

ELVIS DEAD

Record Mirror



DAVID ESSEX

Will this man be a second Hitler?

STEVE GIBBONS

Will he be the next Chuck Berry?

GENERATION X ADVERTS

They are the new generation

PLUS

THIN LIZZY
GRAHAM PARKER
TED NUGENT
CLASH

Festival report inside

CANDI STATON IN COLOUR

Record Mirror

UK SINGLES



- | | | | |
|----|----|--|----------------|
| 1 | 2 | ANGELO, Brotherhood Of Man | Pye |
| 2 | 3 | YOU GOT WHAT IT TAKES, Showaddywaddy | Arista |
| 3 | 1 | I FEEL LOVE, Donna Summer | GTO |
| 4 | 4 | FLOAT ON, Floaters | ABC |
| 5 | 10 | IT'S YOUR LIFE, Smoke | RAK |
| 6 | 7 | THE CRUNCH, Rah Band | RCA |
| 7 | 5 | MA BAKER, Boney M | A&M |
| 8 | 6 | WE'RE ALL ALONE, Rita Coolidge | A&M |
| 9 | 13 | SOMETHING BETTER CHANGE, Stranglers United | Arista |
| 10 | 19 | THAT'S WHAT FRIENDS ARE FOR, Deniece Williams | CBS |
| 11 | 9 | EASY, Commodores | Motown |
| 12 | 11 | ROADRUNNER ONCE / TWICE, Jonathan Richman | Beverly |
| 13 | 23 | ALL AROUND THE WORLD, Jam | Polydor |
| 14 | 21 | NOBODY DOES IT BETTER, Carly Simon | Elektra |
| 15 | 17 | NIGHTS ON BROADWAY, Candi Staton | Warner Bros |
| 16 | 15 | SO YOU WIN AGAIN, Hot Chocolate | RAK |
| 17 | 14 | OH LORI, Alessi | A&M |
| 18 | 16 | FEEL THE NEED, Detroit Emeralds | Arista |
| 19 | 8 | FANFARE FOR THE COMMON MAN, ELP | Arista |
| 20 | 18 | EXODUS, Bob Marley & The Wailers | Island |
| 21 | 12 | PRETTY VACANT, Sex Pistols | Virgin |
| 22 | 28 | TULANE, Steve Gibbons Band | Polydor |
| 23 | 30 | DANCIN' IN THE MOONLIGHT, Thin Lizzy | Vertigo |
| 24 | 22 | THREE RING CIRCUS, Barry Blue | Dynamic |
| 25 | 31 | SPANISH STROLL, Mink DeVille | Capitol |
| 26 | 24 | DREAMS, Fleetwood Mac | Warner Bros |
| 27 | 48 | MAGIC FLY, Space | Pye |
| 28 | 49 | I THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys | GTO |
| 29 | 39 | DO ANYTHING YOU WANNA DO, Rods | Islands |
| 30 | 32 | DANCIN' EASY, Danny Williams | Ensign |
| 31 | 45 | I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman | RSO |
| 32 | 20 | SLOW DOWN, John Miles | Decca |
| 33 | 44 | DREAMER, Jacksons | Epic |
| 34 | 26 | SAM, Olivia Newton-John | EMI |
| 35 | 27 | I KNEW THE BRIDE, Dave Edmunds | Swansong |
| 36 | 38 | IF I HAVE TO GO AWAY, Jigsaw | Splash |
| 37 | 50 | YOU TAKE MY HEART AWAY, DeEtta Little / Nelson Pigford | WA |
| 38 | 37 | YOUR SONG, Billy Paul | Philadelphia |
| 39 | 34 | PEACHES/GO BUDDY GO, Stranglers | United Artists |
| 40 | 29 | PROVE IT, Television | Elektra |
| 41 | 42 | LET'S CLEAN UP THE GHETTO, Philadelphia Int. All Stars | All Stars |
| 42 | 46 | WAY DOWN, Elvis Presley | RCA |
| 43 | 33 | LOVE'S SUCH A WONDERFUL THING, Real Thing | Pye |
| 44 | 43 | SWALLOW MY PRIDE, Ramones | Sire |
| 45 | — | SUNSHINE AFTER THE RAIN, Elkie Brooks | A&M |
| 46 | — | ALL I THINK ABOUT IS YOU, Harry Nilsson | RCA |
| 47 | 47 | AMERICAN GIRL, Tom Petty & The Heartbreakers | Island |
| 48 | — | DOWN THE HALL, Four Seasons | Warner Bros |
| 49 | — | YOU'VE BEEN DOING ME WRONG, Delegation | Sire |
| 50 | — | DOWN DEEP INSIDE, Donna Summer | Casablanca |



ELKIE BROOKS: in at No 45.

US SINGLES



- | | | | |
|----|----|--|----------------------|
| 1 | 3 | BEST OF MY LOVE, Emotions | Columbia |
| 2 | 1 | I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb | RSO |
| 3 | 4 | (You) Love Has Lifted Me) HIGHER AND HIGHER, Rita Coolidge | A&M |
| 4 | 2 | I'M IN YOU, Peter Frampton | A&M |
| 5 | 7 | EASY, Commodores | Motown |
| 6 | 8 | WHAT CHA GONNA DOT, Pablo Cruise | A&M |
| 7 | 5 | DO YOU WANNA MAKE LOVE, Peter McCann | 20th Century |
| 8 | 11 | JUST A SONG BEFORE I GO, Crosby, Stills & Nash | Arista |
| 9 | 9 | YOU AND ME, Alice Cooper | Warner Bros |
| 10 | 10 | YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers | Arista |
| 11 | 13 | DON'T STOP, Fleetwood Mac | Warner Bros |
| 12 | 15 | HANDY MAN, James Taylor | Columbia |
| 13 | 23 | FLOAT ON, Floaters | ABC |
| 14 | 16 | BARRACUDA, Heart | Portrait / CBS |
| 15 | 18 | SMOKE FROM A DISTANT FIRE, Sanford - Townsend | Warner Bros |
| 16 | 21 | LET A LITTLE LINE, Electric Light Orchestra | United Artists / Jet |
| 17 | 20 | GIVE A LITTLE BIT, Supertramp | A&M |
| 18 | 19 | TELEPHONE MAN, Meri Wilson | GRT |
| 19 | 22 | HOW MUCH LOVE, Leo Sayer | Warner Bros |
| 20 | 25 | BLACK BETTY, Ram Jam | Epic |
| 21 | 28 | STAR WARS (Main Title), London Symphony Orchestra | 20th Century |
| 22 | 30 | COLD AS ICE, Foreigner | Arista |
| 23 | 27 | STRAWBERRY LETTER 23, Brothers Johnson | A&M |
| 24 | 26 | SWAYIN' TO THE MUSIC (Slow Dancin'), Johnny Rivers | Big Tree |
| 25 | 29 | ON AND ON, Stephen Bishop | ABC |
| 26 | 24 | YOU'RE MY WORLD, Helen Reddy | Capitol |
| 27 | 6 | MY HEART BELONGS TO ME, Barbra Streisand | Columbia |
| 28 | 12 | DA DOO RON RON, Shaun Cassidy | Warner / Curb |
| 29 | 32 | CHRISTINE SIXTEEN, Kiss | Casablanca |
| 30 | 34 | KEEP IT COMIN' LOVE, KC & The Sunshine Band | TK |
| 31 | 17 | UNDERCOVER ANGEL, Alan O'Day | Pacific |
| 32 | 33 | SLIDE, Slave | Cotillion |
| 33 | 39 | EDGE OF THE UNIVERSE, Bee Gees | RSO |
| 34 | 36 | DON'T WORRY BABY, B. J. Thomas | MCA |
| 35 | 14 | LOOKS LIKE WE MADE IT, Barry Manilow | Arista |
| 36 | 38 | SO YOU WIN AGAIN, Hot Chocolate | Big Tree |
| 37 | 37 | IT'S A CRAZY WORLD, Mac McAnally | Arista America |
| 38 | 42 | HARD ROCK CAFE, Carole King | Capitol |
| 39 | 40 | SUNFLOWER, Glen Campbell | Capitol |
| 40 | 45 | THAT'S ROCK 'N' ROLL, Shaun Cassidy | Warner / Curb |
| 41 | 44 | IT WAS ALMOST LIKE A SONG, Ronnie Milsap | RCA |
| 42 | 43 | A REAL MOTHER FOR YA, Johnny Guitar Watson | DJM |
| 43 | — | STAR WARS TITLE THEME, Meco | Millennium |
| 44 | 48 | NOBODY DOES IT BETTER, Carly Simon | Elektra |
| 45 | 47 | L.A. SUNSHINE, War | Blue Note |
| 46 | — | THE GREATEST LOVE OF ALL, George Benson | Arista |
| 47 | 31 | WAY DOWN, Elvis Presley | RCA |
| 48 | 41 | ROCK AND ROLL NEVER FORGETS, Bob Seger | Capitol |
| 49 | — | JUNGLE LOVE, Steve Miller Band | Capitol |
| 50 | — | LITTLE DARLING (I Need You), Double Brothers | Warner Bros |

Yesteryear

- | | | |
|------------------------------|----|---|
| 15 Years Ago (18 August '62) | 1 | I REMEMBER YOU, Frank Ifield |
| | 2 | SPEEDY GONZALES, Pat Boone |
| | 3 | I CAN'T STOP LOVING YOU, Ray Charles |
| | 4 | GUITAR TANGO, The Shadows |
| | 5 | THINGS, Bobby Darin |
| | 6 | A PICTURE OF YOU, Joe Brown |
| | 7 | ONCE UPON A DREAM, Billy Fury |
| | 8 | ROSES ARE RED, Ronnie Carroll |
| | 9 | DON'T EVER CHANGE, The Crickets |
| | 10 | LITTLE MISS LONELY, Helen Shapiro |
| 10 Years Ago (19 August '67) | 1 | SAN FRANCISCO, Scott McKenzie |
| | 2 | ALL YOU NEED IS LOVE, The Beatles |
| | 3 | I'LL NEVER FALL IN LOVE AGAIN, Tom Jones |
| | 4 | DEATH OF A CLOWN, Dave Davies |
| | 5 | I WAS MADE TO LOVE HER, Stevie Wonder |
| | 6 | UP, UP AND AWAY, The Johnnie Mann Singers |
| | 7 | JUST LOVING YOU, Anita Harris |
| | 8 | EVEN THE BAD TIMES ARE GOOD, The Tremeloes |
| | 9 | THE HOUSE THAT JACK BUILT, The Alan Price Set |
| | 10 | IT MUST BE HIM, Vikki Carr |
| 5 Years Ago (19 August '72) | 1 | SCHOOL'S OUT, Alice Cooper |
| | 2 | SEASIDE SHUFFLE, Terry Dactyl and The Dinosaurs |
| | 3 | SILVER MACHINE, Hawkwind |
| | 4 | PUPPY LOVE, Donny Osmond |
| | 5 | POP CORN, Hot Butter |
| | 6 | BREAKING UP IS HARD TO DO, The Partridge Family |
| | 7 | YOU WEAR IT WELL, Rod Stewart |
| | 8 | SYLVIA'S MOTHER, Dr Hook and The Medicine Show |
| | 9 | RUN TO ME, The Bee Gees |
| | 10 | IT'S FOUR IN THE MORNING, Faron Young |

UK Disco Top 20

- | | | | |
|----|----|---|------------|
| 1 | 1 | I FEEL LOVE, Donna Summer | GTO |
| 2 | 2 | MA BAKER, Boney M | Arista |
| 3 | 3 | FLOAT ON, Floaters | ABC |
| 4 | 4 | DANCIN' EASY, Danny Williams | Ensign |
| 5 | 14 | THE CRUNCH, Rah Band | Good Earth |
| 6 | 11 | SLOW DOWN, John Miles | Decca |
| 7 | 7 | DO WHAT YOU WANNA DO, T-Connection | TK |
| 8 | 4 | SO YOU WIN AGAIN, Hot Chocolate | RAK |
| 9 | 9 | LET'S CLEAN UP THE GHETTO, Philly All Stars | Phila Int |
| 10 | 15 | DEVIL'S GUN, C J & Co | Arista |
| 11 | 18 | DISCOMANIA, Love | Epic |
| 12 | 8 | FEEL THE NEED, Detroit Emeralds | Arista |
| 13 | 19 | MAGIC FLY, Space | Pye |
| 14 | — | CENTER CITY, Fat Larry's Band | WMOT |
| 15 | — | BABY DON'T CHANGE YOUR MIND, Gladys Knight | Buddah |
| 16 | 12 | I GOT IT, New York Port Authority | Invisibles |
| 17 | 6 | YOU GOT WHAT IT TAKES, Showaddywaddy | Arista |
| 18 | 20 | NIGHTS ON BROADWAY, Candi Staton | Warners |
| 19 | — | LOVE'S UNKIND, Donna Summer | GTO LP |
| 20 | — | NOWHERE TO RUN, Dynamic Superiors | Motown |

US Disco Top 20

- | | | | |
|----|----|--|----------------|
| 1 | 1 | QUIET VILLAGE, Richey Family | Marlin |
| 2 | 2 | I FOUND LOVE, Love & Kisses | Casablanca |
| 3 | 3 | HOLLYWOOD VILLAGE PEOPLE | Casablanca |
| 4 | 4 | HOLD TIGHT, Vickie Sue Robinson | RCA |
| 5 | 5 | I FEEL LOVE, Donna Summer | Casablanca |
| 6 | 6 | THEME FROM "STAR WARS", Meco | Millennium |
| 7 | 7 | FROM HERE TO ETERNITY, Gongdo | Casablanca |
| 8 | 8 | CARRY ON, TURN ME ON, Space | United Artists |
| 9 | 9 | MAGIC FLY (Journey Into Love) Kabelektribk | TK |
| 10 | 10 | DEVIL'S GUN, C. J. & Company | Westbound |
| 11 | 11 | BEST OF MY LOVE, Emotions | Columbia |
| 12 | 12 | JE TAIME, Saint-Tropez | Butterfly |
| 13 | 13 | EROTIC SOUL, Larry Page Orchestra | London |
| 14 | 14 | CHOOSING YOU, Lenny Williams | ABC |
| 15 | 15 | DR LOVE, First Choice | Gold Mind |
| 16 | 16 | THE MAGIC IS YOU MEDLEY, John Davis & Monster Orch | SAM |
| 17 | 17 | THEME FROM "BIG TIME", Smokey Robinson | Tamla |
| 18 | 18 | MUSIC, Montreal Soul | Smash |
| 19 | 19 | MAGIC BIRD OF FIRE, Salsoul Orchestra | Salsoul |
| 20 | 20 | MAKE IT WITH YOU, Whispers | Soul Train |

UK Soul Top 20

- | | | | |
|----|----|--|-------------|
| 1 | 2 | FLOAT ON, The Floaters | ABC |
| 2 | 1 | I FEEL LOVE, Donna Summer | GTO |
| 3 | 8 | THAT'S WHAT FRIENDS ARE FOR, Deniece Williams | CBS |
| 4 | 2 | EASY, The Commodores | Marlin |
| 5 | 7 | NIGHTS ON BROADWAY, Candi Staton | Warner Bros |
| 6 | 12 | LET'S CLEAN UP THE BROADWAY, Philadelphia All Stars Phil Int | Phila Int |
| 7 | 4 | MA BAKER, Boney M | Arista |
| 8 | — | MAGIC FLY, Space | Pye |
| 9 | 11 | FLOWERS, Emotions | CBS |
| 10 | 10 | I GOT IT, New York Port Authority | Invisibles |
| 11 | 6 | BABY DON'T CHANGE YOUR MIND, Gladys Knight | Buddah |
| 12 | 13 | POST MORTEM, Cameo | Casablanca |
| 13 | 17 | DANCIN' EASY, Danny Williams | Ensign |
| 14 | 16 | VITAMIN U, Smokey Robinson | Motown |
| 15 | — | DREAMER, Jacksons | Epic |
| 16 | 15 | STRAWBERRY LETTER, Brothers Johnson | A&M |
| 17 | 9 | DO WHAT YOU WANNA DO, T-Connection | TK |
| 18 | — | VOYAGE TO ATLANTIS, Isley Brothers | Epic |
| 19 | 14 | CENTER CITY, Fat Larry's Band | WMOT |
| 20 | — | DO YOU WANNA GET FUNKY WITH ME, Peter Brown | TK |

US Soul Top 20

- | | | | |
|----|----|---|----------------------------|
| 1 | 1 | FLOAT ON, Floaters | AGC |
| 2 | 2 | STRAWBERRY LETTER 23, Brothers Johnson | A&M |
| 3 | 4 | DEVIL'S GUN, C. J. & Co | Westbound |
| 4 | 4 | BEST OF MY LOVE, Emotions | Columbia |
| 5 | 5 | LA SUNSHINE, War | Blue Note |
| 6 | 10 | LET'S CLEAN UP THE GHETTO, Philadelphia All Stars | Phila Int |
| 7 | 3 | SLIDE, Slave | Cotillion |
| 8 | 9 | I BELIEVE YOU, Dorothy Moore | Malaco |
| 9 | 12 | O-H-I-O, Ohio Players | Mercury |
| 10 | 11 | MAKE IT WITH YOU, Whispers | Soul Train |
| 11 | 15 | WORKIN' ME, O'Jays | Blue Note |
| 12 | 7 | EASY, Commodores | Philadelphia International |
| 13 | 17 | THE GREATEST LOVE OF ALL, George Benson | Arista |
| 14 | 6 | SUNSHINE, Enchantment | Roadshow 991 |
| 15 | 14 | LIVIN' IN THE LIFE, Isley Brothers | T-Neck |
| 16 | 25 | BOOGIE NIGHTS, Heavave | Epic |
| 17 | 24 | LOVE IS SO GOOD, ZZ Hill | Columbia |
| 18 | 19 | THE SOUL OF A MAN, Bobby Bland | ABC |
| 19 | 21 | CAN'T STAY AWAY, Bobby's Rubber Band | Warner Bros |
| 20 | 13 | A REAL MOTHER FOR YA, Johnny Guitar Watson | DJM |

STAR CHOICE



- BILLY IDOL — GENERATION X**
- | | | |
|----|---------------------------------|--------------------------|
| 1 | NERVOUS BREAKDOWN | Eddie Cochran |
| 2 | INSTANT KARMA | John Ono Lennon |
| 3 | JAH-OH JAH-OH / ECONOMIC CRISIS | The Gladstones / Trinity |
| 4 | SKIING IN THE SNOW | Wigan's Ovation |
| 5 | BALLROOM BLITZ | Sweet |
| 6 | ROCK ON | Gary Glitter |
| 7 | BE BOP A LULA | Gene Vincent |
| 8 | PAINT IT BLACK | Rolling Stones |
| 9 | THE DR WHO THEME | BBC Radiophonic Workshop |
| 10 | BABY LET'S PLAY HOUSE | Elvis Presley |

Star Breakers

- | | | |
|----|--|-----------------|
| 1 | I GOT TO SING, J. A. L. N. Band | Magnat |
| 2 | PIPELINE, Bruce Johnston | CBS |
| 3 | GIMME DAT BANANA, Black Gorilla | Response |
| 4 | PINOCCHIO THEORY, Bobby's Rubber Band | Warner Brothers |
| 5 | LOOKIN' THROUGH GARY GILMOUR'S EYES, The Adverts | Anchor |
| 6 | HOLD ON TO LOVE, Page Three | Warner Brothers |
| 7 | SOUL COAXING, Bidlo Orchestra | Rolling Stones |
| 8 | THE WARRIOR, Osibisa | Bronze |
| 9 | OXYGENE, Jean Michel Jarre | Polydor |
| 10 | HANDY MAN, James Taylor | CBS |

UK ALBUMS



- | | | | |
|----|----|--|-----------------|
| 1 | 1 | GOING FOR THE ONE, Yes | Atlantic |
| 2 | 3 | A STAR IS BORN, Soundtrack | CBS |
| 3 | 2 | THE JOHNNY MATHIS COLLECTION | CBS |
| 4 | 4 | 20 ALL TIME GREATS, Connie Francis | Polydor |
| 5 | 6 | I REMEMBER YESTERDAY, Donna Summer | GTO |
| 6 | 5 | RUMOURS, Fleetwood Mac | Warner Brothers |
| 7 | 11 | HOTEL CALIFORNIA, The Eagles | Asylum |
| 8 | 8 | STRANGLERS IV, The Stranglers | United Artists |
| 9 | 7 | LOVE AT THE GREEK, Neil Diamond | CBS |
| 10 | 12 | EXODUS, Bob Marley & The Wailers | Island |
| 11 | 14 | NEW WAVE, Various | Vertigo |
| 12 | 13 | ARRIVAL, Abba | Epic |
| 13 | 10 | ON STAGE, Rainbow | Polydor |
| 14 | 27 | MY AIM IS TRUE, Elvis Costello | Sire |
| 15 | 9 | THE MUPPET SHOW | Pye |
| 16 | 23 | LIVE IN THE AIR AGE, Be Bop Deluxe | Harvest |
| 17 | 15 | WORKS, Emerson, Lake and Palmer | Atlantic |
| 18 | 16 | LOVE FOR SALE, Boney M | Atlantic |
| 19 | — | OXYGENE, Jean Michael Jarre | Polydor |
| 20 | 29 | BEST OF, Rod Stewart | Mercury |
| 21 | 19 | A NEW WORLD RECORD, Electric Light Orchestra | Jet |
| 22 | 18 | IT'S A GAME, Bay City Rollers | Arista |
| 23 | 28 | THEIR GREATEST HITS 71-75, The Eagles | Asylum |
| 24 | 21 | DECEPTIVE BENDS, 10cc | Mercury |
| 25 | 31 | STEVE WINWOOD | Island |
| 26 | 17 | GREATEST HITS, Smoke | RAK |
| 27 | 26 | GREATEST HITS, Abba | Epic |
| 28 | 34 | ENDLESS FLIGHT, Leo Sayer | Chrysalis |
| 29 | 22 | COMING OUT, Manhattan Transfer | Atlantic |
| 30 | — | TERRAPIN STATION, Grateful Dead | Arista |
| 31 | 44 | GREATEST HITS, Hot Chocolate | RAK |
| 32 | 40 | STREISAND SUPERMAN, Barbra Streisand | CBS |
| 33 | 35 | THE BEATLES AT THE HOLLYWOOD BOWL, The Beatles | Parlophone |
| 34 | 33 | 20 GOLDEN GREATS, The Shadows | EMI |
| 35 | — | FLOATERS | ABC |
| 36 | 25 | THE DARK SIDE OF THE MOON, Pink Floyd | Harvest |
| 37 | 38 | EVEN IN THE QUIETEST MOMENTS, Supertramp | A&M |
| 38 | 24 | ANIMALS, Pink Floyd | Harvest |
| 39 | 20 | THE BEST OF, Mamas and Papas | Arcade |
| 40 | — | HIS 12 GREATEST HITS, Neil Diamond | MCA |
| 41 | 43 | AMERICAN STARS 'N' BARS, Neil Young | Reprise |
| 42 | — | SILK DEGREES, Boz Scaggs | CBS |
| 43 | 30 | IN THE CITY, Jam | Polydor |
| 44 | 48 | BERNI FLINT | EMI |
| 45 | 36 | SORCERER, Tangerine Dream | MCA |
| 46 | 39 | IN FLIGHT, George Benson | Warner Bros |
| 47 | 45 | ROBOT, Alan Parsons | Arista |
| 48 | — | 20 GOLDEN GREATS, The Beach Boys | Capitol |
| 49 | 37 | CSN, Crosby, Stills and Nash | Atlantic |
| 50 | 32 | WISH YOU WERE HERE, Pink Floyd | Harvest |



ELVIS COSTELLO: up to No 14

US ALBUMS



- | | | | |
|----|----|-----------------------------------|--------------|
| 1 | 1 | RUMOURS, Fleetwood Mac | Warner Bros |
| 2 | 2 | CSN, Crosby Stills & Nash | Atlantic |
| 3 | 3 | SUPERMAN, Barbra Streisand | Columbia |
| 4 | 8 | STAR WARS/SOUNDTRACK | 20th Century |
| 5 | 7 | JT, James Taylor | Columbia |
| 6 | 4 | I'M IN YOU, Peter Frampton | A&M |
| 7 | 6 | BOOK OF DREAMS, Steve Miller Band | Capitol |
| 8 | 9 | REJOICE, Emotions | Columbia |
| 9 | 10 | COMMODORES | Motown |
| 10 | 5 | LOVE GUN, Kiss | Casablanca |
| 11 | 11 | LIVE, Barry Manilow | A |

Record Mirror

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WINGS FIND PARADISE IN THE VIRGINS

AH YES, the Virgin Islands, what pleasant memories I have of them. And now Paul McCartney and his band Wings can share those memories because they've just been recording their album there.

Denny Laine has suggested the title 'Water Wings' for the album, as it was recorded on an unusual floating studio. The idea for the recording session came from Denny: "When we were in Los Angeles I visited a studio on a boat on which Rod Stewart had cut a couple of tracks. I've always loved boats and thought it would be an interesting way to record an album."

■ New wave becomes old wave and turns into an old superstar like everyone else: the famous Jake Riviera of Stiff Records / Damned / Elvis Costello renown has told us he does not want us to ring him up anymore, owing to the fact he's a bit peeved with us. So who's the superstar now Jake?

A charter yacht named 'Fair Carol' became a studio with a 24 track machine. A converted minesweeper 'Sama' became the band's home, while a third boat 'El Toro' housed the McCartney family. After breakfast the crew and band would take a launch 50 yards to the 'Fair Carol' and record until lunchtime. After a swim or siesta it was back to work until the evening.

At twilight, rows of coloured lights illuminated the rigging — they were even fined 15 dollars for breaking a rule about no amplified music after 10 pm. The only other problems in this idyllic setting was a cut leg for Paul, Denny's sunburn, Jimmy went deaf in one ear and the engineer had an electric shock. Linda, who is expecting her fourth child next month, thinks that the next album could be recorded on a train going across Canada.



WINGS: just a song at twilight

For those of you who thought Slade had gone the way of old soldiers, I have news. Drummer Don Powell was alive and well the other night, visiting the Camden Music Machine. There, we both saw an excellent performance by a band called SALT. But why isn't Slade, the forerunner of punk, out there performing too?

Parties are a bit thin on the ground in this holiday season, but there was a nice little bash held in Mayfair to celebrate the fifth anniversary of 'Jesus Christ Superstar'. It was

attended by stars past and present who have appeared in the play. Among them were Richard Barnes, Dana Gillespie and Paul Nicholas. The show has taken almost five million pounds at the box office.

Jerry Hall, the tall Texan girlfriend of Bryan Ferry, looks as though she may have snared her man at last. She is flashing around a huge diamond and ruby engagement ring. The couple are looking for a love nest in Hampshire as El Ferry has put his London home up for sale for a reputed £120,000.

Talking about moving house, I hear Rod and Britt are looking round the

- year - old father who should have known better — dress up in their idea of punk gear and parade around the street. I hope he felt as silly as he looked. And what could the little wife have thought about hubby not having a bath for a fortnight?

The Dead End Kids are not having a wonderful time in the fun world of rock and roll. They had their car wrecked by vandals after a gig in Londonderry last week and ended up having an army escort out of the place.

Glasgow is obviously not ready for new wave. In the fair city where the sight of violence is not entirely unknown, the council is getting windy about the possible effect punk music might have on the young city dwellers. A show which was to have featured The Jolt, the Self Abusers and a few others, was cancelled at the last minute. The Dreamland was to have put on Gen X, but the club has lost its licence. A further venue for Gen X was also stymied, so it looks as though the nearest they'll get will be the Paisley Silver Thread Hotel on August 18 — unless of course there are any more swift moves on behalf of the oldies.

As if it wasn't bad enough having Top Of The Pops here, the Germans have their equivalent show. They booked The Clash to appear with some go-go dancers (silly move anyway) in the same show as Tina Charles, Paul Nicholas,



EAMON CARR: masked man

Showaddywaddy and Dana, but when they saw them at the rehearsal, they changed their minds. The band was told they wouldn't be required after all, because they were late arriving, they couldn't mime and because of the state of the dressing room.

The band didn't see that it was such a great virtue being able to mime anyway and were peeved because they weren't allowed in the dining room. Joe Strummer got his own back by drawing pictures of Hitler on the beer mats and the loo door. It quite cheered him up.

■ Expect to see more of Suzi Quatro soon — she's been approached to play the part of a rock 'n' roller called Leather in the next 'Happy Days' TV series. She'll never replace the Fonz for me. Suzi has gained a lot of new fans in Japan. They liked her tour so much they've named a brand of the local booze after her.

What a pleasant surprise it was to spot Julie Covington playing the part of a hippie in 'The Adventures Of Barrie McKenzie' at the cinema the other night (well, I can't be at exclusive parties every night dears). Made quite a change from the punk image she has in her new pix, now that she's signed to Virgin.

Eamon Carr of Horslips is not really impersonating the Masked Man — he's having to wear a bandage round his face after falling and busting his mouth. Despite surgery, he managed to play at a gig in Sligo.

Bob Marley has had to postpone his American tour for the third time — he's having a cyst removed from his foot. Aply enough his latest single is called 'Waiting In Vain'. Good job he's not on the National Health list here.

If you're intending to go along to the Hot Rods' gigs at the Marquee, having already read in this splendid paper about the free numbered badges which could lead to the lucky ones getting a prize — we can now reveal what these prizes will be. If you're lucky in the draw, you'll get one of five albums which will contain unavailable Rods' numbers and other Canvey Island rockers. Betcha can hardly wait, I can't.

Chicago's Robert Lamm became a dad last week. His wife, former model Julie Nini, gave birth to a daughter, Sacha Natalia.

John Cale is setting up a new record label (isn't everyone?), called Spyc Records. We hear he is searching for new talent in "borstals and asylums". How quaint.

FREEBIE OF THE WEEK No. 5

WINNERS OF the six Rollers' albums (Freebie No 3): G. Buckle, 15 Farnedale Drive, Guisborough, Cleveland; Sandra Whitbread, Ashby, Scunthorpe; W. J. Thomas, Easterhouse, Glasgow; Jane Scholey, Garforth, Leeds; David Dean, Dagenham, Essex; Kim Eldridge, Stroud, Glos. Not a bad entry, but none were funny enough to print.

Freebie Number 5. This week we're giving away a rather special transistor radio - shaped as a Wimpy beefburger plus a copy of the single 'All Summer Long' by Vicky Silva, sung to the tune of the Wimpy ad. What you have to do: Answer these simple questions: (1) Who wrote 'Summer In The City'? (2) What's the capital city of Afghanistan? (3) Who put out an album called 'The Rock'? First all correct entry out of the hat wins the radio plus single. Entries to Freebies (5), Record Mirror, Spotlight House, 1 Benwell Road, London N7.

Jackie Wilson

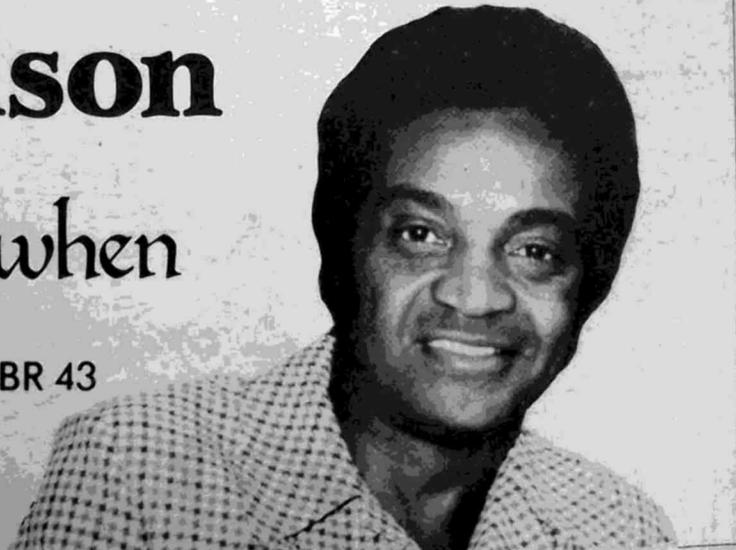
the new single

It only happens when

I look at you BR 43



marketed by



Album and tour from Feelgoods

DR FEELGOOD undertake a major UK tour from next month to promote their forthcoming 'Buddy, Buddy, Friends' album produced by Nick Lowe.

Dates are Belfast Ulster Hall September 22, Cork City Hall 23, Dublin National Stadium 24 (with Lew Lewis on Irish dates), Leicester De

Montfort Hall 26, Bradford St George's Hall 27, Aberdeen Music Hall 29, Edinburgh Odeon 30, Glasgow Apollo October 1, Newcastle City Hall 2, Sheffield City Hall 3, Hanley Victoria Hall 4, Manchester Free Trade Hall 6, Liverpool Empire 7, Birmingham Odeon 8, Bristol Colston Hall 9, Swansea Top Rank Suite

14, London Hammersmith Odeon 15/16, Portsmouth Guildhall 18, Bournemouth Winter Gardens 19, Oxford New Theatre 20, Cambridge Corn Exchange 21, Southend Kursaal 22, Hemel Hempstead Pavilion 23.

The album features new material by Lee Brilleaux and John Mayo.



PHILLYNOTT: second book

ESSEX SINGLE AND ALBUM

DAVID ESSEX has written, produced and arranged his new album 'Gold & Ivory', released next month.

Previously David's albums have been produced by Jeff Wayne. They have agreed to get

together in the future to produce an album, probably with a theatrical theme.

A single from the album 'Cool Out Tonight' is released on Friday, and 11 of the 12 cuts can be seen in David's forthcoming

ing TV series.

Guests for the series, which begins on September 6, include Denny Laine, The Small Faces, Ronnie Spector, Twiggy and the Real Thing.

David Essex interview page six.

VIRGIN IN XTC



XTC: sign for Virgin

VIRGIN RECORDS have grabbed the widely acclaimed Swindon new wave band, XTC.

Forthcoming dates include London Hope And Anchor August 17/24/31, Nashville 22/29, Rochester Castle 23 / September 2, Red Cow 25 / September 1/8/15, Redditch Tracey's August 27, Swindon Oasis September 3 and Plymouth Castaways 13.

MORE POEMS FROM PHIL

PHIL LYNOTT of Thin Lizzy publishes his second book of poetry 'Phillip' on Saturday which follows the successful 'Songs For While I'm Away'.

The book is available from Thin Lizzy (Mail Order), 52 Dean Street, London W1 for £1.20 including postage, making cheques and POs payable to Thin Lizzy (UK) Ltd.

Rose Royce to roll in

TOUR DATES for US hit soul band Rose Royce have been confirmed for September and October.

They appear at Plymouth Castaways September 21, Liverpool Empire 22, Birmingham Odeon 23, Manchester Apollo 24, London Hammersmith Odeon 29, Swindon Brunel Rooms 30, London Royal Albert Hall October 1. A single 'Do Your Dance' is released to coincide with the nine-piece band's arrival.

Punk fest is off again

THE MIDLANDS has lost its second attempt at a new wave festival. The Roxy Revue at Droitwich on Saturday has been postponed.

Organisers say the farmer on whose land the festival was to be held changed his mind. They are now searching for alternative sites.

Magnetic Darts

DARTS, the blues style doo-wop band, have signed to Magnet Records for a five-year worldwide deal.

The group, which features members of John Dummer's Blues Band and Rocky Sharpe and the Razors, start work on a single this week for release next month to coincide with a full UK tour.

NEWS IN BRIEF

STEVIE WONDER's new single is 'Another Star', out on Friday.

Kiss 12" three tracker released this week of 'Then She Kissed Me/Hooligan/Flaming Youth' for 99p.

Isaac Hayes scheduled October visit looks like being cancelled.

John Martyn to do two London dates in the autumn plus new LP.

Pat Travers returns October / November to tour.

Fairport Convention are to write and perform music for the new British film 'In One And Out The Other'. Their Regents Park gig now rescheduled for August 28.

Jess Roden album 'The Player Not The Game' released September 9 and forerunner single 'Misty Roses', written by Tim Hardin, out August 19.

The Fabulous Poodles undergo their first European tour this week. Mick Moody takes over from Neil Hubbard due to studio commitments, in the lineup of Frankie Miller's band for Reading Festival.

Stranglers do a short European tour prior to UK dates at the end of September.

The Electric Chairs play Vortex Club, London August 22.

Mebo II, former RNI ship now LJB, has sailed east from Tripoli towards Egypt. No final destination has been given but the ship is broadcasting as it goes, and will be bringing a new powerful medium wave transmitter into use shortly.

US rock band The Dictators release a 12" limited edition single 'Search And Destroy' on August 26. Negotiations for a UK tour are in hand for later this year.

Donna Summer's 'I Feel Love' has gone gold, giving GTO Records their first ever gold single.

Nine gigs for Small Faces

THE SMALL Faces will play a nine-date UK tour next month to promote their 'Playmates' album.

Dates are: Birmingham Hippodrome 13, Manchester Apollo 14, Glasgow Apollo 18, Newcastle City Hall 17, Leeds Grand Theatre 18, Bristol Colston Hall 20, Brighton Dome 21, Oxford New Theatre 22, London Hammersmith Odeon 24.

Ticket prices are £2.50, £2 and £1.50 outside London and £3, £2 and £1 at Hammersmith.



SMALL FACES

LINDA RONSTADT DREAMS ALBUM

LINDA RONSTADT has a new album 'Simple Dreams' released on September 2.

include Dolly Parton, JD Souther and Don Henley. Tracks include Buddy Holly's 'It's So Easy', the Stones' 'Tumbin' Dice' and Roy Orbison's 'Blue Bayou'.

The LP is produced by Peter Asher and guests



Graham Bonnet

NEW SINGLE

'DANNY'

RING O'RECORDS

Special Harley single

A 12in single is released by Steve Harley and Cockney Rebel from their live 'Face To Face' album: 'Best Years of Our Lives - Tumblin' Down'. The first 10,000 copies are 12in size.

Dorothy signs to CBS

US SOUL singer Dorothy Moore of 'Misty Blue' fame, has signed to CBS for the British market.

Her first release is 'I Believe In You' on September 2, followed by an autumn album.

Sutch back on the air

RADIO SUTCH one of the original British pop pirates returned to air on Sunday on the tenth anniversary of the Marine Offences (Broadcasting) Act.

The station was operating from a broadcast site in London and aired for about four hours on VHF, short and medium waves, before developing technical difficulties. They hope to be on the air again for the August Bank Holiday period.

For a report on the free radio conference see page 9.

Three track EP from Cale

JOHN CALE releases a rare three track EP on August 26, called 'Animal Justice' on Illegal Records.

This first solo venture since 1973 features 'Chicken Shit', Chuck Berry's 'Memphis Tennessee' (featuring Chris Spedding on guitar) and 'Hedda Gabler' an eight track cut taking up the second side.

A limited edition 12in version will be available initially.

Motorhead cancel tour

MOTORHEAD HAVE had to cancel their tour dates due to drummer Phil Taylor breaking his arm.

Support band The Count Bishops are fulfilling some of the dates and play Wolverhampton Civic August 17, Birmingham Locarno 22 (with Trapeze), and St Albans Civic 27. They also play London Nashville on Thursday.

£5,000 prize for new groups

GROUPS WITHOUT recording contracts can win £5,000 plus a record

LEO TOURS BRITAIN



LEO SAYER: first tour for two years

LEO SAYER is to make his first major UK tour for two years from the end of next month.

Dates are Cardiff Capitol September 29, Peterborough ABC 30, Ipswich Gaumont Theatre October 1, London Palladium 2, Newcastle City Hall 5, Edinburgh Usher Hall 6, Aberdeen Capitol 7, Glasgow Apollo 8, Liverpool Empire 9, Dublin Stadium 11, Wolverhampton Civic 13, Birmingham Hippodrome 14, Manchester Apollo 15, Blackpool Opera House 16, Bournemouth Winter Gardens 18,

Portsmouth Guildhall 20, Bristol Hippodrome 22, Sheffield City Hall 25.

Top price for tickets is £3.50 in the provinces and £4 in London. Sayer's band comprises Mike Moran keyboards, Oliver C. Brown percussion, Reggie McBride bass, Alvin Taylor drums, Richard Zeto guitar, Don Preston synthesiser, Horatio Gordon and Kenny Peterson horns, Janice Singleton and Maxine Green backing vocals. A single 'Thunder In My Heart' is released on August 26, title track of the album which coincides with the tour.

deal in a talent contest organised by 'US' the anti-perspirant firm and promoter Harvey Goldsmith.

Groups are invited to submit a demo tape to their local commercial radio station where a panel of judges will select the best five to appear at one of the 18 regional heats. The final will take place at Wembley on October 31.

Spector sampler next month

A 20-TRACK sampler of 'Phil Spector - Echoes of The Sixties' including all his British hits is released next month, featuring Ike and Tina Turner, the Ronettes, Crystals, Righteous Brothers, Bob B. Soxx and the Bluejeans and Gene Pittney. The album will be heavily promoted via television advertising.

Kingfish to support Nugent

AMERICAN ROCK band Kingfish make their British debut this week. They support Ted Nugent at Birmingham Odeon August 18, then play London Marquee 19 and 20 and Reading Festival 26.

Elvis for Palace

BOY WONDER Elvis Costello has been added to the Crystal Palace Garden Party on September 10.

Tickets for the gig, headed by Santana are available from Harlequin Records, London Theatre Bookings and Premier Box Office. They cost £4.80 in advance or £5.30 on the day. More acts are to be announced shortly.

Hillage on road in October

STEVE HILLAGE undertakes a UK tour in October to tie in with the release of his new album 'Motivation Radio' on September 30.

Dates are Aylesbury Friars October 15, Preston Guildhall 17, Liverpool Empire 18, Manchester Apollo 19, Bradford St George's Hall 21, Newcastle City Hall 22, Edinburgh Leith Hall 23, Glasgow Strathclyde University 24, Sheffield City Hall 26, Birmingham Odeon 27, Leicester De Montfort Hall 28, Cardiff University 29, Bristol Colston Hall 30, Brighton Dome, November 1, London Rainbow 3.

Tickets are £2.50, £2, £1.50 and £1 outside London and £3.25, £2.50 and £1.75 at the Rainbow, available late August.

A free single by Steve plus support act Glenn Phillips will be given to each ticket holder.

Hillage's band will be announced next month after contractual problems are sorted out.



STEVE HILLAGE: tour and album

TOURS...TOURS

SUTHERLAND BROTHERS & QUIVER: Newcastle City Hall September 15, Liverpool Empire 16, Manchester Apollo 17, Birmingham Odeon 18, Sheffield City Hall 19, Dunstable Queensway 22, London Rainbow 24, Bristol Hall October 1, Dundee Apollo 29, Edinburgh Usher Capitol 3, Handley Victoria Hall 6, Lancaster University 7, Hull City Hall 12, Southampton Guildhall 15, Guildford Civic Hall 18, Nottingham Albert Hall 19, Croydon Fairfield Hall 21. Playing with the remaining three members of SB&Q are Alan Ross guitar, Tex Comer bass, Mick Weaver keyboards, John Shearer percussion, Debbie Ross and Shirley Roden vocals.

MUD: Commence a new tour with a week at Watford Balleys September 25 - October 2. The tour will run through to December.

MIKE HARDING: Middleton Civic Hall September 1, Brighton New Exhibition Centre (Brighton Folk Festival) 2, Kendal Town Hall 3, Southport Theatre 4, Warrington Wilderspool Leisure Centre 7, Buxton Playhouse 8, Oakenegates Town Hall 9, Halifax Civic Theatre 10, Blackpool ABC 11, Oldham Coliseum 12, Barnsley Civic 15, Newark Palace 16, Deeside Leisure Centre 17, Batley Variety Club 18.

DON WILLIAMS: Now plays Middlesbrough Town Hall September 16 and not Nottingham Albert Hall.

TRAPEZE: West Runtun Pavilion September 2, Nottingham Boat Club 3, Gwent Newbridge Club 4, Hitchin College 10, London Nashville 16, Northampton College 27.

SPITERI: London Ronnies September 16/17/19, Speakeasy 20, Music Machine 22, Golden Lion 6/13/20/24/27, Battersea Arts Centre 30, Rock Garden 30 and October 1, LSE 8.

THE PIRATES: London Southgate Royalty Ballroom September 9, Cardiff Top Rank 13, Wakefield Unity Hall 15, Manchester Electric Circus 18, Dudley JB 17, Wolverhampton Lafayette 23, Wigan Casino 24, Stoke On Trent George Hotel 25, Blackpool Jenkinson Bar 26, Southsea Kimbles 28, London Nashville 29, Coventry College of Education 30, Barking N.E.P. October 1, Southampton Glen Eyre Hall 2, London Dingwalls 5/6, Derby College of Art & Technology 7, London Queen Mary College 8, Hertford Castle Hall 10, Bristol Poly 13, Stafford North Staffs Poly 14, London University of London 15, Chelmsford Chancellors Hall 16, Doncaster Outlook 17, Birmingham Barbarellas 18, Keele University 19, Middlesbrough Rock Garden 20, Alsager Crew College 21, Bedford College of Education 22, London Roundhouse 23, Colchester Essex University 25, Stoke North Staffs Poly 28, Manchester University 29, Liverpool Eric's 30.

STRIFE: Blackburn Lodestar August 18, London Music Machine 19, Nottingham Boat Club 20, Leeds Fford Green 21, Burton '76 Club 26, Stafford Top of the World 29, Bradford Princeville Club September 1, Oxford Cowley Workers Club 2, West Runtun Village Inn 7, Manchester Electric Circus 9, Dudley JB 10, Plymouth Woods 14, Penzance Garden 15, Mansfield Kingsway Hall 24.

JENNY DARREN: Rugby Emilsy September 12, Hucknall The Club 14, Birmingham Snobs 15, Kettering Windmill 17, London Rock Garden 21, Tiverton Hotel 23, Cardiff College of Education 24, Middlesbrough Rock Garden 29/30.

STEELEYE SPAN: Add Torquay Town Hall September 24, Truro Plaza 25.

RADIATOR: Newcastle Guildhall August 18, Calthness festival 19, London Music Machine 26, Leeds Fford Green 25.

ROOGALATOR: London Nashville September 2/3, Marquee 4.

THE LURKERS

**FREE ADMISSION SINGLE
SHADOW c/w LOVE STORY**

GET IT NOW



VIBRATORS: new single

Vibrators move to Berlin

THE VIBRATORS have quit Britain to live in Berlin because they say more is happening there than in London.

They have taken a flat there and are working on new material. Meanwhile, a live single of 'London Girls' is released here on Friday.

Search is on for top DJ

THE SEARCH for Britain's leading DJ is on. A prize of £1,000 is being offered in the competition to be held at Top Rank Suites throughout the country. The first heat is at Aberdeen on September 20.

DJs will be required to play 12 minutes live at the clubs, judged on presen-

tation, choice of records etc.

The competition, organised in conjunction with the DJ's Federation, can be entered by filling in the entry form in next week's Music Week or direct from Sound Relations, 12 York Way, London N1 9AA, telephone 01-278 4299 for more details.

JESUS CHRIST and Hitler have something in common.

According to David Essex that is. David is back to make an assault on the world with a new album and a tour.

"The two greatest influences on mankind have been Jesus and Adolf Hitler," he says. "Of course their characters were entirely different but more than anyone else they shaped the destiny of mankind."

"I got the idea to do a musical on the life of Adolf while I was in France, so I phoned my friend Jeff Wayne. It was really strange, because a short time afterwards Jeff got a call from a German asking if he could recommend a girl to play the part of Hitler's girlfriend Eva Braun, for a German musical. It looks like they've beaten us to it, so I don't think we'll be going ahead."

"We could do a thing about Napoleon but even his achievements fall short of Adolf's. I think enough time has passed to take a serious look at Hitler's career through music. He was an evil man but I don't think it's sick to do a musical

ADOLF ESSEX

And for the new album, it's going to be guitars in the toilet and drums in the pool room

about him, it would trace his whole life."

Back to reality. David's new album available in September is called 'Gold And Ivory'. He gives us a taste by playing some tracks.

"Yes the title is significant. The gold part stands for all the business problems I was having and Ivory stands for a set of keyboards."

"The word Ivory is pertinent

because I write a lot at the piano. I've always got abstract ideas I can tie together. I'm not like a professional songwriter who's constantly under pressure and that way the ideas come more easily."

"I wrote all the songs on the album, arranged and produced it, but there are some string arrangements by Richard Hewson. I tried to get a live atmosphere on it. Part of the album was recorded at the Manor, it's a big rambling house with a nice atmosphere. I had the drums recorded in a pool room where the walls are wood panelled and you get a really great sound. I

also recorded some guitars in the toilet."

"I didn't want to do a concept album this time, it's a collection of songs."

But on one track David does seem to be harking-back to life in the fairground and circus.

Sinister

"Oh yeah, well that will always fascinate me. You get all walks of life there and that sort of life appeals, because I've got a lot of gipsy blood. But it's also a very bizarre world. In a way it's frightening especially the clowns, they're funny but at the same time they can be very sinister. I've always been attracted to the unusual side of entertainment."

David has just passed 30 summers. Once a teeny-bop star, whose face adorned thousands of pubescent girls homes, now he's being taken seriously.

"I still get stopped in the street, but a lot of the fans have grown up. The screaming thing usually lasts for about 18 months with all bands. I think the Rollers have at last got rid of the tag, but strangely, with the Beatles, it lasted for three years. It means your life becomes unreal you become a piece of fashion. People even start copying you because you wear a certain type of shoes. To have such power can be frightening."

Talent

"I realise what the media has to do but people in Britain are too much into image. If a guy doesn't look a certain way then sometimes they don't want to know. In America they can look behind the image and examine people's real talents. You should be able to appreciate a person's talents whether they appear at the Rainbow or on the 'Billy Cotton Bandshow'."

"It's ridiculous really that people should want to know my views just because I get up on a stage and entertain. I don't think it really makes me qualified to speak about the world. When I'm on stage I like to take the mick out of myself and the audience a bit."

David maintains that he's still very close to his East End roots.

"I have a lot of friends who are scrap metal merchants. I go down there a lot and Kenney Jones, a close mate, lives in a beautiful East End House in a cul-de-sac, where they're always making cups of tea. What the planners have done to the East End is a tragedy. They would never be allowed to re-develop Hampstead and push all the people around in such a way. But the East End spirit is still there, it's tough but there's such atmosphere."

"But coming from the East End, and doing what I wanted to do, I had to face 10 years of apathy. People saying 'No' has always been like red rag to a bull to me. Where I went to school they couldn't get anybody

but the worst teachers because they were so afraid of what the kids might do to them. The only people who inspired us were two old Welsh teachers. I didn't go to school a lot, I received my education out on the streets. I still can't spell."

"That's one of the reasons why I like punk, it's music from the people and it's giving the music industry a big kick up the backside. This type of music hasn't been created by the music industry and the artists are fairly free to do what they want to do. It's not a case of a kid being promoted and turned out a certain type of way. When I was that age R&B groups were having a similar sort of effect. Anybody who's around 23 doesn't have that much to identify with. I really like the Sex Pistols but I don't know a lot about the other punk bands. I've always naturally tended towards the bizarre and the commercially unpalatable. I could never see myself standing on a stage in Las Vegas."

Television

David's tour begins in October. "I'll be doing Australia, New Zealand, Tasmania, America and Europe. I want to do some dates in England around Christmas, and not just in London. Actually I'm doing a phone interview to David Frost in Australia tonight. It'll be midnight and I hope I won't have had a few too many."

David will also be doing six half hour television shows starting in September.

"I've never been happy about doing television before, it seems people don't come across well. It can also be very rushed and you don't get enough time to develop ideas. But, on the series, I've been given a pretty free hand and I've invited my friends along."

"There's Twiggy and me in a clown sequence doing 'Send In The Clowns'. It's such a tender song about a man and a woman that I've always wanted to do it and the lyrics are very skilful. See it's a song about clowns and proves my point about what sad people they can be."

Ambitions

"I'll be doing some more of my favourites as well, and other guests include the Small Faces and Ronnie Spector. The show's for people who really want to be entertained on a Tuesday evening."

The French are also vewing David on the silver screen. 'Stardust' has just been released over there.

"Amazing after all these years isn't it," he says. "I've got a great deal of respect for French people. At the moment though I haven't got any more plans for a film."

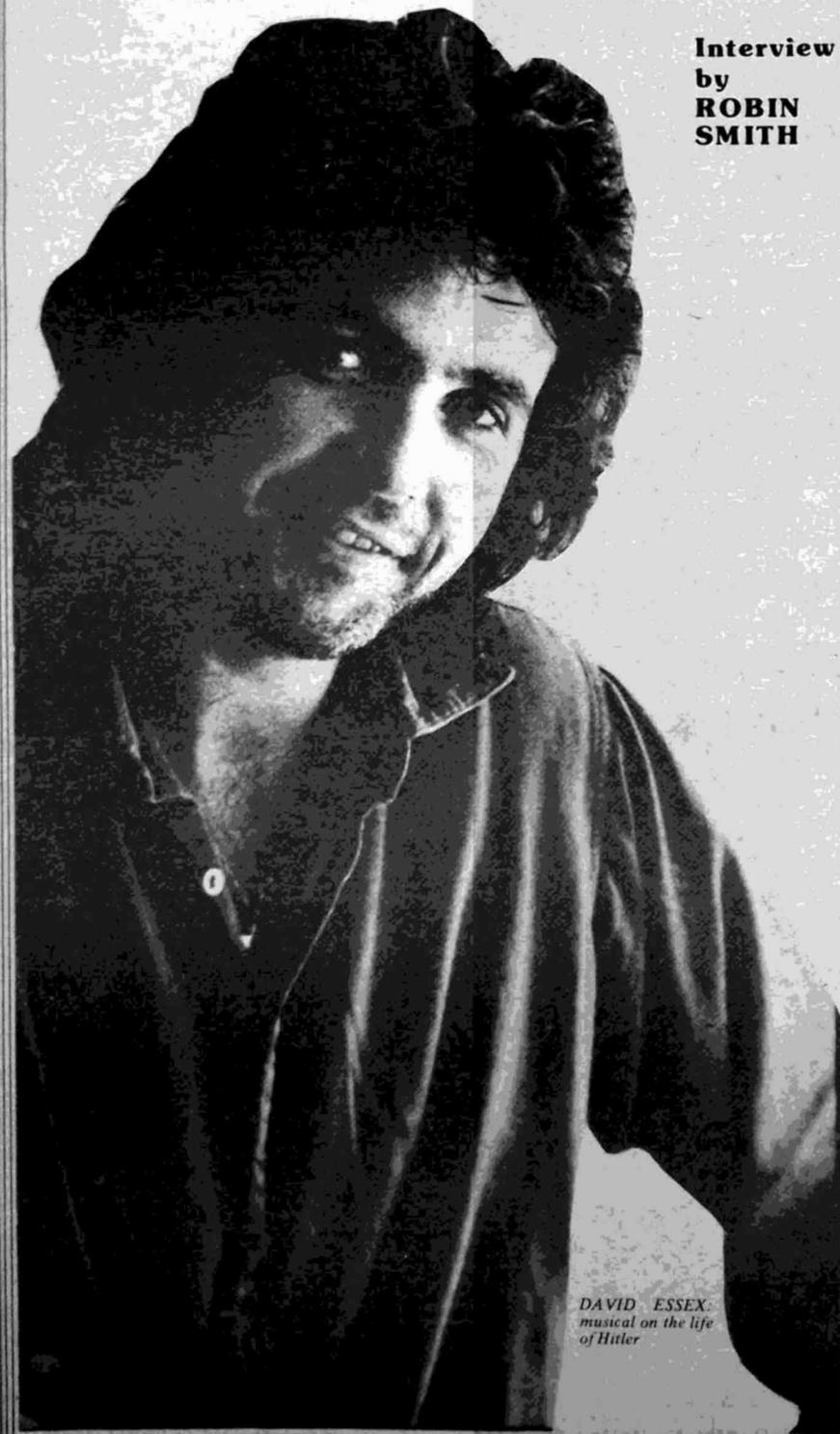
So what ambitions have you got? "I think maybe I'll go into production and maybe I'll go to South America. That country has always fascinated me, it's the travelling gipsy urge in me again."

Ballerina

David may look like the world's most eligible bachelor but he's a happily married man and adoring father.

"I hope my little girl is going to be a ballerina," he says. "Even at her early age she's got a lot of natural grace and moves well. I'd rather not forecast anything for my son, he's so small at the moment. It seems a pity to make plans for him. I've got a little East End girl for my wife - she beats me up."

"You want to take some more pictures? Haven't you got enough already? Oh well you can always sell some to Jackie. I've got a face that photographs well, but I always find having my picture taken very embarrassing."



Interview by ROBIN SMITH



DAVID ESSEX, musical on the life of Hitler

THE KING IS DEAD

TUESDAY: THE DAY THE MUSIC DIED



ELVIS PRESLEY died on Tuesday, aged 42. He collapsed at his home in Memphis, Tennessee and was rushed to the local Baptist hospital's emergency department. He was dead on arrival.

A spokesman for the hospital said: "He died of acute respiratory distress."

Elvis was taken to hospital earlier this year with an unspecified illness. But close friends said he had had a drugs problem.

Elvis Presley was born in Tupelo, Mississippi, on January 8, 1935, the only son of a poor, working-class family. His twin brother, Jesse Garon, died at birth. As a result Elvis was very close to his mother and was desolate when she died aged 46 in 1958.

When he was 11 Elvis got his first guitar. But he wasn't really interested in music although his family were country music fans. Most of his early music came via the Pentecostal First Assembly Of God Church.

Throughout his life Presley was a

devout Christian and recorded many religious albums - which sold just as well as his rock ventures.

Elvis's first guitar is now enshrined in the Country Music Hall of Fame in Nashville, Tennessee.

If you look around the back of the guitar you'll see the scratch marks made by Elvis's belt buckle as he swivelled his hips during his early performances.

His gold plated Cadillac was recently presented to the Hall of Fame which needed a special area built for it.

When he was 13 Elvis's family moved to Memphis where he was to remain for the rest of his life. He started performing when he was about 19 but didn't record until 1954 when he cut 'My Happiness' and 'That's When Your Heartaches Begin' for Sam Phillips' Sun label.

It wasn't until July that year that he began to make a name for himself with a song called 'That's All Right'. In November 1955 he signed up with Colonel Tom Parker and RCA. He was to remain with RCA for the rest of his recording career. Sun received \$6,000 dollars and 5,000 dollars back royalties - an unprecedented sum in those days.

On January 8, 1956 - his 21st birthday - he recorded 'Heartbreak Hotel'. He had 14 consecutive million sellers in the following 27 months before going into the army in March 1958.

By this time he had also made a name for himself as a Hollywood film actor in movies like the famous 'Jailhouse Rock'. Many more Elvis films were to follow and popular box office attractions tied in with hits.

Elvis's million seller hits were also bringing in many millions of dollars. RCA released seven singles at once which gave him the number one spot for four months.

Classics include 'Heartbreak Hotel', 'Blue Hawaii', 'Wooden Heart', 'Love Me Tender', 'Blue Suede Shoes', 'It's Now Or Never', 'Are You Lonesome Tonight', 'Good Luck Charm', 'Crying In The Chapel', and many more which have sold steadily until this day. And in 1977 Elvis Presley has still made the UK singles charts.

Presley's private life has often remained very private. He was married to Priscilla and they had a daughter, but they separated. In recent years Elvis became something of a recluse. He lived in a

palatial mansion called Gracelands which was well protected from the curious eyes of fans who gathered there every day. There is a special paved part which fans can stand on while sightseeing, hoping to catch merely a glimpse of the superstar.

Whenever he went out there was an elaborate decoy system. Someone who looked like Elvis from a distance would come out of the house, get into a car and drive through the gates. While everyone was peering through the darkened windows of the car Elvis was making his getaway in an unmarked car by the back exit.

In later years he rarely met the press. Most statements about him came through manager and mentor Col Parker, who many claimed had a strange Svengali-like influence over him.

But Presley used to hold press conferences, one of which appeared on a Chiswick album this year from a Canadian conference in 1955.

Reporters asked him many silly questions about whether he'd rather drive a truck and where he went for a quiet cup of coffee. They also asked if the famed wiggle was suggestive and he replied he couldn't sing any other way. Elvis

the Pelvis as he was known was only shown from the waist up on early TV appearances because of his "suggestive" movements. Impresario Ed Sullivan once said he'd never have him on his show.

The rock rebel of the late fifties and early sixties went on to become the darling of Las Vegas cabaret audiences, Elvis delighting his ageing fans with less energetic workouts to a string of hits old and new.

In recent years there has been a lot of discussion about Elvis's health and weight, as he appeared to be getting very fat. He said he spent his 40th birthday overweight, depressed and in bed.

Elvis still has millions of fans throughout the world. And despite a majority living in Britain he never once appeared here though rumours about his visits have been constant.

In fact he only ever left America once, during his GI days in service in Germany.

Many British fans made the trip to America to see their hero, the last in June this year to see his by now rare shows.

Many hoped Elvis would one day come to Britain. But he never did.

Singles

reviewed by ROSALIND RUSSELL

Nosebleeds, Rats, brains and spines

It's all there in the first two



THE BOOMTOWN RATS: "All superlatives apply"

Great! Amazing! Knockout! Get out the Chambers' dictionary and find all the other superlatives. They all apply to **THE BOOMTOWN RATS**: 'Lookin' After No 1' (Ensign ENY 004). I kept it to the end to play because I had an idea it was gonna be the best — and it was. A right cracker in fact. It just hits you in the gut, over and over again. The drumming is ace. The vocals are superb and the guitar work just tears up and down the spine. It's a three track 12in EP, with the A side easily knocking the other two songs into the background. It has to be a smash, or I lose faith in everything. I might say that it's about 100 times better than their live version, and the production is excellent. I can't remember the last time I got so excited about a single... and if it hadn't been for the Rats, the single of the week would have been...

THE NOSEBLEEDS: 'Ain't Bin To No Music School' (Rabid

TOSH 102). Even if you don't get an instant rush to the Brain with the name, the music gets you there with the same speed. Like the Rats' single, one of the main blasts is from the drumming. Truly wip-out. And the guitarist is a maniac. These two singles flatten all the old re-releases that have crept out this week. Like

JERRY LEE LEWIS: 'Great Balls Of Fire' (Charly CYS 1028). What's the point of going to all the trouble of pushing this classic? It'll probably always sell here and there, but it's history, fond memories, looking backwards. As is...

THE CRYSTALS: 'Da Doo Ron Ron' (Phil Spector 2010 011). Impeccable production, a perfect song, but I don't see it standing up against all the new material that's screaming to be heard. A dinosaur of a song: living in the past. As are

BILLY J KRAMER AND THE DAKOTAS: 'Trains And Boats And Planes' (three track single EMI 2643) and **MANFRED MANN**: 'Pretty Flamingo' (three track single EMI 2644). I shouldn't think Billy J has a cat's chance of making the charts, despite amazingly emotional vocals. Likewise Manfred (and the sexy Paul Jones). This was a cracker in its day and can only survive as an old relic. Meanwhile back in 1977 (Well, almost back in 1977).

FABULOUS POODLES: 'When The Summer's Thru' (Pye 7N 46008). This song, produced by John Entwistle, is a curious throwback from about 15 years ago. It's a bit of a strange mix, because the lyrics seem really dated but the music is seventies. I think it's too silly to make the charts, but I'd guess the band is better seen live. And now really back in 1977.

TOM JONES: 'Have You Ever Been Lonely' (EMI 2662). The man with the boneless body and the voice that induces the same phenomenon in a lot of middle-aged ladies: I'm surprised he's recorded such an old song. Especially with the old-fashioned production — the drummer sounds like one of those you hear playing in a trio at golden wedding parties. A new song would have given TJ a running start. At this rate, he'll be running to stay in the same place. Meanwhile, back in 1969

VICTY SILVA: 'All Summer Long' (Bronze BRO 43). I said ages ago that someone should release a single of the Wimpy ad, because it's a great tune. Shame it had to be this lady. Her voice hasn't the range needed for the song. First, it's too schmaltzy (Kathy Kirbyish) and second she's really pushing to reach the high notes. They've blown it. Pity.

DIANA ROSS AND THE SUPREMES: 'Someday We'll Be Together' (Tamla Motown TMG 1080). Even the sexy, sultry voice of Ms Ross doesn't make me long for the last decade. Besides, I'd sooner have the '20 Golden Greats' LP the track comes from. Eight years later.

MR WALKIE TALKIE: 'Be My Boogie Woogie Baby' (Polydor 2058 914). A splendid single — completely off the wall. It's a kind of fairground/hurdy gurdy sound with crisp bass and drum grounding. The arrangement makes the song: it's cleverly constructed but sounds quite simple. The vocals are basic, mostly doo wop harmonies, and the riffs uncomplicated. It needs airplay, but deserves to make it.

SAD CAFE: 'Love Will Survive' (RCA PB 5052). Big dramatic build — up pushes the song to an emotional crescendo, I loved it. Especially the combination of piano and guitar. But I don't think it's chart material — it doesn't have the right kind of instant wallop.

MICHAEL MASSER AND MANDRILL: 'All Bom - Ba - Ye' (Arista 121). As this is a 12in single I think it's a disgusting waste of vinyl — perhaps the record company thought this fashionable ploy would help sell an otherwise uninspired single. It's speedy, almost disco, but the brass is really grating. Doesn't half get on the nerves after a few bars — as does the chanting in the background.

STRAWBS: 'Keep On Trying' (Polydor 2096 846). A nothing sort of a song that probably sounded great in the studio where the sound is fuller and more resonating. On an ordinary mortal's stereo only the guitar comes through with any sort of impact. The song's just too weak for the music to carry it.

SALSOUL EXPLOSION: 'Soul Machine' (Caldenar DAY 109). High-pitched instant torture. You want your eardrums pierced? Come — a thisaway. It's diabolical.



JERRY LEE LEWIS

THE OLYMPIC RUNNERS WITH GEORGE CHANDLER: 'Keep It 'up' (RCA PC 5048). Boring old rubbish with awful lyrics. I don't know why they bothered with the words at all, unless it's to keep you awake trying to catch them and work out what they are. So why did Pete Wingfield and Delisle Harper get involved with this? Dunno. I hate it.

LYNSEY DE PAUL: 'You Give Me Those Feelings' (Polydor 2058 915). As part of the pop establishment, she shouldn't have a lot of trouble getting this one over. It's a chunky MOR song with a surprisingly gutsy guitar break. A bit overblown I thought, but the brass seems to be an outmoded quality.

DENNIS COFFEY: 'Free Spirit' (Atlantic K10991). Slick disco strip that lacks bite and is painless enough to creep

into the charts without your even noticing. It bored me to tears.

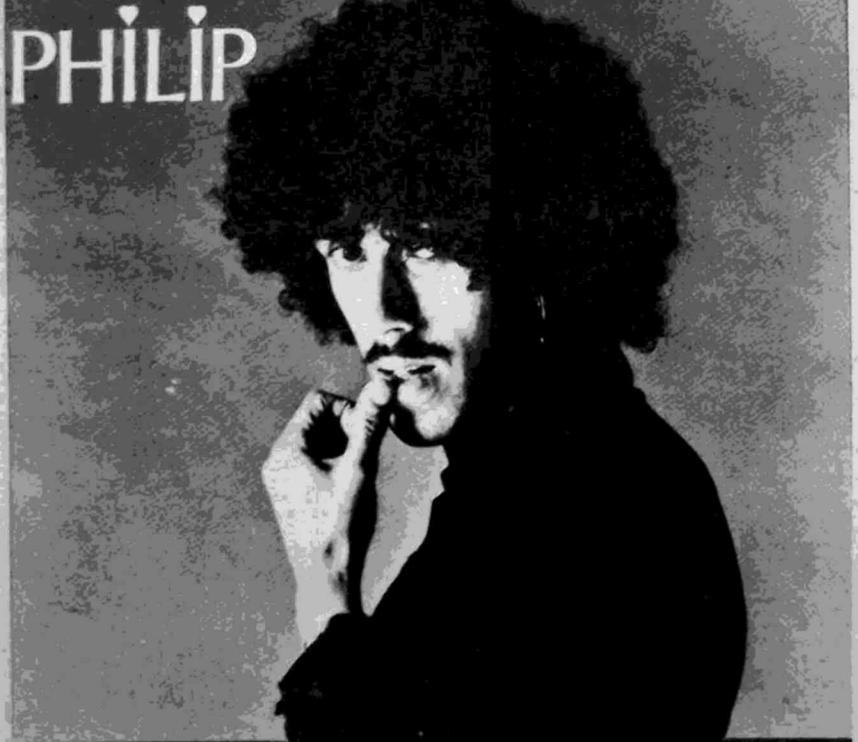
SHADOWS: 'Another Night' (EMI 2660). Low key 'Wheels Cha Cha' type smoothie. The Shads'll need to show a lot more spunk if they wanna prove there's still life in the old boys yet. They're great live — so why release a toon you could hear hundreds the same of in a hotel lift?

BONNIE RAITT: 'Three Time Loser' (Warner Bros K 17003). Not to be confused with the Rod Stewart song of the same title (which is vastly superior and comes from the 'Atlantic Crossing' album), but still a hard driving pacemaker with a reasonable chance of making it. I'd have liked it better if it had been less cluttered.

CITY BOY: 'She's Got Style' (Vertigo 6059 176). They've got the music — the drummer is great (it's been a good week for drummers) — but the song doesn't cut ice. It must have come out of a time warp because I could have heard the same thing five years ago. I hope they find the right song, because it's obvious they have the playing talent to get further.

JACKSON 5: 'Skywriter' (Motown TMG 1081). A three-track single described on the photo sleeve as a "jukebox gem." Possibly true, they're certainly superior to most disco artists in terms of precision vocals and imaginative interpretation of the songs. This is a fair — to good one, but I wouldn't break my leg getting out to buy it.

LIVERPOOL EXPRESS: 'So Here I Go Again' (Warner Brothers K16999). L.E. go gypsy and do a passable impersonation of Mary Hopkin singing 'Those Were The Days'. Get out the fiddle and palsy scarf mother, I'll pass the hat. It's pretty (the song, not the hat), but gets intensely irritating.

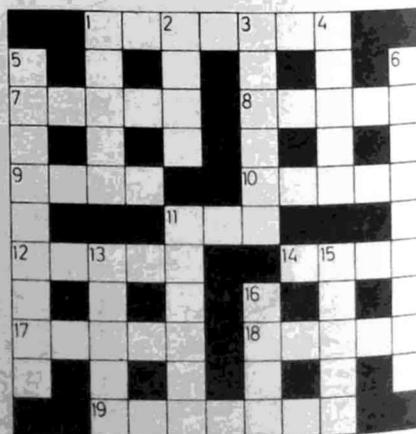


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Discword

- ACROSS**
- Blonde is a pioneer film comedian (7)
 - The number in the packet (5)
 - How to hold Vickie Sue Robinson (5)
 - The young Mr. Guthrie (4)
 - When to see that old alligator! (5)
 - Fingerman Freddie (3)
 - A weapon, we hear, for Jo Jo (5)
 - Do art - work you can invite girls up to see (4)
 - Main Street dweller (5)
 - Deluxe music (2-3)
 - Like Leo's flight (7)

- DOWN**
- A song from Miss Grimes (5)
 - Name change for the Corner (4)
 - Bob Story size (6)
 - One of the limes Candi spends on Broadway (5)
 - Murderer in the "Peaches" group (9)
 - Vehicles associated with Jefferson (9)
 - "Of A Mind" (Moody Blues) (6)
 - Slade invited you to feel it (5)
 - Group associated with laboratory tests? (5)
 - Carla Bley is inwardly competent (4)



LAST WEEK'S SOLUTION

ACROSS: 1. Fogelberg 8. Ocean 9. Easy 4. Reeds 9. Flame 10. Wind 12. Buffet 5. Roads 6. Crow 7. Benson 15. Wesley 17. Step. Dean 11. Ike 13. Ode 14. 21. Byrds 22. Arica 23. The Versus 15. Webb 16. Sarah Satns.

DOWN: 2. Ocean 3. Easy 4. Reeds 9. Flame 10. Wind 12. Buffet 5. Roads 6. Crow 7. Benson 15. Wesley 17. Step. Dean 11. Ike 13. Ode 14. 21. Byrds 22. Arica 23. The Versus 15. Webb 16. Sarah Satns. 18. (Oliver) Twist 19. Pale 20. Labi.

Off Centre

LIVING IN THE PAST

THESE DAYS they lead boring lives in warm studios, playing records on turntables that don't

bounce. But 12 years ago it was a very different picture:



A) "Hello, Everett's the name and I wonder if you have a vacancy for a snazzy dresser of a DJ?"



B) Young Rosko breaks the Caroline studio rules and cuddles his bird.



C) A youth called Blackburn practises his now famous smile on board the Mi Amigo to an audience of seagulls.



D) A smooth Dave Cash gets close to a dolly bird at the Radio London club at the Marquee, May 1965. The one in the cap and make up is Twinkle of Terry fame.

DAVID BROWN gets very bored at the Flashback conference

ONE THING I am not a fan of is fanaticism itself. Nothing is more cringe-inducing than the train enthusiast (or gricer to give him his correct technical term) who can tell you how many rivets the Mallard had on her boiler or the real beer man who carefully holds his pint up to the light to study its condition.

But having spent a weekend at the Flashback '67 offshore radio conference it seems the so-called free radio enthusiasts are the worst of the lot.

In something like 36 hours I heard more radio jingles — even some backwards — that a funeral pyre of Big L tapes would seem in order. And if someone plays the Caroline or RNI theme again I might just scream.

This was nostalgia up to the ears. The British lap up nostalgia and that was about all the conference had to offer. No bright ideas for the present or the future, no bright schemes for bringing the surviving Caroline to the attention of more listeners or how it might be brought into the legal commercial radio system. The conference was living in the past.

Mention Big L, Ronan O'Rahilly (he was there giving victory V signs, still smiling but now with longish grey hair, a contrast to the sharp, suited guy who started the whole bloody thing off in 1964), Kenny Everett or Caroline and a cheer would greet the air. Mention T. Blackburn, who in those days was a good DJ, and there would be boos and laughter.

I've become a figurehead, not a solver. I'm building myself up, working with world leaders and spiritual leaders, being financed by Arab nations. My number one priority is equality in South Africa.

both, he claimed, were used to enable him to do God's work.

"I was just acting myself," he says. "It was the easiest thing — we could have made 10 movies with my life and my three wives y'know."

"See I'm still young, I'm still pretty and I've filmed my life story already. That's better than Geronimo, Al Capone even. Or Einstein . . ."

Spontaneous applause.

And despite Coca-Cola, smog, the Klu Klux Klan, Lake, Eric and the Gong Show (not to mention Vietnam and the draft) All still believes America is the free-est country in the world.

All likened religion to the "water in the rivers and the streams: they've got different names but they're all of the same."

The strength of his faith, the power of his rhetoric and the knock-out punch of the enormous ego of the Louisville Lip, made this a crushing victory for Muhammad Ali.

And despite Coca-Cola, smog, the Klu Klux Klan, Lake, Eric and the Gong Show (not to mention Vietnam and the draft) All still believes America is the free-est country in the world.

"I got total justice in the Supreme Court — I'm free to say what I like, do what I like. There's never been anyone else like me, and now I can help others."

Thus Ali and the entourage departed. It takes a wise man to act the fool, he had said. He is the greatest . . . and don't let the film put you off.

John Shearlaw

to the Essex coast, and a fiery highlight from Screaming Lord Sutch and the Savages, who almost set the place alight during 'Great Balls Of Fire' in a cabaret that proved some things have not changed in the last decade.

Many talks were duller than school speech day (Mark Hurrell and Carl Kingston were the happy exceptions talking on one of the few positive aspects of offshore radio today, the Middle East Voice of Peace) and what could have been a useful debate on 'The British Radio Scene Today' was a thinly attended shambles that proved we are still left with a void of a headache with the aftermath of the pirates. We're still thinking in the past too.

By the end of the affair some people sounded not surprisingly disappointed as they had travelled from many parts of Europe, paid fares to the grey wilderness of Heathrow, £15 for the convention, extra for accommodation, an average meal each day and in return they had not much more than a few pleasant memories.

A well organised one-day event would have been sufficient, preferably in central London, and let's hope that after 10 years we're not going to suffer countless similar reunions. No, we shouldn't forget the great part pirates played but perhaps we should look to the future and let the pirate ships rust in peace. I've a feeling someone will disagree.

The pirates belong to the past, they can never return, they cut their own throats. We mustn't quibble about the merits of BBC or IBA stations but start thinking more positively about what we need in radio and how it is going to be brought about.

"KIRK TO 'Enterprise', I have discovered a strange new world, full of what appears to be recording equipment . . . It's true. Good old Captain Kirk is bringing out an album. Well, if Star Trek's Gene Roddenberry can do it why shouldn't he, or rather his real life equivalent William Shatner, go one step better. His double album goes under the alluring title of 'William Shatner Live' and was captured on his recent US lecture tour. And what about Spock you ask? Would you believe he's playing on Broadway in the play 'Equus'? "Warp factor four, Scottie . . ."

. . . despite the film

WITH NO disrespect to Muhammad Ali — playing himself in inimitable fashion — or a talented cast, a passable screenplay, or a meaty soundtrack, (or anything else), the film, of the book, of the life story to date, of the world's biggest sporting star, is nothing more than a big screen Crossroads.

And what a pity. Producer John Marshall, director Tom Gries and writer Ring Lardner Jr. have taken the best ever legend-in-a-lifetime story down the easy road — skating safely between slush and seriousness. And by depicting Ali's life as a series of cameo sketches (interspersed with the odd clip of actual fights) the overall effect has the same heavyweight punch as a grasshopper with cottonwool gloves.

The greatest, playing the greatest, handles himself

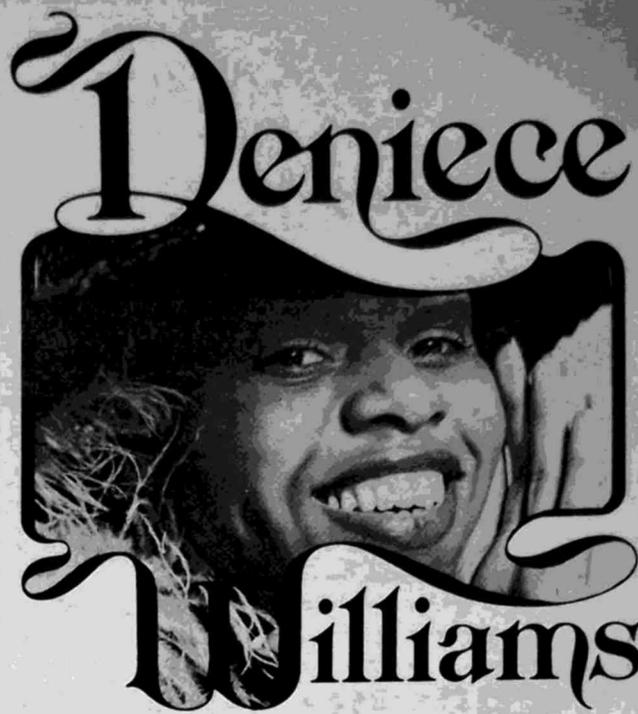
well — when he gets the chance. But the movie starts with the end — Ali's brilliant fight against Foreman in Zaire — and returns there, somewhat limply and anticlimactically, after over an hour of Hollywood soap opera.

All the serious (maybe even dramatic) issues are raised only as light and veiled asides. Even Ali's draft, or the "nigger" fighting for justice, isn't on screen long enough to develop any real tension.

This picture book biography, sliced, sanitised and saccharined. A technical knock-out.

It's worth a look only because Ali is a boxer and personality. Yet the distinction of screening his life story with him as the living star, is completely lost in a sea of superficial simplicity. The Greatest II can't fail to be better.

John Shearlaw



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JONATHAN RICHMAN: mad, absolutely

Richman: hearing is believing

JONATHAN RICHMAN AND THE MODERN LOVERS: 'Rock 'n' Roll With The Modern Lovers' (Beserkley BSERK 9)

First: forget the 'Roadrunner' single (well, as far as the album is concerned anyway). It's not included here and there's nothing remotely like it. In fact, this album isn't much like anything else I've heard, so it's very difficult trying to give you comparisons to go by. The whole LP sounds, and probably was, recorded in their garage, giving it the advantage of having more atmosphere of anything you've heard before (outside of live stage albums). The vocals don't sound overdubbed; nothing's been mucked about with. So what was played, is what you hear. It does take a lot of listening, but having done that, I've decided in favour of two, no, three particular tracks. The first (which beams out like a searchlight) is

'Egyptian Reggae'. It's a mad idea which works superbly well. A good tune to do your party piece sand dance to (reminded me a lot of that Boris Karloff film, 'The Mummy' which was on TV the other week). Reggae round the pyramids - daft. Next is 'Afternoon' which also uses a reggae riff, but has straight vocals over it. There's a strange mixture of humour and sadness in the songs - or perhaps it's all funny and we're just being taken for a ride. I haven't made up my mind on that yet; but I do get the feeling we're being laughed at. And the third favourite is 'Dodge Veg-O-Matic', another daft song. Did I say three? I meant four - listen to 'Summer Morning'. It has a lovely line in it - 'The nits knitting and the gnats gnating'. And listen to... oh what the hell, listen to it all. The more I hear it the more it grows on me. Weird definitely. Basic - yeah. Mad - absolutely. ++++ Rosalind Russell

ANDY GIBB: 'Flowing Rivers' (BSO Super 2394 183)

Is Gibb the next Cassidy?

Be prepared, Andy Gibb is set to be the second David Cassidy. He's the junior member of the Bee Gees clan and possesses the same nasal quality in his voice. I find it too harsh, but there's no denying its effectiveness. Some of the tracks, like 'Words And Music', owe more than a little to vintage Bee Gees songs but provide a lot of

contrast to the mildly funky 'I Just Want To Be Your Everything'. 'Starlight' goes way over the top and drips with too much sentimentality. '(Love Is) Thicker Than Water' saves the album

from slipping into MOR and side two shows more strength. Gibb has covered a variety of styles but some of the songs are just a little too pretty. +++ Robin Smith

LONE STAR: 'Firing On All Six' (CBS 82213)

In the watershed before new wave, Lone Star were being backed as bright hopefuls. It's been a struggle for them but this album reflects a great amount of dynamism. Their style is basically heavy metal but unlike so many other similar bands they've been able to refine and develop it. Take the 'Bells Of Berlin', the thundering gives way to some light guitar and well paced keyboards. Nearing the end there's a criss cross between bass and drums. From the elaborate to the more simple. 'The Ballad Of Crafty Jack' shows the strength of their harmonies. 'Time Lays Down' is the obvious choice for a single with its disco type beat. If Lone Star don't become more recognised with 'Firing On All Six' then there's no justice. ++++ Robin Smith

'Submarine Tracks & Fool's Gold (Chiswick Chartbusters Volume One)' (Chiswick CHZ)

There's still a chance for someone to bring out a good new wave compilation album, because I don't think this is the tops. I think Phonogram missed with theirs and EMI's 'Live At The Roxy' album wasn't a clear enough production. This one comes closest (so far) with tracks by Little Bob Story, The 101'ers, The Gorillas, Rocky Sharpe & The Razors, Count Bishops and Radio Stars. I liked the Bishops' numbers and 'Keys To Your Heart' by the 101'ers best of all. The Gorillas don't show enough originality (at the moment) to stand up against the other songs here. Little Bob Story knows how to belt out a good one, but I think he comes over a lot better onstage. In fact all of the bands are so much better live, where you can get the visual impact of their show, it's a bit frustrating just getting a flash on the compilation: like getting one mouthful of trifle when there's a whole dishful sitting on the table. +++ Rosalind Russell

OLIVIA NEWTON JOHN: 'Making A Good Thing Better' (EMI EMC 3192)

The pictures on the cover are almost worth the price of the album alone.

She beams on the front and looks seductive on the back - what a cute nose. 'Making A Good Thing Better' is an average song, turned into a speciality, her voice sounds like twelve Vestal Virgins. On 'Slow Dancing' you close your eyes and slide out of your chair as her voice trickles everywhere warming you from head to foot in all your interesting places. 'Ring Of Fire' is the sort of plastic country that makes you cringe, but the tearful quality in her vocals is used to its best effect on 'Coolin' Down' backed by slow subtle arrangements. Her version of 'Don't Cry For Me Argentina' even betters Julie Covington's. Nobody does it quite like Livvy. ++++ Robin Smith

VARIOUS ARTISTS: 'Don't You Step On My Blue Suede Shoes' (Charly CR30119)

There was nothing happening down the Kings Road, so I hopped on a bus down to Streatham, where Luminous Larry was having a party. His peeling door opened to reveal a Woodbine haze and a noise that was joy to these lacerated ears. There was Carl singing

'Matchbox', Jerry Lee steaming through 'Whole Lotta Shakin'. The joint was rocking, and no wonder, they had their new Charly Sun's greatest hits collection on the turntable, an album that could put the rock 'n' roll discos out of action. My legs couldn't resist the temptation to get loose to the sounds, and then I spotted her - big Vera. She was looking at me through those big black eyelashes and her tongue rubbed suggestively over her pinklipsticked, work-of-art mouth. The protrusions in her mohair sweater were driving me wild, and the slit in the skirt revealed a shapely black - stockinged leg. I moved in as Sonny Burgess wailed 'We Wanna Boogie'. By the time Carl Perkins sang 'Honey Don't' I was sweating, and not just from the dancing, and when Jerry Lee sang 'Great Balls Of Fire' well, he hit it just right. Vera stopped for a fag as the album finished and I groped for the Dansette controls to turn the album over, so I could get at it again. Just as I was turning up the volume, a fowl-smelling breath hit the back of my neck. It was Tinted Terry, her bloke. 'Keep yer peelers off Vera or I'll cut you from 'ere to 'ere,' he

gestured, drawing a line from one side of the throat to the other, and then going back via the forehead. 'Okay, cool.' I whispered apologetically. I cursed under my breath as Terry and Vera bopped to Billy Lee Riley's 'Red Hot'. And then I spotted a bird standing alone in the corner. She wasn't exactly plain, more like plain ugly with specs and a spare tyre that would do me old Ford Pop proud. Still at least going with her I wouldn't get no one jealous. And if she can't rock me, I'll find somebody who will. See ya. ++++ Eddy Torral

VARIOUS ARTISTS: 'Bear Pack No 1' (Bearsville K35501)

In these days of record companies diversifying into space telecommunications it is not surprising that the old style label - for a sound approach has died out. Fortunately that is not the case with Bearsville which seems to have a family of superb writers, performers and musicians. Not that they go for an overall sound, the link is mainly one of quality. Take Bobby Charles for instance, his 'Small Town Talk' sets things rolling superbly, with its whistled intro and lazy organ sound from Dr John, and backup from members of the Band. Charles rocks on 'Grow Too Old', which closes the package showing a different talent, with the over busy David Sanborn alongside on sax. Charles is also credited with the writing of one of two contributions from good old boys Paul Butterfield, as on the quietly dynamic 'It All Comes Back'. Butterfield's other cut is a highly - creditable 'Walkin' Blues', which wouldn't cause Robert Johnson to stir in his grave.

Also included are a couple of light, airy things, from Jesse Winchester, including one of his better known songs 'Yankee Lady' and some members from the Hungry Chuck band, which shows why those in the know talk about him with praise. Volume two will show the heavier side of Bearsville (Foghat, Todd Rundgren and so on) But volume one has a lot to offer. And, if the idea of samplers is to get you interested in the composite albums, then this one will certainly provide a few ideas for the discerning rack searcher. ++++ David Brown

TOTALLY ORIGINAL

THE ORIGINAL ANIMALS: 'Before We Were So Rudely Interrupted' (Barn 2314104)

As the British are absolute suckers for revivals then the return of this popular beat ensemble should not prove to be a waste of time. They crawled outta Newcastle with a brand of rhythm and booze covering endless sprawling 12 bars by the likes of Jimmy Reed and John Lee Hooker and sprang to public attention with a long 'House Of The Rising Sun'. That was back in 1964 and they followed through with some golden goodies of the ilk of 'Don't Let Me Be Misunderstood', 'It's My Life', 'We've Gotta Get Out Of This Place', and so on. Eric Burdon wandered his own way with a different set of Animals (via 'San Francisco Nights', 'Sky Pilot' etc), while Alan Price made a name for himself with pop like 'Simon Smith And His Amazing Dancing Bear'. Their bassist Chas Chandler and drummer John Steel now run the Barn group with Slade top of their list. Hilton Valentine, their guitarist has been living in California for some time. The idea of their getting together again brought a positive reaction and the 'original' Animals made this album some months back and now released after several legal wrangles have been sorted out. The end result is not bad, not bad at all. Instead of living on old hits, a common fault by reunited bands is to merely re-do their former glories - they've tried to recapture the old R&B sound they used to be so average at. Dylan's 'It's All Over Now Baby Blue' and Jimmy Cliff's 'Many Rivers To Cross' are covered but seem a waste of energy compared with bluesy cuts like 'Please Send Me Someone To Love' and 'Fire On The Sun' with Eric growling once more. Pricey's not forgotten how to play boogie woogie piano either. Hardly likely to set the world on fire again, but it would be nice to see them playing Dingwalls! ++++ David Brown

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'Soul Coaxing'

Doin' the funky Gibbon

IT'S TAKEN years of struggle and sweat. Years of playing support and being on the bread-line when people just didn't want to know.

But Steve Gibbons is a veteran, able to cast off misfortune with a shrug of his shoulders. Right from way back he knew he was going to make it. 'Tulane' is a re-work of a classic Chuck Berry song and by the time you read this, it should be in the highest reaches of the charts.

But Steve's not the sort of guy to leap around wildly with joy. To him it's just another step in the right direction. But he has changed his image, now he's a sort of cross between teddy boy and punk, gone are the beard and long locks. Relaxed and quietly spoken, he holds court on a sofa at Goldhawk Records.

"After you've got up on stage for the very first time and realise you can excite people, the feeling lasts all your life. It doesn't matter what you go through, that excitement keeps you together. There have been times when I've wanted to give up but the power you feel keeps you going."

Escape

Steve comes from Birmingham a town that had a lot more than just a small slice of the action in producing influential bands.

"There's always been a feeling for rock and roll in Birmingham", he says. "People want to escape from working in factories and music's one of the only ways out. Rock and roll has always reflected the feelings of deprived people, maybe that's why it's endured."

"I've always admired Chuck Berry, he's such a gifted lyricist. He can conjure up a lot of imagery in his words and describe situations perfectly. My influences aren't really the type of singers who can hold a certain note for 15 seconds. I prefer singers who can get effects in their voices, the little nuances that make you sit up and listen."

"Dylan has a voice like that and Lennon has a voice that cuts through like a pliedriver. I also like Ray Davies of the Kinks. I don't think anyone could call him a tuneless singer - there's just something about his vocals."

What about the teds who sometimes burn effigies of people trying to imitate old rock and rollers?

"I think that's stupid. The song is a tribute and we've kept to the old

style. We haven't used strings or anything like that. I don't believe in going into a recording studio and producing an album where you can only pick certain songs as singles. I believe that songs should be short, sharp and listenable. A lot of people have been too self-indulgent."

Excitement

"I can admire the sort of stuff Genesis do, but if I went to one of their concerts I'd come away feeling cold. I don't believe in using a parcel of fancy lights, it makes concerts too sterile. Music's becoming exciting again. It's no longer the case of a band playing down to an audience. Audiences help the band along and it's good for both of them. There seems to be more excitement generated when I go on stage these days."

Steve's lady is also a dedicated rocker. He met her in a Birmingham club.

"She was a punk before it became popular," he says. "She's opened Birmingham's first punk shop. A lot of the kids these days have got parents who are into rock and roll. I think a lot of parents are supporting their kids and what they stand for because they went through similar experiences. The musical barriers in families have been broken down. Kids aren't being talked down to anymore, they're being treated as emerging adults. Even television programmes have improved. I've watched them and some are very suitable for adults."

Steve declined to say how old he is.

"Old enough to know that I shouldn't answer that kind of question. Anyway age doesn't come into rock and roll it depends on the state of your mind. If your mind isn't full of prejudices then you keep fresh for years."

Tribute

The eagle-eyed amongst you will have noticed that on two of Steve's albums there's some unusual sleeve notes in the form of pages from a book. They mention people the band have been connected with and the names of songs.

"I'd like to carry it on," he says. "We didn't want to do the usual type of notes, so I thought it would be a good idea to write some lines as a tribute to the people we know. I'm living the next part of the book at the moment."

Trevor Burton is the band's bass player. He's known Steve for years back home in Brum. Trevor was in at the height of flower power

playing with the Move.

"It was a very creative time, but people just got carried away", said Trevor. "It all got too serious and complex, sometimes audiences would be expected to sit there in a stunned silence. Roy Wood originally had to be pushed into writing stuff for the Move but in the end he took over. I felt things weren't going right, so I left."

"Birmingham changed from being very creative to very dull. All the big names moved out to their country mansions and all the kids had, were discos. But Steve and I pioneered the return of live bands. We played at a place called the Railway - it's Birmingham's equivalent of the Marquee."

Thriving

"The police used to get a bit heavy and there was an organisation in Birmingham called the Watch Committee, a sort of Mary Whitehouse type censorship body. But music is really thriving up there. The things kids are fighting for today, are really the same things we were fighting for back in the peace and love days. But I don't think they're really going to change things, the establishment is just too strong. "I wouldn't mind doing a solo album, I want it to be orchestral. I've got all these sounds in my head and I don't even know if there's instruments capable of producing some of them. But that's going to be sometime in the future, I'm very happy with what I'm doing at the moment."

Amongst the many bands the Steve Gibbons mob has trod the boards with, was terrifying Ted Nugent.

"I've never heard anything so loud," continues Trevor. They even issue his band with ear plugs, but Ted doesn't wear them. He's deaf in one ear already. I've met him but I don't like him that much. His roadies say he's the type of person you have to know for at least two years before you can get friendly."

While touring in America, Trevor and some members of the band decided to visit Disneyland. They took a trip on a roller coaster called Space Mountain and ended up stuck, during a power cut.

"We were stuck on the side of a hump," he says. "If you go to Disneyland you immediately revert to being kids. The whole place is monitored on closed circuit television so if any people disturb what's going on they can whip them out. They used to have a lot of hippies there who would freak out on the effects. That would never do."



ROBIN SMITH talks to Steve Gibbons about his long-overdue success

OUT NOW

THE **Boomtown RATS**

ARMY BAND!

LIMITED EDITION ONLY 20,000

PLUS

'GIVEAWAY' 12" SINGLE **75p**
Eny 4 CHEAP

"LOOKIN' AFTER N°1"

b/w

"BORN TO BURN" 3" BAREFOOTIN' (LIVE!)"

Erston RECORDS
marketed by phonogram



CANDI STATON

Finger lickin' good!

Mailman

Write to Mailman, Record Mirror, Spotlight House,
1 Benwell Road, London N7 7AX

Mailmansion

THE GIANT gates swing open and the peak of a GPO cap peers round one of the elegant stone pillars that mark the half mile drive to the Georgian splendour of Spotlight House.

Butch, the Spotlight guard dog growls and bares his razor sharp tugs. Fortunately for the postie the huge hound is well tethered and our public serviceman pedals on through the tree lined grounds until he reaches the marvellous stone steps, with ornate lions either side of the huge oak doors. Wiping his brow at the summit of the steps he tugs on the bell and our trusty butler Horace opens the creaking doors and relieves the postman of the mammoth sack of post marked 'Mailman - Record Mirror'.

"Best be careful," warns the postman. "One of them letters 'be steaming'. And he pedalled off in the Islington sunlight.

One of the letters was rather heated. No wonder, it is from that horrid L. Hardman fellow again!

Illiterate idiots

ARE YOU lot in the office a bunch of illiterate idiots? I signed my letter LES HARDMAN and you put it down as Leo. Please correct this as I don't want to be referred to as Leo - bloody stupid name anyway. IT'S LES OK! P.S. My favourite singer is Barry White. Les Hardman, Radcliffe, Manchester.

● Alright Len, now don't get over excited there's a good boy. Leo is a perfectly nice name, well we know lots of lions called that anyway. And we can read very well, thanks. But some of readers are not too fine at riting thoh. Oh look, a letter from the emerald isle:

Racialists

YE BUNCH of Imperialistic empire worshippers probably won't even read this, let alone publish it. But I must complain at the unfair racialistic bias against Irish rock bands. Mind you, Horslips single got 16 lines in RM. What about some more on Thin Lizzy, Rory G or the Boomtown Rats. N. Dempsey, the Glens and Valleys of Ireland.

● You think you have problems:

Oh Chelmsford

WHEN IS another group coming to Chelmsford? The Mould, Chelmsford

● Now that is a far flung corner of our glorious empire. Do we have a British flag marked on this Chelmsford, Carruthers?

Is this too much?

HOW COME 'Slow Down' by John Miles can reach a Top 10 position and yet you have had not so much as one picture never mind an interview with him. Surely a picture of J. Miles is not asking too much.

PS I also have a shrine devoted to Alf Martin.

R. Bosanquet (no relation).

● Our man Smith has been trying to pin down Mr Miles for absolutely ages, but the chap just won't play ball. How frightfully un-British of the cad.

PS Our shrine is better than your shrine!

Makes me ill

EACH WEEK I buy your wretched paper and each week I'm ill. You continually print rubbish about punk groups and enjoy their vulgarity, yet you ignore the New Seekers. They sing 1,000 times better than any punk rock group. Why not print a double page picture of the fivesome? David Crowhurst, Hythe.

● We thought the New Seekers were a punk rock band.

New blood

AS YOU are now aware, the IBA and BBC are pressing for more stations. Great, and millions of people hope we get them. But let's have some new type of programme directors with some ideas of decent presenters and playlists. I'm afraid that the old boys of pirate radio and the Light programme need putting in an old people's home. We need new blood and there is really a lot of talent around that doesn't get a chance.

From an incredibly good close circuit DJ, somewhere in Notts. Name and address supplied if you want me to audition.

● We had a jolly little station just down the lane from us, but that naughty Beeching shut it down.

Grinner

MAY I make a suggestion to Tony Blackburn? Go and join ITV. You would make a good advert for

toothpaste. He makes me sick, grinning all over the screen with a couple of birds in his arms.

Palace Supporter, Dartford

● Do you want us all to go blind? I'm very upset by all this sickness that seems to be prevalent amongst our contributors this week. Good golly, here's another:

Horrors

RECENTLY, OUT of pure interest, my friends and I attended a punk rock concert. As soon as the group appeared on stage I was disgusted. We watched in horror as dozens of moronic idiots jumped up and down, gesticulating in an offensive manner and to crown it all they spat into the air showering us all with fowl smelling spittle. We left after the third song. I felt sick.

A Jam fan, Hillingbury

● Now you know why they wear bin liners and those plastic mac things.

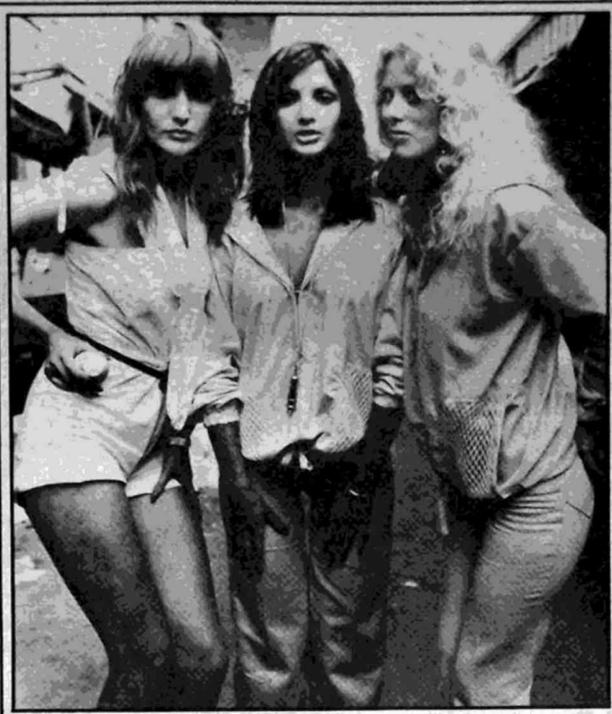
Natch

COULD YOU please tell me what the hell "natch" means? You see I read the word every week in RM and I get irritated because I don't know that it means. Thank you. Anon.

● "Natch" is a colloquialism for naturally, and the naughty writers of RM really should know better than to use this short form instead of the correct grammatical terminology. Our head gardener let me into the secret.

Nude Mike?

NOW COME on. Buck your ideas up a bit and let's have some more (lots more) of Mike Batt. His album 'Schizophrenia' is great, so is he! If you could manage a double



PAGE THREE - keep it up

I WAS overjoyed at the sight of the Page Three Girls in the centre pages of last week's issue. Keep Up the good work. Dennis

● Dear Dennis, we have censored the remainder of your correspondence and written to your mother advising strict correctional measures and a drop in pocket money.

Pathetic

IF WE all get together and write to Muriel Young, Granada Television Ltd., Manchester 3 we may get them to show Marc Bolan's new TV programme the following Saturdays as well 4.15 pm on a Wednesday as a pathetic time.

Jasper, Room 7, Ballroom of Mars, Manchester.

Cheesed off

I'VE GOT one word to sum up last week's column by Marc Bolan and that's a "load of boring old rubbish" (eh,

Gram the Wam, Leeds

PS IF you don't print this letter I'll sentence you to reading MM for one year.

● Oh no, anything but that. We prefer 'Country Life' to that.

No game

NO IT bloody well isn't a game. It's a money-making racket. You, your paper, any other paper, musical or otherwise national radio and television have got it in for the Rollers. OK, so their music doesn't turn you on, but how the hell can you say it sounds just the same as everything else? Get your earplugs out.

Proper music

WHY DON'T you print articles about proper music and proper musicians? I am talking about Floyd, 10cc, Leo Sayer, Wings etc.

A person who enjoys real music, Staines, Middlesex.

● Why don't you open your eyes and read. All those names appear regularly within these very columns. Now I must call it a day. They're serving afternoon tea on the croquet lawns. Toodle pip.

Help

I'VE GOT a small bust which people tease me about. I know that it's unattractive to boys. I am thin, and I think that has something to do with the fact that my bust is so small. My cousin is a size 36 and she gets all the boys that I like - just because of her bust. Could you please send a list of fattening foods to see it will help.

Shirley, Yorks.

● Have you really such a low opinion of yourself that you believe people judge you by your bust size? The fact that your cousin gets all the boys has nothing to do with the fact that she has a size 36 bust. It's because she has confidence, which makes her act naturally when she's with boys. You're too aware of the opposite sex, as soon as you accept them as friends, instead of seeing them as potential boyfriends, the sooner you're gonna find yourself relaxed in their company, and when that happens you'll find they'll accept you for what you are, regardless of the size of your bust. As regards fattening foods, all they'll do for you is add inches to your stomach line. Anyway, you're probably the envy of many. What with the latest fashion being all cut away T-shirts, if you are able to go bra-less then you can look sensational, and if you're thin all the better. So, don't hide your body, play up to it, the fashion world's oyster!

Feedback

IS THERE an official Stranglers fan club? Punk fan, West Bromwich.

● No, there isn't but a magazine about the band, 'Strangled' is available from Tony Moon, 40 Woodways Road, Lee, London SE12. Enclose 50 pence for the magazine and post and packing.

COULD YOU give me a list of all the albums released by Leo Sayer? I'd also like his fan club address.

● 'Silverbird' (Chrysalis CHR 1050); 'Just A Boy' (Chrysalis CHR 1068); 'Another Year' (Chrysalis 1087); 'Endless Flight' (Chrysalis CHR 1125). For Leo's fan club write C/O Angela Miall, 8 Banborough Gardens, Shepherds Bush, London W12.

COULD YOU please tell me if the Brotherhood of Man have a fan club? Jennifer Scott, Ayr.

● They haven't got an official fan club but for information write to ATV Music, Bruton Street, London W1.

COULD YOU give me a list of the guitars Jimmy Page uses and also the type of drum kit used by John Bonham.

Richard Thomas, Gwent.

● Jimmy can choose from three Gibson Les Paul vintage guitars. He also uses a Gibson SG Doubledeck guitar and Dan Electro guitar and a Fender Stratocaster. John Bonham has a Ludwig drum kit.

The MOVIES

New Album

DOUBLE "A"

Available now on GTO Records

Album GTLP 026 · Cassette GTMC 026

Upfront

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

Wednesday

LONDON, Brecknock, Camden (01-485 3073), **Bananas**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Rise**

LONDON, Greyhound, Fulham (01-385 0526), **Babylon LONDON, Half Moon, Putney** (01-480 6465), **John Stevens Away**

LONDON, Marquee, Wardour Street (01-437 6003), **Cortinas**
LONDON, Music Machine, Camden High Street (01-267 0428), **Low Lewis Band Waaps**

LONDON, Odeon, Hammersmith (01-748 4081), **Ted Nugent / George Hatcher Band**
LONDON, Rochester Castle, Stoke Newington (01-249 0198), **Stallone**

LONDON, Rock Garden, Covent Garden (01-240 3961), **Chicken Shack**
LONDON, Sundown Charing Cross (01-734 6963), **Dammed / Adverts / Fruit Eating Bears**

LONDON, Upstairs At Ronnies, Frith Street, Superior Superio / Waaps / Low Lewis Band
LONDON, Swan, Swa, Crystal Palace, Evil Wessel
LONDON, Windsor Castle, Harrow Road (01-286 8403), **Amazorblades**

Thursday

BIRMINGHAM, Mr Digby (061-447 9329), **Eater**
BIRMINGHAM, Odeon (021-643 6101), **Ted Nugent BLACKBURN, Lodestar, Strife**

BOLTON, Blighties, Billy Ocean
COVENTRY, Mr. Georges (27529), **Trapeze**
DUNDEE, Ambassador Hotel (89017), **Resillos**
EDINBURGH, Nicky Tams Tavern, Joe's Diner

GAINSBOROUGH, Casablanca, Bethnal
HIGH WYCOMBE, Nags Head (21755), **Blasé Furnace / Pleasers / Heat Wave**

HAVERFORD WEST, Marlborough, Sweet Sensation
LEEDS, Polytechnic (41191), **Chelsea**
LEICESTER, Baileys, Haymarket (26462), **J.A.L.N. Band**
LONDON, Brecknock, Camden Road (01-485 3073), **Squeeze**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Metropolis**

Friday

BIRMINGHAM, Hamilton Club (051-647 9329), **Jigsaw BIRMINGHAM, Digbeth Civic Hall** (021-236 2434), **Clmarons**

BOLTON, Blighties (792022), **Billy Ocean**
BRIDLINGTON, Spa Pavilion (78255), **The Brothers BURTON ON TRENT, 78 Club, Trapeze**

EASTBOURNE, Kings Country Club (21468), **Brother Lees**
EDINBURGH, Cloude, Generation X / Johnny the Self Abusers
HARROGATE, Royal Ha (66651), **Steeleye Span**

Saturday

BIRMINGHAM, Hamilton Club (051-647 9329), **Jigsaw BIRMINGHAM, Kennan Hill Arena, Hooker / Little Ace / Morgan Cleary / Bright Eyes**

BIRMINGHAM, Rialto, Desmond
BRISTOL, Granary, Welsh Back (28267), **Dragons**
DUDLEY, JB's (63597), **Enid**

Sunday

AYLESBURY, Kings Head (5155), **Streeth**
BLACKPOOL, ABC (24233), **Steeleye Span**
DOUGLAS, (IOM) Palace Lido (4671), **Racing Cars**
DUBLIN, Dallymont Park, Boomtown Rats
EDINBURGH, Triangle Folk Club (031 332 7486), **Silly Wizard**
LEEDS, Ffordre Green Hotel, Strife
LEEDS, Staging Post (64525), **Speakers**
LONDON, Brecknock, Camden (01-485 3073), **Shady Lady**
LONDON, Dingwalls, Camden Lock, Cara Bley Band
LONDON, Greyhound, Fulham (01-385 0526), **Trapeze**
LONDON, Marquee, Wardour Street (01-437 6003), **Eddie & The Hot Rods**

New wave action this week includes much mentioned Generation X at Hackney Town Hall on Saturday, and those young ravers Eddie and the Hot Rods start a five day stint at London's sweat city venue, The Marquee from the 21st. Meanwhile you can catch The Adverts at London Sundown 17 and 18, Nashville 19 and 20.

Any headbangers left up North? Well, hard bashing Strife will amuse you at Blackburn Lodestar 18, and Leeds Ffordre Green 21.

LONDON, Greyhound, Fulham (01-385 0526), **Crazy Cavan 'n' The Rhythm Rockers**
LONDON, 100 Club, Oxford Street (01-636 0933), **Clmarons**
LONDON, Marquee, Wardour Street (01-437 6003), **Boomtown Rats**
LONDON, Nashville, Kensington, Count Bishops
LONDON, Odeon, Hammersmith (01-748 4081), **Ry Cooder**

LONDON, Pegasus, Green Lanes, Amazorblades
LONDON, Rochester Castle, Stoke Newington (01-249 0198), **Waaps**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Chicken Shack**

LONDON, Sundown, Charing Cross (01-734 6963), **Dammed / Adverts / Fruit Eating Bears**
LONDON, Upstairs At Ronnies, Frith Street, Nutz
LONDON, Windsor Castle, Harrow Road (01-286 8403), **Hot Property**

MANCHESTER, Rafter's, Oxford Street (061-236 9788), **John Otway & Wild Willy Barrett / Tritex**
PENZANCE, Garden (2478), **Kursaal Flys**
PORTSMOUTH, Oddfellows Hall, Cortinas
ROCHESTER, Nags Head, Jerry the Ferret

ROTHERHAM, Windmill (72988), **Doctors of Madness**
RYDE, (IOW) Carousel, Ryde Airport, Liverpool Express
STOKE, Baileys, Marmalade

Saturday

BIRMINGHAM, Hamilton Club (051-647 9329), **Jigsaw BIRMINGHAM, Digbeth Civic Hall** (021-236 2434), **Clmarons**

BOLTON, Blighties (792022), **Billy Ocean**
BRIDLINGTON, Spa Pavilion (78255), **The Brothers BURTON ON TRENT, 78 Club, Trapeze**

EASTBOURNE, Kings Country Club (21468), **Brother Lees**
EDINBURGH, Cloude, Generation X / Johnny the Self Abusers
HARROGATE, Royal Ha (66651), **Steeleye Span**

Sunday

BIRMINGHAM, Hamilton Club (051-647 9329), **Jigsaw BIRMINGHAM, Kennan Hill Arena, Hooker / Little Ace / Morgan Cleary / Bright Eyes**

BIRMINGHAM, Rialto, Desmond
BRISTOL, Granary, Welsh Back (28267), **Dragons**
DUDLEY, JB's (63597), **Enid**

AYLESBURY, Kings Head (5155), **Streeth**
BLACKPOOL, ABC (24233), **Steeleye Span**
DOUGLAS, (IOM) Palace Lido (4671), **Racing Cars**
DUBLIN, Dallymont Park, Boomtown Rats
EDINBURGH, Triangle Folk Club (031 332 7486), **Silly Wizard**
LEEDS, Ffordre Green Hotel, Strife
LEEDS, Staging Post (64525), **Speakers**
LONDON, Brecknock, Camden (01-485 3073), **Shady Lady**
LONDON, Dingwalls, Camden Lock, Cara Bley Band
LONDON, Greyhound, Fulham (01-385 0526), **Trapeze**
LONDON, Marquee, Wardour Street (01-437 6003), **Eddie & The Hot Rods**

LONDON, Music Machine, Camden, Spiteri
LONDON, Nashville, Kensington (01-603 6071), **Elvis Costello**
LONDON, Other Cinema, Tottenham Street (01-637 9307), **Squeeze**
LONDON, Rochester Castle, Stoke Newington (01-249 0198), **Brett Marvin & the Blimps**
LONDON, Swan, Hammersmith (01-748 1043), **Fruit Eating Bears**
LONDON, Windsor Castle, Harrow Road (01-286 8403), **Fracture**
MANCHESTER, Electric Circus (061-205 9411), **Boomtown Rats / Eater**
SHEFFIELD, Top Rank (21927), **Heavy Metal Kids / Countdown**
SOUTHAMPTON, Saints (776095), **Lesser Known Tunicians**

GLASGOW, Shuffles Disco (041-332 3572), **Resillos**
GLOUCESTER, Traceys (33064), **XTC**
HASTINGS, Pier, George Hatcher Band
HIGH WYCOMBE, Nags Head (21755), **Gloria Mundi**
LEEDS, Haddon Hall (751115), **Basille**
LIVERPOOL, Erics (051 236 7881), **Eater**
LLANDRINDOD WELLS, Grand Pavilion, Crazy Cavan 'n' the Rhythm Rockers
LONDON, Brecknock, Camden (01-485 3073), **Slow-bone**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Keith Christmas Band / Amazorblades**
LONDON, Hatchetts, Piccadilly (01-493 1871), **Slide-kick**
LONDON, Marquee, Wardour Street (01-437 6003), **Kingfish**
LONDON, Nashville, Kensington, Adverts
LONDON, Rock Garden, Covent Garden (01-240 3961), **Chicken Shack**
LONDON, Roky, Covent Garden, Dead
LONDON, Red Cow, Hammersmith (01-748 5720), **Cheap Flights**
LONDON, Speakeasy, Margaret Street, Spiteri
LONDON, Swan, Hammersmith (01-748 1043), **Lesser Known Tunicians**
MANCHESTER, Electric Circus (061-205 9411), **Bethnal**
NOTTINGHAM, Beat Club (869032), **Trapeze**
SCUNTHORPE, Priory Hotel (4492), **After the Fire**
STOKE, Baileys, Marmalade
WATFORD, Red Lion (29208), **Wild Thing**

HUDDERSFIELD, Town Hall Liverpool Liver Express
LEEDS, Ffordre Green Hotel, Bethnal
LONDON, Brecknock, Camden (01-485 3073), **Trooper**
LONDON, Dingwalls, Camden (01-267 4967), **Rokotto / New Celeste**
LONDON, Hope & Anchor, Islington (01-359 4510), **Stukas**
LONDON, Nashville, Kensington, Adverts
LONDON, Odeon, Hammersmith (01-748 4081), **Ry Cooder**
LONDON, Marquee, Wardour Street (01-437 6003), **Kingfish**
LONDON, Music Machine, Camden (01-387 0428), **Stefe / Invasion**
LONDON, Red Cow, Hammersmith (01-748 5720), **Cheap Flights**
LONDON, Rochester Castle, Stoke Newington (01-249 0198), **Pete Brown's Back To Front / Serif**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Chicken Shack**
LONDON, Royalty Ballroom, Southgate (01-886 4112), **Brandy**
LONDON, Roky, Neal Street (01-836 8811), **Eater**
MIDDLESBROUGH, Rock Garden (241995), **Enid**
NEWCASTLE, Mayfair Ballroom (23109), **Heavy Metal Kids**
PLYMOUTH, Castaways, Bruce Ruffin
RIPLEY, Cock Hotel, Strange Days
ST. IVES, Recreation Centre, Jimmy James
SOUTHAMPTON, Onslow Arms (25896), **Lesser Known Tunicians**
SWINDON, Brunel Rooms (31384), **Real Thing**

Monday

BIRMINGHAM, Baileys (021-706 6307), **Billy Ocean**
BIRMINGHAM, Locarno, Trapeze
BRIGHTON, Jenkinsons (25897), **Filtrations**
CHESTER, Quaintways (27341), **Eater**
DONCASTER, Outlook (64436), **John Otway & Wild Willy Barrett**
EDINBURGH, Glenburn Hotel, Joe's Diner
EDINBURGH, Tiffanys (031-556 6269), **Chelsea / Cortinas**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Leo Kosmin**
LONDON, Greyhound, Fulham, Sticky Wicket
LONDON, Kensington, Russell Gardens (01-603 3245), **Squeeze**
LONDON, Marquee, Wardour Street (01-437 6003), **Eddie & The Hot Rods**
LONDON, Rochester Castle, Stoke Newington (01-249 0198), **Urchin**
LONDON, Rock Garden, Covent Garden, Bethnal / Trash
LONDON, Vortex, Wardour Street, Electric Chairs / Models / Johnny Curious & The Strangers / Tooka
LONDON, Windsor Castle, Harrow Road (01-286 8403), **Skipstream**
LONDON, Young Vic, 66 The Cut (01-928 6363), **Jericho**
MANCHESTER, Free Trade Hall (061-834 3697), **Ry Cooder**
MIDDLESBROUGH, Town Hall (24532), **Steeleye Span**
PLYMOUTH, Top Rank (62479), **Jenny Darren**
SWINDON, Affair, Ozo TENBY, De Valence Pavilion (2700), **Brothers Lee**
WORKINGTON, Rendezvous (5365), **Brothers**

Tuesday

BIRMINGHAM, Baileys (021-706 6307), **Billy Ocean**
BIRMINGHAM, Barbarellas (021-643 6131), **John Otway & Wild Willy Barrett**
CARDIFF, Top Rank (26538), **Jenny Darren**
EDINBURGH, Tiffanys (031-556 6269), **Resillos**
LONDON, Brecknock, Camden (01-485 3073), **Mother Superior**
LONDON, Dingwalls, Camden (01-267 4967), **Boys**
LONDON, Hope & Anchor, Islington (01-359 4510), **Bethnal**
LONDON, Marquee, Wardour Street (01-437 6003), **Eddie & The Hot Rods**
LONDON, Nashville, Kensington (01-603 6071), **Radio Stars / Swords**
LONDON, National Kilburn, Fairport Convention
LONDON, Rochester Castle, Stoke Newington (01-249 0198), **XTC**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Eater / Skrewdriver**
LONDON, Upstairs At Ronnies, Frith Street, Sucker / John Grimaid's Cheap Flights
LONDON, Vortex, Wardour Street, Gloria Mundi
LONDON, Rikki & The Last Days On Earth
PAISLEY, Silver Threads Hotel (041 687 2196), **Cortinas / Chelsea**
PLYMOUTH, Leisure Centre, Elvis Costello

Wednesday

BIRMINGHAM, Baileys (021-706 6307), **Billy Ocean**
BIRMINGHAM, Barbarellas (021-643 6131), **John Otway & Wild Willy Barrett**
CARDIFF, Top Rank (26538), **Jenny Darren**
EDINBURGH, Tiffanys (031-556 6269), **Resillos**
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Thursday

BIRMINGHAM, Baileys (021-706 6307), **Billy Ocean**
BIRMINGHAM, Barbarellas (021-643 6131), **John Otway & Wild Willy Barrett**
CARDIFF, Top Rank (26538), **Jenny Darren**
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BIRMINGHAM, Barbarellas (021-643 6131), **John Otway & Wild Willy Barrett**
CARDIFF, Top Rank (26538), **Jenny Darren**
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LONDON, Dingwalls, Camden (01-267 4967), **Boys**
LONDON, Hope & Anchor, Islington (01-359 4510), **Bethnal**
LONDON, Marquee, Wardour Street (01-437 6003), **Eddie & The Hot Rods**
LONDON, Nashville, Kensington (01-603 6071), **Radio Stars / Swords**
LONDON, National Kilburn, Fairport Convention
LONDON, Rochester Castle, Stoke Newington (01-249 0198), **XTC**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Eater / Skrewdriver**
LONDON, Upstairs At Ronnies, Frith Street, Sucker / John Grimaid's Cheap Flights
LONDON, Vortex, Wardour Street, Gloria Mundi
LONDON, Rikki & The Last Days On Earth
PAISLEY, Silver Threads Hotel (041 687 2196), **Cortinas / Chelsea**
PLYMOUTH, Leisure Centre, Elvis Costello

Saturday

BIRMINGHAM, Baileys (021-706 6307), **Billy Ocean**
BIRMINGHAM, Barbarellas (021-643 6131), **John Otway & Wild Willy Barrett**
CARDIFF, Top Rank (26538), **Jenny Darren**
EDINBURGH, Tiffanys (031-556 6269), **Resillos**
LONDON, Brecknock, Camden (01-485 3073), **Mother Superior**
LONDON, Dingwalls, Camden (01-267 4967), **Boys**
LONDON, Hope & Anchor, Islington (01-359 4510), **Bethnal**
LONDON, Marquee, Wardour Street (01-437 6003), **Eddie & The Hot Rods**
LONDON, Nashville, Kensington (01-603 6071), **Radio Stars / Swords**
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LONDON, Rock Garden, Covent Garden (01-240 3961), **Eater / Skrewdriver**
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PAISLEY, Silver Threads Hotel (041 687 2196), **Cortinas / Chelsea**
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Sunday

BIRMINGHAM, Baileys (021-706 6307), **Billy Ocean**
BIRMINGHAM, Barbarellas (021-643 6131), **John Otway & Wild Willy Barrett**
CARDIFF, Top Rank (26538), **Jenny Darren**
EDINBURGH, Tiffanys (031-556 6269), **Resillos**
LONDON, Brecknock, Camden (01-485 3073), **Mother Superior**
LONDON, Dingwalls, Camden (01-267 4967), **Boys**
LONDON, Hope & Anchor, Islington (01-359 4510), **Bethnal**
LONDON, Marquee, Wardour Street (01-437 6003), **Eddie & The Hot Rods**
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LONDON, National Kilburn, Fairport Convention
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LONDON, Upstairs At Ronnies, Frith Street, Sucker / John Grimaid's Cheap Flights
LONDON, Vortex, Wardour Street, Gloria Mundi
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BRIGHTON, Jenkinsons (25897), **Filtrations**
CHESTER, Quaintways (27341), **Eater**
DONCASTER, Outlook (64436), **John Otway & Wild Willy Barrett**
EDINBURGH, Glenburn Hotel, Joe's Diner
EDINBURGH, Tiffanys (031-556 6269), **Chelsea / Cortinas**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Leo Kosmin**
LONDON, Greyhound, Fulham, Sticky Wicket
LONDON, Kensington, Russell Gardens (01-603 3245), **Squeeze**
LONDON, Marquee, Wardour Street (01-437 6003), **Eddie & The Hot Rods**
LONDON, Rochester Castle, Stoke Newington (01-249 0198), **Urchin**
LONDON, Rock Garden, Covent Garden, Bethnal / Trash
LONDON, Vortex, Wardour Street, Electric Chairs / Models / Johnny Curious & The Strangers / Tooka
LONDON, Windsor Castle, Harrow Road (01-286 8403), **Skipstream**
LONDON, Young Vic, 66 The Cut (01-928 6363), **Jericho**
MANCHESTER, Free Trade Hall (061-834 3697), **Ry Cooder**
MIDDLESBROUGH, Town Hall (24532), **Steeleye Span**
PLYMOUTH, Top Rank (62479), **Jenny Darren**
SWINDON, Affair, Ozo TENBY, De Valence Pavilion (2700), **Brothers Lee**
WORKINGTON, Rendezvous (5365), **Brothers**



see it

IN ITV'S Shang - a - lang, Wednesday (4.20) the Bay City Rollers guests are The Drifters, and Lulu. If you like the music from '68 then watch the BBC-2 film 'All My Loving' (10.15), where you can hear and see The Beatles, The Who, Zappa, and Hendrix - and that's just some of the names from a list of 20! On ITV, later that evening, 'In Concert' (11.30), Fairport Convention are featured in a programme that comes from The Gateway, Edinburgh. **Thursday**, BBC Top Gear (7.10). This week the chair is taken by Dave Lee Travis. If you like Miki, Linda Lewis, and Alvin Stardust, then on Saturday watch BBC-1's 'Pop at the Mill' (8.45). On ITV, in 'Happy Days' (6.25), you can see the Ponz take a back seat, while at the same time, Ralph is landed right in it! Later, same evening but BBC-1, is you feel like a singalong join that traditional folk group, The Spinners, in their own programme. On Sunday, LWT, you can see another repeat of Janet Street - Porter's programme, The London Weekend Show' (11.00). This week she looks at pirate radio stations - with the emphasis on Radio Caroline. The Camera and The Song' (10.30).

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heat it

IF YOU'RE interested in Loudon Wainwright III, then tune into Radio Clyde, Wednesday, for 'Hear Me Talking' (8.00). Later, on Radio Luxembourg, Wings' 'Venus and Mars' album is gonna be given some needle time on the 'Tony Prince Show' (11.00). Like soul? Then listen to Radio London's 'Soul 77' (8.30). **Thursday**, which is a soul programme with a difference, 'cos it plays and reviews only imported soul. On Friday, listen to Radio One's 'John Peel Show' (10.00). Family fans will get a chance to listen to an 'In Concert' programme from 1971. Capital's 'Late Show' (11.00). Linda Lewis, is featured singing at one of Capital's open air concerts in Regents Park. **Friday** is also the day of Radio Clyde's weekly visit into the realms of heavy rock, punk, and anything else that could shatter your eardrums! It'll all be happening on the 'Boozy Woogie Rock Show' (12.00). If you missed 'In Concert' (6.30), when John Miles was featured earlier this year, don't despair, tune to Radio One on Saturday and hear the repeat of the prog. If you like when you can hear tracks from Neil's latest album. If 'Talking' (10.00) is for you, Bill Black's guest is Dolly Parton. Sunday's 'Hullabaloo' (4.00), on Capital Radio, discussing chart topper, Alan David, Maggie will also be Pawty Towers - has made, with the waiter's boss, Basil (6.00); you can listen to the Monkees, The Lovin' Spoonful, and hear Radio Luxembourg's 'Sound System' (12.00), on Monday, give Radio Luxembourg's 'Sound System' (12.00) a listen, album, on which Ben E. King is featured, called 'Ben E. King'.

Monday, on BBC-2, looks at the American way of life, with some help from Hoyt Axton's music - he

Mink blow it

MINK DE VILLE, Santa Monica

IT WAS going to be a big night for Mink de Ville, especially for the singer who has, according to producer Jack Nitzsche, "more charisma than Jagger". And he should know.

But somehow it just didn't happen, even though the capacity

crowd at the Santa Monica Civic Auditorium were with the band all the way. It wasn't Willy's fault. It wasn't anyone's fault really — it was just one of those nights.

From the outset the sound was right off — and the group knew it. Things weren't gelling and there was a general lack of charisma.

Still, although Willy wasn't the best his vocals sounded strong and he certainly looked the part, strutting around in black suit with sombrero and silver ear-rings glinting in the stage lights. Strangely he reminds me of a youthful Albert Steptoe.

Musically, the nearest comparison is Southside Johnny. But whereas the Asbury Jukes are in it for fun these guys are serious. As Willy says, it's street music and it's played from the heart.

The best moments of the evening came when the whole group, including sax players and black backing singers, were blowing together. Only then did it begin to show real promise.

SHEILA PROPHET



BAD COMPANY

New York

RUMOUR HAS it that this hasn't been the best American tour for Bad Company. Reports of far from sold-out stadiums, unreceptive to hefty offerings of new material, abound.

Yet judging from their New York stint, the band still seem to be as hot as ever. A sold-out Madison Square Garden audience sat patiently through the band's risky decision to open the show with most of the less popular stuff off 'Burning Sky' and then proceeded to go completely loony over raving versions of such macho hymns as 'Feel Like Making Love' and 'Run With The Pack'.

Paul Rodgers was a bit more sedate than usual, offering less twirls of the microphone stand, yet Bad Company (like Free) has always been a band whose main strengths were a deceptive simplicity and a paradoxical exaggeration through restraint.

If it weren't a New Wave term you could even call it minimalism, cuz Rodgers can still do more with one flick of his wrist than most rockers could do with an atom bomb.

His natural charisma comes in a slow stun effect, to echo the inspired plod of the music. With his hairy chested, haughty delivery, he makes the sledgehammer chording of 'Ready For Love' seem almost graceful. Of course, credit here is due to Simon Kirke's emotive and brilliantly precise drumming.

All the band's talents came together in the final numbers — culminating in a second encore of 'Can't Get Enough', reminding everyone that despite their redundant newer material Bad Company aren't far from running with the pack just yet. **JIM FARBBER**

Roadshows



Petty good

TOM PETTY AND THE HEARTBREAKERS Los Angeles

AAALL RAAGHT!

Dear ol' Tom — he gets more like Fonzie every day. Cool isn't the word — he's positively icing over.

And that isn't all that easy when it's the second show of the night, the Whisky is bulging at the seams and sweating with it.

The Heartbreakers seem to have got even tighter since we saw 'em in Europe a couple of

months back.

Tom is just Tom. And the songs... they've become so familiar now that every show sounds like a greatest hits album. 'American Girl', 'Luna', 'Anything That's Rock 'N' Roll' and the superb 'Breakdown' — tunes we all know and love.

Californian audiences are a noisy bunch, whooping and yelling along, and Tom loves it, playing up every chance he gets.

They do a new song

'Listen To Her Heart' which sounds good the first time around, great the second and is scheduled to be the next single.

It's back to familiarity of a different sort for the encore, a fun version of 'Shout' — you remember, the old Lulu hit. Finally it's taken them four shows to build up two encores but now at last here it is — 'Route 66'.

Great song. Great band. **SHEILA PROPHET.**

BACK TO FOLK

STEELEYE SPAN Oxford

THE TROUBLE with many folk-rock ensembles is that too much emphasis on the latter dilutes the ethnic quality in a sea of riffs. Steeleye Span started life as an electric experiment with British traditional folk music. Over the years they have become progressively more rock-orientated, and have been reasonably successful in doing so too.

With the departure of violin player Peter Knight and guitarist Bob Johnston, a rethink was obviously in order. The drafting-in of squeezebox whiz kid John Kirkpatrick and distinctive guitarist and vocalist Martin Carthy made it look as though a return to a folk-based sound was coming.

At last week's Oxford's New Theatre performances they slipped back into an easier-going brand of folk, lively and entertaining. The set include a solo Morris dance by John Kirkpatrick, to Carthy's capable guitarwork, a five-man sword dance and a spirited collage of songs and dance tunes.

There are few if any folk stylists to match Carthy as an acoustic guitarist. His electric playing loses some of the more subtle phrasings but the style remains impressive. Kirkpatrick is a master of the concertina and accordion, and also possesses a fine voice, another plus for the band.

It is still early days, so the occasional loss of continuity might be expected. And don't expect to hear a lot of well known numbers because mainly fresh material and new arrangements are on offer. And perhaps that is not a bad idea.

It is an almost new band, rather than just new line-up. In Oxford they won their audience over with ease, and proved British folk music still has a lot to offer. **DAVID BROWN**

HALL AND OATES

New York

TWO YEARS ago people used to think these guys were a new breakfast cereal. Now they're one of the top bands around.

But, let's face it, guys like Hall and Oates, who create such slickly-produced Philly soul placebos in the studio, are gonna have a mighty tough time recreating that sound live.

One mistake was dragging out the numbers with vocal meanderings that only showed the relatively shallow technical and emotional range of their voices. Songs like 'She's Gone', which thrive on this sort of simmering excess, came across as half-baked, as both singers seemed incapable of recreating the tension of the records.

Another problem was the back-up band, which sounded thin and tired except for guitarist Todd Sharpe. The only positive aspect of the thinner sound was to highlight the fact that "blue-eyed soul" is but one element of Hall and Oates' music, with pop and heavy rock underlying the atmospheric Philly element.

Overall, for all their sexy posturing, Hall and Oates would do better to stay away from the cruel stage and stick to making the slick studio singles which have made them great. — **JIM FARBBER**

RAMONES

Los Angeles

THE WHISKY (formerly the Whisky A Go Go) is LA's most average rock club — if anything about Los Angeles can be called average.

Down on Hollywood Boulevard the Starwood is the punk venue, the home of groups with great names like Dogs In Heat. And further up Sunset Strip is the Roxy — the push one.

The Whisky falls somewhere between the two. Right now it's only just beginning to put on punk groups. And if that sounds strange you have to remember that California has only just begun to accept punk.

The Ramones, for example, are six months behind here — the same stage they were at in the old country last summer. The days before top of the bills and hit singles.

They seem to have built a loyal following among the local kids. But the attitude of record company guests, the large, privileged group which monopolises the tables at the Whisky, is amused scepticism. More "let's check out this punk business."

The result is a split audience — the front line participating, the back merely watching. Not ideal for a group like the Ramones whose show depends on energy. But they turn out their usual exhilarating high-speed performance and they win through, just like we

fans knew they would.

They do only two encores instead of their usual six or more but for California that ain't bad.

Punctuation is a slow process here. **SHEILA PROPHET**

ASHRA AND LASER GRAPHICS

London

IT WAS one of those intellectual little gigs where you were meant to sit with a dreamy look in your eye, not admitting the band were as boring as hell.

The open air theatre at Regents Park looked like a mini Woodstock, a last happy hunting ground for ageing hippies. Acres of long hair, girls in cotton dresses and the odd whiff of incense. There was no escape from the drone of Ashra or support band Steps.

After a 25 minute interval and an incantation by a hairy person at the front of the stage Ashra came on. The opening was very effective. A light picked out the band like dawn breaking and there were moments of nice rhythm patterns.

Laser beams swirled through clouds of smoke but even this marvel of technology got tedious. The fairytale atmosphere and grass-covered stage added atmosphere to the music but in the end it got clinical.

The majority sat praying secretly for the end. What a pity the zoo wasn't open.

ROBIN SMITH

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JIM EVANS reports from the Bilzen festival SO MUCH OF A GOOD THING

PHIL LYNOTT: "Festivals are very weird. If one comes off, it's a magic moment."
Welcome to Bilzen 1977. A four-day rock festival somewhere in the flat Belgian countryside — 100 kilometres from Brussels, 420 from London. Geographic report OK? On with the show.

THURSDAY, DAY ONE

Rumours that the Sex Pistols are to appear are soon quashed. But, say the promoters, it's going to be a punk evening. Should prove interesting.

The scene is like a time warp, something between Woodstock and the Isle of Wight. Tents and camp fires, beer cans, hippies, yeah, long hair and peace, man. And the village is well into the spirit of the occasion — there's nothing else in Belgium to do today and a catch, the Hari Krishna bald-heads are ranting up and down the streets of the small village that is Bilzen. T-shirts, beads, first aid and chips available at the back of the site. Those with special passes, this way please, behind the dual stage...

Back stage — jiggers' bar, roadies a-plenty and caravans for dressing rooms. Who's this dude in the black-rimmed specs? Why, it's young Elvis Costello — the one they've all been raving about. Elvis: "No point in keeping 'em waiting, let's get on with it."

Front stage, a tall, barbed wire fence separates the kids from the vast Press enclosure which runs up to the stage. Such remoteness between genuine (paying) audience and performers could mean trouble. Read on.

So it's ELVIS COSTELLO and his band, THE ATTRACTIONS. They kick off with 'Don't Blame It On Me' and rapidly move into 'I'm Angry', both well-built songs. But young Elvis is angry, he's not happy with the lighting — there isn't any and he's not happy with the fence. "What is this? A F----- prison camp? What are all these journalists doing here? Let the people in."

With dead-pan face he gears into 'No Action' and 'American Man'. He's getting a reasonable response but "all you people sitting at the back, this is a F----- 1969, they do, slightly and encouraged by the artists start to work on the fence — sorta pushing it, into his two best numbers 'Less Than Zero' and 'Red Shoes', both excellent songs and arrangements built around the musicianship of this soon-to-be star. Not suggesting anything, or attempting to detract from Elvis' performance, they played Springsteen's 'Born To Run' after his set and it had the same ring of wincey. Good set. The multi-national punters were starting to get into the mood.

Festival organiser: "This first night is an experiment. Punk is a big in Belgium. The state-controlled radio is not at all adventurous. Festivals are the only real chance the bands have of getting to the people."

Elvis to the Damned: "You really gotta go out and spend them." Them referring to the heavy meathead bouncers safely enclosed behind the barbed wire.

THE DAMNED: I forgot to mention, there was a jazz band on straight after Elvis. I forgive me Charlie Parker — so enter Vanium and friends. The Captain knocks over the mike stand, the show goes on. Frantic. Encouraged by Vanium the kids get more and more excited, they're really pushing at that fence now. It's in danger of giving way. The boys are in good form with

'Come On' and 'You Take My Money'. Searchlights beam down from the control tower, glinting on the wire — Colditz? "Bilzen, not Belsen," roars the Captain before throwing his red cap to the crowd. Beer cans and other sundries start to fly. "Problem. Child" good, energy, excitement, etc. all you've ever been told about this music. Vanium jumps down from the stage — "Get that F----- fence down. Helped back on stage. An OK set but people were more intent on removing the fence than getting into the music. And I don't see that the new guitarist makes a lotta difference."

Rat Scabies, commenting on the stage bombardment: "It's just like being back home."

Elvis: "I feel like Steve McQueen when he fell off his motor bike in the Great Escape."

THE CLASH: A band very much in form.

they were talking about the violence. They were concerned about the kids getting hurt. Really concerned. With all due respect, that's not what you read in the Press."

FRIDAY, DAY TWO

And on the second day, behold it rained. Poured down all day and night. Sleepy-eyed, eventually make the festival site — thanks for the lift and all the help, Greta — look for Noah, but he's not around. Missed the Albion Dance Band, but then you can't win them all. Wait for the appearance of Motor City Mad Man Ted Nugent. Meanwhile, backstage comment: "These Continentals couldn't organise an orgy in a brothel." But they could. They can organise festivals better than we can over here.

Belgium: country of bitter youth. "There's no free radio here. No chance of it. But the Government sell guns, Russia, China, all over the world."

Belgium: country of high prices. Two coffees £1.50. Ham omelet, no chips, £2.

Belgium: fasted moving thing, taxi meters. Don't go by cab in Belgium.

Mud, rain, sitting in a marquee drinking watery beer, poking at very spare ribs. Is this real? What's happening. But wait, is that

likes of 'Fool's Gold' with duelling guitars and the modulations of 'Harlem' and 'For all you people on bad trips' — 'Thunder And Rain' — 'Gypsy Blood'. Fast Singsong 'White Honey'. 'Soft Shoes' from the first album. Encore: had to be. 'Hold Back The Night'. Wall of sound. Up: coming European tour bodes well for the band.

It's wet and it's cold and it's late. URIAH HEEP: the band the critics love to hate. Love 'em or hate 'em, Heep set that audience — that wet, dedicated audience — on fire.

Ken Hensley "Festivals are like motor racing, you're always watching the weather to see if you've gotta change your tyres."

First time I've seen them with vocalist John Lawton. Mix not quite right to start with. Band plagued — as many are at Bilzen — by monitor trouble, lack of monitors to be precise. Take me across the water and I'll warm 'em up, singalong from 'Salisbury' even better. There must be some 8,000 kids out there now, braving the elements. It's only rock 'n' roll. Hensley remains the focal point of the band, whether on keyboards or guitar, but Box, Boulder and Kerslake are integral parts. Christ, the band are into their 13th album. They entertain. 'Easy



THIN LIZZY set the festival alight.



GRAHAM PARKER AND THE RUMOUR well rehearsed set.

Strummer to the fore, they're well together. 'I'm So Bored With The USA' and the very apt 'The Prisoner', both excellent. But the gap — the no-man's land — the Press enclosure isn't helping. Strummer, in his best French, "Why is there space left?" That fence is rockin as much as the band. More frantic. Strummer leaps off the stage, runs to the fence. The meatheads are confused, the kids are going wild. The hall of cans continues. Bottles and rocks even. Could be nasty. "This seems like a nice time to sing 'Hate And War'. You're the most grateful audience since the Grateful Dead." "Career Opportunity" — "White Riot" — playing a blinder. The beer cans and bottles, other objects de festival continue to wing stagewards but that was a one hell of a performance. That's only the third time I've seen the band. They're going places — further than a violent Belgian village.

thunder? Loud rumblings, my friends, coming from a stagewards direction...

TED NUGENT: His music is thunderstorm-style heavy metal. Would have been appropriate for him to re-do his tank intro. With squirrel tail, one he shot for the World Wildlife Fund? Hair band to the aft and fore, he lets rip and the kids love him. Jumping, glaring, sitting, strutting, strutting — look out Hammersmith, the mad manipulator means business. So do his band — Cliff Davies on drums, Derek Si Homes on guitar and Rob Grange on bass. Ultimate Nugent: 'Cat Scratch Fever', 'Death By Misadventure' and 'Storm Trooper'. The storm clouds of heavy metal made a lot of friends at Bilzen. Remember he started out in the late sixties with the then-called punk outfit the Amboy Dukes? I plant les chats et les chiens — GRAHAM PARKER AND THE RUMOUR: Does he really need weather? Well rehearsed, Where does that little guy get the deep southern voice from? Questions, always questions. Just enjoy the

Live'n' brings la maison down. Mass choral response from t' kids. Back for the real head — basher 'Gypsy'. Dancing searchlights and into the Astral planes with more singalong and 'Sweet Lorraine'. Look, it's the kids that matter and they really got off on Heep... Look, I'm wet through. And the mud, the mud. It's like a bleedin' farmyard, back stage and front stage. Limos grounded, trucks up to their axles. All right if I miss out on Jon Hiseman's Colossus. After all, there's still two days to go...

SATURDAY DAY THREE

It's beginning to get a shade confusing. Arrival of Blue, billed as 'Elton John's New Discovery'. Best thing they bring with them, company and music apart, is a much-needed supply of Scotch.

Hugh Nicholson, Blue: "I feel sorry for the people out there." Looking around at the mud and chaos back stage: "Belgium seems a really grey country. Have we got any wellies? If Elton was here his roadies would be going round in gold 'EJ' embroidered boots." BLUE: Right, it's going to take something to rouse

those kids today. The rain's stopped but it ain't the height of comfort, slidin' out there in all that uncomfortable mud. So the Scottish band take the stage. 4.35 pm Saturday. Second number, 'Gonna Capture Your Heart' captures 'em. There's like a gentle eagles feel to their music. It was a hit on both sides of the Atlantic and it's easy to see why. Playing to an audience of multi-coloured umbrellas and assorted head gear they carry on in country-rock vein with 'Bring Back The Love' from the new album — thoughts of Walsh and Frey at Wembley.

They have harmonies, they have good time music — you need bands like these at festivals. The little track from the new album 'Another Night Time Flight' bodes well, but 'I'm Alone' from the same platter must rate as a superior cut — at least live. A too short set. Blue are faced with the so-called 'new wave' and they'll surface on the right side.

Ian MacMillan, Blue: "I'd like us to be really hard to pin - point. I'd like to be recognised all across the board and have our numbers covered by people from Ray Conniff to Eric Clapton."

Charlie Smith, Blue: "Elton's not the usual millionaire."

STANLEY CLARKE BAND: no time for a long review but the guy can play the bass. Eight-piece band including Raymond Gomez on guitar, Peter Robinson on keyboards and Alfie Williams on sax. Loved the bluesy 'Schooldays'. Another time, Stan, more space. The kids loved you too.

Hmm, the guy on the disco's playing Clapton tracks 'Carnival', 'Sunshine Of Your Love' and 'Layla'. And to think of uncle Eric is sunning himself in Spain.

IAN GILLAN BAND: The ex-DEEP Purple singer and his band — Ray Fenwick, John Gustafson, Colin Towns and Mark Nauseef — kicked off with a rockin' 'Lucille' followed by the gentler 'Child In Time'. He still has a hell of a voice and almost hit the top in the long 'Money Lender' and the screaming 'Over The Hill', cruising home with 'Smoke On The Water'. But Gillan did not come back for more and afterwards was far from happy.

AEROSMITH: Yup, it's America's very own high-energy fast — movin' hard rock outfit. Frontman Stephen Tyler in jerking Jagersse form, Joe Perry's lead guitar foll to the rhythm of Kramer and Whitman. Load. Good

reaction from the hippies. But I think I'm suffering from rock overdose — or is it double pneumonia? — only one more act tonight... SMALL FACES: I need tell you little more about Steve Marriott and friends except they've improved mucho mucho since the start of their 'reunion' tour. They had big problems with the monitors — there weren't any. Marriott can gob fur there on any punk. Marriott: "I'm the original punk anyway." Marriott's 4th Bilzen. They played oldies like 'Wacha Gonna Do 'Bout It', 'Hitchycock Park', 'Tin Soldier', 'All Or Nothing' and material from the new 'Playmates' album. Best number: 'High 'N' Happy'. Conclusion: fun-time music, well-rehearsed. Looks like this band will go on for ever.

SUNDAY, DAY FOUR

HORSLIPS: green dragons on the drum riser. Pleasant enough. Kids get off on the Jg - sections. Long, varied piece from 'The Book Of Inventions' gets deserved applause. Like-wise the Irish history lesson, 'The Wrath Of The Rain'. Despite being called back for more, the lads weren't bawling. Spooks man: "All bands look for perfection and you can't get that in a place like this." It's only rock and roll.

JOHN MILES: A small plane is circling the site, trailing a banner with the legend 'Sensational Alex Harvey Band'. Alex who? JM — how did he keep his trousers so spotlessly white in all that mud? Kicks off with 'House On The Hill'. Powers through the likes of 'Rebel' and 'Pull The Damn Thing Down' and the slower 'Glamour Boy' from the 'Stranger In The City' album. The varied moods of 'Music' and 'Slow Down' complete a well-received show. Miles is later to put even more action into a backstage beer fight with one Phil Lynott.

Phil Lynott: "I see my future in music, forever, one way or another. Whether I end up as an old jazz player in a seedy club or as a producer, I'll see it through, you can't control the future."

THIN LIZZY: thunder-lash, gong, crash, bang, into 'The Final Cut'. Starts with 'Jailbreak' which sends the punters wild, followed by 'Warriors' from the 'Jailbreak' LP and 'Dancin' In The Moonlight'. Lizzy were the only band over the whole four days to get a sound check. It was a worthwhile exercise. Brian Robertson, still suffering from arm trouble — not helped by a

fight in Finland last week — started to get it together in the bluesy 'Still In Love With You'.

But the band are happier on the harder, faster numbers — if Scott's hair gets much longer I'll get tangled in his six — string — like 'The Boys Are Back In Town' and 'Don't Believe A Word'. Lynott really winds the kids up — clenched fists, exaggerated movements, strutting machine — gun style with his bass. For all the young ladies on the road... 'Bad Reputation'. Together with 'Emerald' and 'Rocker' and you have, boys and girls, the complete Thin Lizzy, a band that can, and did, set a festival afire.

The second half of the set was magic. The first half stuttered, not helped by the vagaries of the lighting. The sunset — it wasn't raining for once — and the spots produced a weird combination. Yet the music won through handsomely. But at the end, violence was to rear its head again as the crowd, hungry for more, showered the stage with bottles, cans and anything that came to hand. Still, s'pose they had been there for four days.

Phil Lynott: "Violence, rock 'n' roll and sub-cultures always go hand in hand. Blame it on youth versus establishment."

SENSATIONAL ALEX HARVEY BAND: top of the bill, final night. Starts with 'Back Backpicks on the PA... rush from the beer tent — now wash after a most amusing beer fight — to the Press enclosure. But Christ, I can hardly keep my eyes open. This'll be the 15th band I've watched in four days. You can have too much of a good thing... enter Alex, glaring as usual, dressed as a pirate, long clematis stuck in his belt. Zal Clouston made it up as usual. Starts with 'Faith Healer' through 'Midnight Moses' to Del Shannon's 'Runaway'.

Brian Robertson: "Alex is great. He can take the P — out of anything. Runaway with a Glasgow accent." Alex has been preparing, rehearsing this new act for a while. This is a sort of rehearsal for Reading. More details then, cos I didn't take a lot of this in at Bilzen. I did say for one more number — 'Dancin' Of Love' which features some exotic dancing ladies. Brian Robertson was so busy watching this aspect he didn't notice the tomato winding through the air to land splat on his forehead. Bilzen for the last time. Final word from Alex: "King Kong was the first rock 'n' roller here." Time for the long sleep.

Discos

by JAMES HAMILTON

New Spins



GRAHAM CANTOR, the 'Fat Man' from Mayfair's Gullivers and regular contributor to our 'Hot Vinyl' section, takes to the airwaves and has me as his first guest this Thursday! Graham is sitting in for Dave Simmons on BBC Radio London (206m MW), hosting the 'Soul '77' show for the next few Thursdays, between 8.30 — 10.00 pm. As well as arguing about 12-inchers with me (mine's bigger!), he'll also be saying "hi" to Tamiko Jones this week. If you're within range, tune in and turn on!

DJ Top Ten

GRAIG DAWSON (Edinburgh), tanned and relaxed from a holiday on the Cote D'Azur, sends a really interesting chart that he compiled from the big hits he heard while disco-ing in the South of France. He says that "Rockollection" and "Dance The Night Away" are "Discomania" — type medleys, but using oldies. Hmmm...

- | | | |
|----|---|-------------------|
| 1 | ROCKOLLECTION, Laurent Voulzy | French RCA |
| 2 | MABAKER, Boney M | Atlantic |
| 3 | MAGIC FLY, Space | Pye |
| 4 | DANCE THE NIGHT AWAY, Veronica Unlited | Dutch Philips |
| 5 | BIG BLOU, Carlos | French Sonopresse |
| 6 | GO YOUR OWN WAY, Fleetwood Mac | Warner |
| 7 | DON'T LEAVE ME THIS WAY, Thelma Houston | Motown |
| 8 | BUONA SERA, Louis Prima | French Capitol |
| 9 | CAR WASH, Rose Royce | MCA |
| 10 | ALL BE GOOD, Patrick Topaloff | |

UK DISCO TOP 50

THIS WEEK'S Disco Chart was compiled from over a hundred DJ charts for the very first time, whereas in the past a far smaller sample has been used. Of interest, this is what the rest of the Disco 50 looks like. For the first Top 20 turn to page 2.

- | | | |
|----|--|-------------|
| 21 | VITAMIN U, Smokey Robinson | Motown |
| 22 | I KNEW THE BRIDE, Dave Edmunds | Swan Song |
| 23 | SOUL COAXING, Biddu Orchestra | Epic |
| 24 | PIPELINE, Bruce Johnston | CBS |
| 25 | HONKY TONK, James Brown | Polydor |
| 26 | YOU AND ME, Slave | Cotillion |
| 27 | PRETTY VACANT, Sex Pistols | Virgin |
| 28 | EXODUS, Bob Marley | Island |
| 29 | INeed A MAN, Grace Jones | Polydor |
| 30 | EASY, Commodores | Motown |
| 31 | WINGS OF FIRE, Dennis Coffey | Atlantic LP |
| 32 | POST MORTEM, Cameo | Casablanca |
| 33 | TULANE, Steve Gibbons Band | Polydor |
| 34 | KEEP IT UP, Olympic Runners | RCA |
| 35 | ONE LOVE, Celi Bee & Buzzy Bunch | TKLP |
| 36 | I GOTTA KEEP DANCIN', Carrie Lucas | Soul Train |
| 37 | NON-STOP DANCE, Gibson Bros | Polydor |
| 38 | LALABE, D-R-U-M | Ensign |
| 39 | QUIET VILLAGE, Ritchie Family | Polydor |
| 40 | ONE STEP AWAY, Tavares | Capitol |
| 41 | I WANNA BUMP (WITH THE BIG FAT WOMAN), Bobby Marchan | Mercury |
| 42 | RIGOR MORTIS, Cameo | Casablanca |
| 43 | SHOW YOU THE WAY TO GO, Jacksons | Epic |
| 44 | BEST OF MY LOVE, Emotions | CBS |
| 45 | IT AIN'T REGGAE (BUT IT'S FUNKY), Instant Funk | Phila Int |
| 46 | DREAMER, Jacksons | Epic |
| 47 | I'VE GOT TO SING, JALN Band | Magnet |
| 48 | A LITTLE BOOGIE WOOGIE, Gary Glitter | Arista |
| 49 | SPRING HIGH, Ramsey Lewis | CBS |
| 50 | LASO SQUARE, LaSo | MCA LP |
| 51 | I DON'T LOVE YOU ANYMORE, Teddy Pendergrass | Phila Int |

BREAKERS
 1 THE WARRIOR, Osibisa
 2 I THINK I'M GONNA FALL IN LOVE WITH YOU, Dooley
 3 LIVE IN THE LIFE, Isley Bros
 4 YOU SHOULD BE DANCING, Bee Gees RSO promo 12-inch
 5 SUBWAY, Blonde On Blonde
 6 BULL CITY PARTY, NCCU
 7 TURN THIS MUTHA OUT, Idris Muhammad
 8 DOWN THE HALL, Four Seasons
 9 I FOUND LOVE, Love & Kisses
 10 IF IT RELAXES YOUR MIND, Muscles

MUSIC WEEK'S Disco Chart will not now be appearing until September, but DJ chart contributors should still send us their charts every Monday. New contributors are welcome, provided they enclose details about their disco DJing work. We need a Top Ten plus three Breakers, listed neatly with the date in 'DJ Top Ten' style, by title, artist and label. Singles, album tracks, 12-inchers and imports are all eligible, but please give details of anything that's not a regular 7-inch single. Breakers, ideally, should be newbies that are getting a good response — not Top 50 hits — but please don't list untried newbies just to complete the section, as the hits will do it that's all you play. More specialised charts for separate publication should accompany a current chart, which can of course reflect your own speciality (rock, Mo'Fi, reggae, punk, funk etc). Remember: It's the records you, as audience dancers to that we need to know about, not the ones that your ego would like them to dance to.

N.B. Disco Dates info sent with a chart will be for publication the following week, so give a fortnight's notice to be sure.

Disco Dates

NORMAN SCOTT ('Friend of the stars'), pictured below, has a big Muppets night on Saturday at London's Global Village, with toy Kermit, posters and LPs for competition prizes. Other gigs include: Thursday (18) Kid Jensen at Bournemouth's Village, Rokotto at London's Gullivers; Friday (19) Jason West at Mildenhall Community Centre, Chris Gentry at Ramstate Nero's; Saturday (20) Greg Edwards with funky Dave Royal at Southgate's Royalty, Rokotto with Korky King at Camden Town's Music Machine, Tom Evans' funky fun at Denham Aerodrome; Tuesday (23) John Miles at Bournemouth's Village; and Eddie Atherley's at the new Les Elites in London's Finchley Road most nights (near the tube).



Association news

SOUTH COAST DJs will soon have two DJ Associations if enough interest is shown. The Sussex & South Coast Assn of DJs is planned by Nigel Peterson of 11 Clifton Road, Littlehampton, Sussex BN17 5AS, who wants to hear from all jocks from Brighton to Portsmouth. Jocks slightly to the west are served by the Southampton Assn of DJs, who meet every Tuesday at 7.00 pm in Knights Disco at the Crown Hotel, Southampton Road, Eastleigh, where Peter Gore then hosts a public DJ jam-session from 8.00. A DJ jam-session

DJ Hotline

JOHN FORDE 'Stardance' (EMI) is dreadfully like a hit for Charlie Disco (Haverfordwest), Les Aron (Lancing Place), Nigel Peterson (Worthing Carrioca), Jonny King (Bristol Scamps), Tom Amigo (Barry), Michael O'Brien (Chesster-Le-Street), Mike McLean (Eaglesham Eglington Arms), Strathelyde Disco Assn (Glasgow), more Lessey (Epic LP/US T-Neck) gets Clive Barry (Manchester Universal), Dave Simmons (Preston New Scamps), Mike Lee (New Brighton Penny Farthing), Feds (Carlisle Twisted Lifestyle 'Katrina' (MCA) has Mick Ames (Bedford), Roger Stanton and Phil Black (Barry Butlins), Mike Wilson (Watford Balleys) evidently switching to punk now. Gene Farrow 'Hey You Should Be Dancing' (Magnet) adds Tom Wilson (Edinburgh Rutland), Phil Matthews (Worcester), Kelly Marie 'Run To Me' (Pye) Steve Tong (Cottingham), Paul Anthony (Birmingham Rum Runner) — the US 'Discotheque' mag is currently dormant — OK, Kevin Mwnnik (Cape Town)?

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X-RATED ROCK



11.45 MONDAY morning, I'm still yawning out the aftermath of a hysterical weekend on the road with some other band. Tony James, Generation X bassist and Mister Nice Guy arrives for the interview smack on time registering a Friday afternoon look that would put a Mazda lightbulb in the shade.

We dismiss the formality normally quickly ("I live in Fulham with my granny, who thinks the only way to become famous is by appearing on Opportunity Knocks. The rest of the band live at home with their parents"). Tony, who had a number of mundane office jobs before he wised up, was in The London SS, before Gen X. ("We rehearsed in the shower"). Then Tony James joined with Billy Idol, drummer John Towe and guitarist Bob Andrews (though since then exit Towe, enter Mark Laff, ex Subway Sect).

Generation X have signed with Chrysalis Records and are releasing a single soon. "It might be 'Wild Youth', we haven't yet decided," says Tony James and Idol are the Star Attractions, though Idol claims ("I don't wanna be no idol, the name's just a joke 'cos everyone expects the singer to be the star and travel in a big limo I travel by bus").

They both write the band's material and 'Wild Youth' was written while

"Me and Billy was standing at the bus stop in Oxford Street. I bet Elton John hasn't done that."

The lyrics are seemingly autobiographical: "Got no money - that's OK / Osa I live from day to day / And I'm free to / Come and go just as I please."

"We haven't got any money," Tony admits, "at the moment we're all on eight quid a week. If I had some of the first thing I'd buy is a record player."

ON NEW WAVE: "New wave is the best thing that ever happened to the seventies. Although there are a lot of people jumping on the bandwagon. Even the guys who used to be in Curved Air have formed a new wave group. To me, new wave means guys who ain't been in groups before

Swastika

ON PUNK GIRLS: "The make-up's really ugly, who wants to go to bed with a girl wearing a painted swastika on her cheek, a crewcut and a bit of metal in her ear? Give me Anouska Hempel any day."

ON SEX: "We don't get many girls running after us. I read about some punk guy bragging in the News Of The World he's had 80 girls in one night. Groupies are something I read about in books."

ON LOVE: "Sometimes I hear bells. But you'd do better to ask Sacha Distel about that."

ON GENERATION X: "We are essentially the same as our fans. We use

the same toilets."

Enter the others - Billy Idol, Mark Laff and Bob Andrews.

Billy's hair colour has gone from yellow to red, because he just felt like a change.

Bob Andrews says nothing. Mark Laff does, claiming he's of Huguenot descent. He hasn't been with Generation X long, but has been playing drums for some time: "I saved up for a drum kit by cleaning cars for two years. Rock and roll was all I wanted to do. I never fancied having a 9-5 job and a Cortina."

Idol used to be a van driver: "I was driving nowhere," he sneers. It was a boring job and I felt frustrated.

"When I'm on stage I'm the real me, there's no pretention. All I wanna say with our music is the things that affect me. Nobody's making rock and roll for me, or people like me, so I'm making rock and roll for me. On stage is the only time I feel we're together and I look down at the audience and they're going mad, and it's a great feeling."

"Like Pete Townshend said," Tony interjects, "It made his nose feel smaller, I know what he means. It makes you feel a million times more powerful, more in control."

"Today," concludes Mark Laff, "there's loads of young bands making it quick. Before, it took a musician 10 years on the pub circuit and they were 28 before they made it with their bionic knob."

by JAN ILES

The eyes have it

LISTENING TO the Adverts' new single gave me the creeps. Not because it's a bad record - quite the opposite. It's called 'Gary Gilmore's Eyes' and was inspired by a newspaper story that the convicted murderer Gary Gilmore - who fought and won the right to be executed in America - had donated his eyes to medical science. And there's someone walking around right now, looking through Gary Gilmore's eyes.

Yeah, it's an interesting topic for a song, and long enough after the event (I think) not to be criticised for cashing in on a particularly sick event. It was written by the Adverts' singer TV Smith and is the band's first single with Anchor. Guaranteed shock horror Questions In The House and outraged MPs, eh?

"I'm not making a point," said TV. "It's just that all these things can be done to you and you can't do a thing about it. They didn't tell the guy he was getting Gary Gilmore's eyes and I wondered how he felt, what he saw. There's no big magic truth in it, the words of the song just stand for themselves."

There's not a lot of magic in having a record out either - satisfying, but not magical. TV and bass player Gaye (the punks' plump) aren't guaranteed instant money but the Social Security will think they're lighting cigarettes with the stuff and stop payments. They're living in a house where the bathroom ceiling has just fallen in they frequently get

chased down the road by teds. It would be nice, but improbably to think that a single is going to change all this.

With the rest of the band - Howard Pickup (guitar) and Laurie Driver (drums), - they've been playing together since Christmas and have had another single out on Stiff, called 'One Chord Wonders'. Gaye and TV come from North Tawton in Devon, where the biggest event was the monthly village dance.

Having swapped boredom for the excitement of bigger gigs, and fresh air for London's instant lung cancer, the Adverts are determined to make the music work.

"It just ain't that easy," said TV. "There's the responsibility trip, to give great concerts..."

"Not to lose your temper and get your arm broken," added Gaye, with a recent experience in mind, when she had to restrain herself from retaliating against someone who heaved a glass at her. But since she injured her back, she doesn't have to help the band hump the gear anymore. Looking as frail as she does, it's surprising there wasn't a queue of people ready to take her place in loading up anyway.

Even if she couldn't play a note, Gaye would attract a crowd. But she does, and Anchor have quite rightly seen a lot of potential in the Adverts.

by ROSALIND RUSSELL



ADVERTS' potential

J. Edward Oliver

GRAVE NEWS, NUMBER TWO! AS HEAD OF THE SCIENTIFIC RESEARCH, PROGRAMMING AND SURVEILLANCE DEPARTMENT, I HAVE TO REPORT THAT WE'VE COME ACROSS A PROBLEM REGARDING THE ROTATING PARABOLIC TWO-MAN SWIVEL ARM.

MAINLY, WE CAN'T WORK OUT WHAT THE HECK IT'S FOR!

WHY THAT SOPHISTICATED PIECE OF EQUIPMENT PERFORMS ONE OF THE MOST IMPORTANT FUNCTIONS IN THIS ESTABLISHMENT.

WHAT SORT OF FUNCTION? OBSERVATIONAL? STRATEGICAL? ELECTRICAL? AUDIO VISUAL?

LIKE MAKING SID VICIOUS JOIN THE PEACE CORPS, MAKING JIMMY SAVILE GO FOR MORE THAN TEN SECONDS WITHOUT USING ONE OF HIS OWN OLD CATCH-PHRASES, OR MAKING MARE BOLAN ADMIT THAT HE IS NOT THE MOST WONDERFUL PERSON IN THE WORLD!

BUT YOU MUST GET BACK TO THE HOSPITAL. YOU HAVE TO PROCEED WITH YOUR TASK OF BRAINWASHING PEOPLE INTO DOING THINGS THEY WOULDN'T NORMALLY DO.

HELLO, NUMBER SIX! I AM YOUR NEW MAID!

HEY, CHEER UP! EVERYONE HERE IS SUPPOSED TO BE HAPPY! WHY ARE YOU ALWAYS SO GLUM?

MEANWHILE, I'D BETTER CHECK ON OUR LATEST ARRIVAL...

WHILE FRESCO IS BEING TRANSPORTED THROUGH SPACE, WE INTERRUPT THIS STORY TO BRING YOU AN EXCLUSIVE SCOOP!

AT LAST WE ARE ABLE TO REVEAL THE ANSWER TO THE QUESTION THAT HAS BEEN PIZZLING MILLIONS OF TELEVISION VIEWERS, NAMELY--

WHO IS NUMBER ONE?

IS NUMBER TWO ACTUALLY NUMBER ONE? IS IT NUMBER TWO'S WEIRD LITTLE BUTLER? NUMBER TWO'S CAT? IS IT THE OLD CAPTAIN? IS IT PATRICK MCGOGHAN HIMSELF? TO FIND OUT EXACTLY WHO REALLY IS NUMBER ONE, TURN TO PAGE TWO NOW!

OH IT'S JUST THAT I'M LEADING SUCH A DREAARY EXISTENCE NOTHING EXCITING OR INTERESTING EVER HAPPENS TO ME, AND MAKE ME BOREING PERSON IN THE WHOLE OF CREATIVITY.

BUT WHAT'S THE USE OF TALKING TO YOU? YOU WERE BOULTLSS SENT HERE TO BU AND MAKE ME CONFORM. IT'S YOUR JOB TO GET ME TO BELIEVE THAT I'M HAPPY.

I'M RIGHT, AREN'T I? YOU WERE SENT HERE BY NUMBER TWO, WEREN'T YOU?

Z

Z

WITH NUMBER TWO ASLEEP, FRESCO IS UNOBSERVED AS HE LEAVES HIS ROOM.

THERE'S SOMETHING THAT'S BEEN BOTHERING ME EVER SINCE I'VE BEEN HERE, CONSIDERING THAT THE ENTIRE SPECIES WAS MADE EXTINCT, HOW COME THERE'S NO SIGN OF ANY OTHER DINOSAURS IN PARADISE?

I THINK I'LL SNEAK LOOK INSIDE THE GREEN DOME AND SEE IF I CAN FIND SOME SORT OF EXPLANATION!

LOOPY LABELS: ACID - ELECTRA

I MUST REMEMBER TO WATCH OUT FOR THE MYSTERIOUS BALLOON-LIKE SPHERE THAT GUARDS THIS AREA. I WONDER WHAT IT'S MADE FROM?

PROBABLY SOME TECHNICALLY ADVANCED NEOPRENE BASED MATRIX OF POLYMERIC METHYLATEX AMINOPLASTIC RESIN.

SAV, MAC, WHERE'D YA WANT THIS 500 TON LOAD OF BUBBLE GUM?

HERE IT IS! ACCORDING TO THIS FILE TO EASE THE PROBLEM OF OVERCROWDING HERE IN PARADISE, ALL THE DINOSAURS WERE ALLOCATED AN ENTIRE PLANET TO THEMSELVES! AND TO GET THERE, ALL HAVE TO DO IS PULL THE LEVER ON THIS MATTER TRANSMITTER!

A PLANET OF DINOSAURS! NO MORE LONELINESS! NO MORE SEND THE DOP-DONE OUT! WHAT AM I WAITING FOR? HERE GOES.

FLASH!

WORKED! I'M HERE! AT LAST AFTER A LIFETIME OF HOPING, OF SEARCHING, I'VE FINALLY FOUND A PLACE WHERE DINOSAURS STILL EXIST! I'M FINALLY AMONGST MY OWN KIND!

AND NOW I ONLY HAVE ONE THING LEFT TO SAY...

HELP!

THIS HUNK OF BRAIN IS EXPECTING A BABY.

I BELONG TO AN UNUSUAL RABBIT!

J. EDWARD OLIVER'S Instant Garbage Contest

LOOKY LABELS FROM MARTIN SMITH, GREAT WAKERING, ESSEX • DON'T BE A NUMBER. BE A FREE WARTHOG-GUINER! SEND YOUR GARBAGE TO: J. EDWARD OLIVER, RECORD MIRROR, SPOTLIGHT HOUSE, 1 BENWELL ROAD, LONDON N7 7AX.

DAFFY DOORSIGNS

EXPERT TROUSER MANUFACTURERS

ARTISANAL FORECASTING

INSANE 'IF' JOKES

IF MICK JAGGER LIVED BY HIMSELF AND BOUGHT A TELEPHONE MADE FROM A SKULL, IT WOULD BE A LONG STONE DOME PHONE!

IF FRESCO LE RAVE WAS ADOPTED BY DOBIE DAVE, HE WOULD BE FRESCO-LE RAVE BIV, AND IF HE MARRIED LARRY GRAYSON HE WOULD BE A GRAYSON HE WOULD!

MAD MICROBES

TELEPHONE TALKING AT 100 W.H.R.

LONG HAIRED MICROBE

PHILIP CHRISTOPHER, ROBERT WOOD, MARGARET, H. WOODS.

DAD LUCK IS...

THE TUNING KNOB ON YOUR RADIO STUCK AT 247 METRES.

NON-STUNNY KUBIE, MORTON ROAD, STAMFORD, AVREBURE.

FOOTBALL FLOP TEN

- SO YOU WIN AGAIN - LIVERPOOL F.C.
- SHOW YOU THE WAY TO GO - KEVIN KEEGAN
- A STAR IS BORN - ANDY GRAY
- I CAN PROVE IT - DON REVIE
- GOOD OLD FASHIONED LOVER BOY
- I DON'T WANT TO TALK ABOUT IT - MRS DOCHERTY
- EASHY - CHELSEA F.C.
- GOT TO GIVE IT UP - EDDIE MCCREAD
- PRETTY VACANT - ENGLAND F.C.
- TO THE CRUNCH - SPURS

COMPILED BY SHARON BRUCE (FIRST NAME SUPPORTS B.I., PLITZICK, BEDS)

SILLY SPOONERISMS

GROUP SINGER

THIS HUNK OF BRAIN IS EXPECTING A BABY.

I BELONG TO AN UNUSUAL RABBIT!

BILLY & BOBBY HAVE A NEW SINGLE

"SAD SONGS"

From the album

THE ALESSI BROTHERS

on A&M Records & Tapes
AMLH/CAM 64608

