

1.00

July 7, 1979 18p

RECORD MIRROR

& POP-STAR

DAVE LEE
ROTH
I'm no moron

MOTORHEAD
In colour

COAST TO COAST
DISCO SURVEY
PART 1

UK SINGLES

1	1	ARE FRIENDS ELECTRIC, Tubeway Army	Beggars Banquet
2	3	UP THE JUNCTION, Squeeze	A&M
3	23	SILLY GAMES, Janet Kay	Scope
4	2	RING MY BELL, Anita Ward	TK
5	10	NIGHT QWL, Gerry Rafferty	UA
6	18	LIGHT MY FIRE/137 DISCO HEAVEN, Amii Stewart	Atlantic
7	5	THE LONE RANGER, Quantum Jump	Electric
8	4	BOOGIE WONDERLAND, Earth Wind & Fire/Emotions	CBS
9	24	C'MON EVERYBODY, Sex Pistols	Virgin
10	6	DANCE AWAY, Roxy Music	Polydor
11	7	SUNDAY GIRL, Blondie	Chrysalis
12	15	LIVING ON THE FRONT LINE, Eddy Grant	Ensign
13	8	AIN'T NO STOPPIN' US NOW, McFadden & Whitehead	Phil Int
14	14	WHO WERE YOU WITH IN THE MOONLIGHT, Dollar	Carrere
15	9	H.A.P.P.Y. RADIO, Edwin Starr	20th Century
16	13	CAVATINA, John Williams	Cube
17	11	WE ARE FAMILY, Sister Sledge	Atlantic
18	21	GO WEST, Village People	Casablanca
19	12	THEME FROM DEER-HUNTER, Shadows	EMI
20	26	MAYBE, Thom Pace	RSO
21	22	BABYLON BURNING, Ruts	Virgin
22	53	GOOD TIMES, Chic	Atlantic
23	19	SAY WHEN, Lene Lovich	Stiff
24	20	GERTCHA, Chas & Dave	EMI
25	16	MASQUERADE, Skids	Virgin
26	29	DO ANYTHING YOU WANT TO, Thin Lizzy	Vertigo
27	31	WANTED, Dooleys	GTO
28	27	LADY LYNDIA, Beach Boys	Caribou
29	58	GIRLS TALK, Dave Edmunds	Swansong
30	34	BORN TO BE ALIVE, Patrick Hernandez	Gem/Aquarius
31	30	SPACE BASS, Slick	Fantasy
32	51	BREAKFAST IN AMERICA, Supertramp	A&M
33	37	STRANGLE HOLD, UK Subs	Gem
34	—	DEATH DISCO, Public Image	Virgin
35	36	MARRIED MEN, Bonnie Tyler	RCA
36	41	CHUCK E'S IN LOVE, Rickie Lee Jones	Atlantic
37	17	SHINE A LITTLE LOVE, Electric Light Orchestra	Jet
38	35	OLD SIAM SIR, Wings	EMI
39	—	BAD GIRLS, Donna Summer	Casablanca
40	33	HEAD OVER HEELS IN LOVE, Kevin Keegan	RAK
41	42	MY SHARONA, Knack	Capitol
42	72	DRIVER'S SEAT, Sniff & The Tears	Chiswick
43	46	DANCE WITH YOU, Carrie Lucas	Solar
44	28	HOT STUFF, Donna Summer	Casablanca
45	—	DON'T KILL IT CAROL, Manfred Man's Earthband	Bronze
46	45	LOVE IS THE ANSWER, England Dan & John Ford Coley	Big Tree
47	—	PLAY GROUND TWIST, Siouxsie & The Banshees	Polydor
48	43	BABY LAY DOWN, Ruby Winters	Creole
49	39	HALF WAY HOTEL, Voyager	Mountain
50	69	I WAS MADE FOR LOVIN' YOU, Kiss	Casablanca
51	32	REUNITED, Peaches & Herb	Polydor
52	40	ONE RULE FOR YOU, After The Fire	CBS
53	63	GOLD, John Stewart	RSO
54	59	IF I HAD YOU, Korgis	Rialto
55	49	SHE BELIEVES IN ME, Kenny Rodgers	UA
56	—	SINCE I DON'T HAVE YOU, Art Garfunkel	CBS
57	38	THE NUMBER ONE SONG IN HEAVEN, Sparks	Virgin
58	—	I'M A SUCKER FOR YOUR LOVE, Teena Marie	Motown
59	52	SUNBURN, Graham Gouldman	Mercury
60	—	CAN'T STAND LOSING YOU, Police	A&M
61	—	BAD CASE OF LOVIN' YOU, Robert Palmer	Island
62	44	CRACKIN' UP, Nick Lowe	Radar
63	64	NO CLASS, Motorhead	Bronze
64	65	DEEPER THAN THE NIGHT, Olivia Newton-John	EMI
65	47	BRIGHT EYES, Art Garfunkel	CBS
66	50	POP MUZIK, M	MCA
67	48	BOYS KEEP SWINGIN', David Bowie	RCA
68	67	NOTHING TO LOSE, UK	Polydor
69	—	DR. JACKYLL & MR. FUNK, Jackie McClean	RCA
70	62	FRIDAY'S ANGEL, Generation X	chrysalis
71	25	I FOUGHT THE LAW/GROOVY TIME, Clash	CBS
72	—	STARS, Sylvester	Fantasy
73	56	GOLDEN LADY, Three Degrees	Ariola
74	54	BLIND AMONG THE FLOWERS, Tourists	Logo
75	68	TALK TO ME, Third World	Island

UK ALBUMS

1	1	DISCOVERY, Electric Light Orchestra	Jet
2	3	PARALLEL LINES, Blondie	Chrysalis
3	2	LAST THE WHOLE NIGHT LONG, James Last	Polydor
4	10	REPLICAS, Tubeway Army	Beggars Banquet
5	7	I AM, Earth Wind and Fire	CBS
6	4	VOULEZ VOUS, Abba	Epic
7	6	BACK TO THE EGG, Wings	Parlophone
8	25	BRIDGES, John Williams	Lotus
9	5	COMMUNIQUE, Dire Straits	Vertigo
10	14	NIGHT OWL, Gerry Rafferty	United Artists
11	19	BREAKFAST IN AMERICA, Supertramp	A&M
12	9	DO IT YOURSELF, Ian Dury	Stiff
13	8	LODGER, David Bowie	RCA
14	12	SKY, Sky	Ariola
15	17	MANILOW MAGIC, Barry Manilow	Arista
16	15	THIS IS IT, Various	CBS
17	11	MANIFESTO, Roxy Music	Polydor
18	30	THE BEST OF THE DOOLEYS, The Dooleys	GTO
19	13	THE VERY BEST OF LEO SAYER	Chrysalis
20	21	FICKIE LEE JONES, Rickie Lee Jones	Warner Bros
21	26	FATE FOR BREAKFAST, Art Garfunkel	CBS
22	—	LIVE KILLERS, Queen	EMI
23	22	DIRE STRAITS, Dire Straits	Vertigo
24	20	BLACK ROSE — A ROSE LEGEND, Thin Lizzy	Vertigo
25	16	AT BUDOKAN, Bob Dylan	CBS
26	24	CUTLANDS D'AMOUR, Police	A&M
27	29	BAD GIRLS, Donna Summer	Casablanca
28	23	A MONUMENT TO BRITISH ROCK, Various	Harvest
29	41	GO WEST, Village People	Mercury
30	35	BOOGIE BUS, Various	Polystar
31	—	CANDY O, Cars	Elektra
32	56	THE WORLD IS FULL OF MARRIED MEN, Various	Ronco
33	27	IT'S ALIVE, Ramones	Sire
34	32	OUT OF THE BLUE, Electric Light Orchestra	Jet
35	18	THE BILLIE JO SPEARS SINGLES ALBUM,	United Artists
36	40	BAT OUT OF HELL, Meat Loaf	Epic
37	47	GREATEST HITS VOL. 2, Barbra Streisand	CBS
38	43	GREATEST HITS, Creedence Clearwater Revival	Fantasy
39	64	NEVER MIND THE BOLLOCKS, Sex Pistols	Virgin
40	31	THE KIDS ARE ALRIGHT, The Who	Polydor
41	46	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
42	28	SPIRITS HAVING FLOWN, Bee Gees	RSO
43	51	LABOUR OF LUST, Nick Lowe	Radar
44	52	THE GREAT ROCK AND ROLL SWINDLE, Sex Pistols	Virgin
45	36	WE ARE FAMILY, Sister Sledge	Atlantic
46	59	SPECTRAL MORNINGS, Steve Hackett	Charisma
47	33	COUNTRY LIFE, Various	EMI
48	34	SONGBIRD, Ruby Winters	K-Tel
49	49	DUTY NOW FOR THE FUTURE, Devo	Virgin
50	39	THE UNDERTONES, The Undertones	Sire
51	57	NEW BOOTS AND PANTIES, Ian Dury and The Blockheads	Stiff
52	—	RUMOURS, Fleetwood Mac	Warner Brothers
53	38	KNUCKLE SANDWICH, Various	EMI Int
54	58	IN THE SKIES, Peter Green	Creole
55	44	RHAPSODIES, Rick Wakeman	A&M
56	37	ARMED FORCES, Elvis Costello and The Attractions	Radar
57	54	C'EST CHIC, Chic	Atlantic
58	55	COOL FOR CATS, Squeeze	A&M
59	62	PXR 5, Hawkwind	Charisma
60	75	BLONDES HAVE MORE FUN, Rod Stewart	Riva
61	48	THAT SUMMER, Various	Arista
62	68	MIGHTY REAL, Sylvester	Fantasy
63	45	LION HEART, Kate Bush	EMI
64	60	WINGS GREATEST, Wings	Parlophone
65	—	TUBULAR BELLS, Mike Oldfield	Virgin
66	53	PLASTIC LETTERS, Blondie	Chrysalis
67	71	LIVE AND DANGEROUS, Thin Lizzy	Vertigo
68	61	52nd STREET, Billy Joel	CBS
69	67	EARTH WIND AND FIRE	CBS
70	—	DYNASTY, Kiss	Casablanca
71	—	AT THE BUDOKAN, Cheap Trick	Epic
72	50	REPEAT WHEN NECESSARY, Dave Edmunds	Swansong
73	—	COLLECTION OF THEIR 20 GREATEST HITS, Three Degrees	Epic
74	72	INFLAMMABLE MATERIAL, Stiff Little Fingers	Rough Trade
75	42	LEMON POPSICLE, Various	Warwick

REC MIR

STAR CHOICE



Chas and Dave

1	READY TEDDY	Little Richard
2	ROCK ISLAND LINE	Lonnie Donegan
3	MEAN WOMAN BLUES	Jerry Lee Lewis
4	CATFISH BOOGIE	Tennessee Ernie Ford
5	LISTEN TO ME	Buddy Holly
6	RAVE ON	Buddy Holly
7	BLUEBERRY HILL	Fats Domino
8	THE CLAW	Jerry Reid
9	SEARCHING	The Coasters
10	BOOGIE WOOGIE BLUES	Albert Hammond

OTHER CHART

1	ASSYLUM, Crass	Crawl
2	ANARCHY IN THE UK (FRENCH VERSION), Sex Pistols	Glitterbes
3	PLAYING GOLF, Family Fodder	Parol
4	GANGSTERS, Specials	Two-Tone
5	EINE SYMPHONIE, Monochrome Set	Rough Trade
6	VIOLENCE GROWS, The Fatal Microbes/The Poison Girls	Small Wonder
7	THE RUSSIANS ARE COMING, AD 9184	Voyage
8	GRAVEST HITS, Cramps	Illegal
9	NO HUMAN FEELING, Airmail	Graffiti
10	NAG NAG NAG, Cabaret Voltaire	Rough Trade
11	BEAUTY SPREADS, L-Voag	Prolific Urdu
12	CITINITE, Fashion	Illegal
13	CARRIE, Another Pretty Face	New Pleas
14	EARCOM, Various Artists	F
15	AIN'T THAT A SHAME, Brian James	Ille

Compiled by Bonaparte Records, 101 George Street, Croydon
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JUICY LUCY

Oi'll be there

WELL MY DARLINGS, welcome to the only thing in your life that doesn't rocket up at the whim of bearded men in djabellas and sunglasses!

Unlike so many others I refuse to be "panic bought", ... and as always I will make myself available to as many as people as possible. As long as stocks last, of course!

These days, everything you want costs more, and everything you don't have — and won't get — is worth a lot more. But any stories you hear about my forthcoming "working trip" to Saudi Arabia, should be dismissed immediately.

MORE news on the property market, my dears, after my revelations about how the Budget is affecting your everyday pop star next door. Squeeze, rapidly approaching their second number two in a row, seem almost as

■ **I WAS** slightly upset to read about Siouxsie (a Bromley-born pop star) moaning about how much a rehearsal studio was costing her band. £50 an hour, she wailed, causing me to wonder just where it could be? The only place I could think of that costs that much is Shepperton, a place where only big groups like Wings and the Dooleys normally go. What would they want with that amount of space anyway my dears — just to make that horrible noise!

reluctant as Dire Straits to leave the comfort of shoddy rented flats in their native South London, but unlike at least one of the latter they can't even get the council to provide one for them. Guitarist Glen Tilbrook is currently on the look-out for a new pad (as I think they call them down there), and was horrified last week when a close friend talked about things like mortgages. So uncool, my darlings!

No wonder the band were asked to leave TOTP's studio last week, after making "obscene" gestures at DJ Peter Powell — a man who has invested the money gleaned from opening supermarkets (and the like) a lot more wisely than Squeeze seem to be doing.

AFTER the success of the Ballymount Festival in Dublin over the weekend, a large amount of speculation in Lynottstown about another one later this summer, purportedly headlined by boring tax exiles Queen. Almost as good a rumour as Stevie Wonder headlining the Loch Lomond festival at a week's notice, my dears! Still, if it does go ahead at least the poor dears' money will be safe from the tax man, and, for myself, I simply can't wait to see the ferry struggling across the Irish Channel to Dun Laoghaire full to the gunnels with all of Queen's remaining loyal British fans — believed to number (slightly) in excess of 150!

AFTER a long period of silence I hear that Britt Ekland's searing memoirs, entitled 'True Britt' (and bound to go down a storm in her native Sweden!), are soon to be serialised by the News Of The World (a newspaper). I just hope that this doesn't mean that the book they're taken from goes the same way as Dee Harrington's 'My Rock With Rod'. After Dee's intimate revelations in the Sunday Mirror the manuscript has languished in publishing houses all over the metropolis to no effect. Still at least Britt's "healthy" advance from the NoW should help pay the wages of her personal assistant; a lady known to all as Doris. It was her, you may remember, who was the gravedigger's make-up girl prior to Britt getting the boot, and has now turned her skills — acquired after an apprenticeship as a tricklayer, according to a cruel observer — to the elfin-like Swede.

THE PENNIES I could have made keeping this little snippet of in-



DAVE EDMUNDS: splendid party



HOW NICE to hear that Gary Numan, frontman (in fact, the **ONLY** man) of Tubeway Army, has got a little cash to splash around since the success of his awful 'Are Friends Electric'. He's spending £2,000 on a lighting rig for his next tour. And it's **NOT** just for the bulbs round his dressing table mirror!

formation from your ears my darlings! But my journalistic integrity prevails and I can now reveal to you that Undertone Fergal Sharkey was once a sweet-voiced choir boy soprano, and has plenty of medals to prove that he was ever so good at it, too. You can imagine that his mother — who had quite a lot to do with the choirs in the area — was none too pleased when young Fergal announced he was joining a punk group ... in fact, she had high hopes of him reaching stardom via the Carla Rosa Opera Company instead of on 'Top Of The Pops'. Well it's a bit different from the usual parental whim of brain surgeon or university professor, I'll give her that. But equally improbable if you ask me ...

POSITIVELY the last word on the "battle of the Irish bands" for this week, my dears. I'm delighted to pass on the words of

Fergal Sharkey when goaded by fearless Sunday World reporter Eamonn McCann (as you may have guessed the Sunday World is an Irish newspaper). "The Rats are a showband", said Fergal, fearlessly, as it happens. "The Rats latest single is rubbish," he added, warming to his theme. Does this mean, therefore, that the new Rats' single will now be changed to 'I Don't Like The Undertones'? Or don't they care what people up north think about them any more?

MUCH drunken back-stabbing in evidence at a splendid party hosted by Rockpile in unfashionable Hammersmith last week. As lanky Bob Geldof traversed the room in a diagonal manner (in order to be seen by as many people as possible, I assume) in the limpet-like company of Paula Yates (under 20) rumours spread like wild fire

about his likely departure from the Boomtown Rats.

What a pity their outrageous lies don't merit the same coverage for the Rats' manager Fearghal O'Bunkup (or at least that's how I think you spell it) as the 'Wings Split' of the week before! The things the Irish will say my dears!

Still the rest of the party was pretty much like that too. Inside the grimy Clarendon, also in Hammersmith, I was forced to mingle with late drinkers like Nick Lowe (nowhere near as haggard and "40-looking" as his pictures make him out to be, I'm happy to say), millionaire Jimmy Page, Robert Plant (dancing happily to some excellent ska and

■ **I KNOW** you've all heard of the rampaging Scotsmen coming down to London for the big match and destroying trains (and so on). But what about the former punk stars who travel north in a similar manner? Isn't it embarrassing that Cook'n'Jones nearly didn't make the Sham Pistols gig in Glasgow on Friday, after causing such a fuss and mess in the restaurant car (by throwing food about and such childish antics)

bluebeat records), Elvis Costello (seen leaving clutching three bottles of wine!), various Pretenders, and yes, my dears, the Clash. Joe Strummer may have fought the CBS press office (and the press office won) but he's looking a very sharp man these days, what with a new quiff and all.

WHILE, not a hundred yards across the road, Status Quo thundered on — enviously watched by a very special guest. The fellow (now just over 30) was none other than their original organist Jess Jaworski, taking a day off from being a computer consultant to watch the band he helped form some 17 years ago, before leaving four years later to take his A-Levels

SAD and despondent though it may make its "gentlemen" members, I must report that the infamous 'Blackie's Bar' — run with skill and dedication by Blackie from Status Quo's road crew — is to close for a short period. The bar, has served Quo and their friends for a whole world tour.

Last orders were called for the last time for a few months in Dublin over the weekend, with Rick Parfitt calling out the lagging orders at the comparatively early hour of 8am for a hard core of seasoned life members. Honorary guest at this hour was Dave Edmunds, complaining good-naturedly that the fellow members of Rockpile were "boring" and had gone to bed, and demonstrating a baffling array of card tricks atop the piano.

SO THAT about wraps it up for this week, my darlings. Till next week, byeeeeee!!

THE SINGLE
"If I Had You"
TREB 103



DEBUT ALBUM



TENOR 101 (LP)
KTENC 101 (Cassette)

OUT NOW!



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NEWS

Edited by JOHN SHEARLAW

RATS FOR KNEBWORTH



THE RATS: Playing Knebworth this summer.

THE BOOMTOWN Rats look like being one of the other main attractions at this year's Knebworth Festival on August 4.

The band, who release their next single 'I Don't Like Mondays' next week, have been approached to play the festival headed by Led Zeppelin. Negotiations with several other acts are still under way, but these have yet to be finalised.

Rumours are also circulating that there will be a 'Knebworth Two' on August 11 and some sources say that Van Morrison has been approached to headline the bill. Led Zeppelin have also said that they would be interested in doing another outdoor festival and possibly even playing a string of live dates if Knebworth is a success for them.

BEACH BOYS BOXED



CAPITOL RECORDS are releasing a boxed set of Beach Boys singles at £23.95.

The set consists of 25 singles released in the UK by the Beach Boys when they were signed to Capitol from 1963-1970, including 'Surfin' Safari', 'Fun, Fun, Fun' and 'I Can Hear Music'. The set also includes a free single, an extremely rare recording of 'Pamela Jean' with 'After The Game' on the B side.

The Beach Boys recorded 'Pamela Jean' under the name of the Survivors. It was released in America prior to the release of 'Fun, Fun, Fun' enabling them to have two singles on the market at the same time.

All 25 singles are in specially designed four colour bags. They can also be bought individually (apart from 'Pamela Jean') at £1.25 each. Research for the box set which took six months to complete, was done by Capitol's label manager Martin Hooker in conjunction with ardent Beach Boys fan Roy Gudge.

Capitol also release a limited edition of the Beach Boys '20 Golden Greats' this week. 20,000 copies will be available pressed in blue vinyl.

DEATH DISCO

The New Single from Public Image Ltd
Available on 7" & 12"
VS27412 VS274



NO NUKE IS GOOD NUKES

THE STRANGLERS are planning a one-off British anti-nuclear waste gig in a few weeks time.

The band, supported by French group Telefon and German outfit the Nina Hagen band, will be playing the protest gig in London but no date or venue has yet been confirmed.

The band are also playing similar gigs in France and Germany.



Tricks on bill

CHEAP TRICK and The Ramones have been added to the Reading Festival bill on August bank holiday.

Cheap Trick will be appearing on Saturday and the Ramones will be appearing on Sunday. Actual times for their appearance have still to

be finalised.

A host of other smaller bands have also been added to the bill. Route Boy Slim and the Yachts have been booked to appear on Saturday and the Tourists and an Australian band called Cobber will be appearing on Sunday.

Irish summer

FOLLOWING THE success of 'Jimmy Jimmy' the Undertones release a new single 'Here Comes The Summer' this week.

It's a specially recorded version of the track from their debut album The Undertones and the B side consists of two previously unrecorded songs 'One Way Love' and 'Top Twenty'.

The Undertones are currently on holiday in Derry and contrary to some reports they will not be playing this year's Reading Festival.

Single lady

DIRE STRAITS' new single will be 'Lady Writer' released on July 13.

It's the follow up to their highly successful 'Sultans Of Swing' and it's taken from their recently released second album 'Communicue'. The B side 'Where Do You Think You're Going' is another track from their second album.

PENETRATION BACK



PAULINE MURRAY: "Poseur? Who, me?"

PENETRATION who recently returned from a month long tour of the States, play a one off gig at Peterlee Festival, Co Durham on July 14.

The band are taking a break from recording their second album to make the appearance and they'll be supported by two local bands, White Spirit and Sick Note. There will be two shows, an afternoon matinee for under 18s and an evening gig, both at the Peterlee

Sports Centre.

Tickets are on sale at Listen Ear Records, Newcastle and coaches will be running to the gig from surrounding areas. The organisation of the event hasn't been trouble free. Some local councillors didn't like the idea of Penetration appearing and one even resigned in protest. Penetration are already one of the bands who have been included in the new wave ban imposed at Newcastle City Hall.

Loch Lomond

IT NOW seems likely that the second Loch Lomond Festival will be held this year on August 25.

Promoter John Caulfield has been negotiating with a number of major acts but nothing has yet been confirmed.

IN BRIEF

WIRE were forced to cancel their gig at Norwich St Andrews Hall, on June 29. They wish to apologise to fans.

THE TOURISTS will be recording their new album shortly and are planning a major British tour in the autumn.

FOUR GROUPS from the Merseyside Musician's Collective, Activity Minimal, The Drills, The Erted Peanuts and Modern Eon will be taking part in a concert at Liverpool Eric's on July 12 running from 8pm to 2am.

PETE TOWNSHEND has signed a worldwide solo recording contract with Atco Records. Townshend will be going into the studios shortly to begin work on his first project for the label.

JENNE HAAN, has signed a three year management contract with Quarry Management who also represent Status Quo. Jenne, who has just released her debut single, 'We Drove 'Em All Mad' is preparing a new album and finalising a new band line up.

VIRGIN RECORDS American operation have signed a long term distribution deal with

Atlantic Records in the States. One of Virgin's initial American releases will be the Records' 'Starry Eyes' followed by an album later this month.

A NEW venue for Mods called Vespas will operate at Global Village under the arches at Charing Cross every Monday night from July 9. The club will stay open until 3 am and the opening night feature the Purple Hearts, the Mods and Sta Prest.

RADIO LONDON is organising a Miss Reggae Rockers contest. Listeners are invited to send in photographs of beautiful West Indian girls and the finals of the contest will take place at the Lambeth Country show in Brockwell Park on Sunday July 22. Application forms for the contest are available from David Carter's office at Radio London, PO Box 4LG, 35A Marylebone High Street, London W1A 4LG.

KID JENSEN will be spotlighting a rock 'n' roll hero every Wednesday, at 6.31 pm, in his programme beginning on July 11. The first slot will be devoted to Eddie Cochran.

CHOCs AWAY

HOT CHOCOLATE begin a staggering 37 date nationwide tour on September 27 at Oxford New Theatre to coincide with the release of their new album 'Going through The Motions' on July 20. A single taken from the album, also called 'Going Through the Motions' is released on the same day.

Dates are as follows: Oxford New Theatre September 27, 28; Taunton Odeon 29, 30; Bournemouth Winter Gardens October 2, 3; Bristol Colston Hall 4, 5; Wolverhampton Civic 6; Norwich Theatre Royal 7; Liverpool Empire 9; Derby Assembly Rooms 10; Preston Guildhall 11; Aberdeen Capital 13; Edinburgh Usher Hall 14; Glasgow Apollo 15; Newcastle City Hall 16, 17; Middlesbrough Town Hall 19, 20; Croydon Fairfield Hall 21, 22; Brighton Centre 23; Ipswich Gaumont 28, 29; Peterborough ABC 30, 31; Halifax Civic November 1; Birmingham Odeon 2, 3; Hanley Victoria Hall 5, 6; Blackpool Opera House 7; Sheffield City Hall 8; Manchester Apollo 9; Hamersmith Odeon 10, 11.

Joe Jackson, Skids at Edinburgh

THE SKIDS and Joe Jackson are among bands appearing at the Edinburgh Rock Festival which runs concurrently with the annual Edinburgh Festival between August 17 and September 8.

Joe Jackson will appear at Tiffany's on Saturday, August 20, playing his only UK date prior to a major American tour. The Skids will headline the final night with a performance at the Edinburgh Odeon on Friday, September 7.

Also participating are John Cooper Clarke who will appear in his own show every night for a week between September 2-September 8 at a venue yet to be confirmed. Another poet, Linton Kwesi Johnson will be making a guest appearance at Clouds on Wednesday, August 17.

One of the highlights of the festival will be the world debut by Eugene Reynold and Faye Fife's new band, possibly to be called The Rezillos, at Tiffany's on Monday, September 3.

RELEASES

MARK ASHTON releases his new single 'Dancing In The Moonlight' this week.

CATHERINE HOWE releases her new single 'Quietly And Softly' this week. It's being released in a colour sleeve and it's taken from her 'Dragonfly Days' album.

CHRIS REA's new single is 'Raincoat And The Rose' out this week. There is a possibility that Chris will be playing some more British dates before October.

GREGORY ISAACS' new album 'Soon Forward' will be out this Friday. The album was recorded at Channel One Studios in Kingston Jamaica.

THE MIGHTY Diamonds are releasing two new songs 'Bodyguard' and 'One Brother Short' on a 12in disco mix single this week. The band's new album 'Deeper Roots' will be available on July 27.

NORWICH band Silent Noise, release their debut single 'I've Been Hurt (So Many Times Before)' this week. The single is available in Norwich record shops or by mail order at 85p including postage and packing from A Pollard, 1 Burlingham Road, South Walsham, Norwich.

ALIEN records release a single 'Move To The Right' by Nathaniel Halcrow and the Mastocons this week. The single is pressed in yellow vinyl and comes in a colour sleeve.

AFTER a lengthy delay, the Wimps debut 'Hamburger Radio' EP has been repressed and is available on their own Sniff Records label, available through Faulty products.

RSO Records have signed a recording and publishing deal with Charlton based group the Monitors. Their first single 'Telegram' is available this week.

LATEST Acrobat records signing Speed O Motors release their debut single 'Tonight Tonight' on July 13.

THE RUNAWAY'S new album 'And Now The Runaways' is released this week. The album was produced by one time Thin Lizzy producer John Alcock.

GORDON GILTRAP'S new album should be available in the autumn. It will be a musical interpretation of Alan Aldridge's new book 'Peacock's Party.' Capital Radio has also commissioned Giltrap to write a major work commemorating Operation Drake, a two year round the world adventure and scientific exploration financed by the radio station.

JENNIFER WARNES releases her new single 'Don't Make Me Over' this week. It was originally a hit for Dionne Warwick in the sixties.

STRANGLERS And Buzzcocks producer Martin Rushent, release his debut single 'Give It All You've Got' this week.

SEVEN PIECE band Thieves discovered by Mike Chapman and Nicky Chinn, release their debut single '400 Dragons' this week. It will be available in bright green vinyl. The band's album 'Yucatan' is scheduled for August release.

LATEST Canvey Island hero Lew Lewis, releases his debut album 'Save The Wall' this week. The album includes a version of James Brown's 'Do Just What You Want' and a song written by Status Quo's Francis Rossi, 'Win Or Lose.'

KIRSTY MacCOLL'S new single 'They Don't Know' will be available as a picture disc this week.

THE NEW single from Wreckless Eric is 'Hit And Miss Judy,' available this week. It's available as a 12in Dayglo orange single selling for the same price as a Stiff 7in — 96 pence.

FIRST release from new record label Streets Ahead is a single from Foreign Press. It's titled 'Downpour' and is backed by 'Crossfire' and 'Behind The Glass'. It's available from Streets Ahead, 42 Lloyd Street, Altrincham, Cheshire for £1 inc p&p.

RABID Records, the Manchester based independent label is to bring out a series of "absurd singles" during the next few weeks. The releases are to be by "known people" in Manchester, including Gordon The Moron. A spokesman said: "The idea of these records is definitely not to get the artists famous or secure a large record deal. It is simply to be absurd. The first release will be entitled 'Bla, Ela, Bla.'"



Commodores invasion

THE COMMODORES who release a new album this month, will be playing four British

dates in August as part of a massive world tour.

The band will appear at Wembley Arena August

25, 26, Stafford Bingley Hall 29 and Glasgow Apollo, on an as yet unconfirmed date. Prices of tickets and how to apply for them will be announced shortly.

At Wembley the band will be supported by an as yet unnamed major American band but for the rest of the dates they'll be playing alone.

The Commodores will be releasing their ninth album 'Midnight Magic' on July 20. It was produced by the group and their producer James Carmichael. Tracks include 'Gettin It', 'Midnight Magic', 'You're Special' and 'Sexy Lady'.

The Commodores' tour will be their most ex-

tensive to date. It begins in Scandinavia on August 17 and takes in Europe, South America, and the Far East.

It will be the first time they've toured Europe since their huge success over here 'With Three Times A Lady' last year — Motown's biggest selling single ever and a number one hit in Britain for the entire month of September.

The Commodores will be appearing with a new stage show and the concerts will prominently feature material from the new album and songs from the last album 'Natural High', which has gone treble platinum in the States.

Wembley Who gigs definite

THE WHO have at last definitely confirmed that they will be playing Wembley Stadium on August 18.

They will be headlining a six hour event and a number of other acts are currently being negotiated but no further details are available as yet. RECORD MIRROR exclusively revealed several weeks ago that the Who would be playing the stadium.

Gates will open at 2 pm and the concert should finish at 10 pm. Tickets are priced £8 in advance (£8.50 on the gate) go on sale at 10 pm on Saturday July 7 and they are available from all leading ticket agencies and record shops or direct from the Who Box Office (postal orders only and enclose a SAE) PO Box 47TL, London W1A 4TL.

To discourage forgeries, the band wish to point out that only tickets with a lion's head watermark are authentic.

• There is a possibility that The Who may be joined at Wembley by Nils Lofgren, Jeff Beck and AC/DC. The same package is rumoured to be playing Glasgow Deer Park the following Saturday on August 25.

Lowell George dies

LITTLE FEAT guitarist Lowell George died of a heart attack on Friday in Arlington, Virginia.

George, 34, who was on tour promoting his solo album 'Thanks I'll Eat It Here', was rushed to hospital after complaining of chest pains and later died.

George a guitarist singer and songwriter formed Little Feat in 1969. He was touring with a new band when his death occurred.

TOURS

WILD HORSES: London Lyceum July 22.

JOHN STEWART: currently in the lower reaches of the charts with his single 'Gold' plays the London Victoria Venue July 21, 22.

UK SUBS: have completely revised their July date sheet. The dates now are: Colne Union Hotel July 5, Nottingham Sandpiper (two shows) 6, Halifax Good Mood 7, Leicester Adam And Eve 9, York Pop Club 10, Wigton Market Hall 13, Middlesbrough Rock Garden 14, London Lyceum 15, Hull Wellington 19, Scarborough Penthouse 20, Cheltenham Whitecombe Lodge 21, Jacksdales Grey Topper 22, Sheffield Penthouse 23, Leeds Fan Club 24, Bransley Civic Hall 27, Ashford Stour Centre 28. The band are working on a new single and a new album to be released at the beginning of September. A 15 minutes film has been made of their gigs and this will be doing the rounds with a movie called 'Scum' about life in Borstal.

THE VALVES: Hemel Hempstead Pavilion July 9, Guildford Civic Hall 10, Nottingham Playhouse 12, Birmingham Digbeth Civic Hall 13, Retford Porterhouse 14.

STARJETS: will be supporting the Tubes on four of their upcoming dates; Cardiff Sophia Gardens July 11, Portsmouth Guildhall 13, Poole Wessex Arts Centre 14, Oxford New Theatre 15.

BASTILLE: Billericay Mayflower Club July 26, Ingatstone Youth Club July 27 and September 7, Basildon Roundacre September 13, Basildon Youth Centre September 24, Billericay Mayflower Club September 27 and Brentwood Hedley Water Club, October 18.

THE DISTRAINERS: a Leicester heavy metal band who will be selling their debut single 'Spies In Your Eyes' at gigs, play the following dates: Stratford Effington Park Manor July 8, Birkenhead Gallery 13, Norwich Boogie House 19, Chatham Tam O'Shanter 25, Reading Target 26, Chester Smartyz 27, Leeds Staging Post 12, Leicester Adam and Eve 13.

THE OUT: Hanworth Carnival July 7, Lancaster Number 12 12, Liverpool Moonstone 21, Jacksdales Grey Topper 28.

EDDIE AND THE HOT RODS: London Music Machine August 10 and 11, St Albans City Hall 18.

THE SHADES: London Southgate Royalty August 16, Maldon Jubilee Hall 18.

WRITZ: whose debut single 'Night Nurse' is released this week on Electric records play the following dates; Manchester Mayflower July 19, Scarborough Penthouse 23, Birmingham Bogart's August 1.

ZORRO: play a three-day residency at Blackpool Jenks Club on July 15, 16, 17.

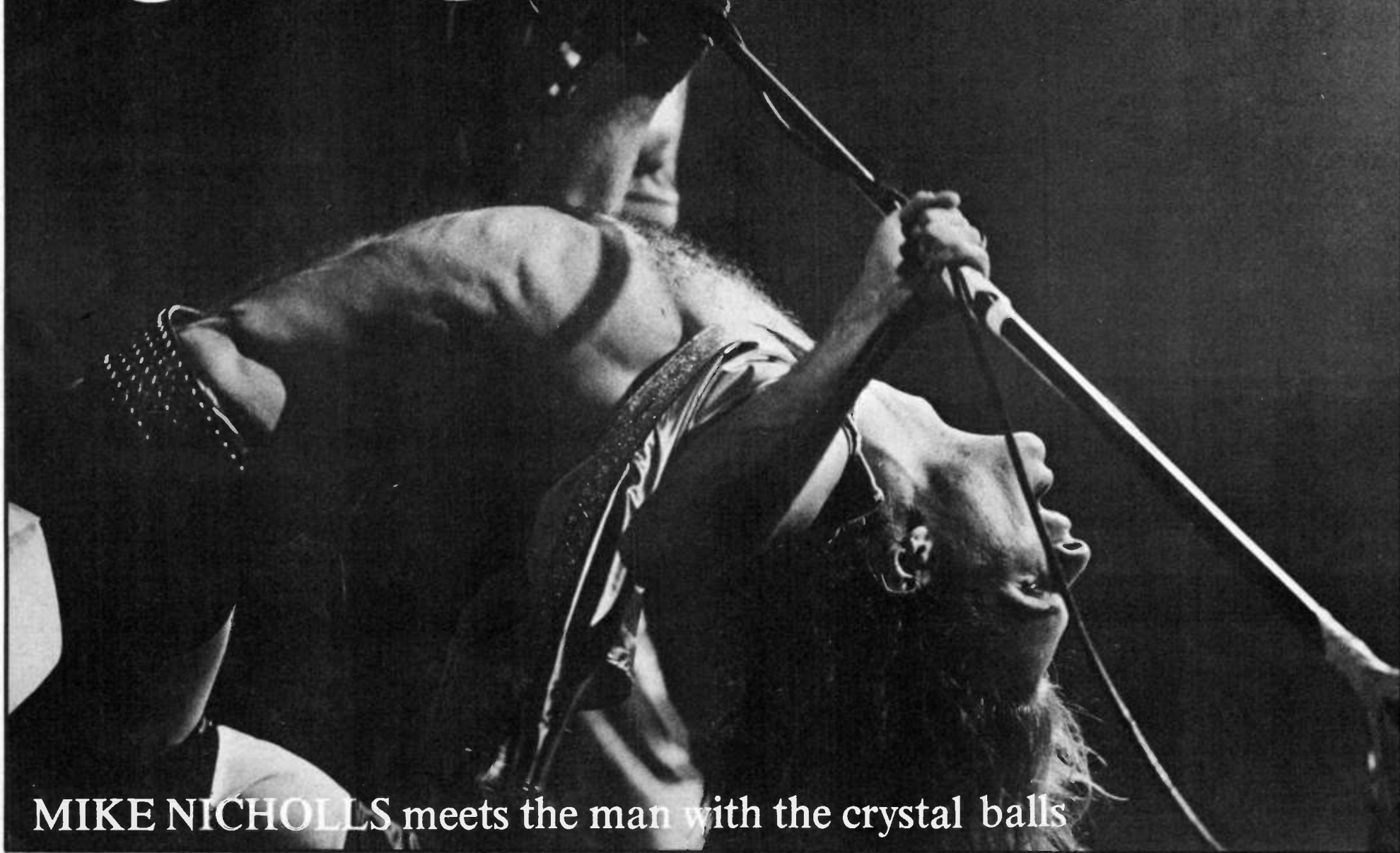
THE CROOKS: London Fulham Palace Road Greyhound July 4, London Islington Hope And Anchor 5, Enfield Hopoles 13, Deptford Albany Theatre 14, London Harrow Road Windsor Castle 27, London Covent Garden Rock Garden.

MARK ANDREWS AND THE GENTS: Portsmouth Locarno July 5, London West Hampstead Moonlight Club 9, 31, Gosport John Peel 18, London Harrow Road Windsor Castle 19, 26, Petersfield Royal Oak 20, Guildford Wooden Bridge 28, London Fulham Palace Road Greyhound 30.

LIQUID GOLD: Leicester Baileys July 9-14, Norwich Cromwells 20, Birmingham Romeo And Juliets 23-28, Watford Baileys 30, Doncaster Romeo and Juliets August 7, 8, Hull Romeo and Juliets 23, Preston Romeo and Juliets 23-25.

TRIBESMAN: a nine strong UK reggae band are at: Watford Cassio College July 6, Norwich Boogie House 10, Sheffield Limit 18, Huddersfield Cleopatras 21, London Club Noreik 28, London 100 Club August 2, London Cubes 4, West Runton Village Inn 11, London West Kensington Nashville 21, Langley College September 28, Watford College October 6. Tribesman have just released their second single 'Finsbury Park.'

GYPSY LEE ROTH



MIKE NICHOLLS meets the man with the crystal balls

TALES of the Van Halen lifestyle are legion. Lots of 'Beautiful Girls' who 'Ain't Talkin' 'bout Love'; lines of hot 'n' horny women queuing up for lead singer Dave Lee Roth, him with the Axminster shag pile stuck across his chest.

Whatever happened to the groupies, Dave Lee? Well, to tell the truth, the band were leaving town at three o'clock in the morning. So even though they booked into an hotel above Manchester's primo niterie, it was early to bed all round. Shucks, another myth shattered, another hang-over avoided. So much for suspicions.

Van Halen are the latest heavy rock phenomenon. Less than a year ago they kicked up a storm in Britain touring with the Sabs. Now, with two million-selling albums beneath their studded belts, they're on another trans-global tour.

"Tonight was as good, if not better, than the finest shows anywhere else in the world," David Lee Roth flatters idly amidst the wreckage of the Apollo dressing room.

"You gotta great rock crowd here," he affirms, "and it's very surprising in terms of what you read back home. You have these (British) magazines, if you can find 'em, and the odd blurb on TV about the latest punk rocker and you just don't know what's going on here. The way they talk in the States, England is made

out to be a faraway underworld — but that's not so!"

So why only five dates on this tour?

"Well, this is only the beginning of Van Halen. The first two seasons," he emphasises, making the band sound like a bunch of international debutantes, "and it's really important that we hit up as much of the world as possible. By the third album I want people everywhere to have heard of Van Halen. We gotta hit South America, Australia, Scandinavia so at the end of the season with the third album coming out they'll say 'ah, that's Van Halen. Even in New Zealand."

"Next season," he rabbits, "we're hauling ass to cover as much territory as possible. Y'know, man, we've been touring for four months and won't be through until December. So it isn't like we're crusin' to the beat. Most bands embark on a giant three week tour!"

Ask if the band ever get weary and Dave looks at you like you're mad. They've been working crazy schedules for a few years now, except in the early days it was tougher, having to play five 45 minute sets a night.

"It took four years to be discovered because we weren't what the media was jumping on," says Dave by way of excuse. "Because we weren't punk rock, not really heavy metal, and people would ask 'is it dance music?' And, well, no stree, it wasn't Bee Gees! But we built up our following and without a manager, agent, record label or anything we

could draw three to four thousand people to our shows. We used to take flyers (posters) and cover cars with 'em till the police chased us away, put some staging over two trucks and people were bound to notice!"

I should say so. "And they wouldn't let us into any of the Hollywood clubs . . ."

Shame, eh? " . . . because we didn't have funny haircuts," he goes on. "So we just had to go our own way until people would say 'Van Halen'."

Especially Dave himself. He would gladly repeat the words all night if you let him. But what were the band doing in Hollywood? They're not Californians, are they?

"No, the Van Halens are from Amsterdam, Michael (Anthony — bass) and I are from Chicago and Indiana. But we all moved to LA and were playing in bands at high school. So when all the other guys dropped off and made serious plans like becoming plumbers, we just played as many bars, clubs, high schools, weddings, and barmitzvahs as we could. Believe me, we had no money. Hey! We used to live off musician's soup — y'know what that is? Boiling water and ketchup!"

Then one night who should see them playing at The Starwood, but the top two guns at Warners. "They asked us to sign and we said 'Ah, give us time to think about it.' The next morning we signed!"

Sitting back to take a well-earned breath, Dave Lee blasted away on a

joint while a passing roadie conveniently loaded up my dwindling Britvic with Smirnoff. The effect of hearing Mr Lee Roth resume his monologue was not shattering:

"After our first million-selling album, people asked 'Where's your Rolls Royce? Where's your yacht?' I put all my money back into the show, y'know? And we're going all over the world, man. Van Halenising everybody, because there's a lot of Van Halen in us all," he adds with unshakeable conviction.

"Hey, don't put in all the maaans and y'knows," he says as an after-thought, "makes me sound like a moron!"

Would you think Dave Lee Roth was a moron? C'mon now, be honest. Or would you prefer to talk about the album? Didn't he think the second was a bit of an anti-climax after the first?

"Well, y'know — oh, there I go again! — it jumped into the American charts at No 30 with a bullet, but what can you say after the first one has been in for 70 weeks?"

Not a lot of you, I suppose, not even you. "You're so used to it that anything else is bound to shock you. I think it's a far superior album."

But of course. "We haven't changed concept at all, the songs are constructed in the same way, half-written in the studio."

"It's like a new girlfriend," he continues, managing to switch to a pet subject, "you go

round with the same babe for three years and all of a sudden she leaves you and the next one's never the same!"

I fail to understand the comparison, but while on the topic, I asked him about his widely-touted success in the girl stakes.

"Uh hum," he burps with obvious relish. "Wee-ell it's like we live in Never Never Land. That's part of the magic, the life of rock 'n' roll. We don't have to grow up or be respectable. Everything is like four times as much four times as quick. If you can soak it up without letting it bury you . . . Wow! If I ever live to get old, I'll have some good memories!"

How long did he reckon he can keep going for? "Barring any acts of God, years and years, maan! Listen, I travelled around the States a lot when I was a little kid. Michael's father played in a swing band and the Van Halens' father was a professional musician. So it's in the blood. Y'know, we're the new gypsies, only we don't carry tents — just suitcases!"

How about new material? "Oh, we're always writing — in the bus, helicopter, submarine (eh?) and the tunes get put together in the studio. We stand in a circle, hum at each other and there's a song."

Must look like some dreadful black magic ritual. At that moment another of the coven walks in, Alex Van Halen, brother of guitarist Edward and uncrowned king of laid-back solos. During the set he delivered several at a

painfully slow pace, not that the screaming hordes appeared to notice. At the end he beamed broadly, like some latter day Harpo Marx, whilst another concluded with half his oversized kit bursting into flames.

How did you manage that one, smiler? I wondered amidst a flurry of enthusiastic hand-shakes.

"Well I guess that it's just that I play so fast . . ." he smirked. Some of his other remarks were equally daft and without wishing to imply that he's thick, he did take some time to suss that I was joking when I told him I was the same Mike Nicholls who directed rather well-known films like 'The Graduate' and 'Catch 22'.

But to be fair to Van Halen, slow solos an' all, in the eyes of the Manchester audience there was little they could do wrong. Despite the frightening amount of hardware at their disposal, the band were never too loud. In fact the most deafening part of the evening was the roar attracted by Dave's announcement that the show was being taped for an American TV documentary.

Personally, I found little to get wet about. Sure Dave Lee looked imposing, leaping in the air in his skin-tight satins and scarves, but basically it was nothing original. Apart from stand-outs like 'Dance The Night Away' and 'Running With The Devil' the crowd reaction seemed largely unwarranted.

For me the most notable feature of the gig was the surprisingly tender age of most of the punters. What did Wonderboy think of that?

"Hey, I turned into a fully-fledged consumer when I was 10 and bought my first Beatles record." Gee, I thought we must have something in common — only I was eight.

"Look, these are new people growing with the band. This is a new generation and we're the music for it."

Did he reckon the kids were catching up, as it were, having missed out on first generation heavy rockers like Zeppelin and Deep Purp . . . ?

"Catch up?" he exclaimed, astonished. "What's missed out? The whole thing turns over weekly! New means 10 minutes ago, not 10 years ago. When people say 'What's happening?' they mean now."

Okay, but didn't he reckon those bands influenced him?

"Sure, but I'll listen to anything that's got . . . what's the word . . . ?"

Spirit? "The spirit! Something that moves, y'know, energised. That's rock 'n' roll. I always wanted to be rock 'n' roll. Not a rock 'n' roll star, just rock 'n' roll, and," he gushes, "I don't know what that is, but I think I'm doin' it! It's a lot more than the music. You'll hear the same spiel from our crew, go and interview them. You'll get the same feeling only in worse vocabulary!"

"It's the energy," he gesticulates. "Van Halen's really active!" I'm exhausted.



FUEL INJECTIONISTS: McFadden and Whitehead

STARTIN' 'N' STOPPIN'

PAUL SEXTON winds up old phillybusters McFadden and Whitehead

SO JOHN, what's it like to be one half of a successful singing duo after so many years of being in the background?

"Well, man," replied the snake-hipped Mr Whitehead, "there've been so many things that held us down, but now it looks like things are finally coming around, y'know?"

Haven't I heard that before somewhere?

The fact is that Gene McFadden and John Whitehead really are serious about the words of their song, and there really ain't no stopping them now.

You probably saw them giving all they had on 'Top Of The Pops' the other week. They've just finished a similar 30-day promo tour in America.

"A hit was the last thing on our minds," said Gene McFadden. "It could have been a sleeper, but now in America it's nearly gone gold in four weeks." When you see this, 'Ain't No Stoppin' Us Now' should be top 20 Billboard, and it's already assumed that sort of golden hue Gene was talking about. But the story of the single really begins many years ago, I mean many.

"I've known John since I was three years old," said Gene, "and we've been in the business since 1966. We formed a band with Alan Beattie, Lloyd Parks and James Knight. Between 1967 and 1968 we were on the road, originally with Otis Redding, who became our manager." Redding died in a plane crash at the end of 1967, in case you've forgotten.

"We got a deal with Philadelphia International records," Gene continued. "Between 1972 and 1975 we still had the band, but we got into songwriting. We wrote 'Back Stabbers' for the O'Jays, 'I'll Always Love My Mama' (the

Intruders), 'Wake Up Everybody' and 'Bad Luck' (by Harold Melvin and the Blue Notes) and 'Where Are All My Friends' by Teddy Pendergrass."

Gene's probably tired of reciting the list, but he and John have also written for the Jacksons, Lou Rawls and Archie Bell. Just recently they've been writing and producing for Melba Moore.

"We produced 'You Stepped Into My Life' for her, although the Bee Gees wrote the song, but we wrote and produced 'Pick Me Up I'll Dance'."

The association with Melba has ended but her new album 'Dancin' with Melba' features the M&W-produced tracks 'Standing Right Here' and 'Promised Land'.

Anyhow, back with Gene: "When we started writing, we gradually stopped singing. Then one day we went to the bosses and asked if we could record for them. They were reluctant, because we were known as writers and producers. They didn't want to let us do it, but I suppose they eventually thought they'd play along and let us record a couple of songs. They were more keen when they realised that we were actually going to do four, so they were getting four songs for the price of two. One of them was 'Ain't No Stoppin' Us Now'."

"So when we recorded 'Ain't No Stoppin' Us' we didn't even know for sure that we would be making an album. But we figured that if we did it really well, it would be hard for them not to like it. When they heard these four tracks they told us to go back and finish off the album."

John Whitehead tells an unlikely tale about the actual recording of the single.

"We had the studio booked for seven o'clock, and when we arrived at six we didn't have any

words for the song. Quarter to seven, seven o'clock, still no words. It got to quarter past seven and we had to start recording, and we more or less made the words up as we went along. They just seemed to come naturally."

Gene and John both obviously believe in the words of the song. John said: "Someone asked me if it was an angry song. I'd always thought of it as a motivating song, but in the end I had to agree that it was angry. We just wanted to tell everyone about the things that we'd been through. We were surprised that so many people felt the same way."

Somewhat cautiously I put forward the suggestion that the music was very secondary to the message of the song, and to my relief they both agreed. "Really, it could have been a poem," said John. "The music was not so important."

"We're grateful to the record company for not letting us do it when we first wanted to, otherwise it might have turned out differently. We get our inspiration from God, but we're not religious, in that we'd never do a religious song. We just know that there is a God and we believe in him."

But they feel no particular loyalty to Philadelphia.

"We're going to do what we want to do," said John, "whether it's with Philadelphia, Casablanca or whoever. We're happy to be here."

Current projects include writing for Teddy Pendergrass and the O'Jays, and they're trying to work out a deal to do some work with Gladys Knight. They'll be back here later in the year, they hope, to do a tour in October with a backing band.

"God knows the world needs some motivation right now," said John. And the last word? Yep, you got it: "We're far from giving up."

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SINGLES

Reviewed by JAMES PARADE
THE RADIATORS



PATRICK
FITZGERALD
IMPROVE
MYSELF



Pretenders to the throne

THERE ARE FIVE SINGLES OF THE WEEK

THE PRETENDERS: 'Kid' (Real)

This is an exquisite record. It's modern without trying, reeks of emotion, especially in the vocal, and is superbly produced (by Chris Thomas). I always thought 'Stop Your Sobbing' was a kind of

amateurish attempt at a hit.

This really is a completely different cup of Earl Grey. The bit where she says 'You're so wrong' gives me knee trouble, the guitar is just right, the arrangement is perfectly concise and they even look good. Those who preferred the other one will never understand. Who cares if it's got the same tune as 'More'.

CHIC: 'Good Times' (Atlantic)

All I can say is that this is the perfect disco single. Stop waving your theories about, put it on and dance.

PETER ALLEN: 'I'd Rather Leave When I'm In Love' (A&M)

BILLY JOEL: 'Honesty' (CBS)

These two are a couple who always manage to string a tune together which you can honestly say you haven't heard before. Either of them would be single of the week on a normal Friday but with such competition it's impossible to choose.

Both are emotional songs and both are one million more times more interesting than what Mr David Bowie calls 'Ballads'. This stuff is real.

ROBERT GORDON: 'Black Slacks' (RCA)
Gordon is cool, especially in Black Slacks which is gonna be an enormous hit. This too has everything — Gimmick vocals, the groove, and Chris Spedding. Who wants to be a millionaire?

BEATEN FAVOURITE

THE RADIATORS: 'Let's Talk About The Weather' (Chiswick)

It grows with every play. If they don't make the playlist then they haven't a hope, 'cos you need to hear it at least three times. The Radiators go for Ziggy and Mott sensibility and succeed with Visconti's guidance.

THE REMAINDER

SHAKE: 'Culture Shock EP' (Sire)

Shake are basically the back-up part of the doomed Rezillos. I always found said band annoyingly tiresome and Shake here rip up the Clash and everyone who was fast two years ago. I would've thought if you were gonna rip something you might as well take something

worth having. It gets worse, such a let-down after all those lovely singles.

THE CURE: 'Plastic Passion' (Fiction)

The Cure are one of those irritating little bands (lots of O-levels though) who bore us weekly with their naive little ideas for "taking over" and having "complete control" etc, then what do they do?

They put out a single more facile than any straightforward pop band's popsicle in the last twelve months. But I like it.

ONE HAND CLAPPING: 'The Rich Get Rich' (Cote)

The most original record of the week. Very arty, very cause worthy, very Spare Rib, very socialist, but beneath this veneer is hidden some beautiful saxophone, some gorgeous feline vocals and a nice jazzalogue tune. Lovely.

THEY MUST BE RUSSIAN: 'Nagasaki's Children' (No Label)

A chap called Russ Russian writes to me saying that these aren't the same 'They Must Be Russian' who released a record called 'Psycho-Analysis' as they are

'a bunch of imposters from London'. Oh. Well, we'll just put it down to loads of people thinking of the same fantastic name at the same time then.

B A ROBERTSON: 'Bang, Bang' (WEA)

If any record this week is destined to become a Top 10 hit this one is. It's very Dury and very Squeeze (who are also very Dury) but it's so catchy you just can't stop singing it. Great hook, great record.

FLAMIN' GROOVIES: 'Absolutely Sweet Marie' (Sire)

Cyril does his best to imitate Bobby D and Johnny L but the A side sucks boys. I'll keep it for the cover which is where the art really is man.

GEORGE BENSON: 'Unchained Melody' (Warner Bros)

George rakes up an old war number I remember my father (and his father before him) singing before me. He started off as surrogate Stevie but where's he off to now? I don't care (says Alice).

BARBRA MANDRILL: 'If Loving You Is Wrong' (ABC)

Nice production. Truly boring.

PSYKIK VOLTS: 'Totally Useless' (Elle Jay)

Hmmm. It's so dangerous to play around with titles like this when I'm doing the singles boys. It really is. It really is.

GIBSON BROS: 'Ooh, What A Life' (Island)

Yeah, it's hellish getting on the old tube every morning. All those smoking carriages, all those umbrellas. I hear it's a hell of a pain recording all this funk stuff down there in yonder Bahamas too. Yeah, what a life.

LIGHT OF THE WORLD: 'Midnight Groovin' (Ensign)

Purely for dancin', or is it? It's so damned fast I dunno whether I'd be able to fit my boogie in with my groove thing. Dunno if I could do anything with it 'cept smash it quickly.

BURNT OUT STARS: 'In Vain' (Ariola)

Attempting to illustrate how not to make a good impression the BOS (relevant words "burnt out") invaded the Record Mirror offices last week to show us all how to "dress up" in Ivanhoe costume with matching

showroom dummie, panstick and fedora chic, or if that's not your wavelength man, waiter's gear etc. Well, we were all so impressed that we immediately realised this is

THE WAY TO BREAK A BAND: Silly ideas. Silly groups making silly records.

PATRICK FITZGERALD: 'Improve Myself' (Polydor)

Pat's had the best cover idea since the ice age, buy it and you'll see what I mean.

Unfortunately I can't be so approving about the record. Nice production, but the Blank Generation are still present and incorrect on the B-side. They'll never go away.

THE REVELONS: 'The Way (You Touch My Hand)' (ORK)

Produced by former Blondie and Television compatriot Fred Smith, this is another one I'll keep for the cover. No direction my friends. You always have to look to see the highway patrol.

THE DONKEYS: 'What I Want' (Rhesus)

At last a decent record. Bit punk, bit Jam, etc, but lovely bass-playing and reasonable sound overall. A hit on the Time Out hitline.

CHRISTOPHER NEIL: 'Working Girl' (Acrobat)

One of my hero producers (Marshall Hain, Nona Hendryx, Gerard Kenny, Paul Nicholas, Dollar and then some) brings out his own single but it's awfully disappointing chaps. Reason is the song isn't much and neither is the production. This man can work wonders. Wait 'till next time.

THE DIRE

CHARLIE DORE: 'Fear Of Flying' (Island)

Well, once again it's time to show you the sort of lyrics a 14-year-old singer-songwriter should be getting into but have somehow strangely turned up here. Here we go again... 'I Got Fear Of Flying, I'm Afraid Of Dying, But I Still Get Along With You, 'Cos I Need To!' Oh dear.

THE JAGS: 'Back Of My Hand' (Island)

In which young Chris Blackwell decided he wanted to sign his own unoriginal little Costello copy. Destined for the dumper.

LEW LEWIS REFORMER: 'Win Or Lose' (Stiff)

Thankfully I had the benefit of seeing these at the Rockpile gig so at least I know they can really play. Now all they have to do is get someone to write them a good song and a good producer.

PHONOGRAPH

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THE NATURAL BLONDE COLUMN

Where parties, people and peroxide
collide . . . naturally

NATURALLY, as it's July, romance is in the air and the week seems permeated with young love, and also the joys of reading all your letters.

Most of them are either giving me advice on hair-conditioning which I'll pass on to John Cooper Clarke who was just in our office (he has a tangled mass on the top of his head that looked like Millicent Martin after a hot night with Steve Jones), or the select intelligent few who want to tell me they'll marry me when they're old enough.

I'd like to thank all of you for your words of encouragement and support (I got that from Jeremy Thorpe actually), especially the young man who wrote to tell me that every time he saw me he wet himself. He added that his jammies were at that very moment soaking at the end of the bed.

Roadies

On Sunday I trotted off with my pink hat on to sob quietly into my hanky at the wonderful wedding of Jimmy Bain and the delightful Sophie. The ceremony went without any hitches,

although Brian Robertson (looking quite sweet in a sort of black treader suit) refused to read the lesson. "Why read the lesson when there are roadies to do that kind thing?" he demanded.

Bleeding

Sophie was wearing a dress made of coffee antique lace and a pearl tiara (no bleeding of raff at this lig). When she trust her bouquet at the guests, Caroline Crowther, Leslie's daughter set off on a forty yard dash that was akin to Roger Bannister's four minute mile and caught the thing, which, chums, would definitely have gone in the direction if it hadn't beer for an itsy bitsy gust of word that altered its course.

The reception was held at the Savoy, and most of the ladies present seemed to be having rather a lot of difficulty with their attire. Dee Harrington's dress started to ride up and I spotted her determinedly keeping her all together by holding her handbag valiantly over her tummy. Chrissie Hynde's problems arose (literally) from her mini skirt which seemed determined to turn into a ball that particular

afternoon. She remarked to me that she wished she was wearing my suit, which was silly because I couldn't actually walk in it as I'd sprayed the skirt on that morning and had to send sherpas back and forth to the buffet for me.

Then one young lady present asked me to hold her lovely baby daughter. At least I thought it was lovely until it peepee'd onto my sprayed on cream silk.

Brian Robertson read out the telegrams in a most unusual fashion with several interesting vocal effects which I suspect could have arisen from the champagne. He spent a lot of time amusing the people who were suspicious about his bright red hair. He's had it for about two weeks and says it is the result of a hair-cut.

Moral

The party that was thrown for the anniversary of 'Evita' was memorable for one or two highlights. The first was when the debonair Tim Rice stood up to serenade the audience which rather reminded me of the days I used to go and lend the Eton boys' choir my moral support. Then David Essex got up to devastate us with 'Oh What A Circus' (but he forgot



ROCKPILE parties say more about you
than Nick Lowe ever can

the words mid way) followed sharply by the extremely handsome, boyish Cliff Richard who sang his 1963 hit 'Bachelor Boy' and remembered all the words. Despite these many thrills though most people there looked like out of work penguins.

The premier of 'The Kids Are Alright' meanwhile, won this year's Natural Blonde award for embarrassing experiences.

Due to the excessive amount of time that my hairdresser spent sticking his finger in my ear and talking smut, I missed my devastating escort Mr Paul Gambaccini and had to ring up our local cab company. By the time the cab arrived, I felt positively limp with the pressures of life and

when I saw this six foot seven Rasta with a tea cosy on his head outside the front door I felt the end was nigh . . . he led me out to his car which was orange and green and drove me to the cinema singing about Jah at the top of his voice and shaking his tea cosy like he was auditioning for the ShangriLas instead of going to an auspicious premiere.

Wilted

We finally got there, and I staggered out of the car behind about a million limos. Gosh chums I felt wilted. I told myself that this is what happens when a woman attempts to face life without a strong man by her side. The Jam were there looking like a

comprehensive school outing. Actually they're so petite that if I had not recognised their jackets from the Miss Selfridge sale, I would have missed them. Pete Townshend of course knew of my interest in the eastern mystics and chatted away to me for ages about dear Meher Baba (who until recently I had always thought was a sticky bun). He looked frightfully fit, so all this sitting cross-legged is obviously good for something. The Mod Boys are all obviously in tune with all this mysticism, as I bumped into a load of them on the tube the other night clutching their six packs and Bhagavangita's (Buddhist bibles, darlings) in their little mitts and asking me to a party in Clapham North.

Clam

This week's little call from devastatingly handsome culinary expert Lee Brilleaux was to inform me that this week's gem of a recipe should be Canvey Clam Chowder. Unfortunately there was a large clunk at the end of the phone halfway through (must've been too much for the little darling, imagining my shimmering locks at the other end of the line) so this true goddess of a recipe will have to wait until next week.

At the moment I am battling at home, not only with the intricate design on the bathroom ceiling, but also with my romantic novel (not without reason does Phil Lynott call me the Barbara Cartland of Record Mirror). When 'Cold Wind Over Clapham' hits the stands (which at the rate I'm writing should be in about 1983), it will bring tears to many eyes. It's a sort of cross between 'Gone With The Wind' and 'Wuthering Heights' set on Clapham Common, round the corner from the duck pond.

The Rockpile party was held at the very pretty Clarendon Hotel, which was

intended to make everyone act cultured, but this was without banking on the presence of luminaries like press lady Farrah Fawcett Minor who had suddenly acquired a broad Texan accent (perhaps in honour of the passing of John Wayne) and was so rowdy she finally had a pint of beer thrown over her by Frank Murray, ex of Thin Lizzy, and the Electric Ballroom escapades.

Nick Lowe, who was looking very hunky, was telling me about the traumas he's having moving house. He's just acquired Tony Visconti's house, and the two of us sympathised with each other over the trials; of other people's lime green woodwork and primrose sink units. Robert Plant was there looking equally hunky — fourteen stones of hunk to be precise. He was delighting in telling me of infamous BP Fallon's suicide attempt many years ago which was thwarted, after elaborate attention to every detail, by the fact that Beep swallowed two bottles of laxatives instead of sleeping pills. After a night in the toilet, BP once again realised the true joys of life.

Pangs

Danny Kustow of the Tom Robinson Band confided about the terrible pangs of guilt he suffered while playing on the band's last single (an epic, disco shake your funky biscuit number). Joe Strummer meanwhile, wondered if I had any experience as a manager as the band is now without the guidance that boys need.

But a girl with such a busy time in the launderette coming up cannot think of a career. Home duties, naturally, come first.

This week, sadly, there are no colour pictures of me, but if you are very fed up you can always use your crayons. Yours with passionate love and all that, PAULA XXXXXX

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Chrysalis

OFF CENTRE

Edited by CHRIS WESTWOOD
and RONNIE GURR

Jimmy, Jimmy, ohhh

1969. A young man garbed in a white dress and trousers reads poetry to an emotional and enthralled crowd whilst thousands of butterflies are released from their captive baskets to form a moving white cloud over Hyde Park.

1978. Another festival, almost 10 years on. The band is just finishing its set. The singer is completely overcome by emotion and has to be led offstage, sobbing pitifully, leaving the audience confused and bewildered.

Both events are captured on celluloid, the first being a record of the Stones' now historic Hyde Park concert only days after the tragic and mysterious death of Brian Jones, the latter an account of last year's Reading Festival featuring the band which appeared on the first day of the three day event. The two men concerned are Mick Jagger and Jimmy Pursey.

The Stones' film recently did the rounds again, this time via the independent television

network; the Reading film, entitled 'Kids Like You And Me', has yet to be released, although a review appeared in these very pages six months ago. Apparently the directors had difficulty in finding someone to buy the film due to its length, or lack of it — 48 minutes actually — but now it looks set to be going out teamed with a German disco film.

So what possessed me to class the Stones/Pursey films together, you might wonder. What indeed.

Simply the fact that I'd seen both within the space of five days and this provided an exercise on how and how not to go about making a... well, documentary on a pop festival.

I don't want to sound too harsh about 'Kids Like You And Me'. In a way, you can't really expect too much from such a short film with such a low budget — less than £50,000 I believe. It's just that I came away thinking that something was not quite right, that it lacked something, but I didn't quite know what.

And just by chance I happened to be watching the box a few nights later when the Stones film was featured, and in a flash I knew exactly what had gone wrong. Simply, the film account of Reading could have taken place anywhere, Bognor Regis, Nuneaton, you name it — and any time. The fact that the year was 1978 and the place was Reading and even that there was an audience of 35,000 completely escapes the viewer.

'Kids Like You And Me' features some fine bands and some fine songs —

Sham 69, Penetration, The Jam, Ultravox, and The Pirates. There's also quotes from members of the bands but the film just rambles on without any direction. Unfortunately it's very much lacking in atmosphere, with only one pan shot of the audience and very little continuity.

The Stones' film wins hands down. The year is unmistakably 1969, and Hyde Park is packed to capacity, people even perching up trees in order to get a view. The Stones' film was fun even though it was quite dated.

I enjoyed listening to ol' Rubber Lips reasoning with the interviewer and after having seen 'Kids Like You And Me' I truly appreciated the fact there was a beginning, middle and end to the Hyde Park film.

And there lies the answer. The bands featured in the Reading Festival may have performed beautifully — but the film's editor certainly didn't. It'll be interesting to see how 'Kids Like You And Me' fares 10 years from now. DANIELA SOAVE.

Fake riot

FACED with total apathy from local music promoters, Stirling punk band The Fakes decided to arrange their own gigs at small venues. This independence now seems to have caused more problems than they could have imagined.

Due to play the Leisure Centre in Cumbernauld, a sprawling New Town on the outskirts of Glasgow, the Fakes suddenly found themselves in the middle of a police raid. Apparently the hall caretaker had over-reacted to some alcohol being smuggled in, calling the local constabulary and holding Fakes' manager Billy McChord responsible for "an unlawful assembly".

Billy refused to halt the show and instead pulled off support band Razor Cuts, shoving on the Fakes quickly before the police could appear. The band stormed through half a dozen numbers (much to the delight of the crowd) and were halfway through their forthcoming single 'Production' when the rozzers arrived and bundled Billy McChord backstage for questioning.

The Fakes immediately jerked into 'Justice' and total chaos ensued, during which someone walked off with £100 worth of gear that was on loan to the band.

McChord was eventually arrested for "obstructing the police" and singer Johnny Maguire, who tried to intervene, was also nicked for "breach of the peace".

Undeterred, the Fakes are hoping to play Cumbernauld again soon! JOHNNY WALLER



RAY WINSTONE as Steve and Julie Shipley as Angie in 'That Summer'

Wot Summer?

'THAT SUMMER' (Columbia Pictures AA Cert)

"ALL THAT Summer we enjoyed it, wind and rain and shine..."

Things haven't changed much since The Hollies harmonised 'Bus Stop' in the Summer of '66. Factory girls still leave the north to get jobs as chambermaids in Torquay while bored fellas fix their battered Fords to find them there.

But the music has changed and 'That Summer' showcases some of the best sounds to have emerged during the past couple of years. 'Teenage Kicks', 'Rockaway Beach' and 'Do Anything You Wanna Do' are all part of the sound-track to a trashy tale of holiday fun and sometimes not-so-jolly japes.

A strong 'n' silent type gets out of Borslart, heads for the coast and decides to exploit his only talent by entering a big swimming race. Three decidedly unsettling Scots guys have other ideas, but our hero finds an ally in the butcher's boy who we saw up and leave his dad's business to the noise of Richard Hell's 'Blank Generation' whining out of his car radio.

Appropriate, but corny, like most of the film, though there's nothing wrong with that. It just means you don't have to think so hard. Nice to relax for a change.

Anyway, the two lads soon get picked up by two factory girls, who are bent on investigating more in the way of beds than the ones they have been making since beginning their stay in the servants' quarters at the local five star hotel. The feisty Scots aren't too happy, and after one or two preliminary skirmishes there's a showdown in Torquay's usually quaint Village of the Little People.

Hilariously, the place gets trashed, but what ain't so funny is the fight scene. You can't see what the hell's going on, who's attempting to rupture who and it's all a bit messy. Even less amusing is the drug store break-in and the almost-successful frame of hero, but all ends happily after some genuinely exciting moments.

Worth seeing? Put it this way: it'll cost half the price (at least) of the average seated gig and the music is twice as good. Apart from the above, there are also songs from Ian Dury, Elvis Costello, The Boomtown Rats and a host more which all appear on the Arista album of the same name as the film.

Basically it's 'Crossroads'-style low-brow entertainment, but perhaps the best of its kind since the excellent 'Here We Go Round The Mulberry Bush'. Today's kids will be able to enjoy and identify with this just as yesterday's did then. On the other hand you might be a spoil-sport and declare the film moronic trash, in which case you are to be branded an insufferable snob and obviously require brain-washing with the latest Roxy Music maxim: "Trash is neat." MIKE NICHOLLS

All your albums on a sliver of silicone

The year is 1990. The Listener lifts the smooth, fur-lined plate of his padded arm-chair and runs his fingers across the 20 selector-lights flashing on the panel. There before him is filed fifties music, sixties music, seventies music — in alphabetical order the list runs, Abba, Bowie, Chic, disco etc. He makes his selection, adjusts the volume and leans back to enjoy the accompanying video in 3D effect.

All this may sound far-fetched. But soon, you too could be able to select a record with a complementary video tape by means of some sort of arm-chair computer.

Already at British Leyland's spare parts depot Unipart, spare parts for vehicles can be delivered by using a system of micro computers, answerphones and a touch-tone keyboard. One of the main advantages is that, whereas a sick man cannot be replaced immediately, if a micro computer fails it only has to be unplugged and a new one plugged in. Another example already in use is Cee FAX, where everyday facts such as general news, weather etc, are broadcast on to a TV screen with the help of a small push button keyboard which can single out any news item of interest and flash up the facts behind the story. Every home should have one (oh yes? — Ed) and many already have.

The catalyst in this passive revolution is a little something called the silicon chip which will one day store whole collections of different types of music in a little piece of plastic, instead of having to keep buying more shelves to house your ever-expanding 12in. vinyl collection.

The story begins with the development of computers. A computer is basically a machine to test the truth of various statements. Computers originally ran on valves, until someone (probably a Japanese) invented the transistor.

People began to make newer and more efficient computers from transistors, the only problem was, computers were still huge. Nowadays manufacturers can implant thousands of those transistors onto a single slither of silicon. They are packed so close that there is hardly an atom between them so they work faster, consume less power and therefore are cheaper (a bit like the Japanese I suppose).

So we can now have whole computers on one chip. (gasp!). You get two kinds of chips, ROMS (Read Only Memories) which like the printed page, store information for posterity, and RAMS (Random Access Memories) which act like a scratch pad and can be erased. Roms and Rams will be able to store not only your music collection, but also any amount of information you could possibly require temporarily or permanently. You could store your entire record collection in your back pocket (some of you probably do already). In a chip, nothing is a moving part so nothing ever wears out. If the thing fails (which it shouldn't do) it only has to be unplugged and replaced. In the future, vast amounts of information will be stored in this way. For example, you will be able to dial the record you want on the telephone and it will come booming out of the speakers immediately. If you can believe this, you will even be able to describe your mood to a computer via a synthesizer and it will compose and play mood music on the spot for you!

In a few weeks, Philips will bring on to the market a sophisticated games device called the G700 which will plug into the television and will make althoese old-fashioned football and tennis games redundant, as it offers 17 different games. JAMES PARADE (Mr Parade) is indebted to Mr Frank Dale for all technical information



HERMAN BROOD IS IN A BAD MOOD



LURKING

RONNIE GURR finds out why the lonely men of God are so lonely

THE EFFECT was shattering. The Glaswegian punk type exploded ecstatically as I informed him, somewhat dolefully, of my impending interview with The Lurkers. After a pause to take in the facts he grasped me warmly by the hand and pumped it vigorously. A calloused finger tapped the pink lapel button that graced his dank army surplus raincoat.

"See them," he stated, underlining the band's name with a dirty finger-nail, "they're mah favourite band of all time. I'm travelling down to Blackburn to see them next week." His normally harsh tones warmed at the thought of the crusade. I failed to relate.

Then, horror of horrors, I had phoned the girl back home to seek some solace. On informing her of my fate she too had become filled with awe.

"Eeeek, great!" she had announced, "that lead singer is beautiful, he looks just like an under-nourished Paul McCartney, don't you think so? ... oh I'm sooo jealous." What on earth do you see in them, gel?

"Ooh they're just ... great ... they write great little tunes," she spouted. Again I failed to relate. I put the phone down, picked up my bags and took the first train to Blackburn.

The object of the above affection and the reason for my trek to darkest Lancashire is this thing called The Lurkers. The past six weeks has seen the self-proclaimed lonely men of God touting their wares around these fair isles in an attempt to sell the latest album. The reason for doubting the sanity of anyone who sees or draws anything worthwhile from the four are firmly founded in the past.

The Lurkers were the first true punk band to venture north of the border to my homeland and that Monday night at Tiffany's in Edinburgh I witnessed what was possibly the worst gig of all time (with excuses to the Slits and The Banshees). They emptied the hall of around 700 in about ten minutes. I left about ten minutes later, though not before seeing versions of Bo Diddley's 'Pills' and Spector's 'Da Doo Ron Ron' and 'Then I Kissed (aka 'kicked') Her' being played at four different speeds.

Basically the problem was that not one chap in the band played in time with anyone else and so the resulting cacophony, though high on, er, energy was as low as one could plummet in listenability.

Then 'Fu ham Fallout' meandered into our lives and, I must confess, I thought it one of the funniest albums ever. Peel played the ham-fisted pop incessantly and, hey, perhaps the girl back home was right. I find myself singing the tunes as I type.

Blackburn was to have been an open air gig sponsored by the local council. Unfortunately the heavens failed to smile on the event and with torrents of rain making the virtually uncovered stage a death trap, The Lurkers blew the gig out and decided to spend a night in watching telly. I join them.

Howard Wall, the aforementioned Macca lookalike, and Pete Stride, a moody fellow who looks like a rack victim of the Inquisition, sit in the TV lounge of the hotel and, lagers in hand, talk about the band's popularity and reveal that the apparent following is in a state of flux.

Pete Stride, dodging the wedding reception guests who are rhumbaing through the lounge and gents' loo, explains: "At the moment we're caught in between the punk audience and the rest, 'cos the only punks that are behind us are the ones that have been there from the beginning." It transpires that the audiences on this tour have been severely affected by new whippersnappers like the UK Subs and The Ruts.

"It's all about being 16 or 17 and jumping about like a lunatic and believing in it," continues Stride. "I'm 22, I'm an old man." I'm saddened. "The thing is," waxes Howie "is that the British audience is very fickle, they still want punk bands like the UK Subs and The Ruts but there's a massive audience who want something in between like Elvis Costello and that. I think is what we do now." "Yeah," states Peter. "I think the songs on the new album are a lot better."

It must be frustrating being a band who are trying to write better songs when this is the first band and when one's playing skills are still in their infancy. Stride manfully gulping back his lager confirms this.

"Yeah, it is frustrating but it comes eventually. The producer on the album wanted to use session men to put in guitar licks and all that shit. I couldn't live with myself if I did that. It's so easy to get people to play for you. Basically what this band is based on is the fact that we're all mates and what's there is us, and that is The Lurks."

The press are not renowned for being 'God's Lonely Men's' best friends. How did the chaps feel about the reviews of the current product? McCartney offers rather under-nourishedly, "they've all been pretty fair except for Record Mirror. The thing is that we now treat live work as a separate thing all together. We just go out for a loud sweaty evening, and it's a night out for us as well as the fans. The thing with records is it's all very well listening to loud, fast music for 35 minutes but after that you just get pissed off, that's why we now treat things differently."

The following night at the Lyceum a hot sweaty night did indeed happen, yet the crowd was pitifully small. The band still play plenty sloppy but the tunes are, like the lady said, good.

What else can be said about The Lurks? Manic Esso over further lagers discloses that he constructed Coca Cola boxes with mongols for an hour and a half, and once cut up green chemical waste jelly with garden shears. What else is there to tell? The Lurks do write good tunes and with a few years more practice could well become the new Status Quo. The Lurks are entirely affable, good drinking partners and they display an admirable optimism for folk that have just experienced a disastrous six-week trouble-torn tour.

As Howard Wall blurts enigmatically before cha-cha-ing his way to the little boys room, "All the world hates us ... but still ..."



SINGLE

'NIGHT NURSE'

7" & 12" IN FULL COLOUR PICTURE BAG

12" LWOT 35 7" WOT 35

WRITZ BLITZ '79

JULY
4th
13th
15th
19th
20th
21st
22nd
23rd
28th
29th
31st

Music Machine, London
Dingwalls, London
Nashville, London
Mayflower, Manchester
Sheffield Limit Club
Middlesborough Rock Garden
Ford Green, Leeds
Penthouse, Scarborough
Granary, Bristol
Memorial Hall, Newbridge, S Wales
Burnel Rooms, Swindon

AUGUST
1st
4th
10th
11th
15th
16th
18th

Bogarts, Birmingham
Village, Newport, Shropshire
Kirk Leamington Country Club
J.B.'s Dudley
Stowaway, Newport
Troubadour, Port Talbot
Porterhouse, Retford, Nottingham



ALBUMS

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

ENGLAND ROCKS

NEW ENGLAND: 'New England' (Infinity INS 2005)

IN THE beginning, there was Boston. and Boston begat Kansas and Kansas begat New England. Another aspiring American band, fabulously wealthy and with about as much street credibility as Prince Charles.

They're not a very fashionable band to like, but I don't give a damn. Put the record on and let them waft out of your speakers. 'Hello Hello Hello' is something like the Rubinoos jamming with Yes, lightweight blue eyed Californian lyrics with a smattering of pomp rock. 'Don't Ever Wanna Lose Ya' (I wish they could improve on their titles) is quietly incessant, carried high by more rich keyboard tapestries and foggy

voice effects, before a momentary guitar flash.

'Puny Undernourished Kid' (the single release here) encapsulates a lot of humour about a little guy trying to make it into the big time and forms a good bridge for 'Shall I Run Away' destined to be the band's anthem where nothing is spared on lavish instrumentation.

'Alone Tonight' is possibly a single that could break them in Britain. Immaculately produced with a soft beginning hardened by expansive guitar working itself into a fine sweat.

'Nothing To Fear' features a solo that grabs you by the neck in the nicest possible way and won't let go. Unfortunately they try to force it uncomfortably into something faster and the contrast becomes too stark — maybe it's a case of trying too hard. Hang

NEW ENGLAND: pomp rock

about, I'll take some of that back, the end passage is a fine fusion of ideas as it at last hits the sky.

As you might expect from the title, 'Shoot' isn't exactly a lullaby. It's the band's token raucous song and it's pretty average. 'Turn Out The Light', 'The Last Show' and 'Encore' seem to be something of a trilogy, mellow before opening out in glorious symphonic rock. Hurry on over, chaps. + + + +

ROBIN SMITH

THE REGULARS: 'Victim' (CBS 83541)

EIGHTEEN months ago Greensleeves kicked off their own label with two released, Dr Alimantado's 'Born For A

Purpose' and Reggae Regular's 'Where Is Jah?'

Tado's song has proved itself a classic, but I never did understand the success of RR's wimpish piece of pop. Obviously



the touring helped, but the worst of it was that 'Where Is Jah?' was the best thing in their set.

While the world has been waiting with bated breath, they've trimmed down their name, swung

the deal with "a major recording company" and produced their debut album. 'Victim' has been given the full works: glossy gatefold sleeve with the lyrics inside and a bonus 12in single to boot.

There's enough material here to sate even the most ardent of fans. Thirteen lengthy cuts in all, and every man jack of 'em as lightweight and disposable as you can get. Who else could take a song like The Tams' 'Hey Girl' and make it even blander?

Is there really a market for this, or are CBS as misguided as I think they are? Presumably their thinking is that punters judge singles by their sound but albums by their cover. + + **ALEX SKORECKI**

an atmosphere. This doesn't. I did so want to dance but now I don't. + **JAMES PARADE**



THE FLAMIN' GROOVIES: 'Jumpin' In The Night' (Sire SRK 6067)

I HAVE to admit to putting off doing this review for a couple of weeks, because I didn't want to own up that the album disappointed me and I really wanted to like it. I was hoping to see the Groovies live and try to get these songs into some kind of perspective, but as they blew out their gigs, that didn't happen.

All I've got to go on is what's here — and that's like hearing the soundtrack without seeing the film.

It's one thing doing a Dave Edmunds, ingesting other people's styles then giving them back with interest. But the Groovies have just done complete musical lifts and I don't really care to hear the John Lennon vocals on 'Next One Crying' or the Byrds shining through 'Tell Me Again'. The parody of Dylan's 'Absolutely Sweet Marie' is just plain irritating.

Maybe the live performance of these songs would make everything come clear, but until that happens, all there is is this, and I'm not too impressed. + + **ROSALIND RUSSELL**

VARIOUS ARTISTS: 'The Songs Lennon And McCartney Gave Away' (NUT 18/EMI)

THE BEATLES being the main vehicle for Lennon and McCartney's ubiquitous songwriting talent it came to pass by late '62 half the bands in Britain were crying out for a song.

Billy J Kramer And The Dakotas, Cilla Black, The Fourmost and Tommy Quickly were all part of Brian Epstein's family affair and with in-house producers George Martin and John Burgess at the controls the charts soon became littered with the Beatle melodies. Four of their best throwaways went to the studios looking Peter And Gordon because McCartney was dating Asher's sister Jane.

This album is a little late perhaps and with the inclusion of Badfinger, Mary Hopkin, Gerry And The Pacemakers and the Black Dyke Mills Band could easily have appeared as a double.

A follow-up album should be in order with some obvious omissions and maybe a few tracks "never before released on vinyl" as long as they don't sound like some of the horrendous Beatle bootleg versions. It's a pity that so much of the material had to come from the mophead days. + + + + **JAMES PARADE**



THE SHOES: 'Black Vinyl Shoes' (Sire SRK 6076)

THE story goes that Shoes, one time band

from Illinois, downtown America, recorded a demo-tape in their living room sometime around late '77. They only had four tracks to work with and no expensive studio equipment. They traipsed round the local record companies with their completed little tape of an album's worth of songs and everyone liked it. In fact they liked it so much that Sire records didn't bother to sign the band and record an album, they simply put out the little demo tape, and here it is. As good, if not better, than any album they might have re-recorded. At least it sounds fresh and exciting. The sound overall is excellent and the production sounds usually quite inspired with an individual vocal style and a sometimes Spectre-esque drum sound.

As with most bands, the Shoes' problem is that they don't really have any tunes. It must be a terrific problem not being able to write tunes because they're the things that make you want to play the second side. The first track 'Boys Don't Lie' should be a single and 'Fatal' sounds uncannily like the Records 'Teenarama' but apart from that where have all the tunes gone? I guess they fit into the American 'New Pop' fourth generation bracket somewhere behind Reggie Knighton and the Pop, but I just don't see them achieving that kind of mini-legendary status. Apart from that the band themselves look pretty uninteresting — God, one of them's even wearing a cheesecloth shirt — and that must be the first bit of cheesecloth to feature on an album cover this side of '75, but then of course I don't listen to many Manfred Mann records.

It's a good try but they really need Neil Sedaka or Carole King to join the band or something. Guess those kinda guys don't get out to Illinois much. + + **JAMES PARADE**



DESMOND CHILD & ROUGE: 'Desmond Child and Rouge' (Capitol E-ST 11908)

FOUR HARD grafters from Cuba northwards — three girls and a guy make up D C and R. This their debut album, is a mellifluous mix of the accomplished and the anonymous: everything from East Coast to West Coast to funksoul to Florida whimsy piles in with a high regard for the unit's almost gymnastic versatility as both performers and writers.

Streetslife documentaries might have been a neat getaway point, but 'Otti' carry the conviction, melodic or otherwise, of much of Rouge's other material. Perhaps the difficulty lies in recruiting a squad of NY sessioners (and Rick Wakeman as synthesiser consultant) to produce an unyieldingly perfect set of licks, instead of hauling up a few mates from clubland and scratching it together.

'Desmond Child and Rouge' hath its charms, notably the heavy girlie rocker 'Lovin Your Love' (remix that one into 12in, huh?) but Child cannot live by charm alone. + + **1/2 SUSAN KLUTH**

clout



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Playground Twist



NEW SINGLE

ALBUMS



DENIECE WILLIAMS: 'When Love Comes Calling' (CBS 83202)

IT'S BEEN quite a while (18 months) since the last solo flight from Niecy, though her professional

coupling with Johnny Mathis has kept the warbling one up close to the public eye in the interim. Quite apart from which, the wait, as they say, has been worth it.

Keystone is a continuous natural high, plenty of variety, nothing strained. Finest hour presumably goes to what's also the new single from the former Wonderlover, 'I've Got the Next Dance', a crisp and punchy disco deviller with easily enough intelligence and humanity to keep on truckin' off-court. Natty sax solo too. As thorough contrast is

the next track, 'You Touch Me Again', a self-penned and surprisingly rugged romance, despite the smokey strings on which Deniece's striking and fearless vocal strides out. Title track is a heavy leveller, studded with abnormally deep piano lines, while the hop, skip and jump 'Like Magic' brings that rare ingredient — true fun — back to the arena.

Frankly, not all the tracks herein are up to the very high standards of the best. But that's no fault of Deniece Williams herself. + + + + ½

SUSAN KLUTH

NEIL YOUNG & CRAZY HORSE: 'Rust Never Sleeps' (Reprise K54105)

NEIL YOUNG'S music has always evaded my ears. What I heard I liked. He's got a distinctive howling voice, a neat line in guitar playing, perceptive lyrics and fresh songs. All of these



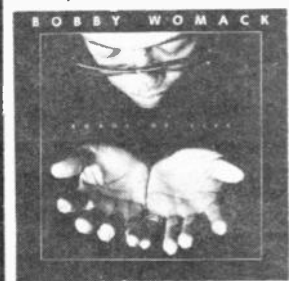
essential characteristics appear on his latest album.

I don't know if this is a good or bad album; I'll let the intellectual hard core Young fans work that out. 'Rust Never Sleeps' is an updated protest album. It opens and ends with two versions of 'My My, Hey Hey'. First we get the simple acoustic folk version, then the crashing, distorted electric one. Either way the song has a special melody plus relevant lyrics: 'The king is gone but he's not forgotten, Is this the story of Johnny Rotten? It's better to

burn out 'cause rust never sleeps.'

The song represents the two different moods of the album. Side one is full of gentle strumming. 'Thrasher' is a rich monologue while 'Pocahontas' is a sad Western story. Young has perfectly mastered the knack of combining spell-binding lyrics with first class tunes.

On side two Crazy Horse add some meaty power to the songs. 'Powderfinger' carries on the tradition of American storytelling, but this time we are treated to some forceful harmonies and tingling guitar work. 'Welfare Mothers' and 'Sedan Delivery' are attacked with a messy heaviness, suitable for goodtime encores. However most of the songs here convinced me that I must check out some of Young's other albums. Until I do, 'Rust Never Sleeps' will keep me satisfied for a while yet. + + + + PHILIP HALL



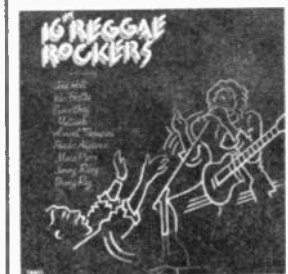
BOBBY WOMACK: 'The Roads Of Life' (ARISTA AB4222)

"THIS ALBUM is dedicated to the late Truth Womack, my son, January 27th, 1978 to June 2nd, 1978". When that message is inscribed on a man's album for all the world to see, you would be very hard not to feel genuinely sorry for him. There's nothing wrong with 'Roads Of Life', neither is there much right with it. It lacks a certain positive aspect that can quite possibly be attributed to the present

mental and emotional cul-de-sac Mr Womack finds himself in.

'The Roots In Me' is really the only worthwhile track on the album, it's a great Marvin Gaye style talk-over number, where Womack explains his, uh, philosophy — "Funny how one thing can change it all / to watch the closest to you almost fall / I was drifting away from reality..." It's not surprising that it sounds like Marvin Gaye because it has been co-written with Leon Ware, who composed much of the material on Gaye's 'I Want You' classic.

'Mr. D.J. Don't Stop The Music', 'Honey Dripper Boogie' and 'The Roads Of Life' are all unbelievably cliched for a man who is held in such high regard as Womack is. The album concludes with a version of 'The Worst Torch-Song Ever', 'I Honestly Love You' where Womack even gives a name-check to Olivia Newton-John herself. With Friends like that... + + + PETER COYNE



BYRON LEE AND THE DRAGONAIRES: 'Jamaica's Golden Hits' Vol 1 (State ETMP 16)

VARIOUS ARTISTS: '16 Reggae Rockers' (Trojan TRLS 168)

SKA WAS a rich, sixties melting-pot of pop, jazz, rock, gospel and lotsa calypso and, at its best, was (to these ears at least) a breezier, more fluid and less rigidly stylised musical form than modern reggae which it pioneered. But

all these incorporated influences made it something of a hit-and-miss affair. A failing very much in evidence on 'Jamaica's Golden Hits'.

Most of the tracks here are cover versions of the originals, and done by sundry soundalikes, backed by ska veterans Byron Lee and the Dragonaires. But as most of us have never heard of the likes of Ernie Smith, Keith and Enid and the Folkes Brothers anyway, it makes little odds. Still it would have been nice to have heard Millie Small on the one British hit present, 'My Boy Lollipop'. The few muted highlights on this always interesting but never rivetting album are the covers of Prince Buster's 'Wings Of A Dove', and Monty Morris's 'Easy Snappin'.

The Mod revival must guarantee a ready market for the right compilation of Ska classics. Unfortunately this isn't it.

16 Reggae rockers on one album certainly seems good value for money. But, if, like me, you find that musical quality decreases in direct proportion to its political / religious content, then we are left with only ten reggae 'rockers' (Trojan use this term pretty damn loosely) of mixed merit. Best of these are the two tracks by Well Pleased And Satisfied, especially 'News Carrier' with its beautifully oscillated guitars and vocals.

But the greatest accolade rests firmly with Pancho Alphonso's catchy, Presleyesque bouncer 'Bye Bye My Love'. Trojan, you are hanging on to a hit single here! Joker - in - the - pack comes in the form of John Holt's rather routine rendition of 'Walk Away', which roots fans may remember as a biggie for Matt 'Heavy Manners' Monro back in '64. + + + (respectively) LINDSAY JONES



THE KNACK: rich little bitches

Knack debut

THE KNACK: 'Get The Knack' (Capitol EST 11948)

"COMMITTED FOR insanity and crimes against the soul. The biggest thing we ever did was play some rock 'n' roll."

These guys sound like they could testify to that, especially as the skull-cracking opener is called 'Let Me Out'. Straight out of the pen, they might have just snapped hold of the nearest guitars and amped their way into ecstasy.

They haven't, of course, though they never said they had. Rich little bitches thinkin' they're cool are more The Knack rap, as so gutsily spat out in the pre-funk r'n'b classiness of 'She's So Selfish'. In fact, hot from the bars of West Hollywood, this band hold more truck with the

Sunset Boulevard taste-makers than the jailbreak outlaws of popular myth.

It's an upper, a positive tonic of Rats-style dimensions for the increasingly bored and brain-whacked. Elevate into the easily-identifiable frustration of 'Your Number Or Your Name', whose tale of teenage angst unfolds in a commendably cliché-free manner.

East to the beat of 'Oh Tara' and 'Lucinda', more red-blooded songs about crumpeteering without any empty macho posturing. Just done with happiness and heartache, like 'Maybe Tonight', where front man Doug Fieger's fine vocals slow down and Berton Averre's uniformly excellent guitar... gently weeps?

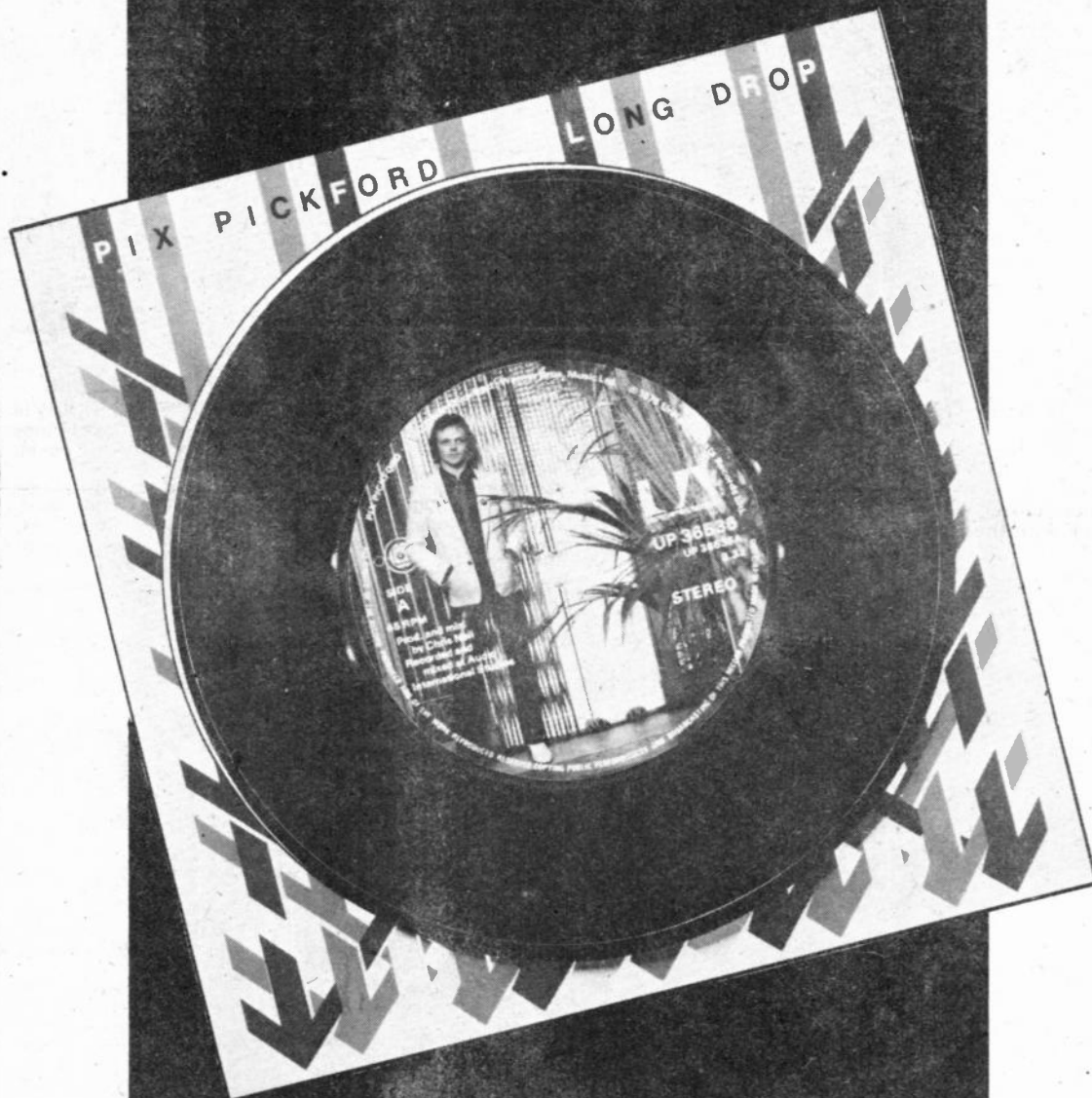
The two have written all the material except 'Heartbeat', which Showaddywaddy performed with infinitely

less aplomb some time ago. 'Good Girls Don't' and 'That's What The Little Girls Do' are further lessons / memories, their mention presenting a fine excuse to introduce the talents of the exemplary Mr Prescott Niles (bass) and Bruce Gary, former drummer with the Jack Bruce / Mick Taylor Band.

To most The Knack have appeared from nowhere, but a mere 6,000 miles away they were the next big thing nine months ago. Now they are more than just a couple of pretty faces with friends in high places. The Knack are for real, not wild or raw, just rockers to the core. This album will damage floorboards, disturb lampshades and derange parents.

'Get The Knack' is the greatest straight-ahead rock 'n' roll debut in the history of mankind. Promise. + + + + MIKE NICHOLLS

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The advantages of being on the Costa Clyde, is that you've a reasonable chance of understanding what you're saying 'yes' to. So with this in mind, we've gone to considerable expense to bring you a coast to coast across the nation disco survey. Writers have been hotfooting it across strobe lit dance floors and test driving bar stools, all on your behalf, so that when you hit Blackpool, Bournemouth and all points north and south, you'll know the hottest place to go on a cold night. Our dedication knows no bounds. Part one covers the West coast.

AYR

DARLINGTON HOTEL

THE DARLINGTON Hotel in Ayr houses the largest soul disco of its kind in the South West of Scotland. Approximately 800 pack it out on Tuesdays, Thursdays, Fridays and Saturdays.

The disc jockey on Friday and Saturdays — when there is also a guest group — is Adrian Lauder of Charisma, the number one mobile discoteque in the area.

The music ranges from chart soul music right through the various degrees of funk to imported soul sounds from the US of A.

The age group ranges from just under the 18 mark up to the mid 20s.

The standard of live groups who guest on the weekend nights is very high. Several 'name' bands like Gonzalez, J.A.L.N. Band, Rokotto and Delegation have appeared and the remainder are drawn from a list of top class Scottish and North of England soul outfits like Scotch, Havana and Susan Childs and the Flamingoes.

The Darlington is licensed and suppers can also be had later in the evening if the dancing makes you hungry.

There is seating for almost two thirds of the capacity but the message for visitors to Ayr who fancy checking out this disco is simple "be early", for at weekends the place fills up at an alarming speed and if you leave it late you could find yourself out of luck.

For the record the Darlington Hotel is situated only 300 yards from the town centre and a short distance from the railway station.

- Entrance fee: £1.25 on Friday and £1.50 on Saturday, Tuesday and Thursday, 70p.
- Licensing hours: Friday and Saturday 8pm-1am, Tuesday and Thursday 9pm-1am.
- Dress: Smart, casual.

STATION HOTEL

AYR'S STATION Hotel provides a contrast to the almost predictable soul disco with its Powerhouse Rock Disco on Thursdays, Fridays, Saturdays and Sundays in the hotel's Ailsa Suite.

Locals are given the opportunity to join the Powerhouse Rock Club which guarantees them entry when others may find themselves being faced with closed doors if the capacity of 300 is reached early in the evening.

The sounds range from Ted Nugent through new wave and into the realms of Ritchie Blackmore's Rainbow and of course the rock standards like Eric Clapton, the Stones, Deep Purple and so on.

The Station is a place where the poseurs who delight in grooving to the latest in sounds from the Bee Gees, Sylvester or Earth, Wind and Fire would find themselves strangely out of place — and certainly outnumbered by a leather clad brigade who also know what they like and if it's heavy metal it has a distinct advantage.

There are live sounds on Sunday evenings. Brian Robertson's Wild Horses and top Glasgow bands Sneaky Pete and Joe Lethal have appeared at the Station and there are more in the pipeline for the busy summer months.

Age wise the Station appeals to 18-year-olds upwards although if you are younger and enjoy the heavy rock sounds then it's still the place for you although I should add that it is licensed and as such youngsters should steer clear of the demon alcohol.

On a serious note though, Ayr's Station Hotel provides a well run disco with great sounds and a great 'front man' in Tom Jones.

- Entrance fee: depends on night, from £1-£1.50.
- Licensing hours: Thursday thru' Sunday, 8.30pm-12.30am.
- Dress: casual.



MORECAMBE

NO. 12

TIRED of the same old disco, with a heavy emphasis on chart music and smart clothes?

Then Morecambe's No 12 club is right up your street. "We're a working class disco and we couldn't give a damn what you wear," said Steve Jay, the owner.

If you want soft lights, romantic music and a quiet time then steer clear of the No 12.

It's loud, aggressive and extremely popular with the hordes of Glaswegian holidaymakers who flood Morecambe every summer.

The club's aim is as much live music as possible and Steve, a former policeman, bowling alley manager, speedboat racer and football club director, is proud of their track record.

The club has also aroused national controversy when Why Not, a new wave band performed a mock hanging — the first in Lancaster since the witch hangings of the 18th century.

The club is open six nights a week (closed on Sunday).

The music is mainly heavy rock with the occasional new wave and plenty of coloured soul.

The food is fairly average with hamburgers, scampi and the like but they will provide substantial food, such as steak, with a little notice.

Decor is about what you expect and as Steve says "It's not exactly the Ritz but then who wants it to be."

- Licensing hours: 9pm - 2am.
- Entrance fee: members pay £3 a year, but holidaymakers can get temporary membership for £1.
- Dress: The dress rule is simple. "You can wear what you want provided it's not wellies caked in cement," said Steve.

42ND STREET

THERE'S SOMETHING very fishy about the 42nd Street disco in the huge Heysham Head entertainment centre at Morecambe.

One of the biggest attractions is a tank containing three hungry piranha fish, waiting to polish off any exhausted dancers.

This neat touch symbolises what 42nd Street is all about — style. The image is very much Hollywood, with huge paintings of the stars, such as Monroe and Cagney, adorning the walls.

It's open all year and is popular with Morecambsians but the emphasis is very much on giving the holidaymaker a good night out.

During the winter it opens on Thursday, Friday and Saturday but during the summer it stays open from Monday to Saturday.

The music is definitely modern disco but with the older membership there's a fair sprinkling of golden oldies and Tamala Motown.

There's only one bar inside this small, compact disco but they'll give you any type of drink you want.

Food is fairly typical with chicken or scampi in a basket for under £1.

And if you do have a heart attack trying to do the hustle then you'll be in good hands. Stuart, the resident DJ, is an ambulance man by day.

- Licensing hours: 9pm - 2am.
- Entrance fee: non members, 50p during the week, 75p on Friday and £1 on Saturday, if you can get in.
- Dress: no jeans or denim jackets (men or women).

INN ON THE BAY

THE IMPRESSIVE - sounding Inn on the Bay at Morecambe used to be a dance hall.

Now it's a disco but, by its size, it retains the aura of both dance hall and theatre.

It's situated on the main Promenade at Morecambe, facing the sea and in the middle of the guest houses and hotels.

During the winter it opens on Thursday, Friday and Saturday evenings and in the summer it's open every night of the week except Sunday.

It's by far the most popular disco in Morecambe and the 600 capacity room is regularly filled.

There are two bars and no strict rule though anything really wild could get you barred.

Music is, predictably, chart material and there's no real emphasis on rock, new wave or soul.

- Food is basic, hamburgers and snacks and the age range is under 25.
- Licensing hours: 8pm - 2am, but the doors are closed at 1am, so get there early.
- Entrance fee: 50p before 9.30pm and £1 after that.
- Dress: "Jeans and tee shirts are fine and provided people use their discretion they'll get in," said a spokesman.

RHYL

ORANGEPEEL

ALTHOUGH NOT a large club, the Orangepeel is quite well appointed and there are loads of dark corners for getting that holiday romance off to a flying start. During the summer they run a beauty contest with finals taking place in September. Tony told us that there is never any trouble at the venue and there were only two incidents that he can remember last year.

Bar prices: Bitter 38p, Mild 34, Lager 46p and Spirits 37p.

Entrance to the Orangepeel is down a flight of steps from the prom.

The sound system is Roger Squires triple deck unit feeding bins and horns through a 200 watt slave stereo amp. Good sound.

Under dance floor sound to light as per Saturday Night Fever.

The deejay at the Orangepeel is Tony McCall. Make sure he doesn't see you leaving the loo — he's the joke cracking type. A Mancunian, Tony described his music policy as charts and disco. No imports.

The dance floor will hold about a 100 people.

Food: Basket meals available.

• Licensing hours: 8.00 pm-1.00 am (Sundays 8.00 pm-11.00 pm). Open all year. Seven nights a week. The capacity is 300 and the age group: 18-25.

• Entry fee: 50p on average we were told. Slightly more on nights when there is a group. There's live music every second week. (Either Friday or Sat). There's no membership needed.

• Dress: "Reasonable". Most things allowed including denims.

NUTZ DISCO

THE USUAL nights for live acts are Thursday and Friday Nutz have recently had JALN Band, Rokotto, Light Of The World and Legs and Co.

Nutz has four deejays, Kelvin Jones, Mike Jones, Celfyn Hughes and James Aspinall. Music is mostly US imports. The dance floor holds about 240 and disco sound is good. Equipment is custom Peavey and it's stereo. The lighting is hidden under a ceiling made up of hundreds of steel cylinders. Lots of tables and seating and apart from the floor the lighting is subdued.

Manager Lloyd Mortiss organises lots of special nights during the summer and when we called he was getting ready for the Nutz Christmas Party which is held on June 14th!

He's very in to disco music and has just released his debut single on the Birds Nest label. Titled 'When Love Is New' it's the Gamble / Huff song that failed to chart a few years ago for Arthur Prysock. It's not a bad version at all and he sounds even deeper than Lou Rawls. (And very black which he's not). For his recording exploits Lloyd has changed his surname to September.

Bar prices: Bitter 36p, Lager 40p, Mild 36p and spirits 35p.

Bar snacks and basket meals are available and no membership is required.

Nutz is located 50 yards down Queens Arcade which is off the prom. It's up a flight of stairs on the right.

• Dress: No strict rules. Denims are OK as long as they're smart. T-shirts can be worn as long as you don't have tattoos on your arms. (!) As long as you look reasonable you'll get in. The only gear not allowed is leathers.

- Licensing hours: 8.00 pm-1.00 am (Sundays 8.00 pm-11.00 pm). Open 7 nights a week, 6 in winter (closed Tuesdays).
- Entry fee 60p up to 10.00 pm. After 10.00 pm on Mon, Tues, Wed and Thurs it's 80p. Fridays and Saturdays it's up to £1.00 after 10.00 pm. Depending on what's on.

STABLES

TUCKED IN nicely, just off the main North Wales coast road, is the Talardy Hotel — the home of what is without doubt North Wales premier nightclub, the Stables.

The Stables, within four miles of the popular holiday resort of Rhyl, is exactly what it sounds. Converted outbuildings housing all the latest in disco lighting, sound equipment and dancers.

The club, owned by Louis Parker is very popular. It's full most nights of the week, and crammed to capacity of 500 on Fridays and Saturdays.

Legs and Co have visited the club and Hot Gossip are due back for their second visit.

"Anyone who is popular is welcome at the Stables. We try to keep up with the trends to keep our customers happy," said the 21-year-old general manager David Soul (!)

They confess they cater for the posers, people who feel they are "in". They add that since they have been open they have only had one disturbance.

The music played in the club is from the charts, but they do tend to concentrate on singles which are doing well in America and bubbling under the British chart.

- Licensing hours: Open from 8 pm till 1 am.
- Entrance fee: Varies, from 50p upwards.
- Dress: Smart dress only.

KINGS DISCO

THE DEEJAY at Kings is a lady called Patti who has a reputation for being a very attractive extrovert.

Music: Disco with some charts and imports, and a good sound system.

Small dance floor with usual lighting — Ropelights, sound to light and oil wheel projection.

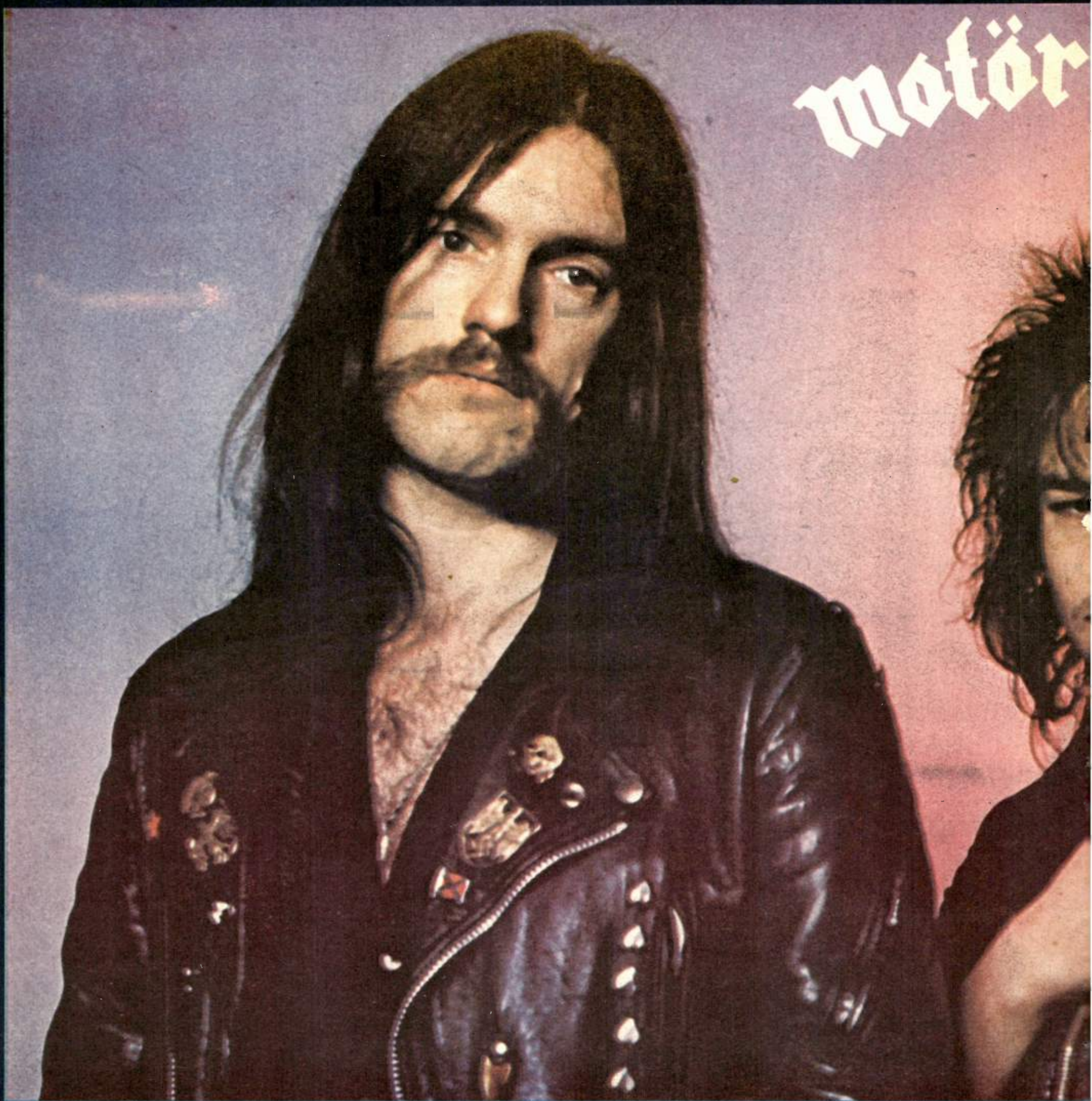
A rough guide to booze prices: Mild 33p, bitter 35p, lager 42p and spirits 35p. There's one long bar.

The entrance to Kings is down a flight of stairs from the prom. It's a fairly smart place, very friendly and is quite an 'in' place at the moment. On the night we called Manchester United footballer Mike Thomas was living it up on the dance floor.

Food: Basket meals, pizzas and rolls. Chicken and chips will cost you £1.00.

- Licensing hours: 8.00 pm - 1.00 am. (Sundays 8.00 pm - 11.00 pm). Open 7 nights a week. All year round. Age range: 18-25. Capacity 350-400.
- Admission price: Hovers around the £1.00 mark. Sundays are free. No membership needed.
- Dress: Most things acceptable. Denims OK. This venue tends to be more selective on individuals than clothes.

CONT. PAGE 18



LITTLE PHIL likes his women two at a time. "I like women who look like old dogs best of all," says Motorhead's drummer, descriptively. "I like the rougher ones, something I can get my hands around and squeeze. I remember I got an offer once from these two girls. 'Come back to our place and we'll wiggle all over you', they said. The rest of the band thought they were too rough even for me, so they dragged me screaming into our van."

"We've got regular ladies and they don't mind what we do on the road, 'cos we allow them to do what they wanna do when we're away. We say to 'em if you wanna screw a guy go ahead — providing you do it in his bed and not ours."

The band usually aim to drag a nubile wench into bed after every gig, but sometimes they choose less comfortable places for their sexual conquests. At Wigan Casino they found Lemmy sitting at a table breathing heavily with an ecstatic look on his face. They later found a girl underneath the table . . .

"I like all types of women," says Lemmy dramatically. "Big or fat, small or brunette, I love 'em all. Recently we were interviewed for the American sex magazine called 'Cheri'. The girl had unbelievable tits. They looked like silicone jobs, but I had a feel and they were good, genuine and firm. Nothing false about them. Get your head between those and you'd suffocate. We may be broke all the time but we know how to enjoy ourselves. I think I'm immune to the clap, the last dose I had was nine years ago."

Good grief, all this coming is from a vicar's son. That's right, Lemmy's old man was a Church Of England vicar. He left Lemmy's mum when Lemmy was a matter of months old.

"I met him once in pizza bar in Earl's Court," reminisces Lem. "For years he used to write to me mum saying how guilty he was about running out and asking if there was anything he could do to help me. When I met him I said he could help me by giving me a thousand quid and sodding off. He's not a vicar any

IN SEA WILD V

ROBIN SMITH t

more, I believe he's been defrocked. They don't like his sort of behaviour in the Church Of England."

"Me mum remarried and me new dad was a football player with Bolton Wanderers. I don't often get to see them because they travel around so much, but they've been to the odd gig and they're proud of me. Me mum used to give me money to buy strings and the odd bit of equipment."

head

RECORD
MIRROR

ARCH OF WOMEN

ushes as he writes

"I'm 33 now and when I first started, all there was to listen to was people like Rosemary Clooney. I've been through it all in this business, I've seen every trend come and go. I even used to wear a suit just like the Shadows. But although it seems like I've been in this business for hundreds of years, I'm still broke."

At the moment the band earn £50 a week each, and they're waiting for royalties to come rolling in. But

despite success in the singles chart, they still aren't going to come away with much. Renowned for damaging hotel rooms, their last tour cost them £5,000 and last week's episode when they played a festival near Helsinki cost them 1,000 dollars and several hours of discomfort in a Finnish jail.

"We thought the police were being unfair," continues Lemmy. "We didn't do that much damage — just turned up a few beds and rearranged the furniture. We were about to leave quite peacefully when this police car comes screeching up to the airport. Finland's an awful place. The sun shines all the time and we didn't even see any reindeer. We were playing the Midnight Sun Festival and the equipment they gave us was lousy, it wasn't strong enough to amplify a fart, so we decided to demolish it."

"Finns don't have much sense of humour, we were very glad to get out of the country. All the kids have got very short hair over there they're still prejudiced against long hair. It's like the early sixties when lorry drivers

would get out of their trucks and beat you up and call you a poof for having long hair."

"Actually people, especially critics still seem to be obsessed with the length of our hair. They take one look and say, 'Oh, all they do is boring heavy metal. People slag us off without knowing about us. They say we play loudly to cover mistakes, but if you play loudly you only amplify the mistakes you make."

"I don't care what the critics say, it's all down to the kids who come to our shows. People can rip me off and try and trample all over me, but they can't destroy my creativity. They can take my money away but they can't take away my inspiration."

"I'm writing songs about life and what it's like when you live life fast and dangerously. I don't know what you call that type of music. Maybe it's molten metal."

"One critic wrote that I had warts on my face and he was very rude about my appearance. They're not warts on my face, they're moles. I like to think of them as beauty spots, so there."

CONT.
FROM
PAGE 15

SOUTHPORT

TIFFANY'S

GOLDEN beaches, grass skirts and hula-hula music — it's not what you'd expect to find in a Southport disco but that's the atmosphere at Tiffany's.

If you get tired of the frenetic pace downstairs in the large disco then go upstairs and step into a different world.

The Bali Hai room is small and intimate with a capacity of 150 and done out like a Pacific island with nets, masks and a few palm trees.

"In this room we play more jazz and funk and plenty of American imports. Some of the dancing is very hip and highly individualistic," said assistant manager Stephen Messall.

Downstairs there is a large disco capable of taking 650 people. It has two bars, the Rendezvous and the Moulin Rouge.

Every Monday in July and August Radio One DJ's will be appearing at the club and if there's something to celebrate on any other night Tiffany's will be celebrating it.

•Licensing hours: 11pm-2am, except Wednesday when it's 8pm-1am and Sunday which is 7pm-11pm.

•Entrance fee: 80p (before 9pm) and £1.30 (after 11pm). Membership is 25p, which entitles you to concessions and Sunday, it's members only.

•Dress: The dress rule is smart casuals with the thumbs down sign for jeans, tee shirts, training shoes and leather bomber jackets.

THE SANDS

SOUTHPORT is one of those "posh" seaside resorts where even the fish and chips are wrapped up in the Financial Times!

The discos reflect this and The Sands, at Ainsdale near Southport is no exception.

"We're not a loud or brash type of disco and we like to think couples come here because it's cosy and friendly," said Joan Radcliffe, the manageress.

Inside the club there are two bars, one in a giant country pub-style room with a roaring fireplace at one end, below a stag's head.

The other is in the disco area and the club hope to open up a third bar and create a cocktail lounge.

The music is what you'd expect — plenty of charts material interspersed with the occasional golden oldie.

You can eat anything from a bar snack to T-bone steak and you'll probably find, if you are under 21, that you're the youngest person there.

As you can image new wave and rock are pretty thin on the ground at The Sands.

•Licensing hours: 8.30 pm-2 am, Sunday closes at 11 pm.

•Entrance fee: 75p after 10.30 pm.

•Dress: Smart — no jeans.

WEST END CLUB

THE MEMORY of Jimi Hendrix lives on in sunny Southport and if you visit the West End club in Waverley Street it's easy to see why.

As soon as you walk through the door you're met by a startling life-like frieze of the guitarist.

But if you expect to find yourself among the company of ageing 60s heavies swinging to Jimi's unmistakable riffs you'd be wrong.

"We are a middle-of-the-road disco playing mainly chart material," said owner Tony Adams.

The West End club, next to the Scarsbrick Hotel on the main drag at Southport, is popular with holidaymakers, situated in the centre of guesthouse land.

It's open all year round with a capacity of 250 people. It aims very much at the over-21 age group.

Surprisingly, for this type of disco, there is a wide variety of food, including chicken, steak, salads and the like.

If you're a real gourmet then Tuesday's party evening is definitely for you.

Chef provides a superb free buffet and there are all sorts of Butlin-style party games and competitions. As you would imagine Tuesday is a very popular evening so you'd be advised to get there early.

•Licensing hours: 8.30pm-2am.

•Entrance fee: 75p on Tuesday and Saturday, 50p on Friday and free the rest of the week.

•Dress: smart / casual — no denims or punk.

BLACKPOOL

MAN FRIDAYS

MAN FRIDAY'S is, like many discos, below street level, stretching from the busy Promenade through to Market Street.

The slogan — an accurate one — is "Come early if you want to sample Paradise." The doors open during the summer season at 8pm and 90 minutes later the place is well on its way to reaching its capacity crowd of 400.

During the winter months Man Friday's still opens six nights a week but the fun doesn't start until a bit later. All year through things keep swinging until 2am.

The age group is wide, from 18 to 30, and the musical policy leans heavily to funk.

The sound and lighting system moves at the hands and fancy of the DJ. Dancers should be prepared for the floor to disappear into a haze of smoke at any time.

The place is licensed for food and drink and various bar snacks are available from the upstairs Gaiety Bar, on Promenade level.

• Entrance fee: locals admitted for a reduced sum provided they are members. For non-members the price ranges from 50p to £1.50 depending on the time of night. As a general guide the price increases at the weekend.

• Dress: can be casual but must be smart.

• Licensing hours: 8pm - 2am.

SHADES

SHADES is on Blackpool's famous Golden Mile, in one corner of the giant Coral Island amusement complex which opened last season.

In summer you have to be over 18 to get in on any of the six nights. DJ Alan Miles plays a wide range of dancing styles but punk is not welcome.

Capacity is 550 and the bright illuminated signs on the Promenade entice young holidaymakers inside.

The main policy is to involve people. There's a very popular Northern Soul section as well as funk sessions and current chart material.

• Entrance price: varies from 50p to £1 depending on the time of night and day of the week, and both bar snacks and drink prices are reasonable.

• Dress: You'll need to be casually smart.

• Licensing hours: 8pm - 2am.

SCAMPS

HOUSED in the multi-storey Star entertainments complex on the promenade across from North Pier, Scamps is in the basement beneath the four screen cinema, the medieval pub, and German beer house.

A decent sized dance floor is surrounded by chrome, aluminium and giant pictures of leggy girls.

However you will slip easily into the rhythm of DJ Gary Williams' choice. Like a number of other Blackpool dance spots, Scamps is currently leaning heavily to funk, snapping up the imports as fast as they arrive on these shores.

But other tastes get a look in too. It's not unusual to have a Bowie hour, a selection of Roxy Music or even a long, long session of sounds from the sixties, alongside such favourites as Earth, Wind and Fire.

Five hundred is the limit and the age range is 18 to 30, the majority at the lower end. There is an all-year following, but with its Promenade position, Scamps obviously attracts the passerby.

A full restaurant menu is a surprise inside, with everything from steak to scampi at reasonable prices.

• Entrance fee: Wednesday is £1, Thursday £1.30 and Friday and Saturday a dearer £1.80. On Sunday admission is free subject to you buying a 65p supper voucher (to fall in line with local licensing laws).

• Licensing hours: 8pm - 2am.

• Dress: Smart, very trendy.

ANGLESEY

PLAS COCH

THE PLAS Coch leisure centre, Anglesey, houses what must be called a purely functional disco.

Its appeal is wide and although it's not a flash joint, there is a full house on most Saturday nights during the year. In fact the demand is so great for Plas Coch, which is situated off the main A5 at Llanfairpwll . . . (the place with the longest name in Britain), that manager Michael Ripley is already planning an additional disco on the same site to cope with the tremendous influx of visitors during the summer.

On some Saturdays 600 people (the maximum) pass through the door within an hour of it being open. On Thursday, in the summer, demand is just as great, with an adjoining caravan site providing an endless stream of customers.

The Thursday night discos are for over 19's and that Saturdays are reserved for strictly over 21's. The music they play is generally the current top 10.

The building is a converted country house, and there is a swimming pool in the grounds.

• Licensing hours: Opens 8 pm till 1 am.

• Entrance fee: £1.25.

• Dress: Men must wear a tie. Jeans not allowed.

WESTON

CRACKERS

CRACKERS, WHICH is situated on the sea-front, is Weston's newest disco. It opened at the beginning of February after £130,000 had been spent on the interior of the building.

The dance floor is over 300 square feet in size and has a revolutionary moving light system.

It's lit from underneath with optic rods which stick through the polished wood giving a startling effect.

The ceiling was imported from Germany and consists of silver acoustic tiles to improve the sound quality.

The DJ at Crackers plays all types of disco music.

Crackers, which has a capacity of 300, aims to attract people in their early 20's. Under-18's are not allowed. There's a varied selection of food available.

•Licensing hours: from 6.30 pm to 2.00 am every day except Sunday, when it is open during normal pub hours. The disco will be open every lunchtime during the summer from 12.30 pm to 3.00 pm.

•Entrance fee: Entry is free on Sundays and at lunchtimes and before 9.00 pm on other days. After 9.00 the charges are 60p on Mondays, Tuesdays and Wednesdays, 90p on Thursdays, £1.20 on Fridays and £1.50 on Saturdays.

SLOOPY'S

HOLIDAYMAKERS in Weston will be very welcome at Sloopy's night club and restaurant in North Street.

"We attract a good cross-section of people here," said manager Gerry Foley. "Under-18's are not allowed into the club, but anyone from the age of 18 upwards is welcome."

Sloopy's is a disco, bar and restaurant. The type of music played, depends on the crowd that night. They play soul and disco, but NOT punk.

In the lounge bar customers can have a drink and a chat. In the restaurant you can either have beef-burger and chips or chose from a three course menu.

"We do a lot of food promotion nights when food is free to encourage people to eat at the club," said Gerry.

The club has a capacity of 350 and is open all year.

•Licensing hours: 8.30pm until 1.00am on Mondays, Tuesdays and Wednesdays and to 2am at the weekend.

•Entrance fee is 75p (Mondays, Tuesdays and Wednesdays) on Thursdays, Fridays and Saturdays, the entrance fee is raised to £1.20.

•Dress: smart

AYR

MORECAMBE

BLACKPOOL

SOUTHPORT

RHYL

ANGLESEY

WESTON-SUPER-MARE

NEXT WEEK: South Coast

AN 'OWLING SUCCESS

BARRY CAIN talks to the man who got Stuck In The Middle With You.

GERRY RAFFERTY appears to suffer from the same malaise which is endemic amongst the pot luck parvenue of the pop world presspox.

He is liable to be afflicted by this particularly nasty disease whenever a specific strain of the bacteria happens to be in the immediate vicinity.

He refuses to employ the services of a manager for reasons which will become apparent, he's articulate and far from being mysterious. Nevertheless he is still a sufferer and only dares confront a germ when absolutely necessary — such as promoting a new album for example.

Which is why I'm now sitting here (a nondescript pub in the West End) talking with Gerry about his new album 'Light Ale' . . . ooops, my mistake, he's drinking that and talking about 'Night Owl'. So naturally I take the opportunity to ask him why he avoids the press like the plague.

"Many journalists try to be creative in their own right when they describe an interview. They want to come across as being terribly hip, bright.

They're thinking maybe of writing a book, they want to be taken extremely seriously."

This is starting to hit very near home. "And then they start to include material from previous interviews which gets a little distorted. If that trend continues for, say, three years then an article which contains quotes by a particular artist may only be 60 per cent true."

Grudgingly I admit he has a point — I talk from experience you understand. But that's not all . . .

"Besides, I think it's terribly boring to say in interviews what colour socks I'm wearing or where I had dinner," he's talking metaphorically of course because I know for a fact his socks on this occasion were black and he had dinner in the restaurant opposite the pub. "I make music for a living — that's what's important. I won't talk about my personal affairs simply because I feel that's my business and nobody else's."

Are you happy? "Everyone strives to be, in the way that everyone strives to have good relationships. It's easy to look back and say 'I was happy then' when in fact I probably wasn't. I have no pressing problems at the moment . . . maybe that's the definition of happiness." He wipes some foam from the top of his mouth and digresses.



GERRY RAFFERTY: afflicted

"People who make music for a living, who choose to make music as opposed to working in an office or factory, are happy to perform anywhere, even if it's in the local. When you're out of the public eye everyone thinks you're living this life of misery."

"During those three years away after the problems with Stealers Wheel I had a pretty good time. During my first five years in the business I was away most of the

time, away from my family. When there was no pressure on me from various sources, when I was doing the things that please me, I got to know my wife and daughter."

"I realised that any woman who marries a musician is like a woman who marries a sailor. It takes a special kind of woman, you have to have a lot of feeling for each other at the end of the day. I knew I was lucky in that respect."

Gerry Rafferty's past

has been well documented. To recap: born in Paisley of Irish father and Scottish mother 32 years ago. Stint with Billy Connolly in Humblebuns touring Scottish folk clubs. Stint with Stealers' Wheel of 'Stuck In The Middle With You' fame. Managerial problems.

Three years exile. Rebirth with 'City To City' album and 'Baker Street'. A series of those 'disenchantment with the music biz milieu' style

interview. And now 'Night Owl'.

In the light of the incredible success of 'City To City' — it's sold over four million worldwide — did Mr Rafferty play safe with the new album? His rotund face, recently clean shaven, which adds a third circle to his already circular appearance (the other two being his glasses), meticulously places his pint on the beer mat.

"I obviously felt more confident when writing the songs for 'Night Owl' and consequently I think they are a lot more positive. Much of the stuff I've done in the past has been too negative. I actually sing better than I've ever done before."

Rafferty exudes confidence, a fact which manifests itself in his attitude to The Business. He refuses to enlist the aid of a manager due to a well cultivated acerbity which he has watered heavily over the years. The demise of Stealers' Wheel was due mainly to management tactics which Rafferty despised.

"I still feel the same as I always did — and now for the first time in my life I'm actually making some money out of music, all off my own bat without help from anybody. I vowed I would never have a manager and that attitude will never change. I just don't believe in them. Oh sure, they can help you in the early stages of your

career, but I'm 32 now. I've been through a few in my time and I'm too long in the tooth to get one now.

"I employ a lawyer to negotiate contracts for me and a personal assistant to deal with the day to day running of my affairs. That's all I need. I don't want anybody taking decisions for me. In the past when people have done that they've been wrong."

"I don't want some mouthpiece of a manager squawking on my behalf to protect my interests."

But by adopting this autonomous line isn't he in danger of turning into the very thing he hates?

"If that was the case I'd have taken up maths at school (I was pretty good) and become a businessman. The fact of the matter is, any artist who sells records in large quantities can't avoid being involved in the non-creative side of the industry."

"I am a product of my environment and I manage to use it in whatever way I can in terms of my success and attitude," he says. The interview closes when I start to press him for details about his newly-acquired house in Kent.

"It's nothing really, just a nissen hut," he says clearly displaying all the symptoms of presspox.

RUBY WINTERS. A SONGBIRD FLYING HIGH.

Ruby Winters

Ruby Winters is something special, a super soul voice with exciting pop and gospel inflections.

Until recently Ruby had never appeared in the UK, despite having a big hit single in 1978, "I Will."

This success was soon repeated with "Come To Me" and continues with her new chart entry "Baby Lay Down."

Those three hits — and 15 other great tracks — are on her new album, "Songbird."

"Songbird" will move you, and Ruby will fly high.

Other K-Tel hits:

'Bridges' — John Williams —
Album £4.79 — Cassette £4.99

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Album £4.99. Cassette £4.99.

£4.99

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SET A TREND

Make sure you enter Record Mirror and Wrangler's National Set a Trend Contest '79

STUDIO 54

Every winner will be featured in Record Mirror to be judged by Record Mirror readers for the 1st prize.

Mon 23rd July	Norwich	Scamps	Fri 17th Aug	Newcastle	Scamps
Tues 24th July	Birmingham	Romeo & Juliet's	Tues 21st Aug	Leeds	Cinderella Rockertella's
Wed 25th July	Leicester	Scamps	Wed 22nd Aug	Nottingham	Isabella's
Mon 30th July	Derby	Romeo & Juliet's	Thurs 23rd Aug	Liverpool	Scamps
Tues 31st July	Sheffield	Romeo & Juliet's	Fri 24th Aug	Stoke-on-Trent	The Place
Thurs 2nd Aug	Oldham	Romeo & Juliet's	Thurs 30th Aug	Bristol	Scamps
Fri 3rd Aug	Doncaster	Romeo & Juliet's	Fri 31st Aug	Cardiff	Top Rank
Sun 5th Aug	Glasgow	The County Inn	Sat 1st Sept	Coventry	Tiffany's
Wed 8th Aug	Dundee	Bloomers	Tues 4th Sept	Brighton	Top Rank Suite
Thurs 9th Aug	Edinburgh	Valentino's	Wed 5th Sept	Hemel Hempstead	Scamps
Wed 15th Aug	Blackpool	Scamps	Thurs 6th Sept	Croydon	Scamps
Thurs 16th Aug	Redcar	Top Deck	Wed 12th Sept	London	Empire Ballroom

**First 30 entrants
get FREE admission!**

SET A TREND CONTEST ENTRY FORM

NAME.....

ADDRESS.....

AGE.....

I/We would like to enter the contest at..... (see list above)

Rules and Conditions This contest is open to residents in the U.K. only. Employees and their families of Spotlight Publications Ltd, Blue Bell Apparel Ltd, and any subsidiary or associated company are not eligible to enter this contest.

Entry to the contest 'Set A Trend' should be made via special coupons published in Record Mirror, or leaflets available in Wrangler retail shops throughout the country. Entry may also be allowed on the night, at each venue, before the start of the disco.

Please contact your venue listed above for details of entry.
Each heat will be judged on a point system by a selected panel of judges, from local radio stations, local press, Wrangler and Record Mirror. The decision of the judges in all matters concerning the contest is final. The photographs of all 24 winners, one from each of the tour venues, will appear in Record Mirror. The outright winners (male and female) receiving top marks from readers of Record Mirror will receive the holiday trip to New York at a convenient time between October '79-February '80. The winner at each venue contest will immediately receive a cash voucher worth £50 to be used on the purchase of Wrangler clothes at a local stockist chosen by Wrangler, plus £50 worth of top LP's and an exclusive disco jacket produced specially for the tour by Record Mirror.

HELP

Chasing the big O again

Don't rush her. Next time you make love ask her what she'd like you to do. There's no hurry. With time everything will come right. •For free contraceptive leaflets, write to 'Help', Record Mirror, 40 Long Acre, London WC2.

SINCE I was a child I've always been interested in the theatre and acting. Now I've left school, I'd like to try to enrol in a drama school. Where can I find a list of addresses of schools in the UK and more about entrance requirements, fees and so on?

Dr. Peter, Bury
•Simply write, enclosing a stamped addressed envelope, to Nicky Hale, Actors Equity, 8 Harley Street, London W1, for a list of addresses which also includes some information on grants available. Most drama schools prefer a reasonably high standard of educational achievement, (ie 'O' levels), but academic qualifications aren't always essential. For information on specific fees, entrance requirements and auditions you'll need to contact each school individually.

LAST AUGUST I stopped masturbating as I decided I had to end the filthy habit. Now I've been having orgasms in my sleep as many as three times a week. I'm desperately worried that someone will find out as I go on holiday with my parents and my friend soon. I don't know why I have these orgasms, and aren't go out with girls in case they increase.

Tony, Bristol

FOR AS long back as I can remember my ears have stuck out and I've been teased about this ever since primary school. Just when I start to get my confidence back, it starts again. I left school without taking my 'A' levels because my confidence had been destroyed.

FEEDBACK

Generation X — PO Box 33, London W10.
Deep Purple — c/o Simon or Ann, 8 Herbert Road, Nether Edge, Sheffield.
Fabulous Poodles — Sun Artists, 9 Hillgate Street, London W8.
Andy Gibb — c/o Factors, 128 Hope Street, Glasgow G2.
John Miles — c/o Velvet Music, 9 Masons Yard, St James', London SW1.
Paul Nicholas, — c/o Factors, 128 Hope Street, Glasgow G2.
Graham Parker & The Rumour — c/o Shelly, 177 St Andrews Road, Coudsdon, Surrey.
Queen — 13-14 Cornwall Terrace Mews, Allsop Place, London NW1.
Bill Nelson's Red Noise — c/o Tracey Horsman, 7 Redhill Court, Wadsworth, South Yorkshire DN11 9ED.
Tom Robinson Band — P.P. Box TRB 4XT, London W1 4XT.
Neil Sedaka — c/o Mel Kirtley, 42 Barrington Drive, Glebe, Washington, Tyne & Wear NE38 7RD.
Sussex — c/o Rosemary Seilis, Ozone Management, 498-500 Harrow Road, London W9.
£9 Squad — c/o Polydor Records Ltd, 17-19 Stratford Place, London W1.
Jethro Tull — Joe Lustig's Office, PO Box 472, London SW7.
John Paul Young — Suite 99, 12-13 Henrietta Street, London WC2.

THE MEMBERS now have an official fan club based at 797 Wandsworth Road, London SW8 — all enquiries should be referred to Anjy, c/o Members Paraphernalia at the above address.

MAILMAN

Write to Mailman, Record Mirror,
40 Long Acre, London, W C2E 9JT.

Ten chord Quo-tation

I MUST agree with that Quo fan from Formby. Before I listened to some Quo, I was sure they only knew six chords — but I was drastically wrong. In all, from the six albums I listened to, I counted ten chords.

Sex Pistols Fan, Taunton.
PS Please don't print my address, which is 5 Fullands Rd, Taunton, Somerset.

• You ain't heard nuffin' yet, me old cock sparrer. We got a new chord coming out just before Christmas — FRANCIS ROSSI

Thanks, but NO

I DO not want your snotty LP token.

A Twert, Rampton, West Midlands.
DON'T PRINT this because I don't want one. Anon, Gateshead.

Crossword love

I ONLY buy your paper to do the crossword; the crossword is fabulous, I really love the crossword. I never rush the crossword. The crossword is the greatest joy in my life etc, etc.

As for the rest of the paper — well, I have nothing but crosswords for it, He Ha. A joke. Helen, Herts.

• Right stop that — it's silly — BRIGADIER M.F. BOZO - MARWOOD Esq.

That's luck?

AIN'T lucky that my first letter to a music

paper got published. Nick Redfern, Leicestershire.

• Right that's enough! Any more of that and you get shot slowly from the knees upwards — BRIGADIER M.F. MASOCHIST-SPRAT.

Make mine Manson

I HAVE to object to you saying Charles Manson enjoyed murdering people. Anyone would know he did not. He was imprisoned because he asked a group of his followers to go and kill the Tates, and his (wait a minute — what's this doing in here? Mailman). A Dedicated Charles Manson Fan, Southport.

• How come that letter got cut before we got to the real nasty bits, eh? I think this is atrocious conduct. Someone will be shot. — BRIGADIER M.F. BLOODEN-GUTS Esq.

Save Smith

I AGREE with one of last week's letters that said something should be done about Robin Smith, but I'm referring to his review of 'Where Should I Be' by Peter Frampton. If you ask me, Smith needs a new set of ears. I don't think he'd recognise a good album if it hit his ear drum. I just like to see him play the guitar as well as Peter Frampton does.

A loyal and satisfied Frampton fan.

• I totally agree with everything you say. — ANOTHER GREEN VAN CASE.

• Robin says he didn't like it because there were no floppy bunnies — ROBIN SMITH'S SECRETARY

Addicts play hurt

OUR BAND avidly buys RECORD MIRROR, and in the June 23rd edition we found a similarly named band to ourselves on the singles page. The single was 'Too Blind To See' by The Addix.

Our band has been going for roughly one and a half years, and we're called The Addicts. We'd like to know if two bands come up with similar names, whether it's permissible for both to keep their names.

The Addicts.
• Don't ask me, guv. I'm only here to scrub the toilets — A CLEANER WHO JUST HAPPENED TO FIND THE MAILMAN COPY.

• Actually, I'd say it don't matter at all provided neither of the bands are bothered by the 'similarity' of monickers — OUR L E G A L CORRESPONDENT.

• And without further ado, it's over to 'Intellectual Corner' — MAILMAN.

Some people . . .

I WISH to complain, in the strongest possible terms, about the guy who edits the letters page.

Jah Ferret, Glossep.
• Oh shut up — THE GUY WHO EDITS THE LETTERS PAGE.



IN THE NAVEL

You can put your mind at ease

I HAVE just been watching TOTP and saw something which made me sick, namely the Village People. I fail to see why people buy their records — they can't play instruments and don't write their songs. All they do is stand there in their

pathetic fancy dress and squawk. I don't see why people should be subjected to this corny drivel — they ought to be banned. Disgusted, Cleethorpes.

• Nonsense — you have no grasp of their underlying

aesthetics, their socio-political relevance or their reflection of the human state as it really is (amongst some of us). — J. THORPE.

• Quick — out the back door with him, lads — MAILMAN.

Football column

BLEUK! YEUK! Puke! Ah nearly three up when ah saw yo' advert for de nuw Kevin Keegan single. What a waste of ink! What is da meaning of wastin' space lark dis, mahn?

It's inevitable dat he's got as much talent as a pig's bladder, what he kicks round de footse-pitch, mahn. He's nuffin' but a dancin' fool, maahn.

I d l A m i n , Wongabongaland.

• You appear to have misconstrued the finer points of philosophical reasoning of the project: a more astute individual would doubtless have appreciated the Artistic conceptualisation, the nihilistic prognosis, the 2-2 draw in Hamburg — HOWARD DEVOIDO.

Lots of people suck (sic)

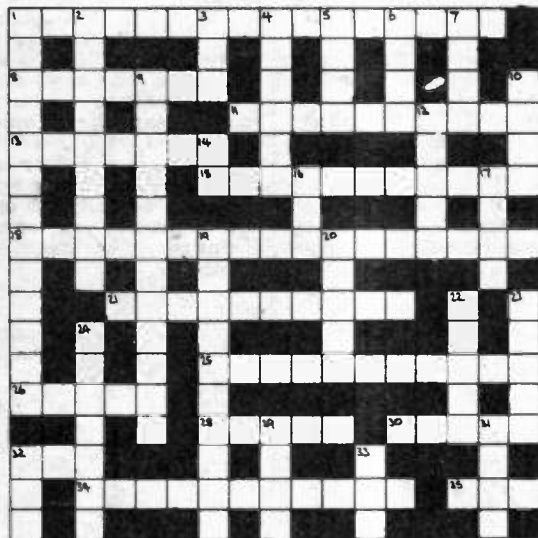
THANK YOU very much for that charming colour pin-up of Jess Yates' son who appears to be a very nice chap, but when oh when are you going to print a full colour snap of the lovely Ronnie Gurr? I can just picture him now, standing naked save for a battered haggis draped round his important parts. The very thought of these hairy legs and muscular arms makes me come out in goose pimples!

Yours in anticipation, Tracy Gladding, SE9.

PS Has Chris Westwood really got eclectic tastes in after work relaxation?!!

• Who let you in here with your Reporters Notebook anyway? — THE RECORD MIRROR STAFF BODYGUARD.

XWORD



ACROSS

- 1 The elements come together to produce a Boogie Wonderland (6,4,3,4)
- 8 She don't have to put on the red light (7)
- 11 & 29 Down Group that did not fear the reaper (4,6,4)
- 13 1976 Abba No 1 (4,3)
- 15 Group that had to Run For Home (11)
- 18 Album that established Supertramp as super group (5,2,3,7)
- 21 Adventurous New York new wavers (10)
- 25 & 33 Down 1970 hit for Hotlegs (11,3)
- 26 America had one with no name (5)
- 28 They could have made you dance, sing or anything (5)
- 30 Group that were going to Get It (5)
- 32 Bowie label (1,1,1)
- 34 Dylan's 1978 album (6,5)
- 35 The number of years after (3)

DOWN

- 1 Strangers bassman's solo effort (7,6)
- 2 You better catch them before they Dance Away (4,5)
- 3 Tina's former partner (3)

- 4 1968 Beach Boys hit that was also a hit for David Cassidy (6)
- 5 Keith Emersons old outfit (4)
- 6 An original Eagle (4)
- 7 The dash had a White one (4)
- 9 It followed Rattus Norvegicus (2,4,6)
- 10 They told us about their Brother Jake (4)
- 12 Isaac Hayes's hit movie theme (5)
- 14 Stewart or Green (2)
- 16 She broke Elton John's heart (3)
- 17 Joni Mitchell contemporary, who made us Smile in 1976 (4)
- 19 The Average White Band have lost their sense of touch (4,2,4)
- 20 Lates' teeny bop idols? (5)
- 22 Jane or Peter (5)
- 23 The Who could see for (5)
- 24 Where Rose Royce used to work (3,4)
- 29 See 1 Across
- 31 One of first teeny bop groups (1,3)
- 32 The colour of Elvis's shoes (3)
- 33 See 25 Across

LAST WEEK'S SOLUTION

ACROSS

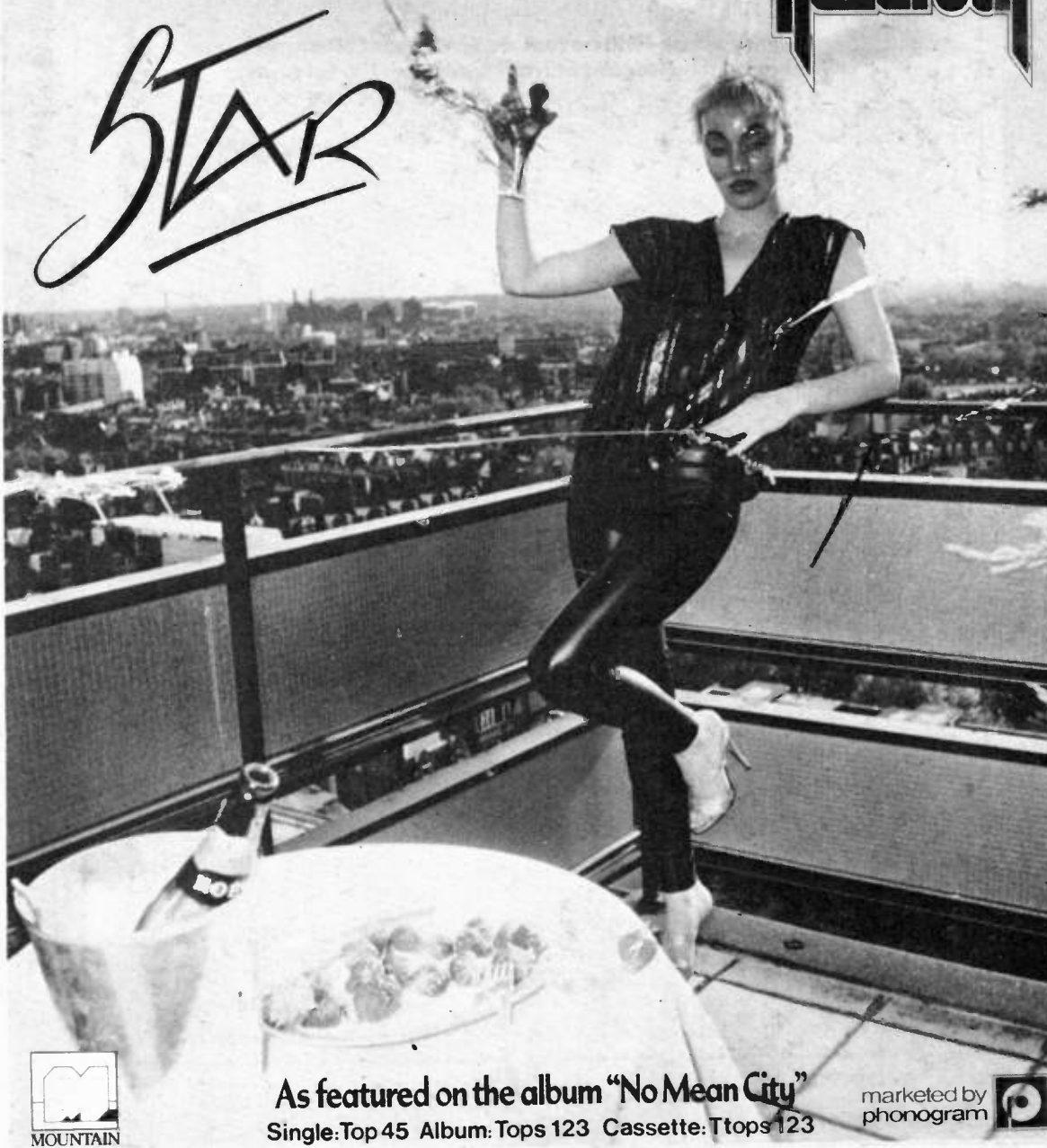
1 Forget About You. 7 Talking Heads. 10 T ra. 11 Rat. 12 Rag. 13 Hudson. 14 Seaside. 15 Street. 16 Annie. 18 Band. 20 Lnl. 21 Mike. 22 Average White. 24 This Years Model.

DOWN

1 Fate For Breakfast. 2 Rolling Stone. 3 Evil Woman. 4 One Of These Nights. 5 Ted. 6 Up Against The Wall. 8 Giorgio. 9 Skids. 17 Ella. 18 Blue. 19 Life. 25 EMI.

THE SURPRISING NEW SINGLE FROM

Pazareth



As featured on the album "No Mean City"
Single: Top 45 Album: Tops 123 Cassette: Ttops 123

marketed by
phonogram



UPFRONT

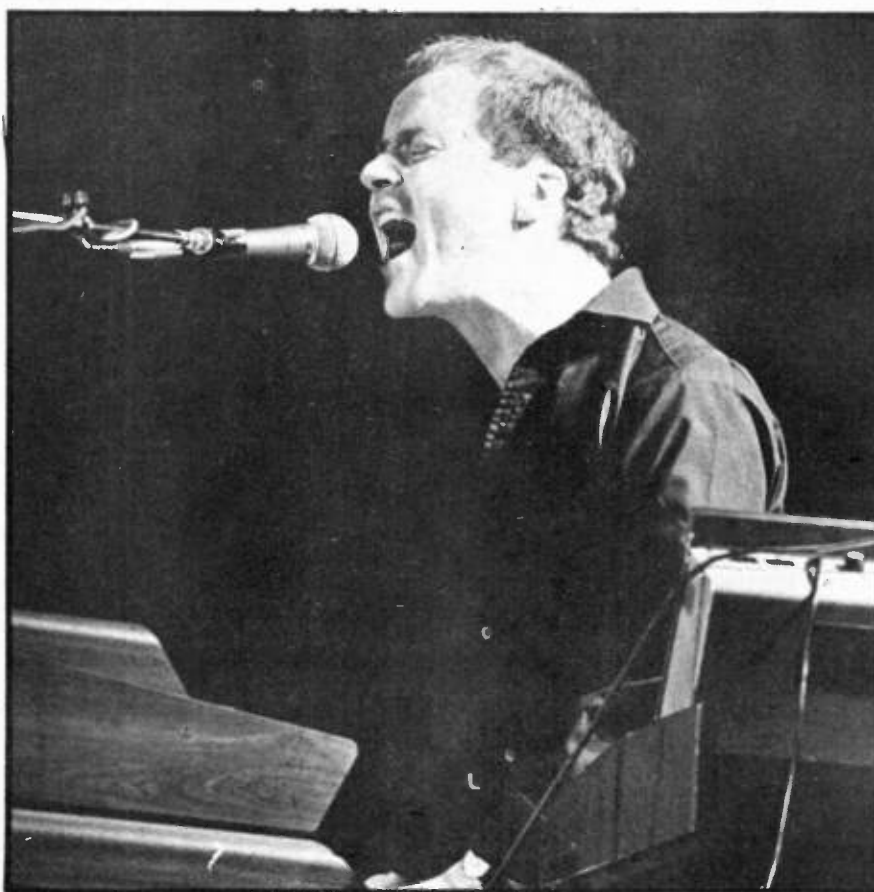
THE Information here was correct at the time of going to press, but it may be subject to change so we advise you to check with the venue concerned before travelling to a gig. Telephone numbers are given where possible.

THURSDAY

JULY 5

BARNLEY, Civic Hall (203232), The Sinceros
BARNSTAPLE, Chequers (71794), The Members
BIRMINGHAM, Barbarellas (021 643 9413), The Cure
BIRMINGHAM, Golden Eagle, The Exposure
BLACKPOOL, Norbreck (52341), Juno's Claw
BRADFORD, Princeville (78445), Franc Blanc
BRADFORD, Tiffanys, Halifax (62255), Spoonooch
BRISTOL, Colston Hall (291768), Ian Dury And The Blockheads / Root Boy Slim And The Sex Change Band
BRISTOL, Crockers (33783), Dangerous Girls
BRISTOL, Trinity Hall (684472), Pure Hell
CARDIFF, New Titos Club (387809), Denise Nolan
CHESTER, Arts Centre (313853), Frostbite
CHESTERFIELD, Fusion (32594), Comm Sat Angels
COLNE, Union Hotel, UK Subs
DERBY, Ajanta (32906), Chelsea / Dilemma
GLASGOW, Mars Bar, Howard Street (041 221 1616), The Zones
GLENROTHES, Rothies Arms (753701), Charley Browne
GRAVESEND, Woodville Halls (4244), Dog Watch / Rebel
HARROW, College of Art (01 864 4411), Pressure Shocks
HEMEL HEMPSTEAD, Porters Club, Funboy Five
HIGH WYCOMBE, Nags Head (21758), Red Beans And Rice
HOLBURY, Old Mill, Thieves Like Us
LANGLEY MILLS, Working Mens Club, Tarot
LEEDS, Fan Club, Branigans (663252), Tourists

LEEDS, Viva's Wine Bar, York Place (456249), Ethel The Frog
LONDON, Acklam Hall, Portobello Road (01 960 4590), The Barracudas
LONDON, Bridgehouse, Canning Town (01 476 2889), Special Branch
LONDON, Dingwalls, Camden (01 267 4967), Billy Lee Riley / Johnny And The Roccas
LONDON, Empire, Leicester Square, Metro (1pm)
LONDON, Green Man, Leytonstone (01 989 8570), Chas And Dave
LONDON, Greyhound, Fulham (01 385 0526), Charlie Bravo
LONDON, Hope And Anchor, Islington (01 359 4510), The Crooks
LONDON, 100 Club, Oxford Street (01 348 2923), Osama
LONDON, John Bull, Chiswick (01 994 0062), Nothin' Fancy
LONDON, Leicester Square Odeon (01 930 6111), Metro
LONDON, Marquee, Wardour Street (01 437 6603), Warm Jets / The Carpettes
LONDON, Music Machine, Camden (01 387 0428), Patrik Fitzgerald / The Wall / Teardrop Explodes
LONDON, Nashville, Kensington (01 603 6071), Angelic Upstarts / The Kids Next Door
LONDON, Planetarium (01 486 1121), Starship (Laser light show)
LONDON, Rock Garden, Covent Garden (01 240 3961), The Stickers / Dip Dazzle
LONDON, Spurs, Tottenham (01 808 4773), The Vets / Embryo
LONDON, Two Brewers, Clapham (01 874 4128), Stage Fright
LONDON, Venue, Victoria (01 834 5500), Jim Capaldi And The Contenders / Soulyard
M A C C L E S F I E L D, Russells (061 226 6821), This Heat / Marie Boyer



BILLY McISAAC of the Zones

NEWCASTLE UPON TYNE, Golden Fleece, Disguise
NEWCASTLE UPON TYNE, Red House, Sabrejets
NORWICH, Cromwells (612909), Gonzalez
PETERBOROUGH, Key Theatre (82437), Heathcliffe (Tribute to Elvis)
PORTSMOUTH, Locarno (25491), Joe Jackson
PORT TALBOT, Troubador, (77968), Fischer Z / Cowboys International
PRESTON, Warehouse (53926), The Accelerators
SCARBOROUGH, Penhouse (63204), Wire
SHEFFIELD, Limit (730940), Joy Division / Orchestral Manoeuvres
SOUTHAMPTON, Richard Taunton School, Lip Moves
SOUTHPORT, The Riverside, Marital Aids / Quad / Body / Zanathus
TRURO, City Hall (4555), Angles / The System / LD50 / Nerve Squad / Bad Shape

THORNABY ON TEES, Conservative Club, Limelight
WATFORD, Carey Place (28243), Helix

FRIDAY

JULY 6

ANDOVER, Country Bumpkin (4833), Mud
BALLOCH, Ben Lomond Hotel, Newromancer
BASILDON, Double Six (20140), Geneva
BATTERSEA, Arts Centre (01-223 5356), The Wildings / Mad Cabaret
BIRMINGHAM, Barrel Organ (021-622 1353), Bright Eyes
BLACKPOOL, Norbreck (52341), Parachute
BOURNEMOUTH, Capones (225555), The Specials
BRADFORD, Royal Standard (27898), The Scabs / City Limits
BRADFORD, Topic (32119), Geoff Bowen / Dave Farrar
BRENTWOOD, Hermit (217084), After The Fire
BRISTOL, Coldston Hall, (291768), Ian Dury And The Blockheads / Root Boy Slim And The Sex Change Band
BRISTOL, Crockers (33793), Dangerous Girls
BURNLEY, Cats Whiskers (26531), Spoonooch
BURTON, 76 Club (61037), Voyager
CAMBRIDGE, Trumpington Village Hall, Tranzista / The Work
CARDIFF, Grassroots (31700), Old Timer / Young Marble Giants
CHELMSFORD, Chancellor Hall (65848), The Caroline Roadshow
CHELMSFORD, Rock Club, Last Word
CHELTENHAM, Gloucester College of Further Education (32501), Chas And Dave
DONCASTER, Thurnscoe Hotel, The Diks
DUDLEY, JB's (53597), Sinceros
DUNDEE, Bloomers, The Zones
E D G W A R E, The Sparrowhawk, Glengall Road, Ben Gunn And Smiling Pete Hogman (Save the Whale Benefit)
FALKIRK, Magpie, Freeze
GLENROTHES, Rothies Arms (753701), Joe Lethal
HEMSWORTH, United Services Club, Limelight
HITCHIN, College of Further Education (2351), Scritti Politti
KIRKLEVINGTON, Country Club (Eaglescliffe 780093), John Potters Clay
LEEDS, Viva's Wine Bar, York Place (456249), Aftermath
LONDON, Acklam Hall, Portobello Road (01-960 4590), The Leyton Buzzards / The Tickets / 39 Steppes / Evil Baby

LONDON, Bridgehouse, Canning Town (01-476 2889), Jackie Lynstons HD Band
LONDON, Camden Centre, Arkwright Road (01-435 2643), Patrik Fitzgerald / The Wall
LONDON, Castle, Tooting (01-672 7018), Roadrunner
LONDON, Conway Hall, Red Lion Square (01-242 8032), Brett Marvin And The Thunderbolts / Tim Branston / Johnny G / The Exclaimants / Betty Block
LONDON, Dingwalls, Camden Lock, Sassafras / Wipe Out
LONDON, Dublin Castle, Parkway (01-485 1773), London Blitz
LONDON, Grove Tavern, Kingston, The Scoop (Goodbye Rules benefit)
LONDON, Hope And Anchor, Islington (01-359 4510), Little Roosters
LONDON, Lord Westbury, Wandsworth, Stage Fright
LONDON, Marquee, Wardour Street (01-437 6603), Little Bo Bitch
LONDON, Moonlight, West Hampstead (01-677 1473), Carol Grimes / Martin Besserman
LONDON, Music Machine, Camden (01-387 0428), The Inmates
LONDON, Nashville, Kensington (01-603 6071), Shake / Bascax
LONDON, North East London Polytechnic, Basement Bar, Forest Road (01-527 7317), The Rhythm Method
LONDON, Old Swan, Nottingham Hill Gate, The Lemmings
LONDON, Planetarium (01-486 1121), Laserock (Laser light show)
LONDON, Rock Garden, Covent Garden (01-240 3961), Bobby Henry
LONDON, Royal Albert, Deptford, The Otters
LONDON, Three Rabbits, Manor Park (01-539 3549), Rednite
LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), Calico
LONDON, Venue, Victoria (01-834 5500), Jim Capaldi And The Contenders / Soulyard
LONDON, Wellington, Highgate, Nightfighter
LONDON, White Lion, Putney, Nightbird
LONDON, Windmill, Acton, Bernard Weber And The Last Resort
MANCHESTER, Factory, Russells (061-226 6821), The Cure
NEWPORT, Village (811949), The Members
NOTTINGHAM, Sandpiper (54381), UK Subs / Arthurs Dilemmas
NUNEATON, Hill Top And Caldwell Club, Incredible Kidda Band
PEMBROKE, Freshwater East Club, Rumpus
PETERBOROUGH, Key Theatre (82437), Heathcliffe (Tribute to Elvis)
PONTEFRAC, Kinsley Farmers, Tarot
RETFRD, Porterhouse (704981), Pure Hell / The Accelerators

THE TUBES return to the UK at the end of their European Tour to play five more dates starting at Cardiff Sophia Gardens (Wednesday), a new single 'TV Is King' will be released to coincide with the tour.

THE PRETENDERS and support band Interview begin their tour at Chester Smartyz (Monday) followed by Blackburn King Georges Hall (Tuesday).

DUFFO has finally settled on a series of London dates — Kensington's Nashville (Sunday), Camden's Dingwalls (Tuesday), and Maunkberry's in Jermyn Street (Wednesday).

WEATHER REPORT play three concerts this week at the Hammersmith Odeon (Saturday and Sunday) and Brighton Dome (Monday).

THE ZONES, from Bonnie Scotland, whose first album 'Under Influence' has just been released by Arista begin a headlining tour at Dundee Bloomers (Friday), Dumfries Stagecoach (Sunday), Edinburgh Tiffanys (Monday) and Aberdeen Ruffles (Tuesday).

THE B-52's, America's latest cult rage band fly in for dates at Liverpool Erics (Friday), Birmingham Digbeth Civic Hall (Saturday) and London's Lyceum (Sunday).

JIM CAPALDI plays two charity concerts in aid of Music Therapy at The Venue, Victoria on Thursday and Friday.

ONE OF the original punk bands, CHELSEA, launch their first album released by Step Records called 'Chelsea'. Warm up dates at Derby Ajanta Cinema (Thursday), Nottingham Sandpiper (Friday) and Bradford Royal Standard (Sunday).

THE MONOCHROME SET, PRAG VEC and MANICURED NOISE set out on tour this week with dates at Cleethorpes Winter Gardens (Tuesday) and Halifax Civic Centre (Wednesday).

ST. ALBANS, Horn of Plenty (36820), Zilch
SHEFFIELD, Limit (730940), Fischer Z / Cowboys International
SOUTHALL, Hamborough Tavern, First Aid
SOUTHEAST, Minerva (714691), Riot Rockers
STALYBRIDGE, Commercial Hotel Close Rivals / Deadly Toys
SWANSEA, Hafod Inn (53617), Vortex
SWINDON, Brunel Rooms (31384), Gonzalez
UXBRIDGE, Unit One (9574-2005), The Desks / Front Room
WARWICK, Red Lion, Overdrive
WATFORD, Palace Theatre (25671), 64 Spoons
WATFORD, Red Lion (29208), Southern Cross
WEST RUNTON, Pavilion (203), The Tourists
WEYMOUTH, Bars, The Martians Schoolgirls
WOKINGHAM, Rock Club, Between Pictures
WOLVERHAMPTON, Lafayette (26285), Simple Minds
WORTHING, Balmoral (36232), The Tinsels

SATURDAY

JULY 7

ASHFORD, Stour Centre (Charing 21177), UK Subs
BEDFORD, The Crown, Overdrive
BICESTER, The Courtyard, Launton Road, The No / Stereotypes / Sore Willies / Liggers / Ego Tripps / Electric Voyage / Necro / Brain Surgeons / The Zoom Club
BIRMINGHAM, Barbarellas (021-643 9413), Voyager
BIRMINGHAM, Bogarts (021-643 0772), Low Rider
BISHOPS STORTFORD, Triad (56333), Takeaway
BLACKPOOL, Norbreck (52341), Soul Direction
BRADFORD, Royal Standard (27898), The Scabs
CAMBERLEY, Civic Hall (65222), The Members
CAMBRIDGE, Alex Wood Hall, The Users / Ersatz / Denise / Demo
CARDIFF, Grassroots (31700), Mad Dog
CHELTENHAM, College of Art (32501), The Specials
CHELTENHAM, Whitcombe Lodge (Whitcombe 3308), Pressure Shocks / Protein Pigs
DERBY, Ajanta (32906), Art Failure
DONCASTER, Mona, Tarot
DORKING, Dorking Hall (5001), The Caroline Roadshow
DUDLEY, JB's (53597), Supercharge
DUMFRIES, Stagecoach (Collin 605), The Zones
EATON WICK, Eaton Wick Social Club, Rednite
FARNBOROUGH, Technical College, After The Fire
GLASTONBURY, Town Hall, Nightfighter / Jade
GLOUCESTER, College of Education (28021), Mud

GRANGEWELL, Town Hall, The Zones / Modern Man
HANWORTH, Carnival, The Out
HETTON, Hetton Working Men's Club, Limelight
HUDDESFIELD, Cleopatras, Dirty Max
JACKSDALE, Grey Topper (Leabrooks 3232), The Sinceros
LEEDS, Scholes Hall, Abrasive Wheels
LEEDS, Viva's Wine Bar, York Place (456249), Howard Ellis Band
LITTLE SUTTON, Bulls Head, Lies All Lies
LIVERPOOL, Erics (051-236 7881), Wire
LONDON, Bridgehouse, Canning Town (01476 2889), Paul Jones Blues Band
LONDON, Dingwalls, Camden (01-267 4967), The Act / The Heartbreaks
LONDON, Duke of Lancaster, New Barnet (01-449 0465), Dog Watch
LONDON, Hammersmith Odeon (01-748 4081), Weather Report
LONDON, Hope & Anchor, Islington (01-359 4510), The Valves
LONDON, 101 Club, Clapham, The Cannibals
LONDON, Jacksons Lane Community Centre, Archway Road (01-883 6337), London Zoo
LONDON, John Bull, Chiswick (01-994 0062), The Lemmings
LONDON, Marquee, Wardour Street (01-437 6603), Screens
LONDON, Moonlight, West Hampstead (01-677 1473), The Mods / Small Hours
LONDON, Music Machine, Camden (01-387 0428), Joe Jackson / Live Wires
LONDON, Myatt Gardens School, Brockley Boogie Band
LONDON, Nashville, Kensington (01-603 6071), Simple Minds / Sussex
LONDON, Planetarium (01-486 1121), Laserock Laser light show
LONDON, Rock Garden, Covent Garden (01-240 3961), The Inmates
LONDON, Royal Albert, Deptford, The Otters
LONDON, St Heliers Arms, Carshalton (01-642 2896), Jerry Chandlers 88
LONDON, St Marks Park, North Kensington, The Passion
LONDON, Star & Garter, Putney (01-788 0345), Isaac Gillory
LONDON, Three Rabbits, Manor Park (01-539 3549), First Aid
LONDON, Upstairs at Ronnies, Frith Street (01 439 0747), Galico
LONDON, Venue, Victoria (01-834 5500), Gonzalez / The Blurters
LONDON, Wembley Conference Centre (01-902 1234), Lata Mangemkar
LONDON, Windsor Castle, Harrow Road (01-286 8403), The Distributors / Medium Medium
LOWESTOFT, Talk of the East (4793), Zorro
MANCHESTER, Factory, Russells (061-226 6821), Pure Hell

RECORD MIRROR's Pop Star

T-SHIRT BARGAIN

This week: BLONDIE

Offer Price £2.25

(Normal shop price £3.25)

you save £1.00

Colour transfer on black cotton in sizes: small/medium/large.

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Please send me..... T-Shirts in the following size(s)

Size..... Size..... Size.....

I enclose £2.25 (incl. VAT) for each T-Shirt ordered plus 20p postage for any number of T-Shirts ordered (e.g. one T-Shirt ordered—£2.45; two T-Shirts ordered—£4.70; three T-Shirts ordered—£6.95). Please make payable to 'Record Mirror'.

Offer open to readers resident in England, Scotland & Wales while stocks last. Please allow 21 days for postal delivery in the U.K.

Name.....

Please repeat for return Name.....

Address.....

Address.....



CHRISSIE HYNDE starts touring with the Pretenders in Chester

MANCHESTER, Students' Union, Polytechnic (061-273 1162), Chris Sievey And The Freshies / C P Lee / Gordon The Moron featuring Graham Fellows (Anti-Nuclear Benefit)

MIDDLESBROUGH, Rock Garden (241995), Fischer-Z / Cowboys International

NEW BRIGHTON, Riverside, Dick Smith Band

NOTTINGHAM, Sandpiper (54381), The Pop Group

OXFORD, Oranges & Lemons (42660), Neon

PAISLEY, Bungalow Barn (041-889 6607), Freeze

PETERBOROUGH, Cresset Concourse, Breton, The Name

PETERBOROUGH, Key Theatre (82437), Heathcliffe (Tribute to Elvis)

REDRUTH, London Hotel (215591), The Fall / The Fans

RETFORD, Porterhouse (704981), Def Leppard / Tour De Force

SCARBOROUGH, Penthouse (63204), The Tourists / The Accelerators

SEVENOAKS, Weald Church Hall, Scorched Earth

SHEFFIELD, Broadfield Hotel (50200), Com-Sat Angels

SHEFFIELD, Marples, Square Shapes

SOUTHALL, Hambrough Tavern, The Arrogant

TAUNTON, Cellar Bar (3013), The Martian Schoolgirls

TRURO, Punchbowl & Ladle, Lip Service

WATERLOOVILLE, Football Club, Mouth to Mouth

WATFORD, Mex's, Mexie Wexie Band

WATFORD, Red Lion (29208), The VIPs

WEYMOUTH, Cellar Vino, Thieves Like Us

WOMBWELL, Reform Club, Juno's Claw

LEEDS, Fforde Green (623476), Fischer Z / Cowboys International

LEEDS, Staging Post (735541), Franc Blanc

LEEDS, Viva's Wine Bar, York Place (456249), Red Eye

LONDON, Bridgehouse, Canning Town (01 476 2889), RDB

LONDON, Dingwalls, Camden (01-267 4967), Lew Lewis Reformer / The O.T.'s

LONDON, Grove Tavern, Kingstone, Static

LONDON, Hammersmith Odeon (01 748 4081), Weather Report

LONDON, Hope And Anchor, Islington (01 359 4510), Madness

LONDON, Kings Head, Acton, Rednite

LONDON, Lyceum, Strand (01 8363715), The B-52's

LONDON, Marquee, Wardour Street (01 437 6603), Secret Affair

LONDON, Nashville, Kensington (01 603 6071), Duffo / The Carpettes

LONDON, Planetarium (01 486 1121), Laser Rock (Laser light show)

LONDON, Rock Garden, Covent Garden (01 240 3961), Charlie Bravo

LONDON, Ruskin Arms, East Ham (01 472 0377), Dog Watch

LONDON, Two Brewers, Clapham (01 874 4128), The VIP's

LOWESTOFT, Sparrows, Wapicad Road, George Melly And John Chiltern's Feetwarmers

MACCLESFIELD, Bears Head, Miami Beast

NOTTINGHAM, Hearty Goodfellow (42257), Medium Medium

OXFORD, Nowhere Club, Bicester (3641), The Scabs

READING, Targbet (585887), Zilch

ROMFORD, Bedfords Park, The Young Ones / Janice's Haircut

SHEFFIELD, Limit (730940), The Times / The Donkeys / C.P. Lee

WORTHING, Connaught Theatre (35333), Denise Nolar

LEICESTER, Adam And Eve (51365), UK Subs

LIVERPOOL, Romeo & Juliets, Gonzalez

LONDON, Albany Empire, Deptford (01 692 0765), Brockley Boogie Band

LONDON, Apples And Pears, Bermondsey, Stans Blues Band

LONDON, Bridgehouse, Canning Town (01 476 2889), Small Hours

LONDON, Dingwalls, Camden (01-267 4967), Immigrant / Lizzie Christian

LONDON, Half Moon, Putney (01 788 2387), Don Shepherd / Katy Heath

LONDON, Hope And Anchor, Islington (01 359 4510), Roy St John

LONDON, Kensington, Russell Gardens (01 603 3245), London Zoo

LONDON, Marquee, Wardour Street (01 437 6603), Terra Nova

LONDON, Moonlight, West Hampstead (01 677 1473), Mark Andrews And The Gents / Again Again

LONDON, Music Machine, Camden (01 387 0428), Sussex / Spitfire

LONDON, Nashville, Kensington (01 603 6071), Starjets / The Wall

LONDON, Planetarium (01 486 1121), Starship (Laser light show)

LONDON, Rock Garden, Covent Garden (01 240 3961), The Resistance / Balloons

LONDON, Saxon Tavern, Walthamstow, Beggar

LONDON, Upstairs At Ronnies, Frith Street (01 439 0747), Perfect Strangers

LONDON, Wembley Conference Centre (01 439 9951), Sonny Rollins

NEWCASTLE UPON TYNE, Red House, The Weights / The Nod

OUNDLE, Red Lion, Clopton, The Scabs

OXFORD, Corn Dolly (44761), Graffiti

PLYMOUTH, Guildhall (337812), Sponooch

RIPLEY, Talbot Hotel, Morrissey Mullen

GUILDFORD, Civic Hall, (67314), Joe Jackson / The Valves

LEEDS, Fan Club, Branigan's, (663252), The Specials

LEEDS, Viva's Wine Bar, York Place, (456249), Stress

LONDON, Bridgehouse, Canning Town, (01 476 2889), Southend Photos

LONDON, Dingwalls, Camden, (01 267 4967), Duffo

LONDON, Hope And Anchor, Islington, (01 339 4510), Merton Parkas

LONDON, Marquee, Wardour Street, (01 431 6603), Gillan

LONDON, Moonlight, West Hampstead, (01 677 1473), Lightning Raiders / Necromatz

LONDON, Music Machine, Camden, (01 387 0428), The Xtras / Can't Be Bad / The Act

LONDON, Nashville, Kensington, (01 603 6071), China Street

LONDON, Planetarium, (01 486 1121), Starship (Laser light show)

LONDON, Ravenscourt Park Summer Theatre, Ravenscourt Avenue, Alex Atterton / Albion Morris Men

LONDON, Rock Garden, Covent Garden, (01 240 3961), The Realists / Perfect Strangers

LONDON, Thomas 'A' Becket, Old Kent Road, (01 703 7334), Stans Blues Band

LONDON, Upstairs At Ronnies, Frith Street, (01 439 0747), The Dials

LONDON, The Venue, Victoria, (01 834 5500), The Piranhas / Nicky And The Dots / Executives

LONDON, Windsor Castle, Harrow Road, (01 286 8403), Thieves Like Us

MANCHESTER, Band On The Wall, (061 832 6625), Emperor Roath And The Galactic Empire / Property Of ... / Rare Device

MIDHURST, Crown, The Scabs

NEWCASTLE UPON TYNE, Gosforth Hotel, (85 6617), Motorway

NEWPORT, Stowaway, (50978), Voyager

SHEFFIELD, Limit, (730940), Pure Hell

SHEFFIELD, Marples, Still Earth / Alaska

SOUTHAMPTON, Concorde Club, George Melly And John Chiltern's Feetwarmers

SWINDON, Brunel Rooms, (31384), Lone Star

YORK, Pop Club, Oval Bowl, UK Subs

WEDNESDAY JULY 11

BIRMINGHAM, Barberallas (021 643 9413), Magnum/Mean Street Dealers (Young Socialists Benefit)

BIRMINGHAM, Bogarts (021 643 0172), Special Clinic

BISHOPS STORTFORD, Triad (56333), Streetband

BRISTOL, Crown Cellar Bar, Double Vision

DERBY, Ripton School, The Specials

DUNOON, Queens Hall, The Zones/Modern Man

GRAVESEND, Prince of Wales, Rednite

HALIFAX, Civic Centre (51156), Monochrome Set/Prag Vec/Manicured Noise

LEEDS, Marquis of Granby (454480), The Ambitions

LEEDS, Roots, Joy Division

LEEDS, Viva's Wine Bar, York Place (456249), Cool Hand

LINCOLN, Flying Bowman, Pressure Shocks

LIVERPOOL, Masonic, Berry Street, Lies, All Lies

LONDON, Albany Empire, Deptford (01 692 0765), Good Missionaries / Rema Rema

LONDON, Brecknock, Camden (01-485 3073), Geneva

LONDON, Bridgehouse, Canning Town (01 476 2889), Sussex

LONDON, Castle, Tooting (01 672 7018), The VIP's

LONDON, Cock Tavern, North End Road, Trimmer And Jenkins

LONDON, Dingwalls, Camden (01 603 6071), The Chords

LONDON, Golden Lion, Fulham (01 385 3942), Spitfire

LONDON, Kings Head, Acton, Charlie Bravo

LONDON, Hope and Anchor, Islington (01 359 4510), Dafne And The Tenderspots

LONDON, Marquee, Wardour Street (01 437 6603), Gillan

LONDON, Maunkberrys, Jermyn Street (01 499 4623), Duffo

LONDON, Moonlight, West Hampstead (01 677 1473), Pure Hell/Lastarza

LONDON, Music Machine, Camden (01 387 0428), The Food Band/The Bats/Virgin On The Verge

LONDON, Planetarium (01 486 1121), Starship (Laserlight show)

LONDON, Rock Garden, Covent Garden (01 240 3961), Bruce Woolley/R ed Tape

LONDON, Stapleton, Crouch Hill (01 272 2108), Tennis Shoes

LONDON, St Heliers, Carshalton (01 642 2896), Yakety Yak

LONDON, Two Brewers, Clapham (01 874 4128), Roadrunner

LONDON, Upstairs At Ronnies, Frith Street (01 439 0747), Me and the Rest

MANCHESTER, Factory, Russells (061 226 6821), Miami Beast (RAR)

MANCHESTER, Phoenix (061 273 1971), Dick Smith Band

MANCHESTER, Talk of the North (061 789 5244), Sponooch

MATLOCK, Charles White School, Spasms

MIDHURST, Youth Club, The Scabs (lunchtime)

NEWCASTLE UPON TYNE, Gosforth Hotel (856617), The 45's

NEWCASTLE UPON TYNE, Pickwicks, Disguise

NORWICH, Cromwells (612909), Sweet Sensation

PONTEFRAC, Crossleys, Tarot

ST HELENS, Railway, The Accelerators

SHREWSBURY, Cascade Club, The Specials

WORTHING, Balmoral, Twist And Shout/Jolly Batey

SUNDAY

JULY 8

BIRMINGHAM, Barbarellas (021 643 9413), Ponders End

BIRMINGHAM, Odeon (021 643 9413), Ian Dury And The Blockheads / Root Boy Slim And The Sex Change Band

BISHOPS STORTFORD, Triad (56333), Carol Grimes / Tour De Force / Soul yard / Spoilsports

BOURNEMOUTH, Pinecliff Hotel (428312), The Mar-tian Schoolgirls

BRADFORD, Royal Standard (27896), Chelsea

BRIGHTON, Buccaneer (606 906), The Piranhas

CARLISLE, Border Terrier (22725), Cuban Heels

CONSETT, Castleside Working Mens Club, Llmelght

DOUGLAS, Palace Lido (4967), The Members

DUMFRIES, Stagecoach (Collin 605), The Zones

GLENROTHES, Rothes Arms (753701), Monolug

GUILDFORD, Wooden Bridge (72708), Opposition

MONDAY

JULY 9

BARNSELY, Workborough Dale Club, Tarot

BIRMINGHAM, Mercat Cross Incredible Kidda Band

BIRMINGHAM, Odeon (021 643 9413), Ian Dury And The Blockheads / Root Boy Slim And The Sex Change Band

BRIGHTON, Dome (682127), Weather Report

CHESTER, Smartyz (43448), The Pretenders / Interview

EDINBURGH, Tiffany's (031 556 8:92), The Zones / The Chee ahs

HEMEL HEMPSTEAD, Pavilion (64451), Joe Jackson / The Valves

LEEDS, Viva's Wine Bar, York Place (456249), IQ Of O

TUESDAY

JULY 10

ABERDEEN, Ruffles, (29092), The Zones

BIRMINGHAM, Mr Sams, Xux

BISHOPS STORTFORD, Triad, (56333), Gypp

BLACKBURN, King Georges Hall, (58424), The Pretenders / Interview

BOLTON, Station Hotel, Bromley Cross, The Critics

BRIGHTON, Richmond, (21713), The Vapors

BRIGHTON, Sherrys, (21628), Gonzalez

CHESTER, Smartyz, (43448), Zorro

CLEETHORPES, Bunnies, (67128), Mud

CLEETHORPES, Winter Gardens, (62925), Monochrome Set / Prag Vec / Manicured Noise

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ROADSHOWS

ORLEANS Roxy LA

ORLEANS HAVE been around for some time now, and although they have been a successful band superstardom has eluded them so far.

Although their modus operandum is a tried and tested one (slick, well rehearsed, but driving rock and roll) they do it damned well and they have a staggering degree of musicianship and a high level of intelligence in their music to back them up.

It is a rare sight to see and hear a five piece outfit play in various combinations to produce three guitarists, two bass players, two drummers, three keyboard players and five vocalists and horns, each satisfying virtuoso demands that any band could require, without losing the identifiable sound of the band.

Their material is equally as diverse, ranging from the top 40-ish smash single 'Love Takes Time' to blues standards like T-Bone Walker's 'Stormy Monday'.

If there were any stars on this night one had to be RA Martin who turned in a brilliant performance on keyboards, sax and French horn as well as exhibiting some very high class rock and roll vocals; in fact the band sing well, demonstrated by some amazing gospel/acappella work.

Although I found I really could not remember outstanding moments half an hour after the gig (something that separates the "very goods" from the "greats"). Orleans are most definitely a band to watch out for, and their wide range of appeal makes them potential giants on the rock scene.

FRED RATH

ROD STEWART Forum, Los Angeles

LA IS Rod the Mod's hometown nowadays and he's proud of his adopted city — proud enough to have endorsed most of its values.

The sweet little rock and roller is now showbiz all the way — all the roots

are bleached, blondes have more fun — and make more money. Rod's pride is returned; here we are on the fourth night of six sold out shows at the 15,000 seater LA Forum.

The crowd, 60 to 70 per cent women, are all dressed to the nines, trying to ensure the correct response to the 'Do Ya Think I'm Sexy?' question. The girls are with the girls and the boys are with the boys. Everyone's here to concentrate on the fantasy, the veteran of sexual combat who is relieved to find his marriage hasn't spoiled his attraction.

Rod has become the crowdpleaser, the performer, in every sense. Perfect lighting flashes round a stage that resembles an expensive set for a TV quiz show. Behind Rod, the best session musicians available, note perfect throughout. Rod has taken the star pose to its ultimate narcissistic degree and while he plays with the audience, they play with him. There's not a risk in sight and Rod is a star, not a singer. This is entertainment, not rock and roll. No way those musicians on stage are a band, just separate egos taking a back seat to the biggest peacock of them all.

Half an hour later, the strains of stripper music blast into the Forum and the audience cheers. An appropriate opening, as it turns out; bump n' grind with barrelhouse piano and a rock beat slightly slower than the Stones is Rod's special sound. Stripping the body but no longer the soul.

Red satin style curtains peel back to reveal Rod in red and shiny tracksuit, already well launched into Hot Legs. The energy level on stage and in the crowd is high.

Seduction is Rod's approach to the audience and his methods are slightly more blatant than the lyrics to 'Tonight's the Night'. Central are ass wiggling, running up and down the stage and standing above the band on the podium, dancing with his own silhouette. 'Do Ya Think I'm Sexy?' is the best

The Cockney Cowboys ride again

SHAM 69, Apollo, Glasgow.

"THE PLACE I come from is so small that it isn't even on the map," announces James to the assembled masses, "so I said that I was gonna put my little town on the map. This is a song called 'Hersham Boys'. Inevitably the effect is akin to a dusting of nerve gas. Multi-coloured heads dip, bob and clutch handfuls of air as one, and the casual observer is forced to admit that yes, this is something of an event.

The Apollo which has the best crowds and the least, shall we say, tactful, stewards in captivity is the venue and the event is, we are told, the last gig by Sham 69, the band.

The Valves, who had the dubious honour of being Sham's support for the night acquitted themselves rather well. Suffice it to say they remain the best unsigned band around and any record companies with cash flow problems should start sniffing.

The bombastic pomp of '2001' points to what could be a stage show from the and with a stunning explosion Sham stand outlined in the phosphorescent afterglow of their opening thunderflash it begins. Jolted into the realisation that their working class heroes are finally present, the juddering begins with 'What Have You Got?' and the thought crosses one's mind that this is the most potent, er, punk music that has ever been. Either that or the gear used is amongst the weightiest ever wielded. It is loud. LOUD. L-O-U-D.

Pursey, gratefully receiving the adoration, begins one of the many raps which are loaded with an air of finality.

"In 1975 I formed Sham 69 and we wanted to do everything for punk, and, in those years we feel we have done everything for punk, and tonight we'll do all we have done for punk," he broadcasts like a well-oiled politician. 'I Don't Wanna', 'Rip-Off', 'Tell Us The Truth', 'Angels With Dirty Faces' with the lyrics changed to "they come from places we don't wanna go," follow. Pursey peeling off layer by layer and whipping up the frenzy in his own way.

Occasionally he veers dangerously close to sounding the empty rebel but he believes, so who are we to stand the accusers? 'Borstal Breakout' sees a packed Apollo reaching new heights of frenetic worship and the balcony bounces, literally, through 'Hurry Up Harry' and 'If The Kids Are United' on which Doidie, who is currently on vacation from the band, is introduced and told that without him there is no Sham. All very touching.

The gig, part two, features material from the new album with a little help from new traps man Ricky Rocket (?). 'Voices' seems to be another 'we're just rock and roll puppets' song. 'Anyway Who Gives A Damn?', is from 'That's Life'. 'Money' is ironic considering that everyone from Richard Branson to Mickie Most was there in the hope of securing the signature of Pursey, who is on his last Polydor album. Best from that album was the band's cover of Jeff Beck's 'Mr You're A Better Man Than I' which shows that Dave Parsons is a good guitarist, though he's no Page or Beck. Then there's the new single 'Hersham Boys' which is destined to be a classic in the finest Cockney cowboy traditions.

Encores see Steve Jones and Paul Cook joining the soiree and devastating the joint with versions of 'Pretty Vacant', 'White Riot' and 'Kids Are United'.

RONNIE CURR



number of the night because it most honestly reflects where Rod is at these days.

"Here's a serious love song — if love can be taken seriously," he says to introduce 'You're In My Heart' and proceeds to miss the song completely. He's so busy playing with the mike and gesturing to the crowd that he has no time to feel the song. Rod's voice is one of the great instruments in rock; up till now, whatever direction he's taken, you always felt he was trying to understand his heart — even when he mistook it for other organs or egos.

'Maggie May' is a treat but the song and the audience carry Rod. 'Ain't love a bitch?' he muses, maybe his vanity is his problem. A mixture of 'Every Picture Tells A Story' songs follow with a couple of rock classics thrown in — 'Layla' for example. Carmine Appice does a drum solo which is full of bombast and synthesizers. Afterwards he comes up front and throws sets of stocks from the stage. Must be written in his contract.

Two encores, 'Twisting The Night Away' and, of course 'Stay With Me' — the final empty invitation to the crowd. The whole show is shocking pink, note perfect and professional without a trace of dignity or emotion in the air.

Sorry Rod, ain't reviewers a bitch? But image is no substitute for soul and it's worse when you've got it and you waste it.

MARK COOPER

THE CURE/THE RUTS/PURPLE HEARTS Lyceum, London

ALL THE lights, they went down... and eek there were Purple Hearts. Now with a name nicked from a popular sixties upper, you might expect numbers like 'Stepping Stone', contrived Townshendesque scissor leaps and three-quarters of the band to have mod/skin-head haircuts.

God, were they awful. After one song the mics went. At first it seemed an ingenious ploy to mix out the singer, but unfortunately, technical hitches were handled and back they came for 'an old Dave Berry tune'.

The final insult to injury came when the pretty — pretty out of tune — vocalist introduced the last travesty as "one of the new ones". Good-night!

Wild and fast, The Ruts are presently the unmatched maestros of the relentless row.

Our friend Malcolm Owen (aged 24 — isn't he a bit old for this sort of thing?) stalks on in a filthy raincoat and blurts "Was it something I said?" Too true, blue, but loved it all the same. 'H'eyes' (drugs), 'Sus' ("Don't let the police beat you up — do it yourself") and of course TOTP trendsetter 'Babylon's Burning'.

Yeah, but The Ruts are smart — with a whole new generation of post-Pistolian punks to please and Sham finito, there's a market dying to be tapped.

Half way through '79 and The Cure can consider themselves prime contenders for the most Frustrating Band of The Year Award. Otherwise said they are also highly derivative, but they do it with the utmost subtlety and style.

No Hoover, 'fridge or lamp on stage, just a nice fat ventilator to keep them cool and casual. And further fine hardware in the form of attractive lights, beaming blue and yellow on the band and white on the audience.

This was really effective on a number like 'Another Day', complementing the Eastern skies etc imagery of the lyrics.

Cure had other tricks up their pleated sleeves.

Like, for example, did you know they were the Pink Floyd of the new wave? Well Robert Smith carries off an admirable Syd Barrett drone and their general art school and smoke bombs approach has definite hippy

appeal.

Further lifts include 'Grinding Halt', with its 'Do The Locomotion' bass-line, which, incidentally, worked even better than on record, and the new single 'Boys Don't Cry' which my suspicious mind reckoned to be a brilliant re-work of The Beatles' 'I'm Only

Sleeping'.

Elsewhere, they come clean. 'Foxy Lady' is attributed to Hendrix and one had to agree but couldn't appreciate the band's remark about the genius turning in his grave if he heard it. Then there were other excellent composition of their own — 'Plastic

Russia', 'Killing An Arab' and '10.15 Saturday Night', which closed as well as opened the set in a stroboscopic flourish.

Pastiches aside, The Cure are like a breath of fresh air on a scene becoming increasingly jaded, stale and hackneyed as well as expensive.

MIKE NICHOLLS

STATUS QUO Dalymount Stadium, Dublin

EVER HEAR the one about the English band who went to Dublin with enough lights to start another Battle of Britain... then found it wasn't dark enough to use them until the encore?

As Francis Rossi said from the stage, that was Status Quo in Dublin on Sunday. But they needn't have worried themselves unduly. The Dalymount Festival — the first time that Quo have played in Ireland for two years — took place in brilliant sunshine.

And from around 3pm, with the Undertones whipping up the first enthusiasm, until Quo took the stage at 8.30 to blast out 'Caroline' through £250,000 of sound equipment, the crowd steadily grew to an estimated 20,000 strong.

Perhaps because giant rock concerts aren't exactly an everyday occurrence in Dublin, the seven hours of music were delivered with a rare efficiency. No yawning gaps, and the event splendidly compered by a laconic John Peel. The aforesaid Liverpooldian, perhaps closer to the Irish than he thinks, even got away with snatches of 'The Sound Of Music' and 'Una Paloma Blanca' in between bouts.

Then there was the music itself. A fight bill of commendable proportions with Quo neatly straddling the raw and speedy Undertones, the oil-in-a-groove rock 'n' roll of 'Dad's Army' Rockpile, and the sanitised and polished, tongue-in-well-groomed-cheek heavy metal of Judas Priest, with their whole well-armed 15 years of experience.

The Undertones ploughed into Dalymount completely unworried; lead singer Fergal Sharkey punching the wind that blew away half their sound, stripped to the waist, each song a new two minute package of powerful young music. 'Jimmy Jimmy' got the first real cheer of the day, along with a stamping chorus of 'Teenage Kicks'. 'Here Comes Summer' and the rest. The energy, and the local interest, was enough.

The Undertones encored first with 'Rock 'n' Roll', the Gary Glitter song, before making way for the superb Rockpile, a band whose "roots" are considerably older. What can you say about a band who have tapped the whole spectrum from Chuck Berry, through Johnnie Allen's 'Promised

Land', to their own pop 'n' roll of the 'Girls Talk' and 'Cracking Up' variety? They've got it all, they rock like they were born with guitars instead of rattles in their hands.

From Rockpile, who pick up their guitars and play, to Judas Priest, who actually think about how they're going to pick up their guitars. And what they're going to wear when they do it. After all the fuss about the motorbike, well, it did come on, with Rob Halford on the back and to a very muffled roar to boot. Fabulous, thought everyone. Just like the neat black leather trousers, the macho armbands, the studied postures and the perfectly choreographed alternate screech and wall of Gibson Flying V and Rob Halford's voice, the Priest are a group who have their image perfectly worked out. On stage they're very effective, but somehow gutless. Almost as if they've decided exactly what are the elements that will cause terminal brain damage in their audience... then read the score and follow it.

It all worked perfectly, with suitable titles like 'Beyond The Realms' and 'Evil Fantasies' to back the scenario even further. An early slip, where the guitarist nearly disappeared beneath a tottering Marshall stack, was scarcely noticed, while the crushing drum solo (of the big kit and slow hands variety) and the wailing encore of 'Starbreaker', were heartily applauded.

Then, well before dark, Status Quo... and all those lights you couldn't see.

From a three-day rest after the British tour, Quo seemed relaxed, ready to stretch out and give Dublin what they'd been waiting for for two years. The ground shook for 'Rockin' All Over The World' and 'Hold You Back'. The crowd bellowed back on 'Dirty Water', the heads went down for 'Don't Waste My Time'. And the longer they played the more they seemed to want to play longer — not always the case, and even less so after 40 nights of "back to backs". After '4500 Hundred Times' I'd decided it was the best outdoor Quo I'd seen since Cardiff Castle some two years ago.

Those at Dalymount, jiggling on the far terraces to 'Roadhouse Blues', seemed to agree. Oh, and by the time the encore came round, those lights did look pretty good after all.

JOHN SHEARLAW

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LONG JOHN

JOHN COOPER CLARKE
JOY DIVISION
FASHION
Free Trade Hall,
Manchester

SO WHAT kind of homecoming is this, Mr Clarke? You might reckon work to be "A tumour that eats away me wit", but where's the excuse in leaving your poems at home before playing your first main Manchester headliner? No more brain-scrambling outdoor festivals for you, old bean.

Contrary to reports elsewhere, JCC did appear at Glastonbury, temporarily breaking off from his nationwide romp with Fashion. The latter are a Birmingham three-piece featuring a Spark on drums, a Japan on bass and synthesiser and a huge (bean) Pole playing guitar.

Unfortunately for them, the house was deserted during their sojourn on stage, the odd threat of applause being drowned by the sound of reversing ring-pulls. Some of the set was interesting, with lavish sound textures flooding around mainly indecipherable vocals.

Next on were Joy Division, for a long time amongst Manchester's finest. Modern music but without a synthesiser (well, only a small one) in sight.

Much of the sound centres around Stephen Morris' continual bass drum stomp and the rhythms flow richly through the guitar and bass. "I dance to the radio" is the rule and the keynote of 'Transmission', the deserved encore and one of a clutch reproduced from a recent Peel session. 'Shadow Play' was reminiscent of Magazine's 'Motorcade' while the excellent 'Insight' and 'She's Lost Control' are totally original.

The remarkable singer Ian Curtis has got all his expressive movements and gestures down pat, but looked lost on the Free Trade Hall stage.

The same could not be said for John Cooper Clarke, whose threadbare charisma is such that he looks the part anywhere. Luckily his complete works were despatched in time by taxi, and they appeared on stage in a supermarket carrier bag clutched by their author.

Despite his debilitating lifestyle, he looked surprisingly healthy. Maybe



JOHN COOPER CLARKE: threadbare charisma

it was just the two bright spotlights which shone down on him Charlie Chaplin style. In fine music hall tradition he now intersperses his poems with gags: "Can anyone get me a parrot by Tuesday?" he ludicrously enquires "I need one for me Treasure Island audition. No, Thursday's no use, I'm 'aving me leg off then!"

But of course it's the wild rhymes that extract the most mirth. 'Daily Express', 'Track Suit', 'Health Fanatic' and the most cutting in the anti-fitness series, 'Bronze Adonis'.

Apart from his audience chat routine, he now squeezes his poems into some kind of sequence. So where do we find the Adonis? — 'Majorca', today's equivalent of the renowned Monty Python lampoon of package holidays. Then there's the romance section

featuring the undiluted abuse of 'Twat' ("You've got a dual personality and I hate both of them") and the hyper-alliterative 'Pest' where the poet puts in a positively phenomenal hyper-alliterative 'Pest' where the poet puts in a positively phenomenal performance in popping phonetics. Elsewhere there's a tirade against the local chief of police and a new item called 'Chicken Town', where every other word is bloody: "The Bloody Mary's are bloody flat/The bloody flats are full of rats" and in 'Beasley St' the rats have all got rickets. But the real reason it's called 'Chicken Town'.

It's concluding "exit, Johnny Clarke" line is his cue to depart, before shambling back to spill out more words against wisdom. **MIKE NICHOLS**

ROCKPILE, THE SPECIALS, LEW LEWIS' REFORMER

Hammersmith Palais, London

OUTSIDE in the street the lights glowed softly across the slogan "The World's Most Famous Ballroom", and inside, the world's most famous dance-floor thronged to the applause of punks, Teds, mods, rockers, hippies, Beatle-freaks and it seemed, just about every rock'n'roll fanatic within a 50-mile radius of Hammersmith tube station.

Opening the occasion were the very lively Stiffs, Lew Lewis' Reformer who, within seconds of taking the stage, put the Dr Feelgood pension scheme well into the shade. As Mr Lewis said himself, "Boogie in your suitcase, Boogie in the street, Boogie at the bus-stop and Boogie down the 'bello", which brings us nicely to the Specials who followed (God, I really should be in television).

Beginning with a high-fidelity version of the Skatellites' 'Guns Of Navarone' the Specials stormtrooped the stage immediately, giving the impression that they were completely in command of their music.

The Specials' stage act, as usual, was as near perfect and of special mention are some great funky/reggae bass-playing and some nice organ work, but they lost their audience somewhere around the middle of the set probably due to so many incomprehensible jibes at the audience and the band ended up shouting at themselves. A few of their

own songs towards the end provided the necessary rhythm and melody needed to awaken the crowd. By the time they got to 'Gangsters' which will eventually be a BIG HIT the crowd were with them all the way back to Coventry and demanding about another 50 encores.

It seemed so soon afterwards that Dave Edmunds and Nick Lowe came on and played what can best be described as a 'Greatest Hits' collection. 'I Knew The Bride', 'Deborah', 'So It Goes', 'Here Comes The Weekend' and 'Cracking Up' all came blistering out of the speakers as everyone on the outside of the dance-floor began to dance crazily.

Lowe and Edmunds sang as well as the Everly Brothers ever did and Lowe played out his little Paul McCartney role perfectly as Edmunds fantasised as to which rock'n'roller he was this week.

Rockpile sweated and rocked through a rockabilly pop set that Jerry Lee and Paul McCartney would've been proud of, and played all the hits people wanted to hear. When we were ready for the third encore and the lights were going up, the sound of those twanging guitars still seemed to be ringing around the room. The truth is that you just don't get to see a band like this every day.

JAMES PARADE

SHAKE

Astoria, Edinburgh

"I HOPE none of you out there are expecting a reincarnation of the Rezillos!" yelled a fuming Jo Callis, clearly

upset by a few careless shouts from the crowd. And true enough, there was little evidence of previous connections with the other two frantic Flintstones throughout the set, even if the familiar 'Culture Shock', 'Cold Wars' and 'Good Sculptures' were included. Although the direction has changed and the image altered, neither has done so too drastically and SHAKE turn out to be a fast, stormy and unrestricted little rock band.

With his head jerking to and fro like an over-excited pigeon, Jo released two years of bottled-up, aggressive riffs into the new break-neck pogo-popper 'But Not Mine'.

However, 'Glasshouse', saw Jo surrendering lead vocals to Simon Templar who, despite laying down some competent and solid bass line sequences, appeared too self-conscious for comfort. Following Simon's solo sing-song, the crowd were treated to a premature performance of "the first hit single"; the lively paced 'Teen-beat', during which Troy Tate chiselled out some complementing licks on rhythm guitar in response to Angel Patterson's cementing and disciplined drumming.

The set is short. Obviously the old, trodden-down songs are required as essential fillers. The band were shouted and clapped back for the inevitable encore. They managed a quick attempt at an 'extremely brand new number' and then speed through 'Culture Shock' again before escaping from the stage, leaving an indelible impression in their wake. **HILARY KERR.**

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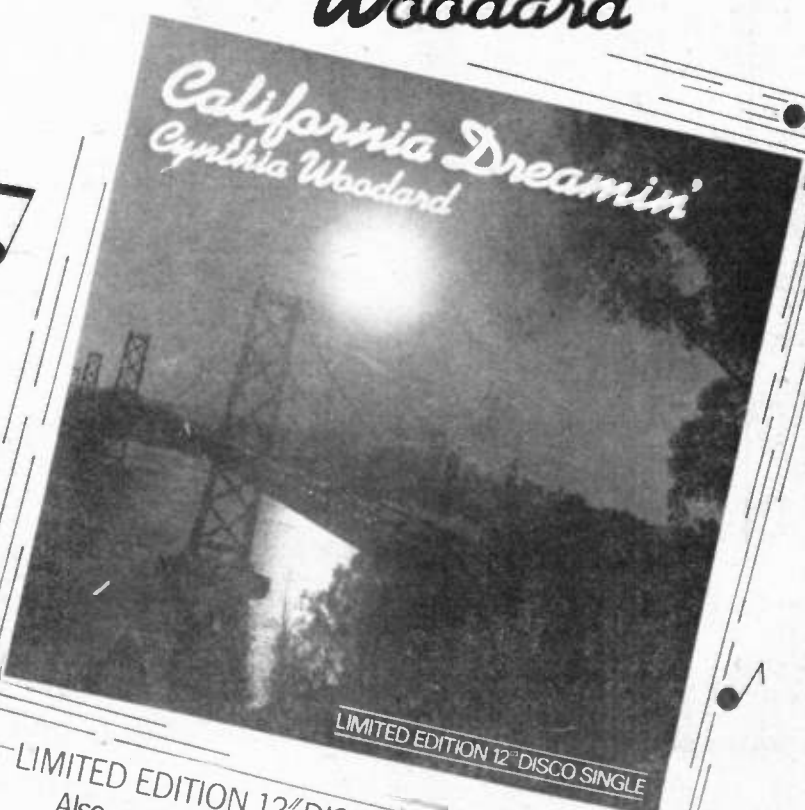
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DISCOS

By JAMES HAMILTON

BREAKERS

BUBBLING UNDER the UK Disco Top 90 (page 30) are Evelyn Champagne King 'Music Box' (RCA 12in), Erotic Drum Band 'Love Disco Style' (Scope 12in), Hi-Tension 'Funkified' (Island 12in), Breakwater 'Work It Out' (Arista 12in), Switch 'Best Beat In Town' (Motown 12in), Patti LaBelle 'Music Is My Way Of Life' (Epic 12in), Steel Pulse 'Sound System' (Island 12in), Greg Diamond Bionic Boogie 'Chains' (Polydor 12in), Smokey Robinson 'Get Ready' (Motown 12in), Match 'Boogie Man' (Famingo 12in), Mick Jackson 'Married Men' (Atlantic), Nuggets 'New York' / 'Proud Mary' (Mercury 12in promo / US LP), Liquid Gold 'Mr Groovy' (Creole 12in), Airtro Moreira 'Tempos Atras' / 'Toque De Cuica' / 'Amajour' (US Warner Bros LP), Atlantic Starr 'Let's Rock 'N Roll' (Funk A&M 12in), Bobby Rush 'I Wanna Do The Do' (US Phil Int 12in), Tom Browne 'Throw Down' / 'What's Going On' / 'The Closer I Get To You' (US GRP LP), Sylvester 'Star' / 'Body Strorg' (Fantasy 12in), Antonia Rodriguez 'La Bamba' (Magnet 12in), Jackie Moore 'This Time Baby' (U3 Columbia 12in).

IMPORTS

DAVID BENDETH: 'Feel The Real' (Canadian IGM 12E4-8326). London's hottest jazz-funk newie last weekend, this lavishly-packaged 6:09 12in jogger from Canada is a gradually building 122-125bpm jiggling thumper with scattling blue-eyed singing at times over the white guitarist's chunky rhythm drive.

SUN: 'Radiation Level' (US Capitol Discs 8510). Foundation-shaking explosion effect starts a moodily building 120bpm atmospheric funk jiggler with distinctive buzzing synthesizer bass tones and light harmony chanting, all reaching an hypnotic intensity on 5:55 12in — which recently seemed permanently to be sold-out, causing a late review!

HERBIE HANCOCK: 'Tell Everybody' (US Columbia 43-11019). And another that was sold-out, though I heard it briefly, this is a complete remix of the sound we know, now on 7:48 122bpm 12in with added syndrums and mucho excitement! Pity it's too late for here, even if not for the behind-the-times States.

TEDDY PENDERGRASS: 'Turn Off The Lights' (LP 'Teddy' US Phil Int FZ 36003). Typically yearning soulful 30bpm slowie with dramatically emphatic crescendos, 'Come Go With Me'; being another nice 43bpm smoocher with sexy chick joining in for a love rap, while dancer include 'Do Me', a skipping 131bpm bass-brightened 4:41 saappy romper, 'Life Is A Circle', a scat-spiked 129bpm rattling 5:50 canterer, and the McFadden & Whitehead-penned 'If You Know Like I Know' 109bpm back-beat jogger.

JR WALKER: 'Sax Attack' (LP 'Back Street Boogie' US Whitfield WHK 3331). Norman Whitfield-produced racing fast exciting 126bpm strutter with Stargard vocals and a slow tricky bass plonks and toy hooter intro, only 3:40, while the 7:16 title track (also on 12in, DWHI 862), is a jaggedly jumping frantic 135bpm flier with exciting backing for Autry's typical vocal and sax. Of wider appeal, 'Wishing On A Star' gets a lovely slow-starting 38bpm 5:58 smooch revival, building into an intense soulfully pent-up climax.

BARRY WHITE: 'It Ain't Love, Babe (Until You Give It)' (US Unlimited Gold 428-1403). Now on 5:52 12in from his current album, the impact-filled 120bpm instrumental intro leads into some more mundane vocal bits but much of the initial Latin-flavoured excitement is retained, making it Bazza's best in a while.

MICHAEL WHITE: 'I Like It' (LP 'White Night' US Elektra 6E-183). Gently jogging 113bpm jazz-funk ditty, insubstantial at only 3:14, with catchily chanting disco chix and more of producer Wayne Henderson's trombone than Michael's violin — though he gets more to do on the similar lightweight but 6:00 skipping 116-118bpm version of Ronkie Laws' 'Never Be The Same'.

EUGENE RECORD: 'Magnetism' (US Warner Bros WBSD 8845). Again like Herbie Hancock a bit late for here, this 9:21 12in remix makes the spurring 127bpm reaper a lot blander than before, with the exciting synthesizer splurges intro leading straight into some instrumental before the vocal, and the completely rearranged instrumental last part (always the best bit) becoming now less jazzily driving and adding some vocal inserts. Interesting, but still not quite the killer it could have been.

JEAN WELLS: 'I Just Can't Stop Dancing' (US TEC 60). Jaunty 124bpm clopper on 7:24 12in with thumping break sounds like it could be another 'Ring My Bell' but doesn't get there.

BONNIE BOYER: 'Got To Give In To Love' (US Columbia 43-11026). Perkily strutting 124bpm sacker with catchy staccato title line and rattling break on 7:34 12in.

PUFF: '(You Got Me) In The Mood' (US Willpower WC 1002). Another on Will Crittendon's new label, the frothily zinging 134bpm New York leaper is loosely structured on 7:32 12in to give lots of mix points for the type of DJ at which it is aimed.

ROBERTA GILLIAM: 'Magic In The Music' (US Baddah DSC 135). Insubstantial fast 137bpm skitterer with clapping accents on 7:52 12in, far more interesting for its 46bpm 'Let's Not Rush It' slow flip — which runs inside out, tracking from the label to the rim (where it nearly throws off and ruins your stylus!).

UK NEWIES

HARVEY MASON: 'Groovin' You' (Arista ARIST 12270). Finally out here on 6:15 12in, this dynamite 121-122bpm Olympic Runners-type variety-filled "om bom" bomber still sounds like a UK smash to me!

KANDIDATE: 'Girls, Girls, Girls' (Rak RAK 295). Gorgeous harmony chanter, sadly only on 7in, lopes along at a bright and breezily clapping 116bpm with more than a trace of the Moments' old 'Girls'.

ME AND YOU: 'You Never Know What You've Got' (Deb Music DEB 031). Due soon also on Scope, this tremendously catchy 92bpm reggae reading of the Bel & James song will have you singing along before the 12in ens.

REAL THING: 'Boogie Down (Get Funky Now)' (Pye 12P 109). Jittery jiggling 116bpm plodder on 7:40 12in with "whup whoa" chants, whistles, shakers and all sorts of surface activity livening up a fairly unimaginative song — however the effect is as intended, so while not another 'Force' it should do well. Instrumental flip.

GIBSON BROTHERS: 'Better Do It Salsa' (LP 'Cuba' Island ILPS 9579). Although also included on 33 1/3rpm 12in as a follow-up single, the 120-121bpm 'Ooh! What A Life' (12XWIP 6503) whips up less excitement than this 122-123bpm Latin romper. Both are similar to 'Cuba', both work well, but after

you've heard 'em both you'll probably agree.

DIRECT CURRENT: 'Everybody Here Must Party' (Sidewalk 12SID 110). Powerfully rhythmic 116bpm party chanter on 6:58 12in with chix counting off in an up-dated 'Blue Suede Shoes' style and everything geared to keep you dancing.

BILLIE JO SPEARS: 'I Will Survive' (UA UP 601). Amazing MoR-Country-Disco treatment, at 120bpm with a useful tempo-slowing finish, should completely revive the ladies' fave request!

ATLANTIC STARR: '(Let's) Rock 'N' Roll' (Funk A&M America AMSP 7452). Exuberant 7:30 "rock" stamper on 7:26 12in with bumping bass and braying brass behind the fast strutting 121-125bpm beat, which mixes after the intro out of the Jacksons 'Shake Your Body'.

TUMBLACK: 'Caraba' (Island 12XWIP 6500). Complex exciting and exotic instrumental rattler from France on 33 1/3rpm 12in starts with searing phasing, useful for mixing, and races around 130 1/2-131-130bpm.

GEORGE BENSON: 'Unchained Melody' (Warner Bros K 17409 (T)). Always the big smoocher on his LP, the gorgeous 33bpm treatment of Al Hibbler's 1955 oldie is flipped on 12in by the gently jogging 112bpm 'Before You Go'.

DJ TOP TEN

LES AARON of the 50s Again rock 'n roll disco (Paghams 4585) surfaces from the Sussex summer to say that they're still bopping, with regular venues at Arundel's Eagle on Fridays and Barnham's Murrell Arms on Saturdays, where currently sizzling wax includes this rockabilly selection.

- 1 SWEET BABY DOLL, Johnny Burnette UA LP
- 2 JUMPS, GIGGLES & SHOUTS, Gene Vincent Capitol LP
- 3 BLACK LEATHER REBEL, Johnny Carroll Roller Coaster
- 4 AIN'T GOT A THING, Sonny Burgess Charly EP
- 5 KEEP MY BIG WHEELS TURNING, Johnny Kay & Kool Cats
- 6 CADILLAC '59, Shotgun Billy Goat
- 7 GOOD GOOD ROCKIN', Bobby Clifford Frog LP
- 8 LET'S GET IT ON, Hershel Almond Ace
- 9 GRANDPAW'S A CRAZY CAT FOR SURE, Flying Saucers Charly
- 10 TOO N-N-N-NEUROUS TO ROCK, Al Roberts Jr Frog LP

DISCO NEWS

PATTI BOULAYE 'Disco Dancer' appears now to be on 12in (certainly on promo 12in), Amil Stewart 'Light My Fire' is not only on 12in but "kleer" vinyl too, while Gonzalez 'Move It To The Music' has evidently been withdrawn (despite being our lead review two weeks ago!)... Gap Band 'Baby Baba Boogie' / 'Shake' are back to back in 7:32 and 5:58 versions on import 12in (US Mercury MDS-4006)... Olympic Runners 'Energy Beam' (Polydor B-side) is of course 115bpm and not 155bpm, as printed, but — discovered totally by chance when playing a white label at the wrong speed — David Benoit 'Life Is Like A Samba' (AVI 12in, due soon) is dynamite when the 128bpm 45rpm 12in is spun at 33 1/3rpm, coming out at a much easier 96bpm without too much distortion even to the vocal bits!... Quantum Jump 'Lone Ranger' chop-mixes without missing a beat into Redbone 'Witch Queen Of New Orleans', should that be your punters' bag, while Chic's 'Good Times' instrumental section varies speeds up to synch nicely with Richard Tee 'First Love'... Edinburgh and environs finally have their own Lothian & Fife DJ Association, with 40 members so far, full details from the Assn secretary, Alistair Kay, c/o Setters Disco Centre, Bruntsfield Place, Edinburgh (031-229 6662)... 'Disco' magazine has sadly been unable to find further finance so will not be reappearing, but you can expect 'Record Mirror' to fill the gap with extended disco coverage soon... PVK Records are inviting DJs to send full work details for mailing list consideration to Phil Cooper, PVK Records, Hillbottom Road, High Wycombe, Bucks... Roger St Pierre's various PR and associated companies are now based at 17 Nelson Road, Greenwich, London SE10 9JB (01-858 8892), but as already stated Sally Ormsby is no longer involved and is looking for central premises for her Sally 'O' firm... David 'Boogie Vibes' Emery (Newcastle-upon-Tyne) infos that Newcastle's famous Callers Record Store are currently flogging recent import LPs for only £3-£3.50 in their summer sale... Southgate Royalty hit it lucky (they hope) next Friday 13th, when Chris Hill & Sean French celebrate a 'Halfway to Caister' party, it being 13 weeks since the last and 13 weeks until the next Caister funk weekend... Tony James (Southern Counties National Roadshow, Dorchester) means about the price of records now, and says that at this rate we will soon have the £100 a night mobile — and why the hell not, say I? It appalls me how much disco operators undervalue their services, the majority seemingly going out for much the same money as one could get ten years ago. If you're any good, charge what you're worth! Remember, for twice the price you only need work half as much — and if you're worried about "cowboys" getting your gigs if you jack your prices up, don't forget to take your spurs off before going to bed.

DISCO DATES

THURSDAY (5) Simon Bates hosts the Schlitz Disco Dancing final at Bournemouth Stateside Centre Preston Clouds reopens after an £150,000 refit; **FRIDAY (6)** Jason West wows Barnstable Chequers, Alan Christo funks Mountain Ash Palace, John DeSade does Langley Village Hall, Stuart Robinson funks Barkston Ash barbeque; **SATURDAY (7)** Pepe & Froggy funk Southgate Royalty, Chris Dennis & Andy Pinney funk Sidmouth Winter Gardens; **SUNDAY (8)** Mike Anthony & Dave Collins funk 'n reggae Dougie's Hideaway somewhere in London N19 weekly; **MONDAY (9)** Tom Wilson promotes Polydor with freebies for all at Musselburgh Woodside Hotel; **WEDNESDAY (11)** North Midlands Assn of DJs' disco forum meets in the Turf Public House, Hoylan, near Barnsley (details from Sheffield 874280), Greg Edwards & Steve Walsh funk Wimbledon Tiffanys weekly.

JOX YOX

JASON WEST (Cambridge 0223-49849), of zany roadshow fame, has rather an endearing one! "A few weeks ago I was booked by a college to do a gig in a 900 capacity marquee. As my show is very visual I asked in advance for a stage, but when I arrived there wasn't one. The Social Secretary got four large tables, which I explained were not big enough... so he came back in five minutes with an enormous lorry! With this and the tables it was ideal. The place was packed and what looked at first like a bad gig turned out to be a fantastic night. Halfway through, a guy asked me for a dedication for Annie Laurie. I asked if it was her birthday, or something, and he said, 'No I own her. You're set up on her — that's the lorry's name!' Toot toot, beep beep!"

HOT VINYL

ERIC HEARN (Liverpool Time Piece) play - lists a good selection of funk imports and recent UK releases, a cross section of the more interesting imports being Chuck Brown 'Game Seven' (US Source 12in), Dexter Wansell 'It's Been Cool' (US Phil Int 12in), Isley Bros 'Winner Takes All' (US T-Neck LP — most tracks), Crowd Pleasers 'Freaky People' / 'Prancin' (US Salsoul LP), Airtro Moreira 'Amajour' (US Warner Bros LP), Sun 'Radiation Level' (US Capitol 12in), Lee Ritenour 'Feel The Night' (US Elektra LP), Lenny Williams 'Doing The Loop De Loop' (US MCA 7in), Larry Graham 'You're A Foxy Lady' (US Warner Bros 7in), all of which seem like an accurate reflection of hip taste in that area.

LITTLE MORE than a year ago, in what was assertively the time of the rise and rise in public of black British bands, Hi-Tension scored first shot with what was a demo of a jam song — or near enough.

Now in the time of 'Up The Junction' and 'Maggie's Farm', David Joseph — lead vocalist, keyboard player, writer, arranger and latterly producer — takes stock of their knife-edge fortunes.

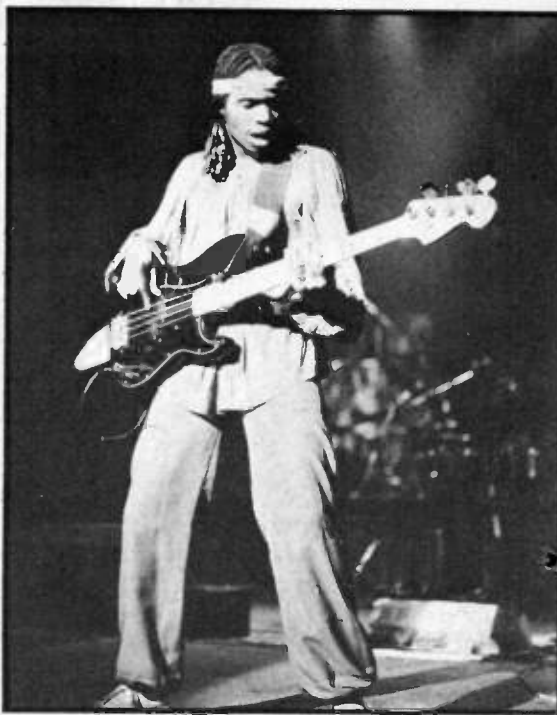
"Them days we were more organised," he states bluntly. "Too many bloody things happening now. It's like the better you become and the more things you get, the worse it becomes. Guitar gets smashed in its flight case on the road, nobody even talks about it. I'd like a new Yamaha organ to replace the one that got smashed — but we can't afford to keep buying instruments all the time."

'Hi Tension' and 'British Hustle' secured the band's disco credibility; 'Autumn Love' and 'Peace On Earth' (which never got any further than a B side) deserved to do the same in ballad dimensions. A respectable, although not spectacularly adventurous, debut album followed the UK tour it should have preceded. "A waste of time," recalls David glumly, not for the only time. Now pressures are on more than the flight cases.

"When we finished the last tour, for the album, we said we weren't gonna do any more tours. We were just going to work on some new songs, get a new album together, find something to make the people become really interested. Come back and really smash 'em up."

"But Island requested a new single to keep the buzz going, and the one they chose was 'Funkified'. Chris (Blackwell) heard it at a gig and liked it. Thing was, it was basically just another jam that we did on stage, and we then had to get it arranged to become a song. And then you're back on tour again to promote it, and you haven't the chance to do what you wanted in that I got the chance of producing the record. Black music should have a lot of energy, it should be aggressive, and that's where I fell out with Alex Sadkin who'd produced some tracks on the album. (He's also the co-producer for Third World.) He was talking about the commercial possibilities — I just felt it sounded too relaxed, too weak. Afterwards I wished I'd stuck to my guns for a heavier sound."

"But even then," continued David, "I couldn't feel relaxed in myself. Too many people around me all the time, making more problems because they feel I'm inexperienced. Yet on stage nobody except maybe our managers tells us what to do. We do all the working out ourselves, finding the weak links, telling the guys if something isn't right. There are people in the company saying I shouldn't get so heavy in sorting out those weak links. But I'm saying that they would be heavy if we were to do a bad show one time."



DAVID JOSEPH: Hi-Tension frontman

TROUBLED TENSION

Both white rock and black reggae (with its added protection of culture, rhythm and dialect lyrics) have generally put a safe distance between themselves and the R of the A&R department. Black funk, in this country at least, has still some way to go. Frequently Hi-Tension cast reasonably damning remarks about

Kandidate, two members of which were in Tension's forerunner Hott Wax.

"Kandidate tell me," explains David, "that they're on an understanding where Mickey Most writes their first two songs to get them established and they're going to come out with their own stuff later on. But I say that's rubbish, they should establish themselves now. Maybe Light of the World can't play as good, out because Light of the World do their own thing in their own way, they can pull it off. Apart from Hi-Tension, they're the most original band on the road now."

"There was a time when the only thing happening for black music here was the Drifters and all that sweet soul stuff. But we were always into funk, like War and all them guys. Not Tower of Power, too many changes. And we just stuck at that when the other bands were playing reggae. We just came through."

Talk inevitably got round to EW&F (David clearly regards himself their number one fan), and inevitably too to the implications.

"We ain't got a horn section in this country that is funky, that's the sound we need," he noted. "Even string arrangements — I've been introduced to guys, you know, but it's got to be blackish or it's gonna sound false."

"However, I don't really think we could have that heavy orchestra bit the way that Maurice White fills up the scenes. We've got to keep things just within the group. And we wouldn't want to send the tape of our stuff over to America to have the arrangements dubbed on. The British funk bands have to find their own identity, their own sound. They have to do it themselves. All I can do is keep on looking, hoping that we will find some guys who are capable of blowing and getting it together."

So, armed only with 'Funkified' and (rather better, methinks) a spicy taka-boom thing titled 'Latin Inspiration' on the B side, Hi-Tension are now concluding their current round of the UK before piling back into square one (somewhere in NW10) once more to work over new material. David Joseph is toying with the idea still (yes, even post-budget) of collecting a couple more Yamahas, and of learning karate — art, more than martial — over the summer.

Perhaps the finest endorsement (some would say, too fine) for Hi-Tension's Great Black British policy, has been the support band on their tour. Spooky, an eight-man outfit from Manchester, had a full hour's set with practically unlimited run of Tension's lighting rig, PA etc. Totally crazy capering, micro-second choreography in those waywardly cliché/classic silver leopard jumpsuits, plus a band that had as much balls as anyone in Y-fronts would probably care to carry — well, cough cough, there was only one major omission in their K-Tel spectrum of Great Black Hits. But then 'Hi-Tension' had to be handed to the originators.

SUSAN KLUTH

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4	4	WE ARE FAMILY, Sister Sledge	Atlantic 12in
5	5	SPACE BASS, Slick	Fantasy 12in
6	6	H.A.P.P.Y. RADIO, Edwin Starr	20th Century/RCA 12in
7	7	LIVING ON THE FRONTLINE, Eddy Grant	Ensign 12in
8	9	GET ANOTHER LOVE, Chantal Curtis	Pye 12in
9	12	I'M A SUCKER FOR YOUR LOVE, Teena Marie	Motown 12in
10	8	HOT STUFF, Donna Summer	Casablanca 12in
11	10	GET IT UP FOR LOVE, Tata Vega	Motown 12in
12	13	LET'S LOVEDANCE TONIGHT/SHOWTIME, Gary's Gang	CBS 12in
13	16	MAKE YOUR MOVE, Joe Thomas	TK 12in
14	11	PICK ME UP I'LL DANCE, Melba Moore	Epic 12in
15	15	DANCER/DANCE TO DANCE, Deniece Williams	Warner Bros 12in
16	18	WHEN YOU WAKE UP TOMORROW, Candi Staton	Warner Bros 12in
17	20	DANCE AWAY, Roxy Music	Polydor
18	17	(EVERYBODY) GET DANCIN', Bombers	Flamingo 12in
19	27	BORN TO BE ALIVE, Patrick Hernandez	Gem 12in
20	28	STAR/LET YOUR FEELINGS SHOW/IN THE STONE/CAN'T LET GO/AFTER THE LOVE IS GONE/ROCK THAT!, Earth Wind & Fire	CBS LP
21	22	GOOD GOOD FEELIN', War	MCA 12in
22	14	SATURDAY NIGHT, T-Connection	TK 12in
23	19	POP MUZIK, M	MCA 12in
24	23	SUNDAY GIRL, Blondie	Chrysalis 12in
25	71	GOOD TIMES, Chic	Atlantic 12in
26	21	SHAKE YOUR BODY, Jacksons	Epic 12in
27	37	DANCE WITH YOU, Carrie Lucas	Solar 12in
28	41	I'VE GOT THE NEXT DANCE, Deniece Williams	CBS 12in
29	24	STREET LIFE/CARNIVAL OF THE NIGHT/THE HUSTLER, Crusaders	MCA LP
30	38	RAZZLE DAZZLE/RAISE A BLAZE/THERM WARFARE/ONE NIGHT TAN/EYEBALLIN', Heatwave	GTO/LP
31	30	TRIP TO YOUR MIND, Hudson People	Ensign 12in
32	43	WATERMELON MAN/FIRST LOVE/BLACK IS THE COLOUR/TOUCHDOWN, Mongo Santamaria/Richard Tee/Wilbert Longmire/Bob James	Tappan Zee 12in EP
33	51	SILLY GAMES, Janet Kay	Scope 12in
34	25	GO WEST, Village People	Mercury 12in
35	40	MAKE MY DREAM A REALITY/THIS HAPPY FEELING, GQ	Arista 12in
36	34	LIGHT MY FIRE, Amii Stewart	Atlantic 12in
37	42	YOU GONNA MAKE ME LOVE SOMEBODY ELSE, Jones Girls	Phil Int 12in
38	29	DR JACKYLL AND MR FUNK, Jackie McLean	RCA 12in
39	48	MIDNIGHT GROOVIN', Light Of The World	Ensign 12in/LP
40	32	WHY LEAVE US ALONE, Five Special	Elektra 12in
41	47	DANCIN' AT THE DISCO, Lax	Pye 12in
42	64	BAD GIRLS/ONE LOVE, Donna Summer	Casablanca 12in/LP
43	26	TELL EVERYBODY, Herbie Hancock	CBS 12in/US 12in remix
44	60	THE BOSS/NO ONE GETS THE PRIZE/IT'S MY HOUSE/I AIN'T BEEN LICKED, Diana Ross	Motown 12in/LP
45	33	HAVEN'T STOPPED DANCIN' YET, Gonzalez	Sidewalk 12in
46	35	KNOCK ON WOOD, Amii Stewart	Atlantic 12in
47	36	ONE WAY TICKET, Eruption	Atlantic 12in
48	58	BRING THE FAMILY BACK, Billy Paul	Phil Int 12in
49	31	REUNITED, Peaches & Herb	Polydor
50	49	NEVER GONNA SAY GOODBYE COME ON AND DO IT/BOOGIE WITH ME, Poussez	Vanguard 12in/LP
51	50	FEVER/LOVE WILL BRING US BACK TOGETHER, Roy Ayers	Polydor 12in/LP
52	74	NIGHT DANCIN', Taka Boom	Ariola 12in
53	45	MINDLESS BOOGIE, Hot Chocolate	Rak 12in
54	62	STRUT YOUR FUNKY STUFF, Frantique	US Phil Int 12in
55	53	LOVE BALLAD, George Benson	Warner Bros 12in
56	52	FLASHBACK, Ashford & Simpson	Warner Bros 12in
57	46	BRIDGE OVER TROUBLED WATER, Linda Clifford	RSO 12in
58	80	GROOVIN' YOU, Harvey Mason	Arista 12in
59	57	YOUNG STUFF, Nino Tempo & 5th Ave Sax	US A&M 12in
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68	63	ARE YOU READY FOR LOVE, Detroit Spinners	Atlantic 12in
69	66	SWISS KISS/VIVA CALIFORNIA, Patrick Juvet	Casablanca L/12in
70	77	DANCIN' & PRANCIN'/ROCK & SHUFFLE/JINGO/1000 FINGER MAN, Candido	US Salsoul LP
71	68	I'LL NEVER FORGET (MY FAVOURITE DISCO)/IT'S BEEN COOL, Dexter Wansel	US Phil Int 12in
72	67	MAKIN' IT, David Naughton	RSO 12in
73	61	HOT FOR YOU/DON'T LET ME CATCH YOU WITH YOUR GROOVE DOWN, Brainstorm	Tabu 12in
74	—	I NEED SOMEONE EASY DRY RIVER/DISCOLYPSO/YOU ARE IN LOVE, Ralph MacDonald	US Marlin LP
75	81	IT'S A DISCO NIGHT/LIFE IN THE CITY/WINNER TAKES ALL/YOU'RE BESIDE ME, Isley Bros	Epic LP
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80	75	BOOGIE CITY, Phil Hurtt	Fantasy 12in
81	86	IT MUST BE LOVE, Alton McClain & Destiny	Polydor/12in promo
82	87	RADIATION LEVEL, Sun	US Capitol 12in
83	82	FULL TILT BOOGIE, Uncle Louie	US TK 12in
84	—	CRANK IT UP, Peter Brown	TK 12in
85	65	I LOVE TO DANCE/IT'S MAGIC/TONIGHT'S THE NIGHT, Kleer	US Atlantic LP
86	76	AS LONG AS IT'S LOVE, Theo Vaness	Epic 12in
87	—	TALK TO ME, Third World	Island 12in
88	89	FIRST TIME AROUND, Skyy	US Salsoul 12in
89	—	BURNING SPEAR/DO-RE-ME-FOR-SOUL, Richard Evans	A&M 12in
90	73	IT'S TOO FUNKY IN HERE, James Brown	US Polydor 12in

CHARTS EXTRA

UK SOUL

1	2	RING MY BELL, Anita Ward	TK
2	1	AIN'T NO STOPPING US NOW, Macfadden & Whitehead	Phil Int
3	3	BOOGIE WONDERLAND, EWF/Emotions	CBS
4	5	WE ARE FAMILY, Sister Sledge	Atlantic
5	4	HAPPY RADIO, Edwin Starr	20th Century
6	13	FLASHBACK, Ashford & Simpson	Warner Bros
7	7	REUNITED, Peaches & Herb	Polydor
8	16	LET'S LOVE DANCE TONIGHT, Gary's Gang	CBS
9	8	HOT STUFF, Donna Summer	Casablanca
10	6	GET IT UP FOR LOVE, Tata Vega	Motown
11	10	BRIDGE OVER TROUBLED WATER, Linda Clifford	RSO
12	9	PICK ME UP I'LL DANCE, Melba Moore	Epic
13	18	DANCE WITH YOU, Carrie Lucas	Solar
14	—	SPACE BASS, Slick	Fantasy
15	11	(EVERYBODY) GET DANCIN', Bombers	Flamingo
16	—	GET ANOTHER LOVE, Chantel Curtis	Pye Int
17	12	SATURDAY NIGHT, T-Connection	TK
18	19	RAZZLE DAZZLE, Heatwave	GTO
19	14	LIVING ON THE FRONT LINE, Eddie Grant	Ensign
20	—	TURN ON THE TAP (EP), Various Artists	CBS

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1	1	BAD GIRLS, Donna Summer	Casablanca
2	2	BORN TO BE ALIVE, Patrick Hernandez	Columbia
3	4	WHEN YOU WAKE UP TOMORROW, Candi Staton	Warner
4	3	RING MY BELL, Anita Ward	TK
5	5	LOVE MAGIC/HOLLER, John Davis & the Monster Orchestra	SAM/Columbia
6	7	CRANK IT UP, Peter Brown	TK
7	12	UNDER COVER LOVER, Debbie Jacobs	MCA
8	14	HEAVEN MUST HAVE SENT YOU, Bonnie Pointer	Motown
9	11	H.A.P.P.Y. RADIO, Edwin Starr	20th Century
10	10	AIN'T NO STOPPIN' US NOW, McFadden & Whitehead	PIR
11	6	HAVE A CIGAR, Rosebud	Warner Bros
12	13	YOU GONNA MAKE ME LOVE SOMEBODY ELSE, Jones Girls	PIR
13	23	I'VE GOT THE NEXT DANCE, Deniece Williams	ARC/Columbia
14	9	CUBA, Gibson Bros.	Mango/Island
15	8	HIGH ON MAD MOUNTAIN, Mike Theodore	Westbound
16	20	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions	ARC
17	27	THIS TIME BABY, Jackie Moore	Columbia
18	22	DISCO CHOO CHOO, Nightlife Unlimited	Casablanca
19	17	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE, Tata Vega	Motown
20	15	BAD, BAD BOY, Theo Vaness	Prelude

US SOUL

1	1	RING MY BELL, Anita Ward	Juana
2	2	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions	Arc
3	3	AIN'T NO STOPPIN' US NOW, McFadden & Whitehead	P.I.R.
4	4	HOT STUFF, Donna Summer	Casablanca
5	6	CHASE ME, Con Funk Shun	Mercury
6	9	YOU GONNA MAKE ME LOVE SOMEBODY ELSE, The Jones Girls	P.I.R.
7	7	I WANNA BE WITH YOU, Isley Brothers	T-Neck
8	15	TURN OFF THE LIGHTS, Teddy Pendergrass	P.I.R.
9	8	DO YOU WANNA GO PARTY, KC & The Sunshine Band	TK
10	14	BAD GIRLS, Donna Summer	Casablanca
11	11	LET ME BE GOOD TO YOU, Lou Rawls	P.I.R.
12	—	GOOD TIMES, Chic	Atlantic
13	5	WE ARE FAMILY, Sister Sledge	Cotillion
14	10	SHAKE, Gap Band	Mercury
15	18	MUSIC BOX, Evelyn "Champagne" King	RCA
16	17	MEMORY LANE, Minnie Riperton	Capitol
17	19	WHAT CHA GONNA DO, Stephanie Mills	20th Century
18	20	IT'S TOO FUNKY IN HERE, James Brown	Polydor
19	—	I'M A SUCKER FOR YOUR LOVE, Teena Marie	Gordy
20	16	ANYBODY WANNA PARTY, Gloria Gaynor	Polydor

CHART FILE



JEFF LYNNE of ELO

LAST WEEK'S charts were the first to be compiled since the revised VAT rate took the price of singles to over £1 and albums to around £5. First reports show a 7% decline in sales of singles whilst albums show a more dramatic 14% slump. The most noticeable area of decline was in the top twenty singles where a mere four singles showed gains over the previous week. The price of records in Britain is now the third highest in Europe. In America albums range from \$7.98 to \$8.98 (£3.75 to £4.25) and singles sell at \$1.25 (58p). With discounts, Americans can pay as little as \$5 for albums and 99 cents for singles. Faced with high UK prices, record shops are increasingly stocking US and Canadian imports which they can buy far more cheaply. For example, ELO's 'Discovery' has been filtering into the shops for less than £2 a time, and American singles can be imported for only 30p compared to the 61p-64p dealers have to pay for British pressings....The Japanese record industry is the second largest in the world, slipping between America and West Germany but Japanese artists have never been very well received outside of Japan. Only one record by a Japanese singer has ever made Billboard's 'Hot Hundred' in 39 years. That record was Kyu Sakamoto's 'Sukiyaki' which went all the way to number one 16 years ago. Now a second Japanese act has made the grade. Three girls from Tokyo known as Pink Lady, with ten successive number one hits at home, have broken through with their very westernised 'Kiss In The Dark' single. Whilst Sakamoto's earlier hit was a genuine all-Japanese effort, Pink Lady's song was written and produced by American Michael Lloyd. A former member of Cotton, Lloyd & Christian, Lloyd also writes and produces teen-stars Shaun Cassidy and Leif Garrett as well as producing the Bellamy Brothers' Recent Country number one 'If I Said You Had A Beautiful Body, Would You Hold It Against Me?'. 'Good Times' by Chic is the fifth hit single this year to be written and produced by Nile Rodgers and Bernard Edwards who are sure to figure predominantly when we analyse the top singers, writers, producers and labels of the first half of 1979 in two weeks time....Continuing the saga of unusual shaped records Police's 'Roxanne' and 'Can't Stand Losing You' are issued back-to-back on a new US promotion single — in the shape of an American Police badge!....With summer lurking in the background and The Beach Boys notching their 24th hit with 'Lady Lynda' EMI are repromoting the band's '20 Golden Greats' album which has so far sold an amazing 1,150,000 copies in the UK. New price for the LP will be a hefty £5.29. The album's repromotion comes hot on the heels of the 26 single package issued by Capitol last week. 'Good Vibrations' is probably the best loved Beach Boys track but where do 'Fun Fun Fun' and 'Darlin' Rate? Drop me a line, c/o Record Mirror, listing, in order, your three favourite Beach Boys tracks and we'll compile an all-time top twenty. If you have any other artists you would like a top twenty feature on, let me know....Last week America's top five singles were all by girls. Never before have females dominated the top five to this extent. The seven ladies involved in this historic feat are Anita Ward, Donna Summer, Ricki Lee Jones and the four Sledge Sisters Joni, Kim, Kathie and Debbie. Special congratulations to Donna who managed to have her 15th and 16th American hits in the top three simultaneously....Following their European Cup triumph, Nottingham Forest find themselves with a rather belated hit record in Belgium where their version of 'He's Got The Whole World In His Hands' is charting....Ian Matthews was voted most promising male vocalist in a recent Record World poll in America. Promising? Ian's been in the music business for well over a decade and scored a number one nine years ago with Matthews' Southern Comfort and their distinctive version of Joni Mitchell's 'Woodstock'....Gary Numan, leader of Tubeway Army is the singer of the Lee Cooper jeans advert currently being aired by ITV. 'Are Friends Electric' has now been awarded a silver disc for sales in excess of 250,000....'Night Dancin' by Taka Boom is currently bubbling just under the charts. Taka is Chaka Khan's sister and sung lead vocals on Undisputed Truth's 'You Plus Me Equals Love' single in 1976....Having missed out here, Roxy Music's 'Dance Away' has finally overhauled 'Sunday Girl' in Ireland to become the Republic's number one....Jacques Morali (Village People) set to produce Diana Ross' next album....Despite what many deejays would have us believe, Slick, currently hitting with 'Space Bass', have no connection with Slik who made number one with 'For Ever & Ever' in 1976. Slik broke up some time ago and the group's former members ended up in the now defunct Rich Kids (Midge Ure) and the currently thriving Zones (Kenny Hyslop and Billy McIsaac). Also, Slik were a Scottish group, Slick are American — hope that ends the confusion....ALAN JONES

RECORD MIRROR

YESTERYEAR CHARTS 20 YEARS AGO

There were no Top Twenty charts from 27th June until 8th August owing to a newspaper strike. During this time Record Mirror was not published.

US charts reprinted by kind permission of Billboard.

US SINGLES

1	1	RING MY BELL, Anita Ward	Juana
2	3	BAD GIRLS, Donna Summer	Casablanca
3	2	HOT STUFF, Donna Summer	Casablanca
4	5	CHUCK E'S IN LOVE, Rickie Lee Jones	Warner Bros
5	7	SHE BELIEVES IN ME, Kenny Rogers	United Artists
6	6	THE LOGICAL SONG, Supertramp	A&M
7	8	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions	Arc
8	4	WE ARE FAMILY, Sister Sledge	Cotillion
9	13	MAKIN' IT, David Naughton	RSO
10	12	I WANT YOU TO WANT ME, Cheap Trick	Epic
11	16	GOLD, John Stewart	RSO
12	11	LOVE YOU INSIDE OUT, Bee Gees	RSO
13	15	SHINE A LITTLE LOVE, Electric Light Orchestra	Jet
14	9	JUST WHEN I NEEDED YOU MOST, Randy VanWarmer Bearsville	
15	10	YOU TAKE MY BREATH AWAY, Rex Smith	Columbia
16	18	DANCE THE NIGHT AWAY, Van Halen	Warner Bros
17	19	WHEN YOU'RE IN LOVE Dr. Hook	Capitol
18	20	AIN'T NO STOPPIN' US NOW, McFadden & Whitehead	PIR
19	21	I CAN'T STAND IT NO MORE, Peter Frampton	A&M
20	22	DAYS GONE DOWN, Gerry Rafferty	United Artists
21	24	YOU CAN'T CHANGE THAT, Raydio	Arista
22	25	DOES YOUR MOTHER KNOW, Abba	Atlantic
23	23	HEART OF THE NIGHT, Poco	MCA
24	26	I WAS MADE FOR LIVIN' YOU, Kiss	Casablanca
25	50	GOOD TIMES, Chic	Atlantic
26	28	DO IT OR DIE, Atlanta Rhythm Section	Polydor/BGO
27	30	MAMA CAN'T BUY YOU LOVE, Elton John	MCA
28	14	MINUTE BY MINUTE, Doobie Brothers	Warner Bros
29	32	SHADOWS IN THE MOONLIGHT, Anne Murray	Capitol
30	33	PEOPLE OF THE SOUTHWIND, Kansas	Kirshner
31	37	GETTING CLOSER, Wings	Columbia
32	36	UP ON THE ROOF, James Taylor	Columbia
33	47	MAIN EVENT, Barbra Streisand	Columbia
34	35	ONE WAY OR ANOTHER, Blondie	Chrysalis
35	40	WEEKENDS, Wet Willie	Epic
36	38	SAD EYES, Robert John	EMI
37	41	LEAD ME ON, Maxine Nightingale	Windsong
38	17	REUNITED, Peaches & Herb	Polydor/MVP
39	42	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson	A&M
40	44	MARRIED MEN, Bette Midler	Atlantic
41	27	ROCK 'N' ROLL FANTASY, Bad Company	Swan Song
42	29	GET USED TO IT, Roger Voudouris	Warner Bros
43	48	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME, Bellamy Brothers	Warner/Curb
44	31	SHAKEDOWN CRUISE, Jay Ferguson	Asylum
45	46	GO WEST, Village People	Casablanca
46	57	SUSPICIONS, Eddie Rabbitt	Elektra
47	34	SHAKE YOUR BODY, Jacksons	Epic
48	55	KISS IN THE DARK, Pink Lady	Elektra/Curb
49	51	WASN'T IT GOOD, Cher	Casablanca
50	52	DO YOU WANNA' PARTY, KC & The Sunshine Band	Sunshine
51	52	VENGEANCE, Carly Simon	Elektra
52	76	MY SHARONA, The Knack	Capitol
53	45	IF YOU CAN'T GIVE ME LOVE, Suzi Quatro	RSO
54	72	I'LL NEVER LOVE THIS WAY AGAIN, Dionne Warwick	Arista
55	71	THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels	Epic
56	59	AMANDA, Waylon Jennings	RCA
57	58	SINCE I DON'T HAVE YOU, Art Garfunkel	Columbia
58	64	MORNING DANCE, Spyro Gyra	Infinity
59	66	YOU REALLY ROCK ME, Nick Gilder	Chrysalis
60	69	HEAVEN MUST HAVE SENT YOU, Bonnie Pointer	Motown
61	70	YOU ANGEL YOU, Manfred Mann's Earth Band	Warner Bros
62	73	HIGHWAY SONG, Blackfoot	ATCO
63	39	RENEGADE, Styx	A&M
64	68	HOLD ON, Triumph	RCA
65	75	HOT SUMMER NIGHTS, Night	Planet
66	—	YOU GONNA MAKE ME LOVE SOMEBODY ELSE, The Jones Girls	PIR
67	—	BORN TO BE ALIVE, Patrick Hernandez	Columbia
68	—	LONG LIVE ROCK, The Who	MCA
69	—	LET'S GO, The Cars	Elektra
70	—	LAST OF THE SINGING COWBOYS, Marshall Tucker	WB
71	—	YOU'RE THE ONLY ONE, Dolly Parton	RCA
72	—	WE'VE GOT LOVE, Peaches & Herb	Polydor/MVP
73	74	LIGHT MY FIRE, Amii Stewart	Ariola
74	—	I DO LOVE YOU, GQ	Arista
75	—	MOTOWN REVIEW, Philly Creme	Fantasy/WMOT

US ALBUMS

1	2	BAD GIRLS, Donna Summer	Casablanca
2	1	BREAKFAST IN AMERICA, Supertramp	A&M
3	3	RICKIE LEE JONES, Rickie Lee Jones	Warner Bros.
4	4	I AM, Earth, Wind & Fire	Arc
5	5	CHEAP TRICK AT BUDOKAN, Cheap Trick	Epic
6	6	DESOLATION ANGELS, Bad Company	Swan Song
7	7	WE ARE FAMILY, Sister Sledge	Cotillion
8	9	SONGS OF LOVE, Anita Ward	Juana
9	11	DISCOVERY, Electric Light Orchestra	Jet
10	10	MONOLITH, Kansas	Kirshner
11	13	DYNASTY, Kiss	Casablanca
12	14	THE GAMBLER, Kenny Rogers	United Artists
13	32	TEDDY, Teddy Prendergrass	PIR
14	16	WINNER TAKES ALL, Isley Brothers	T-Neck
15	48	CANDY-O, Cars	Elektra
16	8	VAN HALEN II, Van Halen	Warner Bros.
17	45	BACK TO THE EGG, Wings	Columbia
18	18	STATE OF SHOCK, Ted Nugent	Epic
19	12	SPIRITS HAVING FLOWN, Bee Gees	RSO
20	20	LOOK SHARP, Joe Jackson	A&M
21	23	BOMBS AWAY DREAM BABIES, John Stewart	RSO
22	24	LODGER, David Bowie	RCA
23	22	THE CARS	Elektra
24	21	2-HOT Peaches & Herb	Polydor/MVP
25	28	STREET LIFE, Crusaders	MCA
26	35	WHERE I SHOULD BE, Peter Frampton	A&M
27	27	McFADDEN & WHITEHEAD	PIR
28	29	GREATEST HITS, Waylon Jennings	RCA
29	33	NIGHT OWL, Gerry Rafferty	United Artists
30	31	WAVE, Patti Smith	Arista
31	67	THE KIDS ARE ALRIGHT, The Who	MCA
32	53	COMMUNIQUE, Dire Straits	Warner Bros.
33	15	MINUTE BY MINUTE, Doobie Brothers	Warner Bros.
34	17	FLAG, James Taylor	Columbia
35	59	ONE FOR THE ROAD, Willie & Leon	Columbia
36	40	MILLION MILE REFLECTIONS, Charlie Daniels Band	Epic
37	26	GO WEST, Village People	Casablanca
38	42	UNDERDOG, Atlanta Rhythm Section	Polydor
39	44	THE BOSS, Diana Ross	Motown
40	38	YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC, Ian Hunter	Chrysalis
41	19	SOONER OR LATER, Rex Smith	Columbia
42	25	BOB DYLAN AT BUDOKAN, Bob Dylan	Columbia
43	30	MORNING DANCE, Spyro Gyra	Infinity
44	34	PARALLEL LINES, Blondie	Chrysalis
45	55	SWITCH II, Switch	Gordy
46	52	CANDY, Con Funk Shun	Mercury
47	54	GREAT BALLS OF FIRE, Dolly Parton	RCA
48	49	JUST A GAME, Triumph	RCA
49	51	LET ME BE GOOD TO YOU, Lou Rawls	PIR
50	—	MINGUS, Joni Mitchell	Asylum
51	60	HEARTSTRINGS, Earl Klugh	United Artists
52	36	VAN HALEN	Warner Bros.
53	37	EVOLUTION, Journey	Columbia-FC
54	56	PARADISE, Grover Washington Jr.	Elektra
55	39	PIECES OF EIGHT, Styx	A&M
56	41	52nd STREET, Billy Joel	Columbia
57	57	DISCO NIGHT, GQ	Arista
58	97	AN EVENING OF MAGIC, Chuck Mangione	A&M
59	16	DESTINY, The Jacksons	Epic
60	71	THE JONES GIRLS, The Jones Girls	PIR
61	61	LEGEND, Poco	MCA
62	66	LIVE AND MORE, Donna Summer	Casablanca
63	—	SPY, Carly Simon	Elektra
64	63	DIRE STRAITS, Dire Straits	Warner Bros.
65	72	THE ROCHES	Warner Bros.
66	—	TOGETHER, McCoy Tyner	Milestone
67	69	FEVER, Roy Ayers	Polydor
68	75	STRIKES, Blackfoot	Atco
69	—	WHAT CHA GONNA DO, Stephanie Mills	20th Century
70	70	NEW CHAUTAUQUE, Pat Metheny	ECM
71	73	ROCK ON, Raydio	Arista
72	74	ROCKETS	RSO
73	—	DUTY NOW FOR THE FUTURE, Devo	Warner Bros.
74	—	GET THE KNACK, The Knack	Capitol
75	43	RUNNING LIKE THE WIND, Marshall Tucker Band	Warner Bros.

YESTERYEAR

1 year ago (1 July 1978)

1	YOU'RE THE ONE THAT I WANT	John Travolta/Newton John
2	SMURF SONG	Father Abraham
3	ANNIE'S SONG	James Galway
4	MISS YOU	Rolling Stones
5	AIRPORT	Motors
6	RIVERS OF BABYLON	Boney M
7	MAN WITH THE CHILD IN HIS EYES	Kate Bush
8	DANCING IN THE CITY	Marshall Hall
9	DAVY'S ON THE ROAD AGAIN	Manfred Mann
10	MAKING UP AGAIN	Goldie

5 years ago (29 June 1974)

1	SHE	Charles Aznavour
2	ALWAYS YOURS	Gary Glitter
3	THE STREAK	Ray Stevens
4	HEY ROCK AND ROLL	Showaddywaddy
5	THERE'S A GHOST IN MY HOUSE	R Dean Taylor
6	ONE MAN BAND	Leo Sayer
7	I'D LOVE YOU TO WANT ME	Lobo
8	KISSIN' IN THE BACK ROW	The Drifters
9	A TOUCH TOO MUCH	The Arrows
10	JARROW SONG	Alan Price

10 years ago (28 June 1969)

1	THE BALLAD OF JOHN AND YOKO	The Beatles
2	OH HAPPY DAY	The Edwin Hawkins Singers
3	LIVING IN THE PAST	Jethro Tull
4	TIME IS TIGHT	Bocker T and The MGs
5	IN THE GHETTO	Elvis Presley
6	DIZZY	Tommy Roe
7	SOMETHING IN THE AIR	Thunderclap Newman
8	BREAKAWAY	The Beach Boys
9	PROUD MARY	Creedance Clearwater Revival
10	TRACKS OF MY TEARS	Smokey Robinson and The Miracles

15 years ago (27 June 1964)

1	IT'S OVER	Roy Orbison
2	SOMEONE, SOMEONE	Brian Poole
3	YOU'RE MY WORLD	Cilla Black
4	HELLO DOLLY	Louis Armstrong
5	MY GUY	Mary Wells
6	RAMONA	The Bachelors
7	HERE I GO AGAIN	The Hollies
8	YOU'RE NO GOOD	The Swinging Blue Jeans
9	SHOUT	Lulu
10	CAN'T YOU SEE SHE'S MINE	The Dave Clark Five

1 year ago (8 July 1978)

1	YOU'RE THE ONE THAT I WANT	John Travolta/Newton John
2	SMURF SONG	Father Abraham
3	ANNIE'S SONG	James Galway
4	AIRPORT	Motors
5	DANCING IN THE CITY	Marshall Hall
6	MAN WITH THE CHILD IN HIS EYES	Kate Bush
7	MISS YOU	Rolling Stones
8	LIKE CLOCKWORK	Boombtown Rats
9	MAKING UP AGAIN	Goldie
10	RIVERS OF BABYLON	Boney M

5 years ago (6 July 1974)

1	SHE	Charles Aznavour
2	KISSIN' IN THE BACK ROW	The Drifters
3	ALWAYS YOURS	Gary Glitter
4	BANGIN' MAN	Slade
5	HEY ROCK AND ROLL	Showaddywaddy
6	I'D LOVE YOU TO WANT ME	Lobo
7	THE STREAK	Ray Stevens
8	ONE MAN BAND	Leo Sayer
9	YOUNG GIRL	Gary Puckett and The Union Gap
10	GUILTY	The Pearls

10 years ago (5 July 1969)

1	SOMETHING IN THE AIR	Thunderclap Newman
2	IN THE GHETTO	Elvis Presley
3	THE BALLAD OF JOHN AND YOKO	The Beatles
4	LIVING IN THE PAST	Jethro Tull
5	OH HAPPY DAY	The Edwin Hawkins Singers
6	TIME IS TIGHT	Bocker T and The MGs
7	BREAKAWAY	The Beach Boys
8	WAY OF LIFE	The Family Dogg
9	PROUD MARY	Creedance Clearwater Revival
10	FROZEN ORANGE JUICE	Peter Sarstedt

15 years ago (4 July 1964)

1	IT'S OVER	Roy Orbison
2	SOMEONE, SOMEONE	Brian Poole
3	YOU'RE NO GOOD	The Swinging Blue Jeans
4	RAMONA	The Bachelors
5	HOLD ME	PJ Proby
6	HOUSE OF THE RISING SUN	The Animals
7	YOU'RE MY WORLD	Cilla Black
8	HELLO DOLLY	Louis Armstrong
9	MY GUY	Mary Wells
10	NOBODY I KNOW	Peter and Gordon

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to be continued...

