

RECORD MIRROR

FOUR STAR

RATS, STRANGLERS,
POLICE, SIOUXSIE —
TOUR DATES

THE WHO

Quadrophenia,
Wembley, TV show,
solo LPs, gigs
WHEW — it's all
happening

MODS

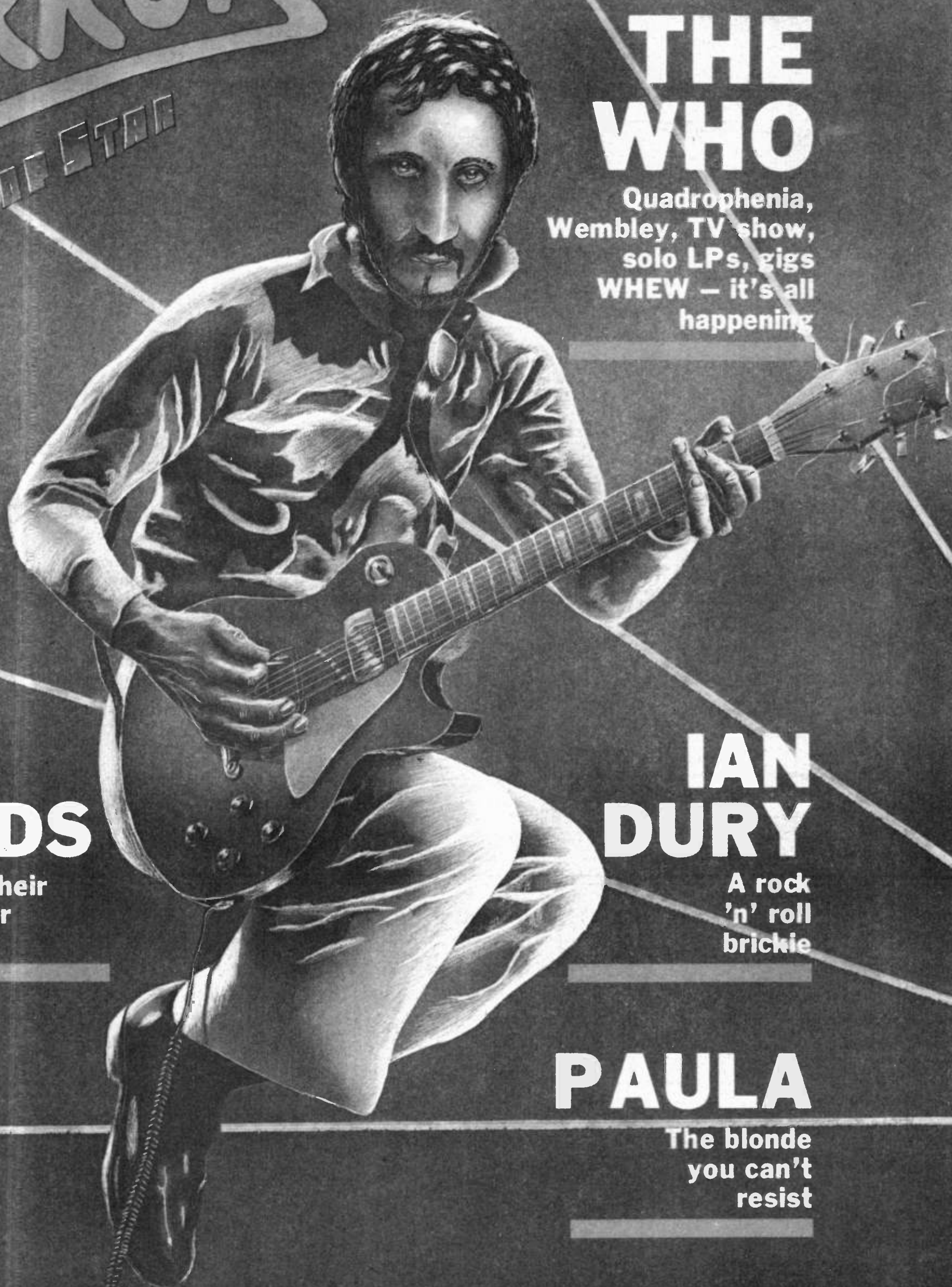
Packing their
Parkas for
the road

IAN DURY

A rock
'n' roll
brickie

PAULA

The blonde
you can't
resist



UK SINGLES

1	1	DON'T LIKE MONDAYS, Boomtown Rats	Ensign
2	2	WE DON'T TALK ANYMORE, Cliff Richard	EMI
3	6	REASONS TO BE CHEERFUL, Ian Dury & The Blockheads	Stiff
4	14	AFTER THE LOVE HAS GONE, Earth Wind & Fire	CBS
5	3	ANGEL EYES/VOULEZ VOUS, Abba	Epic
6	7	HERSHAM BOYS, Sham 69	Polydor
7	4	CAN'T STAND LOSING YOU, Police	A&M
8	5	WANTED, Dooleys	GTO
9	17	DUKE OF EARL, Darts	Magnet
10	8	THE DIARY OF HORACE WIMP, Electric Light Orchestra	Jet
11	27	BANG BANG, B. A. Robertson	Asylum
12	11	BEAT THE CLOCK, Sparks	Virgin
13	32	ANGEL EYES, Roxy Music	Polydor
14	24	GANGSTERS, Specials	2 tone
15	9	GIRLS TALK, Dave Edmunds	Swansong
16	18	STAY WITH ME TILL DAWN, Judie Tzuke	Rocket
17	29	SWEET LITTLE ROCK 'N' ROLLER, Showaddywaddy	Arista
18	10	BORN TO BE ALIVE, Patrick Hernandez	Gem
19	25	OOH WHAT A LIFE, Gibson Brothers	Island
20	23	MORNING DANCE, Spyro Gyra	Infinity
21	16	IF I HAD YOU, Korgis	Rialto
22	39	GOTTA GO HOME, Boney M	Atlantic/Hansa
23	30	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson	A&M
24	13	BREAKFAST IN AMERICA, Supertramp	A&M
25	12	MY SHARONA, Knack	Capitol
26	15	GOOD TIMES, Chic	Atlantic
27	31	JUST WHEN I NEEDED YOU MOST, Randy VanWarmer	Island
28	21	BAD GIRLS, Donna Summer	Casablanca
29	44	TEENAGE WARNING, Angelic Upstarts	Warner Bros
30	47	MONEY, Flying Lizards	Virgin
31	20	SILLY GAMES, Janet Kay	Scope
32	58	LOST IN MUSIC, Sister Sledge	Atlantic
33	66	IF I SAID ..., Bellamy Brothers	Warner Bros
34	41	GIRLS GIRLS GIRLS, Kandidate	RAK
35	61	GONE GONE GONE, Johnny Mathis	CBS
36	48	YOU NEVER KNOW WHAT YOU'VE GOT, Me & You	Laser
37	55	ROCK LOBSTER, B52's	Island
38	19	ARE FRIENDS ELECTRIC, Tubeway Army	Beggars Banquet
39	34	ROCK AROUND THE CLOCK, Telex	Sire
40	43	YOU NEED WHEELS, Merton Parkas	Beggars Banquet
41	33	HARMONY IN MY HEAD, Buzzcocks	UA
42	37	BOOGIE DOWN, Real Thing	Polydor
43	42	THE BOSS, Diana Ross	Motown
44	72	STRUT YOUR FUNKY STUFF, Frantique	Philadelphia
45	35	KID, Pretenders	Real
46	22	LADY LYNDIA, Beach Boys	Caribou
47	26	C'MON EVERYBODY, Sex Pistols	Virgin
48	—	DUCHESSE, Stranglers	UA
49	38	THE BITCH, Olympic Runners	Polydor
50	36	LIGHT MY FIRE/137 DISCO HEAVEN, Amii Stewart	Atlantic
51	46	CONSCIOUS MAN ..., Brothers	UA
52	—	GET IT RIGHT NEXT TIME, Gerry Rafferty	UA
53	51	LADY WRITER, Dire Straits	Vertigo
54	—	STREET LIFE, Crusaders	MCA
55	53	GOING THROUGH THE MOTIONS, Hot Chocolate	RAK
56	40	MAYBE, Thom Pace	RSO
57	—	REGGAE FOR IT NOW, Bill Lovelady	Charisma
58	45	HERE COMES THE SUMMER, Undertones	Sire
59	—	LOVE'S GOTTA HOLD ON ME, Dollar	Carrere
60	49	PARANOID, Dickies	A&M
61	50	BABYLON BURNING, Ruts	Virgin
62	28	CHUCK E'S IN LOVE, Rickie Lee Jones	Atlantic
63	—	LOOKIN' FOR LOVE TONIGHT, Fat Larry's Band	Fantasy
64	—	LINES, Planets	Rialto
65	52	SPACE BASS, Slick	Fantasy
66	62	I'M A SUCKER FOR YOUR LOVE, Teena Marie	Motown
67	65	LET'S GO, Cars	Elektra
68	—	BOY OH BOY, Racey	RAK
69	57	I WILL SURVIVE, Billie Joe Spears	UA
70	56	DJ, David Bowie	RCA
71	—	I CAN'T STAND MY BABY, Rezillos	Sensible
72	59	NIGHT OWL, Gerry Rafferty	UA
73	—	LET'S DANCE, Bombers	Flamingo
74	63	SINCE I DON'T HAVE YOU, Art Garfunkel	CBS
75	64	DEATH DISCO, Public Image	Virgin

UK ALBUMS

1	1	THE BEST DISCO ALBUM IN THE WORLD, Various	Warner Bros
2	2	DISCOVERY, Electric Light Orchestra	Jet
3	3	BREAKFAST IN AMERICA, Supertramp	A&M
4	7	VOULEZ VOUS, Abba	Epic
5	8	I AM, Earth Wind and Fire	CBS
6	11	THE BEST OF THE DOOLEYS, The Dooleys	GTO
7	4	REPLICAS, Tubeway Army	Beggars Banquet
8	—	HIGHWAY TO HELL, AC/DC	Atlantic
9	9	OUTLANDOS D'AMOUR, Police	A&M
10	5	PARALLEL LINES, Blondie	Chrysalis
11	—	DOWN TO EARTH, Rainbow	Polydor
12	6	SOME PRODUCT CARRION SEX PISTOLS,	Virgin
13	10	LIVE KILLERS, Queen	EMI
14	22	MORNING DANCE, Spyro Gyra	Infinity
15	15	MANILOW MAGIC, Barry Manilow	Arista
16	25	EXPOSED, Mike Oldfield	Virgin
17	17	STREET LIFE, Crusaders	MCA
18	16	COMMUNIQUE, Dire Straits	Vertigo
19	20	20 GOLDEN GREATS, Beach Boys	Capitol
20	12	BRIDGES, John Williams	Lotus
21	13	NIGHT OWL, Gerry Rafferty	United Artists
22	40	WELCOME TO THE CRUISE, Judie Tzuke	Rocket
23	21	DO IT YOURSELF, Ian Dury	Stiff
24	43	20 ALL TIME GREATS, Roger Whitaker	Polydor
25	35	THE B'52's	Island
26	14	LODGER, David Bowie	RCA
27	18	RUST NEVER SLEEPS, Neil Young and Crazy Horse	Reprise
28	37	BAD GIRLS, Donna Summer	Casablanca
29	29	LAST THE WHOLE NIGHT LONG, James Last	Polydor
30	26	THE VERY BEST OF LEO SAYER	Chrysalis
31	30	DIRE STRAITS	Vertigo
32	32	OUT OF THE BLUE, Electric Light Orchestra	Jet
33	33	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
34	19	GO WEST, Village People	Mercury
35	—	MIDNIGHT MAGIC, Commodores	Motown
36	67	BOP TIL YOU DROP, Ry Cooder	Warner Bros
37	34	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
38	27	RICKIE LEE JONES	Warner Bros
39	27	SKY, Sky	Ariola
40	53	MANIFESTO, Roxy Music	Polydor
41	23	BACK TO THE EGG, Wings	Parlophone
42	42	AT BUDOKAN, Bob Dylan	CBS
43	36	BLACK ROSE — A ROCK LEGEND, Thin Lizzy	Vertigo
44	31	THE KIDS ARE ALRIGHT, The Who	Polydor
45	24	THE GREAT ROCK 'N' ROLL SWINDLE, Sex Pistols	Virgin
46	47	SPIRITS HAVING FLOWN, Bee Gees	RSO
46	57	IN THE SKIES, Peter Green	Creole
48	39	REPEAT WHEN NECESSARY, Dave Edmunds	Swan Song
49	41	MINGUS, Joni Mitchell	Asylum
50	54	FATE FOR BREAKFAST, Art Garfunkel	CBS
51	65	THE BEST OF EARTH WIND AND FIRE,	CBS
52	—	THE BOSS, Diana Ross	Motown
53	—	MIRRORS, Blue Oyster Cult	CBS
54	—	TEENAGE WARNING, Angelic Upstarts	Warner Bros
55	46	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	Virgin
56	48	SONGBIRD, Ruby Winters	K-Tel
57	38	THE WORLD IS FULL OF MARRIED MEN, Original Soundtrack	Ronco
58	—	RISQUE, Chic	Atlantic
59	49	RUMOURS, Fleetwood Mac	Warner Bros
60	—	LOOK SHARP, Joe Jackson	A&M
61	—	EDDIE COCHRAN SINGLES ALBUM	United Artists
62	66	BARBRA STREISAND'S GREATEST HITS VOL 2	CBS
63	51	THE UNDERTONES	Sire
64	73	LIVE AND DANGEROUS, Thin Lizzy	Vertigo
65	64	CAVATINA, John Williams	Cube/Electric
66	56	PLASTIC LETTERS, Blondie	Chrysalis
67	59	TRIBUTE TO THE MARTYRS, Steel Pulse	Island
68	58	THE WARRIORS, Original Soundtrack	A&M
69	68	A NEW WORLD RECORD, Electric Light Orchestra	Jet
70	—	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
71	71	TUBULAR BELLS, Mike Oldfield	Virgin
72	50	THE BILLIE JO SPEARS SINGLES ALBUM,	United Artists
73	61	52nd STREET, Billy Joel	CBS
74	—	GET THE KNACK, The Knack	Capitol
75	55	NIGHTFLIGHT TO VENUS, Boney M	Atlantic/Hansa

RECORD MIRROR

STAR CHOICE



Last week we printed Andy Summers of Police's Star Choice but above it we had a picture of Sting. This week it's Sting's Star Choice. Police are, left to right: Andy Summers, Stewart Copeland and Sting

STAR CHOICE — Sting, Police

1	DAY TRIPPER	The Beatles
2	GREEN ONIONS	Booker T and the MGs
3	TEEN TOWN	Weather Report
4	SEX MACHINE	James Brown
5	RESCUE ME	Fontella Bass
6	EXODUS	Bob Marley
7	MOON DANCE	Van Morrison
8	BAKER STREET	Gerry Rafferty
9	NEW ROSE	The Damned
10	PRETTY VACANT	Sex Pistols

OTHER CHART

1	WALK ALL OVER YOU, AC/DC	Atlantic
2	STALLIONS OF THE HIGHWAY, Saxon	Carrere
3	AMERICAN GIRLS, Triumph	RCA
4	CHEATIN' WOMAN, Molly Hatchet	Epic
5	DAMAGE CASE, Motorhead	Bronze
6	B-B-B-B-BOOGIE, Skyhooks	UA
7	PARALYZED, Ten Nugent	Epic
8	SHOT DOWN IN FLAMES, AC/DC	Atlantic
9	BORN TO LOVE, Nazareth	Mountain
10	LOVE DRIVE, Scorpions	Harvest
11	HARD TIMES, Kiss	Casablanca
12	GETCHA ROCKS OFF, Def Leppard	Bludgeon Riffola
13	DEATH ON TWO LEGS, Queen	EMI
14	ALL NIGHT LONG, Rainbow	Polydor
14	RENEGADE, Styx	A&M

Compiled by POWERHOUSE HEAVEY METAL ROADSHOW TEL 01-368-9852

JUICY LUCY

Extra, extra read all about it

WELL MY DARLINGS, I've only got one thing to say to you this week. And that is: "If you want more you'll have to pay for it!"

After all, think of my position my darlings! Were I to get up on a stage at a stately home and play in front of 100,000 people I feel sure I could get away with it... perhaps even two weeks running. Who cares about overheads, expenses, miserable fees for tin-pot, down-the-bill lesser artists and other such trifles? I am the star attraction my dears! Why else would you all be here?

What do you mean you can't afford to pay me any more? What do you mean I didn't tell you about the extras until the last minute? Look buddy, I'm a famous sensation — not a "legendary" group like Led Zeppelin. Any trouble, and you're OUT! I'm glad you see reason...

■ **IS THERE** a jail out there in America willing to look after Dolly Parton? And her 500 pairs of shoes? And her 120 wigs? Hopefully it won't come to that, but unless Dolly coughs up some answers about songs she wrote with Porter Wagoner to a judge by the end of the month she faces the same threat as Chuck Berry. The answers — or lack of them — are expected this week.

DID THEY all come to see Keef playing, ahem, badly. Or did they come to see Led Zeppelin? Difficult to tell really, as the second festival blundered on in much the same manner as the first — although to a significantly smaller crowd. Elderly Rolling Stone watchers included Mick Jones, Topper Headon, assorted Rats (including Feargal O'Bunkup), Lemmy, Brian Robertson and Jimmy Bain. Oh, and not forgetting Chrissie Hynde of the Pretenders, no doubt there to pick up a few tips on 'stage presence for the over-30's'!

And, just like the first one, great big cheesy smiles dominated the faces of the Mighty (and of course I mean the promoters). As these important gentlemen mingled the evil pre-festival rumours that Led Zeppelin had "demanded" even more money for the second show

than for the first were quickly forgotten.

WELL, LET'S face it they were all waiting for a chink in the armour, weren't they? Would Gary Numan's hair fall out? Would he reveal his live-in situation with a leggy model? His love of Radio Three? None of those my dears, but wasn't it naughty of someone to leak it out that the blond numbskull I mean, intelligent musician) had sung on the blue jeans advert; suitably entitled 'Don't Be A Dummy'? Blushing to the roots of his peroxide bottle Gary, 25, recoiled in horror at the unmasking, thereafter refusing to record the ditty as a single.

"Quite wrong for his career," stammered one of his mentors, no doubt remembering the long-acting fame and fortune garnered by 'Lord' David Dundas after his 'Jeans On' single many years ago. And after all, if Gary was merely after a cheap buck, he wouldn't be re-releasing all his boring old singles and albums. Would he?

Still, Gary is quite a famous lad around town these days. And like Joe Strummer and Billy Idol before him he's become the target of people using his name to get into concerts free. No less than five lead singers of Tubeway Army wormed their way into the grimy Nashville to see Mancunian



Me and the boys were wondering if you and the girls were free this weekend? Only Brian left us... then Gary left us... so I was just wondering...



ALRIGHT, you win. Alright, I quit. Just stop kicking me and leave me alone, will ya! Christ, the way you're laying into me you could ruin a guy's sex life forever. I'll... I'll talk. I'll say anything. I'll... just STOP, FOR CHRISAKES! Aaaaarhghh! What a sad end to such a brilliant line-up, my dears, now that Victor Willis (inset) has left Village People to go solo, a shock decision believed to be entirely unrelated to the tableau above. With Victor gone production of the £4 million movie 'Discoland' has ground to a halt until they find a replacement. Remember: It may be a gay life, but it's sure as hell tough!

dullards Joy Division (ho-ho) on Monday. The star himself was nowhere to be seen. Or at least I don't think he was!

WHO'LL BE the first, my dears, to break the rules and name the NAME? What name, you might ask? Why, none other than the former amour of Strangler Hugh Cornwell, a certain duchess currently resident in London's fashionable Knightsbridge (although she probably wishes she was in Monte Carlo). Happily Hugh is keeping quiet about the romance. The song tells nothing... and anyway Hugh is currently more worried about his new love; a 16-year-old Japanese girl called Shoko. He's been unable to get a permit in Tokyo to marry her, and, worse still, Shoko has been detained in Japan for questioning.

THE SADDEST, and indeed the oddest, event of the week just passed must surely be the parting of the ways of the newly-wed Rod Stewart and his ever-faithful publicist Tony Toon. Why, after six years, this should suddenly happen is beyond my comprehension, and the only person who could possibly answer the riddle is Elton John, currently on holiday in France where Tony joined him.

AT LAST! The Modern Times Part One: I'm pleased to report that the hard-pressed lexicographers of the Collins English Dictionary (OK, so how would you like to read a dictionary every working day my dears?) have got round to putting 'punk rock' into their latest edition... out next month. The new dictionary, considered revolutionary in the trade, has made a valiant attempt to include as many modern words as possible. For instance 'radical' is defined (amongst other things) as a word used by skateboarders (remember?) to mean 'good, exciting'. Obviously we're glad of a new look at punk — it's always read as 'prostitute, strumpet, foolish person' in the more scholarly Oxford dictionary. And

aren't you pleased that AC/DC is in it too, my dears? In its bisexual sense, of course!

AT LAST! The Modern Times Part Two: Thrills-a-go-go this week from the Polydor Press Office, literally wetting themselves about the impending visit of (wait for it) The Rude Kids, all the way from Sweden, where the band are signed to their sister label. "Some would say they are loud, angry punks playing critical, violent punk," they gloat. What a pity that we (and I would have thought Polydor as well, if they really thought about it) need this about as badly as a pain in the head. And what a pity too that the Rude Kids look as pure and innocent as they are — clean-living Swedes with silly clothes on!

■ **I'M INDEBTED** to The Journal (believed to be a newspaper serving the London borough of Camden) for their superb competition giving me the chance to win the dismal 'Some Product' album. Steve 'n' Paul, they gloat, are "just a couple of working class tossers." Tee hee. They then floor me with their first question. "Who is the stiff working class tosser?" That, I fear, is impossible to answer, my dears!

ALTHOUGH IT hurts me to say it I have to admit that the chaps up at Radio One are becoming quite witty these days, what with one thing and another. Fabulous move by Simon Bates last week to play 'I Don't Like Mondays', only to cut halfway through into 'Let's Spend The Night Together'. So cleverly was it done that millions of Radio One listeners didn't notice the difference! (for at least 20 seconds anyway). I just hope the Rats' did and do something about it!

QUITE A young film star is our Phil Daniels, probably better known as Jimmy in 'Quadrophenia'. Although he's not much to write home about without



a Purple Heart pallor and a lot of mascara (as I'm sure all Mods used to wear in the old days) as he appears in the film, he is to appear in two others this year. First, as a borstal boy in 'Scum'. Second, as a rock group manager (cor!) in the long-awaited film version of 'Rock Follies'. Which leads us to...

Is it true that all is not all right with 'Rock Follies'? Has Howard Shulman pulled out? Is Andy Mackay's music to be used for the yawn-inducing epic after all? Will the finished product be something completely different? All these questions are of no interest whatsoever to the average person who wants to see the film (ie me), but appear to be bothering the cast and the backers no small amount.

■ **A BIT LATE,** my dears, but I'm always ready for a story that melts the heart. Full marks to Capital Radio in London for helping get rid of a staggering 12,000 pints of milk left over from the Knebworth Festival. A van parked in Camden Town was stripped bare of its load of the health-giving liquid in two hours flat, thus proving that someone out there does listen to their bland and bleating diet of adverts interspersed with the odd record.

AND SO... actually, what an unexceptional week it's been my dears! Scarcely a scandal afoot, and with half the country on holiday, so little fun to be had. Thus, till the Boomtown Rats change their name to Bob Geldof and the Black Heads (as I'm sure they will do in the very near future), and Led Zeppelin play a free concert (tee hee), it's all over till next week. I'll see you then. Byeeeee!!

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FR13856

NEWS

News Editor JOHN SHEARLAW



STRANGLERS: tour starts in Ireland.

Stranglers dates

THE STRANGLERS, who make their first UK appearance since the Loch Lomond Festival at Wembley Stadium this weekend, have now virtually finalised their album tour schedule.

And Record Mirror can exclusively reveal that the tour will begin in Ireland on October 1, reaching Scotland on October 7, London on October 19... and continuing with further dates right through until mid-November.

Confirmed dates so far read: Cork Arcadia October 1, Galway Leisureland 2, Coleraine University 3, Belfast Ulster Hall 4, Glasgow Apollo 7 and Edinburgh Usher Hall 8.

Two London dates "at a major venue" have been set for October 19 and 20 - virtually in the middle of the tour. The rest of the dates should be finalised by next week.

However, ticket arrangements are still NOT completed, and a full announcement about ticket availability and prices should be made next week. Until then, don't send any money!

There are still hopes too that the Stranglers will continue with their original plan to stage a series of three open-air concerts as a protest against the dumping of nuclear waste - probably in September. The concerts, one in Germany, one in Britain and one in France, will also feature a top French and German band.

We're still working on the idea, and hope very much that we can go ahead," said a Stranglers spokesman this week.

More for Edinburgh

MORE NAMES have been added to the Edinburgh Rock Festival, headlined by Van Morrison on September 1. And apart from a "Surprise American guest" the bill is now complete.

Added to the 'Big Day Out' to be held at the Royal Highland Showground at Ingliston are Talking Heads, Squeeze and Steel Pulse. They'll be joining a bill with the Undertones and the Chieftans.

Talking Heads will be possibly making their only UK appearance this year at Ingliston. On August 24, WEA will be releasing a new album by the band 'Fear of Music' on the Sire label. The LP was produced by Brian Eno and titles include 'Animals', 'Air' and 'Life During Wartime'. Guests on the album include Robert Fripp and Gene Wilder. The album was recorded in Long Island.

There is however a possibility that Talking Heads will play a full British tour later this year.

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ALTERNATIVE
PLAY

SAP1

SAFARI

RELEASES

THE JAM'S new single 'When You're Young' will be available on August 17. The song is a Paul Weller composition, while the B-side 'Smithers - Jones,' was written by bassist Bruce Foxton. The band will be recording a new album from mid-August, scheduled for October release and the band are also putting together a British tour for the end of the year.

CITY BOY, who had a mighty hit last year with '5705' release a new single 'The Day The Earth Caught Fire' on August 17, the title track from their new album.

THE KNACK'S follow up single to their hugely successful 'My Sharona' will be 'Good Girls Don't' released on August 31. It's another track of their number one American album 'Get The Knack.'

WISHBONE ASH who are currently working on their new album release a new single 'Come On' on August 17. The single is a new version of the Chuck Berry song and is Wishbone's first release of the year. Their proposed UK Autumn tour is now being arranged for early next year.

THE NEW David Essex single will be 'World' taken from the soundtrack of a new West End show 'Alpha Omega' to be staged later this year. The single will be a one off release deal with Liberty/United.

CHUCK BERRY has recently signed to Atlantic Records and his debut single for the label 'Oh What A Thrill' will be released on August 17. The track is included on a forthcoming album 'Rockit'.

SINGING comedian Mike Harding releases a spoof disco record 'Disco Vampire' on August 17.



MORRISON.

AS PREVIOUSLY announced in RECORD MIRROR the new Van Morrison album will be 'Into The Music' released on August 24. Produced by Morrison and Mick Glossop, the album features 10 tracks including 'Bright Side Of The Road', 'Full Force Gale' and 'Steppin' Out Queen'.

RAINBOW'S new single released on August 31 will be their version of the old song 'Since You've Been Gone'. The single is taken from their recently released 'Down To Earth' album.

ARISTA are releasing Tom Browne's double A sided single 'Throw Down', 'What's Going On', on August 17. They've also recently released Browne's album 'Browne Sugar' previously only available on import.

SPIZZ ENERGI formerly known as Spizz release their first single for the Rough Trade label on September 7. It's called 'Soldier' and the B-side is 'Virginia Plain,' a version of the old Roxy Music song.

ESSENTIAL LOGIC are scheduling their first album for release at the beginning of October. Amongst the tracks will be 'Albert' and 'Alkaline Loaf In The Area'.

IT'S ALL GO

Rats, Police, Siouxsie, Nils, Buzzcocks, Ramones to tour

AUTUMN'S BUSY tour schedule continues... with major tours announced this week from the Boomtown Rats, the Buzzcocks, Police, the Ramones, Siouxsie And The Banshees, and even a short London season by Yes keyboard man Rick Wakeman!

With more names to choose from than ever, here - once again - is the good news. Starting with the Boomtown Rats...



BOOMTOWN RATS: new album to coincide.

Boomtown Rats

THE BOOMTOWN RATS are back on the road again, after an absence of nine months, with a mammoth 26 dates confirmed with more still to come. The tour will coincide with the release of their third album - as yet untitled - which is presently being recorded in Hilversum in south Holland. As with the previous two albums it's being produced by Mutt Lange and a single will be lifted from it around the beginning of October.

Dates which have been confirmed are: Liverpool Empire Stadium September 27/28, Manchester Apollo 29/30, Newcastle City Hall October 2/3, Edinburgh Odeon 5, Dundee Caird Hall 6, Aberdeen Capitol Theatre 8/9, Glasgow Apollo 10/11, Preston Guild Hall 14, Stoke Trentham Gardens 15, Leicester Granby Hall 16, Sheffield City Hall 17, Birmingham Odeon 19/20, Oxford New Theatre 23, London Hammersmith Odeon 25/26/27, Brighton Conference Centre 28, Cardiff Sophia Gardens 30/31, and Bristol Colston Hall November 1, although this has to be confirmed.

As we went to press promoter John Curd was trying to arrange two dates in Belfast before Liverpool, as well as Dublin. Tickets for Manchester, Edinburgh, Glasgow, Stoke, Hammersmith Odeon and Cardiff will be on sale from Saturday August 18, and all others - with the exception of Dundee on August 25 - from September 3. Postal applications are being accepted now, however. Prices for all dates are as follows: £3.50, £3.00, £2.50 and £2.00, apart from Stoke, Leicester and Cardiff where the price for these stand-up venues is £3.00.

Buzzcocks

THE BUZZCOCKS have been forced to cancel their free Hyde Park concert on August 18, but are set for a major British tour at the beginning of October. All tickets will be on sale at all venues on Friday August 17, and the dates are: Liverpool University's Mountford Hall October 2, Leeds University 3, Newcastle City Hall 4, Glasgow Apollo 5, Edinburgh Odeon 6, Aberdeen Capitol 7, Dundee Caird Hall 8, Belfast Ulster Hall 10, Portrush Kelly's 11, Cork City Hall 13, Sheffield Top Rank 21, Derby Assembly Rooms 22, Blackburn St George's Hall 23, Birmingham Odeon 24, Bradford King George's Hall 25, Manchester Apollo 27, 28, Leicester De Montfort Hall 29, Oxford New Theatre 30, Guildford Civic Hall November 1, Bournemouth 2, Cardiff Sophia Gardens 3, Bristol Colston Hall 4, Hemel Hempstead Pavillion 5, West Runton Pavillion 7, London Rainbow 9, 10.

Prices are: Belfast, Manchester and London - £3.00, £2.50, £2.00, Sheffield, Derby, Leicester, Hemel Hempstead and West Runton - £2.50, £2.00, Liverpool, Leeds, Portrush and Guildford - £2.50, and all other venues £2.50, £2.00, £1.50.

Ramones

AFTER BEING absent from British shores for almost a year, New York band the Ramones are set to tour in August and September.

Originally over just for the Reading Festival, their visit has been extended to a 16 date tour, which runs as follows: Portsmouth Guild Hall August 25, Reading Festival 26, Poole Arts Centre 28, Carlisle Music Hall September 1, Belfast Ulster Hall 3, Dublin Olympic Ballroom 4, Aylesbury Friars 8, Bristol Locarno 9, Leicester De Montfort 10, Blackburn St Georges Hall 12, Glasgow Apollo 13, Manchester Apollo 14, Liverpool Empire 15, Sheffield Top Rank 17, Birmingham Odeon 18, London Rainbow 19.

Tickets for the London gig are on sale from August 16, for regional ones check with our local box office.

To coincide with the new interest in the Ramones, Sire Records this week release a single entitled 'Rock And Roll High School / Rockaway Beach / Sheena Is A Punk Rocker', and plans are underway for UK screenings from the film 'Rock And Roll High School'.

Nils Lofgren

AMERICAN SINGER Nils Lofgren is set for a British tour commencing on September 3 at the Portsmouth

Guildhall; after supporting the Who at Wembley Stadium on August 18. After Portsmouth, the dates run thus: Leicester De Montfort Hall September 4, Wolverhampton Civic Hall 5, Oxford New Theatre 6, Sheffield City Hall 7, Manchester Apollo 10, Edinburgh Usher Hall 11, Glasgow Apollo 12, Liverpool Empire 13, London Rainbow 14, Bristol Colston Hall 16, Brighton Dome 17, Ipswich Gaumont 18, Newcastle Gaumont 19 and Birmingham Odeon 20.

The support act will be provided by Live Wire who are currently recording their first album for A&M for release in mid September. Prices are £3.50, £3.00, £2.50 and £2.00 for venues outside London and £4.00, £3.50, £3.00, £2.50 for the Rainbow gig.

Police

LOOK OUT for an arresting British tour from the Police, which begins in September! This will coincide with the release of their new single, 'Message In A Bottle' - a strong favourite from their live repertoire which will be included on their second, as yet untitled, album. The new LP is being mixed at the moment and will be released in mid October.

Additional dates will be announced in the near future but at present the list stands: Derby Assembly Rooms September 10, Blackburn King George Hall 11, Birmingham Odeon 13, Southampton Gaumont 14, Oxford New Theatre 15, Leicester De Montfort Hall 16, Swansea Top Rank 18 and Cardiff Top Rank 19.

The above dates will be the last chance to catch them live before they return to the United States in October for an eight week tour. The band has insisted that ticket prices should be kept to £2.00 in advance and £2.50 on the door, with the exception of Birmingham Odeon where prices range from £1.00 to £2.60. Support on all dates is provided by Waz-monarz.

Siouxsie and the Banshees

AND YET another tour, the first for almost a year! This time it's Siouxsie and the Banshees, the British dates being the first leg of four major series of gigs. Dates in America, Japan and Australia are now being organised.

Support is being provided throughout the tour by the Cure, with a second guest appearing at some venues only. After two warm-ups at Bournemouth Stateside Centre on August 29 and Aylesbury Friars on 30, confirmed dates are: Belfast Ulster Hall September 5, Aberdeen Capital Theatre 7, Glasgow Apollo 8, Dunfermline Kinema 9, Bradford St George's Hall 12, Oxford New Theatre 14, Leicester De Montfort Hall 18, Birmingham Odeon 19, Manchester Apollo 21, Malvern Winter Gardens 22, Bristol Hippodrome 23, Cardiff Sophia Gardens 25, Taunton Odeon 27, Southampton Gaumont 28, Hemel Hempstead Pavillion 29, Nottingham University November 1, Newcastle Polytechnic 3, Hull City Hall 8, Ipswich Gaumont 9, Brighton Conference Centre 10, Chelmsford Odeon 11, Lewisham Odeon 13 and London Hammersmith Odeon 15. Other dates are expected to be added shortly.

To coincide with this tour, the Banshees release their second LP, which includes the now legendary Lord's Prayer. Entitled 'Join Hands', the release date is early September.

Rick Wakeman

KEYBOARD WIZZARD Rick Wakeman is playing a series of five surprise solo concerts with his own band at the London Venue later this month. He opens on August 20 with one show at 10pm, following it up with two shows each on the 21 and 22 (8.30 and 11.15).

Said Wakeman: "We played a concert in Montreux on July 19 which went so well it gave us all the feeling we wanted to do it all again just for the sheer joy of playing. We felt these small close contact gigs would be the best way of expressing our enthusiasm."

These will be the first solo concerts in this country from Rick in nearly three years, and his band consists of Frank Gibson - drums, Bruce Lynch - bass, Ashley Holt - vocals, Reg Brooks - Sax, horn, and Dave Caswell - trumpet.

Who's next?

THE WHO are back in business again. As expected, the Wembley Stadium gig is only the start of a flurry of activity from the band, resulting in tours, albums and films.

Both Pete Townshend and John Entwistle have been working on solo albums to be released in the autumn, and the band are currently lining up an American and European tour. Whether this means we can expect the Who to play more British venues as part of their European venture is not yet clear.

On the celluloid front, Roger Daltrey will be starring in a new film about the controversial convicted armed robber, John McVicar. And Pete Townshend has written a play about the Who for Melvyn Bragg — possibly with Townshend appearing — which should be screened in the autumn too.



BLONDIE: new manager.

Blondie for Loch Lomond

BLONDIE HAVE at last signed an agreement with a manager, it was revealed in America this week.

He's Shep Gordon, the mastermind of Alice Cooper's career, who is reported to have officially become the group's manager last week.

But ironically the arrival of Gordon on the scene seems to have thrown Blondie's previous plans for an autumn UK tour into jeopardy. "The whole situation is back up in the air," said the group's London spokesman. "We won't be able to make any definite announcement until the band and their manager have sorted out what they want to do, and that won't be until the end of this week."

However, Record Mirror understands that the tour is still very much ON — in late September or October. And we can also exclusively reveal that there are plans for Blondie to begin their visit with an open-air appearance at the Loch Lomond Bear Park on September 23.

Promoter John Caulfield, who also organised the Loch Lomond Festival earlier this year, admitted this week that he was holding the date, and that he was: "Hopeful that the event would go ahead with Blondie headlining."

Caulfield was flying to America this week to have further discussions with the band and their manager and would only add: "I should be able to make a definite announcement on Friday."

WE TOLD YOU

THIN LIZZY: unsure about Reading.

Will Lizzy play?

THERE ARE now serious doubts about whether Thin Lizzy will be playing at Reading Festival this year. Although the band's management or their publicist would not say.

THIN LIZZY have now definitely pulled out of the Reading Festival, as exclusively revealed in Record Mirror last week.

But it's currently hotly rumoured that the infamous Greedy Bastards (featuring some of Thin Lizzy and some of the former Sex Pistols amongst others) will appear on a reshuffled Saturday night bill, probably headlined by Cheap Trick.

The official reason for Lizzy's decision not to play is that they "feel that they cannot give a 100 per cent performance unless they are playing at full strength." With Midge Ure as a "temporary placement" they stated that they had insufficient time to rehearse a full Thin Lizzy performance.

The promoters of Reading said: "We are still more than hopeful that we'll be able to put something together, although at this late stage it is difficult to find an act of equal stature."

As we went to press the Scorpions had also been added to Saturday's (August 26) bill, but neither the promoters or Thin Lizzy's spokesman were able to confirm whether the Greedy Bastards — last seen in a one-off at London's Electric Ballroom — would actually appear.

TOURS

LINDISFARNE

LINDISFARNE: have confirmed the following dates for the tour reported in last week's RECORD MIRROR: Belfast Grosvenor Hall September 21, Dublin National Stadium 22, Middlesbrough Town Hall 24, Reading Hexagon 26, Birmingham Odeon 29, Peterborough ABC Theatre 28, London Hammersmith Odeon 29, Croydon Fairfield Hall 30, Portsmouth Guildhall October 1, Bristol Colston Hall 2, Poole Arts Centre 3, Manchester Salford University 5, Leicester University 6, Lancaster University 7, Bradford St Georges Hall 9, Liverpool University 10, Glasgow City Hall 12, Edinburgh Usher Hall 13, St Andrews University 14, York University 15, Keele University 16, Swansea Brangwyn Hall November 30, Manchester Apollo Theatre December 3, Aberdeen Capital 5, Dundee Caird Hall 6, Leeds University 7, Oxford New Theatre 9, Leicester De Montfort Hall 10, Derby Assembly Rooms 11, Liverpool Empire Theatre 12, Sheffield City Hall 13, Bridlington Spa Royal Hall 14, Hull New Theatre 16.

TOYAH

TOYAH: whose AP (Alternative Play) 'Sheep Farming In Barnet' was recently released and who is also currently appearing in 'Quadrophonia' takes to the road this month. Dates as follows: London Music Machine August 17, Liverpool Erics 23, London Nashville 25, Manchester Factory September 6, Nottingham Sandpiper 8, Jacksdales Grey Topper 9. Further dates are to be added.

BLACKWATER FEVER

BLACKWATER FEVER: London Wardour Street Crackers August 22.

TICH TURNER'S ROARING 80's

TICH TURNER'S ROARING 80's: the R&B outfit who recently won the name battle against Manchester's Roaring 80's have confirmed the following dates: London Music Machine August 24, London Kensington 29, London Rock Garden 31, London Hope and Anchor September 5. Further dates to be announced.

THE JAGS

THE JAGS: London Fulham Lion August 17, London Marquee 18, Reading Festival 24. A full UK tour commences September 29.

RON MAIDEN

RON MAIDEN: Birkenhead Gallery August 17, London Tottenham Seven Sisters 18, Newbridge Memorial Hall 19, London Music Machine (with Saxon) 20, London Rock Garden 24, Swansea Circles 30, Aberavon 9, Volts 31, Tonypandy RNI September 1.

SKY

SKY: London Dominion Theatre August 16-20.

THE YACHTS

THE YACHTS: play their last London dates for 'quite a while' at the Nashville on August 18/19.

SHAKE

SHAKE: the band formed by Jo Callis, Simon Templar and Angie Patterson, lately of the Rezillos play a series of club dates. London (with Plats) Nashville Rooms August 27, Shrewsbury Cascade 29, Sheffield Limit 30, East Retford Porterhouse 31, Middlesbrough Rock Garden September 1, London Marquee (with Blank Students) 4, Manchester Factory (with Plats) 7, Liverpool Erics 8, London Nashville (with Graph) 10, London Marquee (with Bascax) 17, Dunoon Queens Hall 20, Stirling University 24.

THE DAZZLERS

THE DAZZLERS: whose third single 'Feeling Free' is released August 24, play support to Straight Eight and Roy Sundholm in 'The Baby Monsters Tour' during August and September: Birmingham Barbarellas August 18, Scarborough Penthouse 24, Manchester Factory 25, West Runton Pavilion 27, London Music Machine 29, Dudley JB's 31, East Retford Porterhouse September 1. Further dates are to be announced.

GENO WASHINGTON

GENO WASHINGTON: the legendary soul singer whose forthcoming album 'That's Why Hollywood Loves Me' is released on October 9 as a follow-up to the recent single 'My Money, Your Money' undertakes his first UK tour for two years. Dates as follows: Leicester Baileys August 20-25, Glasgow Tiffanys 26, Carlisle Tiffanys 29, Sunderland Fusion

Ice fight

A MAJOR battle seems likely to break out this week following Virgin Records announcement that they have signed Eddy Grant's Ice Records to a licensing deal.

The statement follows close on the heels of a similar one by WEA, made only a fortnight ago, that they had signed the label!

A spokesman for Virgin on Monday said: "Although protracted negotiations had taken place between WEA and Ice, no formal agreement was ever reached. The decision not to sign was made because of certain problems in the contract."

Virgin also feel that the other label "jumped the gun" in making their announcement.

Ice Records confirmed it was difficulties in the original contract that caused them to change their minds.

A spokesman for Warners said they had no comment to make until they had considered the legal position.

● Last year a row — and a subsequent legal battle — broke out between Virgin and WEA in the US over the signing of the Devo, but this was unconnected with WEA in the UK.

Disco 30, Hexham Dintinos 31, Bristol Snuffys September 1, Watford Baileys 3-8, Milton Keynes The Bowl (afternoon appearance) 8, Brighton Jenkinsons 10-5, Whitehaven Whitehouse Club 17, Penzance Demelzas 20, Norwich Cromwells 21, Matlock Pavilion 22. Further dates to be arranged.

PHILIP RAMBOW

PHILIP RAMBOW: the Canadian singer songwriter formerly of the Winkles is to embark on a pub and club tour next month. The 1979 'Out Of The Dumper' tour is his first UK appearance since last year's 'Toliet' tour. An album 'Shooting Gallery' is scheduled for release to coincide with the dates: Norwich Boogie House September 11, High Wycombe Nags Head 12, Leeds 'F' Club 13, Dudley JB's 14, Birmingham Barbarellas 15, London Hope and Anchor 17/18, Chesterfield Fusion 20, Nottingham Sandpiper 21, London Nashville 24/25, London Marquee 26, Liverpool Erics 27, Sheffield Limit 28.

THE SALTWATER BAND

THE SALTWATER BAND: the Florida west coast country rock band soon to record their first album play London Dingwalls August 17/18.

LOCAL OPERATOR

LOCAL OPERATOR: whose single 'Pressure Zone' was released recently, play the following dates: Liverpool Erics August 18, London Nashville 20/21, Manchester Factory 24, Folkestone Leascliff Hall 25, London 101 Club Clapham 28, London Dingwalls 30.

STARJETS

STARJETS: have made a number of changes and additions to their August itinerary which now reads as follows: Retford Porterhouse 17, Halifax Good Mood Club 18, Sheffield Limit Club 23, Dudley JB's 24, West Runton Village Inn 25, London Nashville 28, Birmingham Barbarellas 30, Nottingham Sandpiper 31. Further September dates for the north east, north west, west country and Scotland are to be arranged.

TRIBESMAN

TRIBESMAN: the UK reggae band whose first album 'Street Level' was recently released, play the following dates as prelude to a German tour: London Nashville August 21, London Cubes 24, London Dingwalls 29, London Rock Garden September 21, Worcester Turntable 22, Langley College 28, Watford Wallhall College October 6.

SCISSOR FITS

SCISSOR FITS: The Hounslow based Oriental and early new wave band have added the following dates to their itinerary: Hayes (Middlesex) Adam and Eve August 23, Torquay Pelican Inn October 18, Redruth London Hotel 19.

SAXON

SAXON: the heavy metal act have confirmed the following dates: London Music Machine August 20, Thornaby Club 16, Sunderland Locarno 17, Watch on Durne Montgomery Hall 24, Leeds Fforde Hall 26.

THE ROCKIN' SHADES

THE ROCKIN' SHADES: fresh from their TV success, headline the 12-hour 'Oh Boy-It's Rock 'n' Roll' show at Londons Southgate Royalty August 27. A two-month one-nighter tour kicks off at London's Westminster Tower Club September 14. Other confirmed dates include: Leicester De Montfort Hall 15, Carshalton St Helier Club 19, Southend Minerva 21, Kingston Country Club 22, Brighton Lewes Road Inn 28, Mansfield Swan Hotel 29, Tottenham White Hart Club October 5, Loughborough Town Hall 6, Wellingborough Sports Club 11.

THE ONLY ONES

THE ONLY ONES: added date London Lyceum September 2.

ELKIE BROOKS

ELKIE BROOKS: currently finishing off recording her new album in Los Angeles begins a major tour next month. Dates are: Hull New Theatre September 30, Southampton Gaumont October 3, Birmingham Odeon 4, Manchester Apollo 5, Coventry Theatre 6, London Tottenham Court Road Dominion 8, 9, 10, 11, Leicester De Montfort Hall 14, Eastbourne Congress Theatre 15, Bournemouth Winter Gardens 17, Wolverhampton Civic Hall 18, Southport New Theatre 19, Glasgow Apollo 21, Edinburgh Usher Hall 22, Newcastle City Hall 23, Sheffield City Hall 25, Bradford St Georges Hall 26, Ipswich Gaumont 27, Oxford New Theatre 28, Bristol Colston Hall 29.

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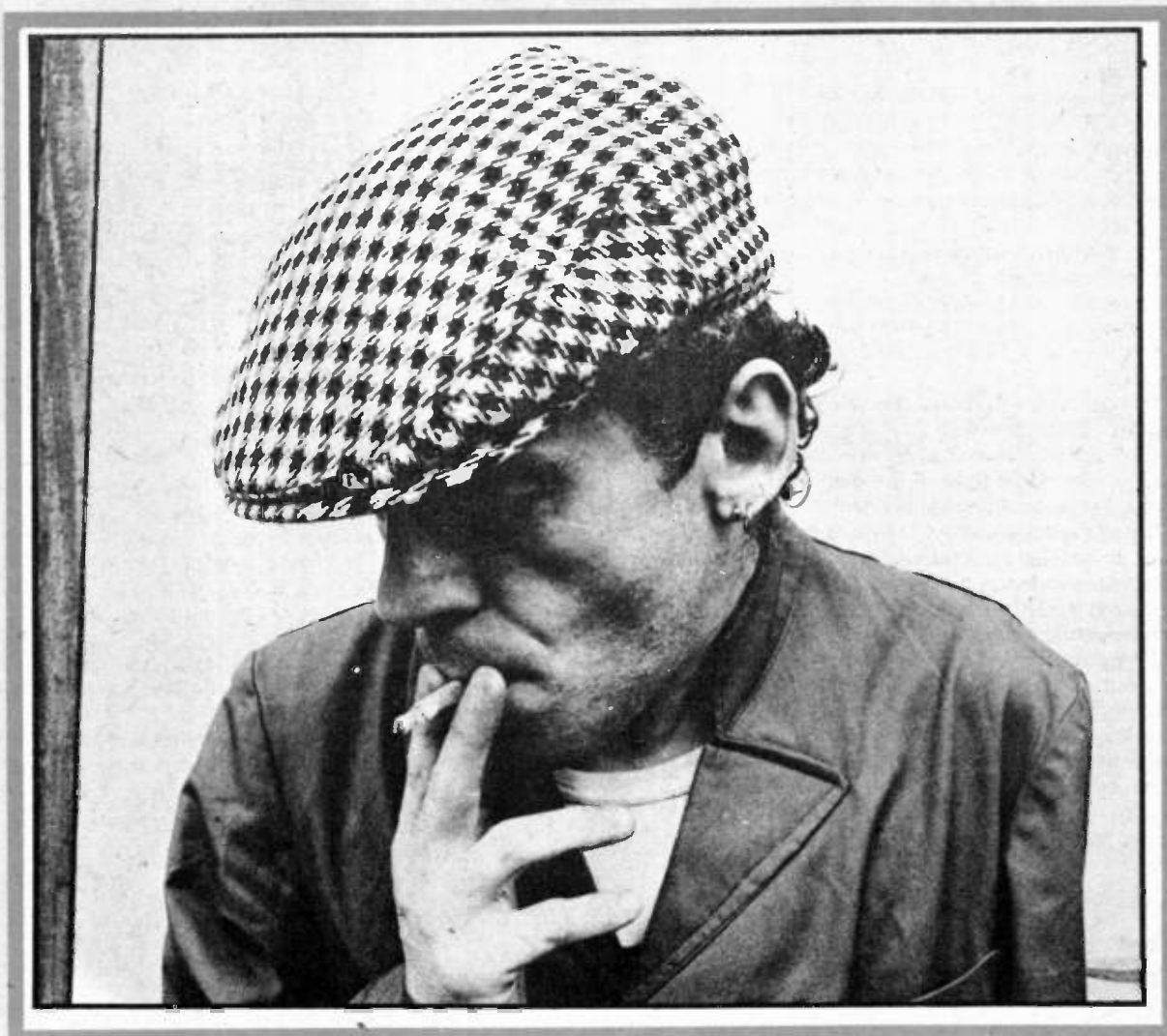
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Hats off to Ian



A spiv, a brat, a clown.
No we're not talking
about BARRY CAIN. That's
Ian Dury's own description
of himself. Pix: Dennis O'Regan

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SAFARI

IAN DURY is without
doubt rock's hod man
out.

He thinks he's a
brickie, no kiddin'. "I see
myself as a member of the
building trade — a rock 'n'
roll brickie. It all depends on
just how good a brickie you
want to be. If you're gonna
build a gothic tower you'll

need a lot of bricks — and a
lot of skill...."

Bearing that in mind his music
could thus be described as an
unnatural coupling of baroque and
Byzantine with an underlying
tendency toward tower block
tenacity.

'New Boots And Panties' was a
townful of emotion cementing (note
the brick reference) disparate souls
together with syrup sticky
descriptions and a maudlin madness
— some called it eccentricity — that

swirled and bubbled in Dury's jewel box of a brain.

It created a unique market. Seldom out of the charts in the last 18 months the album has clocked up sales approaching half a million. Music hall? Schmusical. This was TV, technicolour, panavision, sensurround. Relevant.

But 'Do It Yourself' was none of these — unless you regard TV as something you watch whilst concentrating on other, more pressing problems. Like whether to wash your barnet. Or should you go and fix a sandwich.

The album is like a grandfather clock. It ticks away quite happily in the corner and is only noticed at certain intervals — when it chimes. On 'Do It Yourself' the chimes are few and far between.

After chatting to Mr Dury for an hour and a half in his newly acquired West End flat — 'I've only got a year lease' — I'm still not sure what he thinks of the album.

"I think we went a bit MOR on the album simply because we tried to be so different from 'New Boots'. But it has paved the way for a lot of new songs to be written. A lot more hard work will come as a result of it.

"Oh well, you can't disappoint everybody.

"The songs on 'Do It Yourself' were more autobiographical which may have been a mistake — but it was a conscious decision as it was to deliberately get away from writing lyrics on 'Waiting For Your Taxi'. My vocals were often mixed down, on purpose. I dunno . . .

"Sounds as if I hate the album, but that's not true. In fact, I was more disappointed with 'New Boots'."

He tugs at his flat cap. Remember how your grandfather always wore flat caps in the house? Sitting down at dinner, the peak almost touching the plate as they bent over to stuff the fork into their mouths. Dury often reminds me of a fugitive from one of those hoary Hovis commercials, wandering up a narrow street at dawn with a hot loaf under his arm and a bread pudding under his cap.

Why was the album more autobiographical?

"In a personal way I wasn't really happy last year. Everything that happened really messed up my normal life. I felt alone a lot of the time. I didn't go out, I didn't meet many new people.

"I guess it was obvious in the light of that how my songs would turn out."

Are you a satirical songwriter? "What's that saying, 'sarcasm is the lowest form of wit'. No. Satire is the last outpost of the bankrupt middle class public schoolboy wanker.

"Look, there's nothing very important about the entertainment industry. People worry too much about industrials. If it's entertaining

and people want to see it there doesn't have to be any more reason."

But it's true he's regarded as something of a hero by many. "And I'm amazed by it. To think I, just another normal crotchety old bastard, could be thought of as some kind of bod to a lot of people. I mean, for a start I'm not all that reliable a person. I don't go waving magic wands at people in real life.

"A bishop once told Mick Jagger he had a lot of respect. Jagger replied: 'There is no respect attached to what I am'. When I realised he really meant that I stopped loving him. The only real respect is a personal one.

"If someone wants to be decadent in private it's their responsibility not to make a fuss about it. It's not that wonderful a thing. In fact it's very sad — the last outpost of someone who can't relate to normality. I have a responsibility to keep myself together.

"Ten years ago I could like myself quite easily. But now I have to work hard at it. But I still have that self respect. If I lost that, if I stopped not genuinely believing everything, I'd give up.

"Van Morrison used to get a lot of letters from people who said his songs prevented them from jumping off bridges. After he read them he'd say Christ, that's another one I've stopped."

"I hope my songs don't stop people from jumping off bridges."

He's got a smile as blue as his baggy shirt. A sad smile. A troubled smile. Six smiles from Hammersmith. I've had my doubts about Dury in the past. It was that art school/fart school anticidence, that down amngst the plebs pageantry that bred mistrust. One interview, over 18 months ago, left me with a cast iron respect which has since rusted. But the longer he spels, the longer he digs the sentiments up in front of me, the more I begin to realise he's out there on that ledge with the rest of us scheming and dreaming. Scheming and dreaming.... and screaming....



But self-respect isn't the only kind is it Ian? "I do respect the guys I work with, enough to want to work with them. I don't think they think I'm the best singer in the world.

"We all do it too hard to be doing it just to be well known. When I stand on that stage and listen to them play I feel very lucky to be there.

"You know something? If I had the time I'd spend a year with a good pianist learning how to be a good singer. I think I'm good enough to be their lyricist though....

"It's like I would rather listen to someone else's records than my own. But when I made the first

album I felt it was possible for me to carry on in rock 'n' roll, to make records, for a long, long time."

Dury has often been described as a vaudevillian, a Grimaldi without make-up, flashy out on the boards showman. Mmmmm....

"Any description is better than no description at all," he says hastily.

"I'm only too pleased to be described. People have to describe to categorise and in doing so they use stock phrases.

"But I do object to being called, as I once was, the 'Roy Hudd of rock'. As a result of such descriptions I was approached to do a television commercial talk over. I refused. When people do that they cheapen themselves. They sell their characteristics for the sake of the telly.

"If I came from Liverpool or Glasgow and spoke Liverpoolian or Glaswegian then it would be accepted tacitly. But people have picked up on my accent. If they only knew how I really spoke. I've actually cleaned up my voice a bit. But when I've had a few drinks....

"A lot of people don't know what the hell I'm on about, but that's all right. I mean, I used to sing like that in the Kilburns five years ago and nobody had a pop at it then."

Maybe he won't like this one but I'll toss it in anyway. If you had



looked like Dave Essex do you think you would have been as popular?

"Everybody keeps saying I'm ugly. I don't think I'm ugly. Nah, I'm just around the corner and three doors down from handsome, that's all.

"I mean, they used to say Jean Paul Belmondo was ugly, that is, he didn't look like yer average film star, and look what happened to him. It's only because I don't look like Robert Plant and I'm not 9 feet tall with masses of blonde hair that people say that.

"I still get my fair share of fan mail. A lot of the young ladies don't seem to mind that much. In fact, some people seem to find me attractive. I have 14 year-old girls writing to me asking for a photograph. And I remember last time I played at Hammersmith 10 girls" (you mean he counted them, Ed) "leapt on the stage to get hold of me.

"Oh yeah," he adds, tongue in cheekily, "I get the screamers alright. Gary Glitter watch out."

But he also takes great pains to point out that he doesn't want to simply attract the "TTDC — that's Teen and Twenty Disco Club.

"It's like I'd rather do an interview with the Daily Mirror than the Observer. I try to reach as many kinds of people as possible. I'd be very happy if the audience was full of old age pensioners and little kids.

"See, a lot of importance just can't be attached to what we do — although at the same time I hope we believe in what we do. Oh, not in the way of having a set of tables or all sitting round saying 'Om' in the dressing room. We don't have a philosophy or anything like that.

"Politics and stupidity go hand in hand anyway. But if the people can relate to the SHAPE of the songs, THEN it doesn't have to be a restricted audience.

"A few years ago we had the idea of forming a band called The Old Age Pensioners which would comprise of retired members of the musicians' union. Imagine it, an electric OLD



band. It didn't come off — but I still maintain it's a great idea.

"They'd probably sell a lot of records, to old people of course. After all, they are the ones who die of hyperthermia every year. Surely it's better that they kick up a fuss about that instead of the likes of me and Joe Strummer."

Dury remains mindful of his position at the apex of the apple tree, the top of the pop pile.

"I'm 37 now. On my 35th birthday the telephone was cut off because I hadn't paid my bill. I was skint. I was very worried about that telephone bill. Very worried.

"Five years ago I could go into some pubs and people would buy me a drink because of my association with the Kilburns. Now I can go into most pubs and people would buy me drinks.

"I don't have to worry about the telephone bill anymore — but they used to say something about Keith Moon which I thought was a magnificent concept. They reckoned that if he had left The Who at any time he would have been broke in six months. That's a great thing to remember.

"I've been in a closeted atmosphere for quite some time. I went out to Kent for a while. The only people I would see was down the local boozer. I didn't go out.

"Mind you, I never was one for showing my face. Don't like the scuffling it involves. I'm just not interested in that nonsense. I don't find it very interesting in the way that say Bob Geldof or Billy Idol seem to.

"Oh, I didn't have time to experience an identity crisis or anything like that. I was too bloody busy. Still am.

"I die when I'm alone....

"Still, I've been lucky. None of us are in debt. We've managed to stay alive by selling records. It's all quite healthy. Though I think all of us expected a lot more than we got in terms of if we had signed for a million quid. We're still not getting any advances, but we're okay.

"But I think the rest of the guys



still worry about their telephone bills."

For the duration of the interview I remain in the lounge of a flat in a block with an entrance so well camouflaged that Rommel himself would have been overawed. Just a doorway in a street you wouldn't normally associate with living quarters. He's only been ensconced for eight days and the fact that I'm conducting our little chat on a metal box bears evidence to that fact.

He looks a little tired and I ask him if he suffers from bouts of depression when overworked.

"I usually get moody when I'm exhausted but generally I don't think there's any point in taking things seriously.

"If we make mistakes on stage we just laugh. We know we've done our best and there's absolutely no need to get uptight about it. It isn't that clinical after all. Someone once told me that the only people who know when you've played a bum note are musicians and they didn't pay to get in anyway. So it doesn't matter.

"It's important to have normal feelings. I try hard to keep myself together in that way. I'd hate to end up like, say Bob Dylan living in that huge West Coast mansion.

"Humphrey was telling me that one day Dylan was walking down a narrow corridor with a huge bodyguard. This little guy came rushing toward them and bumped into Dylan. The bodyguard got hold of him and said 'Hey, do you know who you've just knocked into? That's Bob Dylan'. And the little guy replied 'I don't care if it's Bob Donovan get outta my way!'

"Once I was walking down to a tube train when a mass of people swept me off my feet, and they didn't touch the ground till I reached the platform. The train was already there and in the rush I fell over. Someone saw me and helped me onto my feet which saved me from a right good stamping.

"It's nice to have someone around to pick you up when you fall down. I get up quicker that way." The machine gun raconteur continues without pausing for breath on the subject of reasons to be cheerful....

1. "The only reason I'm in one piece today is because I've got a lot of good friends.

2. "Oh sure, I may be the dairy, the focal point, but none of this would have happened if it hadn't been for the others. Nobody could do this on their own. It just wouldn't have happened. Never.

3. "They make it so easy for me." Like all good circles the subject reverts back to respect. "I just don't know why it should be that people respect me. After all, I'm only a bit of a spiv, a bit of a clown, a bit of a brat.

"Still, it's always easy for an oddball to be accepted."



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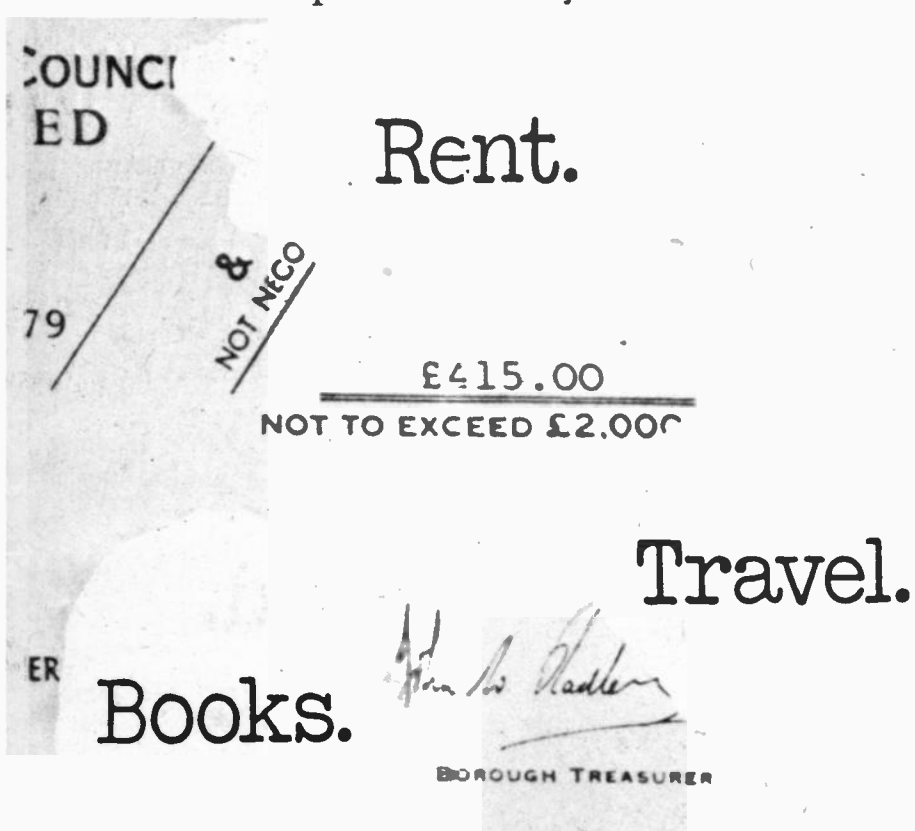
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BARCLAYS

SINGLES

Reviewed by **CHRIS WESTWOOD**

SINGLES OF THE WEEK

PENETRATION: 'Come Into The Open' (Virgin).

THE FALL: 'Rowche Rumble' (Step Forward). Tales of, respectively, fixing romantic mystery and wiss-gnome Amphetamine beat music.

Neither single is brilliant. Penetration's song but a whisker behind the gargantuan heights it seems to accumulate live. The Fall's song because it's following on the heels of 'New Thing' and the dramatic 'Witch Trials' album.

But: Penetration's mating with Steve Lillywhite is still responsible for a dynamic, shimmering rock single, melodically twisting, contracting and expanding with exquisite time changes. Clinical and professional, it seems pointless trying to review Penetration music when all that's necessary is to relax and appreciate the flow of events. I know this could've been a masterpiece; the fact that it just happens to be very good doesn't really represent a disappointment. Penetration are still one of the few bands that matter.

And The Fall are re-spelling "Roche", re-phrasing Pop, for a pop record this is, it's what pop should — and, in the right hands, can — represent: shabby, perverted pop — a familiar form but with an acute and threatening new character. The Fall don't care — they display anger and frustration and cynicism in a way which is desperately warranted, but in a way The System could well do without. 'Rowche Rumble' and its Velvetesque flip, 'In My Area', are strong snatches of the New Fall: the former a joggy wall of compelling sound, almost military, the latter groping into a head-on collision between Trad R&B and early Velvet Underground, the type of song which will be cited as nostalgic-influential in five years time.

RACEY: 'Boy Oh Boy' (RAK). Limp as Monday morning, this pitiful slab of pop pap excess is as necessary as a sheath in a eunuch's wallet.

CHAS & DAVE: 'The Sideboard Song' (Rockney). Chas & Dave satisfy, one supposes, a certain sluggish, drunken slob-stupor requirement, play sloth-like bar-room chant cabaret for cabaret bar-rooms. And they probably keep at it because they realise they might score a New Faces audition, someday.

BUZZCOCKS: 'Spiral Scratch' (New Hormones). The realisation, after what seems like two years, of the re-release. History in the making! The Buzzcocks before they discovered pop, Devoto before he discovered intellectualisms, pre-discipline punk which sounds somewhat hackneyed now, but only in the same way 'New Rose' or 'White Riot' sound hackneyed: which means Buy It, because then you'll have it, and then — stick it in there with 'God Save The Queen' and its ilk — you'll really know what these early days were all about.

THE LAST WORDS: 'Animal World' (Rough Trade). A retrospective this: a three-minute flashback to the days of (see above) those pioneering punkies who brought such joy to our dull lives. A nice thought, really. But I'll hock my copies of the real ones if you please. Or: is this a Stiff Little Fingers joke? If so, it's a damn bad one.

PAUL JENSON & THE CAR THIEVES: 'Holiday In Spain' (Albatross). If Bob Dylan had gone and employed a selection of closet white failed reggae-sessioners instead of the odd Dire Strait, he would've made records like this.

THE JAM: 'When You Are Young' (Polydor). The reason The Jam are worthwhile is that they were writing songs like 'In The City' and 'All Around The World' and 'Art School' before they even contemplated a Quadrophonia film and the resultant booty to go with it. The rejuvenated mod scene sucks because it's such an obviously calculated record company venture, constructed and designed like a Martini advert, that it's already becoming the new power pop.

But The Jam stand apart from it all, because they're maturing and expanding: they don't need to aim straight at '65 because they got better things to do with their time.

'When You Are Young' is everything you ever wanted (and unfortunately, everything you ever expected) from a Jam single, which means the thing is simultaneously no great step forward for the band — a safe, but excellent commercial flash — and that it aptly demonstrates The Jam's penchant for hooks and melodic swoops... with a vengeance. As current rock and roll goes, this is quite a good record. But as The Jam stand, they might've at least attempted something a trifle more risque.

THE CUT OUTS: 'DIY' (EMI). The only possible, feasible explanation for this is that well-known independents EMI felt left out, what with Virgin sucking on the XTCs and Devos, Sire sucking on the Talking Heads, Island sucking on the B52s. The Cut Outs flail away in a filtered mush between the rest, striving with their jerks, stops, false finishes and sound effects, to produce a reasonable record, to collar their own piece of the action. They fail.

BILL HALEY & THE COMETS: 'Hail Hail Rock And Roll' (Sonet). **ROCKING DOPSIE & THE TWISTERS:** 'My Baby She's Gone' (Sonet). So how come Bill Haley — it must've been with superhuman application — managed to remain so dull for so long? Telling us 'bout the good times, the girls and "men" a dancing, the drinking and the smoking; old Bill (sic), he always was a state-the-obvious maestro. And his records must've always been this boring: maybe, that's what happened to rock and roll?

Rocking Dopsie has a similar problem in that his music establishes a "beat" but does sod all with it: at least his single isn't stricken with inane lyrics... it's just boring.

Rock and roll as plain, uni-grain wallpaper, a twee, nostalgic conversation piece. Better than a goldfish, even.

SCREAMS: 'Paper Dolls' (Infinity). Another first: the new angle seems to be picture-cum-clear products packaged with such dexterity you can't even remove the records from their picture-cum-clear plastic sleeves. This must be to ensure said record-cum-product escapes the reviewer's switchblade: almost lost an



Penetration (top pic) and The Fall, almost brilliant

Nearly but not quite

arm there and the damn thing still won't come out...

Does one play the sleeve? A new concept??

SILICON TEENS: 'Memphis Tennessee' (Mute).

VICE VERSA: 'Music 4' (Neutron). Pop slithers into technology, a logical extension...

Silicon Teens are PURE youthful, vigorous pop, and wisely steer clear of temptation, treating this Chuck Berry standard with level-headed sympathy, treating it as a song, not mutating it into anonymity. 'Memphis Tennessee' and its 'Let's Dance' partner are essentially as hollow as the songs which spawned them, though every bit as fresh and scuzzy: their prime advantage is modernity... and they aren't committing sacrilege without R&R heirlooms, either.

Vice Versa are a lesser "fun" proposition, using technology to question the strengths of technology, a la 'Science Fact'. Their main concern should be to avoid trapping themselves between Human League and Cabaret Voltaire, or in a state of one-dimensionality.

This EP is electronic, yes, but not the wall-of-indulgent-noise our Back To Basics protagonists would seem to attribute to anything vaguely associated with electronics: it's often rhythmically poppy, and 'Science Fact' is a fine — and realistic warning. Once those influences are buried, assuming they have the ability, Vice Versa could become very worthy of attention. This record here says so.

THE MONOS: 'Ericafire' (RCA). You build a successful singles this way: you slice yourself a hook-line, stuff in a shuffle-beat (reggaesque is best) and clean it up with the odd pretty, tempered guitar-phrase. Then the hell with it — just don't rush it so far that the DJs might actually dislike it, might tie themselves in knots trying to hum it. And there you go. It's so simple, even... even... The Monos could do it! Uh Oh, they did.

PNEUMANIA: 'Exhibition'/'UK DECAY'/'UK Decay' (Plastic). Split-single fun! Depressing really, because there are seeds here, and they're well scattered. Both bands — Pneumonia, especially — have potentially gripping sounds, but UK Decay waste themselves on a damp production job which inhibits everything except their old-hat, futile pessimist lyrics. They tell us how void our UK is, and leave it at that: no revelations, no remedies, no nothing. Not even the muscle to carry it through, whereas Pneumonia's chief pitfall is a limp-dingus vocal delivery, nothing the caresses of time, experience, etcetera, won't heal.

SKUNKY TATE: 'New Time' (Blackmouth). If this is — how you say — "for real," then it's a heap of hot-air Americanised brain-mash trash punk, lacking even more inspiration than it does chords. If not, then Skunky Tate are far greater parodists than the Albertos or the latterday Sex Pistols could ever have been.

NICK LOWE: 'Cruel To Be Kind' (Radar). Nick Lowe might be second-in-line to Todd Rudgren in the pop merchant stakes, and 'Cruel To Be Kind' might be jolly enough and bland enough to land itself prime-time airplay, but there's barely an ounce of originality to be connected with anything under the Lowe/Edmonds stable. Plagiarism is a poor show... but hollow plagiarism?

Even 'Endless Grey Ribbon', the B-side, trips through Dolly Parton country. Maybe I'm being cruel here: but you've gotta be cruel to be...

SECRET AFFAIR: 'Time For Action' (I-Spy). Thing with mods, see, is hypocrisy — "I never reckoned much to the punk thing" and all that mouthwash, perhaps two months after slithering out of their bondage strides: these people wouldn't even have picked up their guitars if it hadn't been for the dread, dead punk. But here they are — gnawing through their contracts (they only just cut their milk teeth) and pushing out reasonably paced, reasonably tight, reasonably insinuating records of totally unremarkable quality; records which would live and die within two weeks of release were it not for this kind, motherly "scene" to which they attach themselves with leech-like relish. I apologise, but I see nothing in it.

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WHAT A wonderful boy Phillip Lynott is, so charming, so knowledgeable and such a gentleman. What more could any girl long for in her secret dreams (reach for your buckets chums)?

Last night he and his handsome chum, ace photographer Chalkie Davies, well-known hunk of the lens, rang me up . . . Well girls, for about the first 10 minutes I had to rub horse embrocation onto my knees to stop them shaking from the thrill of it all. In the end all Phillip was calling about was to give me the number of a floor sander to scrape at my boudoir floorboards now that Steve 'n' Paul pathetically backed out of doing it as they didn't want to get dust on their pristine complexions. But with Phillip's Irish charm (which makes one feel that not only has he kissed the blarney stone he's probably eaten a few lumps of it) the mere word floorboard became, er, a Gershwin melody . . .

Some people really are bananas. After my thrilling revelations last week that Freddie Mercury was going to star in a horrific film version of a Toscanini ballet (possibly wearing wet look leotards and tights à la the bite-sized Les McKeown, (an acquaintance of James Brown) one young lady decided that she must get a look at the man with the 80 degree teeth.

Staggering out of bed clad only in 15 pounds of gold lame and two feathers, Freddiepoo answered a knock at his doorlet, ratattatat . . . and was given a big box. As he undid the blue ribbon (with his teeth of course, they have some uses I suppose) out leapt a young lady who just stood and stared at him. She stared for so long and adamantly refused to speak that poor Fred had to ring his office for assistance in bodily carrying her out of his pied à terre.

Poor Teddy Kennedy. Not only does everybody have to go on and on about Chappaquidick, and the young lady who had to do a Jacques Cousteau impersonation without the help of an aqualung, but now that he has decided to run for Presidency he is also blighted by rumours of an affair with Margaret Trudeau, whose main claim to fame seems to be a startling resemblance to a paralysed rabbit.

Having read recently that the only thing that attracted my chummette Bebe Buell to myopic Elvis Costello was the buge of money in his trouser pocket, I could quickly grasp (so to speak) what drew Bebe's rapt attentions (with the concentration span of a



Natural Blonde Column

gnat) to Todd Rundgren as he trotted along the Kings Road on Saturday.

Continuing reports from the lanky Lenny Kaye of the Patti Smith Band, in his last missive he informed me it was difficult to make an album with the poetic Miss Smith because: "all she is interested in is clothes and boys". He now continues to bewail the fact that for several months, la belle Patti (well known for ignorance of hair conditioner) is living in a motel in Detroit with some boy who reads her poetry all night. I would imagine that having some boy read you poetry is infinitely preferable to being stuck in a dark studio. It may be remembered by those of you transfixed to my past columns, about Richard Sohl who was staggering out of a ladies loo wearing a pair of pink drawers he'd found on the floor when I first met him in New York. I hear he was

asked to leave the band for always going in ladies rooms and stealing lipsticks.

Ian Dury's Hammersmith gigs finally brought to an end what has been a long hard tour. Ian looked exhausted from being knocked over by the rather energetic black boys who raced on stage to do their sax solos. I certainly never saw that happen to Graham Parker when his brass section leapt into action but of course they had a pattern of footprints to follow to their mike stands.

Afterwards a chum from Dublin was telling me of the thrilling lig lan had after his Dublin date, where women had to be fought to prevent them from leaping in the limo (or was it a Renault?).

Billy Idol has been keeping a very low profile in recent weeks. I wonder, could this have anything to do with his problem which he shares with Britt Ekland, Hebbie Dabbie and me? Whether to have all his hair chopped off before the strain of it all becomes too much with the regular bombardment of magic substance on which we all depend. Billy, who is frantically dieting ready for his nude spread (the adonis) is, of course, naturally worried.

The delightful Lene Lovich is currently feeling understandably miserable making her album in Holland. It appears that making one's album in Holland is rather like Catholic penance, what with the Dutch folks' ritualistic spreading of horse manure from the air on their tulip fields first thing in the morning and the clatter of clogs around the hall when you get in from the studio at four in the morning. . . plus the fact they all talk like Swedish muppets. Still, Lene is bravely flicking her plaits in her soup and, manfully striding on with her super toons.

This week I decided that as 'Cold Wind Over Clapham' has not been attacked since last week due to my back strain from ripping up the carpets for the sanding, I would once again delight you



Nice face, shame about the legs

with a women's duties, a topic of mine that has been known to have many people frothing with indignation. However, many boys have written to tell me that they cut out this section and give it to their girlfriends once a week . . . my mind boggled so I thought it was time for all you girls to be treated to some more delicate hints on capturing the heart of the one you love and long for.

This week, how to still remain a little ray of sunshine in his life even though you may be forced to part for two weeks . . . this is hard gels, naturally the temptation to sulk and bawl is strong but do this in the garden with your cat and not in front of him, or when he rings you up. What every man needs is a woman waiting for him. Perhaps you can take up conjugating Latin verbs as a hobby.

It was nice to see Jimmyboots Pursey mending his broken heart in last week's Record Mirror by reading Penthouse, the guaranteed cure for many skin blemishes. Jimmy of course is mainly angling for an autographed copy I suppose. The preview of 'Quadrophenia' was porky to say the least with piles of chicken livers wrapped in bacon lying around waiting for me to behave like a Hoover. Paul Weller was for once not wearing his Miss Selfridge jacket but this time chose to stun us fashion pundits with a particularly hideous pork pie hat in bright red. Doesn't any boy know that a red hat casts a particularly unpleasant glow on one's complexion.

So until next week, when I will be violently exercising myself around the house and doing origami with my legs ready for a photo session with blond hunk Brian Aris, unless I pass out from malnutrition. Au Revoir all you little pooniiffs.

PAULA XXXXXXXXXX

NILS LOFTY

I HAVE absolutely nothing against midgets. I do not begrudge them their midgetry. Let that go on record.

Some people say midgets are perverts. Some say they are unnecessarily aggressive. Some seem to find them simply ridiculous.

This is nothing but bigotry. I have known several midgets personally and they have been perfectly well adjusted people. I myself am not in the Incredible Hulk stakes when it comes to vertical measurement.

And yet God seems to have it in for midgets. The seven dwarves never got a break it seems to me. Snow White laughed at 'em. I am personally not as wealthy and famous as my talent merits. And Nils Lofgren, who, in his own way, is even more gifted — almost in inverse proportion to his height — don't sell doodly squat records.

Nils Lofgren, perhaps on a good night America's only great guitarist, has been away from rock 'n' roll for nearly two years, since the end of 1977 when he finished a nine-month tour and released a lousy live double album 'Night After Night'.

Now he sits opposite me in a Polynesian restaurant in Washington DC, looking 21 years old but actually being seven years older. He speaks nineteen to the dozen and rattles the ice in his drink solidly for 90 minutes, a habit I find irritating beyond the limits of human endurance.

Essentially, Nils Lofgren left rock 'n' roll because he wasn't pleased with his records. He wanted to make a killer. He didn't, but 'Nils Lofgren', which marks his return, is a very good album, his best since 'Cry Tough'.

"Every album I've made has had a couple of good songs on it. But nothing I've ever recorded has been really what it could have been," he says. "My manager said to me, 'Why not take '78 off? You can afford to do it.' So I did."

"It wasn't a matter of disillusionment. I haven't been goofing off."

"I'm fresh now. I feel like a caged animal, straining to get at the world again."

But Lofgren prefers live performances.

"I love living out of suitcases. I can never recall being on the road and getting depressed. The only reason I want to get successful is so I can put on great live shows."

"Until I got married, I found it self destructive not to be working."

I'd just sit around playing football and drinking with friends. But last year I put the time to good use."

Lofgren found himself a producer — Bob Ezrin — and found some lyricists, since he finds writing words very hard work.

Apart from one cut on 'Nils Lofgren', 'No Mercy' the words are handled by Dick Wagner and hollow cheek hero Lou Reed.

"I've always been a great admirer of Reed, so I mailed a cassette with 12 songs on it to him."

"After a month with no reply, I decided he'd forgotten about it. But one morning at dawn, the phone rang, and it was Lou."

"He said, 'get a pencil, I've got 12 sets of lyrics for you' and I took them down over the phone. Obviously some of the stuff was too bizarre for my style, but the three songs that eventually found their way onto the album were ideal."

Whether this album will bring Lofgren success this time he doesn't mind.

"I know I'm good. I'm just waiting my turn. It's just a question of survival. I know a lot of people more successful than me who are frustrated to death."

"Some people won't be happy until they've sold the most records that anyone ever sold in the world. I've been doing this for 10 years and I've seen people close to me die and I've seen musicians come and make a million and disappear."

"I know I'm real talented. I'm proud of the fact I can play the guitar with anyone. Sure I don't think I can sing, but I can play guitar."

Lofgren is an honest and talented man, but only one part of our conversation gives cause for worry. He's growing up.

"Right up until the last studio album, I was just . . . riding the trip. My life just consisted of the next night, the next show."

"I was just having fun. Getting drunk with my friends all the time. It was always . . . just fun, just feeling music. Now I'm much more serious about it."

That's ominous. When you stop doing it just for fun, you just ain't playing rock 'n' roll anymore. Nils doesn't see it like that.

"I've become more professional. You can play music and have direction. You needn't play with total abandon."

Nils stops clinking his ice cubes, which is a blessed relief, and drives me to the airport in a beat up red Volkswagon Beetle. I am taller than him, which puts me in a good frame of mind. He's what they call in America, a regular guy. TIM LOTT



I daren't stand up, this guitar's bigger than me

THE STORY begins with an assignment: You will not go the ball. You will do an Upstarts interview . . .

The jaded hack reclines and gulps, visions of switchblades and discreet canal dumpings flickering through his mind, it being a mere three weeks since his curt dismissal of the 'Teenage Warning' single, a meagre five days since a hail of abuse, spouted from the lips of one T. Mensforth, was aimed point-blank at this very organ during an Angelic Upstarts' appearance at London's Lyceum Ballroom. Plus: this hack has heard, and been anything but impressed by, the 'Teenage Warning' elpee: hesitantly, he prepares himself for the conflict

The scenario: I'm slouched in the cafe of Oxford Street's Air Studios, passing an hour or so slurping coffee, attempting to make conversation with the token dull, stone-faced BBC-representative, anticipating the arrival of four Geordie thugs,



whose intent it is to lay down a backing track for tonight's TOTP run-through. And while the three musicians knuckle down, it is my intent to speak to vocal person Mensi, the journalistic knives poised . . . for a battle is expected, Press vs Band. The old battle.

But things evolve in a contrary manner. On greeting Mensi, I find myself initially off-balanced by his easy, affable hullo, handshake, slovenly sit-down and natural drift into conversation before I've so much as contemplated a question.

There's no ice to break, but we begin with a rudimentary re-churn of the historicals, the heavy-industrial backgrounds of the band members, the pits and shipyards and bricklayer-works; the formation soon after The Clash had dragged their 'White Riot' tour through Geordieland. I ask whether the band were drawn together with the intent to escape the mining background.

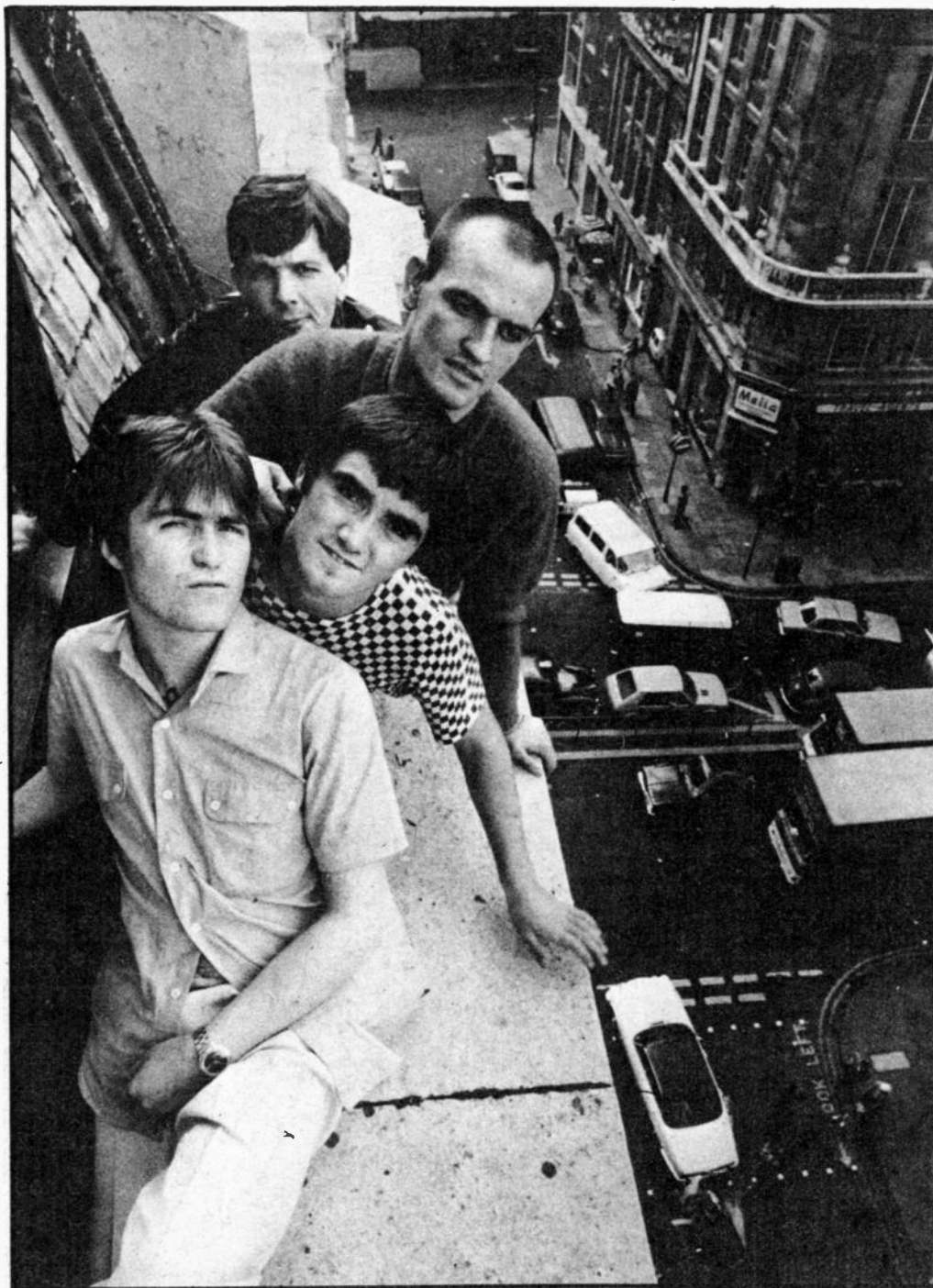
"To get out of the pit, yes, but not the background — the comradeship, living outta each other's pockets . . ."

Do you miss the area now you've made the shift to London?

"Well yeah, the North East is one of the best audiences in the country — but it's pointless staying up north . . . we're banned from everywhere, the whole of the North East. It's finished. It's not so much trouble as police pressure, club owners who put in complaints and then deny it. But now it's happening all over the country — we've had Carlisle cancelled, Birmingham, Cheltenham, the whole of the Gloucestershire area . . ."

By the time of their 'Liddle Towers' single, admittedly a fetching and brilliantly inspired statement born through real anger and frustration, the Angelic Upstarts were on the verge of splitting, negated from their licensed hometown venues and lacking the financial muscle to play elsewhere. It wasn't until a Sham 69 follower, Chris Grey, passed on a copy of that self-same record to a certain J. Pursey that things fell into place,

WARNING!



MENSI AT WORK

CHRIS WESTWOOD gets the message

Mr Sham himself approaching the Upstarts with a mind to producing.

"Jimmy's a good producer, like," announces Mensi, leaning back in his chair, "but he gets on me bloody nerves. I don't believe in most of the things he cracks on about, like. He sometimes talks rubbish, he contradicts himself all the time. But he is the best thing that ever happened to this band, like. He's one of the best friends we've got."

One criticism levelled at the album, I explain, is that certain areas of it tend to fall very much in line with Sham's own sound, possibly because of the Pursey connection. I wonder whether he feels this to be a justified argument: he obviously doesn't

"That's a load of bollocks!" he explodes, "that's bloody rubbish! The best part of those songs on there were written when we started off. When we first started getting publicity, they were all saying we were the North East pistols, and now that Jimmy Pursey's tied in they're starting to say we sound like Sham — we don't sound like Sham, we never have sounded like Sham. That gets right up my nose, that, when people start saying that. Don't tell me I'm ever gonna make a load of bollocks for a record like 'Hurry Up Harry'. Or 'Hersham Boys'."

I concede his furiously spurned answer to the question and

withhold my doubts. I see the band's unconscious plagiarism becoming more overt whilst they refuse to accept comparisons, whilst realising that any rock and roll of this mould — street-level chants, restricted-chord bashes — is bound to encourage these comparisons. The Press trades on parallels.

Conveniently, the topic slips by, the suede-headed one choosing instead to talk about his motives and inspirations.



"Me first — and me best — song was 'Liddle Towers', and I don't think we'll ever be able to reproduce a record that'll come near it, because it was from the heart. I never knew Liddle Towers, but I lived near him, I'd heard a lot about him. I could talk all day about the trouble I've had from the police. When I sing about police oppression I'm singing about me own experiences."

"We're not an Anti-Police group, never have been an Anti-Police group. We're Anti-Corruption, in the sense that there are police who abuse their power."

And students? That's another target-area?

"Most of the ones I've met are just a pile of rubbish. There were ones handing out leaflets, trying to free that woman, that Baader-Meinhoff terrorist who got deported back to Germany by the Special Branch. And there's little weeds with glasses shouting 'Get The Troops Out Of Ireland', they like to hear themselves talking, 'Smash The Front' and all this, y'know, but when the Front turns up at gigs you never see them steaming in, like. It seems to be all talk and no action where they're concerned. When I went to see The Clash at Newcastle Poly, right, there's all police and alsatians . . . and it's students only. Anyway, we gatecrashed — we smashed the back door down and about 50 got

in. And the place was half empty!"

All these sentiments come thrashing through the 'Teenage Warning' album, a record which, Mensi readily admits, falls somewhat short of the band's live vehemence and electricity.

"I don't think we're all that powerful on record, us. I think it's very difficult to reproduce — apart from 'Liddle Towers' — those kind of feelings on record."

So where does the 'Clockwork Orange' symbol come in, and in what sense do you see yourselves as a part of it?

"To me, 'Clockwork Orange' was the best film I'd ever seen in me life . . . it was the Teenage Warning. It really frightened me to think that it could happen . . . and it could. I was heading that way a coupla months ago, been in a lot of trouble, y'know? It's nice to be out of it. And once you're out of it, you can see how senseless it is."

"I mean, I used to be a football hooligan, kicking some poor kid at a football match. As you get on, you realise how bloody stupid



it was, y'know? I'm really getting pissed off with violence at gigs . . . but also the way skinheads get condemned. It's only a minority that cause the trouble. There's some good lads amongst them, same as punks. Like, we're a punk band, always will be: we're now at the point of what-you-call Making It, this famous BBC and everything. Once bands get to the point where they're making money, they want to lose that image . . . but we're not."

He leans right forward, grinning, cradling a half-empty can in his hands: "I want to see meself on telly. I want me ma to see us on telly. Soon as I found out, I was straight on the phone to me ma — hey ma I'm gonna be on telly."

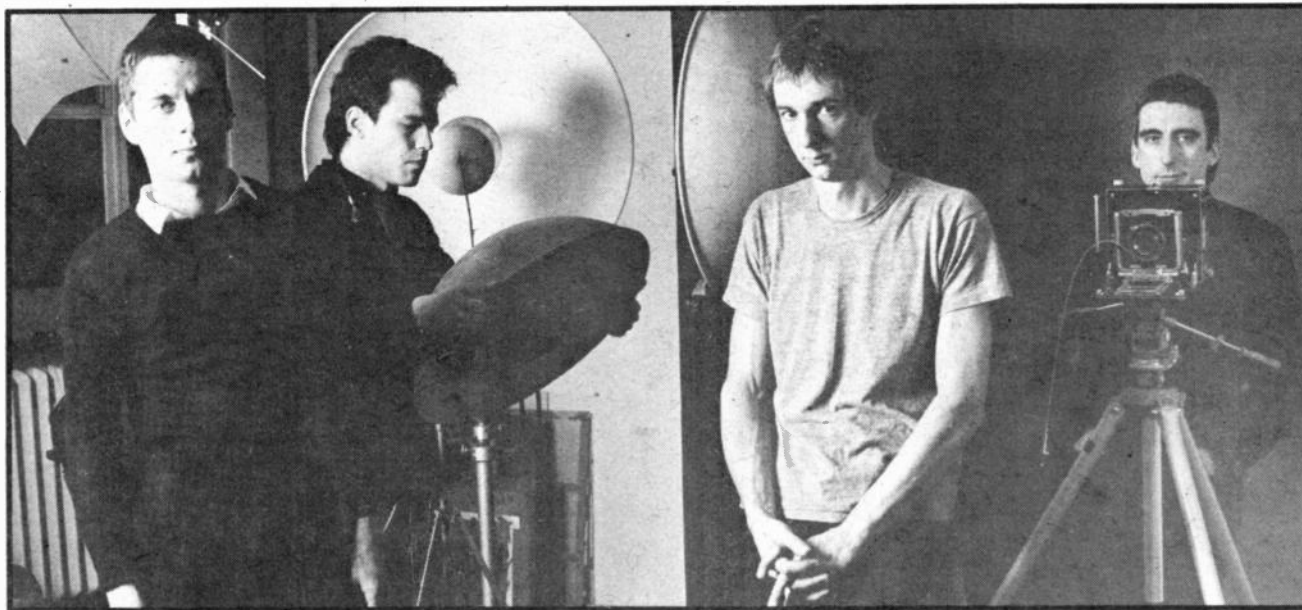
"Another thing, the atmosphere on the council estate where I lived was electric. They didn't say 'the Upstarts are on', they said 'we're on telly, we're on telly'; they'll get a real hit off it, I'll tell yuh, 'cause the kids from round there are part of the band. I phoned up Pete Edmonds' Record Shop which is a real good place, a good lig for the kids. The atmosphere in there'll be tremendous."

And the man's face is a picture of naive glee throughout. There is not even a hint of austere aloofness in the way Mensi presents himself: he's laying himself wide open and he's with it right down the line and I can't help but let my feelings subside into glowing respect and perverse admiration.

I'm still not sure that I like the Angelic Upstarts; but, more importantly, I believe them, believe in them.

"I'd like people to realise how much is going on around them, how much corruption, how futile the violence is. Who's gaining by the violence? Who's gaining by the NF disruption? It's only the bourgeois middle class that gain by it . . . and it's the working class that's supporting 'em. If my songs can help, make just one realise how stupid it all is, that'd make it all worthwhile."

So who wants to be a star?



"Not us," say WIRE. "What then?" asks CHRIS WESTWOOD

SCENARIO: Wire re-launch, shortly before the release of their third album. They play a short series of dates, this particular one at Tiffany's, Nottingham, and here is the journalist seated with Colin Newman, Bruce Gilbert and tour-manager Brian en route to this particularly exciting Midlands venue.

The Wire case history is well known but worth reiterating: growing from art school backgrounds the seeds came together in late '76/'77. They were total non-musicians at the start, but were able to adopt original approaches to a collective production of music.

First light came via the live 'Roxy' album, Wire being the only band to depart from the buzzaw-norm and play something slow, the brooding 'Lowdown'; that was their fifth ever gig. Seven gigs later, Wire were in the studio flashing through 'Pink Flag'.

One critic recently uprooted and applied the word "instinct" — a good, apt word. It's a process of production by touch, taste, feel, of experimentation, of trial and error.

This was evident throughout 'Pink Flag' and its follow-up, 'Chairs Missing' which veered

into vaguely Floydian territory on occasions (producer Mike Thorne's keyboards largely responsible for this).

"We don't want to be pop stars," says Colin Newman, reiterating one of his favourite phrases, "there are loads of bands who get up and play the old favourites night in night out. We'll keep going as long as we're interested in what we're doing."

Colin talks quite a lot sometimes. When he talks his piercing eyes seem to assert everything he says with a vengeance. He plies his conversation with favourite phrases and words... "boring" and "intellectual giant" amongst them. Like the other members of the band, Newman possesses a dry, deadpan wit, often interpreted as snottiness, ultra-concision or intellectual barrier.

Onstage, Newman's jerky, robotic motions have provoked far-flung theories vis the band's image, outlook and intellectual pretensions ad nauseum. It all culminates in the Wire Myth.

Guitarist Bruce Gilbert is quiet, spending much time listening to common chat, contributing furtive comments here and there. Gilbert is the one member of Wire who doesn't look like a member of a (deep breath) "rock band". If he wasn't doing this, he could well be a school teacher.

There's drummer Robert Gotobed who

makes Gilbert appear talkative. I think the only thing I said to him during our expedition was "hullo", and I recall him saying something similar. Colin Newman attempts to explain: "Robert's got this uncanny ability to sit through entire conversations and arguments — saying nothing — then coming up with one sentence, one word even, to tie everything up, clarify the whole thing."

And Lewis? "Well, what can I say about Graham? He has his good moments, his bad moments, he's happy, he's sad... he enjoys talking more than anything else in the world..."

By this time, Bruce, Colin and myself are seated quietly in a Nottingham pub, half an hour before soundcheck time. We're discussing beers, spirits, the American Depression years, media/establishment censorship, nothing musical at all.

I wonder aloud how EMI have reacted to the band's own sleeve-

artwork.

Newman: "There's been no problems as far as the art work's concerned — but then, they know they couldn't come up with anything better. The only thing they've really crossed us on, and which we've never forgiven them for, is putting 'Outdoor Minor' on white plastic. It was already pressed up by the time we found out about it. That incident just taught us to make sure they don't do it next time..."

Wire's hard-headed attitude towards the music business circuit — and most of their contemporaries — is understandable. Instead of complying to rules and regulations of The Trade, instead they apply their own guidelines to everything they do. Sometimes the result is uncomfortable for the listener. That's what makes Wire so irresistible, so intriguing.

They can fix, transfix, stir and totally engross. But you can emerge the

other side wondering whether it's likeable or not. That's important.

Into Tiffany's and a plastic, surreal world; one of those night clubs where plushness is virtually overpowering.

Wire's set shatters the facade. In a maze of blue light, their performance evolves into a chain of mood-strung passages, uplifted here and there by the odd flirtation with pace and power. The audience are neutral. So are Wire. There's no attempt to pander, prod or push the observers in any particular direction.

I feel very much a part of the audience, feeling the tension grow, my attention held through my own curiosity and confusion. We're being presented with things unfamiliar — only three numbers from the forthcoming album remain, the rest is new. Everything is humming loudly...

And next: we're sitting in the hotel bar, four of us around a table. Robert Gotobed has gone to bed and Bruce asks me how I feel about the gig. I tell him I feel confused and

unsettled, but staring, glazed, into my vodka and orange, I realise that I couldn't wish for a better reaction, because while I'm confused I'm thinking about what I've just seen and heard and experienced: it's productive.

So the next piece in the puzzle is the new album, '154', a record which demonstrates a sufficient change from both 'Pink Flag' and 'Chairs Missing': manager Mike Collins sets up a pre-feature play in EMI's suave, sticky Manchester Square office block. A single airing suggests the album is more downbeat, more decidedly moody, than most things Wire have laid their hands on in the past, while at the same time displaying a greater diversity of material and — especially — instrumental ideas. It is laced with subtle melody and the rock feel is diluted. From the dense speed of '2 People In A Room' to the fractured, downbeat likes of 'On Returning' or the record's apparent piece de resistance 'Touching

Display' the record feels right.

And the material's strength is realised when I next see Wire, two weeks later at London's Notre Dame. Graham Lewis informs me that Wire will be avoiding live dates for some while.

"We've done all that. It's too obvious a thing to do. We'd rather play odd gigs when and where we feel like it."

"It's not so much boring as... pointless," asserts Bruce Gilbert in his dry, thoughtful tones.

The day after Notre Dame, Wire are back in the studio recording a double single for release shortly before the '154' album. Prolific and consistent.

Wire's reluctance to comply — both in and out of the studio, both on and off the stage — is something I personally

find refreshing, admirable and necessary. Whether their approach will transfer to success terms is something this yarn does not attempt to unravel.

Family planning with the sisters

ATLANTA — Kathie, Kim and Joni Sledge straggle out of the Atlanta Federal Penitentiary a little bewildered and dog tired.

They've just done a 50-minute set before 500 appreciative men at the maximum-security prison, and in the process caused a minor disturbance when three inmates joined them onstage during 'He's The Greatest Dancer,' the first American hit for Sister Sledge.

"Well, I'd like to see what you'd do if someone kept hitting his head against your leg," Joni shouts back to her sisters, who've been taunting her about the way she twisted her face when a 250-pound-plus inmate usurped some of her stage to get down on his belly.

"He was just having a good time," Kathie, the group's lead singer, offers almost apologetically.

Kathie, Kim, Joni and a fourth sister, Debbie,



JAY MERRITT meets SISTER SLEDGE in the slammer

who's away on maternity leave, have been singing together since their debut in the late '50s. (A fifth sister, Carol, may join the group later this year). In 1973, they turned professional but it wasn't until they recorded 'We Are Family,' that the

group hit the jackpot.

Before that, Sister Sledge had been performing a cabaret act that included impersonations of Cher and Dolly Parton. A stint at the Club Harlem in Atlantic City during the summer of 1975 gave

their act a professional veneer and helped the sisters learn the tricks of the trade that their grandmother and mother, also performers, didn't teach them.

Joni, at 22 is the oldest touring member of the group. (Kim is 21, Kathie

20, Debbie 24 and Carol 26). Kim has just married the same man for the second time in three months after the first wedding, a secret affair, hurt some feelings in the family.

Onstage, they're backed by a 10-piece band. Kathie, Kim and Joni take the stage in step, wearing white satin costumes with skintight stovepipe pants.

They grab the audience right off with 'Lost in Music,' a disco number that features the same infectious rhythm guitar that is the heart of 'We Are Family' and 'Greatest Dancer.'

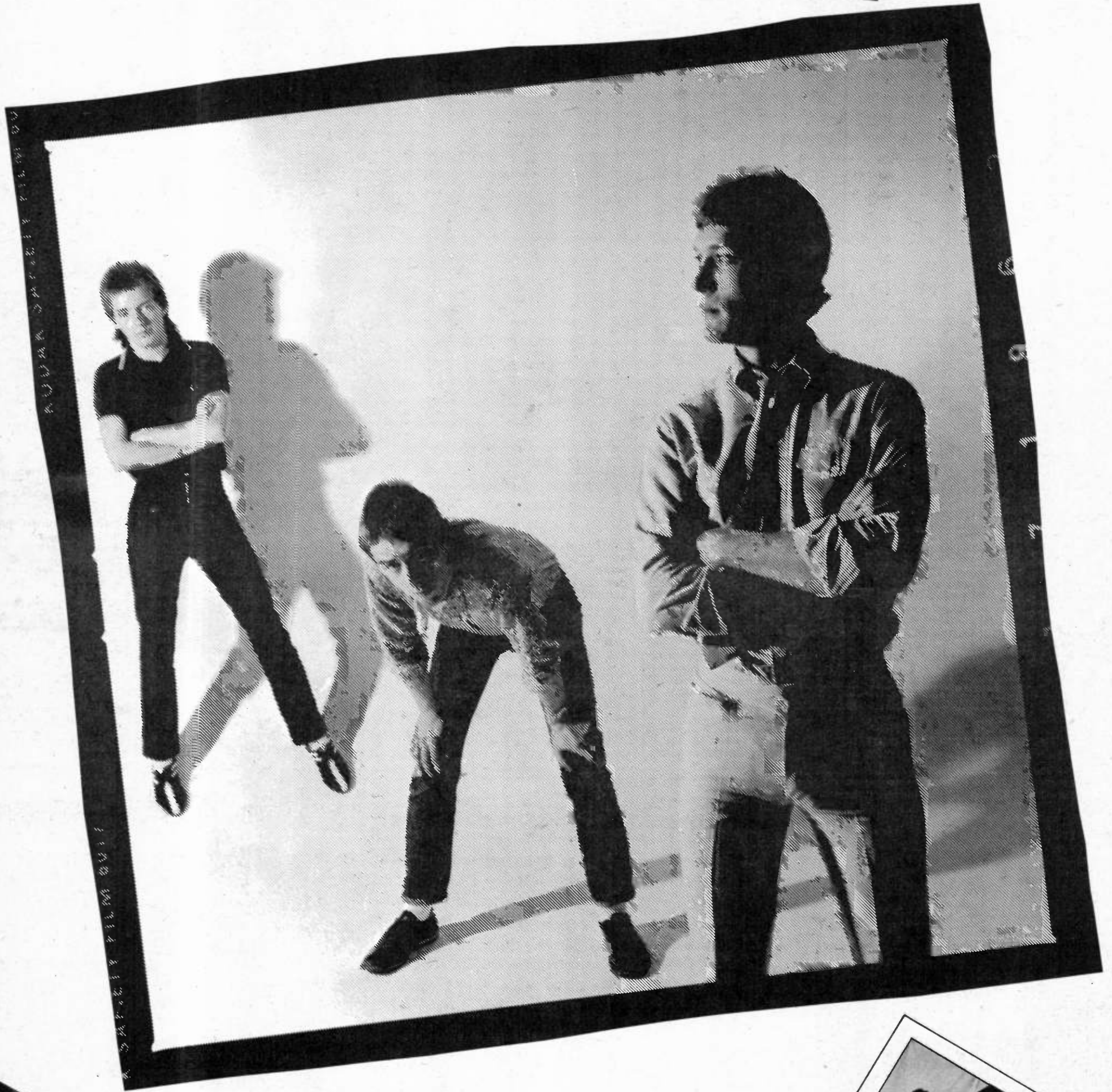
By the end of the show at the Atlanta penitentiary, the audience was on its feet, clapping, stomping, singing, yelling and maybe believing, 'We Are Family.'

The message for Sister Sledge has always been love — family and unity — and it helps soften the realisation that in a way they are a commodity. "We don't mind," says Joni. "As long as we give out a positive image, it's working both ways."

THE SECRET'S OUT



The Jam - When You're Young c/w Smithers-Jones



New Single Available Now

POSP 69



THAT SOUTHSIDE

SNARL

DOWN ON the boardwalk The Kid zipped up his leather against the stiff ocean breeze. Below the other Mad Dogs pulled hard on Lucky Strikes and checked they were well packed: switch-blades, chains, bottles, broken masonry and a zip gun to go.

On top The Kid scuffed his Cuban heels against the rotting planks of the pier. Suddenly he caught the headlights of a beaten up old Buick. Six figures stepped out . . .

From 'West Side Story' to 'The Warriors', street-gangs have always been an essential part of American folk-lore. Over-crowded ghettos with nowhere to go. Multi-racial suburbs up for territorial grabs. If you wanna get ahead, get a gang . . .

Fifteen maybe 16 years ago you were in a gang, weren't you, Johnny?

"Sure, a real tough bunch of hoodlum types," he recalls, "with three-quarter length leathers, pointed boots and regular fights on Friday and Saturday nights. Yeah, we'd drink Ripple or Thunderbird — now that's the crummiest cheap wine you'll ever taste — and drop Benzedrine. That's milder than Methedrine and we could get it off sick housewives. So we'd take that for days and play and fight. Real nice people we were! Actually we all read books."

Now if you'd asked Johnny then if he wanted to join a band, he'd have looked at you like you were nuts. The Bradley Boys gang meant much more to him and besides, he was holding down a good job in the Post Office. Just like his father

had for 40 years and his grandfather before him for 50.

"Then after 10 months I figured it was the end of the Lyon (his real name, folks) family Post Office dynasty so I joined a band. Not that that was ever my intention," he stresses, "Sure, I'd go to dances every weekend and get involved with the musicians, but I never thought of doing it myself. My ambition was just to get drunk every night."

Nevertheless the upcoming tearaway did have some musical aspirations: "My brother bought a harmonica 'cos he thought he was Dylan. An' I'd grab it and pretend to be Jimmy Reed or Sonny Boy Williamson. Then some guy thought I could sing, so I joined his band. That would be about '67."

Just like that. But living in New Jersey made it easier than in most towns. An east coast holiday resort, the place was full of bars and young people. The ideal environment for his new

round-the-clock lifestyle:

"I kept a day job for a while so I could save for an apartment. Then I'd play until four in the morning and start work again at six. I'll tell you," he smiles distantly, "those were the best days of my life. I was young, unattached, had no expenses and got fed cheap wine by the club. It was a great education — that's how I met all the people I know."

The people he knows include the cream of the American rock 'n' roll elite. Bruce Springsteen used to play alongside him in one of many legendary Asbury Park bar bands, while Miami Steve Van Zandt, who became Southside's manager, producer and songwriter is now guitarist in Springsteen's E Street Band.

"I met Steve in the Upstage Club," Johnny reminisces. "He was a brilliant guitarist who dug like Elmore James and Muddy Waters and as I could write lyrics and play harp, we jammed together. In fact you'd all

go in there with your friends and jam together. That's how I met Bruce."

What kind of music did you play? "Oh, everything — r'n'b tunes, slow blues, vocal type stuff from the '50's . . . we all liked different kinda sounds and that came out in the music and people really dug it. It's not like today when if there are two different acts on a bill, the audience is bound to hate one of them."

Southside's eclectic musical background extended to playing bass in a country band and developing a lasting fondness for jazz: "My parents always dug Billie Holiday so I guess it rubbed off and brought about the desire to play with horns. I always wanted a brass section ever since I saw James Brown, but obviously could never afford to hire one."

At least not until 1976 when he signed his first record deal. A sizeable advance enabled him to put together what is arguably America's top

horn-based rock 'n' roll band. Furthermore, with a contract behind him Johnny was saved from the dull existence of churning out Top 40 standards every night, often the only work available for bands.

"I never had any interest in that sort of thing," he explains. "Solomon Burke, Sam and Dave. That was the sort of thing Miami and I were into when we formed Southside and the Kid."

This evocatively-entitled blues-based acoustic duo lasted about a year until Johnny joined the Blackberry Boogie Band, which, within a couple of months, he took over and renamed the Asbury Jukes. Such an approach is typical of the guy's strong-minded, uncompromising attitude and dedication to his music, something which British audiences first saw two years ago when he toured with Graham Parker and the Rumour.

How did he enjoy his first trip to Britain?

"Ah, amazing. I'd heard a lot of good things about England from my father who was here during the war and so it was a real thrill for someone who never thought he'd be doing these things. It was good playing with Graham, too. There was that element of competition which sharpened us up before going on stage each night."

Since then, Southside and the Jukes have only had a couple of quick jaunts over here, although along with the two Knebworth dates, these appearances still amount to more than have been put in by the great god Bruce, whose genius is admired as much by his fellow musicians as his fans. Did Johnny feel he had been much influenced by his former sparing partner?

"Sure. There's no choice. You see Bruce and you steal. You've got to, it's like a reflex. You see him and you want to be him which is fair enough, since he's got one

of the best bands in 20 years of rock 'n' roll. He'll play two and a half hours and not once will you get bored."

When are we going to see for ourselves?

"Oh, he'll be over here. It's just that he's always so busy in the States. I mean I don't even see much of him any more, but you will. I'm not going to say when 'cos I don't want to look an idiot if I'm wrong!"

Southside himself will be touring here in the autumn. Were there any English bands he was looking forward to seeing again?

"Yeah — Rockpile, The Rumour, Elvis and the Attractions . . . All of them play in their own style and yet still make it happen."

Which is exactly how he feels about his own new album, 'The Jukes'. Just released in America, Johnny describes it as the only record he's made where he still likes every song! There goes that uncompromising attitude again . . .

"Well, it gives more incentive when we play dates. You know we played to 30,000 people when we sold out New York's Central Park last week?"

No, but then I still don't know how you got the name Southside.

That old hoodlum expression momentarily returns as his eyes darken perceptibly beneath those impenetrable shades: "I'm not going into THAT," he declares, without recourse to a switch-blade. "It's just a nickname from the past."

Actually, I heard that it was because he could emulate the harp-playing of a bluesbuster from the south side of Chicago . . . but I wouldn't want to incur the wrath of the Bradley Boys.

TIME FOR ACTION



SECRET AFFAIR
THE SINGLE
TIME FOR ACTION
—IN A BROWNPAPER BAG—
ON

I-SPY
RECORDS

Randy's dandy

RANDY VANWARMER is a 23 year old singer songwriter whose single 'Just When I Needed You Most' is making steady progress up the charts.

His songs are personal accounts of deep feelings, the simple expression of his emotions, whether ballad or up tempo.

"I like songs that are stirring or inspiring. Even a sad song can be uplifting if it moves you out of the doldrums, the numbness," he says.

He believes the key elements of a good song are simplicity, energy and sincerity.

"If people are getting that you are succeeding."

A native of the US, he grew up in what he describes as "less of a town and more of a community." Indian Hills is little more than a gas station, post office and sort of trading post. The 2000 strong population of this Colorado

mountains outpost are deeply religious and Randy's parents, who were "religious fundamentalists," raised him on a staple diet of gospel music. So his early life revolved around people who weren't afraid to sing about their feelings.

While Randy was still in his early teens the family moved to Cornwall and it was here that he first picked up the guitar. He found initial problems in adapting to life on this side of the Atlantic, as he says, "it was a difficult adjustment," and therefore made frequent trips home to America.

In 1973 he was back in Britain, writing songs and playing clubs, when he met somebody who put him in touch with Ian Kimmet of Island Music who was impressed by what he heard. Eventually Kimmet became head of Bearsville Records in Britain and in 1975 Randy was signed with the label. SIMON TEBBUTT



RANDY VANWARMER: is this the result of a healthy diet?

ALBUMS

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

Mine's a double



CHAS AND DAVE: their round again

CHAS AND DAVE: 'Don't Give A Monkey's...' (Rockney EMC 3303)

"WHAT SAY we give it a try, Chas?"

"I'll give it a bit of that, Dave".

"Mick?"

"Count me in then. Free beer as well, I take it."

"Goes without saying. Nothing like an early livener to stop 'The Banging In Your Head', is there?"

"I'll go along with that, as it happens. Now I wish you'd shut your noise and get up to that bar."

"Gertcha", it's your bleedin' round. 'Pay Up And Look Big' for a change."

"Leave it out, will you. You 'Scruffy Old !*?!*? You'd get a job as a camel with the amount you've still got left there. You're worse than my old dad with all his 'Beer In The Sideboard Here'."

"Who D'Ya Think You're Talking To?"

"You. What of it? Cor, you don't half go on. More 'Rabbit' than Sainsbury's you've got..."

"And the way you're going on you ought to be in a 'Lunatic Asylum'."

"The bar, Chas, the bleedin' bar..."

"Alright, alright, keep your hair

on."

"I'm A Rocker", mate, and I want a pint of best."

"Hark at that, will you. Yap, yap, yap, yap, make mine a pint, Yap, yap, yap. Turn the record over, will you?"

"On your bike. If it weren't for making this new record we'd be stuck at 'ome with the missus and the bleedin' kids."

"Don't. 'What A Miserable Saturday Night' that would be. Still that was a fair old idea of yours..."

"No, yours..."

"... to record one side of scruffy old songs live, and then the other lot in the studio. Come up nice, didn't it?"

"Not bad, as it happens."

"But I'll tell you one thing, Chas."

"What's that Dave?"

"As long as somebody out there likes it I'm well happy."

"And I'll tell you one thing, Dave."

"What's that Chas?"

"As long as we and the punters get a laugh out of it 'I Don't Give A Monkey's'. Now, are you getting this bleedin' drink in, or what?" + + + +

+ (each one a pint of best) JOHN SHEARLAW

the structural sound or form.

'Song Of The Faithful Departed' and 'Dead The Beast, Dead The Poison' never achieve the first objective because, like the rest of the record, they're essentially clean-living, varnished pop with but a modicum of muscle. The empty material clings desperately to Visconti's plush production job, and ultimately take the plunge after a couple of plays because there's no originality, flair, surprise or torment connected with a solitary chord-change or hook-line.

The record is a year old but sounds older: if The Radiators had been forward thinking back in '78 this 'Ghostown' thing might've scored itself some redeeming factors. + + 1/2 CHRIS WEST-WOOD



TRIBESMAN: 'Street Level' (Boa LP 1001).

THIS IS the debut album from London reggae rockers Tribesman, and broadly speaking it does them proud. The biggest latent asset is in their songwriting with strong, snappy, memorable melodies and lyrics that run from a clear-headed Rastafarian rap ('When I Father Come') to the universal earthy situation ('Sunday Morning').

A close second comes in the vocal department with soft-voiced but solid Robbie Ellington and burnished, riveting I-sis Maria upfront.

But where Tribesman are still falling short, there simply needs to be more shake-up, more cut and thrust to make their message stick.

Ironically, this may be neither an instantly arresting album, nor one with the full capacity to grow on you. + + + + SUSAN KLUTH.



TIM CURRY: 'Fearless' (A&M AMLH 64773)

ALL THE Tim Curry acting roles I've seen, like 'Rocky Horror Show', 'City Sugar', 'Rock Follies' and 'The Life Of Shakespeare', have appeared to veer towards fantasy and bombastic performances that flirt with the boundaries of the ham.

The bombast here is supplied by the ponderously epic backing of Michael Kamen and Richard Wagner, who are both guilty of creating a garish wash that allows Curry to rant his self penned lyrics without much references to the music.

Only Wagner's 'SOS' and 'Something Short Of Paradise', which sound like Voyager outtakes, get near the perfect balance between music, lyrics and performance.

Curry's accent changes from a Hugh Cornwall sneer on 'Hide This Face' to a stiff RADA twang on

'Paradise Garage' to a plethora of West Indian, Mexican and true blue British on the juvenile 'I Do The Rock'.

On the same track he announces that he's a "keen student" of rock as if acknowledging his deficiencies in lyric and performance and on this showing he's got a lot to learn. + + MIKE GARDNER



DOLLAR: 'Shooting Stars' (Carrere CAL 111)

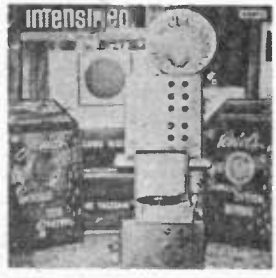
THEY SHOOT horses don't they?

Apart from which, they - the media - have shot off enough in the past on David and Thereze, the ex-Guys and Dollpersons.

'Shooting Star', their first hit, together with 'Who Were You With In The Moonlight' form the two centrepieces of this debut LP. They also underline the difficulties in transferring from a surefire singles patch to album format. Step for a

second outside that narcotic rhythm loop of 'Moonlight' and you get 'Tokyo', a smart and slushy Eurovision contender if ever there was one. Play around with synthesisers and you get the milky wishy-washy way of 'Star Control', wishing the vocoder had been scrapped along with the US space programme.

Only 'Love's Gotta Hold On Me' (soft heartbeat with Carpenters type voices) and 'Love Street' (hard, hoppy pop song with trendy marimba break) are really road-worthy on their own. Otherwise an undemanding if pleasant and well-groomed collection. + + 1/2 SUSAN KLUTH.



VARIOUS ARTISTS: 'Intensified! Original Ska 1962-1966' (Island IRSP 2)

THERE SURELY can't have been a shrewder moment in the last 13

years to release a ska compilation album.

Sixteen rough, tough, cream puff cuts of caustic construction and classic quality; this is truly ska as it was skanked, and a must for all those whose tastes for reggae began with Bob Marley, not to mention all the budding Madness, Specials et al fans.

We have here pre-skinhead, pre-Prince Buster, all tinny mixes of scrappy drums and out of tune horns, some atrocious singing but also some of the most unforgettable tunes ever committed to vinyl. Many are barely above nursery rhyme complexity, but piercingly poignant all the same.

I'll bet you'll get hooked by the very first five seconds of the album alone, as Roland Alphonso says 'c'mon everybody, let's ska, el pussycat' with an intonation as charming as it is hilarious. After that we're treated to a mixture of pure chick-a-chick ska (as in Teenage Ska, Duck Soup, Stampede and Rocket Ship) and the sweeter, more melodic tunes of 'Carry Go Bring Home', 'Penny Reel' and 'The Higher The Monkey Climbs', with their calypso roots clearly showing. + + + + 1/2 ALEX SKORECKI



WILLIE NELSON AND LEON RUSSELL: 'One For The Road' (CBS 88461).

AFTER 20 years on the fringes of success, struggling against the conservative mentality of the Nashville establishment, old timer Nelson has finally achieved almost cult status in the US.

'One For The Road' is the result of Nelson's long association with Leon (Dougal gone west) Russell. A collection of old favourites, it contains such evergreens as 'Don't Fence Me In', 'Trouble In Mind', 'Summertime', 'Faraway Places' and so on into the sunset.

One disc on this double album is given a country rock treatment while the other is tasteful, delicate lounge-listening music.

Nelson is an artist possessed of musical integrity. The voice is real country, loaded with the right inflections and experiences. It's restrained without falling into any laidback lethargy, and steers clear of the crude vocal melodramatics of the "ride 'em cowboy" school.

Willie's early failures are attributed to his distinctive 'off beat phrasing' vocal style (like Sinatra's). It's a little off putting, especially on numbers like 'Heart-break Hotel', 'Danny Boy' and 'That Lucky Old Sun'.

Curiously, this album was recorded in the studio and is subsequently a little too polished and stale at times. 'One For The Road' would have been better recorded while on the road. + + + SIMON TEBBUTI



THE RADIATORS: 'Ghostown' (Chiswick CWK 3003)

INWARD-FACING pop, a sign of the times, is sticking with us, forcing its spurious self down our throats, wanted or not (the record companies say we want it, the airwaves say we want it, the public wants it because it doesn't realise anything else exists)...

Thus: 'Ghost Town', a symptom of the times, is with us 12 months after its completion, forcing itself onto the racks. It's an orthodox rockpop record because it doesn't do anything radical with emotional content or with



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ALBUMS

XTC on the loose

XTC: 'Drums & Wires' (Virgin V2129)

XTC ARE a band who really are gonna have to do something sooner or later. This is their third album now and still there's no sign of devastating the nation. A pity, since they've got the ability and happy-sad humour like theirs is hard to come by.

XTC also show no sign of drying up as once again they present fresh ideas and a staggering lyrical breadth courtesy of Andy Partridge and Colin Moulding.

'Making Plans For Nigel' is the infectious opener with oodles of single potential and dripping with whimsy. Partridge takes us to zanier heights on 'Helicopter', where he describes his woman, worrying that she'll pick up too much "air male". Inspired word-play, though unfortunately the kind of stuff which gets XTC described as "clever clever" and cast outside commercial realms.

Moulding weighs in the words for 'Day In Day Out', where the theme is similar to Partridge's earlier ode to working life, 'Meccanic Dancing'. This shows a degree of empathy between both writers, something which again crops up in the similarity between 'When You're Near Me I Have Difficulty' and 'Ten Feet Tall'. Both songs also showcase the band's simple inventiveness, and Beatle-ish melodies.

Side two shows a marked change of attitude, with the bright musical personality suddenly giving way to surprisingly heavy lyrics. Whereas 'Roads Girdle The Globe' acknowledges the supremacy of modern day industrial life, 'Real By Reel' is real 1984 Big Brother stuff. Partridge's obsession with invasion of privacy is matched by the music, with the best mood of paranoia evoked since 'Watching The Detectives'.

'Millions' and 'That Is The Way' continue the theme as each of the song-writers lay their rebellious, non-conformist cards on the table. The question is, would they both be flaunting their square peg in round hole personas with greater success behind them?

Then impressionism becomes harsh reality on the last cut. Another sort of inverted protest song, 'Complicated Game', is the album's piece de resistance, burning with frustration and resignation. With shuddering vocals Andy intones words as neurotic as the guitars which bite and fire away as the album explodes to its inevitable climax. Whoever thought this snappy band of fun-lovers would end up pouring out thoughts like these? A far and courageous cry from 'Life Begins At The Hop', indeed. +++ MIKE NICHOLLS



XTC: burning frustration



RICHARD T BEAR: 'Red Hot And Blue' (RCA PL 12927)

'RED HOT And Blue' comes to notice chiefly because of Richard T Bear's recent disco biggie, 'Sunshine Hotel (Just Walk On In)' a

gruff, lurching mover. But you couldn't really call it down-the-middle disco, and the remainder of the album lands nearer the rock 'n' roll/MOR boogie station than the disco depot.

Leastways, that's true of side two, with songs like Eric Clapton and Leon Russell's 'Blues Power'.

On the slower 'If You Really Want My Love' the Bear could even strike you as Chris Rea in a bad mood.

He's only really worth your time when he rocks a little.

+++ PAUL SEXTON



LONG JOHN BALDRY: 'Baldry's Out!' (EMI America AML 3002)

NOW THIS bloke's been around a loooong time John, and is mainly remembered for once numbering the likes of Elton and Rodders among his sidemen.

Bit of a shame really. Because Baldry has a really fine, rasping set of tonsils, possessed of a depth which makes Barry White sound like Betty Boop.

Despite the promising title track and the ear-shredding vocal contributions of Kathi McDonald this album all adds up to a routinely-arranged, ramshackle collection of ill-chosen obscurities and predictable standards. Does anybody out there still need yet more versions of 'Darling' and 'You've Lost That Loving Feeling' I wonder?

+++ LINDSAY JONES



A TASTE OF HONEY: 'Another Taste' (Capitol S00 11951)

TOO MUCH honey would make you ill, wouldn't it? Well, the taste of this is, I think, too rich.

That hard - to - resist honeycomb from last year looked for all the world like a one - off. Certainly that "Best New Artist Of The Year" Grammy seemed very generous.

The two - man, two - girl band have little to fall back on. Because this is largely an average, faceless soul record. The

ballads are warm enough but they could be another taste of anyone. Only 'I Love You' really endures at all. +++ PAUL SEXTON



ATLANTIC STARR: 'Straight To The Point' (A&M AMLH 64764)

STRAIGHT TO the point: This is predominantly a disco record. And when it isn't disco, it isn't much at all.

It wouldn't surprise me if these nine black native New Yorkers were completely unaware of the disco backlash. This gang look the type who go around saying "Hey man, what's happenin'?" and "Parrtay!" - and if they do it's with some justification 'cos they get down to the ground and below. Can't deny it, the single '(Let's) Rock 'n' Roll' and 'Straight To The Point' are two steamers as far as hot disco music goes.

Usually the band's songs don't live up to the album title - '(Let's) Rock 'n' Roll' rattles and twangs away for seven and a half minutes. It pulls through on excitement value but there's a lot of blandness on such as 'Let The Spirit Move Ya' and 'What'cha Feel Inside'. +++ PAUL SEXTON

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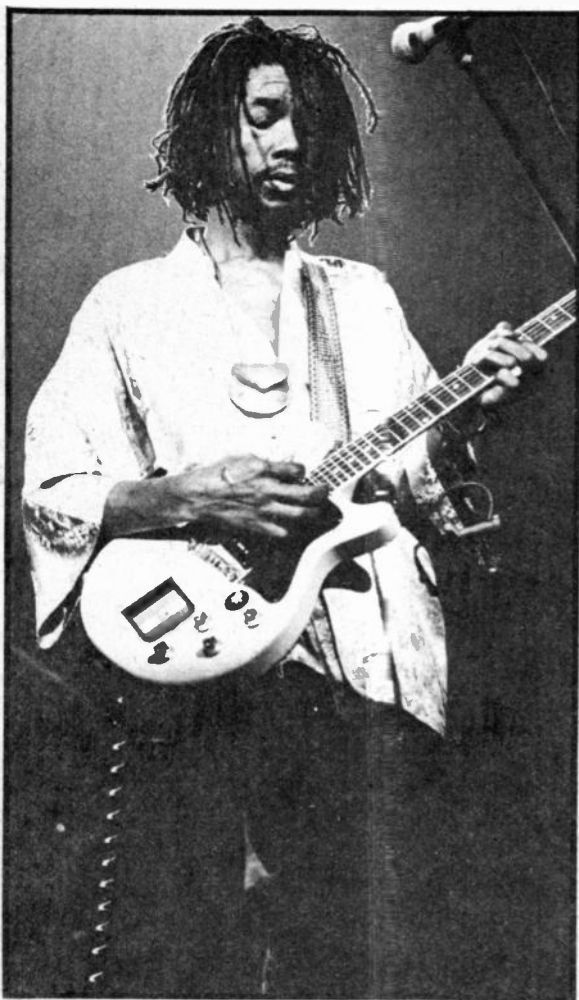
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PETER TOSH: dilemma

TOSH DOESN'T CUT IT

PETER TOSH: 'Mystic Man' (Rolling Stones CUN 39110)

"WHEN YOU'RE second you try harder" used to be the advertising slogan Avis used in their van rental battle with Hertz and aptly describes Tosh's dilemma at present. Behind Bob Marley he created polished passionate gems like 'Slave Driver' but the position of being the number one man living on the Rolling Stones corporate profits has blunted the old cutting edge and the urge to try harder.

This is a man whose relative affluence has fed the hunger and led to a bland self indulgent introspection. The title track is a smug catalogue of the trappings. Tosh has abstained from, you know, normal everyday things like cocaine and champagne.

The supposed champion of sacred 'erb and militant equal rights and justice only if you're a man!) sounds pompously righteous, blindly spreading platitudes with no substance in either lyric, melody or delivery, leaving the whole mess one dimensionally dull.

The usual Kingston mafia of Sly Dunbar, Robbie Shakespeare et al add a tasteful, sophisticated backing, clean, functional and passionate. It's no wonder Tosh has discovered disco, the music of affluence, on the danceable but facile 'Buk-In-Hamm Palace'.

After weak offerings like this I'm wondering whether both he and Bunny Livingstone qualify for help from Red, Gold and Greenpeace's 'Save The ex-Wailer' movement. ++ MIKE GARDNER

STEPHANIE MILLS: 'Whatcha Gonna Do With My Lovin' (20th Century T-583)

SO, ANOTHER young American female voice. Already this year Patrice Rushen, Cheryl Lynn and Angie Bofill among others have barged their confident way into the consciousness of an aware minority. But Stephanie Mills has a voice which strikes me as not particularly rich or versatile, but with melody and depth.

Oh, and you can dance to Stephanie Mills. She's been hot to trot for a while with 'You Can Get Over', 'Put Your Body In It' and 'Don't Stop Dancin'' from this album.

The switch to ballads is a smooth one. The title track is a simmering, latent smoothie and other slow numbers like 'Starlight' and 'You And I' do more than just belie their unoriginal, uninspiring titles. They exude a certain class and the feeling that this young lady, whoever she may be, knows where she is. With this confidence, she's just bound to fulfil herself next time around. +++ 1/2 PAUL SEXTON



VARIOUS ARTISTS: 'Jack Good's Oh Boy' (Pye N109)

THIS IS a party album for a party that never really gets off the ground. A pale, anaemic rinka dink medley that's badly in need of Phillosan. At best it achieves a kind of poor pastiche.

Basically 'Oh Boy' is a rather feeble rendition of some rock 'n' roll greats performed by some of the people who were around at the time, or shortly afterwards. But Joe Brown and Alvin Stardust (nee Shane Fenton) were never really top league stuff at the best of times.

If this is supposed to be the music of the fifties than somebody should be done under the Trades Descriptions Act. Honest it wasn't like this kids, as can be established simply by listening to the originals. + SIMON TEBBUTT



BO HANSSON: 'Lord Of The Rings' (Charisma CAS 1059)

PERSONALLY, I never got round to reading 'Lord Of The Rings' but I'm told this record is a remarkable musical encapsulation of the trilogy (!).

Originally released in 1972, when, incidentally, JRR made his one and only brilliant TV appearance, Charisma have seen fit to bring it out again to coincide with Ralph Bakshi's new film.

Bo Hansson, native of Sweden and one-time collaborator with Jimi Hendrix plays keyboards, guitars and Moog and amongst others is joined by a quality flautist and saxophonist.

So what's it like? Well, more than just aural wallpaper. Side one wends its way through a host of evocative titles with slow, meandering passages punctuated with many a wistful synthesiser squeal. Half-way through 'The Black Rider's Flight To The Ford' speeds things up.

Then the climax in the middle is an old Floyd trick (remember 'Careful With That Axe, Eugene?') and in fact much of the album is reminiscent of Pink Floyd at their worst.

Throughout, the dominant keyboard passages are well shadowed by Rune Carlsson on drums and on side two 'Lothlorien' is almost commercially catchy. The album, presumably like the novel, ends on an optimistic note with the ever-welcome sound of the sea. +++ MIKE NICHOLLS

LAZY RACER: 'Lazy Racer' (A&M AMLH 64768)

LAZY RACER are one of those faceless multi-national bands. They are following the safe, but very prosperous, guidelines laid down by Fleetwood Mac.

There are three Englishmen and three Americans: the perfect split. Two of the limeys are experienced sessionmen, while the third, Tim Renwick, is an ex-member of the Sutherland Bros and Quiver. The Yanks are all unknown musicians.

The album was produced in Nassau by the old master, Glyn Johns. Obviously this band are a faultless record company proposition. Classy, professional and melodic are the clichés that instantly spring to mind.

Some of the songs, 'Keep On Running Away'

and 'One Heartache', are first rate, potentially top 10 US singles. All the other tracks are enjoyable enough but they remain distinctly lacking in character and spirit. ++ PHILIP HALL

THE MIGHTY DIAMONDS: 'Deeper Roots (Back To The Channel)' (Front Line FLD 6001)

HARD ON the heels of Marley's breakthrough into international rock consciousness, attention turned to Jamaica in search of further talent on offer. At that time The Mighty Diamonds, a vocal trio led by Donald 'Tabby' Shaw were making a deserved breakthrough at the hands of Ernest and Jo-Jo Hookim of the Channel One studios. Virgin snapped them up and soon devotees old and new were exulting to the

swinging rhythms of 'Right Time.'

Since then the road has been rough. 'Ice On Fire' was disappointing. 'Planet Earth' too average to undo the damage. A return to Channel One (hence the title of this album) seemed the logical way to restore their pre-eminence.

They almost did it. The roots definitely are deeper, their voices as great as ever. Three tracks ('One Brother Short', 'Blackman' and 'Master Plan') are nothing short of classic. A couple of others ('Bodyguard' and 'Dreadlocks Time') appeal at first then pale rather too quickly. But five out of 10 ain't bad.

Played alongside 'Right Time' this album comes second, but it's a good second. Let's hope that further Channel One product reverses that comparison. +++ ALEX SKORECKI

FIRST IMPRESSIONS



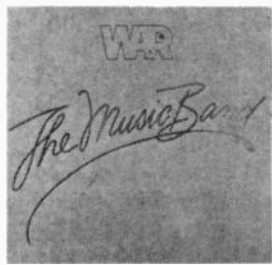
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WAR: 'The Music Band' (MCA MCG 4001)

GOOD OLD War. They've always been there, rocking steady, dependable and solid, especially in the disco deluge, coming up with one-step-up dance music.

'The Music Band' is largely business as usual for the nine-person army. There's the customary, preliminary dance number, this time 'Good Good Feelin''. Admittedly it

isn't so arresting as last year's 'Galaxy' but it's a jittery, rattling eight-minutes' worth. The other disco presentation is 'Corns And Callouses (Hey Dr Shoals)'. It's a typical piece of War punk, light-hearted but classy.

The autobiographical title cut is quite a sing-song, especially on the chorus, and is a convincing, if lightweight, soul number; and talking of singalongs, the closing 'All Around The World' (you want Jam on it?) is almost in the Boney M league as far as that goes. Hardly a recommendation, but at least the music band sound happy-go lucky and not just happy-go-money.

It's not quite four-star material, but it's solid. ++ 1/2 PAUL SEXTON



AC/DC

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AC/DC'S ANGUS YOUNG by PAUL KEYSELL



JEEZ, who's that rough-looking Cobber at the bottom of the page?

Kerannng! Whang! Kerrunch! It's AC/DC!

BONN SCOTT of AC/DC tells DANIELA SOAVE about his favourite contagious diseases

"THEY'RE ALL the same, you know," one of the boys in the office said to me when he heard I was off to interview AC/DC. "All they ever want to talk about is the clap and sex. Honestly."

Not if I could help it, I thought as I waited in the conference room of the Swiss Cottage Holiday Inn, waiting for lead singer Bonn Scott to appear. All the chairs and notepads and glasses of water placed strategically round the long table reminded me of an episode of the Brothers, getting to the root of all the embezzling and scandals.

What do heavy metal vocalists want to talk about apart from the two big S's, I wondered. And do they all sport hairy chests?

It would seem so. In walked a healthily-tanned Bonn Scott, sporting a pink shirt which was slashed to the waist. Getting straight to the point — as all good board directors do, I asked him if this was part of the image that went with being a true heavy metal freak.

You could practically feel him shudder at the dreaded words. "Heavy metal freak? We've nothing to do with that. We play quality rock and roll... unlike some wimpy American bands," Bonn stated. "And the reason I wear shirts in this fashion is because it's

usually too hot and clammy. In fact, do you mind if I take my shirt off?"

This, coupled with the fact that some bimbo on the other end of the phone persisted on ringing up every five minutes, asking to speak to Angus Young, began to make me have serious doubts. The bimbo was convinced that I was a groupie in Young's room, and got quite irate when I naturally insisted that I was a proper lady journalist.

"You're from Scotland, aren't you?" he inquired. "So'm I. Kirremuir. When my parents emigrated to Australia I was about five, my new schoolmates threatened to kick the shit out of me when they heard my Scottish accent. I had one week to learn to speak like them if I wanted to remain intact. Course, I didn't take any notice. No one railroads over me, and it made me all the more determined to speak my own way."

"That's how I got my name, you know. The Bonny Scott, see?"

Ah, yes. But more to the point, what about the new LP, 'Highway To Hell'. It's something of a departure, what with a change of producer in the form of Robert Lange.

"That's right," Bonn agreed. "We thought we'd have a change just to see what it did for us. The first producer we tried was no good and we began to wonder if we'd made a mistake in changing from our usual

one, but once we sacked the duff one and found Mutt, everything was OK after all. He really injected new life into us, and we brought out things we didn't know we were capable of."

"For instance, we put harmonies in the backing vocals which is something totally new to us. We're really trying to be acceptable for American radio without becoming drippy like those stupid American bands. And it works, too," he added proudly. "The raw AC/DC sound is still there, but it sounds a lot better."

And that wasn't the only thing AC/DC changed in their recording schedule, either.

"We did the album in a totally different way this time," Bonn told me. "Usually we'll write the songs while we're working on them in the studio. But instead we took two weeks in Miami to write them so we didn't have to waste valuable studio time."

"Horrible place, Miami. Like a Jewish graveyard. Full of rich old crocks who flock there for the winter." And then a horrible afterthought struck him. "You're not Jewish, are you?" he gasped. "Not that I have anything against Jews, really. But the change did us a power of good. We're very confident that the Americans will like it."

AC/DC want to get famous in America and consequently become very rich, you see.

"We're beginning to

make an impact there at last. I reckon we'll still have to push a bit harder to get to the top of the hill," he mentioned, indicating with his hands that they were three-quarters of the way up.

"We tour there constantly. Our last tour supporting Cheap Trick was great, but to support them! They're just... just... pure POP!!!" he spluttered, lost for a suitably scathing description. "Our next tour has us headlining," he added proudly.

"You know, we've been going full blast all year. This is actually meant to be my holiday but I haven't had one day to myself so far," groaned the poor lad. "We flew across to Holland to do a show there and now I'm doing all these interviews in London. And then I've got to go back to the states tomorrow 'cause our tour starts in San Diego the day after tomorrow."

"And if that isn't enough, once we've finished that we're coming back to Europe to tour here," he continued, beginning to wilt at the thought. "We're absolutely huge in Holland you know, though. They love us there — they know good music when they hear it."

"We've gotta concentrate on Germany next time, round. It's our weakest spot at the moment. We're not interested in 'conquering' all ends of the world like some bands. Yeah..."

Bonn stared out of the window for a moment, lost in space. Apparently he was remembering some horrific event from the land of lager and frankfurters.

So, it seems that the only other place AC/DC wants to conquer is Japan. They were meant to be playing there in March but couldn't get in because of visa problems — over what Bonn refused to elaborate.

Next on the agenda is to find a common home. "I've lived out of a suitcase for three years," he said. "A suitcase is a carrier bag. We should really get a 20 bed roomed house in New York because our manager lives there and we spend more time in America than anywhere else. It's an ideal place to get together to write songs and rehearse."

By then I'd given up. Trying to keep a heavy metal... oops, quality rock and roll singer off the subject of sex and other disgusting diseases is a strain at the best of times, but I'd finally discovered what they do find to talk about apart from that... nothing at all.



... hold on a minute. It's me! Right, I'm coming round to Record Mirror right now and I'm gonna give you poms a taste of my 'roo-hide tipped boomerang. (Well, just as soon as I finish this chippolata.)

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MAILMAN

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SHAM'S LAST STAND



JIM TAKES up his new job as school janny.....

I REALLY wanted to see Sham's last gig. I bought tickets but ended up sitting at home. Why? Because no-one would go with me and it's so fun on your own. Everyone I know was too scared to go to a Sham gig because of the violence associated with them and it's a real shame. Gigs aren't gigs anymore, they're battlefields. There are few enough places for young people to go these days and thanks to all the idiots out there who are lacking in something and so have to prove themselves by fighting the number is shrinking all the time. I find living in London a bore, the only time I enjoy myself is at a gig and thanks to those animals those times are rapidly decreasing. So listen you rats, if you want to fight, join the army. Jim, I'm with you all the way. If only the kids were united. It's now 8pm on 28th July and although I'm really pissed off I'm resigned to the fact I'm not going to Sham's last gig. Waste of £5 too Shelley, London.

• Mucho consolation, but I'm sure there are hundreds who would tell you that living in London is preferable to living in the sticks. Maybe all the morons will go back to fighting on the football terraces at the end of this month, huh?

MY SINCERE commiserations to Jimmy Pursey whose last stand with Sham & Co was wrecked by mindless idiots. I have never been to a Sham gig, although I have followed them for a long time. I was going to go to this one, but the thought of all the violence put me off. My sympathy for Sham and the true fans that witnessed this pathetic event. Jimmy — don't take it too badly. Thornton Heath punkette.

Cop this

COULD YOU please send me Sigmund's recipe for Fried Underpants Fritters? Mark, the mad chef of Harrow.

• Sorry, it's a trade secret, handed down from his grandad who was a

cook in Rommel's Eighth Army.

Just mad

DO YOU have to be over 30 (and a boring old fart) to make it as a rock star? Thank you, Curious, Johannesburg.

• No, but it helps.

Y not

DEAR MAILMAN, or whatever your name is. Somebody in my part of the country is getting your 'Oversell' album free because when I went in WH Smith's to buy my copy of the one and only Record Mirror, some thieving so and so had torn my coupon out. I had to wait a week before I could send off the rotten thing. I bet you're glad I told you that. Dave, Carlisle.

• As extensive enquiries have failed to reveal the culprit and Interpol are too busy running about after Lord Lucan to take up the case, I've awarded you an LP token. So shut your mouth and stop complaining. That's two tokens this week and it gets stopped out of my wages y'know.

Oh Paula

AT PRESENT my head is erupting with sweet words about Paula Yates. She is the only being whose mere picture is so sensual that it drives me into uncontrollable lust. Heaven knows what her presence would do to me — or her. I love her lingerie. How on earth did Bobsie Geldof ever get hold of her? When you print pics of Paula, can you please ask her to remove her glasses which always seem to get in the way? Ant Hawkins, Croydon Surrey.

• Funny, most people ask for her to remove everything else.

Ron on the run

DON'T YOU think it's about time we readers found out the truth about the gorgeous hunks who write for Record Mirror? I suggest you start a weekly journalist pin-up page — first week, scrummy Scottish Ronnie Gurr second week yummy Ronnie Gurr, third week Ronnie Gurr again, fourth week, guess who?

Ronnie Gurr fan.

• Sorry, but scrummy, er, scrummy Ronnie has taken his body to Holland for a rest from the attention of sex maniacs like yourself. Are you aware that he's three foot ten and paints himself with woad?

Fest pest

WHY IS it that so many proposed concerts get scrapped? I am referring to the summer festival which was announced, together with artists mentioned, that "details are yet to be finalised". This year, one in particular even gave a date and a place. It was to go ahead on Leicester Race

Rats take over the Belgrade suburbs

THESE BOIZE are getting in everywhere....

Course and artists "booked" were Rainbow, UFO, Ted Nugent and Whitesnake. As Whitesnake are now playing at Reading and Rainbow are due to tour in October there is now no hope of it going ahead. Was it just pretence from the start? Guy Martin, Bewdley, Worcs.

• These things sometimes happen because after the promoter approaches certain bands to see if they're available, word leaks out before contracts are signed. No reputable promoter would announce names until he had the contracts signed and returned to him. But obviously newspapers like to find out in advance what concerts might be on, so it's valid for them to say that certain bands have been approached to play. Sorry you've been disappointed.

Mad mod

IT SEEMS to me that these new mods can't stick together to form any powerful alternative to punk. Reading their magazine 'Maximum Speed' I noticed not only references to "youth culture" (a Nazi phrase) but that they had something against the Merton Parkas. Their 'Kill A Merton Parka' idea will surely result in mods splitting up. Then there was the anti Chords idea which was just as stupid. No wonder people with real mod ideas such as Daltrey, Townshend and Weller have preferred to remain apart from such a ridiculous bunch of idiots. Shame,

because it showed promise as a good alternative. Cliff Butcher. • Well said squire, but you're bound to get dumbos in every culture. Long live the Parkas!

Out of his tree

I WAS utterly disgusted at all the crap Mailman babbled on about in last week's RM. What a waste of ink and paper. Just think of some poor forester who's slogged his guts out growing these trees, caring for them thinking they'd be put to good use, only to find out that bums like you had wasted his time. I mean, pissing about writing senseless stories making a fool of yourself when you should be answering people's letters. After all that's what you're paid for.

Ray Suspension, Oldham. • Hope your Dutch Elm disease gets better soon chum.

O N-J out!

DEAR MAILMAN. I have five posters and 11 photos of Debbie Harry and four posters and 23 photos of Olivia Newton John covering the walls of my bedroom. But I would give them all up for another picture of Paula Yates. So please print another picture showing the fantastic body which she has, not to mention her....

Yours hopefully Gerard Foley

PS. I think I would keep just one pic of ONJ. • To throw darts at?

THIS IS to tell You That I
AND MY 80 friends ARE IN a MEAN
MOOD Because of your **BAD**
CHOICE IN GIVING WAY TO
GIRLS WHO ARE JEALOUS
OF THE **FANTASTIC Debbie HARRY**
WE WANT A BIG **WIDE** PAGE picture
of Her NEXT WEEK and WE want BIG
colour Photographs of
Blondie **REALLY** Because THEY ARE
THE best Grrrrr IN THE WORLD
If you Don't PRINT them we
Will LAY YOU OUT
NUDE for **ANTS** TO bite your
FINGERS, NECKS AND
FEET. and THIS is only THE
BEGINNING
YOU have been WARNED
ITX THE MATCHET

BOB HOLLINS, City Road, St. Pauls, Bristol.

• Suppose we forget the ants this week, if you'll accept an LP token? OK?

EVERYTHING THE GOONS THINK ABOUT BARCLAYS IS NOW ON RECORD.

We know how much you've enjoyed 'The Goons' radio commercials for Barclays Bank.

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BARCLAYS

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Delete as applicable and as well as the record, we'll send you a useful
booklet about banking with Barclays.
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BLOCK
CAPITALS

MODS

The film, the star, the bands

WITH THE March Of The Mods tour now on the road it looks as though the Fred Perry, Sta-prest fashions will catch on nationwide. The first night of the tour in Scarborough, last Friday, set off the March in fine fashion. The club was packed with scooter boys, Northern mods, dedicated London mods and a few curious onlookers. All the bands got encores, everyone danced, everyone mingled to create a friendly atmosphere. Whether you're a mod, punk or straight this tour is well worth a night out just to witness three of '79's most exciting musical prospects.



Brighton here we come

Quadrophenia

AND THEN there was 'Quadrophenia'. The film every proud mod has been dying to see. Let me tell you now, it should not disappoint anyone. In fact 'Quadrophenia' is probably one of the most realistic and down to earth films I've ever seen. It perfectly captures the mod ideal and the lifestyle of teenage kids everywhere.

The mod movement has been brewing up for the last six months, but this film is going to be the turning point. It should turn mod from being a cult culture into a mass marketed product. Still, that's one of the penalties of success.

This film is hugely successful in everything that it's attempted. The mods I talked to after the film gave it a unanimous thumbs up. The dialogue is always true to life, the fashions are realistically stylish, the music is atmospheric but never dominating: they all play an essential part in making this film a gripping adolescent documentary.

The story is set in 1964 and centres around Jimmy, played with great spirit by Phil Daniels. Jimmy is an 18 year old (I reckon) whose life revolves round his beliefs in the mod way of life.

He works in the post room of an ad agency: a job he treats with contempt. But, it gives him the money to run a flash scooter, buy hand made suits and keep stocked up on those all important pills. He hangs around the local

Shepherds Bush cafes and clubs, inseparable from his close circle of mod friends. At home he annoys his parents by always coming home late and dressing "like a freak". Pin-up girls, news cuttings about the mod rocker riots on the coast, and pictures of The Who, adorn his bedroom walls.

The film is psychological in that it highlights the way Jimmy views his mod image, and the desperate measures he goes to, to attract the attention of the girl he fancies. At times 'Quadrophenia' is a very witty film.

Early on we see Jimmy in a cubicle at a public baths. In the cubicle next to him someone's singing 'Be Bop A Lula'. Jimmy shouts out obscenities about his rocker music and then proceeds to blast out, 'You Really Got Me', until the noise turns into an out and out row.

However, this humorous interlude sets the scene for one of the most frightening incidents in the film. The singing rocker in the public baths turns out to be one of Jimmy's old school mates. But once Jimmy realises that this mate has become a rocker he becomes embarrassed talking to him. "What does it matter whether I'm a rocker or a mod, we're all the same underneath," the rocker tells a narrow minded Jimmy.

A little while later Jimmy and his mates set out to avenge the beating up of one of their gang, by a group of rockers. They pick on a

solitary rocker in a deserted alley and proceed to beat him up. When the rocker looks up, his face covered in blood, Jimmy recognises him as his mate from the baths. Jimmy turns away, powerless to stop his mod mates from inflicting more damage on the unfortunate rocker.

As the film progresses the violence becomes heavier. The climax of 'Quadrophenia' is set at Brighton, as the hordes of mods converge there to do battle with the rockers. Again there's another strikingly funny break. Two of Jimmy's mates walk under the pier and decide to spend the night in a dark hut.

They stumble in, falling over bodies already asleep there. The two mods wake in the morning to find themselves surrounded by a gang of rockers getting dressed. The mods hide under their parkas, while the rockers start to leave, one of them says to the two figures on the ground, not recognising them in the poor light, "Are you coming now. You'd better, 'cos there's loads of mods around." The mod mumbles back, "We'll see you down there." Phew, a lucky escape.

And then we get the serious stuff. Sting makes a short cameo appearance as The Ace, the super cool mod everyone looks up to. He leads his parka clad army into

a pitched battle with the rockers and finally with the police. There are no punches pulled when the fighting erupts, and in some ways it's a little frightening the way the film seems to take a neutral attitude towards the bloody violence.

Meanwhile Jimmy has the time of his life. First he gets off, literally, with the girl he's had his eye on throughout the film, and then he gets arrested, ending up in the same Black Maria as his great idol, The Ace.

After this Jimmy's fortunes change. Everything goes wrong for him and we see a hopelessly mixed up kid, out of his head on pills.

'Quadrophenia' is a powerfully moving film. Every teenager, and everyone who remembers being a teenager, should feel part of this film. Unfortunately its X-certificate may stop some kids seeing it, but really the violence, sex and language can't be toned down without the film losing its stark realism.

Brian B of Back To Zero summed up everyone's feelings after the film when he said: "When the film had finished no one talked to each other. We didn't need to, we all knew what each other was thinking. 'Quadrophenia' was brilliant."

PHILIP HALL

PHIL DANIELS, the 20 year old star of 'Quadrophenia', has no desire to become a mod leader. Since he finished filming, he's grown his hair and packed away his mod suit. He says he'll only wear it again if he's forced to, at the premiere of the film this month in London.

"I want to make 'Jimmy Goes To India'," he joked, referring to the lead character's disillusionment (ultimately) in the mod movement.

His hair's long enough to take a headband, but he's growing it to suit his next role as a pop group manager in the 'Rock Follies' film which he begins soon.

Although he doesn't look a lot like the mad mod anymore, he still has the saucer sized eyes that characterised the pill popping Jimmy. He played the part with startling realism; it was a convincing performance. But in reality, he doesn't have much sympathy with the current mod revival.

"I'm a bit sceptical about it," he told me. "I think the mods are the kids who never had the guts to be a punk rocker. But the real mods were great. I met The Who when we were doing the film and they were great. We talked about pie and mash."

In 'Quadrophenia', Jimmy has to eat a plateful of the stuff. That's what we see. But during the filming, he actually had to put away several platefuls, until they did the final take.

"When we did the scene where Dave has to eat the runny egg sandwich, he had to eat 17 of them," said Phil. "And he went out to dinner afterwards."

Phil Daniels

That's only one of the drawbacks of filming. But Phil carries a scar on his wrist as a permanent reminder of his part in 'Quadrophenia'.

"I came off my scooter taking a corner too fast," he said. "At the end of the film, the director offered to let me keep the scooter, but I didn't want it. I think they're dangerous. All those other mods in the film were real mods, with their own bikes. They drove down from Barnsley and Leeds to do the film - it took them 12 hours."

"The police caught us once, in Hammersmith, because we were riding without crash helmets. Some of the time we asked permission to do things, but other times we just went ahead and did it."

The mods and rockers scenes in Brighton, had of course to be planned ahead. The director wanted to use Brighton pier, but the local council wouldn't allow it.

"They said we were yobs," explained Phil. "When we did the fight scene, it was so funny, because everyone just went mad. There was a traffic jam five miles up the road. The fight scenes were all choreographed by Peter Braham, who does The Sweeney."

The fighting was (from a filming point of view) superbly well done. God knows how a few of them didn't get accidentally murdered in the process. Did Phil think that it could encourage a real mod battle, once the film has gone on general release?

"I don't think so, violence

is useless. Besides, the mods now don't take pills the way the old mods used to."

There are a few dangerous scenes in the film, one of which shows Jimmy standing on the edge of the balcony in a dance hall, pulling attention away from Ace (played by Sting). Jimmy takes a flying leap into the crowd below.

"I had to do it six times," said Phil. "And I forgot I had a radio mike in my top pocket. When I landed it bruised my ribs."

"I nearly went off Beachy Head too. When I'm riding the bike along the track at the top of the cliff, I actually got into the wrong track and was riding close to the edge. The bike went over a rock and I fell off. The camera crew couldn't see me, because I was behind a rise and they thought I'd gone right over. They came rushing up and I thought they were going to ask if I was all right, but all they said was 'you stupid bastard, it ain't worth killing yourself for.'"

Although Phil was totally taken over by the personality of Jimmy for the film, he's not keen to be identified with him in real life. He's already turned down an offer to comper a mod gig at the Lyceum and in fact has his own band that he works with when he's not filming. Called the Phil Daniels Band, they'll be recording an album as soon as they can find the time. And it won't be mod songs either.

"Anyone who thinks I'd be a mod leader must be a mug," said Phil. ROSALIND RUSSELL



Phil Daniels playing Jimmy

FROM HERE



Mod fans in a mod band

Secret Affair

SOME BANDS need labels to attract publicity, a few can throw off any labels they have and break through on the strength of their music alone. Secret Affair are a prime example of the latter category. They are destined for great success on the strength of their highly polished stage act and superior songs.

Secret Affair were formed by vocalist Ian Page (19) and guitarist Dave Cairns (20) after their previous band, the ill fated New Hearts, split up. Together with Young Bucks drummer Seb Shelton (21) and Advertising bassist Denis Smith (21) they formed Secret Affair. The rest will soon become history.

The band now have their own label, I Spy Records, because as Ian tells me, "that was the only way we could guarantee complete control." 'Time For Action' is released this weekend and will undoubtedly be heralded as one of the debut singles of the year.

"We started in the East End, now we've probably got the biggest mod following in London," says Ian. These followers, dressed in the sharp mod fashions, have dubbed themselves The Glory Boys, after one of the band's classic songs. "They are just as much a part of Secret Affair as we are. They don't need to storm the stage 'cos we're all communicating on the same level," says Dave.

One of the highlights of the band's stage act is Ian's trumpet playing. "In the future we'd like to expand and have a full horn section in our line up. But I don't think the mods are quite ready for that," says Ian, who together with the rest of the band is strongly influenced by the hot soul music of the sixties. In their set they cover The Temptations' 'Get Ready' and Smokey Robinson's 'Going To A Go Go'.

Ian admits he's got mixed feelings about the tour. "The media seem to be feeding the violence. Mods are very tolerant, they don't mind anyone at their gigs. There may be a heritage of mods versus rockers but where are the rockers these days? There's no real reason for violence any more other than the press encouraging it.

"What I really like is the friendship between the mod bands," continues Ian. "We're all mods but we are all very different musically. The competition between the bands is healthy but never malicious."

Secret Affair will be one of the bands who break down the barriers and push mod into the '80's. Ian realises this, "I think it'd be great if there were masses of mods all over the country. What's good about mod is that it is an individualistic approach, especially as far as fashions concerned. There's no street elitism and no class barriers, WE'RE ALL MODS TOGETHER."

PHILIP HALL

Back To Zero

BACK TO Zero are probably the hardest mod band to categorise. They have an unusual style, which makes them one of my favourite bands of the moment.

On vocals 18-year-old Brian B, whose small figure moves nervously round the stage, sings his heart out and smiles self consciously; a special frontman. 17-year-old bespectacled guitarist Sam Burnett, who's been playing guitar since he was six, moves tautly back and forwards, turning out scratchy, distinctive riffs. The even younger rhythm section, Andy Moor (16), drums, and Mal (17), bass, fill out the sound with a basic, underplayed beat.

The band formed in North London in March this year. Sam, Mal and Andy all went to the same school, and Brian met them at a mod gig last year. "We've done about 30 gigs so far, and most of them have been supporting bands like Secret Affair. That way we've got the experience without getting hyped. We've had to work hard to build up our fans," Brian tells me.

The band have a series of persistent songs which bring back audiences to see Back To Zero again and again. One song, 'Modern Boys' has one of the best hooks I've heard in a long time. "Releasing 'Modern Boys' as a single could pigeonhole us. It could easily become a mod anthem. Then everyone would expect us to release another anthem as a follow-up. We've signed to Fiction Records and are bringing out 'Wrong Side Of Heaven' / 'Back To Back' as a single," says Brian.

Mal and Andy are still at school and have no plans to leave yet. As Brian says: "It's lucky this tour is in the summer holidays otherwise we probably wouldn't be on it." In many ways Back To Zero give off an odd amateurish air which makes them easy to relate to.

"We don't think we're representatives when we're on stage. We're playing what we like and what the crowd like," says Brian. "When the crowd get on stage they are part of us."

Brian has always been totally into the mod scene. "I've been brought up on the sixties soul stuff. My brother was an original mod. I think our set is a liberal mixture of sixties sounds with new wave influences. We're just mod fans playing in a mod band. If we got a number one single, I'd still be dancing at the front of mod gigs. I don't care if there are thousands of mods or if I'm the only mod, I just love the whole idea of what mod is. I do get worried at times about the press blowing up what is happening but really I'm just too busy enjoying myself at the moment to really care." Back To Zero could be the surprise band of the mod movement.

PHILIP HALL



Superior songs



Packed their jobs in

Purple Hearts

THE PURPLE Hearts are one of the forceful young mod bands who grew out of the punk movement. Their pushy vocalist Bob Manton says: "We played our first gig as The Purple Hearts in May '78 at a local youth club playing mostly old sixties numbers which we'd always been into."

However, the band had been together since June '77 with different line ups, calling themselves The Sockets. They played their last gig at The Roxy in January '78, but as Bob is quick to point out: "Even in those days we included 'Can't Explain' and 'My Generation' in the set. Now the only non-original we play is David Bowie And The Lower Thirds 'Can't Help Thinking About Me'."

Today the Hearts are in the vanguard of the mod movement. They are Bob Manton on vocals, Simon Stebbings on guitar, Geoff Shadbolt on bass and Gary Sparks on drums. The March Of The Mods tour will be their first experience of gigs outside London, apart from the odd gig in Southend! "I was so excited the night before the Scarborough gig that I couldn't sleep," says Bob.

When I saw the band earlier this year I called them "a blatantly progressive punk band." I probably went over the top due to the bad equipment the band were using at the time, which distorted their attacking pop songs. Bob says: "We're not really more punk influenced than any of the other mod bands. I think our songs are more original than the songs the rest of the mod bands play. We have got the aggression and energy of punk but we're close to The Byrds' 'Mr Tambourine Man' than to 'London's Burning'. But then compared to the Merton Parkas we're the Angelic Upstarts."

Bob possesses a fine line in soulful vocals and says that he has always been influenced by Steve Marriot. The band's first single, 'Millions Like Us', is released on Fiction Records next month, and is one of the most commercial songs in their set.

"We play dance music with a bit of thought on the side," says Bob. The band are all from Romford, and have all packed in their jobs, apart from Gary who's had to carry on his apprenticeship as a carpenter. He says: "It brings in a bit of money and I just go in when I feel like it. Anyway, after the tour, when our single's number one we should've more money so I can forget about the job then."

The Hearts are all confident that success will soon come their way. As Bob says: "We realised right from the start that mod was gonna be big. So it's a bit defeatist now to worry about it becoming commercial. I don't care how long it takes for us to succeed. The Hearts will never go away."

PHILIP HALL

Merton Parkas

BARBERS ARE great sources of information. Three months ago I was down 'George's' getting my regular short back and sides. "Have you been down The Fountain recently," George asked, "There's this great young band playing there. They do some great, rough sixties numbers."

Well it made a change to go to a gig just round the corner in nondescript New Malden, so I went and checked out this young band. They were the Merton Parkas: a clean cut, four piece beat group with a punchy collection of sixties pop songs. "The Parkas are a likeable, good night out band. Whether they are special enough to move onto bigger things was not very clear from this chaotic but refreshing suburban gig" — that's how my review summed up that night of fun.

I'm glad to say my doubts have vanished. The Merton Parkas are now established as one of the bands of the moment. Their debut single is in the charts, an album is out soon, they go to America next month, with a recording

deal over there nearly fixed up, and they have an ever increasing fanatical following.

The band (all 20 and un-

der), brothers Danny and Mick Talbot, guitar/vocals and keyboards/vocals, Neil Hurrell bass and Simon Smith drums, are talking to me in



On Top Of The Pops

the scruffy confines of The Fountain. This is the small pub in New Malden which they had to stop playing three months ago after the crowds got too big for the place. Times have changed rapidly. Recently the band sold out the Marquee by 8.30, with 200 kids outside unable to get in.

Down The Fountain the price of fame has hit The Parkas. It's a Thursday night and the band have driven the couple of miles from Merton Park, after staying in to watch their first performance on TOTP's. The interview is constantly interrupted by some of the local Janice's who recognise the band from the TV.

"Oooh, have you got an album out?" they ask. "Here, can I have a copy of your single?" The serious talk is hard to concentrate on.

How do you feel about being called a group of wedding/cabaret performers? Mick smiles (they all smile a lot). "We look upon that as a compliment." Danny agrees, "It's all about crowd contact, we want to get the crowd going. Anyway, we'll be playing at Neil's wedding

next week." The band's infectious sense of humour makes them impossible to dislike. This sense of fun transfers into their lively stage act and friendly pop songs.

"For the past three years there's been so many bands saying we're tougher than you. We're not into that at all. We're just enjoying ourselves and couldn't care less if the hard core London mods call us clean cut or say we're boys you could take home to your mother. They can think what they want, we're not gonna get involved with slugging anyone off," says Mick.

One of the main complaints voiced against the Parkas is that they are too insular and don't go to other mod gigs. "The only reason that's true is because we've been so busy lately. We've done nearly 100 gigs since January and we've been recording lately," Danny explains.

Mick points out, "I've seen every other mod band of note apart from Back To Zero. The thing that I like is that no two mod bands are the same."

The over-kill feature in The

Sun did a lot to destroy the Parkas credibility. "That was a big mess up," says Danny, "the bloke who originally interviewed us said he was going to do a small piece on us for the pop column of the News Of The World, and then he sold the piece to The Sun, who blew it right up. The scooter pics of us were fun at the time but now they are the only pics the press seem to use of us. They get a bit tiring." Mick sticks up for the Sun article, "It gave kids in the north an idea about the mod scene down here. The scooter pics may be corny, but I suppose you could call us 'The Corny Boys'."

On the subject of the single, the band realise it's come out a "little bland" but they have a lot of stronger songs which will be out on the album. Mick says, "We're always gonna have problems with production because we're so used to our live sound."

The band are first rate live entertainers who deserve their success. Mods everywhere should stick by them. "One of my main ambitions is to tour the States supporting someone

like The Kinks," says Danny. Their first tour over there will just take in a few East Coast cities. "It's gonna make a change from the Isle Of Wight," laughs Mick.

Simon sums up the band's down to earth optimism. "We've been doing the same thing now for about two years and wearing the same clothes." "Yeah, that's why we're so smelly" butts in Neil. Simon continues, "I think we'll do alright. We've been doing this for a long time now and it'd be good to get something out of it at last."

PHILIP HALL

TO THE CHARTS

GET THIS....

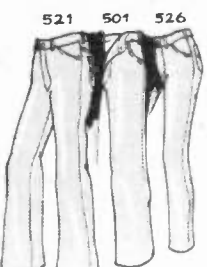
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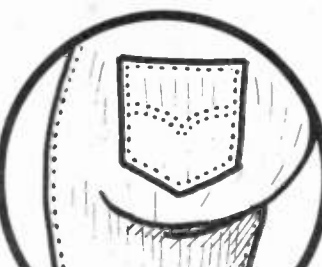
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L02. Black leather bomber jacket fully lined, metal zip. Sizes 32"-42" chest
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LEV501. Original Levis, shrink fit indigo denim, button flies, parallel leg. State waist size
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Denim



PD01. Patch flare jeans, recycled old and new Wrangler/Levis etc. Sizes 26"-38" waist.
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MS07. Airforce battledress bomber jacket, blue serge, brand new. State size
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L03. Genuine straight black leather tie.
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L01. The original leather waistcoat in quality black or brown. Sizes 32"-42" chest.
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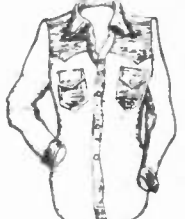
LEV521. Levis 23" flares, indigo denim. Sizes 26"-40" waist.
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inc p&p



LEV526. Levis straight leg, indigo denim. Sizes 26"-40" waist.
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PD02. Lapel jacket old and new denim, centre vent, copper studs. Sizes 32"-42" chest.
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PD03. Denim shirt, smart fitted old/new denim. Sizes 32"-42" chest.
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General items



SY03. Ex prison ties, narrow style in black.
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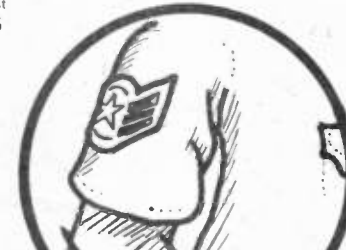


SY01. Super cool 'Pilot' style mirror shades, with case.
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SY05. Super fitting top quality PVC jeans, latest style in black. Sizes 26"-34" waist.
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MS11. Army combat trousers with back pockets and zips, ankle zips and knee pads. In olive drab. Sizes 28"-36" waist.
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MS06. US Army M*A*S*H canvas hat, brand new. Sizes S, M, L.
ONLY £2.50
inc p&p



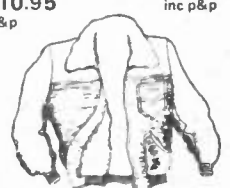
MS05. Genuine US Army T-shirts, brand new, dark green. Sizes S, M, L.
ONLY £3.25
inc p&p



MS04. US Army Chino trousers, beige cotton, gaberdine tropical issue. Sizes 28"-34" waist.
ONLY £5.95
inc p&p



PD05. Patch denim cut-offs, recycled old and new Wrangler/Levis etc. Sizes 26"-38" waist.
ONLY £4.95
inc p&p



PD04. Denim bomber jacket old/new denim, heavy metal zip, fur fabric lining. Sizes 32"-42" chest.
ONLY £10.95
inc p&p



SY07. Harrington bomber jacket, traditional black with tartan lining, buttoned flap pockets. Sizes 32"-42" chest. S, M, L.
ONLY £9.95
inc p&p



SY06. Genuine American bowling shirts, all in bright colours with inscriptions over pocket and on back. Great for summer! State size, colour and alternative colour.
ONLY £3.95
inc p&p



MS10. US Army heavy khaki serge jacket, A1 condition. Sizes 34"-42" chest.
ONLY £5.95
inc p&p



MS01. Collarless Army shirt, not new but excellent condition. Sizes 32"-50" chest.
ONLY £4.95
inc p&p



MS08. Commando combat jacket, dark olive, excellent condition. Sizes 32"-44" chest.
ONLY £9.50
inc p&p (Makes suit with MS11)



MS09. USAF Tropical jacket, blue with lining. Sizes 34"-44" chest.
ONLY £6.95
inc p&p



MS03. USAF US Army shirts, heavy cotton drill in beige (Tropical, Chino) or green drag (M*A*S*H style). State type. Sizes 34"-42" chest.
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L02. Bomber			
L03. Tie			
L04. Motor Bike Jkt			
PD01. Jeans			
PD02. Jacket			
PD03. Shirt			
PD04. Bomber			
PD05. Shorts			
LEV501. Levis			
LEV521. Levis			
LEV526. Levis			
MS01. Shirt			
MS04. Trousers			
MS05. T-Shirts			

PLEASE TICK STATE SIZE/COLOUR

ITEM REQ.	ALTER-NATIVE	SIZE	COLOUR
MS06. Hat			
MS08. Combat			
MS09. USAF Jkt			
MS10. Serge Jkt			
MS11. Trousers			
SY01. Shades			
SY02. Flag			
SY03. Tie			
SY05. PVC Jeans			
SY06. Bowling Shirts			
SY07. Harrington			
MS07. Deal of the month			

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HELP

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

Be a better biker

I'VE BEEN saving up to buy a motorbike, (not a poxy mod scooter), for some time now, and would like to increase my proficiency to the best possible level when I have one. Can you suggest how to do this?

Frank, Birmingham

At 17, with a provisional licence, available via your local post office or transport licensing authorities, you're entitled to ride a machine up to 250cc. A provisional licence is valid for a year, and can be renewed after this period. This licence also covers scooters, usually 125cc or 200cc. Most dealers will give basic instruction on the workings and general maintenance of your machine when you buy it, and this information is generally equivalent to the introductory course offered by the Department of Transport approved National

Starrider Training Scheme — but you'd be well advised to take advantage of one of the two government approved schemes, specifically designed to improve your theoretical knowledge, practical skills and safety on the road.

The RAC, (Royal Automobile Club) in conjunction with the Auto Cycle Union offers a youth scheme with practical riding lessons from scratch, plus fax on maintenance and motoring law, at 200 centres throughout the UK. The course, costing between £10 and £15, lasts from eight to 12 weeks, depending on the policy of the local authority, is held on a Saturday morning, and takes you up to official driving test standards. Even if you don't yet own a motorbike, scooter or moped you can go along and use the

machines, provided you're 16 or over, at a local centre. For details of your nearest branch write to: — National Road Safety Organisation, RAC/ACU Training Scheme, RAC House, Lansdowne Road, Croydon, Surrey, enclosing a stamped addressed envelope.

The National Starrider Training Scheme, providing bronze, silver and gold medal courses at 400 centres throughout the UK, — the last reaching the standard of ace police cyclists, should enable anyone who gets through the course to get the Institute of Advanced Motor Cyclists certificate, the ultimate indication of proficiency.

For full details of local centres, write to National Starrider Training Scheme, STEP Management Services, 2309/11 Coventry Road, Birmingham 26 or ring their 24-hour enquiry service on 021-742 4296. RAC and Starrider are the only nationally approved schemes available.

details of meetings, held on the first Monday evening in each month, write to Intergroup c/o The Unitarian Rooms, Hoop Lane, London NW11.

The Campaign For Homosexual Equality has many hetero and bisexual members too. To generally talk things over, or for details of local social activities write to CHE, PO Box 427, 69 Corporation Street, Manchester 6, or ring 061-228 1985, or, in London, Friend on 01-359 7371/2. Also contact Gay Switchboard, 5 Caledonian Road, London N1, (01-837 7324), or Icebreakers (01-270 9590), for further rap.

Take the plunge

I'M 15 and have never had a girlfriend, as I've never had the guts to ask a girl out. I feel very jealous when my friends at school start talking about their experiences which must be true as I've seen them with their girlfriends at school.

I don't know how to ask a girl out, what to talk about when I'm with them or where to take them. My friends would just laugh and walk away if I asked.

There's one girl I like now, who's a year younger. I think she likes me too. She tried to chat me up before I went on holiday, but I was afraid to jump at the chance. She goes to lots of discos with her friend and is a good dancer, but I've never danced in my life. There's another problem, I go sailing at weekends with my uncle. How could I date around such an obstacle?

John, Cheltenham

Accept that at least half of what your mates tell you about their experiences with girls may be the product of a vivid imagination! They've impressed you with their surface bravado. Now get your bottle together and have the courage of your convictions. You haven't yet summoned the sheer nerve it takes to ask a girl out. Take a deep breath, and do it.

Concentrate on the girl you like, at school. She sounds as if she's dying for you to make the first move. What do you talk about in the course of chatting-up? Anything that interests you. Anything that interests her.

Start with disco music, or the music you like — ask questions about her musical tastes — lo and behold, you've got a conversation. She probably has a lot to say. Where to go? A film. A concert. A walk. Try a disco. Maybe she'll teach you to dance. Maybe you'll enjoy it.

Jump at the chance while it's still there. And stop creating unnecessary obstacles. Once your social life gets going you'll be able to organise it — no problem. Millions do. You can too.

In the soup

LAST YEAR, I spent two weeks holiday in Mallorca with my parents, where I met a really nice head-waiter who helped me with my Spanish. This year our relationship developed — he took me to see the new house he had just bought. I was very depressed and started crying, and after that, everything happened. We started kissing and hugging and he told me exactly how he felt. I told him I loved him too, which I do.

Then he broke the news. He's married and thought I knew. I didn't, and it shattered me, although he said that his marriage had failed. One of his friends later confirmed this. He said this was the first time he'd done this kind of thing and even said he wished he was free to marry me. I believe him totally.

I went back there every day, and eventually we made love, which has left me with a mixture of good and bad feelings. I was a virgin and he had to take total control leaving me feeling helpless and vulnerable. I didn't really enjoy it as I felt embarrassed. We didn't use any contraception.

Now, since I've been home for six to seven weeks I'm beginning to panic and think I'm pregnant. My period was 8 days late. I was dizzy and sent home from school once because I blacked out and have had a strange discharge ever since we got home. I don't want to see my doctor. I'm very down, having suffered from serious depression during the past year. I'm under a lot of pressure as I'm trying for university next year and am having serious trouble with my parents. Normally, I'm sensible and level-headed but I really miss him.

Don't tell me it's just another holiday romance, because it wasn't like that at all. What should I do? Sarah, West Wickham

Get your priorities right. Stop panicking and let your natural level-headedness iron out the complex chain of hopes, fears, dreams, imaginings and self-pity which have haunted you since you arrived home.

There's no doubt that your fleeting relationship with this man is extremely important to you. Consequently your brief affair has shaken you emotionally. Since your return you've bottled up your feelings inside — now you've put it all down on paper you're bound to feel a bit better.

Don't expect any kind of future in this romance — although he might like to marry you if he were free to do so, your temporary lover clearly has no intention of putting himself in this position. But don't torture yourself with regrets, ifs and buts and should have either. You've gained experience and that's important. Not every girl enjoys her first sexual encounter. It gets better as you go along.

The dizziness and discharge you've been experiencing may be symptoms of a common sexually transmitted infection — if you've had a normal period your chances of being pregnant would seem slim. To set your mind at rest on both issues, see your GP who is not allowed to pass on information to your parents if you're 16 or over. Or make an appointment to see a doctor at your nearest family planning clinic, or, if you visit London regularly, you can call in at the Brook

Advisory Centre, 233 Tottenham Court Road, London W1 (01-580 2991), and see one of their doctors. Ring to check times before you go.

You've learned that casual human relationships aren't all wine and roses. It's sad, but true. Now concentrate on building your own future, just as you did before. When you go to college or university you'll meet lots of boys. If you ever return to Mallorca you may be amazed at your past infatuation.

The bald facts

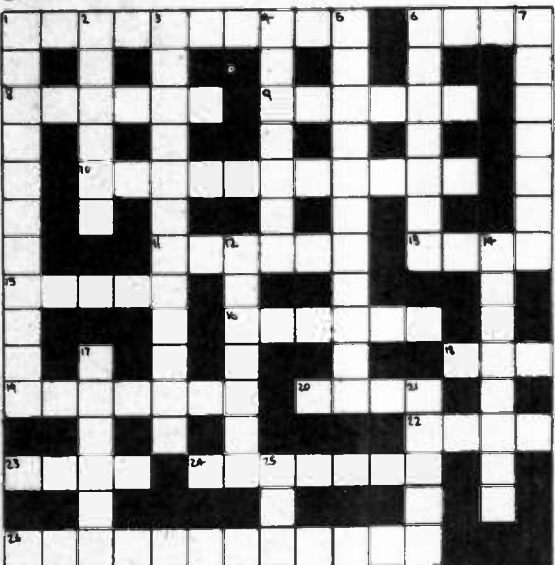
I HAVE a problem that may seem a small one at first, but it is something that is bothering me more and more as it gets worse. I have a small bald patch that is gradually increasing in size. It is situated at the back of my head on the crown, so it is not obvious but it still makes me feel uncomfortable if anyone mentions it. Inevitably, as I work in an office it tends to draw comments from people and I get teased about it. This makes me even more sensitive and bad tempered. I like to wear hats but I am concerned that this is making the problem worse. Do you think that women are

turned off by the sight of an ugly bald patch, even if it is pretty small, really? I'm sure they must be, because I don't seem to have much success with the fairer sex at the moment and I'm sure it is the sight of the bald patch that does it. I am 30.

John, London

It is not at all uncommon for men, even young men in their early 20's, to start what is called premature balding. The rate of hair loss obviously varies, although wearing a hat will not aggravate the problem, unless you were to wear one literally all the time. Infrequent washing of the hair can sometimes worsen hair loss, if you are prone to it in the first place, as dirt and grease clog the follicles. This will obstruct healthy hair growth. As for your being teased in the office, well it's up to you to fight back if you can — they are probably having a go at you to cover up their own inadequacies. If this problem with your hair bothers you as much as it seems to, may I suggest you think about having a hair transplant? You will have to have it done privately and the course could take up to six months to complete and can be quite costly — the price varies considerably, depending on who you approach. You should see your GP first though to check if your problem is due to scalp disease, if not he should be able to put you in contact with a good clinic.

XWORD



- ACROSS
- Poor little mummy's boy (5,5)
 - Where the players come from (4)
 - They asked you were you with in the moon light? (6)
 - Steve the Joker (6)
 - First Beatles No 1 (4,2,2,3)
 - The Firecat's friend (6)
 - The Stones had a Tumbler (4)
 - A hit song in the key of Life (1,4)
 - Martha who was dancing in the street (6)
 - Ms Peebles (3)
 - Edible Yes LP (7)
 - Rita's husband (4)
 - Recent Patti Smith LP (4)
 - See 24 across
- 24 & 23 Across. Where The Jam found themselves in (7,4)
- 26 Song that brought the Pistol: onto Top Of The Pops (3,6)
- DOWN
- They wanted to Take On The World (5,6)
 - Billy Joel's autobiography (2,4)
 - Minor Al Stewart hit (4,2,3,3)
 - Group you may find in A Chels-a Nightclub (7)
 - 1970, Christie No 1 (6,5)
 - 1969, Love Affair hit (3,4)
 - Life supporting LP (7)
 - Motown hit (7)
 - It was over for the Seekers (8)
 - He wanted to Stay (6)
 - The Hockbusters (5)
 - Bowie label (1,1,1)

LAST WEEK'S SOLUTION

- ACROSS
- Masquerade, 4 Devo, 6 San Francisco, 8 Quantum Jump, 10 Lane, 11 Barry, 12 Tina, 13 Chas, 14 Police, 15 Cale, 16 Yes, 19 Jar, 20 Ca Plane Pour Moi, 24 Eno, 25 Neil Innes, 26 Rak, 27 Sonny
- DOWN
- Musique, 2 Sunday Girl, 3 Ring My Bell, 4 Dion, 5 Virginia Plain, 7 Rat Trap, 9 Marley, 13 CBS, 15 C-cker, 17 Magic, 18 Moor, 19 Joe, 21 Pink, 22 Eric, 23 Ross

FEEDBACK

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

Dogged by questions

CANINE QUERIES galore from Howard Scott of Bootle sniffin' out prime marrowbone jelly on Slaughter And The Dogs — and a discography, to boot. Yes, the band has officially re-formed, just over month ago and now comprises three original members, Mike Rossi (guitar), Howard Bates (bass), Wayne Barratt (lead vocals) plus Phil Rowland, ex-Eater (drums). Singles: 'Cracked Up Really High', Rabid (Toch 101), May 1977; 'Where Have All The Boot Boys Gone', Decca (F13723), September 1977; 'Dance To Blame', Decca (F13743); November 1977; a cover version of 60's rocker 'Quick Joey Small', Decca (F13758), February 1978; and, as Studio Sweethearts, the temporary band formed by Mike and Howard which signed to DJM earlier this year, 'I Believe' (DJS 10915), June 1979. EP's: a four track 12-incher 'It's Alright', done "strictly for the money", with TJM of Manchester (TJM 3), April 1978 as a one-off deal. Due to popular demand the EP is currently being re-pressed. Albums: 'Do It Dog Style', Decca (SKL5292), May 1978 and 'Live Slaughter — Rabid Dogs', recorded live at Manchester Bellevue, Rabid (HAT23), November 1978. A total of 4,000 copies of 'Live Slaughter...' (their biggest success for far) were pressed, around 3,000 have been sold, and the rest are still generally available from specialist record shops, or on order by your local dealer through specialist one-stop like Rough Trade. Slaughter signed with DJM in July. Can they do better than Decca? Woof woof!

Life of the Lizards

MORE ANIMAL tales, requested by Jane Hart of Chester, who seeks a few brief fax on the reptilian Flying Lizards, recently seen on Top Of The Pops. Straight from the 'orses mouth this put-together band, existing solely to churn out singles, is the brainchild of David Cunningham, the man who produced Wayne County's current LP, and is currently working on the next Pop Group album. David plays percussion, as well as handling production on the chart-climbin' 'Money' single Virgin (VS276), released July 20, and mysterious female vocalist known only as 'Deborah' is the only other permanent member of a team otherwise comprised of odds, sods and session men. The first Lizards single, 'Summertime Blues' (VS230), December 1978, was less successful. More strictly singles material, tailored for the charts is expected soon.

Fax on Hendrix

AWAY FROM the lesser species to higher forms of life we have another Hendrix enquiry from Andrew Watts of Cirencester. He's heard rumours that an all-embracing source of fax 'n' figures on the late axe master does exist somewhere in the Western hemisphere. Where is it? The Hendrix Information Centre, Postbox 3464, Amsterdam, Holland (Tel: 01 031 20 234291), has comprehensive archive on all aspects of hendrix history, and anyone who writes with any query whatsoever, enclosing two international reply coupons, is assured of a reply.

CHELTHENHAM, Whitcombe Lodge, (Whitcombe 3308), Secret Affair / Back to Zero / Purple Hearts
CINDERFORD, Rugby Club, Black Gorilla
COVENTRY, Dog And Trumpet, Paris
CRAWLEY, Leisure Centre, Haslett Avenue (3431), Wilko Johnson's Solid Senders / Mona / The Passions (2pm onwards - Save A Child's Life Campaign benefit)
DONCASTER, Granby Club, The Diks
DUDLEY, JB's, (53597), Lew Lewis Reformer
HALIFAX, Good Mood Club, Crown Street, (68905), Starjets
HIGH WYCOMBE, Town Hall, (26100), The Buzzards / The Beez / TV Surfboys / Atomic Rockers
IPSWICH, Running Buck, (52914), TCOJ
LEEDS, Fford Green (623470), Tarot
LEICESTER, Baileys (26462), Rokotto
LEYSDOWN, (Isle of Sheppey), New Island Hotel, Leysdown Road, All Night Band
LIVERPOOL, Erics (051 236 7881), The Adverts / Local Operator
LIVERPOOL, Windsor Street Playing Field, Windsor Street, The Accelerators / Stools / Ozones / Leaving Twentieth Century / The Proverbs / The Silver Duff Coats / Taboo / The Geisha Girls / The Jetsons And More (10.00 am - 6.00 pm - Open air festival)
LONDON, Albany, Deptford, (01-692 0765), Splodgenessabounds
LONDON, Black Bull, Lewisham, (01-690 1026), Shades
LONDON, Brecknock, Camden, (01-485 3073), The Addicts
LONDON, Bridge House, Canning Town, (01-476 2889), The Blues Band
LONDON, Commonwealth Institute, Kensington High Street, Lord Cloak / Big Davey / Roy Alton / Mighty Tiger / Emperor Smokey / Los Tropicanas / Arawaks Steel Band / Len Holmer Band
LONDON, Dingwalls, Camden Lock (01-267 4967), Salt Water Band / Harry And The Atoms
LONDON, Duke of Lancaster, New Barnet (01-449 0465), Jerry The Ferret
LONDON, Electric Ballroom, Camden (01-485 9006), UK Subs / The Pack / The Last Words
LONDON, Fountain, Tooting, The Bumpers
LONDON, Green Man, Plumstead, (01-854 0873), Cover Girls
LONDON, Hope And Anchor, Islington, (01-359 4510), The Cleaners
LONDON, 101 Club, St John's Hill, Clapham, (01-223 8309), Extras
LONDON, Marquee, Wardour Street (01-437 6603), The Jags
LONDON, Metropolitan Warehouse, Wapping Wall, Wapping (01-488 0602), Crass 7 Good Missionaries / Convent Nuns / This Heat (Grand Anarchists Summer Ball)
LONDON, Music Machine, Camden (01-387 0428), Carol Grimes' Sweet FA / Skin Deep
LONDON, Nashville, Kensington, (01-603 6071), The Yachts
LONDON, Rock Garden, Covent Garden, (01-240 3961), Sox
LONDON, Royalty, Southgate (01-886 4112), Froggy
LONDON, St Helier, Carshalton, (01-642 2896), Jets
LONDON, Swan, Hammersmith, (01-748 1043), Robert And The Remoulds
LONDON, Upstairs At Ronnies, Frith Street, (01-439 0747), Red Beans And Rice
LONDON, The Venue, Victoria, (01-834 5500), Al Green (Two shows)
LONDON, Wellington, Waterloo (01-228 6083), The Teenbeats
LONDON, Wembley Stadium, (01-549 8166), The Who / The Stranglers / Nils Lofgren / AC/DC
LONDON, Windsor Castle, Harrow Road, (01-286 8403), Riff Raff
MANCHESTER, Factory, Russells, Royce Road, (061-226 6821), The Selector
MANCHESTER, Funhouse, Birch Street, Gorton, The Distractions
MILTON KEYNES, College of Education, Wolverton, The Piranhas / The Clips / Echo Trips
NORTHAMPTON, The Paddock, (51307), Russians

OXFORD, Caribbean Club, (45139), China Street
PENZANCE, Festival Of Fools Site, Ponsandene, NoFoMo / Available Jelly / Incubus
PORT STEWART, Spuds, Xdreamysts
RETTFORD, Forterhouse (704981), Writz
RIPLEY, Cock Hotel, Lies All Lies
ST AUSTELL, New Cornish Riviera, Calyon Bay, (812725), Desmond Dekker
SALISBURY, City Hall, (27676), Thieves Like Us / GT's
SHEFFIELD, Broadfields Hotel, (50200), City Limits
SOUTHPORT, Scarisbrick, (38321), The Reelin' 80's
SWINDON, Town Hall, Matchbox

SUNDAY

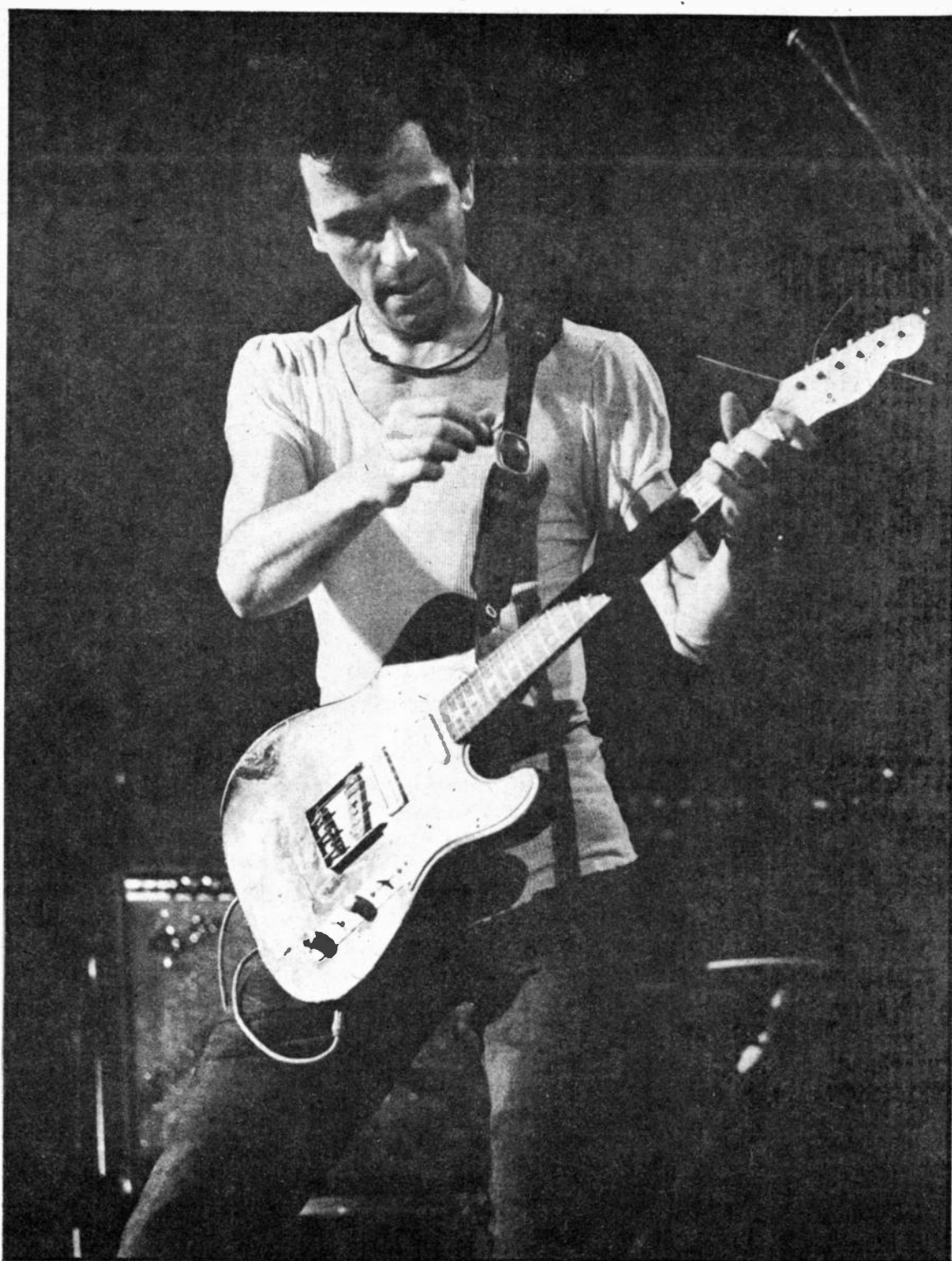
AUGUST 19

BAKEWELL, Monsal Head, (Great Longstone 250), Witchfynde
BASILDON, Bessrock Free Festival, The Stage, Gloucester Park, Street / Mongrel / Sa - Prest / Grinder / Rules / Wayne Hellspeed / Norman And The Worms (midday onwards)
BIRMINGHAM, Barbarellas, (021 643 9413), Brooklyn
BIRMINGHAM, Red Lion, Shirley, The Crack
BISHOPS STORTFORD, Triad, (56333), Exit (lunchtime)
BISHOPS STORTFORD, Triad, (56333), Acid Queen / Newtown Neurotics
BRAMPTON, Coach House, Snapshots
CAMBRIDGE, The Alma, (68748), Scissor Fits
CHIDDINGLY, Six Bells, (227), Close Fivals
DALRY, Dalry Inn, Necromance
DURHAM, West Cornforth Club, Tarot
FARNCOMBE, Scratches, Three Lions (Godalming 7880), Panther
GLASGOW, Film Theatre, Chou Pahrot plus films
ILFORD, Crarbrook, (01 554 8859), Raised On Robbery
LEEDS, Fford Grene, (623470), Lew Lewis' Reformer
LONDON, Battersea Church Crypt, Battersea, Royal Family / Tifest
LONDON, Bridge House, Canning Town, (01 46 2889), Remus Down Boulevard
LONDON, Dingwalls, Camden Lock, (01 267 4967), R'n'E Night
LONDON, The Greyhound, Fulham Palace Road, News Flash
LONDON, Horticultural Hall, Victorias, The Wimps (10.30 am - 3.00 pm)
LONDON, Hope And Anchor, Islington, (0 359 4510), Red Beans And Fice
LONDON, 101 Club, St John's Hill, Clapham, (01 223 8309), Squirs
LONDON, Marquee, Wardour Street, (01 437 6603), The Chords / The Vapors
LONDON, Nashville, Kensington, (01 603 6071), The Yachts
LONDON, New Golden Lion, Fulham Road, (01 385 3942), Dana Gillespie
LONDON, Rock Garden, Covent Garden, (01 240 3961), Tennis Shoes
LONDON, Two Brewers, Clapham, (01 874 4128), The Cannibals
LONDON, The Venue, Victoria, (01 834 5500), Al Green
MAIDSTONE, Branchley Gardens, The Pulsaters / Aunt Betty's Sweaty Armpits (open air festival)
PENZANCE, Festival Of Fools Site, Ponsandene, Busby Berkeley's / Nigel Mazlin - Jones
REDHILL, Lakers Hotel, (61043), The Evies Like Us
SHEFFIELD, Top Rank, (21927), The Adverts / The Diks / The Vags / Artery

MONDAY

AUGUST 20

BIRMINGHAM, Romeo And Juliets, (021 643 6696), JALN Band
DONCASTER, Romeo And Juliets, (27858), The Diks / The Kicks-arts
DURHAM, Thornlee Working Men's Club, Tarot



THE STRANGLERS help fill a star-studded bill at Wembley this Saturday, supporting the Who.

HIGHLIGHT of the week must be THE WHO, (remember them?) headlining at Wembley 79 (Saturday), along with the star-studded STRANGLERS, special Americano import NILS LOFGREN and the perennial AC/DC. Aghast at the competition, maybe, THE BUZZCOCKS have long-since blown-out any plans to hold a Hyde Park bash, same day.

The long hot sweaty summer has spawned a rash of open-air festivals, this week. WILKO JOHNSON'S SOLID SENDERS, MONA and THE PASSIONS hit Crawley, Leisure Centre, (Saturday - 2 pm onwards), in a special charity children's kidney machine benefit; THE ACCELERATORS, GEISHA GIRLS, JETSONS and a plethora o' local talent emerge into the stark daylight of Liverpool, Windsor Street Playing Fields, (Saturday - 10.00 am-6.00 pm); see also Penzance Festival of Fools (thru' the week) and Basildon Free Festival (Sunday), for more local talent.

EDINBURGH, Tiffany's (031 556 6292), Joe Jackson / The Cadets
LEEDS, Wigs Wine Bar, This Is It / The Mess / Zips
LEYSDOWN, (Isle of Sheppey), New Island Hotel, Leysdown Road, Ladybirds Topless Rock Band
LONDON, Brecknock, Camden (01-485 3073), The Monitors
LONDON, Bridge House, Canning Town (01-476 2889), Small Hours
LONDON, Dingwalls, Camden Lock (01-267 4967), Belt 'N' Braces Band / Spoilsports / Charge
LONDON, Half Moon, Lower Richmond Road, Putney, The Boyle Family
LONDON, Hope And Anchor, Islington (01-359 4510), Madness
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Viva
LONDON, Marquee, Wardour Street (01-437 6603), Terra Nova
LONDON, Music Machine, Camden (01-387 0428), Saxon / Iron Maiden / Witchfynde

TUESDAY

AUGUST 21

BELFAST, Grovesnor Hall (41917), Lindisfarne
BIRMINGHAM, Romeo And Juliets (021 643 6696), JALN Band
BISHOPS STORTFORD, Triad (56333), Travla

Indoors, the Edinburgh Rock Festival kicks-off, (Friday), with THE RUTS, LINTON KWESI JOHNSON and THE VISITORS, (Friday), followed by JOE JACKSON'S final pre-American tour appearance at Edinburgh's Tiffany's (Monday).

And black poet LINTON KWESI JOHNSON, can be seen again at London Hammersmith Palais (Tuesday) with THE SPECIALS, bucolic bard JOHN COOPER-CLARKE and THE SELECTOR, supporting the National Council For One Parent Families.

What else? AL GREEN, London Venue, (Thursday, Friday, Saturday, Sunday); SECRET AFFAIR, Birmingham Barbarellas, (Thursday), Manchester Factory, (Friday), Cheltenham Whitcombe Lodge (Saturday), Swansea Circles, (Monday), Newport Stowaway, (Wednesday); MERTON PARKAS, Blackpool Norbreck, (Thursday), Dudley JB's (Friday), Sheffield Limit, (Tuesday); UK SUBS, London Electric Ballroom, (Saturday).

CORBY, Nags Head (63174), TCOJ
COVENTRY, Lady Godiva (20938), The ECG's
DONCASTER, Romeo And Juliets (27858), High Flames
GLASGOW, Dial Inn (041 332 1842), Snapshots
GLASGOW, Mars Bar, Countdown (041 221 1616), Friction
HEREFORD, RAF Credinhill, Souled Out
KEIGHLEY, Kings Head, Lies All Lies
LEEDS, Fford Grene (623470), One Adult
LONDON, Acklam Hall, Portobello Road (01 960 4590), Dangerous Girls / The Androids Of Mu / The Astronauts / Vince Pie And The Crumbs and More
LONDON, Brecknock, Camden (01 485 3073), Robert And The Remoulds
LONDON, Bridge House, Canning Town (01 476 2889), Steve Leigh Band
LONDON, Duke of Lancaster, New Barnet (01 449 0465), Prime Movers
LONDON, Hammersmith Palais (01 748 2812), The Specials / Linton Kwesi Johnson / John Cooper

Clarke / The Selector (National Council for One-Parent Families benefit)
LONDON, Hope And Anchor, Islington (01 359 4510), Madness
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Bowles Brothers Band
LONDON, Marquee, Wardour Street (01 437 6603), The Buzzards
LONDON, Music Machine, Camden (01 387 0428), Immigrant / Scrambled Ego
LONDON, Nashville, Kensington (01 603 6071), Cowboys International /

Local Operator / Fingerprints (Virgin Xmas party)
LONDON, Number One, Pied Bull, Islington (01 837 3218), The Photos / The Dark
LONDON, Rock Garden, Covent Garden (01 240 3961), Rubber Johnny
LONDON, Three Rabbits, Manor Park (01 478 0660), Jerry The Ferret
LONDON, Upstairs At Ronnies, Frith Street (01 439 0747), Stagetruck
MANCHESTER, Band On The Wall (061 832 6625), Manchester Mekons / Picture Chords / A Certain Ratio
MANCHESTER, Champion, Sister Ray
ST ATHAN, RAF Station, Rokotto
SHEFFIELD, Limit (730 940), Merton Parkas
SWINDON, Brunel Rooms (31384), Terra Nova

WEDNESDAY

AUGUST 22

ABERDEEN, Music Hall (27688), Starjets
BIRMINGHAM, Romeo And Juliets (021 643 6696), JALN Band
BRISTOL, Storehouse (behind Bunch of Grapes), The Groove
DERBY, Old Belle (43701), The Bears
DONCASTER, Greenfield Club, Tarot
DONCASTER, Romeo And Juliets (27858), High Flames
DUBLIN, Stadium (753371), Lindisfarne
HULL, Romeo And Juliets (24000), Liquid Gold
LONDON, Acklam Hall, Portobello Road (01 960 4590), Here And Now / Good Missionaries
LONDON, Bridge House, Canning Town (01 476 2889), Zaine Griff
LONDON, Cock Tavern, Fulham, Trimmer And Jenkins
LONDON, Dingwalls, Camden Lock (01 267 4967), Clint Eastwood
LONDON, Golden Lion, Fulham (01 385 3942), The Bumpers
LONDON, Hope And Anchor, Islington (01 359 4510), The Extras
LONDON, Marquee, Wardour Street (01 437 6603), The Drones
LONDON, Music Machine, Camden (01 387 0428), Young Ones / Zorro
LONDON, Nelsons, Wimbledon Football Club, Durnsford Road, Ricky Cool And The Icebergs
LONDON, Oval House, Kennington (01 582 7680), 'Babble' (Kevin Coyne) Dagmar Krause
LONDON, Pied Bull, Liverpool Road, Islington (01 837 3218), The Fixations
LONDON, Ritzy Cinema, Brixton, Kennington Oval (01 737 2121), McKitty / The States
LONDON, Rock Garden, Covent Garden (01 240 3961), The Decorators
LONDON, St Helier, Carshalton (01 642 2896), Flying Saucers
LONDON, Swan, Hammersmith (01 748 1043), Thieves Like Us
LONDON, Upstairs At Ronnies, Frith Street (01 439 0747), White Rabbit
LONDON, The Venue, Victoria (01 834 5500), Bram Tchakovsky / Interview / Sussex
LONDON, Windsor Castle, Harrow Road (01 286 8403), Zorro
NEWPORT, Stowaway (50978), Secret Affair / Back To Zero / Purple Hearts
PORTSMOUTH, Chester, Xdreamysts
WOOLACOMBE, Little Roadway Farm, The Lemmings / Available Jelly / NoFoMo / Footsane
YORK, Pop Club, Oval Bowl (24252), The Invaders

PORTERHOUSE CLUB 20 CAROLGATE, RETTFORD NOTTS

Sat 18th Aug WRITZ
Fri 24th Aug THE INVADERS
Sat 25th Aug THE ORIGINAL MIRRORS

ROADSHOWS

PERHAPS THERE was some significance in the fact that my watchground to a halt on the bus shuttle that ran from Stevenage station to the environs of the festival site. For all around, reeking even more than the sweat, dope and hot dogs was the stench of anachronism. The double decker houses all manner of embroidered denim sporting some majestic battle honours. 'Floyd', 'Rush', 'Sabbath', 'Quo', they're all here and next year a new 'Zep Knebworth '79' patch will join the colours. For the 'Denim Army' that Sunday's papers referred to, it was a gathering for the cause. The four flames of Albion. Led Zeppelin.

And, though nothing would detract from the main event, the preliminaries had still to run their course.

First on the bill were Chas and Dave who I unfortunately missed. It is to be assumed that they turned in their usual set of impeccable Rockney. However, contrary to expectations, I'm told that their homely brand of East End folk music did win them an encore. Perhaps the achievement of the day.

Commander Cody and His Lost Planet Airmen, or whatever he calls his aggregation these days, turned in a surprisingly listenable set. Every cliché ever used during the course of rock 'n' roll was employed during the Hawaiian shirted ones set. The songs paint the well-worn canvas of bloated redneck cool. Tales of gamblin', drinkin', wimmin', truck drivin', drinkin', hot roddin', ballin', list'nin' tuh the raydeeo, drinkin', smokin' weed and pukin' abound, and, set over the recurrent boogie, the material provides fairly wholesome entertainment. Of particular merit were 'Midnight In Memphis' a steal from the Van Morrison treasury and a gem of a robbery, and a hilarious Country & Western parody. The singer tells of a boy who's done got them blues because he's "down to the stems and seeds again". A hymn to marijuana, in the finest traditions the hero is "watchin' the late late show", (natch), because he has "no place else to go". Then on verse two we are granted this fine lament: "Mah Dawg died yesterday and left me all alone." All over the Knebworth arena, the romantic in me envisioned, tears would be flowing and kaftans would be getting soggy. It was not to be. As for all the acts bar the big boys the crowd remained impassive, polite, reserved and sleeping. The best point of the whole event cropped up during Cody's set. Whilst crooning on his distaste of disco - "It sucks," he said rather open - mindedly - one line of note sauntered along. Viz "All good rock

and roll records were made in the past." In the festival's setting I thought he had a point, for it was revivalism all the way to the bank. That is not an insult, I loved it.

Southside Johnny and his Asbury Jukes beat us all eight and twelve to the bar again and turned in a fine set to deaf ears. Unfortunately this time it wasn't for real. The band, and the songs were great but Knebworth was just so wrong. A nice contrast from Cody's Appalachian pap, the horns won the day. Best of the set were the self effacing title track of the new album 'All I Want Is Everything' and his vital reworkings of Old Sam and Dave and Sam Cooke classics. This is to take nothing away from their own self-penned period pieces such as 'I Don't Wanna Go Home' and 'Security'. An irresistible combination of horns and Springsteen ('The Fever') takes the set to its peak and an ensuing crowd silence. See them indoors and dance.

Todd Rundgren is a wizard, a true star and an enigma. I would personally rate him as Irving Berlin incarnate though it's true his outings with Utopia do tend to take democracy to insufferable limits. Here were only flashes of his true ability to write a great tune, the Runt seemingly preferring to manifest his technoflash guitarizing prowess. Amittedly the man is excellent, though these flashbacks to the acid flashback days are typical late sixties morass rock. What was largely expected from Zeppelin was dished out by Rundgren and of course the crowd loved him. The magic shone through on 'Love Of The Common Man', and a newie entitled I think 'The Last Ride' on which the creamy vocals permeate the mighty wall of sound.

His voice I pondered almost makes everything forgivable, even the man's blatant crowd massaging and titillation. The set ends with the mauved haired one high kicking his way out to the Who's 'Anyway, Anyhow, Anywhere'. The encore, 'Real Man', on which Todd's Tamala roots jostle with his chemically rotted cerebral facilities for superiority and come out laughing is a triumph.



NEW BARBARIANS: bleary eyed and two hours late.

Perhaps the Rundgren forte is pleasing the crowds and if it is then Knebworth was a success. If burying his current output with bloated American jerk-off stage play is the real Runt then fine I'll make my excuses and leave here.

Somehow, though I'm sure the true romantic remains and the songs which are in there somewhere do hint that the boy will continue to

make his money by having his art covered. I retired to the beer tent humming 'Can We Still Be Friends' and feeling disappointed.

Next up for the big one! The one we've been waiting for! The New Barbarians! Two hours late! Keef and Ron! Out their heads! Utter crap! Yes!

Really this is all too unexcusable. The story goes that Wood and

Thus the boys, having read their 'Rover' holiday specials all night, were in rather a bad way come Knebworth and it showed. The opener 'Sweet Little Rock 'n' Roller' established the norm. The band launch into the 12-bar and Chen takes it up, the bleary eyed combo stagger on through five minutes with Zigaboo Modeliste, the Meters drummer winding up proceedings every dozen

bars after the three minute mark. When the bunch so desire, they group themselves together, centre stage, give each other knowing nods, and... carry on for a further sixty bars until Keef slams down the final chord... Closely followed by Woody... Closely followed by Chen, Modeliste, Bobby Keyes, Ian McLagan, Sugar Blue (on Harp) and any other pals that happened to be

onstage at the time. Untogether? Embarrassing? Shameful? Yes.

'Breathe On Me', a nice little song featured Chen clutching at disco bass lines which were cool though dragged out to the point of tedium. Something was blatantly wrong by the time 'I Can Feel The Fire' rolled out. A ten minute epic, or otherwise, it featured abysmally tortured vocals by Wood and seemed to be the showcase for the band to play a solo when anyone desired.

Wood takes command and with true etiquette he offers the stage to his men. It's tragic. 'Honky Tonk Women', of course, has the thousands thronging and Keith acquires himself admirably, no worse, no better than his usual sloppiness, merely Keith. Here Wood proves himself to be the worst singer this side of Bob Geldof and I, his nasal, throaty croak only sounding admirable on Dylan's excellent 'Seven Days'. The gratuitous slop was summed up by the response to Wood's intro to the band's last song, the Stones' 'Before They Make Me Run'. "It must be time for us to go now," quoth he. The crowd gave up a mighty hurrah. The band encored with possibly the worst version of 'Jumpin' Jack Flash' ever.

Led Zeppelin by comparison were, astonishingly, a treat (Would I lie to you?) The new wave had crawled out of the woodwork for the gig. With a Boomtown Rat here, and a Clash person there, here a Rat, there a Steve Jones and body guard in tow, the truth was on view in the backstage arena. And why was our chubby young Pistol there? Why, silly me, to cop yet more guitar hero poses from the master, Jimmy Page. Page, on first viewing

is a revelation, his guitars dangling at the knee, casually ripping out the licks and riffs that made a band. True he fluffed the intro to 'Since I've Been Lovin' You' and failed to disguise it. His delicate fingers shot out magic then faltered and we all knew. Old Jim merely laughed it off and continued to deliver often ethereal, often atrocious solos. From that point on I appreciated it.

Led Zeppelin looked like frail, ordinary human beings. That ten minutes of blues, mistakes and all was masterful. One had to applaud.

Plant, in black, a stag of true beauty, postured and sang to the full. The high notes which originally drew you, yes you, to the band and then grew tiresome take on new life here and the hairy ballerina moves just so. Bonham knocks shit out of that kit and John Paul Jones only becomes capricious on the five month long 'No Quarter'.

Page is the man though. That smile, those fingers, those straight leg trews. It was the love that blossomed during those Yardbirds days that was reborn here. 'Black Dog' soars wonderfully and harnesses the crowd's stored energies in a singalong. 'Over The Hills And Faraway' highlights more doublenecked Page mistakes. Subtle intros, caring even, and then the most brutal, original, and best riffs that have ever been pillaged.

'Hot Dog', the new one, is probably hilarious, I couldn't hear the lyrics but I barn danced with the best of them to it. Then a Page montage, possibly 'White Summer' from the Yardbirds days and into 'Kashmir' and 'Trampled Underfoot' from the band's best album, 'Physical Graffiti'.

Lasers, multi-coloured light washes and old classics flood the stage and it's clear that four years is much too long. The smiles on the faces of those on stage reflected that. The Four Flames Of Albion looked as if they enjoyed the thing as much as I did, and they don't need any of this.

The next two year's tax bills are paid, but those smiles conveyed much more to this spectator. Of course, I've never seen Zep before and am naive in these matters, but one hopes that it won't be another four.

Polarise me if you like, but you don't have to be out of time to like Zeppelin and I therefore apologise for the first section. I almost wanted to write off to Alan Freeman and ask for more Zep. Zep, oh...and...eh...Zep.

I'm growing my hair and cultivating a beard for the winter. "Funny how you can prove people wrong," mused the preening Plant between anthems. Yes it is. These boys will go far. RONNIE GURR

LED ZEPPELIN: mistakes and all were masterful.

KNEB II

KNEBWORTH II
CLOSE-UP SPECIAL



ROADSHOWS

Hello girls



SQUEEZE: Chris Difford — looked menacing.

SQUEEZE YACHTS THE FAVOURITES The Lyceum

ANOTHER INGENIOUS Sunday night package featuring the heroes, the unsung and the unknown. The Favourites still fall into the latter category but are pretty good all the same, a tough pop outfit with plenty of solid rhythms and organised chaos. The singer is an unashamed Peter Perret clone and the band's version of Abba's 'SOS' is equally unoriginal, but it's early days yet, obviously.

Now the Yachts are keeping very patient, since that first LP really should have taken off. Like XTC, perhaps they're too clever and arty for mass taste, though the infectious 'Love You, Love You' was hit material and so is 'Box 202', the opener of both album and set

complete with stormy intro.

Henry Priestman sets the ball well and truly rolling with some sharp humour and even deadlier keyboards. A man to be watched since, along with Costello's Steve Nieve, he's the niftiest organist around. His playing is the high-point of many of the tunes, though that's not to underestimate the contributions of the others.

Martin Watson is a fine singer and guitarist and keeps us amused with songs like 'Semaphore Love', 'In A Second', 'I Can't Stay Long' and so on. Half way through things got a little dull and it occurred to me that Yachts are more of a festival band — light, airy and not too demanding on the concentration.

Towards the end, interest was rekindled with a super-loose 'On and On'. It's interesting that the last time Yachts played the unsuitable (for them)

Lyceum, they footed a bill where Squeeze were second and subsequently had two top three hits.

Maybe an encouraging indication of better days ahead which couldn't be wished upon a nicer band. Squeeze are also alright if you're Jack The Lad or a blissfully unaware unliberated lady. 'Touching Me, Touching You', 'Slap and Tickle' and 'It's So Dirty' hopefully get right up the noses of self-righteous lefties, but that's only one facet of the Squeeze syndrome.

Back from a Stateside headlining escapade, they're meaner than ever. Chris Difford looks menacing in shades and wide-boy keyboards player Jools Holland dances and struts with crazed abandon. His used car dealer chic is offset by the cooler image of Glenn Tilbrook whose legs apart stance and crisp vocals soon made him a dead cert with the birds.

And musically they

can't be faulted. They are tight, professional and deeply rhythmic, with drummer Gilson Lavis dominating the backline like some rent-a-colossus. 'Up The Junction' and 'Cool For Cats' got the predictably favourable response from the teeming tourists, but they weren't the only sparks being squeezed out. You could also take your pick from 'Goodbye Girl' and 'The Knack', sleight-of-hand mini-dramas where every wrinkle tells a story.

Yet somehow they managed to save the best for the end, where an ass-kicking r'n'b finale was completed by a beserk exit and trashing of guitars. Hot shot instrumentalists, crack song-writers and dynamic live, Squeeze are here to stay. **MIKE NICHOLLS**

KEVIN COYNE
Queen Elizabeth
Hall, London

KEVIN COYNE is rock

'n' roll's equivalent to the medieval court jester. You can't help but laugh at his appealing smile and child-like antics, but behind it all there's obviously a deep well of tears and pathos. Ahhh. Call it pain, because he does.

None of his songs express complete happiness, because that's not quite how it is. So instead, armed with long hair, dungarees and acoustic guitar, the singer-songwriter presents us with his own tormented, if whimsical, celebration of life.

Considering the length of time he's been making records, he's never had much success. I guess that makes him a cult figure, something confirmed by the number of devotees, including ageing hippies, punks and straights, who turned up for this special Capital Radio broadcast.

Amongst the familiar favourites played were 'Marjorie Razorblade', 'Poor Sow' and the

happy/sad 'Lunatic'. His raps with the audience were hilarious, particularly before 'Fat Girl', where he endearingly covered himself against insulting anyone present.

Another monologue preceded a piss-take of upper class behaviour in a disco, before he brought on a small electric band which included special guest Zoot Money on keyboards. Songs about travel, 'Amsterdam', and an amusing put-down of America followed, along with more recent material.

'I'll Go Too' was introduced with a tirade against the media for ignoring both its lyrics and hit potential (not my fault mate, I made it single of the week) and Hendrix's 'If 6 was 9' was dedicated to the lonely.

After two hours Kevin was persistently called back for more, but was scuppered by the forces of bureaucracy. He returned to apologise hoarsely — he'd like to have kept going but the PA had been switched off. That said as much about this highly unusual but original artist as any encore. **MIKE NICHOLLS**

EDDIE AND THE HOT RODS
Music Machine,
London

EDDIE AND THE HOT RODS explode on to the stage just after midnight, electrifying the hot, sweaty atmosphere of the dance floor. A brash 'Take It Or Leave It' sets the mood and the tempo for the next hour or so. It's consistent rock 'n' roll charged by raw energy.

The performance is built on a powerhouse backing, a solid wall of

rhythm and flashing lights designed to intensify the impact of Barry Master's bare-chested macho gymnastics. All the ingredients, it would seem, for a night in the town circa 1976.

And that's where it all falls down really. Eddie and the boys have lost their way, lost that sharp edge and become a celebration of the past. They're a little too rocky and a little repetitious.

The floor is packed with slavish legions of adoring adolescents and Barry is their Master. When he isn't indulging in wild, spastic gyrations or perching perilously on wobbling speakers, he's making libidinous cockrock gestures or leaning into the crowd, Elvis Presley 'touch me' style, even shaking the sweaty, eager hands.

In fact the Pavlovian response of the audience is often as interesting as the act. High spots such as 'Do Anything You Wanna Do', 'Power and the glory' with its machine gun guitar, and the final encore of 'Gloria', climaxing in a cataclysm of light and sound, whip the crowd into a suitable primeval frenzy. They are drawn up on to the stage only to be knocked down again by hefty roadies who bounce out at any given opportunity.

But for the rest of the audience, from the token punks asleep on the stairs, the cool sophisticates on the balcony, or the longhairs 'freaking out' (a style of frenzied physical activity akin to dancing and much favoured in the early 70's) at the back, it is a good, gutsy night out.

SIMON TEBBUTT

PENETRATION

COME INTO THE OPEN

The New Single OUT NOW ON *Virgin* VS268



ROADSHOWS

Rejected Records

THE RECORDS Music Machine, London.

THE VAPOURS, opening for The Records, played a sharp, bullet proof set of solid rock songs. They were practically all taken at the same pace, but that's not a bad thing when you're trying to hold the attention of an audience that hasn't come to see you. They were tight and proficient and worth seeing again.

The Records' problem is difficult to pin down. They play well, they have some classic songs ('Teenerama', 'Rock And Roll Love Letter', 'Starry Eyes', 'Insomnia') which put them firmly in the chart bracket. But they don't seem to gel as a unit. I think this got across to the audience, because they didn't react at the points where the band should have peaked - like 'Teenerama'.

Part of the reason for this may have been the pacing of the set. When they started to build the tension, they broke it by dropping in 'Affection Rejected', which is a pretty song, but breaks step with the rest of the material. The new stuff they did didn't really stick with me. I don't even know all the titles, because (like lots of other bands) while the singer is announcing the song, the guitarist tunes up, so the intro comes across: "And the next song is called SQUAWK..."

One thing they should do, is to stop bass player Phil Brown from gabbing between the numbers, 'cos he makes a bit of a prat of himself. And

why do they bury the keyboard player behind the PA? I hadn't even realised he was there (no thanks to the man at the mixing desk) until I moved round to the other side of the stage. There was Thatch with his keyboards, visible to only a quarter of the audience.

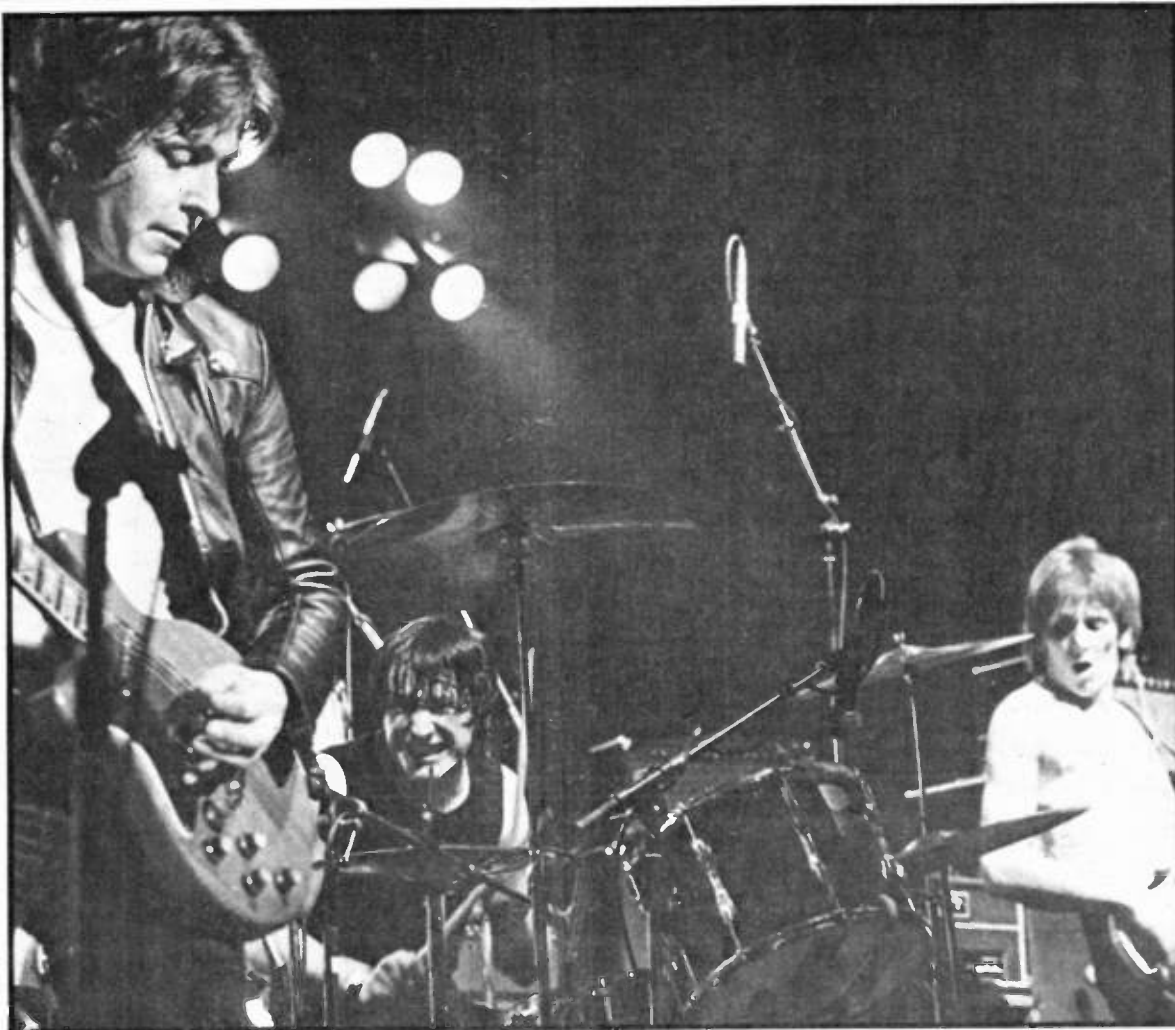
The others - Will Birch (drums), John Wicks (guitar) and Huw Gower (guitar) - all played well, but each in his own time capsule. I'd like to have seen more interaction. It took them until the end of the set to break the apathy barrier with the crowd - and with good songs like theirs, it shouldn't have taken so long. ROSALIND RUSSELL

INVADERS Marquee, London

SPACE COULD well be the final frontier, as predicted every week by James Kirk, the intrepid commander of the USS Enterprise, but at the moment the media's floodgates have burst with the glut of sci-fi epics, and with a 'Star Trek' movie to come and the terrifying 'Alien' about to scare the galaxy out of us the flow seems unstoppable.

It's a fashion the Invaders have discriminately flirted with to create a style with a pop/rock base laced with futuristic sounding decorations of the BBC Radiophonic workshop variety.

The band rely heavily on a hard relentless machine-like beat, from drummer Howard Wilson, with a bottom



THE RECORDS: Struggling to break down the apathy barrier.

heavy bass from Martyn Taylor that thumps the chest cavity. This is harnessed to group leader Slavko Sidelnik's good compositions and Phillip Manchester's exuberant synthesiser fills.

Their last single 'Girls In Action' featured some tasty guitar drips on to the synthesiser wash, with Slavko's face looking incredibly eerie bathed constantly in a green light.

The new single 'Best Thing I Ever Did' sounded deceptively ordinary but contained a hookline that started to gnaw away any resistance with its second outing during the encore. The pummeling 'Wheels of Fortune' and the straight pop of 'Much Closer Still', with its sizzling synthesiser interlude, was also enjoyed by these ears.

There was a sense of dissatisfaction from Slavko, a sense of his vision straining at the leash for greater things but whether he's going to be 'tomorrow's news' and 'tomorrow's headline', as stated in 'Gimme Some Space' depends on how well his vision develops with his charismatic personality. It could be well worth watching this space. MIKE GARDNER

THE STILETTOS Doune Castle, Glasgow

IN SEARCH of the perfect pop group, part 94.

Definitely in contention for future stardom are these five bouncy newcomers, still naive and badly in need of organisation. It's a strange contradiction that although I really enjoyed much of their material (especially during the tighter, more exciting second set), too often was I left musing "if only..."

If only Collette would dance a bit more and use that amazingly pure voice to greater effect (the band are understandably fearful of Blondie/Rezillos comparisons), if only the guitar solos were shortened and honed to razor sharpness, if only the older songs (which

simply don't stand up) were dropped altogether, if only the drummer and guitarist would shave off their moustaches!

Having spoken to the group, I know they agree with most of these criticisms - hopefully the Stilettos will realise that they have the ability to mature into a classic pop outfit, a combo whose singles hit the charts with a bullet and whose tunes hit the feet with an urge to move.

A fabulous version of 'Tell Him' left me completely breathless, and if only (again!) they can transfer that energy and style to originals such as 'Number 4' and 'One And One Is One', it won't be long before some sharp conglomerate signs them up to shift units. JOHNNY WALKER

PROTEX

The Hope and Anchor, London

THERE'S a current trend which reads 'If it's Irish (extra points for emanating from Northern territories) and fully mobile, it'll sell by the ton.' Protex have both the qualities and are the latest young band to get the nudge, nudge hype job.

At the unbecoming Hope and Anchor they showed that although they have the makings of a hit / chart / successful band, they're still groping their way to perfection, and launching themselves down a couple of cul-de-sacs en route.

Protex play straightforward pop / rock tunes, usually reliant upon simple repetitive hook lines for impact. The approach is similar to that of The Undertones - but live they lack the staying power and sound a fair deal less individual.

It could have been the general pacing but by halfway through the songs were beginning to blur into one another - even though individually they would have been at least interesting, several impressive.

Aidan Murtagh's nasal vocals are adequate - on vinyl attractive - but in bulk are wearing. My chief moans however concern the severe case of cymbals fever present

in drummer Owen McFadden along with the bludgeoning war-cries which frequently passed for harmonies - and with a weary ear adjacent to the PA it's difficult to turn a deaf 'un.

A few of the numbers managed to transcend the muddle - the Polydor 45 'I Can't Cope', typical of the general sound and the climatic 'Strange Ob-

sessions' which proved they can vary their style to good effect.

Nevertheless, they were obviously having a whale of a time and so was the full house - getting off on their energetic enthusiasm and attack.

Me? I'd rather stick to a couple of great singles and leave another visit to their gigs for a few

months - by then they should be REALLY worth a visit. They're young and and they're trying (as in hard). KELLY PIKE

THE CADETS Countdown Club, Glasgow

HO HUM, it's the new age of squeaky pop, clever clever rock a la Sparks, Queen and Cockney Rebel. Trouble is, this professional little combo lack any of those bands' originality but wallow instead in their annoying, cloying mannerisms. Too often the Cadets come across as all style and no content, displaying their obvious love for tacky glam-rock.

It's all so modern, with jerky rhythms and subtle chord changes, fronted by a preening vocalist whose poses (and dress sense) owe more to Rod Stewart and Steve Harley than to any new wave singer. And there's the catch. Despite being touted as an intelligent new group, the Cadets are a throwback to '74 - christ, they even use dry ice!

Their own brand of camp-raunch (work that one out!) occasionally transcends triteness as on 'Celluloid Secrets' with its catchy, repetitive hook or the Bowie-like 'Space Puppet' (I think, the title were barely audible over the audience chatter and shouts for drinks).

At over an hour, this tight well-rehearsed set still dragged in places. The final desperate attempt at attention-grabbing comes when frontman Alan Willis indulges in a spot of fire-eating. Spectacular, for sure, but what the hell does it have to do with the music? JOHNNY WALLER

Tired Chords do Donkeys work

THE CHORDS THE DONKEYS, Marquee, London

WHOEVER SAID Donkeys were dumb creatures? This breed had never played out of the north prior to landing a series of five nights at this historic venue. Facing a hardcore mod audience can't have been the easiest of tasks, either, but they managed with their combination of simple dance music and unaffected charm.

Front man Neil Ferguson has a style, smile, accent and deadpan expression reminiscent of Pete Shelley and it's worth considering that The Donkeys might be to this new craze what the Buzzcocks were to punk. Without dressing the part, their sound implies tacit affiliation - fast, poppy and very sixties, right down to their covers of Beatles and Kinks standards.

But their own material is strong as well, particularly 'Four Letters', the B-side to their current single, strong enough to have lured some of the trilby kids out of the bar.

The Chords are sufficiently established to have aroused a suffocating atmosphere, but sadly their music leaves a lot to be desired. Fast and exciting it may be, but monochromatic in the extreme. The "self-penned" material appears mere re-hashes of stuff like 'The Kids Are

Alright', so the actual covers were more satisfying.

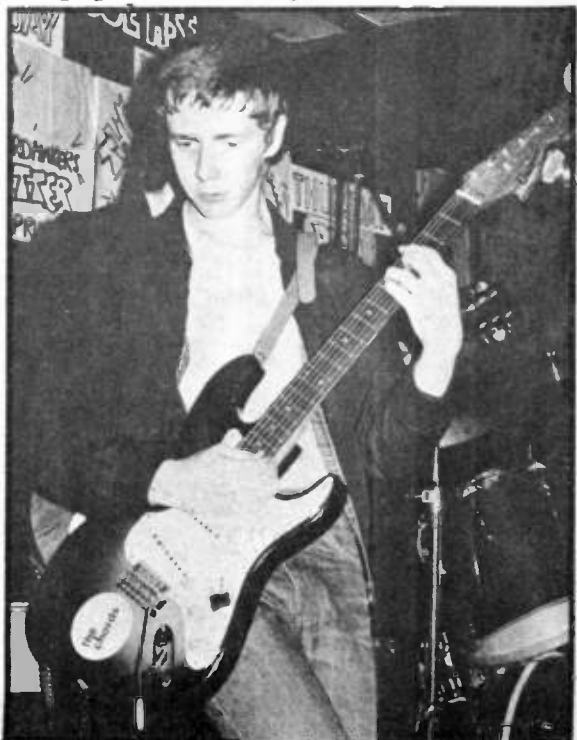
'Knock On Wood' and Sam and Dave's 'Hold On, I'm Coming' flicked the nostalgia buttons of the r'n'b boom and brought back memories of sweaty nights in the Twisted Wheel, but quite frankly this wasn't good enough.

Messrs Pope, Mason and Hassett fit the bill with Rickenbacker-swinging verve, but their

enthusiasm needs to be matched with a swift shot of originality before they get left behind by the likes of Madness and the Merton Parkas.

The set ended after 35 minutes with a shower of surly 12-year-olds before the band resumed with token encores. Shades of '76, but I hope

The Chords last longer than some of their early punk counterparts. MIKE NICHOLLS



THE CHORDS: Leaving a lot to be desired.

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DISCO SCENE

by JAMES MCGILL

TRY PUTTING YOUR hands together to form a 90 degree 'V' representing the groove in a record. The diamond stylus / 'needle' which has to sit in this groove becomes by this ratio two and a half feet in diameter and over 11 feet high where it joins the metal cantilever rod. The point at which the whole seesaw balances at the arm pivots is now a little under three-quarters of a mile away. Every time you hear your cartridge mistrack some groove damage takes place.

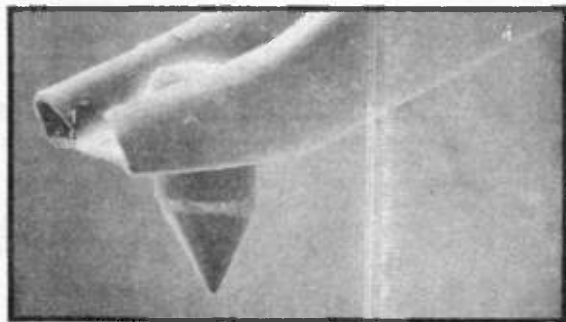
And to give you an idea of the relative forces involved, a half-inch

3 Wide tracking range to cope with the worst playing conditions and badly worn / scratched discs (for better times when a lower downforce will save your vinyl).

4 Marages to sound good.

5 Cheap stylus replacement.

As far as sound quality goes the disco has always been a hostile environment — with virtually everything stacked against the survival of that small voltage coming out of the pickup. Looking at stylus shapes, the more common spherical types allow back-cueing more easily without tearing the groove too much. With



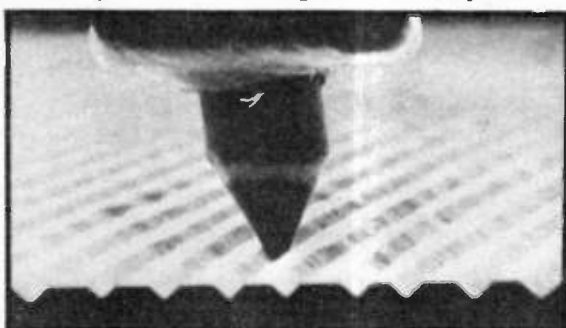
A stylus magnified 50 times

diameter stiletto heel worn by an eight stone lady would scrunch down on your instep with a force of 220 lbs per square inch. A standard .0007 thou (18 micron) stylus tip at a relatively low two gramme playing weight develops a force of some two tons per square inch against the vinyl. Which is the more painful?

A disco cartridge must have a few basic attributes — which is why there are relatively few about as yet.

the increased use of mixing it is not only the lead-in groove that can suffer. An elliptical tip spreads contact with the vinyl over a wider area and thereby effectively reduces the pressure. The smaller tip area is also better at tracking the treble in music with lower distortion than a spherical one, but it will inflict greater harm at very high playing weights.

To keep the stylus in the groove, the compliance or



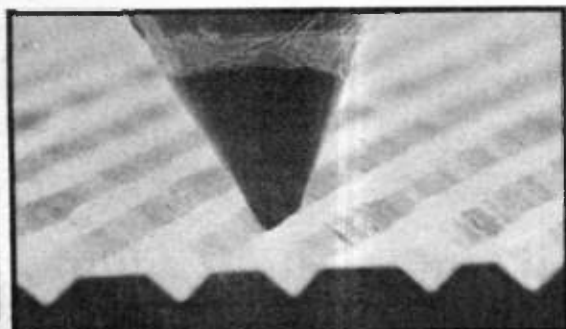
A stylus magnified 100 times

1 Won't buckle up under stress and break. The first essential requirement is mechanical reliability to cope with the heavy use.

2 Reliably drop / back-cueable. This looks at the strength of the stylus bar, durability of the elastic hinge on which it balances and security of the diamond bonding to metal. Shape, quality and finish of the diamond is important as it affects the way in which it wears. Longer stylus life is easier to achieve with a spherical than with an elliptical tip, which is why the latter is more expensive.

'springiness' of the hinge works against the mass of the arm. Robust, low compliance disco cartridge can work with fairly heavy arms and track at a high downforce. Higher compliance ellipticals need a lighter arm — this makes both a little more fragile unless a lot of money is spent on advanced high strength metal.

If an arm is too heavy for a cartridge it will prevent it riding easily over warps. The large movements created by the restriction will feed huge amounts of very low bass into the system unless the mixer has a



A stylus magnified 200 times

HARDWARE TALKING

HARDFAX Cartridge survey

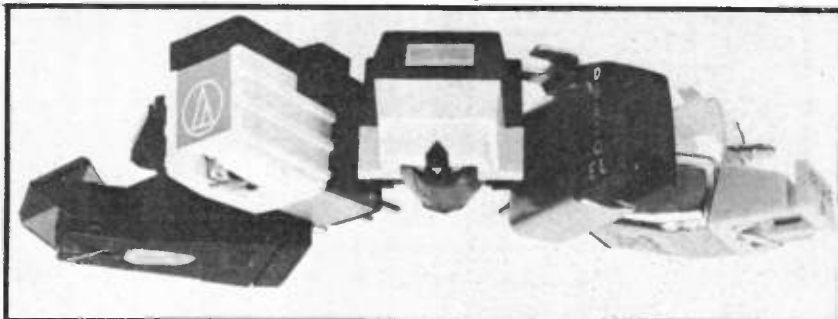
good low frequency or 'rumble' filter to stop the energy reaching the loudspeakers.

There is not a great amount of difference between the masses of disco turntable arms. Matching is not a particularly critical matter

pro cartridge. Unfortunately there has not been enough time to check out its handling capabilities yet.

Goldring G820DJ Souped-up version of their G820 hi-fi cartridge and the main differences are the robust stylus bar

'heavier' bass in comparison with an equivalent device when the system has good extension at the low end. Superb for an act which makes a feature of stereo sound — a difficult feat unless the audience is far enough away from the speaker stacks. Not one of the easiest trackers around as a user might need to come down close to the maximum 5 grammes but the stylus shape and finish looks



A flight of pickup cartridges (L to R) AKG P6R, Audio Technica ATP3, Shure SC 35C, Stanton 680 EL, Empire BC1

— as yet. Arms on the decks by BSR, Garrard, Technics and Marantz customarily have an effective mass somewhere between 12 grammes and 20 grammes. Cartridges available for rugged disco use have approximate compliances between 5 and 17 compliance units. It is difficult to go wrong anywhere unless something is actually duff. The rest is getting the lowest tracking weight you can get away with in your playing environment if your disc collection has a value.

Here is a guide to five market leaders. **Audio Technica** Winners of the Japanese Electrical Industries Grand Prix award for cartridge design, AT stress the hard-wearing properties of their three pro cartridges — going to the lengths of having the grain of the diamond oriented vertically for maximum wear resistance.

The polish, alignment and general attention to detail is to the highest standards I have seen in a

and the way in which the diamond is itself anchored against breakage. Not a particularly easy tracker, the 820DJ seems to need virtually all its 5 gramme maximum downforce to keep stable under stress. It's dull sound balance could make this a good idea for balancing out 'squawky' tweeters, though possibly a disaster if the speaker midrange is not well up. **Empire BC1**

A curious device — an immaculately smooth response right across the audio band but the needle is canted at a peculiar angle over the disc, which increases distortion quite a lot. Fortunately the metal fixing detaches — you could carefully bend it by a quarter inch outwards with a pair of tweezers for a better tracking angle, getting the stylus properly 'square' with the groove. (Your guarantee doesn't cover this tampering!) Potentially one of the very best and remarkable value in stylus replacement cost.

Shure M3D, M75CS, SC35C

The SC35 seems to show a

like good news. The BBC use the 35C, while Capital Radio use the cheaper 75ECS. Shure's M3D must be the all-time classic value in 'bog standard' magnetics. Their new SC39 seems to have taken a good long look at things to come about. More later.

Stanton 500AL/680EL Possibly the most popular of the higher performance devices around and fitted as standard on Haze and Citronic gear. Many Stanton cartridges have a characteristic 'droop' in the presence and treble regions. This is not a bad thing necessarily as it helps balance out treble units which hurt the ears at high volume. Both are excellent trackers but the elliptical EL is really for the classier arm or relatively stable environments — clubs, radio stations. In a good arm the 680EL can come down as low as 2.5 grammes — but not a good idea if you have to sink the small elliptical tip into the groove at 5 grammes. The tip is reasonably finished and a good sensible size.

Long live Disco

DISCOTHEQUES MUST be one of the most fun things to happen to music in a long time. But to a pro DJ disco is a serious business underneath it all. There have always been good DJs but it has taken the technology involved a long time to catch up to the happening. Even today it still lags behind. The advent of digital technology is nearer than many of us realise. Unless a DJ plans to play nothing but oldies in a few years time he will need equipment which will play the new digital discs home punters will be buying and a sound chain which will meet its demands.

The sort of change described will not render today's club and mobile gear obsolete overnight. An interim stage will have to involve players capable of playing digital discs at 900-1,800 rpm and today's 33/45 analogue recordings. And we have not even touched on the audio visual digital formats to be launched this autumn or next spring — yes, that soon. But still too pricey for disco for a while.

The crunch comes here — if a DJ's repertoire of current non-digital recordings have been damaged by their previous usage they must sound atrocious against the products of a new technology. In common with kids everywhere the younger DJs will, of course, take it all for granted — they will hardly have known anything else. What were discos like when you were 15 if you are now over 25? So what about today's personality DJs — will they be able to make a silk purse out of what will quickly have become a sow's ear if they haven't taken the time to pick up on developments?

Disco is about sound, about atmosphere and — more and more — about spectacle and variety. How many clubs today can afford to ignore the new style lighting techniques? Mentioned elsewhere on this page Stanton and Shure — two of the biggest names in pickup manufacture — have both introduced cartridges with hyperelliptical stylus. The micro-precision involved pays off in a better contact area between the diamond tip and the record groove: lower playing weights, less wear and, not least, better tracking of information on the disc. I don't mean directly to suggest they know something we don't but the plain fact is that not too many pickup arms will exploit these new devices. For that you need a better arm than is provided with 85 per cent of decks used for disco today. You need an arm that allows for adjustment for height, overhang, azimuth and tracing error — and that is already getting technical simply to understand what you need to look for in your next deck replacement, if this is to prove useful for at least as long as your last one was.

The technology of tomorrow has to take its line of continuity from today's equipment design. But the changeover, though gradual, will be complex — anybody remember buying stereo and mono recordings, mono / stereo compatible pickup cartridges? A DJ today expecting to survive against tomorrow's new blood should have the benefit of experience. And this does not simply mean a long musical memory. It means taking an interest in your equipment in order that you might plan its development without waste; spreading the cost in a way the new blood can't. It also means caring about the state of your vinyl.

It was not so long ago that cinemas and dance halls were all the big news — who would have thought television would do to these what perfume has done for the sperm whale?

Focus on — SOUNDOUT

TAKE ONE growth industry; electronics. Add a disco boom or two and you've got a recipe for success. Firms like Soundout of Surbiton, who specialise in disco equipment, are classic examples of the traditional oily rags to riches syndrome. They started off in a double garage seven years ago; today they occupy 4,500ft of floor space and are poised to take over the factory next door. An annual growth rate of 100 per cent is normal.

John Carroll, the company's sales director, feels there has been too much emphasis on expensive up-market systems. Until six months ago that is, when Soundout introduced a new range of units geared to the lower end of the market. "They're nothing magical," he concedes, "but they incorporate many of the features formerly available only on the more expensive units."



Soundout — a growing firm in a growing industry

All three of the new units are named after cats but there is a problem with copyright, two of the names are already registered elsewhere. The Lynx, which retails at £250, is aimed at the beginners market. The Cheetah stereo contains a number

of features, such as dual microphone inputs and voiceover, which are rare in a system priced at only £300. The stereo Panther, costing £350, is basically the smaller brother of the expensive units.

Soundout have streamlined their production by the in-

roduction of integrated circuits which, although available for a number of years, are now more reliable. Also the flow solder technique, where the boards are run through a machine rather than laboriously soldered by hand, has reduced costs and labour.

It would be good news for small DJ's if other manufacturers were to look towards the cheaper end of the market for their increased domestic sales. Unfortunately current trends don't seem to point in that direction.

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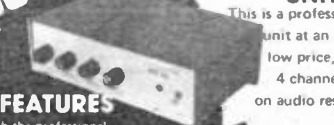
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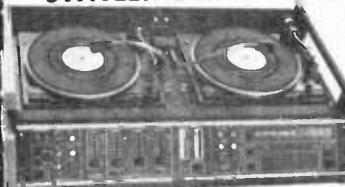
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Soundout Series three, used	295	Soundout 1 x 12	75	Pulsar Zero 3000	97
Soundout 200w Stereo	350	12" Bin	85	Pulsar remote strobe controller	18
August SD5 Stereo, immac	295	J104 Horn Units	85	FAL Decor Boxes	61
DJ Electronics 150w sound/light	275	Complete 3-way 500w stack	670	FAL Decor Box, large	86
DJ Discovox II, immac	195	1 x 15 Horn Bins	250	FAL Rhythmn Light	44
Discosound 100w sound/light	225	H/H PRO 150	167	FAL Rhythmn Light + Sequencer	72
Citronic Hawaii Popular MM 313-2	250	H/H S500D Slave	467	August Fog Machine	78
Saxon Centaur, with speakers	225	H/H S130	125	Project Bubble Machine	38
Custom deck only	35	Frunt 400S Stereo	288	ICE Bubble Machine	25
Citronic Kansas	599	FAL Stereo 500	217	Showlight Controller S/light seq. & chaser	105
Discosound Dart Stereo, as new	295	FAL PA 150	93	Patternlites	84
Citronic Hawaii, excellent condition	160	FAL PA 100	69	Optikinet Bubblelight, used	25
Citronic Iowa	500	Ice 2 x 12 + Horns, immac pair	175	Compa S/light 4 channel	55
		Fal 2 x 12, immac pair	90	Solar 250, used	65
		King 100w amp	80		
		L/H 125w stereo slave	125		

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DISCOS

By JAMES HAMILTON

DISCO NEWS

FRED DOVE has suspended WEA's mailing list and will concentrate on testing product in person around the clubs — where will the axe fall next? ... Eddy Grant's Ice Label has signed with Virgin for distribution and not WEA as previously announced, his 'Walking On Sunshine' 12in being rush released and The Mexicano's 'Move Up Starsky' blue vinyl 12in remix due soon ... Chris Brown, currently sunning on the Riviera till the 24th, has mixed a four-track segued 12in jazz-funk Ep for A&M, while similarly Steve Walsh has done one for Arista (the latter using old Breakwater and Mandrill material) ... Kleeer and Herbie Mann each have a three-track 12in due this week, Miroslav Vitous 'New York City' 12in finally being out next week, as is Alma Faye 'Don't Fall In Love' ... Gap Band 'Baby Baba Boogie' 12in has been postponed ... Crusaders remix and David Bendeth import 12in are proving hard to find for many ... 12in are proving hard to find for many ... Archie Bell 'Strategy', though less of a singalong, is being tipped by some as the next McFadden & Whitehead-type anthem, while the "wha-ohh-wah-ahh" chant from Isley Brothers 'Shout' oldie is already huge for Chris Hill and could just chart RCA's imminent 12in version ... Stan Barrett hosted a lavish party this last Sunday at his Canvey Island Go-dmine to celebrate the notorious disco's 7th birthday, attended by London's "funk mafia" plus other select Thames Estuary jocks (and their ladies), Chris Hill then building the fancy-dressed punters up to the most amazing silly session party finale I've ever witnessed! Englishmen now abed will think themselves accursed they were not there, especially as Timmy Gover dolled up in white suit and complete rubber John Travolta head mask to fool the gawpers outside ... August Bank Holiday starts on Sunday 26th at Brighton Papillon with Mick & Paul Clark's funky beach party prior to the following day's Great Brighton Beach Party with Chris Hill and the old Purley dodders joining the same crew at the Top Rank; meanwhile, other Monday all-dayers include new boys Al 'Purple Heart' Matthews, Steve Walsh and more at Purley Tiffanys; Colin Curtis, Mark Jozek, John Grant, Phil Kelly & Eric Hearn at Liverpool's Romeo & Julietts; Robbie Stewart, Dave Middleton, Tony Charles & more at Bletchley Peaches; and indeed just about every pub with a jack room seems to be getting in on the act ... EMI disco plugger Pete Dyos is quitting on September 3rd to open a Brer two-disco studio, agency and freelance promotion service (0277-225110), applicants for his EMI job being invited to contact Jeff Atherton at Manchester Square ... Phil Mitchell, compiling an all-time 'Humberside Soul Poll' for local radio, wants the area's funk fans to send in their fave soul Top Tens to him, c/o Paul Hunsley, Electric Wireless Show, Radio Humberside, 9 Chapel Street, Hull ... Bob Jones soon starts a jazz-funk Tuesday at Southend's Zero 6, where live jazz-fusion groups will also appear — and any groups interested in a gig should contact Colin at Record Man of Rayleigh (Rayleigh 779722) ... Havering DJ Association have another disco 79 dance at Barking's Volunteer next Friday (24), the £1.50 tickets from HDJA Secretary (who potential DJ members should contact too), Brian Mead, at 18 Cowley Road, Romford ... BBC local radio outcbacks, mainly achieved by an evening relay of Radio 2, must put many soul shows in danger — already Medway's Tony 'Shades' Valence has had his orders ... TOOJ's animated lead singer breaks breaks by his voice — beware! ... EMI LRD are reportedly flirting with a major US soul label from a certain city of brotherly love ... Groove Records in Soho's Greek Street now stock a well-upfront selection of hot import cassettes, worth checking ... Nicki Peck (Chatham Scamps) writes a really rather good 'Disco Pecking' section every Friday in the Medway area's Evening Post ... 'Elvis — The Movie' is surprisingly excellent, but because of its authenticity and quality is also frustrating to watch when you realise that another hour of it got edited out when US TV screening and UK cinema — what do we miss? ... James 'Fish' Heron, who used to send charts regularly, is now Clyde Coast DJ Assn secretary as his predecessor resigned the post due to apathy ... Martin Starr & Dennis Richards of Bristol's Just 4U funk club have issued a challenge to meet Camberley Frenchies at any midway venue from September onwards — to do what, one wonders?

JOX YOX

GARY ALLAN (Liverpool McMillan's Club) has a quickie: "A couple of Saturdays ago, I was playing my usual music when an American girl in her mid-20s came up to me and said something that must be in the running for quote of the week, 'Hey, can't you play some Beatles or rock 'n' roll, I hear this shit back home every day ... ?'!" One can sympathize with her, actually.

IMPORTS

CAMEO: 'Find My Way' (LP 'Secre Omen' US Chocolate City CCLP 2008). Fabulous flying fast zestful 134 bpm remake of their 'Thank God It's Friday' — featured oldie races through some rattling mix points, while every other track (apart from the 37 bpm 'Sparkle' smoocher) explores the "rock" tempo — 'New York' (113 bpm), 'Energy' (121 bpm), 'I Just Want To Be' (120 bpm), 'Macho' (120 bpm) — except, surprisingly, 'The Rock' at 99 bpm seems odd one out!

ERAMUS HALL: 'Beat Your Feet' (US Westbound DK 4728). Exciting 132-134 bpm 12in leaper with "beat cha feet — ah hah" chanting, acid guitar, wheezing synthesizer, clapping backbeat and a lively lick that goes well with Idris Muhammad (and into Cameo). Oddly, the original 'Do The Rock' A-side is the same track with different words, but is now less popular.

EUMIR DEODATO: 'Shazam' (LP 'Knights Of Fantasy' US Warner Bros BSK 3321). Pounding 130 bpm jazz-funk instrumental throbber is kinda energetic so the tuneless jazzy 112/56 bpm title-track swayer could have wider appeal, along with the plodding but shifting 116-118 bpm 'Space Dust' / 'Sherlock', while the muddled medley 'Bachmania: Jesu Joy Of Man's Desiring / Love Is Blue / Waistline Bump' is pleasant if not ideal for dancing!

RONN MATLOCK: 'Let Me Dance' (LP 'Love City' US Cotillion SD 5213). Chunky bass syn:esizer-bumped 122 bpm "rock" jitterer with rattling breaks while the 101 bpm title track is an Isaac Hayes-ish jiggler and 'Back Street' a gruffly souled 134 bpm fast burlier.

STANLEY TURRENTINE: 'Betcha' (LP 'Betcha' US Elektra 6E-217). Jagged intro winds into a happily skipping 126 bpm jazz sax instrumental, but the creamy lush 114 bpm reading of Cher's recent 'Take Me Home' could be the killer cut eventually.

UK NEWIES



CRUSADERS: 12in remix

NEXT WEEK there'll be more New York report, but right now let's get rid of some reviews ... and there are so many goodies about!

CRUSADERS: 'Street Life' (MCA MCAT 513). Terrific 12in remix, minus slow start and speeded up 3 bpm's so it's now an ever accelerating 108-116 bpm. Try mixing into Joe Sample's old 'There Are Many Stops Along The Way'! FLE: 'Lookin' For Love Tonight' (Fantasy 12 FTC 179). CQ-style superb solid 123 bpm 12in chugger, out here (as was Slick) ahead of the USA.

AL HUDSON & THE PARTNERS: 'You Can Do It' (MCA MCAT 511). Powerfully strutting 116 bpm 12in chugger with usefully abrupt chop intro.

FRANTIQUE: 'Strut Your Funky Stuff' (Phil Int PIR 13-7728). Dynamite thudding 121 bpm 12in "rock" stamper, already rightly huge.

JOHNNY MATHIS: 'Gone, Gone, Gone' (CBS 12-7730). Infectiously melodic 122 bpm romper on red vinyl 12in with 3-track oldies flip.

STEPHANIE MILLS: 'Put Your Body In It' / 'What Cha Gonna Do With My Lovin' (20th Century-Fox TCD 2415). Great remixed 118-119 bpm beefy bass bumper (mix on into Harvey Mason!), flipped on 12in by the lovely 102/51 bpm swaying title track of her LP (T 583), which also contains the superb 19 bpm 'Feel The Fire' smoocher (huge on NY radio) and fast 131 bpm 'Don't Stop Dancin'.

PAULINHO DA COSTA: 'Deja Vu' (LP 'Happy People' Pablo Today 2312102). EWF-backed squeakily wailing steady 114½ bpm ticker, exploding for funk jocks, as is 'Love Till The End Of Time', a brassy 57-115-116 bpm instrumental with Paulinho's Latin Percussion — featured also on the 'Take It On Up' 118 bpm jittery jumper — while 'Seeing Is Believing' is an intensifying 58/109 bpm jogging swayer.

JACKIE MOORE: 'This Time Baby' (CBS 13-7722). Powerfully stamping and rattling 125 bpm 12in with plenty of rhythm between bursts of soul vocal, big in NY.

BENELUX AND NANCY DEE: 'Switch' (Scope SC 4T). Surprisingly strong infectious Euro chick-crooned "rock" roller on 121 bpm 12in with flute-led instrumental flip for jazz-funk fans.

CHIC: 'My Feet Keep Dancing' (LP 'Risqué' Atlantic K 50634). 'Good Times' is the US 12in speed of 113 bpm, while this 112 bpm variation on their standard sound erupts into a Fred Astaire tap-dancing break! 'My Forbidden Lover' at 108 bpm is yet more like before. BILLY CONNOLLY: 'In The Brownies' (Polydor 2059160). Amazingly accurate 128 bpm 7in send-up of the Village People combines 'YMCA' and 'In The Navy' with new words!

ROXY MUSIC: 'Angel Eyes' (Polydor POSXP 67). Stamping 134 bpm 12in pounder, which together with the Flying Lizards 'Money' is my mobile buster of the moment!

PEACHES & HERB: 'We've Got Love' / 'Four's A Traffic Jam' (Polydor POSP 65). Emphatically clapping jaunty 112 bpm 7in lurcher with the lovely Stylitics-ish 38 bpm smoocher as flip.

SISTER SLEDGE: 'Lost In Music' (Atlantic K 11337). 117 bpm 7in variation on their sound spreads it thin this time.

BONEY M: 'Gotta Go Home' (Atlantic K 11351). 132 bpm 7in Wally fodder.

GENE CHANDLER: 'When You're Number 1' (20th Century-Fox / Chi-Sound TCD 2411). "Rock" tempo (aren't they all, these days?) 120bpm lemon vinyl 12in with busily jittering undertow and a "get UP" variation.

CENTRAL LINE: 'Wot We Got (It's Hot)' (Mercury 9198398). Electronic effects intro/outro a percussion and bass-driven 132-133-132-133 bpm 12in skipper, kinda like a less infectious Hi-Tension.

CLEM CURTIS: 'Unchained Melody / Need Your Love' (RCA PC 5175). George Benson's tune sandwiched into a good "rock" tempo 116 bpm 12in medley that trucks along nicely in totally different style.

BONNIE BOYER: 'Got To Give In To Love' (CBS 13-7779). Usefully rattling 124 bpm 12in "rock" jiggler with rhythm gaps between soaring soul vocals.

CANDI STATON: 'Rock' (LP 'Chance' Warner Bros K 56641). Useful thudding 113 bpm "rock" jolter with catchy chix joins the similar full 116 bpm 'When You Wake Up Tomorrow', smoother 120 bpm title track and less distinctive 119 bpm 'I Ain't Got Nowhere To Go'.

DOMENICO TROIANO: 'We All Need Love' (Capitol 12CL 16090). Rock guitarist goes "rock" for a great jittery blue-eyed 116 bpm 12in strutter.

CON FUNK SHUN: 'Chase Me' (Mercury 9198319). Great whumping stamping 124 bpm 12in strutter with raucous title chanting.

BOMBERS: 'Let's Dance' (Flamingo 12-FM 4). Thumping 124 bpm 12in driver with zingy chix and good rhythm break at end.

REGINE: 'Je Survivrai' (Carrere CAR 121T). French-sung 117 bpm 12in version of Gloria's 'I Will Survive' is a useful alternative.

BLOOD SISTERS: 'Ring My Bell' (Sound City SCD 002). Reggae version stays true to original on slightly faster 136/68 bpm 12in and makes a nice chop mix out of Anita.

JOLLY BROTHERS: 'Conscious Man' (Ballistic 12UP 36415). Catchy 69/138 bpm 12in reggae smash from last year, hitting pop now.

SHEILA HYLTON: 'Breakfast In Bed' (Ballistic 12BP 304). Syndrum-spiced 70/141 bpm 12in reggae revival of Lorna Bennett's winsome skank oldie.

RONNIE FOSTER: 'Argentina' (LP 'Delight' CBS 83776). Superstar-supported jazz-funk set, this attractive bass-bumped 120 bpm piano instrumental and the frantic 143 bpm 'Feet' flier being hottest.

A TASTE OF HONEY: 'Do It Good' (LP 'Another Taste' Capitol / Tower EST 11951). Longer version of the insistently chugging 105 bpm "sleaze" roller, other recently warm cuts being the pretty 88 bpm 'I Love You' swayer, 32/64 bpm 'Your Love' smoocher, and smooth 130 bpm 'Dance' churner.

TASHA THOMAS: 'Street Fever' (LP 'Midnight Rendezvous' Atlantic K 50572). Happily rolling 118 bpm chugger with fruity brass, while the zingy 133 bpm title-track galloper has French bits with background Eastern promise and 'Hot Butted Boogie' is a plodding 107 bpm funk jitterer — all three (plus 'Shoot Me' of course) being spread across various US 12in versions.

BONNIE POINTER: 'Heaven Must Have Sent You' (Motown 12TMG 1145). Romping zingy 129 bpm 12in remix with strange pizzicato strings break and 'Ella sings Louis' impression near end.

SAVOY: 'Sunny Side Of The Street' (EMI 12EMI 2951). Appalling ultra-zingy girly group "disco" treatment on 132 bpm 12in, with better electronic instrumental "dub" flip that's quite interesting.

PATRICK JUVET: 'Lady Night' (Casablanca CANL 159). Canterng 124 bpm 12in has Village People structure sweetening into Bee Gees-type vocal (as usual).

NUGGETS: 'New York (Harlem Session)' (Mercury 9198277). Thumping 124 bpm 12in thudder with Village People-like vocal and Dr Buzzard-type break.

CURTIS MAYFIELD: 'Tell Me, Tell Me (How Ya Like To Be Loved)' (LP 'Heartbeat' RSO RSO 004). Gradually unfurling squeaky lightweight 120 bpm "rock" swayer gets pantingly orgasmic, while the UK single will be the gorgeous smoochy 29/59 bpm 'Between You Baby And Me' duet with Linda Clifford.

SUN: 'Radiation Level' (LP 'Destination: Sun' Capitol / Tower EST 11941). Great "white noise" — introed heavy 120 bpm bass synthesizer funk bumper (also on 7in — CL 16092), together with the lighter 117 bpm 'Pure Fire' and attractive 101 bpm 'Light Of The Universe'.

BOOTSY'S RUBBER BAND: 'Under The Influence Of A Groove' (LP 'This Boot Is Made For Fonk-n' Warner Bros K 56615). Rhythm-filled 99 bpm funk jiggler builds up an infectious groove, while 'Jam Fan (Hot)' is a heavy slow 84 bpm.

PARLIAMENT: 'Deep' / 'Flashlight' (Casablanca CANL 154). Meandering P-funk chugger on 120 bpm blue vinyl 12in with a freakier and once popular (around Manchester) 106 bpm flip.

RICK JAMES: 'Bustin' Out' (Motown 12TMG 1147). Boring heavy 103 bpm P-funk burlier with instrumental 12in flip.

HEAT WAVE: 'Therm Warfare' (GTO GT 12-253). Eye-cued 12in intro builds in their usual style to a slow 100 bpm jiggling 'Ain't No Half Steppin' retreat.

SADAO WATANABE: 'Duo-Creatics' (LP 'California Shower' Miracle MLP 3005). Meandering disjointed thudding 54/108-109 bpm jazz instrumental, also on shorter 'Nippon To The Dance Floor' 12in EP (M10-12) with the similar but more attractive 116 bpm chix-sung 'Charlotte' by THE EASTERN GANG.

B.B. KING: 'Better Not Look Down' (MCA 515). Crusaders-produced 103 bpm 7in blues jogger with lovely lyrics about our gracious Queen.

RAYDIO: 'Rock On' (Arista ARIST 12285). Bass-snapping 120 bpm 12in "rock" bumper always mixed nicely near end into Jacksons 'Shake Your Body' ... months ago.

O H I O P L A Y E R S: 'Everybody Up' (Arista ARIST 12288). Jauntily jumping 123-127 bpm 12in chanter with "live" applause effects didn't quite make it on LP.

LTD: 'Dance "N" Sing "N"' (Funk A&M/Merica AMSL 7458). Repetitive bass-bumped 123 bpm 12in jitterer doesn't really go anywhere.

SASSY: 'Keep On Jumping / You Make Me Feel Mighty Real' (Flamingo FM 3). Ridiculously fast 138 bpm 7in medley.

DJ TOP TEN

LARRY FOSTER of Hackney's Mad Hatter mobile fame does various nights at Canonbury's Mildmay Tavern in the Balls Pond Road (yes, such a place really does exist!), where Fridays find him nowadays featuring more reggae than before.

- 1 WHY CAN'T I LEAVE YOU, John Holt Channel One 12in
- 2 THREE TIMES A LADY, Carl Bert Crusoe 12in
- 3 SILHOUETTES, Janet Kay Bushays 12in
- 4 LIVING ON THE FRONTLINE, Eddy Grant Ensign 12in
- 5 SOMEONE SPECIAL, 15.16.17 DEB Music 12in
- 6 SIX SIXTH STREET, Louisa Mark Bushays 12in
- 7 SILLY GAMES, Janet Kay Scope 12in
- 8 SHOULD I, Dennis Brown Scope 12in
- 9 DON'T LET IT GO TO YOUR HEAD, True Harmony Freedom 12in
- 10 CONSCIOUS MAN, Jolly Brothers Ballistic 12in

Wot, no Blood Sisters, Sheila Hylton, Me And You?!

DISCO DATES

FRIDAY (17) Steve Wiggins sports "King Prawn Suspenders" at Barry Rugby Club for his big fancy dress Oriental promotion plugging Miracle's Nipponese product, Neil Fincham & Colin Cordrey have a Euro-disco late-niter at Dunbar Goldenstones, Steve Dee hits Prestwood Village Hall, Steve Walsh funks Purley Tiffanys weekly; SATURDAY (18) Fatman Graham Canter & Froggy funk Southgate Royalty, John DeSade does Charing King Arthur's Court, Chris Dinnis funks Sidmouth Winter Gardens weekly; SUNDAY (19) Greg Edwards & Norman Scott (now there's a pair!) do a two-man Black & White Minstrel Show at Bournemouth Stateside Centre, Robin Nash and new Frenchies recruit Brian Lewis funk Cardiff Lloyds with a St Trinians party night, Mike Anthony funks Highgate Dougie's Highway in Archway Road weekly; TUESDAY (21) Robbie 'Frobbin' Vincent funks Hammersmith Clarendon Hotel with George Power, Steve Walsh and more, John DeSade does an Under 18s night at Strood Blazes, Steve Dee hits High Wycombe Town Hall, either Steve Jason, Steve Jones, Dave Barry or Ninette 'Hot Stuff' Ellis jazz-funk Northampton's Swan & Helmet weekly; WEDNESDAYS, Robin Nash jazz-funks Bristol Reeves weekly; THURSDAYS, Mike Morgan funks (if foreign visitors let him) Broomfield King's Arms weekly (and Sundays too).

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 38) are Francie Simone 'Let Your Body Run' (US BC 12in), Charanga 76 'No Nos Pararan' (US TR 12in), David Benoit 'Life Is Like A Samba' (AVI 12in), Ronn Matlock 'Let Me Dance' / 'Back Street' / 'Love City' (US Cotillion LP), Roy Ayers 'Love Will Bring Us Back Together' (US Polydor 12in), Edwin Starr 'It's Called The Rock' (20th Century-Fox LP), Ronnie Foster 'Argentina' / 'Feet' (CBS LP), Clem Curtis 'Unchained Melody' (RCA 12in), Sun 'Radiation Level' / 'Light Of The Universe' / 'Pure Fire' (Tower LP), Freddie James 'Get Up And Boogie' (US Warner Bros 12in), Nightfall 'Nighttime Boogie' (Sidewalk 12in), Regine 'Je Survivrai' (Carrere 12in), John Davis 'Love Magic' (CBS 12in), Fern Kinney 'Groove Me' (US TK 12in), Parliament 'Deep' / 'Flashlight' (Casablanca 12in), Stanley Turrentine 'Betcha' / 'Take Me Home' (US Elektra LP), Bobbi Humphrey 'Say The Word' / 'The Good Life' / 'Sweet 'N Low' / 'Love When I'm In Yours Arms' (US Epic LP / 12in), Teddy Pendergrass 'Turn Out The Lights' / 'Do Me' / 'Life Is A Circle' / 'Love Go With Me' (Phil Int / LP), Candi Staton 'Rock' / 'Chance' / 'Ain't Got Nowhere To Go' (Warner Bros LP), Commodores 'Still' / 'Gettin' It' / 'Sexy Lady' / 'Midnight Magic' / 'Sail On' (Motown LP), Sadao Watanabe 'Duo Creatics' / 'Eastern Gang' 'Charlotte' (Miracle 12in EP), Dennis Brown 'Should I' (Laser 12in), Erasmus Hall 'Beat Your Feet' / 'Do The Rock' (US Westbound 12in), Sassy 'Keep On Jumping' (Flamingo), AWB 'When Will You Be Mine' (RCA 12in), JJ Barnes 'How Long' (Casino Classics / 12in promo), Cool Notes 'My Tune' (Scope 12in), Ray Munnings 'Funky Nassau' (Tammi 12in), Bonnie Boyer 'Got To Give In To Love' (US Columbia 12in), Curtis Mayfield 'Tell Me Tell Me' / 'Between You Baby And Me' (RSO LP), Bobby Rush 'I Wanna Do The Do' (US Phil Int 12in), Slick 'Sexy Cream' (US Fantasy WMOT 12in), Rosebud 'Have A Cigar' (Atlantic 12in), LTD 'Dance "N" Sing "N"' (Funk A&M/Merica 12in), Millie Jackson 'Kiss You All Over' (Spring 12in), Taste Of Honey 'Do It Good' (Tower LP), Barry White 'September When I First Met You' (20th Century 12in), Toto / Cheryl Lynn 'Georgy Porgy' (US Columbia 12in), Tasha Thomas 'Street Fever' / 'Midnight Rendezvous' / 'Hot Butted Boogie' (Atlantic LP / US 12ins), Love DeLuxe 'Here Comes That Sound Again' (Atlantic LP / US Warner Bros 12in), Dynasty 'I Don't Want To Be A Freak' (US Solar LP), Pleasure 'The Real Thing' / 'Glide' / 'Universal' / 'Nothing To It' (US Fantasy LP), Jr Walker 'Wishing On A Star' (US Whitfield LP), Aquarian Dream 'Disco Juice' / 'Chance To Dance' / 'Gettem Up And Dance' (US Elektra LP), Frank Hooker 'Rock Me' (US Panorama 12in), Mike Theodore 'High On Mad Mountain' (US Westbound 12in), Tower Of Power 'Rock Baby' / 'In Due Time' / 'Nowhere To Run' (US Columbia LP), Debbie Jacobs 'Hot Hot' / 'Undercover Lover' / 'Don't You Want My Love' (US MCA LP), Black Ivory 'Hustlin' / 'Mainline' / 'Big Apple Rock' (US Buddha LP), Pockets 'Catch Me' (US ARC 12in).

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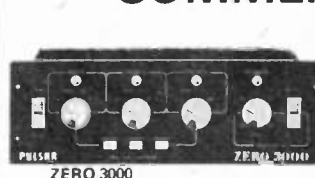
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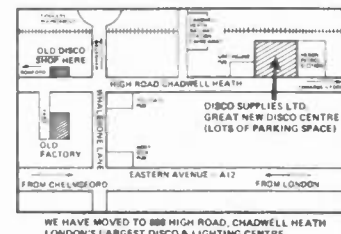


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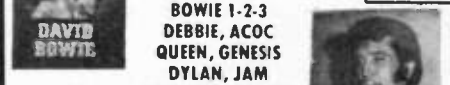
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"COSMIC DANCER" issue 11. Includes extract from "Obsession", and part one of exclusive Keith Altham interview. 35p and SAE; 17 Westpark Avenue, Margate.

KEITH: LOVE on 23rd, Judith.

MY DARLING Junie I love you, Kieran. **HAPPY 16TH** Fiona. **DEFINITELY** Off White Now? Chris & Karen.

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49	55	GET READY, Smokey Robinson	Motown 12in
50	33	CRANK IT UP (FUNK TOWN), Peter Brown	TK 12in
51	51	WATERMELON MAN/BLACK IS THE COLOUR/FIRST LOVE, Mongo Santamaria/Wilbert Longmire/Richard Tee	Tappan Zee 12in EP
52	47	UNCHAINED MELODY, George Benson	Warner Bros 12in
53	43	EVERYBODY HERE MUST PARTY, Direct Current	Sidewalk 12in
54	59	HOT STUFF/ONE LOVE/LUCKY/DIM ALL THE LIGHTS/ALL THROUGH THE NIGHT, Donna Summer	Casablanca LP
55	67	LIFE IN THE CITY/IT'S A DISCO NIGHT/LIQUID LOVE/I WANNA BE WITH YOU/WINNER TAKES ALL/LET'S FALL IN LOVE, Isley Brothers	Epic/LP
56	83	BEAT THE CLOCK, Sparks	Virgin 12in
57	53	(LET'S) ROCK 'N' ROLL, Atlantic Starr	Funk A&M 12in
58	45	DR JACKYLL AND MR FUNK, Jackie McLean	RCA 12in
59	66	CONSCIOUS MAN, Jolly Brothers	Ballistic 12in
60	—	REASONS TO BE CHEERFUL PT. 3, Ian Dury	Stiff 12in
61	—	DEJA VU/SEEING IS BELIEVING/LOVE TILL THE END OF TIME/TAKE IT ON UP, Paulinho Da Costa	Pablo Today LP
62	68	LET'S DANCE, Bombers	Flamingo 12in
63	85	SUNNY SIDE OF THE STREET, Savoy	EMI 12in
64	56	DANCIN' AT THE DISCO, Lax	Pye 12in
65	77	SIGN OF THE TIMES, Terry Callier	US Elektra 12in
66	74	GOING THROUGH THE MOTIONS, Hot Chocolate	Rak 12in
67	81	FIND MY WAY/NEW YORK/I JUST WANT TO BE/ENERGY/MACHO/SPARKLE/THE ROCK, Cameo	US Chocolate City LP
68	61	I LOVE TO DANCE/IT'S MAGIC/TONIGHT'S THE NIGHT, Kleeer	Atlantic LP
69	71	FULL TILT BOOGIE, Uncle Louie	US TK 12in
70	80	SHAZAM/KNIGHTS OF FANTASY/SPACE DUST-SHERLOCK/LOVE IS BLUE-WHISTLE BUMP, Eumir Deodato	US Warner Bros LP
71	44	NIGHT DANCIN', Taka Boom	Ariola 12in
72	—	WE ALL NEED LOVE, Domenic Troiano	Capitol 12in
73	—	STRATEGY, Archie Bell & The Drells	US Phil Int 12in
74	52	LA BAMBA, Antonia Rodriguez	Magnet 12in
75	76	SWEET LADY (DANCE WITH ME)/CHANGES, Chain Reaction	US Jam Sessions 12in
76	65	MAKIN' IT, David Naughton	RSO 12in
77	69	NEVER GONNA SAY GOODBYE/COME ONE AND DO IT/BOOGIE WITH ME, Poussez	Vanguard 12in/US 12in
78	79	BEST BEAT IN TOWN, Switch	Motown 12in
79	—	WE'VE GOT LOVE/FOUR'S A TRAFFIC JAM, Peaches & Herb	Polydor
80	—	VOULEZ-VOUS/ANGEL EYES, Abba	Epic
81	73	WHAT'S GOING ON/THROW DOWN/THE CLOSER I GET TO YOU/HERBAL SCENT, Tom Browne	US Arista GRP LP
82	—	ANGEL EYES, Roxy Music	Polydor 12in
83	—	WHEN YOU'RE NUMBER 1, Gene Chandler	20th Century-Fox 12in
84	88	NO ONE GETS THE PRIZE/IT'S MY HOUSE/ONCE IN THE MORNING, Diana Ross	Motown LP
85	70	LADY NIGHT/SWISS KISS/THE GAY PARIS, Patrick Juvet	Casablanca 12in/LP
86	72	RISE, Herb Alpert	US A&M 12in
87	—	BETTER DO IT SALSA, Gibson Brothers	Island LP
88	75	NEW YORK (HARLEM SESSION), Nuggets	Mercury 12in
89	—	FOXHUNTIN'/BOOGIE BOOTS/(DANCE DANCE) WORK YOUR BODY, Idris Muhammad	US Fantasy 12in/LP
90	89	COSMIC LUST/WELCOME TO OUR WORLD/STROLLIN', Mass Production	Atlantic 12in

CHARTS EXTRA

UK SOUL

1	MORNING DANCE, Spyro Gyra	Infinity
2	BAD GIRLS, Donna Summer	Casablanca
3	GOOD TIMES, Chic	Atlantic
4	SPACE BASS, Slick	Fantasy
5	GET ANOTHER LOVE, Chantal Curtis	Pye Int
6	AFTER THE LOVE HAS GONE, Earth Wind and Fire	CBS
7	OOH WHAT A LIFE, Gibson Bros	Island
8	THE BOSS, Diana Ross	Motown
9	TALK TO ME, Third World	Island
10	GIRLS, GIRLS, GIRLS, Candidate	RAK
11	LIVING ON THE FRONT LINE, Eddie Grant	Ensign
12	I'M A SUCKER FOR YOUR LOVE, Teena Marie	Motown
13	LIGHT MY FIRE, Amii Stewart	Atlantic
14	YOU'RE GONNA MAKE ME LOVE SOMEONE ELSE, Jones Girls	Phil Int
15	BOOGIE MAN (GET FUNKY NOW), Real Thing	Pye
16	FIRST TIME AROUND, Skyy	Salsoul
17	HAPPY RADIO, Edwin Starr	20th Century
18	MIDNIGHT GROOVIN', Light of the World	Ensign
19	AIN'T NO STOPPING US NOW, McFadden & Whitehead	Phil Int
20	DEEP, Parliament	Casablanca

Compiled by Gof, Blues + Soul, Praed Street, London W2.
TEL: 01-402 6897.

US DISCO

1	3	THIS TIME BABY, Jackie Moore	Columbia
2	6	HERE COMES THAT SOUND AGAIN, Love Deluxe	Warner
3	4	THE BOSS, Diana Ross	Motown
4	5	GOOD TIMES, Chic	Atlantic
5	1	I'VE GOT THE NEXT DANCE, Deniece Williams	ARC/Columbia
6	2	BORN TO BE ALIVE, Patrick Hernandez	Columbia
7	7	DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT, Debbie Jacobs	MCA
8	8	CRANK IT UP, Peter Brown	TK
9	11	GET UP AND BOOGIE, Freddie James	Warner
10	9	WHEN YOU WAKE UP TOMORROW, Candi Station	BSK
11	13	YOU CAN DO IT, Al Hudson & The Soul Partners	MCA
12	12	H.A.P.P.Y. RADIO, Edwin Starr	20th Century
13	10	BAD GIRLS, Donna Summer	Casablanca
14	16	PUT YOUR BODY IN IT/YOU CAN GET OVER, Stephanie Mills	20th Century
15	17	FOUND A CURE, Ashford & Simpson	Warner
16	18	NIGHT RIDER, Venus Dodson	Warner/RFC
17	14	SAVAGE LOVER, The Ring	Vanguard
18	20	THE MAIN EVENT, Barbra Streisand	Columbia
19	36	GROOVE ME, Fern Kinney	TK
20	15	HEAVEN MUST HAVE SENT YOU, Bonnie Pointer	Motown

US SOUL

1	1	GOOD TIMES, Chic	Atlantic
2	2	TURN OFF THE LIGHTS, Teddy Pendergrass	P.I.R.
3	3	BAD GIRLS, Donna Summer	Casablanca
4	7	AFTER THE LOVE HAS GONE, Earth, Wind & Fire	CBS
5	4	CHASE ME, Con Funk Shun	Mercury
6	5	YOU GONNA MAKE ME LOVE SOMEBODY ELSE, The Jones Girls	P.I.R.
7	6	RING MY BELL, Anita Ward	Juana
8	9	I'M A SUCKER FOR YOUR LOVE, Teena Marie	Gordy
9	8	WHAT CHA GONNA DO WITH MY LOVE, Stephanie Mills	20th Century
10	12	CRANK IT UP, Peter Brown	Drive
11	10	AIN'T NO STOPPIN' US NOW, McFadden & Whitehead	P.I.R.
12	14	WHY LEAVE US ALONE, Five Special	Elektra
13	19	I JUST WANT TO BE, Cameo	Chocolate City
14	17	THE BOSS, Diana Ross	Motown
15	15	DANCE 'N' SING 'N', L.T.D.	A&M
16	20	FOUND A CURE, Ashford & Simpson	Warner Bros
17	24	FIRECRACKER, Mass Production	Cotillion
18	18	GEORGIE PORGY, Toto	Columbia
19	28	DON'T STOP, Michael Jackson	Epic
20	22	I'LL NEVER LOVE THIS WAY AGAIN, Dionne Warwick	Arista

CHART FILE



Boomtown Rats' Pete Briquette

YOUR intrepid reporter is back after 10 days holidaying in Ireland near Ballyjamesduff, former hideout of Roomtown Bat, Pete Briquette. I've uncovered enough evidence of the absolute respectability of the former Paddy Cussack (yeh, that's his real name) to destroy his credibility forever. Facts that even Paula Yates hasn't unearthed despite her, ahem, closeness to the Rats.

Anyway, whilst in the Republic I was appalled to find a certain Brendan Shine topping the charts with a puke-inducing ditty titled 'Do You Want Your Ould Lobby Washed Down?' Undoubtedly the worst atrocity committed in Ireland for years, 'Lobby' has sold more copies than any other disc in Ireland's history. Thankfully, the Rats' 'Don't Like Monday' has now taken over the number one slot.

Whilst in Dublin I checked out some of the two dozen pirate stations currently broadcasting in a country with a population equal only to a third of London's. Big D, Alternative Radio Dublin and Capital Radio 226 seem to be the most popular and professional stations. The pirates openly give out their addresses and phone numbers and broadcast adverts paid for by legitimate businesses. The Dial (Irish Government) seem reluctant to take the stations off the air despite outlawing them. The pirates and the new RTE-2 (government approved pop/light music station) have helped the Republic's indigenous musical talent so much that about half of Ireland's Top 30 is of local origin. Incidentally, the country's own two RTE television stations are augmented by BBC-1, BBC-2 and UTV/HTV to give the best choice available in Europe.

Boston-born Donna Summer goes from strength to strength. Last week was her fifth successive week on top of the American singles chart with 'Bad Girls'; her third number one hit in less than a year. 'MacArthur Park' was her first last November: when it spent three weeks at the top. 'Hot Stuff' ascended to the peak on June 2, was replaced by The Bee Gees the following week, and then returned for a further two weeks. Only 'Heaven Knows' (which reached No 4) has failed to hit the top in Donna's purple patch. 'Bad Girls' was written by Donna herself, together with Eddie Hokenson, Bruce Sudano and Joe 'Bean' Esposito — collectively Brooklyn Dreams, Donna's backing group. Strangely Ms Summer's only British number one 'I Feel Love' reached only (ONLY?) number six in her native land. Along with Anita Ward (two weeks on top, June 30 and July 7) Donna has maintained a female stranglehold on the number one position for nine weeks (check this week's chart to see if Donna holds out, or whether Barbra Streisand takes up the cause).

Last week there were 22 British acts on America's hot hundred including new entries from Ian Hunter and Long John Baldry. Now signed to EMI in Canada, Baldry retains the power and style which brought him four British hits, despite the poor material. 'Let The Heartaches Begin' was his first and biggest hit, reaching number one. It is also his only previous US chart entry, reaching number 88 in 1967. The 6ft 7in tall singer is, incredibly, only 38 though he's been around for many years.

Canadian jazz trumpeter Maynard Ferguson on the US singles chart with 'Rocky II'. Ferguson was one of four artists to hit stateside with the original theme from 'Rocky' — 'Gonna Fly Now' — in 1977. Writer Bill Conti had the most successful version, making the number one position. Ferguson's interpretation reached No 28 whilst Rhythm Heritage and Current both peaked at No 94. Strangely, none of these versions made the UK chart, but a vocal version called 'You Take My Heart Away' became the only hit in the careers of the splendidly named DeEtta Little and Nelson Pigford, reaching No 35 on the BMRB chart.

Whenever I mention positions 76-100 on the UK album chart I get letters from readers asking for further information, so, for this week only here's the final 25 positions of the album listing on page two: 76 (45) Candy-O — Cars; 77 (82) City To City — Gerry Rafferty; 78 (69) New Boots and Panties — Ian Dury; 79 (—) Their Greatest Hits 71-75 — Eagles; 80 (77) We Are Family — Sister Sledge; 81 (75) Inflammable Material — Stiff Little Fingers; 82 (63) Cool For Cats — Squeeze; 83 (62) Dynasty — Kiss; 84 (44) This Is It — Various; 85 (—) Livin' Inside Your Love — George Benson; 86 (97) C'est Chic — Chic; 87 (—) I Will Survive — Billie J. Spears; 88 (—) Five — J. J. Cale; 89 (94) Wings' Greatest — Wings; 90 (52) A Monument To British Rock — Various; 91 (86) Lion Heart — Kate Bush; 92 (—) It's Alive — Ramones; 92 (—) Number One In Heaven — Sparks; 94 (89) Armed Forces — Elvis Costello; 95 (—) Equinox — Jean Michel Jarre; 96 (69) Lemon Popsicle — Various; 97 (—) Spectral Mornings — Steve Hackett; 98 (—) Hotel California — Eagles; 99 (—) The Korgis — Korgis; 100 (84) Greatest Hits — Creedence Clearwater Revival.

Boomtown Rats' single is selling strong enough to have a ratio of 5:2 over last week's No 2 by Cliff Richard. The Rats accounted for a healthy 7 per cent of all sales last week.

Elton John's record collection reported on American radio to number 75,000 singles and 100,000 albums — if laid flat on his record player that pile would tower 300 feet above the Empire State building! — wonder if he's got THAT Brendon Shine record? ...
ALAN JONES

Billboard Magazine in America is having problems at its printers. We are sorry to say that this has affected the arrival of all the American charts. Last week's charts are reprinted. Hopefully we'll be back to normal next week.

US charts reprinted by kind permission of Billboard.

US SINGLES

1	1	BAD GIRLS, Donna Summer	Casablanca
2	2	GOOD TIMES, Chic	Atlantic
3	4	MAIN EVENT/FIGHT, Barbra Streisand	Columbia
4	6	MY SHARONA, The Knack	Capitol
5	5	GOLD, John Stewart	RSO
6	8	IN LOVE WITH A BEAUTIFUL WOMAN, Dr Hook	Capitol
7	3	RING MY BELL, Anita Ward	TK
8	7	MAKIN' IT, David Naughton	RSO
9	9	HOT STUFF, Donna Summer	Casablanca
10	11	YOU CAN'T CHANGE THAT, Raydio	Arista
11	13	I WAS MADE FOR LOVIN' YOU, Kiss	Casablanca
12	12	MAMA CAN'T BUY YOU LOVE, Elton John	MCA
13	16	SAD EYES, Robert John	EMI
14	10	I WANT YOU TO WANT ME, Cheap Trick	Epic
15	17	LEAD ME ON, Maxine Nightingale	RCA
16	14	AIN'T NO STOPPIN' US NOW, McFadden & Whitehead	Epic
17	15	SHINE A LITTLE LOVE, ELO	CBS
18	41	DON'T BRING ME DOWN, ELO	CBS
19	22	AFTER THE LOVE HAS GONE, Earth, Wind & Fire	CBS
20	29	I'LL NEVER LOVE THIS WAY AGAIN, Dionne Warwick	Arista
21	26	DEVIL WENT DOWN TO GEORGIA, Charlie Daniels	Epic
22	27	SUSPICIONS, Eddie Rabbit	Elektra
23	25	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson	A&M
24	24	ONE WAY OR ANOTHER, Blondie	Chrysalis
25	33	LONESOME LOSER, Little River Band	Capitol
26	32	GOODBYE STRANGER, Supertramp	A&M
27	18	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions	CBS
28	36	HEAVEN MUST HAVE SENT YOU, Bonnie Pointer	Motown
29	30	DOES YOUR MOTHER KNOW, Abba	Atlantic
30	34	MORNING DANCE, Spyro Gyra	MCA
31	35	LET'S GO, The Cars	Elektra
32	43	I DO LOVE YOU, G.O.	Arista
33	19	DO IT OR DIE, Atlanta Rhythm Section	Polydor
34	38	HIGHWAY SONG, Blackfoot	Atlantic
35	39	HOT SUMMER NIGHTS, Night Planet	Elektra Asylum
36	40	BORN TO BE ALIVE, Patrick Hernandez	Columbia
37	23	PEOPLE OF THE SOUTHWIND, Kansas	Kirshner
38	50	BAD CASE OF LOVING YOU, Robert Palmer	Island
39	45	OH WELL, Rockets	RSO
40	47	DIFFERENT WORLDS, Maureen McGovern	Warner/Curb
41	42	MAKE ME LOVE SOMEBODY ELSE, Jones Girls	P.I.R.
42	44	LAST OF THE SINGING COWBOYS, Marshall Tucker	Warners
43	49	GIRL OF MY DREAMS, Bram Tchaikovsky	Polydor/Radar
44	46	WE'VE GOT LOVE, Peaches & Herb	Polydor
45	52	THE BOSS, Diana Ross	Motown
46	57	DRIVERS SEAT, Sniff 'N' The Tears	Atlantic
47	53	HOLD ON, Triumph	RCA
48	55	SATURDAY NIGHT, Herman Brood & His Wild Romance	Ariola
49	21	I CAN'T STAND IT NO MORE, Peter Frampton	A&M
50	63	YOUNGBLOOD, Rickie Lee Jones	Warner Bros
51	62	TURN OFF THE LIGHTS, Teddy Pendergrass	P.I.R.
52	65	LOVIN', TOUCHIN', SQUEEZIN', Journey	Columbia
53	58	GOING THROUGH THE MOTIONS, Hot Chocolate	Infinity
54	54	SWEETS FOR MY SWEET, Tony Orlando	Casablanca
55	60	YOU'VE GOT ANOTHER THING COMING, Hotel	MCA
56	59	WHY LEAVE US ALONE, Five Special	Elektra
57	66	BABY I WANT YOU, Funky Communication Committee Free Flight	Warner Bros
58	67	LADY WRITER, Dire Straits	Warner Bros
59	68	GOT TO GIVE INTO LOVE, Bonnie Boyer	Columbia
60	69	TOTALLY HOT, Olivia Newton-John	MCA
61	—	POP MUZIK, M	Sire
62	70	WHEN I WAS FALLING IN LOVE, Lobo	Curb/MCA
63	72	CRUEL TO BE KIND, Nick Lowe	Columbia
64	64	LOVE ME TONIGHT, Blackjack	Polydor
65	71	THIS IS LOVE, Oak	Mercury
66	74	WHAT CHA GONNA DO, Stephanie Mills	20th Century
67	73	RISE, Herb Alpert	A&M
68	—	SAIL ON, Commodores	Motown
69	78	ROCK AND ROLL DANCIN', Beckmeier Brothers	Casablanca
70	28	SHE BELIEVES IN ME, Kenny Rogers	United Artists
71	81	GONE, GONE, GONE, Bad Company	Swan Song
72	82	AIN'T THAT A SHAME, Cheap Trick	Epic
73	77	DON'T STOP TILL YOU GET ENOUGH, Michael Jackson	Epic
74	20	GETTING CLOSER, Wings	Columbia
75	79	CHILDREN OF THE SUN, Billy Thorpe	Capricorn

US ALBUMS

1	3	GET THE KNACK, The Knack	Capitol
2	1	BAD GIRLS, Donna Summer	Casablanca
3	2	BREAKFAST IN AMERICA, Supertramp	A&M
4	5	CANDY-O, Cars	Elektra
5	6	TEDDY, Teddy Pendergrass	P.I.R.
6	7	I AM, Earth, Wind & Fire	Arc
7	8	DISCOVERY, Electric Light Orchestra	Jet
8	4	CHEAP TRICK AT BUDOKAN, Cheap Trick	Epic
9	12	THE KIDS ARE ALRIGHT, The Who	MCA
10	10	BACK TO THE EGG, Wings	Columbia
11	11	COMMUNIQUE, Dire Straits	Warner Bros
12	13	BOMBS AWAY DREAM BABIES, John Stewart	RSO
13	15	MILLION MILE REFLECTIONS, Charlie Daniels Band	Epic
14	9	DYNASTY, Kiss	Casablanca
15	14	RICKIE LEE JONES, Rickie Lee Jones	Warner Bros
16	16	QUEEN LIVE KILLER, Queen	Elektra
17	17	DESOLATION ANGELS, Bad Company	Swan Song
18	30	LOW BUDGET, Kinks	Arista
19	19	SONGS OF LOVE, Anita Ward	Juana
20	22	MINGUS, Joni Mitchell	Asylum
21	23	RUST NEVER SLEEPS, Neil Young	Reprise
22	18	THE GAMBLER, Kenny Rogers	United Artists
23	25	THE BOSS, Diana Ross	Motown
24	34	REALITY WHAT A CONCEPT, Robin Williams	Casablanca
25	27	THE MAIN EVENT, Soundtrack	Columbia
26	26	UNDERDOG, Atlanta Rhythm Section	Polydor
27	29	VOULEZ-VOUS, Abba	Atlantic
28	28	VAN HALEN II, Van Halen	Warner Bros
29	31	STREET LIFE, Crusaders	MCA
30	33	AN EVENING OF MAGIC, Chuck Mangione	A&M
31	21	MONOLITH, Kansas	Kirshner
32	20	WHERE I SHOULD BE, Peter Frampton	A&M
33	37	DEVOTION, LTD	A&M
34	24	LODGER, David Bowie	RCA
35	36	LOOK SHARP, Joe Jackson	A&M
36	40	THE CARS	Elektra
37	39	DISCO NIGHT, G.O.	Arista
38	38	SPIRITS HAVING FLOWN, Bee Gees	RSO
39	43	STRANGE MAN, Bram Tchaikovsky	Polydor/Radar
40	42	SWITCH II, Switch	Gordy
41	46	DIONNE, Dionne Warwick	Arista
42	47	WHAT CHA GONNA DO, Stephanie Mills	20th Century
43	44	STRIKES, Blackfoot	Atco
44	45	FLAG, James Taylor	Columbia
45	56	SECRETS, Robert Palmer	Island
46	52	MORNING DANCE, Spyro Gyra	Infinity
47	48	PARALLEL LINES, Blondie	Chrysalis
48	51	MIRRORS, Blue Oyster Cult	Columbia
49	49	ROCK ON, Raydio	Arista
50	153	FIRST UNDER THE WIRE, Little River Band	Capitol
51	60	MINNIE, Minnie Riperton	Capitol
52	50	DO YOU WANNA GO PARTY, K.C. & The Sunshine Band	TK
53	53	THIS BOOT IS MADE FOR FUNK-N, Bootsy	Warner Bros
54	62	NIGHT OWL, Gerry Rafferty	United Artists
55	57	GO FOR WHAT YOU KNOW, Pat Travers Band	Polydor
56	58	THE THOM BELL SESSIONS, Elton John	MCA
57	59	MINUTE BY MINUTE, Doobie Brothers	Warner Bros
58	32	WINNER TAKES ALL, Isley Brothers	T-Neck
59	71	LABOUR OF LUST, Nick Lowe	Columbia
60	87	STUDIO 54, Various Artists	Casablanca
61	70	ANOTHER TASTE, A Taste of Honey	Capitol
62	64	VAN HALEN	Warner Bros
63	67	CANDY, Con Funk Shun	Mercury
64	72	JUST A GAME, Triumph	RCA
65	74	NILS, Nils Lofgren	A&M
66	35	ONE FOR THE ROAD, Willie & Leon	Columbia
67	63	NEVER ALONE WITH A SCHIZOPHRENIC, Ian Hunter	Chrysalis
68	68	LEGEND, Poco	MCA
69	69	PIECES OF EIGHT, Styx	A&M
70	70	CHILDREN OF THE SUN, Billy Thorpe	Capricorn
71	79	I WANNA PLAY FOR YOU, Stanley Clarke	Nemperor
72	—	NINE LIVES, Reo Speedwagon	Epic
73	77	RUNNING LIKE THE WIND, Marshall Tucker Band	Warner Bros
74	41	McFADDEN & WHITEHEAD	P.I.R.
75	55	WE ARE FAMILY, Sister Sledge	Cotillion

RECORD MIRROR

YESTERYEAR

One Year Ago (August 19, 1978)

1	THREE TIMES A LADY	Commodores
2	THE ONE THAT I WANT	John Travolta Newton John
3	SUBSTITUTE	Clout
4	IT'S RAINING	Darts
5	BROWN GIRL IN THE RING	Boney M
6	FOREVER AUTUMN	Justin Hayward
7	BOOGIE OOGIE OOGIE	A Taste of Honey
8	5-7-0-5	City Boy
9	IF THE KIDS ARE UNITED	Sham 69
10	NORTHERN LIGHTS	Renaissance

Five Years Ago (August 17, 1974)

1	WHEN WILL I SEE YOU AGAIN	The Three Degrees
2	ROCK YOUR BABY	George McCrae
3	YOU MAKE ME FEEL BRAND NEW	The Stylistics
4	SUMMERLOVE SENSATION	The Bay City Rollers
5	BORN WITH A SMILE ON MY FACE	Stephanie Lee Sykes & Rain
6	ROCK THE BOAT	The Mates Corporation
7	ROCKET	Mud
8	WHAT BECOMES OF THE BROKEN HEARTED	Jimmy Ruffin
9	I SHOT THE SHERIFF	Eric Clapton
10	IT'S ONLY ROCK 'N' ROLL	Rolling Stones

Ten Years Ago (August 16, 1969)

1	HONKY TONK WOMEN	The Rolling Stones
2	SAVED BY THE BELL	Robin Gibb
3	MAKE ME AN ISLAND	Joe Dolan
4	GIVE PEACE A CHANCE	The Plastic Ono Band
5	MY CHERIE AMOUR	Stevie Wonder
6	GOODNIGHT MIDNIGHT	Clodagh Rogers
7	CONVERSATIONS	Cilla Black
8	EARLY IN THE MORNING	Vanity Fare
9	BRINGING ON BACK THE GOOD TIMES	The Love Affair
10	WEST DREAM	Max Romeo

Fifteen Years Ago (August 15, 1964)

1	DO WAH DIDDY DIDDY	Manfred Mann
2	A HARD DAY'S NIGHT	The Beatles
3	CALL UP THE GROUPS	The Barron Knights
4	IT'S ALL OVER NOW	The Rolling Stones
5	I WON'T FORGET YOU	Jim Reeves
6	TOBACCO ROAD	The Nashville Teens
7	I JUST DON'T KNOW WHAT TO DO WITH MYSELF	Dusty Springfield
8	I GET AROUND	The Beach Boys
9	ON THE BEACH	Cliff Richard
10	IT'S ONLY MAKE BELIEVE	Billy Fury

Twenty Years Ago (August 22, 1959)

1	LIVIN' DOLL	Cliff Richard
2	ONLY SIXTEEN	Craig Douglas
3	LONELY BOY	Paul Anka
4	BATTLE OF NEAR ORLEANS	Lonnie Donegan
5	DREAM LOVER	Bobby Darin
6	LIPSTICK ON YOUR COLLAR	Connie Francis
7	BIG HUNK OF LOVE	Elvis Presley
8	A TEENAGER IN LOVE	Marty Wilde
9	HEART OF A MAN	Frankie Vaughan
10	ROULETTE	Russ Conway

THE COMMODORES HAVE FORMED A NEW MAGIC CIRCLE.



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