples of his favourite reggae lyrics. He agreed, but I haven't yet received them.

This, however, is not going to deter me from quoting my favourite Bob Marley lyric - "Natty dread, natty dreadlock / dreadlock congo bongo / I don't care what the world seh / I and I gonna have things our way / If a egg natty in a red."

Nice one, Bob! Linton, get those words to me, and I'll print them.

Do I seem patronising. Realise the dangers of that assumption; there is such a totalitarian attitude to reggae among white supporters. It is there, it is good, criticism of any kind is racism. It's ludicrous I

Linton only partially disagrees. Reggae is an oral tradition. They can find words within the Jamaican creole language to press what they want to express. "It is true that the concepts used in reggae tend to be very simple and repeated over and over again. And it's true that reggae writers very rarely

step outside their own immediate reality. "But Bob Marley is a very, very fine lyricist, as is Joe Higgs, and sometimes Max Romeo. I could list thousands."

"Listen, Joe Higgs - the night trap the light and the mornin' comes, the night trap the light and the mornin' comes, wake up! and live, wake up! and live."

"On the other hand, I'm not saying that black people should fight white people. I am certainly not advocating that anyone go out and stab a policeman."

"But if we are attacked, then we will fight back. The National Front does not have a monopoly on violence."

"Of course it is right to meet violence with violence. What else are you going to meet it with? Are you going to stand there and let yourself get beaten down to the ground?"

Johnson was described as anti-white in one review - it was mine - an opinion which I have modified appropriately on meeting him. But though his feelings certainly do not extend to racism they encompass a highly developed sense of suspicion.

"The Socialist Workers' Party and Rock Against Racism are just trying to use us. I'm against what the SWP stand for. They don't think we can organise, we can do it ourselves. They say, 'this is our line. It is the right line, we can help you.'"

"But in the end, only we can help ourselves."

Johnson gets somewhat heavy on 'Dread Beat And Blood'. Defending is one thing, but The Poet makes repeated references to war, implying both attack and defence.

"With a flick of the wrist / a jab and a stab / the song of blades was sounded / the life of oppression was vomited / and two policemen wounded / righteous, righteous war."

Note the last three words. "righteous, righteous war." It would appear to be condoning stabbing policemen.

"I am expressing a sentiment felt by many blacks. If attacked you will defend yourself by any means necessary, bricks, bottles, stones. Black people don't attack policemen, except in very isolated cases."

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religious chant? Methinks he doth not protest too much. Onto another home of contention; race violence.

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But if we are attacked, then we will fight back. The National Front does not have a monopoly on violence.

TIM LOTT

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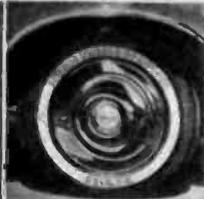
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VARIOUS ARTISTS: 'The Big Wheels of Motown' (Motown EMTV 12).

NO HOME should be without this album. If it's the last thing you do this week, at least try to check it out. Of course, everything on it is old, but they're all classics. Not just a couple of goodies thrown in to tempt the unwary (as often happens on compilations), but a full blown bag of cherries. Take a bite: 'I Heard It Through The Grapevine' by Marvin Gaye, 'The Tears Of A Clown' by Smokey Robinson and The Miracles, 'Reach Out I'll Be There' by The Four Tops, 'Dancing In The Street' by Martha Reeves and The Vandellas. There's not a bad one here. The album covers the best of 1964-1971 in the Motown family. +++ + ROSALIND RUSSELL



VARIOUS ARTISTS: 'Music From The Motion Picture "Convoy"' (Capitol E-ST24590)

THERE USED to be a time when film soundtrack albums were destined to be released and forgotten before the first customer reached the box office.

But now, with the success of 'Saturday Night Fever', 'PM', 'Grease' and the forthcoming 'Sgt Pepper' barrage, they are now big business.

The movie moguls have discovered the bucks in compiling soundtracks from established hits and 'Convoy' is not about to steer away from the formula.

Apart from the theme tune by CW McCall, the first division line-up includes Kenny Rogers 'Lucille', Crystal Gayle's 'Don't It Make My Brown Eyes Blue' and Billie Jo Spears 'Blanket On The Ground'.

Glen Campbell's jaunty version of Allen Toussaint's 'Southern Nights' and Anne Murray's perfunctory reading of the Everly's 'Walk Right Back' are easier to swallow than the undiluted 'Nashville' of Billy Crash Craddock, and Merle Haggard's 'Okie From Muskogee'.

But it's just another good component in the emergent soundtrack convoy. +++ MIKE GARDNER

TIM CURRY: 'Read My Lips' (A&M AMLH 64717)

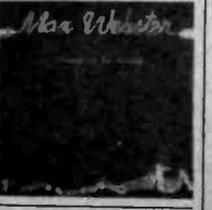
HEREIN LIES former Kiss and Alice Cooper cult personality producer Bob Ezrin's attempt to trap what he describes as the "raw sinister power" of 'Rocky Horror'/'City Sugar' star Tim Curry on vinyl. But only the bland aroma of synthetic Curry, the kind that comes in packets, rises from this witches' cauldron.

The ingredients are there - a multi-talented actor/singer upfront, a backdrop of competent musicians, a choice of time-proven, if totally unrelated, classics from the archives of pop, complete with some unexpected, even bizarre arrangements. Yet, almost throughout, Curry puts on his party clothes and gives himself over to a self-indulgent boppery and often misplaced humour which just doesn't work.

Each song is a stage, and the (hardly) demonic king of mummery and mimicry unseals his lips to feast on a range of voices and faces, impressions of impressions, verging on the cheap 'n' nasty. He swaggers thru' a reggae version of McCartney's 'I Will' complete with banana boat accent, competes with the 48-piece Highland and pipe drum corps on resurrected Scots ballad 'Wake Nicodemus', lays on the lobotomy like for an easy version of the Move's 'Brontosaurus' digs up that exhausted Bryan Ferry pose on 60's chartbreaker 'Anyone Who Had A Heart', flits from style to style, camp to camp. The album is a ragbag of emotions.

The tightest trax the most subtle, and the most successful are the slow blues 'Sloe Gin', followed by a monochrome performance of Irving Berlin's 'Harlem On My Mind', which both allow him to get into what he's best at - dramatic monologue set to music. The rest is too unsubtle by half.

For my taste, it's all too precious darlings and pretty much an excuse for the curtain to rise again and again, but still entertaining enough for staunch Curry fans to love it. Tim Curry is not the next Alice Cooper. +++ 1/2 S U S A N N E GARRETT.



MAX WEBSTER: 'Mudny Up My Sleeve' (Capitol E-ST 11776).

LOOKS DECEIVE! Max Webster look like a bunch of reject male models prancing around in Freddie Mercury's cast offs. Thank goodness they don't sound as bad as they look, well not at first anyway. On side one their songs reminded me of a simplistic Queen 'Lip



SAINTS OF OLD

THE SAINTS: 'Prehistoric Sounds' (Harvest SHSP 4094)

"GROUP AVAILABLE for parties, weddings, bar mitzvahs and that special occasion" - this sleeve note makes obvious the Saints' conviction that they have arrived: we're in the first division now, so we can safely make a joke about that sort of fourth division band. The same misplaced self-confidence is equally obvious from the music of 'Prehistoric Sounds', but for the most part it's self-confidence bordering on arrogance, and, for good measure, rating pretty high on the presentation scale as well. That impression is occasioned almost exclusively by some highly obtuse lyrics, and the strange, hostile low 'a' key whining (if that's possible) of vocalist Chris Bailey.

The Saints have often used a horn section in the past and it plays a major part here, but only on a couple of occasions does it combine effectively with the Bailey drone to produce two good, snappy cuts - strangely on the two numbers which they would probably regard as throwaways - 'Every Day's A Holiday, Every Night's A Party', which has a memorable brass intro and outro, and the effusive 'Crazy Googenhelmer Blues' which would I'm sure be an absolute mother live, to slip into the vernacular.

Bailey and guitarist Ed Kuepper, the two main composers, would no doubt consider these offerings as negligible compared with such apparently weighty titles as 'Brisbane (Security City)', 'The Prisoner' and 'Church Of Indifference'. Unfortunately to the uninitiated listener the lyrics mean little or nothing and when they do make sense you're left only with an impression of their inconsequence.

At intervals, the Saints put one in mind of the Rats, the Stones and Van Morrison, which may or may not be an advantage. That 'Church Of Indifference' 'dont give no love', and neither do the Saints; their's is a barren, unfriendly world, prehistoric even. Too often their pretension gets in the way of their nevertheless evident musical ability. +++ PAUL SEXTON.

Service' and 'Astonish Me' were melodic pieces of heavy rock'n'roll, which I found surprisingly attractive.

However as the album wore on it tended to degenerate into pretentious glam rock. Max Webster reminded me of a Marquee support band. They are out of date, serious musicians, capable of writing a couple of good songs. At first appealing but ultimately embarrassing. ++ PHILIP HALL.

BURTON CUMMINGS: 'Dream Of A Child' (Portrait PRT 72962)

ONCE UPON a time Burton Cummings decided to leave top Canadian rock band, Guess Who, and try his hand as a solo artist. The trouble was that he didn't know what to sing about, which makes for very frustrated listening. His powerfully distinctive voice can handle Isaac Hayes funk, as on 'Hold On, I'm Coming', sixties rock'n'roll with 'Wait For The Water' and the Man



TRAN nostalgia of 'Shiny Stockings'. Lots of variety equals lots of confusion. The trouble is, Cummings can write some excellent songs and does not have to rely on rehashing obscure oldies.

On side two we see his true face as a superior singer/songwriter. The self penned 'Guns, Guns, Guns' and 'Meaning So Much' show that Cummings will undoubtedly be a big hit with American trends. He is a kind of howl, Radio Barry Manilow. Radio One will play his songs, everyone will like them, no one will buy them and Cummings will live happily ever after in the land of milk and honey. +++ 1/2 PHILIP HALL.



FRANKIE VALLI: 'Frankie Valli Is The Word' (Warner Brothers K56549)

AND YET another person benefits from the Midas dust that's freely sprinkled from the Brothers Gibb. If you've only suspected that the Bee Gees are trying to dominate the world then now's the time to believe it.

But the apparent submission is Valli's fault and the Bee Gees are not the only conquerors, though 'Needing You' has not-so-faint echoes of Yvonne Elliman's 'If I Can't Have You'. The melodic blue-eyed soul strains of Boz Scaggs permeates the thoughtful 'Sometimes Love Songs Make Me Cry'. The light dancing flute and New Orleans shufflebeat adds to the impression that 'A Tear Can Tell' is Valli's Robert Palmer impersonation.

But the Bee Gees are the lucrative blueprint that manages to inject some vitality into the swampy blandness with the catchy 'Grease'.

It's sad reflection that so individual a voice as Valli's, with a pedigree that once had the Four Seasons on level par with Beatlemania in the States, should resort to producing material with built in obsolescence. + MIKE GARDNER



GAP MANGIONE: 'Sulte Lady' (A&M, AMLH 64894)

NO, GAP Mangione isn't the name of the route that you take trying to make your way from Florence to the Lido near Venice. But if you were on your summer holidays, you probably wouldn't mind hearing this man come over your car radio.

Gap is a keyboard wizard. You know the kind, acoustic and Rhodes piano, ARP Soloist Synthesizer and Fender Rhodes. Plus he's big friends with Larry Carlton. As you know Larry was the guitar king, specially noted for the sublime and the pungent, that recently left the Crusaders. Well, Larry produces this album and plays guitars on most tracks. Pops Popwell the current Crusading bass player is also on hand. So it's no surprise, just as it is no insult, that there are plenty of similarities with a Crusaders' album.

Main difference is in the writing ability of the tunes and Gap's more extroverted style of keyboard playing. The songs aren't as memorable but there is enough freshness and innovative playing to keep Crusaders' fans interested. +++ GEOFF TRAVIS.

EDDIE HENDERSON 'Mahal' (Capitol Improm SW-11846)

THEY CALL this guy the funk surgeon, because he gave up a career as a qualified doctor to play the trumpet, having graduated from the Howard University School of Medicine. He also has a degree in zoology, but even in his studying days he had good connections: his godfather was a close friend of Miles Davis. He also played with John Handy and Herb Hancock, now or then.

His second Capitol album, the first 'Come On Through' contained a disco hit, 'Say You Will' - Hancock plays a large part. It's a mistake to think this is simply an Eddie Henderson album, because although his trumpet and flugelhorn playing is always in evidence, each of these tracks is a hive of activity. Hancock is at his busiest on electric piano, synthesizers and all his other gadgets on 'Butterfly', which he writes, and 'Amoroso'. Henderson shows his ability of interpretation throughout but it's noticeable that he is more prominent on the three numbers he wrote himself, 'Emotions', 'Mahal' and 'Ecstasy'. They're all slow and meditative, with light percussion. The 'Say You Will' of the album is 'Prance On', for once a disco track that isn't purpose-built for the discos.

Henderson is clearly a master of his instrument. That's what's up, Doc. +++ PAUL SEXTON

TAMMY WYNETTE 'Wampanoag' (Epic EPIC 82972)

TAMMY COMES from an alien world. It's a world of broken marriages, Southern white mania and dusty roads that lead to millionaire's secluded homes, southern fried, God and the muted whine of the pedal steel, telling us of the lonesome railroad guard but of something manufactured in Hollywood.

The title song tells of a woman that a man tries to kiss. She can't deal with it at all. She starts to pray and asks her Lord how can she cope with having to go through this hell. She's a Christian but she's a woman too. What is this song saying? There is another song that could have been very funny if Doctor Hook had sung it. It's all about wanting to see Jesus brought onto the 'Midnight Special' by the host Wolfman Jack. The attempt at humour is very welcome, but Tammy can't really let loose enough to convince that she hasn't something very serious at the heart of this song in mind.

Produced by Billy Sherri, this album will see Tammy retain her superstar status in the country world. She probably edged her way into the middle of the road goldmine. Because her voice is such a magnificent instrument, it feels it's necessary to take an interest. But on this showing the rewards are a bit skimpy. +++ GEOFF TRAVIS.





SUBTLE SABS!?!

BLACK SABBATH: 'Never Say Die' (Vertigo 8102 751)

AFTER A long, long wait, Black Sabbath fans will be simultaneously relieved, delighted and confused, by this new album. Confused because the Sabs are venturing into new ground, perhaps in an attempt to hit back at those who slag them off for being monotonous. And it's land to which, at times, they aren't quite suited; more of that later though.

Proceedings get underway with the title track, which won't be new to many people due to its Top 30 single success a few months ago. The pounding 'Boys Are Back In Town' type beginning formulates a fine opener. After a very non-Sabbath keyboard synthesiser start to 'Johnny Blade', it launches into a furious headbanging number with crashing drums, thumping bass and efficient guitar work from Tony Iommi towards the end — love it!

'Junior's Eyes' follows, initially at a slower pace, but it soon rocks with force. Ozzie's in as fine voice today as he was ten years ago. 'Junior sighed as his hands reached out to the sky / Junior cried the day that his best friend died', he sings, before letting forth an almighty "yeaaaaah". I can see it on stage, those arms stretched out into the air, followed by a giant leap from Oz. Believe me, this one's gonna be a concert killer. Iommi's guitaring is top quality, sounding not dissimilar

to Jimmy Page on Zepp's live 'Dazed And Confused' cut, when intricately woven into the vocal passages. Then he reaches a high with a screeching solo — he ain't never been better.

'Hard Road' closes the first side and has very intense vocal overdubs, definitely the weakest track so far.

A real skulldracker is 'Shock Wave' and it lives up to the title when some wild wah-wah guitar zooms in. There's an electric start to 'Air Dance' but it becomes more acoustic based with some rolling piano, reminiscent of Bowie's 'Aladdin Sane' platter. It's the least heavy song on 'Never Say Die' but is strangely my personal favourite.

Yet I fail to understand the track 'Breakout' at all, and I'm sure others will share my perplexity. Horns on a Sabbath album... eh? I'm serious, this is an instrumental with a strong horn element, and simply doesn't belong. 'Swinging The Chain' looks like it's going to take off with style, until a majestic Iommi solo is interrupted by some mouth organ — that's just not on.

For the time Black Sabbath spent on this album they've obviously worked hard, succeeding in parts, failing in others, but still coming out well. Mind you, it makes me wonder whether the art of headbanging is now becoming a subtle one! + + + + STEVE GETT



RADIO STARS: 'Holiday Album' (Chiswick 3001)

AH YES — Radio Stars. A difficult band to review, they pose such problems because they insist on being a law unto themselves. How can you categorise them? Are they a pop band with heavy overtones? Are they a satirical rock band?

I couldn't honestly say — all I can suggest is that you listen to them yourself, preferably to this.

With a new drummer, ex-New Heart Jamie Crompton, featured on most of the tracks and a selection of new material, it seems that Radio Stars are subtly changing their direction, without actually changing their style. Those short frenzied spurts which dominated the 'Swinging Lovers' album are slowly giving way to longer, more careful and less manic numbers. Where before you would have been able to find something like 'The Real Me', a real tear jerking plea, now 'It's All Over', stands out as the most haunting track with Spectroscopic drums changing over a moody ballad which almost

manages to fulfil the possibilities of the song. You can almost hear the Ronettes crooning in the distance.

Talking of production, as I nearly was, it's the weakest point of the album. Adequate yes, but not enough to push Stars to where they could be. Their theme tune sounds messy, and if my memory serves me well is more stunning in their live performance.

One song which stands little chance in the hit single stakes is the send-up of the Joyce McKinney affair, 'Sex In Chains Blues'. Cited as tasteless, obscene, etc, it still manages to be the funniest track on the LP with lines like 'No-one knew our habits, that's how we got away' you have to laugh at their sheer gaul.

As an album it's more than worth a listen. Love 'em or hate them, you can't ignore them. + + + + KELLY PIKE.



ROSE ROYCE: 'Strikes Again' (Whitfield K56527)

I CAN'T believe I'm the only one surprised at the continued success of Rose Royce. Their rise to prominence in the slipstream of the 'Car Wash' film and their con-

tribution of those distinctive handclaps on the title track seemed to indicate a swift commando raid on the charts to promote the film at the band's expense.

The blanket bombing saturation of the following few singles seemed to indicate a slight feeling of desperation but was, in fact, their way of making the film the forgettable part of the package.

It was the creamy 'I Wanna Get Next To You' that hinted that maybe there was something more than disposability, and the tender 'Wishing On A Star' and this album confirm it.

Of course, the omnipotent influence of producer Norman Whitfield is at the spearhead of the assault resurrecting his old ghosts of the Temptations ('I'm In Love And I Love The Feeling' and 'Let Me Be The First To Know') and the Undisputed Truth ('That's What's Wrong With Me' and 'First Come, First Serve').

But their success has been built by their deft use of sumptuous ballads and the unshamedly pleading tones of Gwen Dickey and both 'Angel In The Sky' and 'Love Don't Live Here Anymore' (the single), continue the tradition.

The band proved that they, like the car that they've taken their monicker from, are elegant, versatile, streamlined and powerful, and that good reputations are hard to dent when they're built with craftsmanship. + + +

MIKE GARDNER

Gerry Rafferty

New Single

Right Down The Line

c/w
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City To City

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Quint



New single
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RCA

METAL MACHINE MUSIC

Steve Gett continues the A-Z of Heavy Metal with part two, H-N



SAMMY HAGAR

Sammy Hagar is not just a run-of-the-mill lead vocalist. As well as possessing one of rock's most dynamic voices, he is an extremely inventive songwriter. Over the years Sammy's been through it all, starting his musical days in nightclubs and bars, followed by a two-year stint with Montrose (see elsewhere), definitely that band's finest era. Since then he has pursued a solo career and given us three albums to date. The first 'Nine On A Ten Scale' in February 1976, was available only in the States. A year later came 'Sammy Hagar', a vigorous album, with its memorable 'red' cover. 'Musical Chairs', the latest, presents Sammy at his best, together with Bill Church, Alan Fitzgerald and Dennis Carmassi, all formerly of Montrose. Sammy's concept of the beginning and end of the world, and escape to outer space recurs with the final tracks 'Someone Out There' and 'Crack In The World'. Among the eight other numbers is 'Reckless' a three-minute tour-de-force. The only encore to this could be World War Three and maybe that's what Sammy has in mind.



JIMI HENDRIX

HEAVY METAL music today owes one hell of a lot to James Marshall Hendrix, a man whose inventive style of playing the electric guitar has left a solid mark upon the music of the last decade. Sadly, as we all know, he died of a drug overdose, on September 18th, 1970. Happily from the three years he spent recording there is an abundance of material, with many albums released posthumously. If you're already acquainted with Hendrix then you'll appreciate his seminal importance. If not, listen to some of his music, especially 'War Heroes' or indeed any of the live cuts. The movie 'Jimi' and his appearance in 'Woodstock' are also worth seeing if they come your way.



JOURNEY

Steve Perry (vocals), Neal Schon (guitar), Ross Valory (bass), Greg Rolie (keyboards) and Aynsley Dunbar (drums).

A SAN Francisco based band, Journey's latest album 'Infinity' shows a marked change in their style — a pleasant one nevertheless. 'Infinity' heralds the arrival of the lead singer Steve Perry, investing their music with a stronger vocal element. Hitherto it had revolved around the instrumental talents of each member. Even so the other three albums 'Journey', 'Look Into The Future' and 'Next' are excellent, the first of 1975 vintage. Experience is not lacking in Journey; guitarist Neal Schon played on three early Santana albums, gaining a great deal of respect, and drummer Aynsley Dunbar is quite a veteran, his name having been associated with Bowie and Zappa amongst others. 'Infinity', produced by Roy (Queen) Thomas Baker, is Journey's most impressive yet, with Steve Perry's presence opening up new horizons.



JUDAS PRIEST

Rob Halford (vocals), Glen Tipton (guitar), K. K. Downing (guitar), Ian Hill (bass) and Les Binks (drums).

FOUR YEARS ago Judas Priest emerged from the heart of Birmingham's club circuit. Today, one of Britain's foremost headbanging outfits, their debut 'Rocka Rolla' offered no glimmer of what was to come. Yet when the tempestuous 'Sad Wings Of Destiny' appeared in mid-'76, they were a force to be reckoned with, unleashing the violent 'Victim Of Changes' — now a Priest classic. A year elapsed before the next album, and one wondered whether 'Sad Wings' had been a 'one-off'. No way! 'Sin After Sin' cast all doubts aside, with explosive tracks like 'Sinner' and 'Dissident Agression'. Axemen Tipton and K. K. have gone from strength to strength

and Rob Halford's spine-chilling vocals are establishing his eminence. Now 'Stained Class' is topping all the rest. Its lightning-fast action packed with tremendous riffs and solos to match. What's that — you don't like Judas Priest? Then you don't like heavy metal.



KANSAS

Steve Walsh (keyboards and vocals), Robbie Steinhardt (vocals and violin), Kerry Livgren (keyboards and guitar), Rich Williams (guitar), Phil Ehart (drums) and Dave Hope (bass).

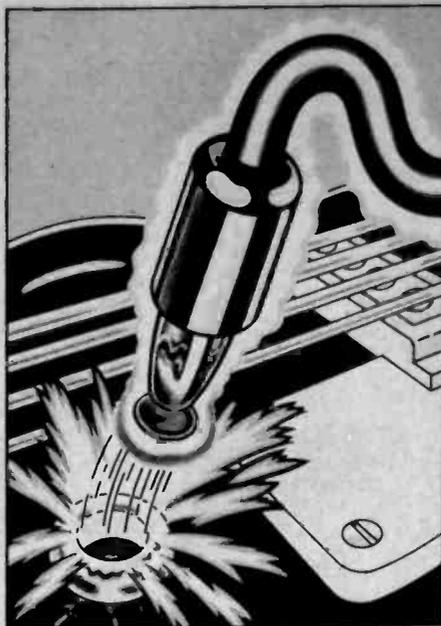
KANSAS ARE one of the most talented bands around, playing their intricate brand of sophisticated rock music. They aim for perfection, scoring a direct hit, which is in my view their major fault. In concert that wry, heavy edge is retained to a fair degree but on record precision takes command, and indeed the band can be 'tough going' at times. Kansas first hit the US roads in 1972 developing into a top Stateside live act. 'Carry On Wayward Son' was a turning point in terms of success, taken from their 'Leftoverture' album, which has sold about three million copies. I respect Kansas as a hard-working and clever bunch but personal response to them is lukewarm.



KISS

Gene Simmons (bass and vocals), Ace Frehley (guitar and vocals), Paul Stanley (guitar and vocals) and Peter Criss (drums and vocals).

KISS, UNQUESTIONABLY the most outrageous band anywhere, have conquered the world since their 1973 beginning. In Japan, for example, they created a holocaust and on one occasion Tokyo authorities, to avoid airport chaos, asked the band not to arrive on the same day as their Prime Minister was flying out to the States. But that's Kiss for you. The band are always clad in make-up and elaborate costumes, and Kiss live is like a heavy



metal circus, with bassist Gene Simmons in nine inch heels, spitting fake blood and breathing out fire amid smoke bombs and other dramatic effects. Of their albums I strongly recommend the double live platters 'Kiss Alive' and 'Alive Vol 2', and 'Double Platinum' which has a choice selection of cuts from their previous studio releases. The band have recently made their own solo albums and a sci-fi movie 'Kiss Meets The Phantom Of The Park' is on the way. Hopefully they'll someday descend upon Britain — the problem is finding a venue!



LED ZEPPELIN

Robert Plant (vocals), Jimmy Page (guitar), John Bonham (drums) and John Paul Jones (bass and keyboards).

DESPITE A lapse of two years since Led Zeppelin's last studio album was released, they still rank as one of the biggest attractions the rock world has ever known. Since their formation in 1968 eight albums have delighted the fans, among them a live double 'The Song Remains The Same', which I consider their best. It typifies the immense variation that Zep achieve, going from the dark and eerie 'No Quarter', through their classic, 'Stairway To Heaven' to the fast electric 'Rock And Roll'. The movie from which the album is taken is also a must. At present the band are taking a break, following a spell of work at a castle in Wales. Presumably we'll have to wait until the year's end before they're in action again.

LEGS DIAMOND

Rick Sanford (vocals), Roger Romeo (guitar), Michael Diamond (bass), Michael Prince (keyboards) and Jeff Poole (drums).

'A DIAMOND IS A HARD ROCK', the title of Legs Diamond's second album, neatly summarises this aggressive, storming five-man outfit from LA. In 1976 when they supported the likes of Ted Nugent and Montrose down in Southern California, the band went down well

with crowds, totally unfamiliar with their material. The debut album 'Legs Diamond', produced by Derek Lawrence who has also worked with Deep Purple and Angel, contains numbers like 'Stage Fright' and 'Satin Peacocks' in true metallic style. Their latest 'A Diamond Is A Hard Rock' is even stronger. Look out for Legs Diamond, a group with an extremely sharp edge.



LONESTAR

John Sloman (vocals), Rick Worsnop (keyboards), Paul Chapman (guitar), Dixie Lee (drums), Tony Smith (guitar) and Pete Hurley (bass).

LONESTAR ARE keeping a very low profile at the moment. Is it the end of the line, or can we hope for some new excitement to begin? Ominously it's reported that they've lost their original management, and CBS are unaware of any current activities. Lonestar have never been less than good from the word go, when they scored with their Roy Thomas Baker produced debut album. Then came 'Firing On All Six' — surely one of last year's underrated platters. The creative music on it displays neat execution; witness such tracks as 'Bells Of Berlin' and 'The Ballad Of Crafty Jack', to see Lonestar shine



MAHOGANY RUSH

Franke Marino (guitar and vocals), Jim Ayoub (drums) and Paul Harwood (bass).

FORGET THE teenage drug experiences of 22-year-old Franke Marino for once, and concentrate on his abundant musical talent. Difficult perhaps when Franke recalls: 'I didn't start playing until I stopped taking drugs, and so ever since then everything I've done has been influenced by them.' However, returning to music, the first Mahogany Rush LP 'Maxoom', was recorded in the early seventies and is dedicated to Jimi Hendrix. 'We did that in a very cheap studio — it's really bad' states Franke. Since their progress has been non-stop in Mahogany Rush's rise, witness their other studio albums 'Child Of Novelty', 'Strange Universe', 'Mahogany Rush IV' and 'Grid Anthem' each better than its predecessor. Always the impetus for the band, Franke Marino is currently developing into a brilliant all-rounding artist, as evidenced by 'Mahogany Rush Live', released earlier this year. Forty minutes of riveting guitar playing which literally explodes on side two during 'Electric Reflections Of War', with the maestro creating 'bomb' sounds using his axe.

MAX WEBSTER

Kim Mitchell (guitar and vocals), Mike Tilka (bass), Terry Watkinson (keyboards) and Gary McCracken (drums).

DESCRIBED AS "the loudest from the North Country", are another Canadian outfit called Max Webster — and there isn't even anyone by

that name in the group) led by guitarist / vocalist Ian Mitchell, in three years they have escalated from playing Canada's bar circuit to opening up for acts like Rainbow and Rush. Three albums have had Stateside release 'Hangover', 'High Class In Borrowed Shoes' and 'Mutiny Up My Sleeve', though not until last month did Britain encounter the band's vinyl work with that third platter. Mitchell writes most of the music and lyrics are provided by a fifth member Pye Dubois, who is too busy to perform with the band. Believe it or not, he's a psychotherapist for the Clarke Institute in Toronto! Of the group Rush's Geddy Lee comments "Max Webster right now are becoming very successful in America. They're quite hard to describe, but they're amazing musicianship and very interesting lyrics."



elsewhere) producing choice cuts like 'Bad Motor Scooter' and 'Space Station No. 5'. The 'Paper' 'loney' LP followed with a terrific opener in 'I Got The Fire' and the beautiful 'We're Going Home'. However, by 1975 Hagar had split and the last two Montrose albums, with one original member Denny Carmassi remaining with Ronnie, are good but below expectation. 1978 sees Ronnie Montrose's first solo venture, produced by Edgar Winter on whose no. 1 single 'Frankenstein' he had once played. 'Open Fire', the new album, is totally instrumental and it explores new dimensions of Ronnie's talents.



MOTORHEAD

Lemmy (bass and vocals), Eddie Clark (guitar) and Phil Taylor (drums).

EARPOUNDING, HEADBANGING, mindblowing. Motorhead are guaranteed to make any record player shake neurotically. Mind you ex - Hawkwind bassist Lemmy and his dangermen are a little bit 'eavy'. Listen to the first single 'Motorhead' and its b - side 'City Kids' - still in one piece? Then try the album, it's as deafening as a pneumatic drill. Lemmy churns out bass lines with rock smashing fervour and there's wild, frenzied guitar from Eddie Clark, backed by Phil Taylor's crashing drums. By no means the world's most subtle band, Motorhead are still good fun.

RONNIE MONTROSE AND MONTROSE

RONNIE MONTROSE'S musical career spans quite a few years, but what better place to pick it up than 1973 with the release of Montrose's first album. Produced by Ted (Van Halen) Templeman it remains one of the finest ever HM platters. Ronnie's superb guitar playing alongside the vocals of Sammy Hagar (see

MOXY

Michael Rynoski (vocals), Earl Johnson (guitar), Buddy Caine (guitar), Terry Juric (bass) and Danny Bilan (drums).

UNQUESTIONABLY ONE of the peaks of the Canadian Rockies are Moxy, a five - piece powerhouse from Toronto, who have four albums to their credit. Formed in 1974 their self - produced debut album was no more than OK. The action really started with 'Moxy II', courtesy of producers Jack Douglas and his partner Ed Leonetti, and Moxy haven't looked back since, playing some thundering, hard biting rock and roll 'Ridin' High' followed and the latest one is called 'Under The Lights'; it heralds two newcomers to the band. Danny Bilan replaces previous drummer Bill Wade and Michael Rynoski steps in for Buzz Shearman on vocals. Indeed Rynoski's presence is very much felt as he is involved in the composition of all eight tracks on the record. Believe me, the 'new - look' Moxy are hotter than ever.



NAZARETH

Dan McCafferty (vocals), Manny Charlton (guitar), Pete Agnew (bass) and Darrell Sweet (drums).

NAZARETH FIRST saw the light of day nine years ago in Dunfermline, Scotland. Not until 1973 did the band click with their third album

'Razamanaz' (beware of the title track) and several on - target singles, among them 'Broken Down Angel' and 'Bad Bad Boy'. Their raw, aggressive style is always better in concert and indeed the band spend a lot of time touring. Several albums have been issued since 'Razamanaz', including 'Loud 'N' Proud', which was also produced by ex - Purple bassist Roger Glover. Under his guidance, they first tasted success. Now Nazareth live in Canada; the 'Expect No Mercy' platter, the one with the arresting Frank Frazetta cover artwork, affirms that they're still rocking.



TED NUGENT

Ted Nugent (guitar and vocals), Charlie Hulen (guitar and vocals), John Sauter (bass) and Cliff Davies (drums).

HAIL THE motor city madman, the metallic monster. I mean of course Ted Nugent. Two years ago a legendary figure, having led the Amboy Dukes in the golden age of Detroit Rock, today he is a guitarist superstar of international fame. 1976 saw that first 'Ted Nugent' album, aided and abetted by Rob Grange, Derek St. Holmes and Cliff Davies. Masterful branddamaging cuts included 'Stormtroopin', 'Stranglehold' and 'Motor City Madhouse'. After the 'Cat Scratch

Fever' and 'Free For All' releases came Nugent's personal nuclear weapon in the form of this year's 'Double Live Gonzo'. Here he's at his deadliest, in concert of course, with enough feedback and scorching solos to kill off a nation. Since 'Gonzo' both Grange and St. Holmes have departed, paving the way for Charlie Hulen on guitar and bassist John Sauter, the ever faithful Cliff Davies remains. A new disc is due in November followed by UK dates early next year. Just remember if it's too loud, you're too old."



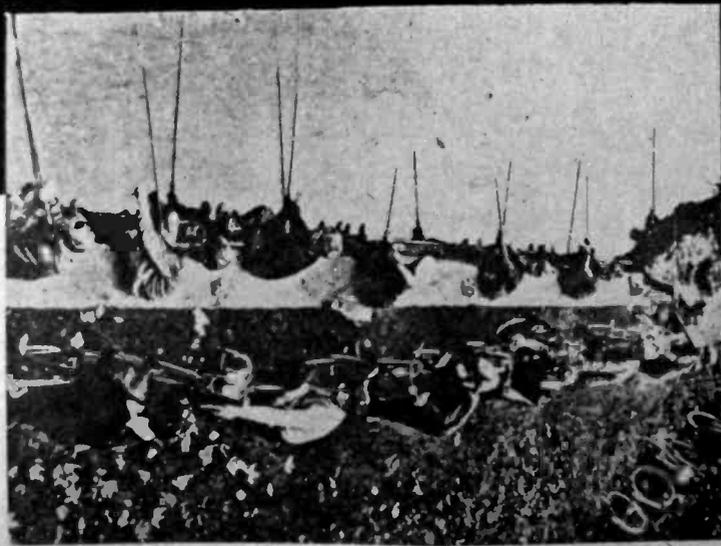
NUTZ

Dave Lloyd (vocals), Mick Devenport (guitar), Kenny Newton (keyboards), John Mylett (drums) and Keith Mulholland (bass).

NUTZ HAVE been on the British rock scene for several years, never really achieving the big time, but always going down well in clubs, or supporting bands like Sabbath. It's on stage that Nutz's impact comes across, and although such albums as 'Nutz' and 'Nutz Too' are satisfactory, the telling blow is delivered on the live one. There are plenty of riffs and solos, and one cut 'Wallbanger' is forceful enough to tear any building apart!

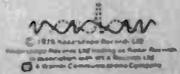
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O and onwards.
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Rainbow, Rush.
Buy it and see!

• look back in love (not in anger) •
•YACHTS•
• new single •



YACHTS WEIGH ANCHOR

- SEPTEMBER
21 - NOTTINGHAM Sandpiper
22 - LONDON Hope & Anchor
23 - LONDON Nashville
24 - SOUTHBEND Shimmers
28 - BRISTOL Poly
29 - BURTON ON TRENT 76 Club
30 - BIRMINGHAM Barbarellas



ADA 23

- OCTOBER
1 - LONDON Nashville
2 - BATH University
5 - ABERDEEN Fushion Ballroom
6 - GLASGOW Strathclyde University
7 - MIDDLESBROUGH Rock Garden
8 - LONDON Nashville
11 - NEWPORT Stowaway
12 - HIGH WYCOMBE Nags 'Head
13 - LONDON Bedford College
14 - PORTSMOUTH Poly
15 - LONDON Nashville

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A JOLT FROM THE BLUE

Keeping mum

WILL SOMEBODY tell me what LAMF stands for? After the last time you didn't tell someone it drove me out of my brain! Please tell me

Zip Nolan, Gt Yarmouth.

Oh all right then. Alf, shout that out again... Like A Mother... what? Oh no, I couldn't possibly say that. Sorry.

Love and peace

I LOVE your paper and I love Robin Smith. I have to go now because the yellow van has just arrived to collect me. Love, Me.

Sorry to hear about your mum, Robin.

Crystal balls

I AM writing to complain about John Shearlaw's review of Gladys Knight and the Pips. If you thought it was rubbish I am sure there were hundreds of us fans who wish we could have gone, but being unemployed, we could not even consider it. We would have given anything to see her whether she was good or bad. If you don't like it keep away. Mrs G. Cunningham, Corby.

How was he to know he didn't like the show till he went? Despite the many and varied talents of the RM staff, clairvoyancy isn't one of them.

Blam slam

I BOUGHT 'Blam!' by the Brothers Johnson solely on the strength of your review as you raved about it, giving it five stars. What a load of crap - the only good thing about it is that it only lasts for 30 minutes. It was a complete waste of £4. Your black music reviewers are a set of (censored). Andrew Pratt, Chesham, Essex.

Dear Mr Pratt, our black music reviewer will be coming round to sort you out if you continue this line of criticism.

Dead loss

I MUST apologise for my last letter signed Neville the Necrophiliac, which was just sent to see whether you print anything that's sent to you. What I really want to write about is: am I the only person under 23 who does not get sadistic, ritualistic pleasure in assaulting innocent people or vandalising their property?

Cut! No more of this cosmic consciousness Nick. Oh, sorry. I see you didn't want your name printed. Or your address, which is 1a 1/2 813/+.

More Bolan

IT'S BEEN a year since Marc Bolan's death and he won't be forgotten. There are many Bolan fans who want material released (hint hint EMI) and his music played on the radio. His work is too strong to die with him. Alan Cordy, London Bridge, London SE1.

What...

WHO THE hell is Niall Cluey? Linda Jackman, Milton Keynes.

The...

WHO THE hell is Kelly Pike? Jim Brooke, Dagenham.

Hell

WHO THE hell do you think you are? Bryan Ferry fan, Glasgow.

We are warm, wonderful human beings. We are always right. We are untanned, handsome and witty. We are... need I go on? Who are YOU anyway?

Tiny Tim

REGULAR readers of RM will have guessed the true identity of Mailman by now, but don't you think you should give young Tim Lott a chance to write the snappy replies to the crud which appears on this page each



ERIC PAUL, did you see these two get onstage with us?

IN THE Jam feature (September 9), your writer saw fit to mention the Jolt and seemed to imply that we became a sixties influenced band only after supporting the Jam. He doesn't say when he saw us, but at our first gigs in London (Sept, 1977) we did 'Whatcha Gonna Do About It' and 'Route 66' in our set, and before that in Scotland, a helluva lot more sixties numbers besides. We have always acknowledge our debt to the sixties and in our reviews, it has always been a point readily noted. Our first album contains mostly numbers that we have performed live for over a year. He says that when he saw us we were "a punk band". So what was a punk band then



DON'T LOOK now Jim, but they're playing our song.

and what is a punk band now? Many bands, including the Jam and the Jolt, were thrown up by the punk thing. We were glad to be part of it as well. We took to sixties type suits this year for the sake of visual impact and coherence. We would have done it earlier, but we had no money. Having (we thought) survived the Jam comparisons we would like to say that we do not rip off the JAM. But if you just glanced at us, it might appear that way.

Yours, sighing heavily, A Pair Of Jolties.
S'all right lads. The Scotia Nostra here will sort out the problem.

Moronic

week? His contributions to the paper are always refreshing and informative and his album reviews are fair and unbiased.

The Kingston Creep, Nr Surrey.

Good try Tim, but I recognised your writing (and you shouldn't have used our headed notepaper). Silly boy.

A lotta Lott

CAN YOU give me a job please? Anything, just to be near Tim Lott. It's not a lot to ask, is it? Number Six, Portlaid.

If you've any jobs where you are, you can have him. He's small, but handsome and in reasonable nick.

Too Late

over the streets of Manchester it looks like the NF has discovered how to flypost! I'm not just saying this to be a "humourless Trot"... the Anti Nazi league's Manchester Office has been besieged with calls alerting them to the "fact" that there are NF posters all over town. I think it would be wise for Virgin to stop using this ad indiscriminately 'cos if they don't they will be wasting a whole lot of paper - lots of people are now starting to rip them down!! Haha ha!! Bernie Wilcox, Rock Against Racism, Devas Street, Manchester

Why Don't you burn scratchin', pimple pickin' lot at RM ever do any

heard it and it's great. The fact is that Prophet just does not understand Yes music. It's not once heard singalong stuff like new wave; you have to sit down and listen to it properly, which she obviously didn't do. No rock band writes all rock tracks; thus just because Yes came up with a song called 'Madrigal' which indeed has nothing to do with rock music, it is no reason to have a go at them. Geoff, Selsdon, Surrey.

Who loves us?

I WROTE to you some time ago because I couldn't get a copy of your 'Half Pounder' album (I was too late to get one of the coupons). I had given up the thought of getting a copy. Yesterday one arrived! Whoever was responsible, thanks a million! Robert Frazer, Tring.

Heavy letter

We would like to get our hands on that jumped up little + + + + Jim Farber who doesn't know what decent music is. I'm talking about his review of Sabbath's New York concert. He should stick to the Top 20 where he would be happier. Everybody knows that Sabbath are the greatest band ever. Colin, Bono and Dave, N. Wales.

I could say the same for Black Sabbath.

Sayer don't mind

THIS IS a reply to Shirley Jones' letter about Sir Robin Smith's review of Leo Sayer's album. I too am a Leo Sayer liker and also enjoy every minute of his music. However, that wouldn't constitute me writing a letter to RM because Sir Robin did a bum job of this album in his review. Sir Robin does have a job to do (He does?)

MM) and that is reviewing albums, good or bad. The way you put it, it's as if he deliberately lied about the record. It was his opinion of it, don't you understand? I bet you wouldn't complain if he slagged off one of Abba's albums, would ya? Gawd, some people are so SIMPLE!

Smarty Pants

This is absolutely the last letter we're running from Robin's relatives.

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I'M SORRY I'M SORRY TANZ DER YOUTH

MAILVET'S CASEBOOK THIS WEEK: foot and mouth

I'M SICK of the way records are being mistreated at the moment. Slapped across every ad is "First 35,000 printed in yellow / green / red vinyl, also limited 12in edition, full colour bag". What next? I refuse to believe there ever was such a thing as punk - just a new type of money making gimmick the advertisers thought up. A Sean Day Lewis Fan.

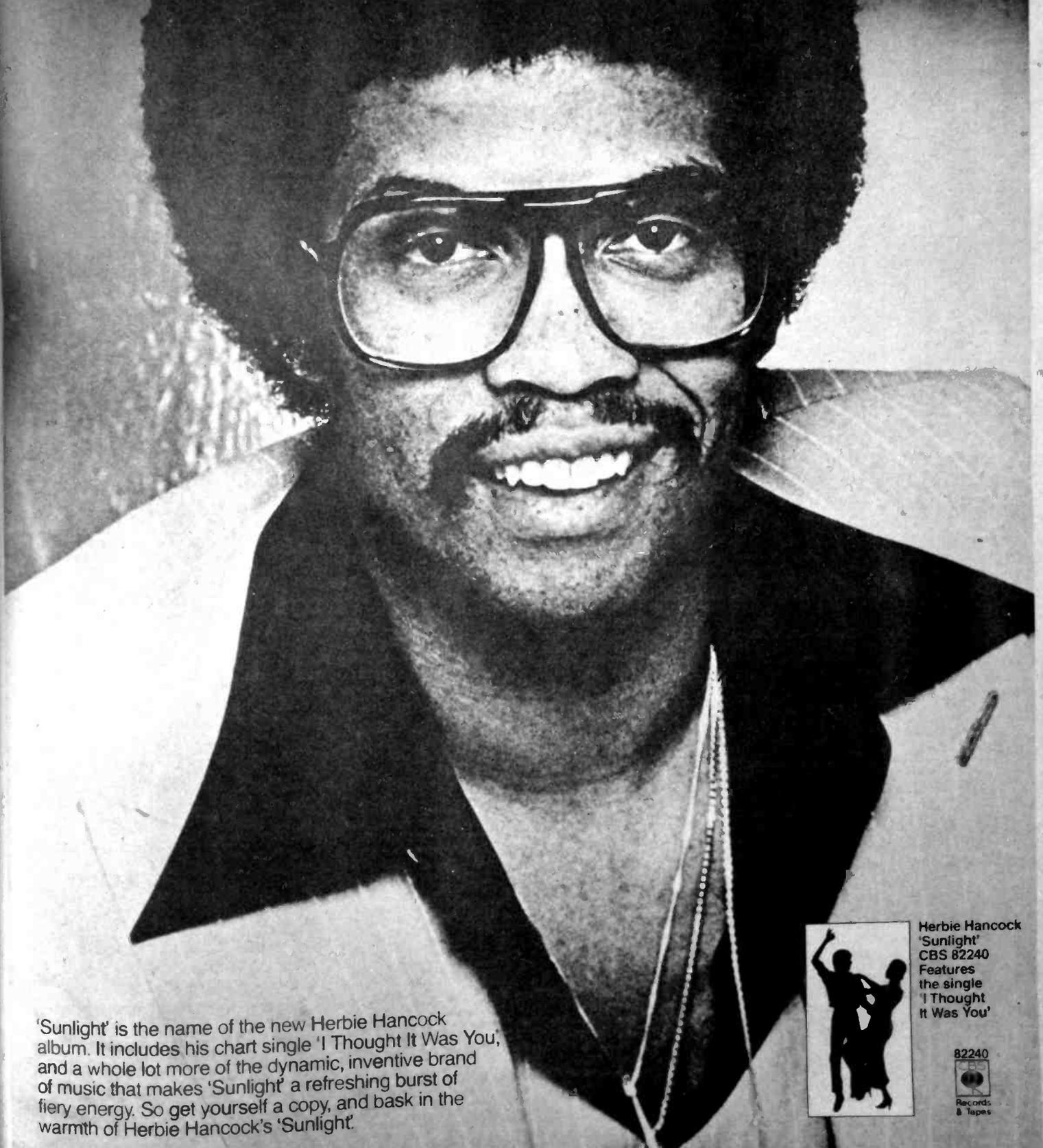
Do not fear, help is near. We sympathise with your problem and can tell you that Cynics Anonymous hold weekly meetings on London Bridge, third parapet from the right. They will send someone with you at all times, to discourage you from getting an attack of cynicism while browsing through record stores. They guarantee complete anonymity and say the treatment for a normal person is only a matter of months. Good luck!

J. TRAVOLTA'S new manager here (Oh yeah? Yawn - MM). Just thought I'd try and explain to John's many fans, his actions before I took

him over. We all know that 'Night Fever' was a great film, many said Travolta played a leading role, others wished he'd suffocated in his plastic bubble. However, since then, John's standards have dropped yes, we all know he's as famous as the Smurfs, but his image, isn't so good after this film 'Grease'. And I can understand why. I mean, Pinocchio hit stardom without prancing around looking like a cosmetic advert. And naming a film after a hair problem shows lack of imagination. I'm afraid money might be going to my boy's head and stopping the blood doing so. Now he wants to sing under the stupid name of Jilted John, but who's gonna get into the charts with a name like that?

A Misery, Birmingham. We suggest you join the Megolomaniac Union, Mussolini House, London Bridge, second parapet from the right. Dress is optional but you must have a moustache.

THE MAGIC OF
HERBIE HANCOCK
TURNS BLACK PLASTIC INTO
SUNLIGHT



'Sunlight' is the name of the new Herbie Hancock album. It includes his chart single 'I Thought It Was You', and a whole lot more of the dynamic, inventive brand of music that makes 'Sunlight' a refreshing burst of fiery energy. So get yourself a copy, and bask in the warmth of Herbie Hancock's 'Sunlight'.



Herbie Hancock
'Sunlight'
CBS 82240
Features
the single
'I Thought
It Was You'

82240



Records
& Tapes

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

SEPTEMBER 21

- BIRMINGHAM, Barbarellas (021-847 9417), Junior Walker and the Alibers
- BIRMINGHAM, Railway 359 1491 Orphan
- BLACKBURN, Baileys (662662), JALN Band
- BLACKBURN, King Georges Hall (662662), 999
- BLACKPOOL, Jenkinsons (292063), 29th & Dearborn
- BOURNEMOUTH, Village Bowl (26636), Tom Robinson Band / Stuff Little Blues
- BRADFORD, Princeville (7845), Rudi and the Zips
- BRIGHTON, Alhambra (27674), The Heat
- BRIGHTON, Richmond (29234), Fan Club/NW10
- BUCKLEY, Tivoli (2782), Funky Team
- BURNTWOOD, Troubadour, The Amazing Dark Horse
- CANTERBURY, Colleges Of Art (66371), Matchbox
- CLEETHORPES, Winter Gardens (629225), Motorhead
- CORBET, Rugby Club, Gaffa
- COVENTRY, Harass Hotel, The Cruisers
- COVENTRY, Hand and Heart (24254), Neon Hearts
- DUNFERMLINE, Glenn Lounie, Dans Band
- GLASGOW, Amphora (041-332780), Underhand Jones
- GREAT YARMOUTH, The Stranglers (57016), The Stranglers
- HIGH WYCOMBE, Nags Head (21784), The Late Show
- LEEDS, Florde Grene (456249), Chelsea
- LEEDS, Vivas (456249), The Chesapeake Aces
- LEICESTER, Baileys (26462), The Temptations
- LONDON, Brecknock Camden (01-485 8073), The Dandies
- LONDON, Dingwalls, Camden (01-267 4987), Landscape

- LONDON, Duke of Lancaster New Barret (01-449 0467), Sucker
- LONDON, Hope and Anchor, Islington (01-539 4310), Punishment of Luxury
- LONDON, 100 Club, Oxford Street (01-636 0933), Tribesman
- LONDON, Marquee, Wardour Street (01-437 6603), The Dodgers
- LONDON, Music Machine, Camden (01-387 0428), HI Tension/Abbraka
- LONDON, Nashville, Kensington (01-623 6071), The Records/The Values
- LONDON, Palladium (01-437 7373), Bette Midler
- LONDON, Pegasus, Stoke Newington (01-226 5930), Trans Am
- LONDON, Rock Garden, Covent Garden (01-240 3961), Jab Jab
- LONDON, Swan, Hammersmith (01-748 1043), Rebel
- LONDON, Thomas A Beckett, Old Kent Road (01-703 7331), C Gas 5
- LONDON, Trafalgar, Shepherdia Bush (01-749 5005), The VIP's
- LONDON, White Lion, Putney Bridge (01-788 1540), The Crack
- MANCHESTER, Russells Club (061-226 8821), Slaughter and the Dogs
- MARGATE, Bowlers Arms (Thames 28633), Little Bo Bitch
- MELTON MOWBRAY, Painted Lady (812121), Vanity Fair
- NOTTINGHAM, Sandpiper (54381), The Yachts
- NOTTINGHAM, Trent Polytechnic (452425), Fabulous Poodles
- PAISLEY, Three Horse Shoes (011-889 9965), Charley Browne
- PERTH, St Albans Hotel (21494), Ignatz
- PLYMOUTH, Woods Centre (25136), Spider
- PORTSMOUTH, Cumberland Tavern (731994), Slea Mark
- READING, Target (585887), Dawnweaver
- SHEFFIELD, City Hall (27074), Renaissance

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The TOM ROBINSON BAND set out on an extensive tour this month adding keyboard player Ian Parker to their line-up. With STIFF LITTLE FINGERS supporting they play Bournemouth Village Bowl (Thursday), Bristol Colston Hall (Friday), Oxford New Theatre (Saturday), Cardiff Top Rank (Sunday), Birmingham Odeon (Monday), Leicester De Montfort Hall (Tuesday) and Newcastle City Hall (Wednesday).

With new member Marc Bell, the RAMONES start their first British tour this week. Dates are Belfast Ulster Hall (Saturday), Dublin State Cinema (Sunday), and Bristol Locarno (Tuesday).

The First International Reggae Festival takes place this week at Alexandra Palace on Saturday, taking part are MATUMBI, ASWAD, THE CIMARONS, DENNIS BROWN and more.

ELVIS COSTELLO, ASWAD, and MISTY headline an open-air Rock Against Racism concert at Brock-

well Park, Brixton on Sunday. The concert starts at 2 pm after the march from Hyde Park Corner at 11 am. DEAL 999 for a night out this week as the band start a major tour at Blackburn King George's Hall (Thursday), and Nuneaton '77 Club (Tuesday). BRAND X with PETER HAMMILL featuring in his first solo sets hit the road again for a tour which opens at Bristol Hippodrome (Friday), Newcastle City Hall (Sunday), Edinburgh Odeon (Monday) and Manchester Apollo (Tuesday).

On the town this week are TRIBESMAN who play the 100 Club Oxford Street (Thursday), DOG WATCH at the Ruskin Arms East Ham (Friday), AZINE at the Griff plays the Brecknock Camden (Saturday), THE TOURISTS do the Marquee Wadour Street (Sunday), Leeds band THE VIVE benefit the Rochester Castle Stoke Newington (Monday), DOLL BY DOLL play the Hope and Anchor Islington (Tuesday) and WHIRLWIND blow Dingwalls Camden (Wednesday).

FRIDAY

SEPTEMBER 22

- AYLESBURY, Oddfellows Arms (24160), Smiffy
- BATH, Pavilion (21803), Radio Stars/Reaction
- BEDWORTH, Civic Hall (315169), Flintlock
- BIRMINGHAM, Barbarellas (021-643 9413), The Late Show
- BLACKBURN, Baileys (662662), JALN Band
- BLACKPOOL, Jenkinsons (292063), 29th & Dearborn
- BLACKPOOL, Norfolk Castle Hotel (82341), Tokyo
- BOGNOR, Sussex Hotel (5428), Nightrider
- BRIGHTON, Alhambra (27674), Paradox
- BRIGHTON, Top Rank (23895), Olympic Runners/Kandidate
- BRISTOL, Colston Hall (291788), Tom Robinson Band/Stuff Little Fingers
- BRISTOL, Hippodrome (299444), Brand X/Peter Hammil
- BROMLEY, Stockwell College, Tennis Shoes
- BROMSGROVE, Torth Worcester College, Paradox
- BURNT ISLAND, Half Circle (873892), Charley Browne
- CANTERBURY, Odeon (62480), Jasper Carrott
- CASTLE DOUGLAS, Town Hall, The Zones
- CLEETHORPES, Submarine, Raw Deal
- CORSHAM, Bath Academy of Arts (712571), After the Fire
- COVENTRY, New Theatre (23141), The Shadows
- DYFED, Pentyldeir, Tennessee Farm Band
- EASINGTON, Club (270359), Zhai
- FARNWORTH, Old Vets Club (Bolton 200358), Hot Foot Fale
- GLASGOW, Maggie (041-332 6074), Underhand Jones
- HARROW, College of Technology and Art (01-864 401), Northwick Park, The Only One
- IPSWICH, Gaumont (53641), Camel/Michael Chapman
- KINGHORN, Guinzie Neuk (196), Pallas
- LEEDS, Polytechnic (41101), The Mekons/Flowers
- LEEDS, Vivas (456249), 69 Band
- LEICESTER, Baileys (2462), The Temptations
- LEICESTER, De Montfort Hall, 27632, Renaissance
- LEWES, Landport Youth Club, Southern Ryda
- LINCOLN, AJ's (30874), Planet Showband
- LONDON, Halfpenny Ark Centre (01-225 3356), UK Subs/Tech Security Risk
- LONDON, Bluecoat Boy, Angel (01-348 9547), The Members
- LONDON, Brecknock, Camden (011-485 3073), Urchin
- LONDON, Brixton Oval, Coldharbour Lane, Tribesman/CGAS 5



ELVIS COSTELLO: Brockwell Park, Sunday

- LONDON, City Arms, Angel (01-253 2389), The Magnets
- LONDON, Cryptic Club, Bishop Bridge Road (01-969 4320), The Raincoats/The Passions
- LONDON, Dingwalls, The Casual Band/The Very Nervous
- LONDON, Hope and Anchor, Islington (01-359 4510), The Yachts
- LONDON, John Bull, Chiswick (01-994 0662), Cheap Flights
- LONDON, Marquee, Wardour Street (01-437 6603), Roy Hill Band
- LONDON, Music Machine, Camden (01-387 0428), The Backline/Showbiz Kids
- LONDON, Nashville, Kensington (01-603 6071), The Edge/The Voices
- LONDON, Palladium (01-437 7373), Bette Midler
- LONDON, Pegasus, Stoke Newington (01-226 5930), Street Band
- LONDON, Rock Garden, Covent Garden (01-240 3961), Potters Clay
- LONDON, Ruskin Arms, East Ham (01-472 0377), Dog Watch
- LONDON, Three Rabbits, Manor Park (01-478 0660), Jerry the Ferret
- LONDON, Upstairs at Ronnie's, Friar Street (01-439 0747), Etiax
- MELTON MOWBRAY, Painted Lady (812121), Vanity Fair
- MILTON KEYNES, Netherfield, Double Xposure
- NEWARK, Palace (71150), Mike Harding/Hedgehog Pie
- NORWICH, Pinebanks, Tony McPhee's Terraplane
- NOTTINGHAM, Sandpiper (54381), Chelsea
- NUNEATON, Pingles, Incredible Kidz Band
- OXFORD, Novners Club (Bicester 3641), Dawnweaver
- PERTH, St Albans Hotel (21494), BBC
- PLYMOUTH, Top Rank (25136), The Bishops
- RETFORD, Porterhouse (74981), Ultravox
- SALISBURY, College of Technology (23711), Adam and the Ants/Screws
- SCARBOROUGH, Penthouse (62304), The Enid
- SHEFFIELD, Limit (730940), The Sneakers
- SHELDON, Sheldon Club, Alwoodley Jeta
- SOUTHEND, Top Alex, Syrus
- ST ALBANS, Horn Of Plenty (54820), Sucker
- STEVENAGE, Swap (46721), Stratch
- STIRLING, University

SATURDAY

SEPTEMBER 23

- ALLOA, Tullbody Social Club, The Crusaders
- ANDOVER, Country Bumpkin (4833), Flintlock
- BALOCK, Victoria, Scratch
- BANBURY, Winter Gardens (3075), Dawnweaver
- BELFAST, Ulster Hall (21341), The Ramones
- BIRMINGHAM, Merceat Cross (021-622 0229), Birmingham, Odeon (021-616 6101), The Shadows
- BRISTOL, Colston Hall (291788), The Crusaders
- BRISTOL, Crockers, Hard Ups Autumn Party
- BRISTOL, Granary (28267), The Records
- BRISTOL, University, (Redland Site) (30996), Corkscrew
- CANTERBURY, Odeon (62480), Jasper Carrott
- CARSFALTON, St Helier Centre (01-842 2896), Sunstroke
- CHATHAM, Central Halls (Medway 402468), Slade
- CHIDDINGLEY, Six Bells (63920), Muses
- DUNDEE, Downes Wine Bar (42578), Zhai
- DICBETH, Crown, Neon Hearts
- DURHAM, Bede College (63920), Muses
- EASTBOURNE, Kings County Club (21466), Co Co
- EDINBURGH, Clouds (031-229 5393), Scotch

- FARNHAM, Art College (22441), The Members
- FELTHAM, Rock Club, Matchbox
- GALASHIELS, Privater, Charley Browne
- GRAVESEND, Prince of Wales, Iceberg
- GRAVESEND, Red Lion (166127), The Night
- HALLSHAM, Crown Hotel, Southern Ryda
- HAMILTON, Aclis Club, Cade Belle
- HARROGATE, Cock and Castle, The Vye
- HARTLEPOOL, Gemini Club (47386), Funky Team
- HASTINGS, Pier Pavilion (41210), Eyes
- HOUNSLOW, Borough College, The Young Ones
- ILFORD, Cranbrook (01-554 8699), Jerry The Ferret
- KINGHORN, Guinzie Neuk (196), Underhand Jones
- LEEDS, Florde Grene (623470), Cheap Flights
- LEEDS, Staging Post (845625), Liar
- LEEDS, Vivas (456249), Black Dogs
- LEICESTER, Baileys (24662), The Temptations
- LINCOLN, AJ's (30874), Those Naughty Lumps
- LIVERPOOL, Moonstone (051-709 5886), The Edge
- LONDON, Alexandra Palace, Wood Green (01-446 7202), Matumbi
- LONDON, Brecknock/Aswad / 15, 16, 17, Dennis Brown
- LONDON, Bluecoat Boy, Angel (01-348 9547), VIP's
- LONDON, Brecknock, Camden (01-485 3073), Zaine Griff
- LONDON, Dingwalls, Camden (01-267 4967), The Backline/Sinicos
- LONDON, Duke of Lancaster, New Barret (01-449 0467), Teresa D'Abreu
- LONDON, Hope and Anchor, Islington (01-359 4510), The Bishops
- LONDON, John Bull, Chiswick (01-994 0662), Interkiutals
- LONDON, Marquee, Wardour Street (01-437 6603), Showbiz Kids
- LONDON, Moonlight, West Hampstead (01-677 1473), Lightning Raiders
- LONDON, Music Machine, Camden (01-387 0428), Gonzalez
- LONDON, Nashville, Kensington (01-603 6071), The Yachts/Warm Jets
- LONDON, Palladium (01-437 7373), Bette Midler
- LONDON, Pegasus, Stoke Newington (01-226 5930), Big Chief
- LONDON, Rock Garden, Covent Garden (01-240 3961), Inmates
- LONDON, Swan, Hammersmith (01-748 1043), Straight 8
- LONDON, Upstairs at Ronnie's, Friar Street (01-439 0747), Etiax
- LONDON, Western Counties, Paddington (01-723 0685), Redmile
- MANCHESTER, Mayfair (061-832 3877), The Lurkers
- MARGATE, Dreamland (27011), Chelsea
- MELTON MOWBRAY, Painted Lady (812121), Vanity Fair
- MIDDLESBROUGH, Rock Garden (241995), Girlschool
- NOTTINGHAM, Trent Polytechnic (45248), Gaffa
- OXFORD, New Theatre (44544), Tom Robinson Band/Stuff Little Fingers
- OXFORD, Polytechnic (68798), The Movies/After The Fire/Warren Harry
- READING, Bones, Double Xposure
- RETFORD, Porterhouse (74981), T. Ford and the Boneshakers
- SCARBOROUGH, Floral Hall (21466), Mike Harding/Hedgehog Pie
- SLOUGH, Technical College (333039), Radio Stars / Resonator

SUNDAY

SEPTEMBER 24

- ASHINGTON, Central Club (818183), Zhai
- BISHOPS STORTFORD, Triad (563333), Gina's Rockin' Rebels
- BLACKBURN, King Georges Hall (662662), Motorhead
- BLACKPOOL, Imperial Ballroom (23971), Radio Stars / Reaction
- BLACKPOOL, Jenkinsons (292063), 29th & Dearborn
- BRACKNELL, Arts Centre (27272), After The Fire
- BRADFORD, Princeville (7845), Anglietrax
- BRISTOL, Locarno (26193), Carnitas / Europeans / The Media
- BROMLEY, Churchhill Theatre (01-460 6677), George Melly
- BURNLEY, Bank Hall Theatre Club, The Eddy
- CARDIFF, Top Rank (26366), Tom Robinson Band / Stuff Little Fingers
- CHELMSFORD, Chancellor Hall (65448), The Lurkers
- CROFT, Grand Junctions Accelerators
- CROYDON, Fairfield Hall (01-688 9291), Renaissance
- DUBLIN, State Cinema (307385), The Ramones
- DUNDEE, Brecknock, Cade Belle
- ELGIN, Eight Acres, Royal (3077), Ignatz
- GUILDFORD, Civic Hall (81514), Camel / Michael Chapman
- HULL, New Theatre (20401), Mike Harding / Hedgehog Pie
- HULL, Telstar Club, Funky Team
- ILFORD, Cranbrook (01-554 8699), Jerry The Ferret
- KENILWORTH, Working Mens Club, Paradox
- LARGGS, Royal Hotel (67453), Charley Browne
- LEEDS, Florde Grene (623470), Landscape
- LEEDS, Staging Post (845625), Liminalight
- LEEDS, Vivas (456249), Idiots
- ROTONDA, Brecknock, Camden (01-485 3073), The Vipers
- LONDON, Brockwell Park, Islington (01-359 4510), The Inmates
- LONDON, Hope and Anchor, Islington (01-359 4510), The Inmates
- LONDON, 100 Club, Oxford Street (01-636 0933), Chas & Dave
- LONDON, Marquee, Wardour Street (01-437 6603), The Tourists
- LONDON, Nashville, Kensington (01-603 6071), Star Jets / Street Band
- LONDON, Palladium (01-437 7373), Bette Midler
- LONDON, Pegasus, Stoke Newington (01-226 5930), Betty Bright and the Illuminations
- LONDON, Rainbow, Pinebury Park (01-253 3180), Tennessee Farm Band
- LONDON, Rock Garden, Covent Garden (01-240 3961), Straight 8 / The Stickers
- LONDON, Roskin Ark, East Ham (01-472 0377), Dog Watch
- LONDON, Torrington, Finchley (01-446 4710), Soris Threat
- LONDON, Two Brewers, Chisnam (01-874 4126), Lary Wire
- LONDON, Wembley Arena, 01 902 1234, 10cc
- MANCHESTER, Rite Indis 228 1958, Olympic Runners / Kandidate

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OUT OF THE DARKNESS UK TOUR



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| 23 | OXFORD NEW THEATRE | 9 | LONDON HAMMERSMITH ODEON |
| 24 | CARDIFF TOP RANK | 10 | READING UNIVERSITY |
| 25 | BIRMINGHAM ODEON | 11 | COLCHESTER ESSEX UNIVERSITY |
| 26 | LEICESTER DE MONTFORD HALL | 12 | AYLESBURY FRIARS |
| 27 | NEWCASTLE CITY HALL | 13 | ABERYSTWYTH UNIVERSITY |
| 28 | EDINBURGH ODEON | 14 | DUBLIN COLLEGE |
| 29 | GLASGOW APOLLO | 15 | BELFAST UNIVERSITY |
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| 3 | STOKE VICTORIA HALL | 19 | EXETER UNIVERSITY |
| 4 | SHEFFIELD CITY HALL | 20 | BRIGHTON TOP RANK |
| 5 | MANCHESTER APOLLO | 21 | CANTERBURY KENT UNIVERSITY |



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POWER IN THE DARKNESS-ALBUM

ROADSHOWS

Success bites back at the Banshees

SIOUXSIE & THE BANSHEES, Aylesbury Friars WILL SUCCESS spoil Siouxsie?

Last time I saw her she was at a small club with one of the most clapped-out PA's I've ever heard, and the band turned in an amazing set.

Tonight, the set was framed in a multi-kilowatt lighting rig, the sound system was superb and there was a roadie to irritate Siouxsie by picking up her mike stand every time she kicked it over. As a performance it was very impressive, but

They had the audience with them from the first song onwards. The precision and power of Kenny and Steve on drums and bass has improved yet again and on songs like 'Nicotine' had the crowd totally out of its collective brain. (1

do like to see middle-aged bouncers looking really worried).

They ran through a great set with all the standards, and encoored with 'Helter Skelter', which has got to be the classic rock and roll cut of the last few years.

So why the cautious note? Well, Siouxsie has always looked pretty frenetic on stage, with that chalk-white make-up emphasising the lack of expression. Tonight though, she looked as if she was going to come apart at any minute. There were sarcastic and embarrassed references to "seeing us on Top of the Pops". The band obviously felt that people had come to see them because of the promotion and not because of the music.

After one off-key but nonetheless good song, Steve on bass was moved

to remark angrily, "We know it's a good song, but you don't have to clap if it's out of tune." In a word, the band couldn't get into communication with its audience, and that is something I have never ever seen before at a Banshees concert. They were separated by the technology and packaging that a major record company provides. The audience loved it, but the band weren't happy. They have to work for approval, or it just isn't worth anything to them.

If Siouxsie and Polydon don't sort something out then the band will come apart within six months, and that would be nothing short of criminal, because in my opinion, they are the best British band working at the moment. NICK JAMES



EDMUNDS AND LOWE: brilliant musical magpies

DAVE EDMUNDS' ROCK-PILE London Roundhouse

DAVE EDMUNDS is a genius. Nick Lowe is a genius. And this review is going to be over the top. I warn you now, so you needn't read it if you're not a Rockpile fan (but you should anyway, and be converted).

Having spent the entire weekend listening to the new Rockpile album 'Tracks On Wax' (currently my favourite except for 'Get It', which was the band's previous album release) I was eager to have my appreciation confirmed by the live performance of the same. Even better, I new there was no chance of being disappointed.

Watching Edmunds and Lowe rock through numbers as if they had a common consciousness made me wonder what people see in bands like Yes and Foreigner: where the dynamic duo pick over the subtleties with skill and FUN, the other lot and their ilk expect you to be stunned by their wall of pretentious riffs and ridiculous poses. Some people are crazy though.

As they obviously enjoyed playing it, 'I Knew The Bride' was a supreme moment of enjoyment for

me (and apparently for everyone else in the Roundhouse too). The numbers were a healthy mixture of Edmunds and Lowe: with songs included from both Rockpile albums. Lowe got a tremendous cheer for 'I Love The Sound Of Breaking Glass', though I liked the flip side (which they also played) 'They Call It Rock'. That's when the rapport between the two really became noticeable.

It seems Dave Edmunds' throat was playing up, because his other guitarist, Billy Bremner, shared some of the vocals. Bremner looked a bit hot and uncomfortable, but his performance was without fault, especially on 'Trouble Boys' from the new album.

I know that Edmunds and Lowe are a couple of musical magpies — 'Deborah' has more than a passing resemblance to Buddy Holly's songs — but I don't mind at all because they are so adept at patching together other people's ideas to brilliant effect.

And they were brilliant on Sunday. All right, I know I'm being excessive (for a change), but everyone's entitled to be a FAN now and again. I hope they take over the world and thwart the Bee Gees. ROSALIND RUSSELL

ROBERT PALMER Hammersmith Odeon

YES, HE has been a long time coming, but it was worth the wait. The Batley boy made good, returned to these shores with a superb display of cocktail party elegance in his Saville Row natty threads.

His toothy northern charm and his boyish good looks were used in unashamed seduction. His mellow honey-throated tones, humming and moaning, gave off that distinctive sensual quality, while his body embraced every note with equal tenderness.

The well drilled band played with the measured precision and fluid ease that seems to come so naturally to such outfits. They slipped from the shanty town fiesta of 'Hard Head' to the frantic 'Some People Can Do What They Like', to the velvet cushioned 'Every Kinda Person' without even the slightest shudder as they changed gears.

He managed to catalogue the past four years of change, taking material from all four solo albums and even managing to make Todd Rundgren's 'Can We Still Be Friends' sound like it was as tailor-made as his suit.

The audience remained surprisingly quiet for the homecoming because, ultimately, the glossy romance was an empty flirt. All promise and no contact. MIKE GARDNER

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HUGH CORNWELL surrounded by obligatory sleazettes

What a way to spend Saturday

STRANGLERS Battersea Park

THANKS TO the quaint Arabic notion of extended families which results in my laundrette being packed out every Saturday, I missed the lower end of Saturday's bill, the Skids, Spizzoli and the Edge. However, in the words of earlybird John Frewin they were 'quite good', 'Bloody awful' and 'what you'd expect of a band like that' in that order.

I got there in time for Peter Gabriel though — my third view of him in a week. And third time round, it seemed clearer than ever what was wrong with his set: it's too stodgy, too lumpy, so it's an effort to wade through it.

To be honest, I think the problem is with his new material: the new album no way matches up to the simple charm of his first. After temporarily eschewing the theatrical pretensions of Genesis, he seems to be slipping back into his old ways: stage costumes, unnecessary props, cluttered musical arrangements.

Still, the set finishes off well:

'Solsbury Hill' is still a classic, and 'Modern Love' rouses the audience to cheer for an encore, but time doesn't seem to be on his side.

Johnny Rubbish, the world's funniest comedian, comes on, lives up to his reputation, and is persuaded to leave by a barrage of well-aimed beer cans.

The Stranglers' set suffers from just the opposite problem from Gabriel's. They come on and rush through all their best numbers, as though they're afraid a thunderbolt's about to strike. It doesn't, and they run out of steam halfway through the set.

As the musical interest fades, a fight breaks out in the crowd, and people back off hurriedly, in a spreading ripple of panic: five minutes later, the police remove two guys, their faces battered and bloody.

The music carries on, but the warmth has gone out of the afternoon. We wander over to the hot dog stall to sample the refreshments. As we reach it, the Stranglers break into 'Nice And Sleazy', complete with the now obligatory strippers. And that's it. Time to go. SHEILA PROPHECT.

murk, by a haphazard and uninteresting instrumental frame. In other words, the voice is willing but the material is weak.

And this unremarkably basic approach is not helped by the bass player's embarrassing poetic pretensions.

In sixty seconds of audience fidgeting and raised eyebrows, he managed to imitate both Bryan Ferry and Peter Gabriel with a monologue — about an inflatable doll — so laboured it was uncomfortable to listen to.

But when you look past the filler material and the half-hearted vaudeville of the band, there is genuine talent 'Roxanne', with sub-reggae beat and wistful vocal, still qualifies as one of the best singles so far this year.

Otherwise, the Police would be wise to look to their songbooks instead of their guitars. The potential is here. If only in one corner of the triangle: but it needs more than one good song for it to be realised. TDM
LOTT

THE POLICE Rock Garden

A TRIANGLE is a pleasing enough shape but it has strict limitations. As in geometry, so in art — the musical triangle of The Police confirms the theory.

I imagine many would claim exception — The Jam, probably, and the Hendrix Experience — but three piece bands seem to shape almost mathematically exact limitations.

The main shortcoming is that of the law of extending interest i.e. the smaller the band the more uniform their material becomes, straight-jacketed by the instrumental confines of bass, drums and guitar.

The Police, typically, have a respectable quantity of nondescript, pop cum punk material, raised above the level of the crass only by front man Sting's powerful and sweet voice and striking bone structure.

Sting unfortunately, is dragged through musical

IAN MATTHEWS Dingwalls, London

AT THE beginning of this gig I was tired, by the end I was almost asleep. Don't put it down to exhaustion, just blame Ian Matthews' relaxing low key set.

Matthews is obviously one of those musicians who is far happier in a studio. On stage he appeared somewhat embarrassed, as he ran through a seemingly endless line of gentle West Coast numbers. His band were conventionally professional, always sounding tight never sounding exciting. The set had no highs or lows but remained on a constant level of classically easy listening which would make The Eagles sound exciting in comparison.

In a small theatre I am sure Matthews would have been more successful. After all, dingy Dingwalls is not the best place in which to listen to a sensitive singer / songwriter. Still, the predictable trendy audience seemed to like him, probably because they were old enough to identify with his cosy love songs. PHILIP HALL.



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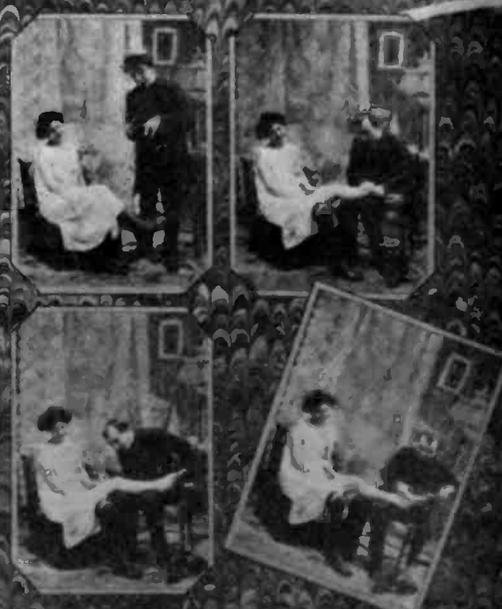

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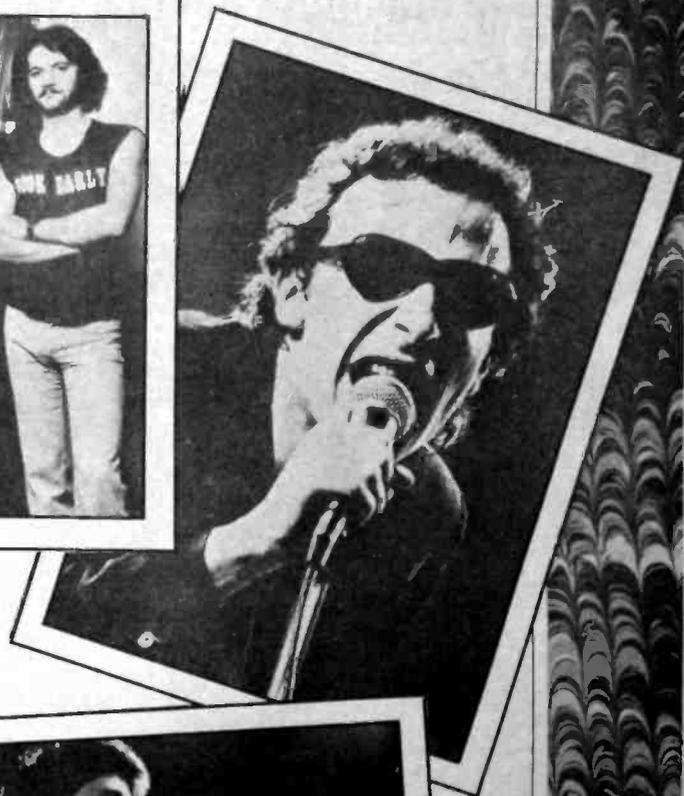
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Despatching details will be included in RECORD MIRROR, issue dated 28 October 1978.



The Young One



Cliff Richard has been in the business for 20 years. DAVE LAING looks at the first five



EXACTLY twenty years ago, the British charts were dominated by Americans.

There were old crooners like Dean Martin and young ones like Pat Boone. There was hard rock 'n' roll from The Coasters and the softer stuff from Ricky Nelson and the Everly Brothers. Even the instrumental hits were from the States, with the "twangy guitar" of Duane Eddy and orchestral mood music by Perez Prado.

In that last week of September 1958 just six British records were in the Top Twenty, and three of those were right at the bottom. Two of the six were comedy discs (Bernard Bresslaw and Charlie Drake), two were simpering ballads (Max Bygraves and Tony Brent) and two were the real thing, rock 'n' roll.

At No 9 was a doomy death song, "Endless Sleep", that had been a big hit in America for Jody Reynolds. The British cover version was by a teenage sensation called Marty Wilde, whose real name was Reginald Smith. Marty was the star of a new and dynamic television show, "Oh Boy" and his appearances had helped propel his record into the charts.

The same was true of the other homegrown rock 'n' roller, a 17 year old from Essex named Cliff Richard. His song, "Move It" had even been written by an English kid, Ian "Sammy" Samwell, guitarist in his backing group, The Drifters.

Quite a few people have claimed to be the first to have seen the star quality in this particular teenage skiffler at the 21's coffee bar in Soho's Old Compton Street, the place which was the mecca of the scene ever since Tommy Steele was discovered there. But the man who did most to create the man, moody image of Cliff Richard, the hard rocker was the producer of "Oh Boy", Jack Good.

Good was a rather unexpected character to have been the man behind the early British rock stars. Chubby, with spectacles and an upper-class accent, he had been to Oxford and gone into acting before joining the BBC to help produce "Six-Five Special", the first ever British pop show on TV.

But the BBC bosses were nervous about rock 'n' roll and its aura of teds

and slashed cinema seats, so they made sure that the atmosphere of the programme was more like a jolly youth club than a dance hall. So Good, a real rock 'n' roll fanatic, moved over to commercial TV, to run a 100 per cent rock show.

"For me, 'Oh Boy' was a completely new and exciting experiment", said Good. "It was intended as a calculated assault on the senses, each artist rehearsed and produced individually, to achieve the most dynamic effect. The show built up a reputation for discovering new talent, and the star we really created with 'Oh Boy' was Cliff Richard."

Jack Good's first contact with Cliff was through a music publisher called Franklin Boyd, who had become the manager of Cliff and his group, on the advice of their record producer, Norrie Paramor. Boyd took a copy of Cliff's first record to play to Good. At that time the A side was an American hit called "Schoolboy Crush", which didn't impress the TV producer very much.

Franklin Boyd wasn't keen to play the other side of the single to Good because he didn't publish the song. But Jack Good insisted and was excited by what he heard. "The sound was just like American rock", he said later. He decided he had to see Cliff Richard perform right away. An audition was arranged for the next day.

At this time, Cliff was working as a clerk in a factory at Enfield, near his home. There he was known by his real name of Harry Webb. The name "Cliff Richard" had been arrived at a year or so earlier, and there are two versions of its origin. Ian Samwell says that it was chosen as a tribute to Little Richard, while it has also been claimed that one of the small-time agents who managed the group for a brief spell suggested "Richard" rather than "Richards".

In those days of the late 1950s, thousands of skiffle groups had sprung up all over Britain. Most of them followed the most famous skiffler, Lonnie Donegan, in singing various folk and blues songs. But there was also a hard core of rock 'n' roll fans who used the skiffle group format only because acoustic instruments were cheap and easy to get hold of. Cliff Richard and The Drifters were one of these groups.

Cliff was very Elvis Presley-ish", remembered Ian Samwell. "And when we came to make a demonstration disc we did 'Lawdy Miss Clawdy', which was the big Elvis Presley number at the time, and 'Great Balls Of Fire', which was a Jerry Lee Lewis hit. You can see the kind of music we played then - out and out rock."

Apart from the natural power of Cliff's voice and Ian Samwell's ability as a composer, the group, like all the British rockers of the time, idolised American rock stars, most of all Elvis Presley.

When Jack Good first saw Cliff, he was quick to spot the problems in this: "When I met him he was completely raw. Without a guitar to clutch and strum, he didn't know what to do. And with the sideburns he had then he was nothing more than a carbon copy of Elvis. If we had put him in front of a nation-wide audience like that, I dare not think

what might have happened."

Good set about providing Cliff with an individual image, to put across on the TV screen. He dressed him in black shirts, pink jackets and ties and told him to shave off the sideburns. "I wanted an air of mystery about Cliff. That's why I refused to let him talk at the beginning of the series. In fact, if he had opened his mouth he would have been finished. On 'Oh Boy' Cliff was built into a sex bomb who was a cherubic faced infant."

Thanks to his regular television appearances and to a national tour with American singers the Kallin Twins, Cliff's first record stayed in the Top Twenty for three months. He was recognised as an uncompromising rocker, with a neat snarl (which it turned out later was more to hide a bad tooth than an expression of teenage defiance). Even the new Musical Express called his 'Oh Boy' performances "The most crude exhibitionism ever seen on British TV."

In those days the response of a record company to the sudden success of a new artist was to push out records as frequently as possible, as if they were frightened he would disappear as quickly as he had arrived. Within six months of Cliff Richard hitting the big time, Columbia had released three singles and an album. All the singles were written by Ian Samwell and all were hard rocking songs: 'High Class Baby', 'Livin' Lovin' Doll' and 'Mean Streak'.

But perhaps the best of all Cliff's rock 'n' roll recordings was an album, a live record entitled 'Cliff'. This was a collection of rock 'n' roll standards like 'Roll Lotta Shakin' Goin' On' and 'Be-Bop-A-Lula'. It also featured the new Drifters group, with guitarists Hank Marvin and Bruce Welch, two Geordies who had backed Cliff on his national tour and then joined him on a permanent basis.

A few months later the group changed its name to avoid confusion with the long-established American vocal group also named The Drifters. The new name was The Shadows.

Then, less than a year after his first record, came the beginning of a change in direction that was to lead Cliff Richard to where he stands today in the pop world. A film called "Serious Charge" about the then novel topic of juvenile delinquency, had a part for a teenager who goes straight and sings a few songs.

The composer of the music for the film was Lionel Bart, a cocky East Ender who had already written hits for Tommy Steele. He suggested Cliff for the part, which he was given.

In the movie there were three songs and an instrumental for The Shadows to play. One of the songs was 'Living Doll', which became Cliff's fifth single and his first million seller. Unlike his earlier records it was also a hit overseas, even in America.

As a song it was in complete contrast to the tearaway rock of 'Move It' and the others. 'Living Doll' was slow, sentimental and quiet, with a catchy and very simple melody. Cliff himself has said that he "didn't even like the song very much at first, but it changed the whole course of my

career. Before I was a rocker, only acceptable to kids. Living Doll brought me an audience that was far more family."

For a while Cliff's stage show remained mainly a rock 'n' roll act, and his second album was half rock and half ballads. But eventually the image shifted to fit the 'Living Doll' style, as the pink and black outfit was replaced first by a white suit (with The Shadows all in black) and then an even more conventional dark suit, white shirt and tie.

Like Tommy Steele before him, Cliff Richard was moving on from the rock 'n' roll scene. And like Tommy Steele (but not Adam Faith or Billy Fury) it was probably true that the mean and moody pose of the rock 'n' roller didn't suit Cliff's own personality.

From the point of view of chart success, the change to a softer ballad style made Cliff into Britain's leading singer. During the next four years, up to the end of 1963, he released 17 singles. All reached the Top Ten and only four of them failed to get to No 1 or No 2. Most of them were catchy ballads, with Cliff using a husky singing style.

Though they usually weren't up to much as songs, most people who heard them then can probably still remember the tunes and words of songs like 'Theme For A Dream', 'A Girl Like You', 'The Young Ones' and 'Summer Holiday'.

The last two were the title songs from films, another area in which Cliff Richard was by far the most successful British pop star - until The Beatles arrived. 'Serious Charge', he had made 'Expresso Bongo', a tale of the pop business starring Laurence Harvey as a shady wheeler-dealer. But 'The Young Ones' (1961) and 'Summer Holiday' (1962) were less serious musicals, with lots of singing and dancing within a flimsy plot set in exotic scenery.

A couple more films followed, but the formula was becoming predictable, and unlike Elvis, Cliff was far-sighted enough to call a halt to the series.

His only failure in these years was the lack of real acceptance in America, after 'Living Doll' had reached the Top 30 there and he had supported Freddie Cannon on a coast-to-coast tour. Elsewhere - in Australia, Scandinavia, South Africa - he was a star, but the honour of becoming the first British artists to be superstars in the States was to go to The Beatles.

It was ironic that only four years after Cliff had been attacked for the vulgarity of his stage act, he was now thought of as having "sold out" to the values of old-fashioned show business.

With the onslaught of the new beat boom, many of Cliff's contemporaries went under or tried to climb on the bandwagon. Even The Shadows had only one Top Ten hit after 1963. But Cliff Richard seemed not to be affected by what was going on. He had been the first British rock singer to "do an Elvis" and had gained a broader audience while occasionally offering flashes of the old rock 'n' roll fire and ice. He managed to retain his popularity throughout the turbulent years of the sixties.

'The most crude exhibitionism ever seen on British TV' said NME after Cliff's 'Oh Boy' appearance

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By JAMES HAMILTON

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DJ TOP 10

- LES ARON continues to top such South Coast spots as Felpham Danes and Arundel Eagle with his rockably 50's Again disco (Paghram 456), and has a gig opposite the boppin' Shot Rod band this Saturday (23) at West Chillington Village Hall, near Storrington, Sussex. Rock on!
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 - 7 BILLY GOAT BOOGIE, McCormick Bros Charly LP
 - 8 PEEPIN' EYER, Charlie Peathers Philips LP
 - 9 IN THE SUMMERTIME, Roger Miller MCA
 - 10 MILK BUCKET BOOGIE, Red Foley ABC LP
 - 11 CIRCLE ROCK, Cowboy Copas ABC LP
 - 12 SHOT GUN BOOGIES, Tennessee Ernie Ford Capitol

EDDIE HENDERSON: 'Prince On' (Capitol 13-CL 16018), Dynamic 5:16 jazz-funk trumpet jumper has already exploded on LP and is now on 12in, with last year's great 'Say You Will' as double-value £4.28 flip 2 go get-it while it's hot!

ROY AYERS: 'Get On Up, Get On Down' (Polydor AYERS 12). Repetitive happy rhythm rattling leaper on special 4 25 12in with a "reprise cue" band so jocks can whip the styus back to the last 1:38 for a quick repeat of the chanting title line break. Dealer demand is such that they've evidently pressed plenty!

WAYNE HENDERSON: 'Hot Stuff' (Polydor 2068947). Long awaited instrumental jazz funk jiggler by the Crusaders' old trombonist hits a nagging mid-tempo groove but fades after 3:58.

BLACKWELL: 'Put The Funk Back' / 'Move Your Ass Oring' (Rampage RAM 8). Attractive 333 fronted rhythm rattling 4 10 instrumental hustler, big on import a while back, and a bouncey jumping fast 4 04 flip that could now be bigger.

AFRO CUBAN BAND: 'Black Widow Woman' (LP 'Rhythm Of Life' Arista SPART 1069), Michael Zager produced strong set of happy disco-salsa with this simple driving strutter as the likely biggie, but 'Batia' has fast funk - jazz appeal while the over-contrived zingy title-track seems clumsily cluttered in comparison despite some good breaks.

D.J. ROGERS: 'Love Brought Me Back, Pts 1/2' (CBS) Windswept slow intro to a terrific hypnotically lurching soul bumper with snappy bass, dancing strings, chanting chix and haunting gospel vocal.

ROLLING STONES: 'Respectable' (EMI 2861). Storming fast ranchy rocker, muzzily mixed.

JERRY LEE LEWIS: 'Whole Lotta Shakin' Goin' On' (The Charly CY5 1042). Truly classic rock'n'roller.

EARTH WIND & FIRE: 'Get To Get You Into My Life' (CBS 6553). 'Sgt. Pepper' - culled Beatles funification swings jazzily and jerkily to a clapping tempo, and at 4:08 is 32 secs longer than the LP!

CHOSEN FEW: 'Stand By Me' (Ariola Hansa AHA 526), Boney M - inspired breezy pop-reggae revival of Ben King's soul standard speeds up quite catchily, but stays very soulfully sung.

QUINT: '9 to 5' (RCA PB 5114). White UK band's fast disco galloper gets a sound of its own and could well be big - try it if you like left-fielders.

D.C. LaRUE: 'Let Them Dance' (Pye 7N 25795). Staccato thudding New York disco hit, edited to 3:01 (not that you need more), mixes well out of Grace Jones' Rhythm break.

CAROLE KING: 'Disco Tech' (Capitol CL 18098). Driving brassy disco thumper gets instrumental help from the usual super-session hacks.

Blonda 'Sandstorm' (US Polydor LP), Louisa Fernandez 'Lay Love On You' (Warner Bros), El Coco 'Dancing In Paradise' / 'Love In Your Life' (Pye / 12 in), Sherry 'Let's Go Wild' (Magnet / 12 in), Controllers 'Somebody's Gotta Win' (TK), Carrie Lucas 'Street Corner Symphony' (US RCA 12 in), James Brown 'The Spank' (US Polydor), Detroit Spinners 'If You Wanna Do It' (Atlantic), The Brotherhood 'Soul Power' (US MCA LP), Dean Friedman 'Lucky Stars' (Lifesong), Jeff Wayne 'Eve Of The War' (CBS), Wayne St John 'Something's Up' (State / 12 in), Sugar Manhattan Fever (Island) Starting again by geographical order, chart contributing DJs include Graham Carter / James Hamilton (Mayfair Gullivers), Tony Barnfield (Mayfair Saddle Room), Tony Jenkins (Mayfair Playboy Club), Alex George (Soho Diplomat), Tricky Dicky (Soho Spats), Chris Browne (Elephant & Castle Charlie Chaplins), Enri Yori (Peckham Red Bull), Roy Gould (Fulham), Terry Prince (Swiss Cottage Les Elites), Phil Bishop (Golders Green Great Expectations), Owen Washington (Beize Giovannis), Sterling 'Honey Moon' Vann (Bethnal Green Tipples), Keith White (Bow Royal Cricketers), Ian Titchener (Wallington), Marc Damon (Sutton Scamps), Tom Evans (Sunbury), Graham Gold (Greenford Chambers), Chris Hill (Southgate Royalty), Steve Day (Chingford), Terry Hooper / Larry Foster (Ilford Room At The Top), Stevie Frogg (Ilford), Tom Holland (Seven Kings Lacy Lady), Rus Phillips / Colin Gritz (Seven Kings), Bob Jones (Chelmsford Dee Jays), Bob Harris / John Hounsome (Chelmsford), Michael Morgan (Chelmsford), Rob Harknett (Harlow Gilbey Intners), Greg Davies (Watford New Penny), Phil Cooper (Holmer Green), Andy Sherwill (Reading), Thames Valley DJ Assn, Dave Rawlings (Basingstoke Maxwells), Robin Nash / Chris Brown (Camberley Frenches), Johnnie Walker (Farnborough Gallaghers), Peter Reilly (Aldershot), Dave Elise (Guildford Wooder Bridge), Dave Kennard (Crawley), Capuchin (Redhill Busbys), Pete Tong (West Kingsdown Kings Lodge), Colin Hudd (Gravesend Venus), Nikkie Peck (Chatham Scamps), John DeSade (Otham Orchard Spot), Julian Belcher (Chilronville Hades), Billy Ralph (Marple Saracens Head), Dave Stodart (Canterbury Kent University).

RONNIE JONES: 'Me And Myself' LP (Lollipop 6306104, via Phonogram). Continuous side one segues from a dull opener through the jaunty Eurodisco 'Groovin' (not the Rascals!), Brentan Woods 'Gimme Little Sign' and Ronnie's own hit title track (short version, though!). Fine for Boney M fans.

KC & THE SUNSHINE BAND: 'Do You Feel Alright' (TK TKR 8060). Typical high spirited formula thumper, edited to 3:30.

CANDI STATON: 'Victim' (Warner Bros K 17221). Sparse but subtly rhythmic bluesy soul back-beater, nothing new.

PEARLY GATES: 'Burning Love, Pts 1/2' (Bronze BRO 61). Walling chix - sung monotonously electronically chugging cover of DD Sound's old LP track, recently serviced on full promo 12in.

DEWINS BROWN: 'How Can I Leave' (Lightning LIG 550). Jaunty reggae jiggler with sorta electronic fly-swating noises, and good toasting B-side version.

TRIBE MAN: 'Rockin' Times' (Boa 101, via Label Records). Unusual good perky reggae - fusion hasn't the normally accepted type of disco beat but is worth checking out.

ROBERT PALMER: 'Best Of Both Worlds' (Island 12 WIP 6445). Fast pop-reggae chugger, now on lavishly packaged 3-track 12in sampler.

CLAUDJA BARRY: 'Sweet Dynamite' (LP 'Claudia Barry Lollipop 6308106'). Ghaazly burr junk, saved by the long mainly instrumental 6:42 version of this purposefully chugging thunder, and her recent attractive Dr Buzzard - ish 'Dancin' Fever'.

VARIOUS: 'Forty Years From Lambeth Walk' (EMI Double - Up DUO 126). Interesting double album of 1930s-40s recordings, including Lupino Lane - Lambeth Walk, Edith Piaf 'La Vie En Rose', Russ Conway 'Side Saddle', Nemo 'The Sun Has Got His Hat On' and David Frost 'Deck Of Cards', plus several recent hits.

DISCO NEWS

CAROLINE ROADSHOW'S stolen van was discovered on Monday abandoned in Stoke Newington, still containing some of their disco gear (not that they're short of equipment!) at Thames Valley DJ Assn members meet this Sunday (24) at noon in Dicket's Roadmarch near Hadden Hill, with a talk on insurance problems and guests including EMI LPDs and Steve Turner. Chris Hill's beach party last Saturday at Canvey's Goldmine was highlighted by a "butch" contest in which notorious Stevenage pee-pee drinker Tom, made up as the Man From Atlantis, ran across the road for a dip in the sea while an ally played in a punt glass on stage ready for thrust. Tom's naked return - when he drowned the lot! Two girls were heard to remark, 'He's very nice, but his breath smells like you could catch (CENSORED!!) Ed ... - OK, I'll drink to that!' Joe Thomas 'Plato's Retreat' and a new Olympic Runners 12in are due next week, while Quartz 'Beyond The Clouds' (on 12in only) is set for Oct 13 and Dan Hartman 'Instant Replay' for Oct 27. David Williams 'Come On Down Boogie People' will now NOT be out here, but Crown Heights Affair's LP has been issued at normal UK prices and the Jacksons 'Blame It On The Boogie' cover is on same-as-7-length 12in Atlantic Star 'Blind Up' is on 8:28 remix US 12in. Ashford & Simpson 'It Seems To Hang On' is on 6:57 remix promo US 12in, while Gato Barbieri 'Polciana' is edited for 8:40 US 7in. Mick O'Shea's new Yankee record import wholesale business in Chislehurst also services jocks like Chris Hill and Tricky Dicky on a personal basis, so could be worth a call on 01-857 1355/117 for the hip marketing manager at Pinnacle, while Dougal DJ is standing down from his Strathclyde DJ Assn and DJF roles to concentrate on his career (and save money!), with hopes for a music biz job in London next year. Rob Harknett needs label info about a classical piece commonly known as the 'Death March' - any ideas?

ROADSHOW CONTEST

L.E. CARDINAL in Bourne-mouth's Glen Fern Road, part of the Jimmy Saville-controlled Maison Royale entertainment complex, starts a UK Roadshow Of The Year competition at the end of this month. Held every Thursday, the contest's obvious aim is to whip up some interest in the slack season, but even so the rewards could be worth considering. At the moment the prizes include cash (£125, 175, 250), disco gear and regular bookings at Le Cardinal. Participating roadshows to a panel of five judges and the regular dancing audience for an obvious aim is to whip up some interest in the slack season, but even so the rewards could be worth considering. At the moment the prizes include cash (£125, 175, 250), disco gear and regular bookings at Le Cardinal. Participating roadshows to a panel of five judges and the regular dancing audience for an obvious aim is to whip up some interest in the slack season, but even so the rewards could be worth considering. 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JOX YOX

BEV TILLING, resident at Chester's Castrian Club and mobile on Chester 41905, has a topical one: "A recent mailout from Polydor ended with typing all over the page saying 'Grease is the word', 'Is the word', 'Is the word'. I was reading this newspaper while eating my tea, which just happened to be a fry-up of eggs, bacon and bread, etc. so — thanks to my sloppy table manners — you can guess what the letter got covered in! My wife's promoting the film via her cooking!"

UK DISCO TOP 90

CONTINUED from Page 2

- 21 16 BROWN GIRL IN THE RING, Boney M Atlantic/12in
- 22 14 EVERYBODY'S SINGIN' LOVE SONGS, Sweet Thunder US Fantasy WMOT 12in
- 23 15 YOU AND I, Rick James Motown/12in/LP
- 24 24 NO GOODBYES/DO IT ALL NIGHT, Curtis Mayfield US Curtom LP
- 25 22 THINK IT OVER, Cissy Houston Private Stock 12in
- 26 31 BETTER THINGS TO COME, Nigel Mårnrez State/12in
- 27 27 STAND UP, Atlantic Starr A&M LP/US 12in remix
- 28 17 HOW DO YOU DO, Al Hudson ABC/12in
- 29 26 GIVING IT BACK, Phil Hurtt US Fantasy 12in
- 30 59 LOVE DON'T LIVE HERE ANYMORE/DO IT DO IT/ FIRST COME FIRST SERVE, Rose Royce Whiffield/LP
- 31 33 GOT A FEELING, Patrice Juvert Casablanca/12in
- 32 41 SHAME, Evelyn Champagne King RCA 12in
- 33 36 AN EVERLASTING LOVE, Andy Gibb RSO
- 34 57 YOU, Samuel Jonathan Johnson US Columbia 12in remix
- 35 DISCO DANCIN', Stanley Turrentine US Fantasy/LP/12in
- 36 51 ONLY YOU, Teddy Pendergrass Phil Int LP
- 37 32 YOU GOT ME RUNNING, Lenny Williams ABC 12in/LP
- 38 29 COPACABANA (AT THE COPA), Barry Manilow Arista/12in
- 39 42 HOLDING ON/BACK IN LOVE AGAIN, L.T.D. Funk A&M/Merica 12in
- 40 46 IT SEEMS TO HANG ON/GET UP AND DO SOMETHING, Ashford & Simpson US Warner Bros 12in/LP
- 41 74 PLATO S RETREAT, Joe Thomas US TK 12in
- 42 INSTANT REPLAY/REPLAY, Dan Hartman US Blue Sky 12in
- 43 45 MONTEGO BAY, Sugar Cane Ariola Hansa/12in
- 44 28 NIGHT LIFE, Blair US Solar Sound LP
- 45 26 WHISTLE BUMP, Eumir Deodato US Warner Bros 12in promo
- 46 53 DOWN FOR THE THIRD TIME, Bobby Caldwell US Clouds LP
- 47 52 BAMA BOOGIE WOODIE, Cleveland Eaton Giff/12in
- 48 37 RAININ' THROUGH MY SUNSHINE, Real Thing Pye/12in
- 49 38 GET OFF, Foxy TK
- 50 26 YOU'RE THE ONE THAT I WANT, Travolta/John RSO
- 51 70 TAKE IT ON UP, Pockets US Columbia 12in promo remix
- 52 35 FROM EAST TO WEST/POINT ZERO/SCOTS MACHINE/ LADY AMERICA/BAYOU VILLAGE, Voyage GTO/LP
- 53 73 GIMME YOUR LOVIN', Atlantic Starr Funk A&M/Merica 12in
- 54 47 RASPUTIN/PAINTER MAN, Boney M Atlantic LP
- 55 34 MELLOW OUT/TIME OF THE SEASON, Gap Mangione A&M LP
- 56 — STARCRUISIN', Greg Diamond US Marlin LP
- 57 61 STANDING ON THE VERGE, Platinum Hook Motown/12in
- 58 87 HONEY I'M RICH, Raydio Arista
- 59 40 GIMMIE THAT FUNK, Dennis Coffey US Westbound LP
- 60 72 POINCIANA, Gato Barbieri A&M LP/US 45
- 61 45 ME AND MYSELF, Ronnie Jones Lollipop 12in promo
- 62 67 AIN'T NOTHING GONNA KEEP ME FROM YOU, Teri De Sario Casablanca
- 63 83 BALTIMORE, Nina Simone CTI/LP
- 64 64 DO OR DIE, Gato Jones Island 12in
- 65 — OUTSIDE LOOKIN' IN/PLAYLAND, Jimmy McGriff US LRC LP
- 66 80 NEED TO KNOW YOU BETTER/NEW FRONTIERS, Finished Touch US Motown LP
- 67 48 MIND BLOWING DECISIONS, Tyrone David D-Roy/12in
- 68 — SOMETIMES WHEN WE TOUCH/CHASING THAT FACE, Jimmy Ponder US LRC LP
- 69 — SAVE SOME FOR THE CHILDREN, Howard Kenney US Warner Bros LP
- 70 59 JASS AY-LAY-DEE/SHOOT YER SHOT/FUNK O NOTS, Ohio Players US Mercury LP
- 71 43 COME ON DANCE DANCE, Saturday Night Band CBS/LP/12in
- 72 — KISS YOU ALL OVER, Exile Rak
- 73 56 DISCO INFERNO, Trammps Atlantic/12in/LP
- 74 63 GOT TO HAVE LOVING/MIDNIGHT MADNESS, Don Ray, Polydor/LP
- 75 66 STELLAR FUNK, Slave Cotillion LP/US 12in
- 76 80 IT'S RAINING, Darts Magnet
- 77 — ONE NATION UNDER A GROOVE, Funkadelic US Warner Bros
- 78 71 COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight Burdiah
- 79 54 LOCD MOTIVE, Passport US Atlantic 12in
- 80 62 RUNAWAY LOVE, Linda Clifford US Curtom 12in promo remix
- 81 — DANCE (DISCO HEAT), Sylvester US Fantasy 12in
- 82 79 DISCO INFERNO, Players Association Vanguard/12in
- 83 — ROCKET ROCK, Lou You Madly Orchestra US Salsoul 12in
- 84 69 WE LIKE TO PARTY, COME ON, Switch US Gordy LP
- 85 66 BOOGIE FUND, Solar Flame RCA 12in
- 86 77 LOVE WON'T LET ME WAIT, Major Harris Atlantic
- 87 82 DON'T WANNA SAY GOODNIGHT, Kandidata Rak/12in
- 88 — BRANDY, O'Jays Phil Int
- 89 — FORGET ABOUT YOU, Motors Virgin/12in
- 90 — BLAME IT ON THE BOOGIE, Mick Jackson Atlantic

BADEM report part two

DISCOTEX 78 the British Association of Discotheque Equipment Manufacturers' three-day exhibition last week at London's Bloomsbury Centre Hotel, continued along its successful opening lines. At its close last Thursday there were many exhibitors expressing their delight at the sales — especially export — which they'd achieved.

Last week's initial report on the exhibits erroneously concluded by crediting a range of mustard yellow and black-trimmed disco consoles, speaker cabinets and lighting units to Compas Lighting of Lewisham — who in fact make a full range of lighting controls — whereas it should have been Compact Sound Reproducers of Poole (the stand next door unlisted by the programme — confusing huh?)

Further highlights of the show included a revolutionary roll-up portable illuminated dance floor and a disco console that automatically self-cues records! The amazing roll-up floor by Lasertronics of London's Great Titchfield Street is made up of hollow plastic slats containing non-breakable flexible tubes of thin remote-controlled low voltage lights and it all fits into a carrying tube container. Ideal for mobility, it lay down over a carpet, a 10 by 10 foot floor plus controls costs £500 (larger areas pro rata). I'm seriously considering getting one myself. Lasertronics also, as their name implies, portable laser projectors for £1,000 as well as larger systems.

The Master sound Discotronics 66 is Abiem Ltd of Rushden's fully automated console which tracks a record until the music groove begins, switches off the deck and then backtracks it until the stylus is just clear of the music start! Abiem also make a Masterlite range of light boxes and controls which use big banks of coloured fluorescent neon tubes instead of ordinary lamps.

Another innovation which seems obvious, Deltac of Crowborough's DSG 50 console has a self-contained double fold-over lid cover which simply hinges down on each side to form a sturdy built-in disco stand. For about £300, the console is also one of several this year with graphic equalizer incorporated.

DJ Electronics of London's East India Dock Road have reengineered their permanent installation Capital Club console into a beautiful looking white fibreglass swing-wing shape that's almost sculptural. With everything built into rack-mounted side panels for from £1,100 to £2,950 it features direct drive Technics decks and a large well spaced studio-type mixer panel. Disco Supplies of Chadwell Heath have improved the layout of their mixer panels, so that the really well planned new Stereo 2000 Mk II is now incorporated into their distinctive Glitter Systems consoles. The Glitter range of metal-flake fibreglass units also includes a compact new scaled-down Phase 4 speaker for easier handling by mobiles. Chris Hill has just installed a complete Glitter Systems disco at his Saturday night Canvey Goldmine gig — appropriately of course it's in gold flake — and it sounds very crisp and clean. Another extremely well laid out panel is the very simple mono mixer in Futuristic Aids Ltd of Leeds' new PAL Ranger console, which with 70 watt amp built-in for a total £395 is a basic beginners' unit yet contains all that most jocks really need. Lyon Forge of Rochford in Essex are new manufacturers who also have a budget range of consoles which include well planned mixers, plus built-in sound-to-light controls and amps in every model! Their sturdy speaker cabinets have transit covers for protection, too.



DJ's waiting for the final

THIS MONDAY (25) sees the long-awaited grand final of the Tea Council's nationwide Young DJ search. Competing at London's Empire Ballroom in Leicester Square, starting at 11 pm, the ten finalists each have just three minutes in which to prove their worth! The first prize is £1,000 of DJ Electronics disco equipment and a spot on competition compere Kid Jensen's Radio One show the next day. Pictured above are the competitors (left to right, top row first): Manchester quantity surveyor Mike Costello (24), Nunaton salesman Stephen Jaye (25), Liverpool printer Steve Kaye (21), Glasgow van driver Donny Murray (22), North Shields motor mechanic Bryan Oxborough (20), Newport graphic design student Gary Paul (22), Swindon bank clerk Keith Steiner (22), Leeds TV call-boy Graham Thornton (21), Gravesend jazz-funk jock Pete Tong (19), and Reading Internal ex-

peditor Alan White (23). What's an internal expeditor? Dunno, but I'll have the chance to find out as — you guessed! — I'm one of the judges. In fact it's an extremely distinguished panel of judges, which bodes well for all the young DJs' chances of future radio work, the chairman being BBC Radio One Controller, Derek Channery. Alongside him will be Radio One executive producer Johnny Beerling, Radio One DJ Peter Powell, Daily Express columnist David Wigg, Record Mirror / Capital Radio contributor James Hamilton, and — a feast for the eyes — Suzi Quatro and Dee Harrington. Should be good! The Tea Council believes that by linking tea with discos and DJs, they can change a lot of young minds about tea which (it says here) "is certainly not old-fashioned" — whoever suggested it was?

Roundup this week's look at notable consoles: Cloud Professional, Equipment of Sheffield's Series 7, 8 and 9 discs are similarly well laid out, and have a fashionable flight-case trim. M-Jay Electronics of Bradford's six-channel Soundmaster disco mixer has slightly clumsy fader and start-switch controls — which

is not to knock its electronics or their range of graphic equalisers, power amps, etc. Lally & Elkington of Glashury will custom build a console box to house decks, amps and mixer of your choice, while they make speaker enclosures and complete light screens too. Musicraft of London's Edeware Road make rack-

mounted 250w power amps, sturdy bass bins and portable self-contained light units. Mega of Chislewick's PA cabinets are of heavy duty wood construction and best suited to permanent installation use while Theatre Projects of London's Lone Aere have a new range of ALTEC 1215 and 1215 HF stage speakers that are truly

monsters at £1,200 a pair. Ceteo International of Farnham distribute the US imported Gauss range of excellent professional PA speaker drive units without enclosures. — NEXT WEEK will complete the exhibition roundup with lighting and jingles.

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



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COMPLETE DISCO and light roadshow for sale, highest quality equipment with unique sets of lights and special effects, echo chamber, plus lots more, over 1,000 records and van, £1,850. - Tel, Garston 79859, near Watford.

READING DISCO CENTRE NOW OPEN. Opening offer Citronic Stereo Stateline Iowa, £60 off. Many other bargains in stock - Reading 0734-697142, 51 Ravensbourne Drive, Woodley, Reading, Berks.

ELECTRO-VOICE eliminator two bins, excellent condition 1495 onq - 07528 247

Musical Services

MUSICAL COMPOSER needs lyrics - Sae details, 12, Dawsmead Close, Camberley, Surrey.

LYRIC WRITERS! ARRANGEMENT / demo-promotional assistance. - Sae (details) Donovan Meher, Excel House, Whitcomb Street, London, WC2 7ER.

LYRICS WANTED BY MJSC PUBLISHING HOUSE. - 11, St Albans Avenue, London, W4

ABSOLUTELY FREE. Songwriter Magazine explains copyright, publishing, recording, royalties, setting your lyrics to music without paying, song contests, etc. - Free booklet from International Songwriters' Association (I.S.A.), Limerick City, Ireland.

Instruments For Sale

KENT ELECTRIC six-string guitar, 140 ono. - Phone Jamie, 9540037.

Records Wanted

A QUICK service and top prices guaranteed for your unwanted LPs and cassettes. Any quantity bought, send details with SAE for cash offer by return of post. - GEMA, dept. RM, PO Box 54, Crockhamwell Road, Woodley, Reading, Berkshire

For Sale

BOWIE EXCLUSIVE! Immaculate Record Company promotion material, "Pin-ups", "Ziggy Stardus", "Young Americans" posters, £1.50 each plus 20p p - J. Logue, 55A Park Road, Bushey, Herts.

ELVIS COLLECTORS CARDS. Limited Edition, Set of 5, £1.25. - C W O. (Susie), 2 Newbuildings, Milverton, Somerset.

CUTTINGS, ADAM Faith, Cassidy, B.C.R., Wings Essex, cheap - B. Power, 21 Norglen Drive, Belfast 11.

BADGE FREAKS Mister Tee tee has badges for you! Smaller size, Soule & Banahan, Seaford, Sussex, Pulser, Jilted John, Buzzcocks, Times Up, Spiral Scratch Logo, Northern Rock, Strangers, Boomtown Rats, Devo, X Ray Speck, I don't wear badges, Costello, Dury, Em a Blockhead, Bowie Sham 69 (Kids etc), Rock against Racism, Pistols Anarchy in UK, Anarchy in USA, Pretty Vacant, Public Image, Commodores, Marley, Larger badges - 10cc, Genesis, Moody Blues, Buzzcocks (Northern Rock), Public Image, Yes, Quo, Zep, Pauline, more small badges 20p, 50p, 100p, Large - 25p, 5 for £1. All orders plus sae. Free badge coupon sent with order. Wholesale available. - Mister Tee, (Dept NME), 68 Storey Lane, Kildermire, Worcs.

SMALL ADS

FLYING SAUCERS? Meetings, Skywatchers, Investigations, Research, Photos, etc - Sae details, British UFO Society, 47, Belsize Square, London, NW3

WORLDWIDE PEN-FRIEND SERVICE. 51,000 members in 141 countries - Sae details, IPCR, 39A, Hatherleigh Road, Ruslip Manor, Middx.

POEMS PUBLISHED. - New Horizon, Dept 5, Victoria Drive, Bognor Regis.

GAY SWITCHBOARD 01-837-7324

Information and help for homosexual men and women by homosexuals. 24 Hours.

PEN FRIEND MAGAZINE, for all age groups, only 50p fortnightly (pay after receiving 6). - Write Leisure Times (RN 28), Chorley, Lancs.

HOW TO GET GIRLFRIENDS, what to say, how to date any girl you fancy. - Sae for free details, Dept R, 35, Abeydale, Winterbourne, Bristol.

DOVELING PARTNER catalogue, select your own partners and girlfriends, photos, sae A18, PO Box 100, Hwayards Heath, Sussex.

GUY, 20, not bad looking, wishes to meet local girl, like gigs, disco's, etc, Birmingham. 1 West Bromwich area - Box No. 1775.

JANE SCOTT genuine friends

introductions opposite sex, with sincerity and thoughtfulness. Details free - Stamp to Jane Scott, 3/RM, North Street, Quadrant, Brighton, Sussex, BN1 3GS.

TONY, 21, quiet, shy, seeks affectionate female, Brighton area. - Box No 1780.

RICHARD (ANGUS), remember Reading? - Telephone Sarah, Bristol 47706.

MALE, 20, wants black girl, 14/30, any area, permanent relationship. Photo - Box No. 1776

ENGLISH COUPLE, 48, wish holiday exchange with American couple, New England area. - Len and Violet, 1, Ridgeway, Crayford, Kent, DA1 3PE, England

TERRY SPARKES, 30, Melbourne Street West, Gloucester, looking for single girlfriend, slim, middle twenties, near if possible please.

OPPOSITE SEX partners found FREE. - At I+N+T+E+R+D+A+T+E!!! Rush letters describing yourselves + sae to 16, Woden Road East, Wednesbury, Staffs, WS10 0RG.

Records For Sale

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: 0434 53337 evenings.

HIT SINGLES from 1960, large SAE to TSM Records, 220 Victoria Road West, Cleveleys, Blackpool.

Personal

SHY LONELY female wishes similar friends, Scotland if possible, or anywhere, genuine. Please reply Box No 1773.

FREE BROCHURE, all ages - Sue Carr's Countrywide Friendship Agency, Somerset Villa, Hargratte, 0423 63525.

I'M STEVE, I'm 21 and single, looking for young lady, 16-20, for steady relationship and good times, interests discos, sport, pop and soul, cinema. Please write (photo if possible). You must be unattached. - Box No. 1767.

SHY LONELY male (17), seeks quiet teenage girlfriend for sincere friendship. Leeds / Bradford area. - Box No. 1769.

PENFRIENDS WANTED, East London area, Rock, Love and Peace - Box No 1762.

SHY GUY (20) seeks shy attractive girlfriend, 16-20. - Box No. 1778.

Don't feel lonely... Sae and like to meet like minded and lonely. Postcard will introduce you to someone in your area who would like to meet you near. Write to: Datedate, Dept. 46(M), 21 Abington Road, London W8 (Phone 01-637 8541)

Datedate

UPFROLD

FROM PAGE 26

MIDDLESBROUGH, Loftus
 Ch. Chess Flights
 MILTON, KEYNES, Pear-
 tree, Scratch
 NEWBRIDGE, Institute
 (243079), Warren Harry
 NEWCASTLE, City Hall
 (20077), Brand K/Peter
 Hammill
 NORWICH, Theatre Royal
 (26208), Jasper Carroll
 NOTTINGHAM, Commodore
 (71748), The Shadows
 PLYMOUTH, Metro (53326),
 The Pirates
 PORTSMOUTH, Locarno
 (25491), The Strangers
 SOUTHELD, Shrimpers, The
 Yachts
 SHEFFIELD, Top Rank
 (21827), The Blue Max
 TAUNTON, Odeon (2285), Dr
 Feelgood / The Bishops
 WALSALL, Dirty Duck, The
 Amazing Dark Horse
 WATFORD, Baileys (39843),
 Slade

TUESDAY

OXFORD, New Theatre,
 1454, Renaissance
 NEWPORT, Stowaway
 (30678), Rosetta Stone
 NOTTINGHAM, Imperial
 Hotel (4284), Gaffa
 NUNEATON, 77 Club, 999
 OXFORD, Corn Dolly
 (44781), Quaser
 SHEFFIELD, Limit (730940),
 Landscape
 SOLIHULL, Reservoir Hotel,
 Armpit Jug Band
 WALSALL, Dirty Duck, The
 Amazing Dark Horse
 WATFORD, Baileys (39848),
 Slade
 WOLVERHAMPTON, Lord
 Raglan, Neom Hearts

WEDNESDAY

SEPTEMBER 27

ABERDEEN, Gordon In-
 stitute of Technology,
 Landscape
 ASHTON UNDER LYME,
 Thameside Theatre (061-
 330 2096), Mike Harding /
 Hedgehog Pie
 BRISTOL, Brunel Technical
 College, Wilko Johnson's
 Solid Senders
 CARDIFF, The University
 (396421), Radio Stars /
 Reaction
 CARSHALTON, St Hellers
 Arms (01-642 2896), Flight
 66
 CASTLEFORD, Town Hall,
 Jain Band
 DERBY, Linsdale College,
 Fish Co
 DUBLIN, State Cinema
 (307355), Buzzcocks
 EXETER, New Victoria
 (72736), The Routes
 EXETER, Fossil (58615),
 The End
 KIRKALDY, Birksgate Hotel
 (68219), Scars
 LEEDS, Vivas (456248),
 The Chorus
 LEICESTER, Baileys
 (24642), Co Co
 LIVERPOOL, Empire (051
 709 1555), Renaissance
 LIVERPOOL, Havanna (061-
 708 4146), Spider
 LONDON, Brecknock,
 Camden (01-485 3073),
 Tennis Shoes
 LONDON, Castle, Tooting
 (01-877 1487), Heriot Watt
 University (031-229 3574),
 The Cruisers
 FOLKESTONE, Leas Cliff
 Hall (53193), The Record
 Players
 GLENOW, Doune Castle
 (041-649 2745), Underhand
 Jones
 LEEDS, Vivas (456249), Just
 Frank
 LEICESTER, Baileys
 (25462), Co Co
 LEICESTER, De Montfort
 Hall (22850), Tom Robinson
 Band / Shift Little Fingers
 LIVERPOOL, Empire (051-
 709 1555), Camel / Michael
 Chapman
 LIVERPOOL, Moonstone
 (051-709 5886), The Eddy
 LONDON, Acklam Hall,
 Portobello Road (01-960
 4569), The Silts
 LONDON, Bluecoat Boy,
 Angel (01-348 9847), The
 Melons (RAR)
 LONDON, Brecknock,
 Camden (01-485 3073),
 Pandies
 LONDON, City Polytechnic
 (01-247 1441), Whirlwind /
 Wild Wax Show
 LONDON, Dingwalls,
 Camden (01-267 4987), The
 Bats
 LONDON, Golden Lion,
 Fulham (01-385 3942),
 Scene Stealer
 LONDON, Hammersmith
 Odeon (01-748 4081), The
 Considerers
 LONDON, Hope and Anchor,
 Islington (01-359 4510), Doll
 By Doll
 LONDON, 100 Club, Oxford
 Street (01-636 0933),
 Revelation
 LONDON, Marquee, War-
 dour Street (01-437 6603), HI
 Five
 LONDON, Moonlight,
 Railway West Hampstead
 (01-477 1473), Teresa
 D'Abreu / Steve Linton
 LONDON, Music Machine
 Camden (01-387 0428),
 Chelsea / The Fall /
 Snivelling Shits
 LONDON, Nashville, Ken-
 sington (01-603 6071),
 Champion / Mickey Jones
 Band
 LONDON, Rochester Castle,
 Stoke Newington (01-349
 0186), The Vye
 LONDON, Rock Garden,
 Covent Garden (01-240
 3661), Resistance
 LONDON, Tramshed,
 Woolwich (01-885 5371),
 Sucker
 LONDON, Troubadour, Old
 Brompton Road, Steve
 Tilton
 LONDON, Upstairs at
 Ronnie's, Frith Street (01-
 439 0747), Thief
 MANCHESTER, Apollo,
 Ardwick (061-273 1122),
 Brand X / Peter Hammill

SEPTEMBER 28

BIRMINGHAM, Barbarellas
 BISHOPS STORTFORD,
 Triad (58333), Tom Planx
 BLACKBURN, King George's
 Hall (58424), Mike Harding
 / Hedgehog Pie
 BOURNEMOUTH, Village
 Bowl (286336), The
 Strangers
 BRADFORD, Chicago Ex-
 press, Dawnweaver
 BRIGHTON, Alhambra
 (27874), Tiger Ashby
 BRISTOL, Locarno (26193),
 The Ramones
 DERBY, Assembly Rooms
 (31111 2255), Dr Feelgood
 / The Bishops
 DERBY, Olde Bell Hotel
 (45701), Spider
 EDINBURGH, Heriot Watt
 University (031-229 3574),
 The Cruisers
 FOLKESTONE, Leas Cliff
 Hall (53193), The Record
 Players
 GLENOW, Doune Castle
 (041-649 2745), Underhand
 Jones
 LEEDS, Vivas (456249), Just
 Frank
 LEICESTER, Baileys
 (25462), Co Co
 LEICESTER, De Montfort
 Hall (22850), Tom Robinson
 Band / Shift Little Fingers
 LIVERPOOL, Empire (051-
 709 1555), Camel / Michael
 Chapman
 LIVERPOOL, Moonstone
 (051-709 5886), The Eddy
 LONDON, Acklam Hall,
 Portobello Road (01-960
 4569), The Silts
 LONDON, Bluecoat Boy,
 Angel (01-348 9847), The
 Melons (RAR)
 LONDON, Brecknock,
 Camden (01-485 3073),
 Pandies
 LONDON, City Polytechnic
 (01-247 1441), Whirlwind /
 Wild Wax Show
 LONDON, Dingwalls,
 Camden (01-267 4987), The
 Bats
 LONDON, Golden Lion,
 Fulham (01-385 3942),
 Scene Stealer
 LONDON, Hammersmith
 Odeon (01-748 4081), The
 Considerers
 LONDON, Hope and Anchor,
 Islington (01-359 4510), Doll
 By Doll
 LONDON, 100 Club, Oxford
 Street (01-636 0933),
 Revelation
 LONDON, Marquee, War-
 dour Street (01-437 6603), HI
 Five
 LONDON, Moonlight,
 Railway West Hampstead
 (01-477 1473), Teresa
 D'Abreu / Steve Linton
 LONDON, Music Machine
 Camden (01-387 0428),
 Chelsea / The Fall /
 Snivelling Shits
 LONDON, Nashville, Ken-
 sington (01-603 6071),
 Champion / Mickey Jones
 Band
 LONDON, Rochester Castle,
 Stoke Newington (01-349
 0186), The Vye
 LONDON, Rock Garden,
 Covent Garden (01-240
 3661), Resistance
 LONDON, Tramshed,
 Woolwich (01-885 5371),
 Sucker
 LONDON, Troubadour, Old
 Brompton Road, Steve
 Tilton
 LONDON, Upstairs at
 Ronnie's, Frith Street (01-
 439 0747), Thief
 MANCHESTER, Apollo,
 Ardwick (061-273 1122),
 Brand X / Peter Hammill

MONDAY

SEPTEMBER 25

BIRKENHEAD, Charing
 Cross Club, Spider
 BIRMINGHAM, Drakes
 Drum (021-380 2224),
 Paradox
 BIRMINGHAM, Mercat
 Cross (021-622 3281), Or-
 chan
 BIRMINGHAM, Odeon (021-
 643 6101), Tom Robinson
 Band / Shift Little Fingers
 BRIGHTON, Conference
 Centre (30313), 10cc
 BRISTON, Dome (682127),
 Renaissance
 BRISTOL, Colston Hall
 (291788), Camel / Michael
 Chapman
 BURLEY, White Buck, The
 Deep Freeze
 EDINBURGH, Odeon (031
 667 3605), Brand X / Peter
 Hammill
 EXETER, Strangers (59635),
 The Strangers
 GLASGOW, Doune Castle
 (041-649 2745), Underhand
 Jones
 HULL, Tiffanys (28250),
 Radio Stars / Reaction
 LEEDS, Braniffalgans
 (451240), The Eddy
 LEEDS, Marquis, The
 Sneakers
 LEEDS, Victoria Hotel
 (452844), Zhai
 LEEDS, Vivas (456249), GPO
 LEICESTER, Baileys
 (25462), Co Co
 LEICESTER, De Montfort
 Hall (22850), Mike Harding
 / Hedgehog Pie
 LONDON, Brecknock,
 Camden (01-485 3073),
 Survivor
 LONDON, Castle Tooting (01-
 877 2015), Diamond L.J.
 LONDON, City of London
 Polytechnic (01-247 1441)
 90c Inclusive / China Street
 LONDON, Dingwalls,
 Camden (01-267 4987),
 Heroes / Skunks / Simon
 The Ambassadors
 LONDON, Half Moon, Putney
 (01-486 6465), John James
 LONDON, Hammersmith
 Odeon (01-748 4081), The
 Considerers
 LONDON, Hope the Anchor,
 Islington (01-359 4510),
 Patrick Fitzgerald
 LONDON, Marquee, War-
 dour Street (01-437 6603), HI
 Five
 LONDON, Moonlight, West
 Hampstead (01-477 1473),
 Black Superstition
 Mountain / Band of Gyp-
 sies
 LONDON, Music Machine
 Camden (01-387 0428),
 Chelsea / The Fall /
 Snivelling Shits
 LONDON, Nashville, Ken-
 sington (01-603 6071),
 Champion / Mickey Jones
 Band
 LONDON, Rochester Castle,
 Stoke Newington (01-349
 0186), The Vye
 LONDON, Rock Garden,
 Covent Garden (01-240
 3661), Little Bo Bitch
 LONDON, Upstairs at
 Ronnie's, Frith Street (01-
 439 0747), 64 Spoons
 MALVERN, Winter Gardens
 (7700), Dr Feelgood / The
 Bishops
 MANCHESTER, Band on
 the Wall (061-273 6625),
 The Distracters

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

HELP

Slow mover

AS A bad conversationalist, I find it extremely difficult to talk to people, even my gran. The thing is - I fancy a girl at school and would like to ask her out, but am afraid there'll be long deadly silences if she does go out with me.

When we walk home from school together, it's difficult to talk about anything apart from schoolwork. Planning out what I can say beforehand doesn't help Dave, London.

The fact that the lady you fancy is equally slow in the conversation stakes may mean that she feels exactly the same way about you and is also shy about discussing anything but the "safe" old subject of schoolwork - not knowing exactly where she stands with you either. But she does like you and doesn't seem too bothered by the prospect of a friendly silence or two, or she wouldn't walk home with you. And that's all you need to know.

No-one is born a naturally dynamic conversationalist. It takes confidence, which develops as you get older. Practice learning to listen to what other people have to say and to make your own contribution to a discussion. Don't be afraid to bring up subjects which interest you and could turn her on too, like rock music. The latest school gossip or asking her out for a first dance. Why not suggest going to a disco, a film or a concert one evening or weekend?

Neither of you will have to come on like a perpetual snail and dance act. You can always hold hands and gaze into each others' eyes, after all.

Someone has to be positive about the direction in which your friendship is heading - why not YOU? When people go to know each other better, the occasional peaceful silence doesn't matter one bit.

Running scared

I THINK I must have something badly wrong with me because I find it gives me a pain in my balls whenever I run now days. This has happened sometimes happens when I'm out with my girlfriend. I'm very worried about it. Can you help?

M. Liverpool
 See your doctor. The pain you feel may be due to the development of varicose veins in the tiny blood vessels around the spermatic cord. If this is so it will cease quickly when you sit down and relax. A small operation to remove the varicose vein will do the trick.

Pain in the scrotum can also start during heavy petting. If you're sexually excited for a while without reaching orgasm. After you ejaculate the pain should go.

If your balls hurt and one of them also seems to be growing or the both start swelling this could be a sign of something more serious - a rupture or a cyst in the scrotum perhaps. Other diseases like gonorrhoea (the most common form of venereal disease), or muscular disease and swelling in the scrotum. Don't just sit there having the screaming abdoms and worrying yourself sick. Ease your mind by making an appointment with your GP today.

Past history

COULD YOU please publish the address of Somerset House so I can find out who my ancestors were and maybe a little about my past history. I haven't been able to find the address.

NI Inquisitive, Tenbury Wells

For a list of useful publications telling you how to track down the skeletons in your family cupboard ask at your nearest library or drop a line, including a stamped, addressed envelope to:

Society of Genealogists, 37
 Harrington Gardens, London
 SW7 4JX.

A register of birth marriages and deaths of all British citizens, born since 1837 is kept at St Catherine's House, 10 Kingsway, London WC2. For the price of an aae they can also send you a useful fact sheet. If you want to go back beyond 1837, you'll have to start digging around in local church registers. Or, if you want to pay a professional agency to do the legwork for you, this is possible, and the Society may be able to give you a few leads, although, for obvious reasons, they cannot recommend any one agency.

Isolated

I RECENTLY moved down from London and live in a bed-sit in a house where there's no-one else. I get on fairly well with the people at work, and have been to the pub with them sometimes, but they're all a lot older than me and have girlfriends to go out with. As a result, I feel isolated. I'm married with kids. When I don't go home at the weekend I sometimes feel pretty isolated and by myself, although I have plenty of mates at home in Leeds.

There seem to be various organisations, like London Villages, for graduates in the same boat as me, but I haven't yet discovered a similar contact group for people of my age. I'm 18.

Ray, North London

There is one organisation, with groups nation-wide, which it's well worth contacting. The National Federation of 18 Plus Groups puts people in touch with people, has parties, excursions, and a spectrum of social happenings. Local groups meet in a pub for a general discussion and get together once a week and arrange a variety of weekend activities from there.

For full details of where and when your nearest contact meets, write to: National Federation of 18 Plus Groups, 16 High Street, Dartford, Kent. Anyone, anywhere in the country, is welcome to drop a line for more fax. Membership is £3.24 a year.

Red rash

I AM 18 and have a shaving problem. It's mainly due to the fact that I'm dark and usually have to shave twice a day. However, I seem to have developed a severe red rash where I shave which tends to remain throughout the day and night, looks horrible and is sore.

I've tried both electric and conventional shaving, but nothing seems to help. I think it tends to put people off me but I feel pretty embarrassed about approaching my doctor with the problem. Also, I hate bleaches and moustaches. Is it possible to reverse the effect of hair growth with hormones? If it meant losing all my hair I'd be happier than I am now.

Andy, Dudley

No you wouldn't. According to our medical adviser, while it is possible to reduce growth of hair in the male by the intake of female hormones (oestrogens), this kind of treatment certainly wouldn't be considered in a case of basic skin rash in a male with normal hair growth. Treatment with oestrogens can have weird and wonderful side effects.

You'll be much happier when you do pluck up the courage to visit your GP. He won't be embarrassed, why should you be? It's possible that you're suffering from a basic allergy, or maybe you just have a highly sensitive skin. Other factors can come into play too, but there's only one way to get yourself on the road to renewed confidence, and that's to make an appointment with the doc today. DO IT. If necessary, he'll refer you to a skin specialist locally.

FEEDBACK

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

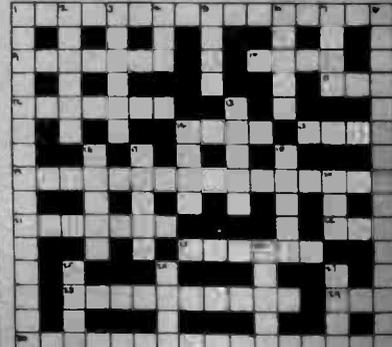
10cc/Jets/Young

PAUL SWEENEY of North Cheam Surrey wants to know what has happened to Tony O'Malley, the keyboard player who was introduced as a new member of 10cc when he was introduced as a new member of the band for their summer tour last year which culminated in the making of the live album. He was replaced last March, by ex-Cockney Rebel Duncan McKay, and is now playing once again with old friends Kokomo.

Kate Shanbrook from Hornchurch, Essex writes 'can you print the line up of the band Warm Jets and tell me if they have recorded any material yet?' The band are regular and familiar faces on the pub / club circuit and have aroused the interest of record company persons, but as yet haven't clinched a recording deal. The line up is pretty interesting though: Paul Ballance - lead singer (ex-Dog Watch), Paul Jeffreys - bass (ex-Cockney Rebel), Milton Reame - James McKee - drums (ex-Cockney Rebel) and Ed Bop Deluxe), Breaks MacGregor - drums and Majic (real name Maciek Hryvovits) on guitar.

Has 'Journey Through The Past' been deleted? asks Mr P. Barber of Barrow - in - Furness, Cumbria. A Neil Young and Crazy Horse fan who's got all the albums 'cept this one. It has been deleted in this country but is available in America. The serial number is K.64015 if you feel like rummaging through the import racks, alternatively you could try ordering it, I wish you luck.

WORD



- ACROSS
- 1 A greeting from 10cc to a JP (4,7,5)
 - 9 He was one of the boys (7)
 - 10 McKay or Frase? (4)
 - 11 Steve Wonder's duke (3)
 - 12 Motors hit with the Holidaymakers (7)
 - 14 Giltier or Wright (4)
 - 15 Hot Chocolate hit (4)
 - 19 Leo Sayer LP (7,2,2,5)
 - 21 What Alice Cooper wanted to be (7)
 - 22 Small Faces/Solder (3)
 - 23 10cc's bullets (6)
 - 24 He recently asked us How Can This Be Love? (6,4)
 - 26 One of two virgins (3)
 - 30 Steve Marriott's Humble hit (7,4,5)
- DOWN
- 1 Flotils anthem (3,4,3,5)
 - 2 Aleshi hit (2,4)
 - 3 Leader of the pack composer, who later went on to produce The New York Dolls (4,6)
 - 4 Mr Davies (3)
 - 5 Metal of the Butterfly JP (4,7,5)
 - 6 Who Devo want to come back (5)
 - 7 1960, Kinks hit (4)
 - 8 A long lasting relationship for Robert Knight (11,4)
 - 13 Supertramp planned the ... of the Century (4)
 - 16 What Bowie wanted to do on wood (5)
 - 17 Green of Frampton (5)
 - 18 Goes with Rattle and Roll (5)
 - 20 Paul's former partner (3)
 - 24 Now deceased, Dingo Purple guitarist (5)
 - 25 The band in which The Eagles spent their US (4)
 - 26 What Robin Gibb was saved by in 1969 (4)
 - 27 Steve Hillage's old group (4)

ANSWERS
 ACROSS: 1 Baby Stop Crying, 7 Upstairs at Ronnie's, 10 1970
 11 Flag, 12 Mr Big, 13 Smoke, 14 Nite, 15 Back Street, 17
 Reed, 21 & A Woman, 23 Lido, 24 Touch Me Touch Me,
 DOWN: 1 Biebo, 2 Oyster Cell, 2 Hat Out of Hell, 3 The
 Beach, 4 Chicago, 5 I Feel Fine, 6 Going Down, 7 The, 8
 Gnome, 15 Odis, 16 Zoom, 19 Salt, 20 Fish, 25 ABC

(no choice)



BUZZCOCKS - love bites

album UAG30197/cassette TCK30197

