

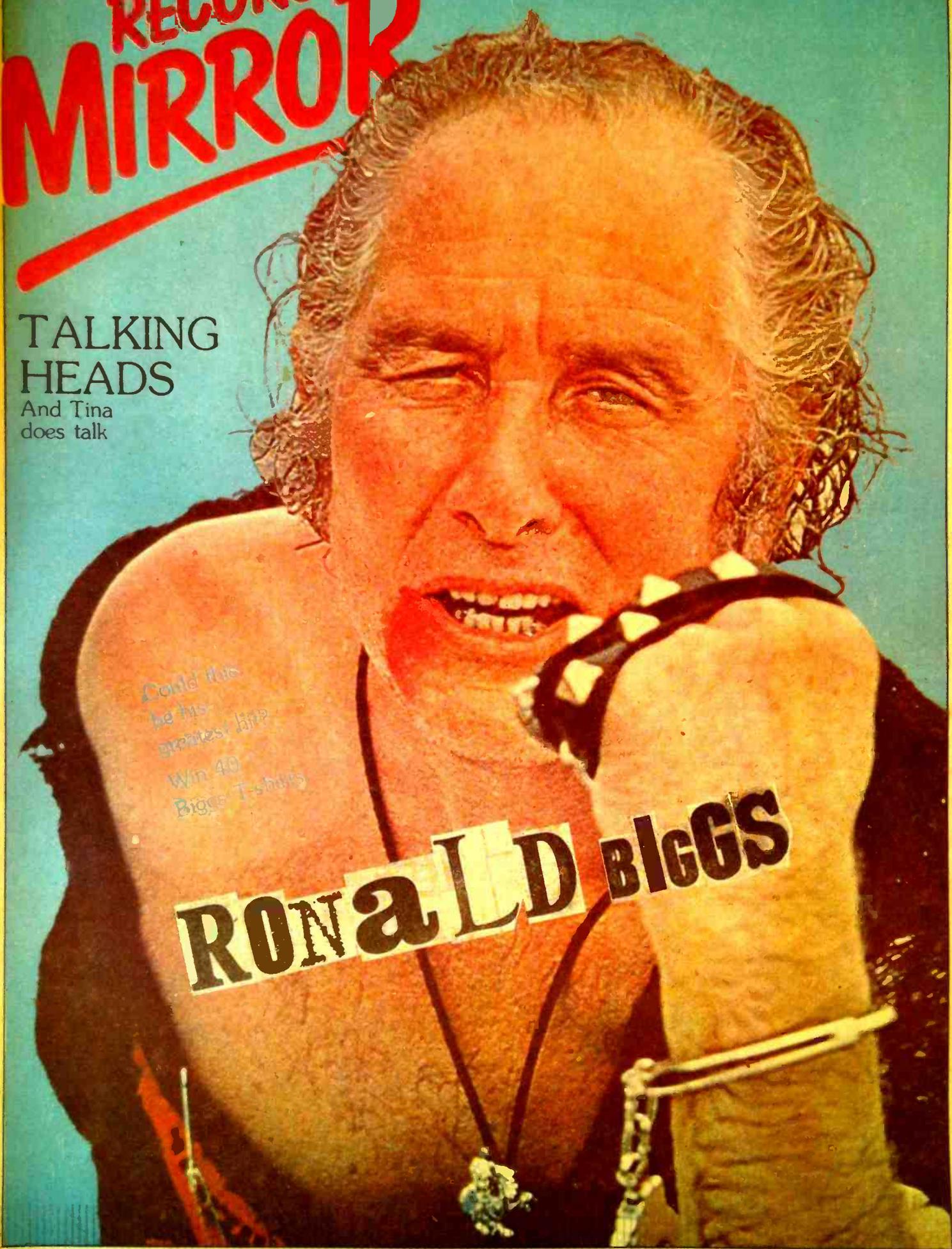
RECORD MIRROR

TALKING HEADS

And Tina
does talk

Could this
be his
greatest hit?
Win 40
Biggs T-shirts

RONALD BIGGS



UK SINGLES

1	1	YOU'RE THE ONE THAT I WANT, Travolta / Newton John	RSO
2	2	SMURF SONG, Father Abraham	Oceca
3	5	DANCING IN THE CITY, Marshall Hain	Harvest
4	3	ANNIE'S SONG, James Galway	Red Seal
5	4	AIRPORT, Motors	Virgin
6	8	LIKE CLOCKWORK, Boomtown Rats	Ensign
7	18	NO ONE IS INNOCENT / MY WAY, Sex Pistols	Virgin
8	11	A LITTLE BIT OF SOAP, Showaddywaddy	Arista
9	6	MAN WITH THE CHILD IN HIS EYES, Kate Bush	EMI
10	7	MISS YOU, Rolling Stones	EMI
11	22	BOOGIE OOGIE OOGIE, A Taste of Honey	Capitol
12	23	RUN FOR HOME, Underferre	Mercury
13	15	USE TA BE MY GIRL, O'Jays	Philadelphia
14	13	MIND BLOWING DECISIONS, Heatwave	GTO
15	14	ARGENTINE MELODY, San Jose	MCA
16	19	(DON'T FEAR) THE REAPER, Blue Oyster Cult	CBS
17	25	SUBSTITUTE, Clout	Carrere
18	40	RIVERS OF BABYLON, Boney M	Atlantic
19	24	WILD WEST HERO, Electric Light Orchestra	Jet
20	9	MAKING UP AGAIN, Goldie	Bronze
21	17	BEAUTIFUL LOVER, Brotherhood of Man	Pye
22	12	DAVY'S ON THE ROAD AGAIN, Manfred Mann	Bronze
23	29	SATISFY MY SOUL, Bob Marley and the Wailers	Island
24	30	ROCK AND ROLL DAMNATION, AC/DC	Atlantic
25	16	OH CAROL, Smokie	RAK
26	32	COME ON DANCE DANCE, Saturday Night Band	CBS
27	27	NIGHT FEVER, Bee Gees	RSO
28	26	NEVER SAY OIE, Black Sabbath	Vertigo
29	46	HOW CAN THIS BE LOVE, Andrew Gold	Asylum
30	34	FROM EAST TO WEST / SCOTS MACHINE, Voyage	GTO
31	40	DON'T BE CRUEL, Elvis Presley	RCA
32	44	STAY, Jackson Browne	Asylum
33	20	CA PLANE POUR MOI, plastic Bertrand	Sire
34	41	FINISH WHAT YOU STARTED, Gladys Knight	Buddah
35	21	THE LOVE IN YOUR EYES, David Soul	Private Stock
36	59	5-7-0-5, City Boy	Vertigo
37	70	LIFE'S BEEN GOOD, Joe Walsh	Asylum
38	38	(WHITE MAN) IN HAMMERSMITH PALAIS, Clash	CBS
39	35	MOVIN' OUT (Anthony's Song) Billy Joel	CBS
40	68	FOREVER AUTUMN, Justin Hayward	CBS
41	—	LOVE YOU MORE, Buzzcocks	United Artists
42	55	I'VE HAD ENOUGH, Wings	Parlophone
43	36	JUST LET ME DO MY THING, Sine	CBS
44	28	BOY FROM NEW YORK CITY, Darts	Magnet
45	45	MANY TOO MANY, Genesis	Charisma
46	33	ROSALIE, Thin Lizzy	Vertigo
47	63	IS THIS A LOVE THING, Raydio	Arista
48	64	PRODIGAL SON, Steel Pulse	Island
49	37	FLYING HIGH, Commodores	Motown
50	42	SHAME, Evelyn 'Champagne' King	RCA
51	53	DISCO INFERNO, Tramps	Atlantic
52	39	IF I CAN'T HAVE YOU, Yvonne Elliman	RSO
53	57	GET UP, Jain	Magnet
54	31	LOVE IS IN THE AIR, John Paul Young	Ariola
55	49	BOOTZILLA, Bootsy's Rubber Band	Wamer Bros.
56	51	CARRY ON WAYWARD SON, Kansas	Kirshner
57	48	WHAT A WASTE, Ian Dury	Stiff
58	69	DRAGON POWER, JKD Band	Satril
59	73	THE CLAPPING SONG, Shiraz / Ellis	MCA
60	50	HI TENSION, Hi Tension	Island
61	74	YOU AND I, Rick James	Tfing
62	56	LAST DANCE, Donna Summer	Casablanca
63	—	NORTHERN LIGHTS, Renaissance	Warner Bros
64	49	ON A LITTLE STREET, Manhattan Transfer	Atlantic
65	54	LET'S GO DISCO, Real Thing	Pye
66	67	DANCE WITH ME, Peter Brown	TK
67	72	COME TO ME, Ruby Winters	Creole
68	62	BECAUSE THE NIGHT, Patti Smith Group	Arista
69	81	ANGELS WITH DIRTY FACES, Sham 69	Polydor
70	—	DON'T CRY FOR ME ARGENTINA, Julie Covington	MCA
71	47	MORE THAN A WOMAN, Tavares	RSO
72	—	ANTHEM, New Seekers	CBS
73	58	FUNK THEORY, Rokotto	State
74	52	PUMP IT UP, Elvis Costello	Radar
75	—	COLD AS ICE, Foreigner	Atlantic

UK ALBUMS

1	1	SATURDAY NIGHT FEVER, Various	RSO
2	3	LIVE AND DANGEROUS, Thin Lizzy	Vertigo
3	2	STREET LEGAL, Bob Dylan	CBS
4	4	SOME GIRLS, Rolling Stones	EMI
5	8	THE KICK INSIDE, Kate Bush	EMI
6	7	THE ALBUM, Abba	Epic
7	6	OCTAVE, Moody Blues	Decca
8	21	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
9	5	YOU LIGHT UP MY LIFE, Johnny Mathis	CBS
10	15	WAR OF THE WORLDS, Various	CBS
11	13	AND THEN THERE WERE THREE, Genesis	Charisma
12	12	LENA MARTELL COLLECTION, Lena Martell	Ronco
13	—	ROCK RULES, Various	K-Tel
14	16	THE STUD, Various	Ronco
15	14	BAT OUT OF HELL, Meat Loaf	Epic / Cleveland Int
16	9	NEW BOOTS AND PANTIES, Ian Dury	Stiff
17	19	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen	CBS
18	10	PASTICIE, Manhattan Transfer	Atlantic
19	11	I KNOW COS I WAS THERE, Max Boyce	EMI
20	17	BLACK AND WHITE, Stranglers	United Artists
21	36	GREASE, Original Soundtrack	RSO
22	—	CLASSIC ROCK, London Symphony Orchestra	K-Tel
23	25	RUMOURS, Fleetwood Mac	Warner Brothers
24	24	PETER GABRIEL, Peter Gabriel	Charisma
25	33	KAYA, Bob Marley & The Wailers	Island
26	43	CENTRAL HEATING, Heatwave	GTO
27	29	POWER IN THE DARKNESS, Tom Robinson Band	EMI
28	28	20 GOLDEN GREATS, Beach Boys	Capitol
29	32	REAL LIFE, Magazine	Virgin
30	34	OUT OF THE BLUE, Electric Light Orchestra	Jet
31	20	EVERYONE PLAYS DARTS, Darts	Magnet
32	23	TRAVELLING, John Williams	Cube
33	30	BACK AND FOURTH, Lindisfarne	Mercury
34	18	20 GOLDEN GREATS, Nat King Cole	Capitol
35	27	DISCO DOUBLE, Various	K-Tel
36	35	THE STRANGER, Billy Joel	CBS
37	42	BUT SERIOUSLY FOLKS, Joe Walsh	Asylum
38	22	ANYTIME ANYWHERE, Rita Coolidge	ABM
39	—	YOU'RE GONNA GET IT, Tom Petty & The Heartbreakers	Island
40	41	CITY TO CITY, Gerry Rafferty	United Artists
41	—	OBSESSIONS, UFO	Chrysalis
42	26	DAVID GILMOUR, David Gilmour	Harvest
43	48	VAN HALEN, Van Halen	Warner Bros
44	31	MORE PENNIES FROM HEAVEN, Various	World Records
45	—	MAGIC FLUTE OF JAMES GALWAY, James Galway	Red Seal
46	39	LONDON TOWN, Wings	Parlophone
47	38	RUBY WINTERS, Ruby Winters	Creole
48	45	NATURAL HIGH, Commodores	Motown
49	40	GREATEST HITS, Abba	Epic
50	—	SONGBIRD, Barbra Streisand	CBS

UK SOUL

1	1	BOOGIE OOGIE OOGIE, Taste of Honey	Capitol
2	9	FLYING HIGH, Commodores	Motown
3	3	USE TA BE MY GIRL, O'Jays	Philadelphia
4	2	JUST LET ME DO MY THING, Sine	CBS
5	7	MIND BLOWING DECISIONS, Heatwave	GTO
6	—	COME ON DANCE DANCE, Saturday Night Band	CBS
7	6	FROM EAST TO WEST, Voyage	GTO
8	8	IF MY FRIENDS COULD SEE ME NOW, Linda Clifford	Curton
9	5	SHAME, Evelyn 'Champagne' King	RCA
10	4	HI TENSION, Hi Tension	Island
11	18	BOOGIE TO THE TOP, Idris Muhammad	Kudu
12	15	YOU AND I, Rick James	Motown
13	11	LET'S GET FUNKIFIED, Boiling Point	Bang
14	—	IS THIS A LOVE THING, Raydio	Arista
15	—	BOOTZILLA, Bootsy's Rubber Band	Warner Bros
16	—	LAST DANCE, Donna Summer	Casablanca
17	—	COME INTO MY HEART, European Connection	TK
18	10	RIVERS OF BABYLON, Boney M	Atlantic
19	—	FINISH WHAT YOU STARTED, Gladys Knight	Buddah
20	—	FUNK THEORY, Rokotto	State

RECORD MIRROR

UK DISCO

1	1	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol/12in LP
2	2	HI-TENSION, Hi-Tension	Island/12in
3	5	YOU'RE THE ONE THAT I WANT, Travolta/Newton John	RSO
4	3	NIGHT FEVER, Bee Gees	RSO/LP/12in promo
5	7	YOU AND I, Rick James	Motown/LP/US 12in
6	8	JUST LET ME DO MY THING, Sine	CBS/12in LP
7	6	SHAME, Evelyn 'Champagne' King	RCA/12in
8	10	USE TA BE MY GIRL, O'Jays	Phil Int
9	15	COME ON DANCE DANCE, Saturday Night Band	CBS/LP/12in
10	4	BROWN GIRL IN THE RING/RIVERS OF BABYLON, Boney M	Atlantic/12in
11	9	FROM EAST TO WEST/PONT ZERO/ETC, Voyage	GTO/LP
12	14	BOOGIE TO THE TOP/ONE WITH A STAR/S-E-X, Idris Muhammad	Kudu/LP/12in promo
13	17	MISS YOU, Rolling Stones	EMI/12in
14	20	FLYING HIGH, Commodores	Motown/12in LP
15	11	DISCO INFERNO, Tramps	Atlantic/RSO LP
16	12	IF MY FRIENDS COULD SEE ME NOW/RUNAWAY LOVE/GYPSY LADY, Linda Clifford	Curton/12in/US 12/LP
17	18	MIND BLOWING DECISIONS, Heatwave	GTO/LP
18	13	LET'S GO DISCO, Real Thing	Pye
19	—	WHISTLE BUMP, Eumir Deodato	Warner Bros/12in promo
20	—	IS THIS A LOVE THING, Raydio	Arista/LP/12in promo

STAR CHOICE



TIM ATACK, Child

1	I AM NOT IN LOVE	10cc
2	YOUR SONG	Elton John
3	PICK UP THE PIECES	Average White Band
4	SORRY SEEMS TO BE THE HARDEST WORD	Elton John
5	LYING EYES	Nail Sedaka
6	LONG TRAIN RUNNING	Doobie Brothers
7	YEAR OF THE CAT	AJ Stewart
8	MAGGIE MAY	Rod Stewart
9	BREAKING UP IS HARD TO DO	Nail Sedaka
10	MAN WITH THE CHILD IN HIS EYES	Kate Bush

OTHER CHART

SINGLES

1	LOVE YOU MORE, Buzzcocks	United Artists
2	WHITE MAN IN HAMMERSMITH PALAIS, Clash	CBS
3	GOING STEADY, Jilted John	Rabid
4	OK OK Smirks	Berserkley
5	PRODIGAL SON, Steel Pulse	Island
6	MAC THE FLASH, Cyndie	Pye
7	T V O D., The Normal	Mute
8	SHADOW, The Lurkers	Beggars Banquet
9	DOT DASH, Wire	Harvest
10	BEING BOILED, Human League	Fast Records

ALBUMS

1	REAL LIFE, Magazine	Virgin
2	SUICIDE, Suicide	Red Star
3	SPIRIT LOVE	CBS
4	DAVID JOHANSEN	Illegal Records
5	HARDER THAN THE REST, Culture	Front Line
6	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
7	FULHAM FALLOUT, The Lurkers	Beggars Banquet
8	BLACK & WHITE, Stranglers	ABM American Import
9	UNDER HEAVY MANNER, Prince Far I	Joe Gibbs
10	THE REAL KIDS	Red Star

SUPPLIED BY RED RHINO RECORDS

YESTERYEAR

5 Years Ago (4th July 1973)

1	SKWEEZE ME PLEEZE ME	Slade
2	WELCOME HOME	Peters and Lee
3	LIFE ON MARS	David Bowie
4	SNOOPY VERSUS THE RED BARON	The Hot Shots
5	BORN TO BE WITH YOU	Dave Edmunds
6	RUBBER BULLETS	10cc
7	TAKE ME TO THE MARDI GRAS	Paul Simon
8	ALBATROSS	Fleetwood Mac
9	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING	Elton John
10	GIVE ME LOVE (GIVE ME PEACE ON EARTH)	George Harrison

10 Years Ago (13th July 1968)

1	BEYOND THE GATE	The Equals
2	SOME OF HICKORY HOLLERS TRAMP	O. C. Smith
3	JUMPING JACK FLASH	Rolling Stones
4	YESTERDAY HAS GONE	Cupid's Inspiration
5	I PRETEND	Des O'Connor
6	HURDY GURDY MAN	Donovan
7	LOVIN' THINGS	The Marmalade
8	MY NAME IS JACK	Manfred Mann
9	YUMMY YUMMY	The Ohio Express
10	BLUE EYES	Don Partridge

15 Years Ago (13th July 1963)

1	I LIKE IT	Gerry and The Pacemakers
2	CONFESSIN'	Frank Ifield
3	ATLANTIS	The Shadows
4	BO DIDDLEY	Buddy Holly
5	TAKE THESE CHAINS FROM MY HEART	Ray Charles
6	WELCOME TO MY WORLD	Jim Reeves
7	DECK OF CARDS	Wink Martindale
8	MAKE A FOOL OF SOMEBODY	Freddy and The Dreamers
9	IT'S MY PARTY	Lesley Gore
10	DEVIL IN DISGUISE	Elvis Presley

US SINGLES

1	1	SHADOW DANCING, Andy Gibb	RSO
2	2	BAKER STREET, Gerry Rafferty	United Artists
3	3	TAKE A CHANCE ON ME, Abba	Atlantic
4	4	USE TA BE MY GIRL, O'Jays	Phil Int
5	5	STILL THE SAME, Bob Seger	Capitol
6	7	MISS YOU, Rolling Stones	Atlantic
7	9	THE GROOVE LINE, Heatwave	Epic
8	8	DANCE WITH ME, Peter Brown	Drive
9	6	IT'S A HEARTACHE, Bonnie Tyler	RCA
10	13	LAST DANCE, Donna Summer	Casablanca
11	16	GREASE, Frankie Valli	RSO
12	12	BLUER THAN BLUE, Michael Johnson	EMI - America
13	11	TWO OUT OF THREE AIN'T BAD, Meat Loaf	Cleveland Int
14	21	LOVE WILL FIND A WAY, Pablo Cruise	ABM
15	2	RUNAWAY, Jefferson Starship	Grant
16	17	WONDERFUL TONIGHT, Eric Clapton	RSO
17	22	COPACABANA, Barry Manilow	Arista
18	18	I CAN'T STAND THE RAIN, Eruption	Ariola / Hansa
19	23	LIFE'S BEEN GOOD, Joe Walsh	Asylum
20	30	HOT BLOODED, Foreigner	Atlantic
21	26	THREE TIMES A LADY, Commodores	Motown
22	29	MY ANGEL BABY, Toby Beau	RCA
23	28	FM, Steely Dan	MCA
24	25	THANK GOD IT'S FRIDAY, Love And Kisses	Casablanca
25	27	IF EVER I SEE YOU AGAIN, Roberta Flack	Atlantic
26	31	MAGNET AND STEEL, Walter Egan	Columbia
27	10	YOU BELONG TO ME, Carly Simon	Elektra
28	36	NOT GONNA LET IT, Atlanta Rhythm Section	Polydor
29	34	SONGBIRD, Barbra Streisand	Columbia
30	35	KING TUT, Steve Martin	Warner Bros
31	33	HOT LOVE, COLO WORLD, Bob Welch	Capitol
32	38	STAY, Jackson Browne	Asylum
33	14	YOU'RE THE ONE I WANT, Travolta & Newton-John	RSO
34	15	LOVE IS LIKE OXYGEN, Sweet	Capitol
35	41	PROVE IT ALL NIGHT, Bruce Springsteen	Columbia
36	37	CAN WE STILL BE FRIENDS, Todd Rundgren	Bearsville
37	24	ONLY THE GOOD DIE YOUNG, Billy Joel	Columbia
38	45	LOVE OR SOMETHING LIKE IT, Kenny Rogers	United Artists
39	39	WILL YOU STILL LOVE ME TOMORROW, Dave Mason	Columbia
40	48	I'VE HAD ENOUGH, Wings	Capitol
41	19	BECAUSE THE NIGHT, Patti Smith	Arista
42	50	STUFF LIKE THAT, Quincy Jones	ABM
43	44	I DON'T WANNA' GO, Joey Travolta	Casablanca
44	46	RIVERS OF BABYLON, Boney M	Sire / Hansa
45	—	YOU'RE A PART OF ME, Gene Cotton with Kim Carnes	Ariola
46	—	SHAME, Evelyn 'Champagne' King	RCA
47	—	I NEED TO KNOW, Tom Petty	Shelter/ABC
48	—	THAT ONCE IN A LIFETIME, Demis Roussos	Mercury
49	—	MR. BLUE SKY, Electric Light Orchestra	Jet
50	32	CHATTANOOGA CHOD CHOD, Tuxedo Junction	Butterfly

US DISCO

1	2	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
2	1	LAST DANCE, Various Artists	Casablanca
3	4	HOT SPOT, Karen Young	West End
4	3	YOU AND I, Rick James	Motown
5	5	I LOVE AMERICA, Patrick Juvet	Casablanca
6	10	DO OR DIE, Grace Jones	Island
7	6	ROUGH DIAMOND, Madleen Kane	Warner Bros
8	8	WHISTLE BUMP, Eumir Deodato	Warner Bros
9	7	RUNAWAY LOVE, Linda Clifford	Curton
10	9	GARDEN OF LOVE, Don Ray	Polydor
11	11	MELLOW LOVIN', Judy Cheeks	Salsoul
12	16	PERFECT LOVE AFFAIR, Constellation Orchestra	Prelude
13	17	SATURDAY, Norma Jean	Bearsville
14	14	MISS YOU, The Rolling Stones	Atlantic
15	13	SPEND THE NIGHT WITH ME, Silver Convention	Midsong
16	—	WAR DANCE / MIRAGE, Kebekeletrik	Salsoul
17	18	BACK TO MUSIC, Thao Vaness	Prelude
18	12	COME ON DANCE, DANCE, Saturday Night Band	Prelude
19	15	VOYAGE, Marlin	TK
20	—	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy

US ALBUMS

1	4	SOME GIRLS, Rolling Stones	Atlantic
2	1	CITY TO CITY, Gerry Rafferty	United Artists
3	3	NATURAL HIGH, Commodores	Motown
4	2	SATURDAY NIGHT FEVER, Soundtrack	RSO
5	5	STRANGER IN TOWN, Bob Seger	Capitol
6	6	DARKNESS AT THE EDGE OF TOWN, Bruce Springsteen	Atlantic
7	7	SHADOW DANCING, Andy Gibb	RSO
8			

JUICY LUCY

A TRUE TONIC FOR THE TROOPS

WELL MY DEARS it just had to happen — and I'm not talking about the sun shining at the end of all these months of Arctic darkness!

Yes, after simply ages spent being poops at other people's parties, those uncouth Dubliners the Boomtown Rats finally got round to throwing one of their own!

But wait for this, my darlings. So worried were the Rats (a band whose fligging career has become something of a legend) that untold million of sybarites in dire need of refreshment would appear for THEIR party that they controlled the guest list with extraordinary severity!

The check of it! Imagine Bob Geldof, a man whose letterbox has yet to be the recipient of one party invitation despite his unbidden attendance at literally thousands of the wretched things, stoutly maintaining that nobody could bring a guest!

I'm glad to report however that a number of greatly in excess of those invited were able to worm their way in. Many indeed were present at the groaning tables at Blitz — a night club in London's fashionable village Covent Garden — well before the Rats' last note had died on the stage at the Hammersmith Odeon . . . some five miles away! How odd, my dears.

The non-star roster of guests included several Rich Kids, and a brace of Runaways as well as virtually every "entertainment" journalist that ever walked. And of course, who else but the publicly denounced former fiancée, the gorgeous Paula Yates, looking no less stunning now that her status has been reduced to that of mere girlfriend! She looked (how can I put this without sounding jealous?), very darling in a cutaway red dress which revealed a splendid, if somewhat unseasonable, sun tan. Now where did she get that my darlings? I'm sure it wasn't from a bottle.

We were later regaled by the antics of a duo called Biddy and Eve (so chic in their black leather and diamonds, you wouldn't believe!) who I'm bound to say upstaged everybody. Just as an afterthought, Bob, you lovely Celt you. If you're looking for a bridesmaid — you know who to ring!

In a corner at the same bash the delightful Rich Kid Rusty Egan tells me of his new hobby. He's apparently taken up a sideline as a DJ — although how he ever manages to play any records between his stream of chatter I'll never know! And, just like a Boy Scout (motto: Be Prepared), he carries a special little something in his trousers! No, my dears, not what you're thinking. Two small pockets, each tailor made to carry a single, and ready to play whenever the opportunity presents itself. Now, isn't that something.

Spare a thought for that sensitive millionaire Mike Oldfield as you read these tales of loud amusement. The recently shorn composer, now an august 25, is simply furious that airborne tankers from the US Air Force have taken to flying directly over his haven of peace and quiet in the Gloucestershire countryside. Unable to concentrate on his next masterpiece the headstrong Oldfield has taken the only option open . . . and moved house! Alright for some, don't you think? His attempts to silence the USAF fell on stony ground as he protested outside the House of Commons recently, so Mike is currently considering property elsewhere in our green and pleasant land. Once settled he will no doubt become just as elusive as the wail-like Julie Covington, whose taste for solitude and rolling hills he undoubtedly shares.

■ **Police Five: Magazine**, fronted by the incredibly bleary-eyed Howard Devoto (a closet "intellectual"), have had their laser stolen! The lost toy, while not exactly in the Rolls Royce class, is still capable of producing nasty effects in the wrong hands and all members of this futuristic combo sorely bemoan its disappearance. Teacher's pets, or anybody else with a view to becoming a decent sneak, should call Al Clark (30) on 01-727 8070.

Controversy, my darlings, don't you love it? I'm delighted that the formerly revolting Rolling Stones are still able to raise a ripple in a duck pond, even as their middle age advances. The cover of their latest album 'Some Girls' has so incensed American comedienne Lucille Ball (over 50) and the finely upholstered Raquel Welch (an actress) that they've threatened to sue Mick and his disgustingly famous cohorts! Both females were depicted with outrageous make-up on the sleeve without their permission! How naughty, don't you think? The offending cover has now been



ATTRACTIVE 32-year-old Deborah Harry (above) shows that she's a real charmer when it comes to snakes. Obviously here's one lady who knows better than to coil up with only a good book for company!

withdrawn, and more tasteful pictures (of other people) have been substituted. Shame.

While more realistic outrage has been caused in the metropolis as a result of the increasing popularity of beat combo Penetration. The aforementioned, whose audience I'm assured by a spokesman is of the punk revival kind, have now been banned by the "internationally famous Marquee and the Nashville after incidents of an explosive nature. Why only last week hundreds of punks were locked out of the Nashville while the band played, provoking crowd scenes not witnessed since the Costello 9 were arrested last year! What will this new craze lead to, I wonder?

Question time my dears! Which incredibly famous British band have decided that they can't play in Hyde Park, due to "internal problems"? As the nation waits with bated breath your faithful correspondent can't wait to see what sort of glittering excuse their publicist comes up with this time. My ears are twitching, my darlings, of that I can assure you!

But a short epistle from your faithful correspondent this week. With all my very special friends currently "out of town" for the non-summer the metropolitan life has taken a turn for the worse. I shall, unashamedly, follow the hordes to Surrey this weekend to watch Bob Dylan, and what's more I shall attempt to enjoy it. 'Juicy Lucy 2 Goes West' will make an admirable sequel don't you think? I do however, urge you to read our special "survival guide" before joining me.

Before I leave let me just inform you that the mighty Elektra - Asylum corporation has thrown away £10,000 worth of Linda Ronstadt pictures! The foot-stamping singer has decided that she DOESN'T LIKE her new look and has RESOLVED to have a new hairdo AS SOON AS POSSIBLE! Could it be that she was a tiny bit UPSET that nobody recognised her for the beautiful belle she really is? Lucy extends her sympathy. My darlings, I know EXACTLY how she feels. I'll see you all, cold wet and shivering, next week. Same time, same place. Byeeeeeee!!

POP FESTIVALS CAN SERIOUSLY DAMAGE YOUR HEALTH 'GUIDE TO BLACKBUSHE SURVIVAL'

We get you there . . .

and we get you back !!

FESTIVALS are a tough business. Don't let anyone tell you different. They are about survival. The sheer task of existence.

They are for men. Real men, not namby pamby milksops. The

extremes of weather. The contaminated food. The offensive music. It all adds up to HELL.

You can make it through. It's not impossible. Recent research has shown that 90 per cent of rock fans die either at, or shortly after open air concerts. But 10 per cent escape relatively unharmed. You, with a bit of luck, can be one of that number. Follow the Record Mirror survival guide — and live.

General Conduct

ACCORDING to the Knebworth convention of 1974, there is a strictly observed protocol when pelling cans. Groups who are extremely bad may be pelled with full beer cans, bottles, knives and grenades. Anything, in fact goes. But bands who are merely playing badly and who are not inherently bad may only be bombarded with (A) fresh (not rotten) fruit, (B) empty beer cans, (C) soft toys.

Groups who are proficient but interesting come bottom of the list. Only abuse may be hurled at them. Words beginning with F and C are forbidden. Recommended phrases laid down by the convention include "Get off the stage you prats," the succinct "OFF OFF OFF" chant and the more polite, "Please go away."

Of course not all the fans that throw things are good shots, so it is advisable to crouch with your head between your knees and an umbrella perched between your shoulder blades during onslaughts. There will be blood. But do not panic. Panic costs lives.

Toilets

TOILETS are not only unsanitary but very difficult to reach. We recommend the Record Mirror portable doody (£3.75) which comprises a do-it-yourself kit of an empty apple box — which is strapped to the haunches — and a sturdy bottle; beer bottles will do for ordinary men, but for women and physically well-endowed males, wide-top ketchup jars are preferable. It is important, of course, to remove the ketchup prior to use.

Drugs

YOU will see, at regular intervals, stationed on the borders of the crowd, foreign looking gentlemen staring past your head and mumbling words like "dope" (cannabis or marijuana) and "coke" (Coca-Cola). These are punners, and are easily recognisable by the policemen holding their arms.

Policemen

THE police are easy to spot. They will be calling everybody "man", wearing lion pants and kaftans, when in fact everybody else is wearing leather trousers and ripped T-shirts. They will have big feet, and are easily distinguishable by their red, embarrassed faces. They may try to plant some drugs on you. If they do, try and sell them back. This will confuse the policeman so much that you will be able to run away quite successfully.

Wally

YOU will often hear loud shouts of "WALLEEE". Don't be alarmed, as this is a frequent side effect of attending rock festivals.

(c) A DOCTOR 1978

PIT YOUR WITS WITH THE SEX PISTOLS PT 2

IS YOUR taste severely impaired? BAD, even? Then you could be just the person WE'RE LOOKING FOR.

Because this week Record Mirror — friend of the "underworld" (nothing personal, Malcolm) — are giving away, yes, giving away, forty, yes, forty, special tasteless Ronnie Biggs 'Cosh The Driver' T-Shirts, featuring the cover design that CBS refused to press.

All you have to do is answer two, yes, two, simple questions, namely,

what is the capital of Brazil and what is the name of the movie the single is taken from?

Postcards to Cosh Competition, Record Mirror, 40 Long Acre, WC2. The first 40 correct answers out of the bag are the winners.

The competition is open to all readers except those resident in South America and their managers. It's as easy as getting sunstroke in Rio!

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Parker plays for free

GRAHAM PARKER and the Rumour make a pre-Blackbushe appearance in Manchester this week as part of a three-day carnival organised by the Anti-Nazi League and Rock Against Racism.

The 'Northern Carnival', which is sponsored by the North West Region TUC is free and takes place in Alexandra Park. Parker appears there on July 13 (Thursday), supported by the Fall, for an afternoon concert.

Local bands play in the park on Friday (14), and on Saturday the carnival proper commences with a march from Strangeways Prison to Alexandra Park at 12 pm. Bands appearing after the march include Buzzcocks, Steel Pulse, China Street and Exodus.

Freeman quits Beeb

ALAN FREEMAN is to quit Radio 1 in the Autumn... after 20 years of pop picking service.

Australian Freeman is one of BBC's longest serving DJ's, starting his career on what was then the Light Programme in 1958.

Freeman said yesterday: "I am leaving on the best of terms. I have certain plans for the future which I cannot reveal at the present time."

And he added: "I am clearly getting older and there must come a time when you look at yourself and start to assess what you are doing."

But his decision shocked his BBC bosses. Said Derek Chinnery, head of Radio 1: "This was a complete surprise and I personally am very sorry."

Gladys at Palladium

A MERICAN SOUL STAR Gladys Knight is to play a week of concerts at the London Palladium at the end of August.

Knight, along with the Pips, was to have appeared there earlier this year as part of the fated Townsend-Thorsen Festival, which was promptly cancelled.

She now plays two nightly shows at 8.15 and 8.50 pm from August 29 - the week after Roy Orbison plays the same venue. Ticket prices range from £2.50 to £8.50 and are available now from the Palladium box office.

Hope for the Apollo

THERE is still hope that the Glasgow Apollo may be saved as a rock venue.

Attempts by Mecca to convert the venue into a bingo hall have been temporarily shelved, and Mike Finch of Capital City Entertainments has launched an appeal to keep the Apollo, the biggest venue in Scotland, as the home of Scottish rock.

"We're hoping to do another Rainbow and pull it out of the bag," he told Record Mirror this week. "Bands like Sham 69 and the Rich Kids have pledged their support, as have personalities like Alan Freeman. We are currently working on the idea of a benefit concert."

Mike Finch hopes to announce definite plans shortly, but meanwhile any offers of help will be gratefully received on 041-332 3188.

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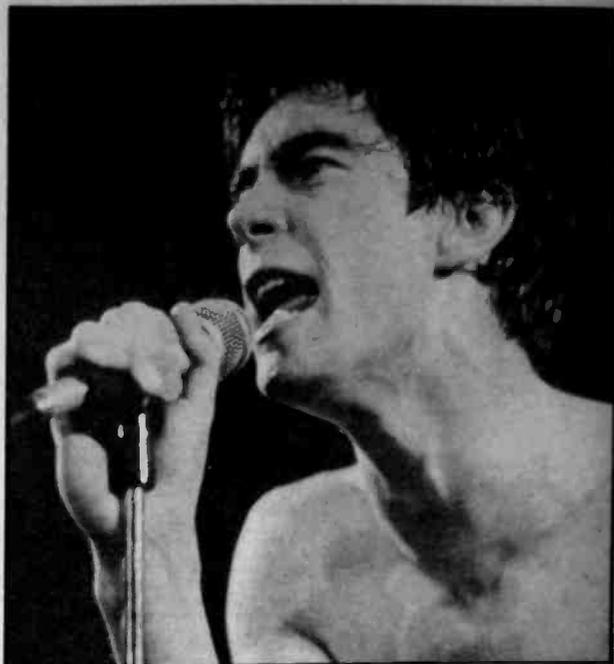
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JIMMY PURSEY: no visa for America

Pursey's progress stopped

A conviction for criminal damage at the Roxy Club in September last year has prevented Sham 69's lead singer Jimmy Pursey obtaining an American visa.

And as a result the band's scheduled debut tour of America, due to start this week, has been postponed until the autumn.

Pursey was arrested on the roof of a building adjacent to the Vortex last year after Sham 69 attempted to play a concert there. He was later convicted and fined. Current regulations mean that he will have to wait until at least a year after the incident before being granted a visa.

Sham 69 will now be playing British dates instead.

Motors added to Reading

THE MOTORS, still in the Top Five with 'Airport', have been added to the Reading Festival bill on August 26.

They play in the "special guest" slot immediately before bill-toppers Status Quo on the second day of the three-day festival.

The band also play two more dates in addition to those announced last week. The final date of this month's tour will now be at Devizes Corn Exchange on July 28. And the Motors fit in a warm-up for Reading at the London Marquee on August 25.

The new Motors single will be 'Forget About You', taken from their second album 'Approved By The Motors' and released on July 28.

Tribute to Elvis

BRITAIN'S FIRST major roadshow built around the legend of the late Elvis Presley is due to open in London in August.

'Heathcliffe': A tribute to Elvis', a stage presentation featuring the songs and music of Presley sung by Gary Heathcliffe Wilson, comes to the London Royalty Theatre on August 20. It is then planned that the show will tour Britain.

Connolly goes opera

SCOTTISH COMEDIAN Billy Connolly is set to make the strangest appearance of his career... as an opera singer!

For the Glasgow-born Connolly plans to join the company of the Glasgow Theatre Royal for a Christmas 1978 presentation of the Strauss opera 'Die Fledermaus'.

Merger join Dylan

BRITISH RAGGAE band Merger have been added to the bill for the Blackbushe Festival, headlined by Bob Dylan, this Saturday (July 15).

Dylan saw the band while in London recently, and apparently requested that they appear.

Transmitters - 10 gigs in one day

LONDON-BASED band the Transmitters this week attempt to highlight the problems of young bands who can't get gigs... by playing a 24-hour "free tour" of London's major venues!

They'll be playing outside, regulations permitting, on the back of a 10-ton truck complete with generator. The schedule begins at the Speakeasy at midnight on Wednesday (12), and the following day they take in the Rainbow (12 pm), Roundhouse (1 pm), Dingwalls (1.30), Lyceum (2.30), Nashville (4.30), Hammersmith Odeon (4.30), Albert Hall (5.30), Palladium (7.00) and the Marquee (7.45).

The day ends with a free concert at Acton Road, Ealing Common, W5.

And the title of their first album, on Ebony Records? '24 Hours'!

Harley for world tour

STEVE HARLEY, currently resident in Los Angeles, is likely to undertake a world tour at the end of the year.

Record Mirror understands that Harley, whose first solo album 'Hobo With A Grin' is released in Britain this week, is currently lining up dates for Britain, Europe and America in December.

Steve Harley last played in Britain in 1976, at the Crystal Palace Garden Party.

Mott men single

TWO FORMER members of Mott The Hoople release a new single this week... as a duo.

Verden Allen, a founder member of the group, and Luther Grosvenor, better known as Ariel Bender, were never in the group at the same time but formed a singer/songwriter partnership last year after Grosvenor's venture with Widowmaker ended.

Fittingly the single is entitled 'On The Rebound', written by Verden Allen.

Lewis in hospital

SINGER LINDA Lewis is now making a "good recovery" in hospital following an emergency operation last week.

Linda's operation has resulted in the cancellation of several concert appearances this month, including a headlining appearance at London Royal Festival Hall on July 18. Other gigs affected are Swindon Oasis (July 15) and Poole Arts Centre (July 16).

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Free concert in Hyde Park

THIS SUMMER'S free concert in London Hyde Park has been brought forward to August.

Both Virgin Records and the Department of the Environment have reached an agreement that the concert will definitely take place and as we went to press the date that has been fixed is August 5 - with August 12, and 19 as alternatives should there be any further delay in fixing the bill.

"At present we don't have a headlining group," said Virgin boss Richard Branson this week.

"I will also be applying to the DoE this week to see if they object to the Stranglers playing."

The DoE meanwhile have "definitely agreed in principle". Their spokesman told us: "We would only object to a band if they were too 'punk', or if they were so big that the attending crowd exceeded the capacity of our loos! The question of the Stranglers appearing hasn't yet been raised. Until it is I can't make any comment."

RECORD MIRROR understands that both Virgin Records and the Department of the Environment had hoped that Thin Lizzy would headline the Hyde Park concert, and last week negotiations had already begun for the Motors to support.

However Thin Lizzy will not now be playing. Said a spokesman for the band: "The concert was offered to us, but in view of Thin Lizzy's American tour which starts at the beginning of August it would not have been possible. At no time did the band ever confirm that they would do the Hyde Park concert."

Bell gets the stars

SINGER MAGGIE Bell's appearance at the London Royal Festival Hall on July 16 will be with an all-star line up.

For her backing band will include Deep Purple co-founders Ian Paice and Jon Lord - now joining Maggie full time - and star sax player Andy Mackay, who recently wrote and produced 'Hazzell'.

Frampton hurt

BRITISH-BORN superstar Peter Frampton is recovering in a New York hospital after a car crash in the Bahamas.

Frampton, whose condition is now described as "satisfactory", was flown to New York after the accident last week. The sports car he was driving left the road and collided with a tree. Frampton suffered five broken ribs, a broken arm and concussion.

Rubinoos play park

THE Rubinoos play the London Regents Park open air theatre on July 30.

The concert, another in the regular Sunday series, will be recorded by Capital Radio for future broadcast.

Culture changes

THIS MONTH'S tour by Jamaican reggae band Culture has been completely revised. Only the London Rainbow date on July 28 remains from the original schedule.

Other dates now read: Edinburgh Usher Hall July 20, Manchester Russell Club 21, Bedford Bunyan Centre 22, Birmingham Digbeth Hall 24, London Rainbow Theatre 28.

New Spex single

X-RAY SPEX, who almost scored with "The Day The World Turned Dayglo" recently, release a new single on July 14.

'Identify' is a new version of one of their most popular stage numbers. It's backed with 'Let's Submerge'.

999 concerts

999 RETURN to London at the end of the month to play a series of benefit concerts in aid of one parent families.

The concerts, all at the Nashville, will be staged on July 27, 28 and 29. Tickets are available, price £1, from the Nashville or from Box 9, c/o Albion, 147 Oxford Street, London, W1.

The band have meanwhile completed their new single, entitled 'Feeling Alright With The Crew', which will be released in August.

Two for Tanz

PSYCHEDELIC BAND Tanz Der Youth, formed by ex-Damned guitarist Brian James, play two London dates this month. They appear at the Nashville on July 15 and 28.

Other dates so far set are at the London Marquee on July 25, and High Wycombe Town Hall on August 4. The band have already laid down three tracks for a possible single, 'Blue Light Flashing', 'I'm Sorry' and 'Why I Die', although they haven't yet fixed a recording deal.



AN EXHIBITION organised by Who fans for Who fans opens in London in August. 'Who's Who' is the brainchild of three students who have been followers of the band since the sixties. It runs from August 1 to August 30 at the Institute of Contemporary Arts, Pall Mall, SW1.

The show includes a unique collection of audio-visual material and memorabilia, as well as stage clothes and equipment. Members of the Who have donated personal artifacts never previously seen.

Admission to the exhibition is free, although admission to the ICA costs 25p. It's open from 12 pm until 8 pm.

XTC organise three day festival

SWINDON-based band XTC have begun to organise a three-day festival featuring other groups from their home town - with a view to the eventual release of a live album by Virgin Records.

The project, which is still in the early stages, begins with a concert at the Swindon Affair Club on July 19. Bands appearing will be Urban Disturbance, Heroes and Lulu.

"We haven't yet fully settled the nature of the album", a spokesman for Virgin told Record Mirror this week. "But we certainly don't intend setting Swindon up as our answer to Akron, Ohio."

Wings take them on

PAUL McCARTNEY'S Wings now has two new full-time members, it was revealed this week.

Steve Holly and Laurence Juber have both been invited to join the band. 24-year-old Holly, a drummer, has previously played with GT Moore and the Reggae Guitars, and as a member of Vapour Trails backed Kiki Dee and recorded with Elton John.

Juber, now aged 25, has been a session guitarist for seven years and was formerly with the National Youth Jazz Orchestra.

IN BRIEF

VAN DER GRAAF release their first live album this week - after 11 years and 14 studio albums! The double album, 'Vital', was recorded at the London Marquee club in January this year.

THE PAUL JABARA song from disco movie 'Thank God It's Friday', 'Trapped In A Stairway' is rush-released on July 14.

ROCK 'N' ROLL band Mystery Train make their debut on Raw Records this month with 'The Sun Story' and 'Tribute To Gene Vincent' - a double A-side single.

FORMER RADIO Luxembourg DJ Peter Powell, now Radio 1's youngest DJ, deputises for Tony Blackburn for the week beginning July 17. Powell currently hosts the Sunday morning show.

JOHN COOPER Clarke's first single for CBS will be 'Post War Glamour Girls'. The Mancunian "punk poet" is currently recording at Advision studios.

THE SKUNKS, a Brixton band discovered by Pete Townshend, release their first single 'The Good From The Bad' this week.

BROOKLYN BAND The Shirts release their debut single 'Tell Me Your Plans' on July 21. It's taken from their current (and first) album 'The Shirts'. However the B-side, 'Cyrinda', hasn't previously been available.

JOHNNY MOPED makes a surprise appearance at the London Marquee on July 17. Support will be Berlin.

TOURS

- BLITZKRIEG POP: Whitley Bay Rex Hotel, July 16. Manchester Raffles, 20, Redcar Coatham Bowl, 23. Newcastle Cooperage, August 1, Nottingham Sandpiper, 4, Middlesbrough Rock Garden, 10.
- CHINA STREET: Hull Tiffanys, July 14, Manchester Festival, 15, London Hollies Tidal Basin, 22.
- CIMARONS: Cardiff Sophia Gardens, July 15. Liverpool University, 22.
- SMIRKS: Manchester Alexandra Park, July 13 (supporting Graham Parker And The Rumour), High Wycombe Nag's Head, 20, Dudley JB's, 21, Manchester Middleton Civic Hall, 22, Leeds Florde Green Hotel, 23, Nottingham Sandpiper Club, 24, Birmingham Barbarella's, 25, Sheffield Limits Club, 27, Devizes Corn Exchange, 28, Regents Park Open Air Theatre (supporting the Rubinoos) 30.
- SALFORD JETS: Knutsford Browns Disco, July 14, Widnes Royal Naval Club, 15, Swinton Duke Of Wellington, 17, Cockermouth Moota Hotel, 21, Cumbria Club, 22, Swinton Duke Of Wellington, 23, Bolton Tongueward Labour Club, 25, Leeds Compton Arms, 28, Redditch Tracey's Club, 29, Eastwood Grey Topper, 30, Swinton Duke Of Wellington, 31.
- HOLLYWOOD KILLERS: Hastings Pier Pavilion, July 20, Margate Dreamland, 22, London Covent Garden Rock Garden, 27.
- GLORIA MUNDI: Sheffield Limit, July 14, Birmingham Barbarella's, 18.
- JAPAN: Lincoln AJ's Club, July 15, London Must Machine, 17 and 31.
- WHITE CATS: High Wycombe Town Hall, July 14, Gravesend Red Lion, 15, following London dates: Nashville, 18, Dingwells, 18, Rock Garden, 21, Golden Lion, 22, Hope and Anchor, 28, Canning Town Bridge House, 29, Stoke Newington Rochester Castle, 30.
- KRAKATOA: Carmarthen Civic Hall, July 14, Rhonda Leisure Centre, 15, Leeds Florde Green Hotel, 16, Clydach The Globe, 18, Kirk Levington Country Club, 21, Middlesbrough Rock Garden, 22, Torquay Town Hall, 25, Brighton New Regent, 26, Lincoln AJ's, 28, Oldham Tower Hotel, 29, Doncaster Outlook, 31.
- WHIRLWIND: Following dates cancelled: Wolverhampton Lafayette, July 14, Manchester Raffles, 28, Liverpool Eric's, 29, Cheltenham Plough, August 1, Nottingham Sandpiper, 4. Changes made to other dates: The gig at Swansea Circles Club has been moved from July 8 to July 20. Plymouth Metro added on July 27. Leeds F Club gig now takes place on August 4 instead of 3. They add Guildford Junction on August 14, and the Birmingham Barbarella's date moves from August 11 to 18.
- LATE SHOW: London Dingwells, July 14, Bournemouth Festival, 15, Chadwell Heath Greyhounds, 17, Wolverhampton Lafayette, 21, Retford Porterhouse, 22, Kirk Lamington Country Club, 28, Middlesbrough Rock Garden, 29.



"...it's 12" of pure fun." N.M.E.

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(THE ANSWER to) A Hack's Prayer by Tim Lott

God save the Great Train Robber
He's out of her Majesty's reach
When he's not making punk rock records
He's lounging around on the beach.
God save the Sex Pistols
They're in the top twenty this week
And using cheap gimmicks to hide
The fact that they're well past their peak.
God save tasteless lyrics
They shift a lot of wax
God save cheap profiteering
Spurred on by media hacks
God save Malcolm McLaren
He knows how to make his bread
God save the Great Train driver
Whoops, too late, he's dead.

Which, as a literary statement, is about as profound as anything Ronnie Biggs can manage.

I, of course, am one of the media hacks referred to. Who can deny it? My claws are right up there, scratching McLaren's back, provoking weals of profitable publicity.

Then any journalist who would turn down the chance to interview Ronnie Biggs, one of the Great Train Robbers — albeit over a crackly London to Rio telephone line — would either be exceptionally stupid or revoltingly moral. I am neither, being merely unashamedly curious.

Ronnie Biggs, the only one that got away on any permanent basis, is curiously enough, my second acquaintance among the Great Train Robbers. Charlie Wilson — an infinitely more important figure in the robbery than Biggs, chatted to me in his Reading prison earlier this year, after he set up a Steve Gibbons concert there.

Wilson is a rock 'n' roll fan. But he sat still through the set.

Prison has knocked the stuffing out of him, say his friends.

The same could not be said of Biggs. Also a pop fan — he claims to like The Ramones, David Bowie, The Incredible String Band (!) and of course, the Sex Pistols — Biggs is currently relishing his new status as a pop star. "It's very nice," he proclaims, modestly. "Feels pretty good."

For those of you who've had their beads in a bucket over the last couple of weeks, Biggs is the lead singer and lyricist of 'No-One Is Innocent, A Punk Prayer by Ronnie Biggs' a.k.a. 'Cosh The Driver' (the latter title which he denies having anything to do with).

CBS refused — not unreasonably — to press the single under the title of 'Cosh The Driver' and it eventually reached the shops as 'No-One Is Innocent'.

Even so, the lyrics are dubious enough for the single to have been banned by just about every radio station in the country. And it's not only the big chain stores that aren't stocking copies.

Immediately prior to my phone call to Rio, Malcolm McLaren, that magical manipulator of moolah, was desperately trying to ascertain why the single couldn't even be found in Virgin Records stores that week — despite the fact that the record is, of course, on the Virgin label.

Despite these mysterious stumbling blocks, the single is selling a lot of copies, and, rather inevitably, generating large numbers of pound notes. It is arguable that a massive number of these sales come from the fact that the Pistols, with 'No-One Is Innocent' have reached the frontiers of irreverence and toppled over into rather questionable taste.

Or maybe you consider these lyrics perfectly innocent.

Ronnie certainly does. The less "offensive" verses have been omitted.

God Save Martin Bormann
And the Nazis on the run
They wasn't being wicked, God
It was their idea of fun.
God save Myra Hindley
God save Ian Brady
Even though he's horrible
And she ain't what you'd call a lady.
God save politicians
God save our friends the pigs
God save Idi Amin
And God save Ronald Biggs

This, per se, appears to be an exoneration of some peculiarly nasty activities. Like torturing children. Like gassing Jews. Like slaughtering unfortunate Europeans.

And that — in a sense — is just what it is.

"The punk prayer," says Ronnie, "is at least half serious. It isn't just a joke. I put a lot of my sentiments into it."

"Whether it's in bad taste or not

BIGGSY

Ronald Biggs, one of the Great Train Robbers, speaks to TIM LOTT from Rio. Biggs under his new guise as punk poet talks about his work with the Sex Pistols



depends how you look at it. Lots of things are in bad taste. There are people who just don't appreciate the lyrics.

"The message of the song is simply this: if God is going to save The Queen, then he should save Myra Hindley, and Martin Boorman and Ian Brady. He has to save everybody or nobody. Because, no-one, absolutely no-one, is innocent."

Ronnie says that the song has "religious overtones" and believes that there is a religious message implicit in it.

"The degree of your sin doesn't matter, makes no difference whatsoever. Everyone's just as bad or good as each other."

Which is a convenient enough theory when you're a criminal on the run for one of the biggest robberies in history.

The punk prayer was cut after the Sex Pistols were banned from playing in Finland. Jones, Cook and McLaren all admired "Biggsy", and a phone call from Malcolm secured what turned out to be a welcome visit.

"The Pistols rang and said they'd like to visit me. Nothing was said about a record."

"I'd heard 'God Save The Queen' by the Sex Pistols some months before when an English friend of

mine played it to me. I didn't hear the lyrics properly, but I thought it made a great sound.

"Anyway, I said I'd love to have them come and see me. Paul and Steve both being Londoners like me, we got on really well. They're both wholesome blokes."

Eventually it turned out — surprise, surprise — that the Pistols happened to want to do some recording in Rio.

And guess what?
"I said I thought it would be fun to sing on the record, and they agreed. The only singing I'd done before had been in pubs. They always threw me out on my ear, because I was no good."

Now if Ronnie was no good as a singer, why did the Sex Pistols make a single with him? Clue: it wasn't because of his talents as a lyricist.

"I'd written some poetry anyway, so I asked if they would like me to write some lyrics. They said yes, and 'A Punk Prayer' was the result."

Biggs insists that his motivation for playing with the Pistols had nothing to do with his financial solvency. Four times, he repeats that he did the record "just for fun."

"I have no idea what I stand to make out of the record. I have been given no money upfront. I haven't

had any royalties yet."

"I have high hopes that I stand to make a great deal of money. But I've been involved in so many rip-offs, so many promises that haven't gone right that I take everything with a pinch of salt now."

"I don't need the money desperately; but it wouldn't come amiss."

Right now Her Majesty's Government may well do their best to prevent Biggs reaping any reward from his hit record, since such a payment would amount to aiding a criminal on the run, which, under the English legal system, is forbidden.

But such efforts, luckily for Biggs, may not be good enough, since Malcolm says he can pay the train robber via his American company.

Despite the money that Biggs stands to make out of it, the absentee convict has some reservations about the way he has been marketed.

"I had no idea that it had gone out under the title of 'Cosh The Driver'. The record makes no reference to the coshing."

"I wouldn't go along with anything like that. That would be in very bad taste."

Biggs sees himself as something of a willing pawn in a cut-throat industry.

"The record has a certain shock



I have high hopes that I stand to make a great deal of money. But I've been involved in so many rip-offs, so many promises that haven't gone right, that I take everything with a pinch of salt'

value. But I am not one of the big wheels that put these things together. I am happy to go along with the mechanics of the industry, shock value or otherwise."

And for those of you who are wondering — and there must be a few — why, if Biggs found the exploitation of the dead train guard's death so unappealing, did he dress up for a photograph in such an opposite pose, knuckle dusters bared?

"They weren't knuckle dusters. It was a dog collar. I was just dressing up as a punk."

Ronnie's declared sensitivity seems rather pale when it turns out that he has written the lyrics of 'Belsen Was A Gas', which is to be released as the follow-up to 'No-One Is Innocent'.

For connoisseurs of fine poetry, we reprint the lyrics below. The first verse is retained in the original, composed as it was by John Beverley a.k.a. Sidney Vish. The remainder is written by Ronnie.

"Belsen was a gas / I heard the other day / In the open graves / where the Jews all lay / Life is fun / Wish you were here / they wrote on postcards / in those held dear / oh dear.

"Dentists search their teeth for gold / frisk the Jews for banknotes rolled / when they found out what they got / line them up and shot the lot / be a man / kill a man / be a man.

"I wonder what the Jews would say / If I told where Boorman was today / would they start a vendetta? / you'd better ask Ernie Ledbetter / Leadbetter." (sic)

I apologise for being unable to reveal the identity of Mr Ledbetter, but I didn't get to read the lyrics of 'Belsen' until after speaking to Biggs.

Ronnie insists that he isn't just cashing in on a very sick episode in history.

"Belsen Was A Gas" was already recorded by the Sex Pistols before I got involved with them. Anyway, Belsen was a gas. People got gassed.

"It was an attack on the people who perpetrated those outrages. It isn't defending them in any way."

If you find the idea of a criminal profiteering from his notoriety a bitter experience, then prepare to choke back any bile you have left. Ronnie Biggs's association with the music business is far from over.

Not only is he intending to perform live onstage in Rio, but he has now composed a concept album which he is determined to get recorded and released.

"I have agreed to appearing live with the Sex Pistols. No other train robbers will be making guest appearances."

"I have also been approached to do more records, and I'd very much like to. I have written a punk rock opus about my experiences in prison, which the Sex Pistols will back me on."

The opus will also include songs about famous villains. I've written a song about Sweeney Todd.

Ronnie can't play any musical instruments, so his efforts at the moment will be confined, thankfully, to vocals. He tells me that his son in Australia is a pretty adept musician, and that maybe he'll take some lessons from him next time he visits.

How much Ronnie is pulling mine — and thus, your — leg throughout this chat remains to be seen. I should imagine that Biggs' value to McLaren will be severely diminished after the novelty value of the one record has worn off. It doesn't seem very logical that even the Pistols would go to the crass lengths of making a concept album with their new "friend".

Still, I shouldn't think Ronnie gives a toss. If Malcolm has exploited him, then the reverse is equally true.

The interview concludes in the spirit it started and I sense, continued: tongue in cheek.

"I'm very much looking forward to appearing on Top Of The Pops."

On which note this feature would end, were it not for a quote that probably sums up the Biggs / Pistols connection more succinctly than reams of copy.

Biggs is in fact referring to Brazilian jazz music, of which he is a great fan. But even taken out of context the irony of the statement is inescapable.

"There are lots of things in Rio that need to be exploited."

Two of them, of course, being Nazis and criminals on the run.

MARSHALL HAIN

Not a solo singer.
Not an American Soul Band.
Not even a ten-gallon-hat
boogie outfit.

Kit Hain and Julian Marshall's first album is rich in rhythms and melody and has that vein of individuality running through it that made "Dancing in the City" such a big hit.

FREE RIDE



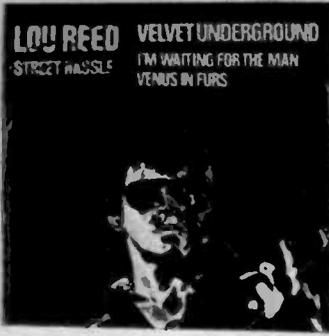
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SINGLES



BUZZCOCKS: left to right, Johnny, Paddy, Pete and Steve

FABULOUS northern beat combo, the Buzzcocks, give their verdict on this week's pile of black vinyl. Amidst empty cans of beer and half eaten ham rolls the wonderful Robin Smith finds a space to rest his notebook.

THE WHO: 'Had Enough' (Who 1)
Pete - I can't figure out what they're trying to do. It sounds like just another 'Tommy' overture. Maybe in the context of an album it comes across better.
Steve - They don't sound frustrated anymore. There's too much dressing on this single with those strings. It's the type of thing you've heard from them before.
Paddy - Well produced good sound (he thought a long time before he said that)
John - I agree with Pete (he thought for even longer)

LOU REED: 'Street Hassle' (Arista ARIST 12198)
Pete - Howard Devoto used to sound like that when he was with us. The song sounds like a combination of the two tracks 'I'm Waiting For The Man' and 'Venus In Furs' on the other side, but I can see that opening being used on arty programmes like the 'South Bank Show'.
Steve - I think it's a pleasant record. It'll sell with hard core fans but I can't see it getting bigger than that.
John - I thought it was boring.
Paddy - It's okay I wouldn't buy it but I wouldn't mind listening to it on the radio.

THE JOLT: 'I Can't Wait' (Polydor 2659039)
Pete - It's uninspiring but it's quite well done. I can't enjoy it. I'm not into that style.
Steve - I wasn't far wrong when I said they'd probably sound like early Who. I like those opening chords.
John - It's a record I wouldn't play more than twice. Too many records sound like this at the moment.
Paddy - It's not a bad song really. It's produced by the same guy who does the Jam. Maybe Polydor are just trying to do another version of them.



STATUS QUO: 'Mean Girl' (Pye 7N 46095)
Pete - It takes me back to when I first learnt to play guitar. It's one of the nostalgia market. Status Quo always write simple songs and simple things are the most effective. You have to admire them (everybody else agreed and it brought back pleasant memories for John because he passed his 11 plus exam when it was first released).

THE KINKS: 'Live Life' (Arista ARIST 199)
Steve - They always get a good guitar sound. Ray Davies is a sincere bloke, but singing about being yourself is a bit boring.
Pete - It just becomes another singalong. If this was the strongest cut on the album then the album isn't very good.
Paddy - (thinking deeply again) - Don't like it.
John - I didn't like it. It sounded good at first but I lost it.

ROBERT PALMER: 'Best Of Both Worlds' (Island WIP 6445)
Steve - I expected Barry White to start singing at the beginning. It's just another cut in the style of 'Saturday Night Fever'.
Pete - It'll get lots of plays on Radio Two. It's Jimmy Young recipe music.

Buzzcocks' choice

Paddy - It's night time music down at the disco.
John - With the definitive statement) - It's boring.
JONA LEWIS: 'The Baby, She's On The Street' (Stiff BUY 30)
Pete - A novelty record like Yellow Dog or the Bonzos used to produce. The vocals sound like the old 'Journey' single by Duncan Brown, but the record is more danceable.
Steve - It just doesn't suit my temperament.
John - Good old Legs and Co. song. It's a typical British fun record and it's boring.

DIANA ROSS: 'Lovin' Livin' And Givin' (Motown TMG 1112)
Peter - Sounds like the Supremes have retired and Kraftwerk have taken their place.
Steve - It's just like all the other disco singles. She's just trying to be another Donna Summer.
John - Her singing doesn't matter, it's all down to the good use of synthesiser. It could be anybody singing on top of that, she sounds so anonymous.

THE JOLLY BROTHERS: 'Conscious Man' (Ballistic UP 36415)
Pete - It's nice poppy reggae but a few Bob Marley tracks sound very similar.
John - It's not bad, it would sound alright in a night club. It might be a small hit.
Paddy - No comment, nothing to say.



THE BOYFRIENDS: 'I'm In Love Today' (UA UP 36424)
Pete - Sounds like a mixture of Elvis Costello and XTC. It's okay, I could listen to it (The rest were agreed that it was the liveliest record so far).
ISLEY BROTHERS: 'Groove With You' (CBS Epic SEPC 6431)
Pete - The sort of thing that you'd play to your girlfriend after you've parked the sports car outside. I think I'm going to have to lie down for a bit.
Paddy - I hate that type of singing.
Steve - I like some of their stuff, but

this sounds like an ordinary album track.
John - I don't like it.
HARRY SCOMBE: 'Athena' (Phillips 6006568)
Pete - He's a Welsh version of Meat Loaf. This is a jolly Demis Roussos type holiday song. Alright for the mums and dads.
Steve - It's 'Stars On Sunday' disco.
Paddy - Sounds like a Tom Jones song.
John - no comment.



MIKE MORAN: 'My Baby Gives It Away' (Mercury 6007 179)
Pete - It's a 'Judy In Disguise' soundalike, the opening is a direct rip off. (The rest didn't have a lot more to say)
THE REACTION: 'I Can't Resist' (Island WIP 6437) All agreed it was turgid swinging sixties nostalgia, except John who said he'd forgotten what the single sounded like 15 seconds after he'd heard it.

ALAN PRICE: 'I Wanna Dance' (Jet/SJET 113)
Pete - Nice Instrumental. You feel you're drawn into listening to it.
Steve - I prefer 'Simon Smith And The Amazing Dancing Bear'.
Paddy: I'll bet you a pound it will be a hit.
John: He played this on 'Pebble Mill At One'.

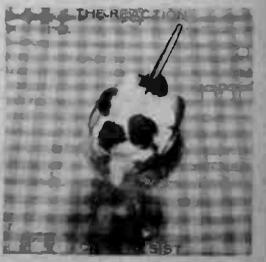
EMILE FORD AND THE CHECKMATES: 'What Do You Want To Make Those Eyes At Me For' (Pye 7N 46097)
Pete - nice class of nostalgia. You could call it a vintage classic.
Steve - The sort of thing Jimmy Saville plays on Sunday afternoons. It's very relaxing.
John - I'll agree with what anybody has to say about it.

FLYING SAUCERS: 'Texas Calls You Home' (Alaska ALA 2014)
Pete - Nice rockabilly but I can't see why they call themselves Flying Saucers.
Steve - I like the Elvis type vocals.
Paddy - It's main drawback is the old style production. With better



production techniques they could reach a far wider audience.
QUINCY JONES: 'STUFF Like That' (A&M AMS 7397)
Pete - Oh God, haven't we heard this type of thing so many times before. It's funky disco I just can't think of much else to say about it. (Neither could anybody else).
JOY DIVISION: 'An Ideal For Living' (Enigma P88 139)
Pete - I like the feeling of tension in one of the tracks. I wish I'd written a song like that I feel very envious. (The rest agreed that the EP was marvellous).

CAROL DOUGLAS: 'Night Fever' (Gull GULS 61)
Pete - Seems pointless to issue this as enough people must have the Bee Gees version now. Hers isn't as good.
Paddy - It lacks the style and subtlety of the Bee Gees.
Steve - It's just supermarket music.
SILVER BLUE: 'Tennessee Waltz' (Pye 7N 26786)
Pete - It's a disco version of 'Dueling Banjos'. I can't really say much else.
Paddy - I can see the Eagles getting into this sort of style. It's the next step for them. The only way they can move is into disco.
Steve: Just sounds like the Three Degrees vocals. It's a cabaret song and it'll sell well in Europe.



WESTERN EYES: 'Sweet Tab' (UA UP 36414)
Pete - Distinctive voice, nice bouncy harmony.
Steve - I can see this appealing to certain types of young girls.
Paddy - The kind of record I don't want to like but I do.
John - I'm getting sick of the Singles. Thank you and goodnight.



THE WHO: just another 'Tommy' overture?

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EMI 2788

As seen on 'Top of The Pops'

The single that's getting all the airplay

SUBSTITUTE

by **clout**



OFF CENTRE

Edited by TIM LOTT

TELEVISION ROCK

AFTER HAVING lunch with magnates Mickey Most and Robin Nash (RM June 10) I felt pessimistic, to say the least, about a future for rock and pop on TV. Most predicted Revolver's flop. Nash hinted at bureaucratic brick walls at the Beeb. Sight and Sound's end was imminent. Things, they said, looked bleak. And if anyone knew it was surely Most and Nash.

But it looks as if such fatalism was misplaced. Although Most's separation from Revolver has taken place, and Nash's plans for a new release show are no nearer fruition, things are

exploding elsewhere in the cathode tube universe.

Kenny Everett has proved his worth as a screen freak with the 'Kenny Everett Video Show' (Mondays 6.45 Thames), but the independent station is in for some stiff competition from its traditionally cautious rival, BBC2.

Spurred on by the impetus of 'Old Grey Whistle Test' producer Mike Appleton, the programme chiefs have agreed to a new series featuring live bands at college venues, to be broadcast in the Autumn.

Titled 'Rock Goes To College', it will be

Introduced by Pete Drummond and run for 40 minutes. The first programme goes out in September at about 11 pm on Friday night. Bands so far scheduled include Ian Dury and the Boomtown Rats.

Innovating on the one hand, Appleton is renovating on the other. The much maligned 'Old Grey Whistle Test' is to undergo a facelift, although Bob Harris is not leaving the programme to make way for Anne Nightingale.

Instead, both Harris and Nightingale will front a new magazine type programme which will feature outside news

broadcasts, features interviews and just about anything that catches our fancy.

"The format," says Appleton, "will be kept very flexible". And that means not only presentation, but subject. The new OGWT will cover such rock 'n' roll peripherals as art exhibitions and books.

The unquiet producer — described by one Record Mirror staff member as "a nice bloke" — not content with even these enterprises, is trying to get Beeb approval for a series of 'Rock Proms' next summer which will occupy BBC 2 for about an hour

every night for a week. He stresses that this is still a very nebulous project.

And that's not all. Five episodes of 'Sight And Sound' in concert will be repeated at the end of July (though they won't be simultaneously broadcast on the radio this time). The re-runs include performances by Elkie Brooks, Joan Armatrading, Graham Parker, Loudon Wainwright and Supertramp.

Finally, ELO fans will be chuffed to know that a Mike Mansfield movie of the ELO Wembley show, edited to an hour, did appear on BBC TV



Bob Harris — with some of the people he hasn't interviewed on the OGWT.

Holy Holograms! It's Pat Townshend!

THIS man described unkindly by one journalist as a 'perennial hippy' — is sitting, believe it or not, in a drum. A drum that looks like a rocket ship.

You don't believe your eyes? Very sensible. The photograph is a mock-up, pasted together by the cross legged chap in the middle, Pat Townshend.

But although this picture is a fabrication, it's nothing to what Townshend is really planning.

Sometime over the next few months he intends to build a 30 foot wide version of what's in this photograph and have his entire band performing inside it while three dimensional holograms hover above the audience.

This is, of course, very

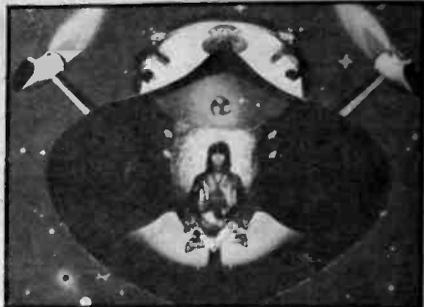
much in its nebulous stage. All that Pat has got so far is the design of the drum — Nick Mason of the Floyd and Keith Moon have taken a positive interest in it — and a tape which he's currently hawking around record companies.

The drums — 'Staccato Drums' — sell for about £700 a kit, and Pat has sold about 20 kits. He's using the money to finance the drum & spaceship project, but needs record company backing to complete it!

Pat says he's already got a venue set up, and the show — when it comes about — will include a new design of amplifier and a guitar with a laser built into the neck.

It all sounds a trifle silly, but Pat is convinced that the scheme will be realised sometime this year. Record companies with a few thousand pounds to spare should not doubt be hearing from him.

Cosmic footnote: the funny symbol a few centimeters above Pat's head is the Tibetan symbol for the secret of the soul. Like, wow.



Tibetan space ship?

for other people's albums, rare and unreleased material, and radio and TV appearances.

The amateur quality about the book works surprisingly in its favour. I found it engrossing. Not surprising then to find that both author and

illustrator are close friends and fellow Beatlemaniacs. One works in a construction firm the other is a salesman.

Rather an expensive buy, I think, but any true fan will probably find the cash well spent. JOHN WISHART

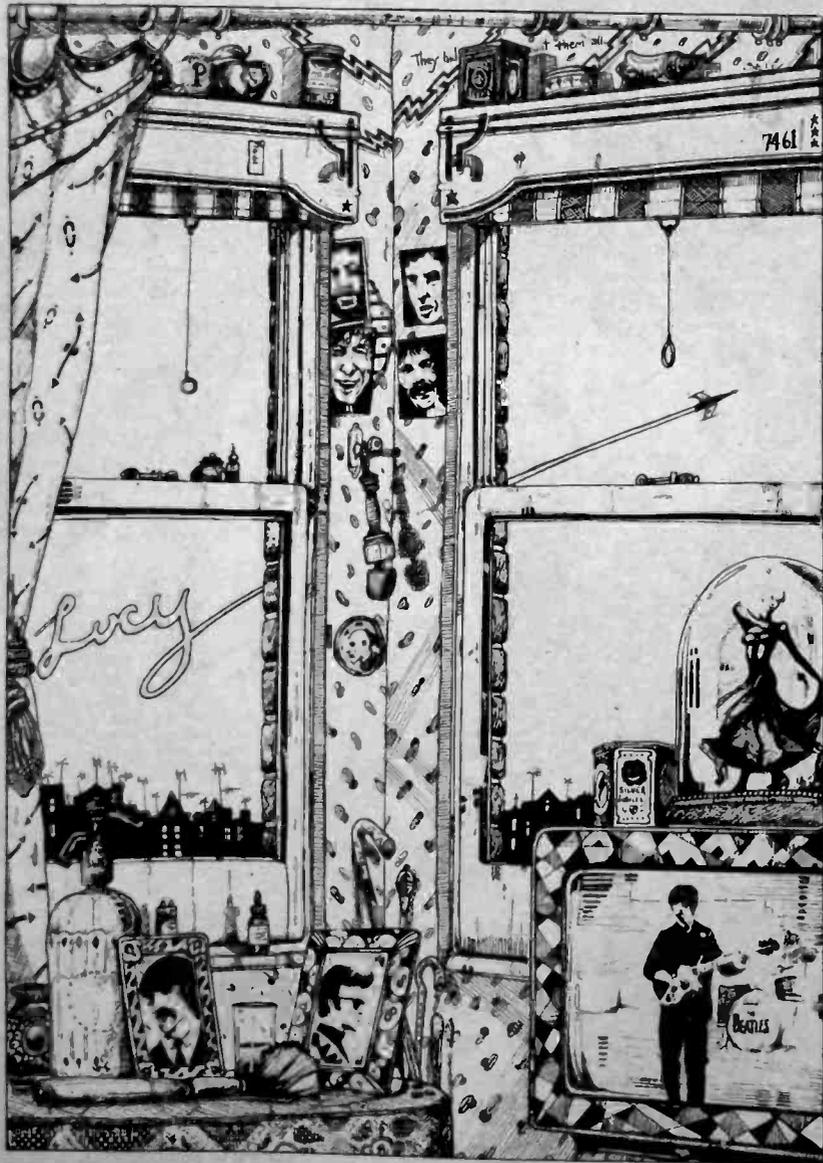


BEHIND THE BEATLES SONGS: Philip Cowan with drawings by Robert Rankin (Polyantrix Press £2.50).

TO THINK I once thought I knew everything about the Fab Four! It pains me to learn from just a mere 63 pages of heavily illustrated text that lots of interesting facts about the Beatles' songs were unknown to me while the heat was on, so to speak. How can I have lived all these years in ignorance of the following wonderful facts?

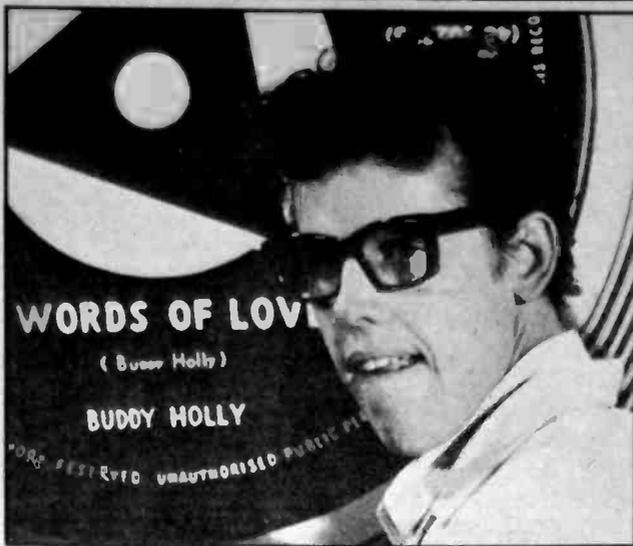
- + 'Hey Jude' was originally called 'Hey Jules'!!!
- + 'Julia' (on the white double album) was dedicated to Lennon's mother, Julia, who died in a car accident when Lennon was young.
- + Lennon and McCartney wrote 'I Wanna Hold Your Hand' with the aim of doing a mock America Gospel Song!
- + 'Lucy In The Sky With Diamonds' was not about LSD (sorry about that all you readers in Wales) but came from a comment from Lennon's son Julian about a painting the boy did at school.
- + Strawberry Fields is an orphanage in Liverpool where Fred Lennon, John's father, stayed as a boy.
- + 'Get Back' was originally written as a political song, but the words were changed for the record. One line read: 'Don't dig no Pakistanis taking all the people's jobs.'

And there's lots more. In addition to the memorabilia aspects the author has listed the groups tour dates, a comprehensive discography and chart positions, contributions by members of the group





Gary Busey stars in the title role of the movie 'The Buddy Holly Story'.



'STAR FILE ANNUAL'
 - Compiled by Dafydd Rees (Hamlyn £1.50)
 'STAR FILE ANNUAL' is an encyclopaedic inspection of 1977 in commercial terms. Purely a reference book it lists every record for that year which made the Top 50 UK singles charts, the Top 80 UK album charts, the Top 100 US Singles charts and the Top 200 US album chart.
 Compiled by former Tamla Motown press officer Dafydd Rees, it can hardly be faulted as a piece of research, containing as it does an exhaustive catalogue of not only records but

artists, writers, producers and catalogue numbers.
 Hardly idle reading, but perfect for collectors and vinyl botes everywhere.
 I don't know how useful - or interesting - it is for the layman to know that Abba spent more time in the number one spot than any other band (nine weeks singles and 10 weeks albums) and that David Soul sold more records on a single release with 'Don't Give Up On Us' than anyone else in 1977. All the same it no doubt sounds quite impressive to whip these facts out now and then, so even for the casual reader, 'Star File Annual' has a certain kudos value.
 Did you know for instance that Billy Joel is thought to have played piano on the Shangri-Las classic 'Leader Of The Pack'? Or that Leiber and Stoller wrote 'Stand By Me' under the name of Elmo Glick?



'THE BUDDY HOLLY STORY', American Preview. For Autumn release, in Britain

IN the suffocating red-neck backwater of Lubbock, Texas, Buddy Holly and the Crickets crystallised, in 1956, the frustrations of youth with the old order of things. They threatened the fabric of the community like the Sex Pistols at a Women's Institute Meeting.

'The Buddy Holly Story' traces Holly's rise to stardom in the heyday of rock 'n' roll, and it stands out as one of the most evocative films of the period, both musically and cinematically.

Director Steve Rash has set himself some high targets - to make a movie that would please the ear of Holly

enthusiasts, convey the naive rebellion both of the subject and the period, and yet create a film that stands up dramatically in its own right.

It's a difficult task, and one which few rockfilms have managed to perform. But Rash has succeeded - partly because of the natural upward curve in the story, and partly because of his down-to-earth recreation of mid-fifties lifestyle.

Buddy Holly is played startlingly well by Gary Busey and Rash must consider himself fortunate to have found someone who not only looks like Buddy Holly, but who can sing rock 'n' roll superbly and act as well.

It would have been easy to have Busey mime to original Holly recordings, but they have used an original soundtrack. Busey doesn't play guitar, but he sings, and sings well. There are twelve songs in the film, and they all compare well with the originals.

Buddy Holly's history is well documented but a few things emerge from the film that are not widely known. Certainly,

if Buddy seemed meek and mild mannered from all those horn-rimmed publicity photos, then the film belies that reputation. He was emotional and temperamental. At one point he takes a swing at his drummer, and he drove those people on his periphery at a pace they often couldn't take.

It's misleading to call the story corny, because it adheres closely to fact. The script and story for the film were checked for accuracy by Holly's wife.

She has co-operated with Rash and contributed some of the details that make it so interesting. Details like The Crickets - who Holly had earlier split with - turning up on the night he died, ready to team up again. And how 'Peggy Sue' began life as 'Cindy Lou' in the back of a car on the way to a concert in Nashville.

'The Buddy Holly Story' is not just a fine tribute to rock music's first great singer / songwriter, but one of the liveliest and most realistic portrayals to date of some of the characters in, and the background to, one of the most magical periods in music history.
FRED RATH

Calamity and Collins



CALAMITY THE Cow. Is a very nice cow. Is the title of a film which numbered among its junior and inexperienced cast a fresh-faced little chap named Phillip Collins (he's the one with the wheels).
 Collins and Calamity got on very well. He

helped the other boys and girls look after her. He had neat short hair, and a shiny bike. In the film.
 Then he went and became a big rock star, with Genesis.
 Perhaps he wishes now he hadn't made the film. Perhaps you'd like to see

what rock stars look like before they grow-up.
 The film was made eleven years ago. Nowadays it's still shown at the Saturday morning pictures. Collins claims it went down well in Australia. It's the only film he ever made. **DAVE SMITH**

ALBUMS

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

GRIM GRIN

STEVE HARLEY: 'Hobo With A Grin' (EMI EMC 3254)

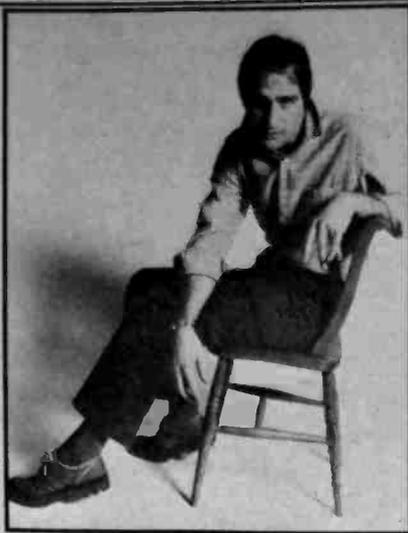
IF STEVE Harley thinks this is rock and roll, he's living in his own nightmare. Except he probably doesn't see it that way: to him it must be a beautiful dream. So what happens to people when they fall to the seductive charms of California? Does the sound of the sea at Malibu impair their ability to hear? Does the sun soften their brains?

The definition he had with Cockney Rebel has melted, he's gone fuzzy round the edges. And it bores me to death. His dream isn't my dream and the second hand images are too vague for me to grasp. He's also become surprisingly soppy.

I can appreciate the idea behind 'Someone's Coming' for instance, but the emotion drenched drama is too strong to stomach. This track, like most of the others, suffers

from an oddly old fashioned arrangement. While his back-up vocalists Gloria Jones and Yvonne Keeley are without doubt talented singers, their place in the plan is strange: the way they're used is just years out of date. That goes too, for the schmaltzy strings on 'I Wish It Would Rain'. And I wonder what prompted him to record THAT. An excellent but much over used song that deserves a rest of a couple of years. The only thing that redeemed it was the superb guitar solo by Tom Moncrieff.

While it was obvious who was top dog in Rebel, the band worked more as a unit. With this collection of session artists, Harley doesn't seem to have as much discipline, at least with himself. The only track I even began to like was 'Amerika The Brave' (featuring guitar by Marc Bolan). It has a kick, it has some of the Harley bite. And it's helped by a short piece of morse code type blips (a lot like the



STEVE HARLEY: having a nightmare?

middle section of 'You Keep Me Hanging On'). But, apart from this, the album has no teeth to speak of. Just a gentle, unthreatening wave of the jaw, like a dreamer murmuring in his sleep. ++ ROSALIND RUSSELL

TEDDY PENDERGRASS: 'Life Is A Song Worth Singing' (PIR 82555)

FORTUNES may have taken a dip for Harold Melvin and the Blue Notes since they left their erstwhile main man behind at Philadelphia International, but for Teddy Pendergrass himself the songs seem to have been well worth

singing since then. Perhaps for the (general) public he's been a little typecast into the poignant-ballad mould; at any rate since he's gone it alone he's had a freer rein as an album artist.

'Life Is A Song' is one of these super-deluxe affairs musically with four different arrangers and four different production teams (including Gamble & Huff, of course, and this season's winner Dexter Wansel) to give the old mot just a treatment to each and every song. The slow sigh of sweet soul is heard on such as 'Cold, Cold World' and 'It Don't Hurt Now'—songs with a certain compulsory stylishness maybe running a little short on impact: makes a

change from a Billy Paul session, don't it?

where the quality begins to show up is in the superb talkback lyric of 'When Somebody Loves You Back' and when Pendergrass's rich authority gets up and parties on 'Only You' and 'Get Funky, Get Loose'. Impressive dancers and expressively arranged, either of these will tell you the man's got the crunch, but he's also got the soul. Finally, back to the title track for a slice of pop philosophy a la Tom Bell. Oddly the weakest link in what's otherwise a pretty well-oiled, well-nucleated chain. +++ SUSAN KLUTH

THE ROCKETS: 'Love Transfusion' (ROA FL12572)

THE ROCKETS from Detroit, the city that produced such rock 'n' roll legends as Ted Nugent, the MC5 and Iggy Pop, have quite a history behind them.

Lead guitarist Jim McCarthy and drummer John Badanjeck formed the nucleus of Mitch Ryder's Detroit Wheels.

McCarthy teamed with Tim Bogert and Carmine Appice in Cactus, while Badanjeck played with Edgar Winter, Alice Cooper and and Dr. John.

Bassist John Fraga was an original Little Feat member, and vocalist Dave Gilbert was in the New Order (with ex-stooge Ron Ashton and Dennis Thompson from MC5).

Put these four together, alongside rhythm guitarist Dennis Robbins and, in theory, you can't go wrong. But sadly the result is disappointing.

'Love Transfusion' is a lacklustre album with

none of the drive or energy that one expects in music from Motor City.

It kicks off promisingly in top gear with a rock 'n' roller 'Fast Thing In Detroit', yet thereafter the pace slackens with a couple of slower, uninspiring tracks.

In fact the interest almost grinds to a halt until the well-named 'I Got To Move' with its fine guitar and piano. But these moments of momentum are not anywhere matched on the second side.

Indeed 'Fly Little Bird', a dragging number with excessive background vocals, is almost painful. All I can say is this — if you want to hear Detroit rocking at its best, turn back to MC5. ++ STEVE GETT.



CANDI STATON: 'House of Love' (Warner Brothers K58510)

ALTHOUGH she is more than just another soul singer, it does seem that Candi Staton will, for the time being at least, continue to be in the shadow of her own hit 'Young Hearts Run Free' of a couple of years ago.

'House of Love' includes her current smallish hit 'Honest I Do Love You' but neither the single nor the album is distinguished enough to substantially improve her standing.

The mid-paced 'Victim'

and the slower, gentle 'Yesterday Evening' are good vehicles for Candi's voice — The latter including the distinctive guitar of Raydio's Billy Parker Jr — and she managed, with Dave Crawford, a fair cover of the old Motown hit 'I'm Gonna Make You Love Me'. But she damaged her credibility with 'Take My Hand, Precious Lord' which, however sincere, is a dire gospel song complete with creaking piano and chorus. 'Blue', too, is a very uninspiring straight soul number.

All of this is a shame since Candi Staton has an attractive voice and could, with better material, be a far greater attraction. +++ PAUL SEXTON

LA DUSSELDORF: 'La Dusseldorf' (Radar RAD 7)

SIDE ONE: Somewhere in between the charms of Teutonic electronics, there's the odd vocal wheeze or two. Not only that, but there's a roar from a football crowd (?) and something that sounds like a speeded up version of 'See Emily Play'. Yes, it's arty Kraut time again as the band meander around with silly noises.

SIDE TWO: It's marginally more exciting, even listenable for a while because of the fairly joyful instrumental at the beginning. But then there's one of the synthesiser gooseteps and a repetition chorus sounding like a hippo in its death throes (if you've ever heard one, you'll know what a terrible sound it is). Never mind, the band must have enjoyed themselves. + ROBIN SMITH.

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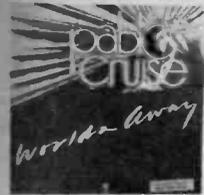
THREE'S A CROWD: Tarney / Spencer Band (A&M AMI 864466)

ALAN Tarney and Trevor Spencer hardly qualify the word band after their names seeing as they are the solo members playing and singing everything upon their debut album. As session men and writers they have notched up a creditable past, but their album falls flat — and straight into the tedium trap.

It is excessively safe. They must have carefully plotted a formula for a Hill Album before cautiously setting foot inside a studio, and then piece together their own vinyl ambrosia with extreme delicacy. It has a ballad, a heavier rocker, happy go lucky and weepy tracks. The rest is just country tinged rock — light as air and twice as empty. Very laid back and very predictable.

The only highlight came in the opening bars of 'I Can Hear Love' which sounded as though Thin Lizzy had suddenly materialised, but that moment of pleasure was soon over, and we were left with yet another bland track.

Anyone for a snooze?
KELLY PIKE



PABLO CRUISE: 'World's Away' (A&M AMLH 64697)

PABLO CRUISE are Butlin's holiday camp rock 'n' roll. A group of jolly redcoats playing to the inmates. Spoon fed honey that you'll either lap up for both sides or

Boney M get the vote

BONEY M: 'Night Flight To Venus' (Atlantic K 50498)

WELCOME shareholders to this, the third and biggest annual convention of the Boney M corporation.

The curtains roll back to reveal a glittering black cabinet bathed in dazzling laser light.

Computerised percussion begins to blast forth from hidden speakers, the hypnotic noise soon augmented by ethereal voices that float around the room. Dissenters, if indeed there were any, are soon converted, the rapt audiences responding to the aural assault by clapping and tapping and shaking their heads. The strains of the song can be clearly heard at a distance.

Your music floods the homeland
Boney M! Boney M!
Your fame has spread abroad,
Boney M! Boney M!
You're Europe's greatest show band
Boney M! Boney M!
Mightier than the sword!"

choice on after the first. After the excellence of the title track, the remaining cuts are just part of the great American MOR machine, especially 'I Go To Rio' that makes them sound like a group of teenaged l.l.b.e.t.s.

The production is too razzamatazz and sugar plum ripe. Sometimes it also lacks the devastation to make a love song a real killer. Instead of a dull whimper cry.

I wanted to like this album because the lads look so happy and full of FUN on the cover. But, this ending was inevitable. ++ **ROBIN SMITH**



DC LaRUE: 'Confessions' (Pye International NSL 28272)

DISCO BUFFS may remember DC LaRue as the man behind the 'Ca-The-Drals' single towards the end of 1976. His latest album offering is for the most part in a similar disco vein, using many of the customary techniques of the genre: synthesizers, girly choruses and the like.

Yet on the last two tracks there is a marked difference in style: 'Nobody's Home' is a pleasant slow piece of pop music with an adept guitar break by Jay Graydon, and 'Lady In Atlanta' is even more adventurous, ordering jazz in places. The change is a welcome one since the disco theme was beginning to tire, but in fairness there is an encouraging feeling of understatement in all the songs. Synthesizers are used, but not obtrusively, and LaRue's vocals are often haunting and plaintive. It's a shame they cannot really save songs like 'Dancing With Strangers' and 'Let Them Dance' from mediocrity. 'I'll Wake Up Screaming In The Middle Of The Night', however hackneyed, is nevertheless

vaguely commercial. As I said the last two tracks revive interest but as a whole the album's only worth ++ **PAUL SEXTON**



CHRIS EAST: 'Hotel in the country' (GTO GTLP 034)

THIS GENTLEMAN had a big break last year when Cliff Richard heard his song 'My Kinda Life' and took it into the Top 20. On this collection of entirely self-penned songs, Chris East reveals a talent for interesting, uncluttered melodies. This is an outstanding album, not because all the songs are necessarily commercial — although the new single 'Where Will I Be Now' could, with airplay, be a sizeable success — but because every one of the 10 tracks retains the listener's attention, thanks to the slightly abrasive quality in East's voice and some fine arrangements and production.

The music is, broadly speaking, soft rock, with the occasional hint of country in it, especially on the single. Others like 'I'm Hanging On', 'Bad Side Of The Lines' and 'Wild Night' are even more active.

'I Wish I was' has a busking, ompah atmosphere which perfectly captures the mood of the lyrics, and on 'Too Young To Feel This Old' East tells the old story of a father leaving home, without sounding clichéd. His own version of 'My Kinda Life' does not differ greatly from the hit, so it's catchy. This is enjoyable first to last. ++++ **PAUL SEXTON**

SHIRLEY BROWN: 'Woman To Woman' (Stax STX 1831)

IS THERE any soul fan out there that doesn't know that this is one of the finest soul-albums of all time. Her first ever single release sold a million in eight weeks. That song

'Woman To Woman' stands as the finest example of that southern style of rapping and singing in the gospel tradition 'Hello, may I speak to Barbara' that beginning leads into the tale of a woman that phones up her rival for her man's affection and lays it on the line. Passion, pain and searing soul over a perfect Stax band backing with Al Jackson and Duck Dunn taking us through the changes.

What is astounding about this album is that in no way is that track the best of the album. 'It Ain't No Fun' has more of the rapping that Millie Jackson has recently made her own road to fame and fortune. Here Shirley shows much more humanity whilst exhibiting the same uncompromising knowledge of the state of her own mind.

My favourite track is 'Long As You Love Me' which has the most beautiful haunting melody line. Shirley Brown is a real deep soul singer, singing songs that reach

you to the very depths of your soul.

This album is a reissue and if you haven't already got it in your collection, then now is your chance. Ignore at your peril. + + + + + **GEOFF TRAVIS**



RANDY MEISNER: 'Randy Meisner' (Asylum K53079)

GROAN AND scratch the back of your ear. Superbly soporific songs for somnambulist. Randy Meisner is an ex-Eagle, content now to inflict his brand of snoozing West Coast on your ears. It's comfortable Los Angeles wallpaper music, the sort of thing they should play in restaurants of Holiday Inns.

Good gracious, he even

trots out a version of 'Save The Last Dance For Me' and the old Eagles' hit 'Take It To The Limit'. They come across as just being fillers when the ideas ran out and they're laid back to the point of falling over. 'Lonesome Cowgirl' is yet another song about yet another girl from the plains and the rest is turgid soap opera romance. Meisner probably feels that he doesn't have to try anymore. He's probably made a small fortune from the Eagles and can indulge himself.

Nice sleeve artwork though — if you like pictures of cars with umbrellas over them + **ROBIN SMITH.**

EVELYN 'CHAMPAGNE' KING: 'Smooth Talk' (RCA PL 12466)

THIS LADY is young and she is currently a sensation around the discos with 'Shame'. It's the first track on side two, and is a mid tempo dancer with a soulful vocal, chanted chorus and elastic backing track from Philadelphia's 'In-

stant Funk' conglomeration of giant sessioners.

Dexter Wansel makes his presence felt on electric piano with some floating keyboard phrases. The whole track is like a train running down a glassy slope. It picks up momentum as it goes until it hits the percussive break that hooks you for life. As the lady says it's a low-down dirty shame cause you can't get it out of your head.

The rest of the album is produced and arranged by a gentleman called T. Life and it's unusual enough to escape falling into an immediately recognisable Philly groove.

Witness the Pendergrass Life composition 'Dancin' Dancin' Dancin' for some sliding riffs and dance floor magic. From the smooth to the gritty, Evelyn King could be a major discovery and if this album is evidence she is here for a long time to come. + + + + **GEOFF TRAVIS**

flesh

I'm in love today

the boyfriends

debut single—out now

LA UP 36424



As the roars and thunderous applause greet the last rousing chorus the product itself appears 'Night Flight To Venus', a gatefold album featuring the photogenic leaders of the corporation: Bobby, Marcia, Malsie and Liz.

Credit, too, is rightly accorded other members of the multinational conglomerate, such as producer Frank Farina, a quartet of engineers and the essential endeavours of The Rhythm Machine. It can be clearly seen, the shareholders note with satisfaction, that Boney M's million-selling hit 'Rivers Of Babylon' is included in the new package (with a different mix), as is the appealingly trilling 'Brown Girl In The Ring' (the B-side of the hit).

Also that they have recorded splendid versions of 'King Of The Road' and 'Heart Of Gold' in that special way that never fails to get Teutonic toes tapping. And that there are several tracks of undisputed German-disco-brilliance, such as aphasied and futuristic title track and a languorous 'Never Change Lovers In The Middle Of The Night'.

Yet the masterstroke, the seal of true genius, comes with 'Rasputin', a racy, bouncing and totally addictive ode celebrating the Mad Monk's talents as "Russia's greatest love machine".

The shareholders were spellbound, unable to intake of more breath. At last they believed the promise. 1978 was going to be Boney M's year! Forward with the corporation!

The gall, the polish, the perfection. Say it any language. Say it Boney M. You know they're the best. The greatest album since 'Love For Sale'!! (And yes, I do really mean it). + + + + **JOHN SHEARLAW**



STEEL PULSE: Some people thought they were on the side of the Klan.



'ON THE SHELF'

The single you're hearing everywhere from

STEVE VOICE

The Pulse gets stronger

JOHN SHEARLAW looks at the rise of Steel Pulse on the eve of the release of their first album

THE STORY started last year. Steel Pulse — the Birmingham reggae band. You'll have heard of them for that if nothing else.

Birmingham 19/21. Handsworth to be precise. Often described — with less than geographic or even ethnic accuracy — as a ghetto. In reality the area in Britain's second largest city where a generation of West Indians (definitely among others) grew up from the fifties onwards.

British citizens bringing up their sons and daughters. And among them Steel Pulse.

Not the first British reggae band by any means — but for the story as it now stands perhaps the foremost in a new generation where homegrown reggae talent is (slowly) being recognised as quite the equal of Jamaica's own.

The last year has seen them become well-versed in the ways of the metropolis. A string of successful, and ever-larger, dates along with a firm alliance with Rock Against Racism. A first, tentative, single. And finally a long term contract with Island — and many others and (empirically at least) well prepared to bring the reggae sounds to a new audience.

After a slight faltering with 'Klu Klux Klan', a single that was "controversial" enough to be all but without attracting the ballyhoo related to being "banned", they've made it (sparingly) into the charts with 'Prodigal Son'. And, perhaps with an inverted sense of BBC justice, they made it onto 'Top Of The Pops' on the single's first showing.

They've also just finished a European tour with Bob Marley, and within weeks they release their first album — 'Handsworth Revolution'.

The process starts here. Introducing (and not before time) the band. David Hinds (lead guitar and vocals), Steve Nesbitt (drums), Fonso Martin (vocals and percussion), Ronnie McQueen (bass), Selwyn Brown (keyboards), Basil Gabbidon (lead guitar) and Michael Riley (vocals and percussion).

The successes first... "I was very worried for a time," says lead singer David Hinds. "We never wanted to be part of a craze, know what I mean? Like people are saying now: 'Is punk still going on?' — I didn't want that to happen with us."

"Yet a lot of the things that happened to me last year were a real shock. We went out as Steel Pulse, then... one, two maybe three months... signed up!"

"I was a bit worried, like, that it was too quick."

And adds guitarist Basil Gabbidon: "It was never our intention to get up there too quick. We'll just go as much as the talent allows us. We wanted to know we could do it all — and stay as true a band as possible."

In a sense they had a head start. They were a young new and committed band at the right time. Their close attention to visuals — (it was the 'Klu Klux Klan' white hoods that brought them their first rave reviews) guaranteed a reaction from the start they seemed fit to lead the spearhead.

After early acclaim, though, their first excursion into the studio was a disappointment. The single last year 'Nah Love', in a one-off deal with Anchor.

"The song didn't portray the band," says David. "It was recorded way back in May last year and when it came to putting something out it seemed the most promising. There wasn't much else anyway!"

"Anchor still wanted to sign us though. In the end Island seemed to be the most 'future - full'... according to what they'd done already with Marley and so on, so we went for them. They're tight!"

Greeted by (almost) all as the move necessary to "establish" Steel Pulse as the vanguard of the British connection in the rapidly increasing reggae market, the obvious step was taken. 'Klu Klux Klan' was released as their first single for the label a few months ago. It became, unofficially, their first hit.

The single sold well enough by word of mouth to catch a Top 50 placing one week then... silence.

"I wasn't really disappointed about 'Klu Klux Klan'," says David. "It was something I was bound to accept, because of the subject matter. But it was an immediate song, with a good rocking beat and I thought people could understand what was being said, y'know. It was about things that were happening."

"Even then it did cause some misunderstanding. Some black people originally thought we were on the side of the Klan, and black kids were asking: 'Why use that title?' They thought we were inciting hatred. But it was the band, and the other songs are the same — perhaps they need to know the band more to really know them."

"It's always the subject matter. We write songs about what's happening in England — because we live in England, not in Jamaica — but it's applying to what's happening on a universal scale, South Africa, anywhere."

"We're portraying ourselves as black people still."

And to whatever audience. David points out: "Somebody has got to do it. We don't want to be in the rat race or anything, but we've got to show people — and especially our own people — that we can do it. British bands can — compare to Jamaican bands, and our subject matter is much more relevant, but it takes a long time to get that across."

"Take Bob Marley. The black man hears Bob Marley through white channels of communication. Once he's recognised by whites he's OK. The first time we played the Bouncing Ball (a 'roots' club in London) people just stared. Then when you catch on in the press you're more liable to be accepted."

"It's difficult for us with some black audiences. The grass is always greener to them, they want JA music and rockers rhythms only. But we've got to show them we're just as good — and different."

Aside from their initial worries about acceptance by 'punk' audiences — "It's new music to them, like modern jazz is to me," says David — Steel Pulse have never had any real qualms about their new followers.

"On the whole we've always been lucky with audiences," says David. "Like we played in Glasgow, where we were maybe the first reggae band to play there, and we expected the worst. But it was great."

"We get a valid reaction from white audiences, although there is a drawback when you know it's been a bad gig. They just accept it anyway."

"But you can't always play to a small number who understand. You want to get the subject matter across to as many as possible."

The band have always kept a clear path away from the JA sound, confident in their ability to create their own. Steel Pulse always; themes, tunes and subject matter.

"We don't have that 'heavy' sound, but something different and just as good. Cleaner and lighter, y'know?"

"What you sing about, though, is most important — as much as how you play it. It's not a commercial thing, just what you feel. Songs like 'Soldier Blue' on the album, for instance, are saying... that's how we see it, we don't want that civilisation, we want everything cleaned up. Things you can listen to because to us they are important."

Add 'National Front', 'Bad Man' and 'Prediction' and the commitment is just beginning. The mixture, well potent, is completed with the likes of the instrumental 'Soundcheck' — "It's dubbed up, and dub time is fun time, you can dance to it!" says David.

'Handsworth Revolution' has been a while a-coming, no jestering — it just had to be right.

Steel Pulse, you can be assured, are but setting out — with their course ahead marked in fine style. As David points out, bravely but truly: "We're still in early stages what we want to do."

And this good, this soon? The breakthrough may have already begun.

Arista singles that won't stand still



Harvey Mason

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ARIST 188

Harvey Mason, one of that select breed of session musicians who has graduated from backing the finest artists in America today, to producing his own sensational albums and singles. 'Till You Take My Love' is his newest, movin'est single yet. On Arista. Taken from the album Funk In A Mason Jar
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BARRY MANILOW

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ARIST 196

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Taken from the album Even Now
SPART 1047 (CASS TC ART 1047)

EDDIE KENDRICKS

Ain't No Smoke Without Fire How's Your Love Life Baby

ARIST 182

As lead singer with the Temptations, Eddie Kendricks developed a powerful vocal style, that shows up well on his superb first single for Arista 'Ain't No Smoke Without Fire'. It's red hot and burning up the disco charts.

Taken from the album Vintage '78
SPART 1040 (CASS TC ART 1040)



FOOD FOR THOUGHT

Tina Weymouth, bass guitarist with Talking Heads, wonders what you will call their new Eno produced album. MARILYN LAVERTY spoke to Tina before she left America for the band's European tour

IF I were the kind of girl who wants to be with the girls, the girl I'd want to be with would be Tina Weymouth. Not only is she a dynamite bass player for Talking Heads, the New York quartet of former art and architecture students who were one of the first bands on the town's "new wave" scene. She is also cute, smart, sensitive and funny. And very articulate.

I spoke to Tina several days before her band's departure from New York for a six-week European tour.

She brought me up to date on what the Heads — who, besides Tina comprise drummer Chris Frantz, keyboardist Jerry Harrison and lead vocalist and guitarist David Byrne — have been doing since the release of their innovative and critically successful debut record of last year.

Back then, the group emerged as frontrunners among local new-wavers seeking to make a lasting mark on the music world. Rolling Stone magazine, in a gesture that smelled of bandwagonism, declared the record to be one of the definitive masterpieces of the decade. Even more impressive was the fact that the group got moderate radio airplay in some major music markets, including New York, San Francisco and Philadelphia. A rare achievement for a so-called "new wave" band. And, if Tina's description of the new disc does it justice, the group's upcoming second album (planned for US release the first week of July) will do at least as well.

According to Tina, the record was co-produced by the group and by

Brian Eno. It has 11 cuts, just like the group's first effort. The title is 'Talking Heads — More Songs About Buildings And Food'.

"We're trying to figure out what people will shorten it to when they talk about it," Tina ponders. "'More Songs', maybe; or 'Buildings And Food'; or maybe just 'Food'."

I began to interject, "That would be..."

"Stranger!" she intercepts, then laughs. "But you'd be surprised by how much some people think about food."

Though virtually all of the songs on the record were written and arranged before the group entered Compass Point Studio (in Nassau, Bahamas) to record them, most were not part of the Heads' current performing repertoire. Some of the new songs on the album include 'The Good Thing', 'Found A Job', and '... With Our Love' — titles that will help the group re-establish the reputation for quirky, good-humoured intelligence that they won after their first record.

"One of the songs we'd been doing live regularly is 'Thank You For Sending Me An Angel'," says Tina. "And we'd started to perform 'Artists Only' again while we were touring Europe last time. Some of the tunes are older, like 'Warning Sign' and 'The Girls Want To Be With The Girls', but they had been shelved for a while and we had to re-work them for the album. 'I'm Not In Love' is another one that we used to do live, but have now dropped. That song is our own song, by the way. It was started in 1974, before the 10cc song came out. That's the same way with the song 'Stay Hungry', a song that Chris wrote the words to before the movie of the same title came out."

Apart from 'Stay Hungry' and 'Artists Only', the songs on the new

album, like those on the old, are all credited to eccentric guitarist and screecher David Byrne.

"I think 'Artists Only' gives credit to a boy named Michael Zieve," Tina tries to recall. "Michael vacuums the buffalo in Chicago."

The buffalo? "Yeah," she purrs in a slang that still manages to sound genteel. "He takes care of the animals in the natural history museum, wipes the dust from their tongue and teeth, and polishes their eyes. He wrote most of the lyrics to the song, but then David re-organised them and added his own."

How did Eno become involved with the record?

"We met him in England on our first tour last spring," chronicles the petite blond. "It was right around Jubilee time and he saw us when we played two nights at Covent Garden, at a really terrible club with awful sound. It was a good show, though. Eno came backstage and told us we were the most exciting thing he'd seen in two years."

"Of course, now he's seen Devo and he thinks they're exciting too," she adds as an aside, then continues. "We were very flattered that Eno liked us. He invited us out to his house. David and Jerry went and they all traded books and found out they were into the same sort of reading materials and the same sort of music, and the same approach to music, which is basically experimental. It just seemed natural that we would work together."

Unlike first album producer Tony Bongiovi, who was primarily a technician and taskmaster, Eno allowed the group to stretch out a bit, recording numbers at their own pace. According to Tina, Eno has since stated that this is the only outside production work he's done where he

was completely happy with both the decisions that were made and with the final product.

"One thing we have in common with Eno," explains Tina, "is that we both dislike tedium. So we didn't stick to one thing for long — we'd move on to another song. That recording technique was good for us. We got the basic tracks done within the first five days, and they were real songs at that point, because of the way that Eno and the engineer, Rhett Davies, recorded it."

"We didn't use headphones. We didn't do 30 takes of each song, the way Tony Bongiovi had us do. And when we finished the first stage, we still had three more weeks to work at it. And the satisfying thing about it was that everybody was bursting with ideas."

Owing to his fabled familiarity with studio equipment, Eno could guide the group in the embellishment of their sparsely structured, contrapuntal original material. After all, Compass Point Studio was chosen for reasons other than its relative cheapness. It was also selected because of the availability of an MCI mixing board of the sort that Eno had used with Devo and Bowie in Germany. It enabled Eno to serve as a helpful teacher, applying oblique strategies to Talking Heads tunes.

"Some people think Eno can perform magic in the studio," Tina comments. "I don't think he can — but I know that he did perform magic on our minds. He gave us all sorts of suggestions and brought his own little synthesizers into recording sessions, the machines that he uses to do 'treatments' so he can take a drum sound or a guitar sound and get different effects."

"When we were recording the Al Green song 'Take Me To The River', for example, we did it live first. But we didn't like it, so we played it

again, this time slower. We liked it, but we thought we should add a few things to spark the listener's attention. So Eno gave us a 'rule' to follow — that we could add single-note sounds on any instrument except voice to the tracks. But the notes had to be sharp and staccato, nothing sustained."

"We did what Eno suggested, then he added treatments to create echo and delay effects. As a result, 'Take Me To The River' has a neat underwater effect. And the album in general has a fatter sound than the first one did, I think. That's mostly because of the way it was recorded, without any baffling of sound, with five mikes and with lots of sound leakage. So mistakes are in there. Everything's in there."

Like the music inside, the album's cover art was developed through the collage process.

"The front cover is 529 Polaroid photos of the group," says Tina. "Some were taken by David and some were taken by me. The back cover is a land satellite photo of the USA. A land satellite camera takes pictures in long strips from south to north. It managed to photograph things as small as 33 feet in size. It's very good for taking pictures of vegetation."

"Of course," she sighs, "judging from the way record printers sometimes print, the satellite photo probably won't come out quite as clear as we'd like. It's like our music, you know. We start out by doing it as well as we know how, but then accidents happen, funny little things like distortion from an amplifier or from a wide-angle lens. We like the mistakes, though. That's why we keep them in."



Write to Mailman, Record Mirror, 40 Long Acre, London, WC2E 9JL.

MAILMAN

WAKE UP WINKLE

Rip Van opens his eyes and his very big mouth

ONE OF the least savoury events of 1977 was the hysterical and illogical animus against established bands like the Stones, Floyd and Led Zeppelin (And it's taken you THIS long to mention it? Where have you been for the past six months? - Mailman). All of them have proved their worth over the years by releasing albums of consistent merit.

This feeling was taken up by the music press and before long all our newspapers were monopolised by boring young farts who never tired of reminding us that all the old music was dead, finished. The salient fact which was avoided was that no-one was buying punk records. The loyalty of the street kids did not apparently extend to spending 13 shillings (SHILLINGS! - Mailman) to hear their idols in the comfort of their own council flats. Punk rock was a commercial disaster.

Listen. I am the average rock fan - not a punk, not a bof, but an average rock fan. I don't just like to listen to the old music, to the exclusion of the new or vice versa. I've got all the best punk records and they take their turn on the Dansette with Bowie or Floyd. I bet you still play your old records as well, though you don't admit it. Point taken? It's people like me who pay your wages and we don't just want punk features.

The Loony Novelist With The Pink Floyd Badge, Woodside Park Tube Station.

● If you work at all - bear in mind it's people like ME who are paying YOUR wages too, sunny Jim. And so what if punk was a commercial disaster as you claim? It was never originally intended to make millions of pounds, in fact it was supposed to be the antithesis of that.

●●● I had to cut this letter because you went on too long.

●●● I'll forgive you as you've obviously just surfaced from the New Year celebrations.

No monarch to me

AGAINST POPULAR opinion, I have a completely different view of the David Bowie concert on Thursday at Earls Court. How David Bowie can be called the monarch of pop defies all reason. To me, the first night was as entertaining as a cold shower.

In the beginning, I was not even aware he had come onstage until half way through the first number, as he was as insignificant as the rest of the band. Bowie's diction is non-existent and unless every word is known, the lyrics pass unnoticed. The band's instrumentals were repetitive and lacked any insight or imagination; they relied heavily on electronic noises.

During the first half there was a considerable movement in the audience, people leaving to go to the bar, surely not a sign of adulation. Never have I been so disappointed after expecting so much from a supposed superstar. I (among others) left before the show had finished.

Deborah Miller, Eastbourne, Sussex.

● To catch your train home? (Among others). How can you give a fair comment on a gig if you didn't watch it all? And did you expect

Bowie to be 15 feet tall? I saw him on Saturday and thought he was brilliant - and anyway, I LIKE cold showers. They can be VERY entertaining for people with imagination.

Lots of long words

THE OTHER day I went down to the shop for the RM, but it wasn't in, so I bought Sounds. It was total rubbish, do people read that paper? A collection of the longest words you can think of, glued together with 'ands' and 'buts' I think you should send out a free Sounds with RM every week to show how good the RM is.

Pete Hayes, York.

● And we didn't even have to pay you to say it! Did we? Well, don't bother sending in a bill anyway.

He needs an optician

AARGH! Radylo reviewing the singles. The Rich Kids was bad enough, especially after we've heard the ruddy awful records they release. Who's reviewing them next week - Brotherhood Of Man? Has it

ever occurred to Tot that the Pistols might not like him either?

Rick Lome, The Shack.

● Should be Screw Loose - Radylo did not review the singles, it was Advertising. Have you seen an optician? Could you see an optician if you fell over one?

Are they jealous?

FANCY LETTING two prats from Advertising review your singles. Everyone's entitled to their own opinion, but talk about biased! Ah, slight gimps, we know you're just jealous and we suppose you have good reason to be with all that bubble gum stuff you put out. Black And Blue, Guildford.

● Like you said, everyone's entitled to their opinion.

Where was her mind?

I AM absolutely disgusted with Kelly Pike's review of the Sailor concert. If your reporter wants to hear witty prose between songs, she should stick to Shakespeare. The review mentioned Georg Kajanus looked embarrassed about the whole affair, but then so would you if you had a bad throat and thought your voice was going to let you down any minute. Sailor are not out of touch with the current music scene - they're just original, but Kelly Pike's mind obviously doesn't go beyond electric guitars and heavy music. It seems to me that Kelly Pike went to this concert with the

sole intention of knocking Sailor and never really gave them a chance.

Annette, Hockley, Essex.

● We're not in the habit of going to gigs we know we're not going to like (got better things to do), but you we admit electric guitars do feature strongly in our musical interest. Though my dad says the old steam ones were great. Who's Sailor anyway?

No monopoly for royalty

TO ALL you thickheads at RM, I totally agree with the John Shearlaw Threatener. If ELO aren't so good, how come TWO members of Royalty went to see them? Answer me that! A True ELO fan.

● Since when has royalty had the monopoly on being right about rock stars?

A nice gesture

JUST A note to Sham 69 to thank them for the show at Newport on June 21st which they did for nothing. Cheers, all of you. The gesture of the free gig for messing us Welsh fans around three times was fantastic. Looking forward to your next visit, Richard Hartsham, Usk College, Usk, Gwent.

● Usk us another... (sorry).

Right and left ones

WE HAVE a big favour to ask you. We want a picture of the delicious Amanda Lear. Preferably with her left or right (or both) boobs hanging out. You see, us Rhodesians are not very fussy people.

William S & Bugs W, Salisbury, Rhodesia.

● I'd noticed. And so too, probably, has Ms Lear.

Are we going back?

I'M BEGINNING to think everything is going back to the days of the Bay City Rollers when everyone wanted the musicians' bodies and not their music. Rainbow's music is fantastic and I'm sure a pic of them onstage would suit a lot of their fans. So why can't people forget about their fave stars in the nude and concentrate on the music?

Anon.
● Forget about NUDES? ARE YOU MAD? C'mon, lie down on this couch and tell me all about it.

A board for the bored

I AM bored at work. Please print a centre spread of Magazine, Advertising and the Yachts, so I cannot be bored and throw darts at it.

Anon.
● We're not bored. Come round and we'll throw darts at you.

Eat your heart out

THANKS FOR a complete control concert by the Clash at the Manchester Apollo. Get your priorities right, let's see more of 'em in RM. Just off for Blackburn Kings Hall tickets, see ya there! Joe Strummer is cooler than the Fonz, more hip than John Travolta and more magic than Selwyn Froggatt. Ronnie Biggs, eat your heart out. The Prisoner, Bolton.

● I'd sooner be a runaway in Rio than a bored teenager in Bolton.

Bringing it to light

I'D LIKE to bring to light a rip-off that I've noticed and perhaps a few others have too. The O'Jays' current single 'She Used To Be My Girl' is a beautiful and super sound, not surprising when the record is based on the lead guitar riff from George Benson's 'Breezin'.' So I give credit to the O'Jays for giving us a good sound, but also credit to George Benson and Bobby Womack, who wrote 'Breezin'.'

PS, Fetcham, Leatherhead (they're my initials).

PPS, They're not.

● PPPs They're not mine either.

Iggy's superb body

WHO'D HAVE guessed Iggy Pop had such a superb body? Thanks RM for bringing it to the world. D'you think he'd like to come over and do a few rounds with me?

Luscious Lily.
● If you're paying, we'll all come over (mine's a double).



A punk and Robert Plant of Led Zeppelin: which one do you remember most?

HELP

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

When she shouts I hit her!

MY PROBLEM is my girlfriend. Recently I have been getting so mad at her that I have hit her, although I hate doing it. She has changed in the past few weeks and is getting so awkward. She always shouts at me, even in public. And if I say anything wrong she doesn't talk to me, often ignores me.

Whenever anyone talks to her I feel jealous, even if it's a girl or my dad. She had said that she only talks to people and doesn't flirt with them, but I am convinced that she flirts with every male she goes near. Sometimes she even says she doesn't feel like being close to me either.

I say as a threat that I will chuck her, but she knows I love her too much to do it. When I did chuck her a few months ago, she didn't do anything anyway. And though she says she loves me, I don't know what to believe.

She's Indian, and when an Indian relative visits her house she always goes off to play tennis with him. She never plays with me as she never feels like it. I think her parents will make her marry an Indian boy. Only six weeks ago, she said life was miserable and I think her parents are too strict with her. Now I seem to

be hurting her too, but I'm getting hurt most of all. Steve, Rotherham

● Although you may be jealous and confused about your relationship, try not to take it out on your girlfriend. Her moodiness is probably just a reflection of the tension she's going through at home because she's growing up. Her parents may find it difficult to accept that she has an English boyfriend and is living a reasonably free social life. In spite of living in a multi-racial society you must remember that she's Indian, she's female and is subject to certain restrictions on what she can and cannot do.

Being jealous of her Indian cousin won't get you anywhere. While she may like him, she sees him and plays tennis with him mainly because it's expected. It's time you realised that she sees you simply because she likes you.

Control yourself. You have no right to hit her and no foundation for

your suspicion that she flirts with every male she sees - especially your father! Resorting to violence because you feel worried and frustrated won't make you more popular with her and certainly won't make you seem a more desirable person in the eyes of her parents.

Believe what she tells you until you have a real reason to doubt it. If you care enough about each other to stay together in the face of your cultural differences, you'll have to start working WITH each other, not against each other.

I want to be
an actor

I'M 16 and I want to become an actor. By the autumn I hope to have between seven and nine 'O' levels and want to know how I then go about entering RADA or another drama school. How do I get auditions for commercials and other television and film parts? I've already written to

Equity, the actors union and various careers officers with little or no response. Mike, UK

● If you're really serious about drama school, a list of acting establishments can be found by browsing through an essential book for any stage-struck type, the "Contacts" directory, available in your local library or for £1.00 inc p+p from Contacts, 42/43 Cranbourn Street, London WC2.

Once you have the names, send for prospectuses and, apply for admission. You'll be too young for most right now, so you should decide whether to get out into the big wide world and work, or stay on for your 'A' levels.

RADA, is the top drama school and competition is tough. Out of 800 applicants a year only an average of 21 are accepted. Entry is based on the audition and they will not accept people under 18 for training.

If you're thinking of films and TV parts, even in commercials, you're trying to run before you can crawl. To do this kind of work you must first be a member of Equity, and to be a member of Equity you must have worked in acting, stage management or a related area for 40 weeks. A few provincial repertory companies do take on non-Equity members as cheap labour though, usually in the backroom, and it's well worth your while to write a few letters to the lists in "Contacts" offering your hand at anything.

The agents books are usually jam packed with out-of-work, trained professional actors, but if you're in the right place

at the right time you might sneak in as a walk-on film extra. Drop a line to Central Casting, 2 Lexington Street, London W1.

Let us know where you are and we'll send details of any organisations / evening courses / week-end classes in your area which will help you get a basic idea of what's involved in acting.

Is this VD?

I HAVE been told that you can only catch VD through sexual contact with another person, but I wonder if it's possible to catch VD from masturbation alone. I've found that small lumps, similar to those described by another reader, have started to appear on my penis. Is there anywhere in Birmingham apart from my doctor, where I can go to have a check-up? The last time I masturbated, I experienced a little pain and afterwards found blood coming from my penis. Is this natural in 15 to 16 year olds? Neil, Solihull

● The appearance of blood in the semen after masturbation, is usually a sign that a small blood vessel has burst, and is nothing to worry about, although it can occasionally be a symptom of a more serious condition. As you also have small, worrying lumps on your penis, but are embarrassed about seeing your family doctor

Contact your nearest Brook Advisory Centre, 9 York Road, Edgbaston, Birmingham, opening hours 9.30 am - 9.00 pm Monday to Friday, Saturday 2.30 pm - 4.30 pm, on 021 - 455 0491 to make an appointment.

FEEDBACK

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

Gig guide for the USA

I WILL be going to America next month and I wondered if there was any special sort of book on where to go to see bands etc. that I could take with me.

Colin Jones Newport.

● There is a music / travel guide just out! It covers rock, R&B, country, blues, jazz and folk and lists clubs, festivals, record shops, radio stations, magazines, local bands etc. and also has a special feature on New Orleans rock 'n' roll, Chicago blues, Texas sounds, and Cajun music. The guide is intended for people travelling within the next 18 months, and all inevitable changes and alterations will be listed in a free newsletter that will be published two or three times a year.

The book is called Honky Tonkin' A Guide To Music USA, edited and compiled by Richard Wootton, priced £2.50, mail order £2.75 (inclusive of postage) from Richard Wootton, 21 Melbourne Court, Anerley Road, Penge, London SE20.

Quo single and fan club

I AM a Status Quo fan and would like to know if there is a fan club address. Also could you tell me if there's any truth in the rumour that they are releasing a new single?

Michael Amos, Bampton, Oxon

● Their fan club address is, Quarry Productions, Hammer House, (3rd Floor), 113-117 Wardour Street, London W1. The only Status Quo single out at the moment is not on release over here. It is, 'Rockers Rollin' from the album 'Rock All Over The World' and only available on the continent.

And here's some more Fan Club addresses: - Graham Parker Fan Club, c/o Shelly Cole, Phonogram, 129 Park Street, London, W1. Sham 69, c/o Press Office, 17-19 Stratford Place, London, W1.

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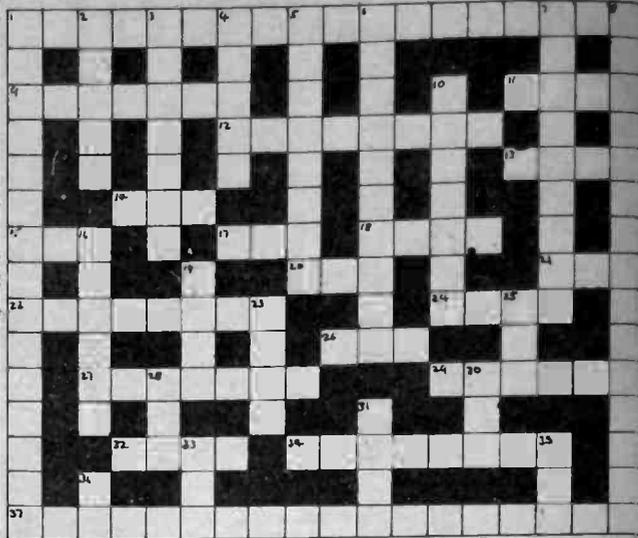


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SHOW

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The new single from
The Late Show.
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XWORD



ACROSS

- 1 What TRB have got (5, 2, 3, 8)
- 9 Record that's Motored up the charts (7)
- 11 David Bowie's man (4)
- 12 Dave Brubeck's classic (4, 4)
- 13 She was bitten by the Love Bug (4)
- 14 King Crimson LP (3)
- 15 Bruce Springsteen label (1, 1, 1)
- 17 Michael Jackson's friend (3)
- 18 Half of duo who are Dancing In the City (4)
- 20 Rainbow vocalist (3)
- 21 Mr. Sayer (3)
- 22 They gave us the Best of their Love (8)
- 24 What Traffic had in Their shoe (4)
- 26 Cunning Family Stone leader (3)
- 27 He could have been a poet with a glowing reputation (3, 4)
- 29 Mellow (.....) Submarine (6)
- 32 Billy can help (4)
- 34 See 36 Down
- 37 They recorded a number of assorted love songs (5, 3, 3, 7)

DOWN

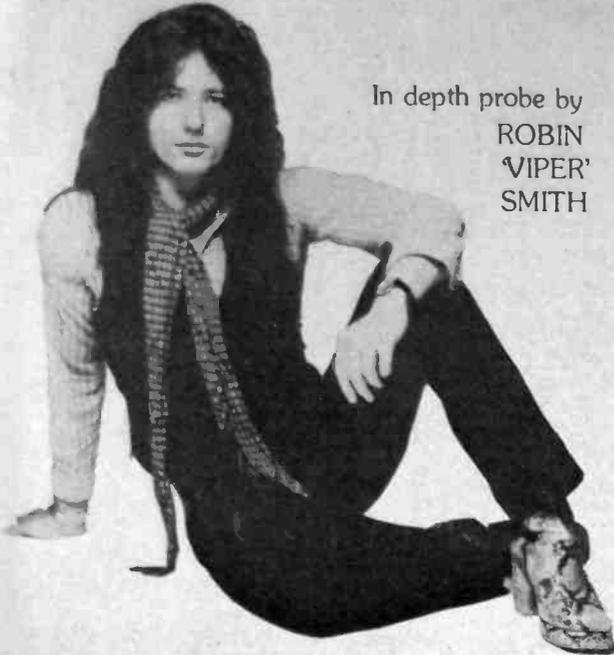
- 1 Synthetic European punk (7, 8)
- 2 ELP's volume 1, and 2 (5)
- 3 Atomic or Little red (7)
- 4 The gritty dirt band (5)
- 5 They had a Silver Machine (8)
- 6 They have just told us about English Boys and Working girls (4, 6)
- 7 Who Bassist (9)
- 8 Queen branching out (6, 4, 5)
- 10 Adverts frontman (1, 1, 5)
- 16 They had needles and pins (6)
- 19 Rod Stewart producer (4)
- 23 Ramones label (4)
- 25 Former 10cc man who faced up to the consequences (3)
- 28, 27 Across's Boots and Panties (3)
- 30 They want to be wild west hero's (1, 1, 1)
- 31 Townshend or Wingfield (4)
- 33 Reversible Steely Dan LP (3)
- 35 An Everly Brother (3)
- 36 & 34 Across They had a Sneakin Suspicion (2, 8)

LAST WEEK'S SOLUTION

- Across
- 1 Tom Petty; 9 On the Beach; 10 Kate Bush; 11 Smith; 12 CBS; 16 Everyone plays Darts; 17 Mr Blue Sky; 18 Bloe; 21 War; 22 Ommadawn; 24 What; 26 Rat; 27 Isn't She Lovely; 31 Floaters; 34 Oh Lori; 36 Boney M; 37 Attractions.
- Down
- 1 Take Me I'm Yours; 2 Peel; 3 True Love Ways; 4 Animals; 5 Shot; 6 ABC; 7 Baccara; 8 Ghosts; 13 Ken Boothe; 14 Beck; 15 Idle; 10 Low; 20 Free; 21 Walk; 23 A Waste; 25 Roden; 27 Isley; 28 Ona; 29 Kiss; 30 GTO; 32 Tea; 33 Rat; 35 Hat.

COVERDALE'S HUGE WHITE SNAKE

In depth probe by
**ROBIN
VIPER'
SMITH**



DAVID COVERDALE: close encounters of a different kind. He had a gripping experience with a python while shooting promotional pictures.

PYTHONS CRUSH their prey to death. They've been known to compress anything up to the size of a cow and humans are a rare treat.

David Coverdale once had a brush with a python. Not in the swamps of deepest Malaya, but when he did some promotional photographs for his band White Snake. They draped the reptile around him and Coverdale began to get worried when it tightened the grip on his wrist into a crushing handshake.

He began to sweat even more when it carressed the rest of his body with a grip of steel and began to eye him hungrily. Then again, it could have been anger — Coverdale was wearing a leather jacket trimmed with genuine snakeskin.

"This specimen wasn't even fully grown and I'm not sure if it was a python or a boa constrictor," says Coverdale. (According to the encyclopedia pythons and boas are closely related, but boas have teeth and pythons don't — you should have looked).

"They have powerful muscles throughout their body and it was frightening when it gripped me by the wrist. I had this terrible squeezing sensation, it must be a terrifying way to die.

"It was rearing up and looking at me angrily, maybe because I had only of its relatives on my jacket. You

can get to a point where you can't move, because the thing is squeezing you so tightly. The keepers had to wrestle with it to get it off. The photos were taken for a German newspaper and thank god I didn't call my band Alligator."

But Coverdale does have a weakness for snakeskin boots. He buys them at £80 a time.

"Snakes are phallic symbols (oh really, Ed) and they're very sensual in the way they move," he says. "The skin has a smooth and cool feel to it."

Maybe Coverdale reckons he's something of a snake on stage and he attracts a higher percentage of females at his concerts than other heavy metal (a term he seems to despise) bands.

"If... an audience, it's like I'm trying to give them a big orgasm when I'm on stage. But I don't think I move like Jagger or Bowie, they're more effeminate in their movements. They're like high class whores moving down the road. My approach is more masculine.

"I get aroused when I'm on stage. It's cock rock, I have sex with an audience. I hold on to them and don't let go."

I wouldn't put it that strongly, but Coverdale does have a lot of ambience. That was evident from his earliest days with Deep Purple and his meteoric rise to fame from being a singing jean salesman. Coverdale seems anxious to bury his Purple image, but he doesn't mind talking about the old days which he views with a

mixture of love and hate.

"I had the best days of my life and the worst days with that band. At the end of it I was so mentally and physically exhausted that I couldn't even string a sentence together. I felt like a Cinderella after the ball. If I ever got short of cash then I could sell some stories to the 'News Of The World' but I'm not giving out any scandals yet.

After Purple's demise Coverdale moved out to Germany. But now he's decided to come home and he's bought a little place in Norfolk. Hmmm, it's probably not that little. Coverdale had been looking at ace motorcycleist Barry Sheene's place.

"I hope he doesn't treat his bikes the way he treats his house."

He's also happy with his permanent band and they've just been out on a riotous tour.

"I feel refreshed and happy. With Purple you were always surrounded by security men and you couldn't talk to the audience afterwards. In any big band there's a danger of being complacent, the spontaneity begins to wither. If this band ever went the way of Deep Purple then I'd make sure I'd end it before it got too big.

"I'd like to drop the name 'David Coverdale's White Snake' and just use 'White Snake', but I'm told that politically it's best to keep my name at the fore. I'd rather work with people who feel the music rather than technical geniuses. That isn't to say that all the

members of my band aren't all very good musicians."

A film of David Coverdale's White Snake performing songs off their 'Snake Bite' EP is doing the rounds with soft porn movie 'Billits'.

"I'd crawl over broken glass to get at some of the pussy in that film," he says (where have I read that before? Ed).

Coverdale should also have a part in the forthcoming film 'The World Is Full Of Married Men'. Written by Jackie Collins it'll be a sort of follow up to 'The Stud', he shots of screwing with silly plot and dialogue. Coverdale will play the part of a rock artiste and may even get to cavort with Julie Christie. Coverdale clearly likes the ladies. Included on the 'Snakebite' EP is 'Bloody Mary' about which he says:

"I got the idea when I was travelling in a cab through London. You see sophisticated girls walking down the pavement playing hard to get, wearing smart clothes and smart make up hoping the world will see them. My songs are a sort of document, but talking about music is like singling about football. It's best if you come and see us."

Coverdale also confesses a soft spot for whores.

"We're all whores to a certain extent. I'm using my voice to make a living just as their bodies to make theirs. We all use wiles to get what we want. A couple of quiet words in a corner will often get somebody's knickers down on the first night."

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UPFRONT

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

THURSDAY

JULY 13
BLACKBURN: St George's Hall (58424), The Clash / Nucleus
BRADFORD: Princeville (78443), Alwaydey Jets
BRIGHTON: Corporation Arts Club, The Piranhas / Ribs / Nicky and the Do
COLWYN BAY: Dandelion (2594), The End
COVENTRY: City Centre Club (51120), Ray King Band
MARTSTON: Chiltern Club, JALN Band
RAYES: Alfred Beck The Late Show Centre (01-361 8371), Zime Griff
HIGH WYCOMBE: Nags Head (21258), Sore Throat
KILMARNOCK: Sandriane, Neeromancer
LEEDS: F Club (663252), Johnny Moped / The Limit
LEEDS: Viva (456249), Light Anada Boys
LONDON: Assembly Rooms, Lambeth Town Hall, Erection Hall (01-274 7722), Major Surgery
LONDON: Bridgehouse, Canning Town (01-478 2889), Filthy McNasty
LONDON: Collegiate Theatre, Euston (01-367 9629), Carla Bley
LONDON: Dingwalls, Camden (01-267 4987), George Hatcher Band
LONDON: Greenford High School (01-578 9152), Pin-Ups Young Idiots / Johnny and the Prevolers

LONDON: Hope and Anchor, Islington (01-359 4510), The Exiles
LONDON: Music Machine, Camden (01-387 0428), Rokotto / Heartbeater
LONDON: Nashville, Kensington (01-403 6071), The Invaders
LONDON: Red Cow, Hammersmith (01-748 8730), Warren Harry
LONDON: Pegasus, Stoke Newington (01-226 5980), OK
LONDON: Rochester Castle, Stoke Newington (01-249 0188), The Smerdies
LONDON: Rock Garden, Covent Garden (01-240 3961), Rainbow
LONDON: Ronnie Scott's Club, Frith Street (01-439 0747), Landscape
LONDON: Royalty, Southgate (01-888 4112), T. Ford and the Boneshakers
LONDON: Southbank Polytechnic, Wandsworth Road (01-261 1535), Thompson Twins
LONDON: Tidal Basin, Canning Town (01-478 7781), Autographs
LONDON: Trafalgar, Shepherds Bush (01-749 5005), Apostrophe
LONDON: Windsor Castle, Harrow Road (01-286 8403), Sounder
LONDON: Young Vic, The Cut (01-928 6183), Raincoat / Toys / Wilcox / Red
MANCHESTER: Alexander Park, Moss Side, Graham Parker and the Rumour / The Fool / John Cooper-Clarke (Anti-Nazi League Festival)
MELTON MOWBRAY: Painted Lady (812121), Cissy Stone Band

MILFORD HAVEN: Torch Theatre (1951), Krakatoa
NOTTINGHAM: Langley Mill Club (Langley Mill 8123), Paradox
NOTTINGHAM: Town Arms (558821), Zhai
OLDHAM: Tower Club (061 824 0491), Rich Kids
PETERHEAD: Rendezvous, Clerkhill, Pallas
PLYMOUTH: Metro (51326), Magazine / The Zones
PORTSMOUTH: Tattler Cinema (229333), Hawkley Fox
SHEFFIELD: Limit (730840), Gloria Mundi
SOUTH KIRKBY: Mill Lane Working Men's Club, Linslight
SWANSEA: Circles, Whirlwind
WEST RUNTON: Pavilion (705), The Runaways

FRIDAY

JULY 14
ATHERTON: Tyldesly Rugby Club, Those Naughty Lumps
AYLESBURY: Oddfellow Arms, The Sore Willies
BANCHORY: Town Hall, Pallas
BIRMINGHAM: Barbarellas (021-843 9413), The Runaways
BLACKBURN: Dirty Duck (51476), Duvnweaver
BOLTON ON DERNE: Ings Lane Sports and Social Club, Ronnie Storm and the Typhoons
BRADFORD: Royal Standard (23461), Black Cat Yard
BRISTOL: Colston Hall (291 768), The Zones
CAMARTHEN: Civic Hall (4567), Kraktoa
CHIATHAM: Tam O'Shanter (Midway 400187), Doll By Doll
DERBY: Bell Hotel (43701), Strange Days / Buzz Band
DONCASTER: Askern Working Men's Club, Linslight
EASTBOURNE: Kings Country Club (21468), Georgie Fane and the Blue Flames
FAIRWORTH: Old Vets Club, Mystery Train
HIGH WYCOMBE: Town Hall (26100), The Lurkers / White Cats / The Vents

HULL: Stavedors Dockers' Club (China Street)
KINGHORN: Cuznie Nook, Jack Easy
KIRKALDY: Dutch Mill, The Heroes
KIRKLEVINGTON: Country Club (Eaglescliffe 780093), The Dodgers
LEEDS: Vivas (456249), Aftermath
LEIGHTON BUZZARD: Hunt Hotel (Linslade 2748), Zhai
LINCOLN: AJ's (30874), The Jerks
LIVERPOOL: Erics (061-236 7881), The Dickies / The Edge
LIVERPOOL: Valentines, Co-Op
LONDON: Acklam Hall, Foubelton Road (01-960 4590), Cuckoo / Night Flight / Craek
LONDON: Basement, Shelton Street, Motaballat
LONDON: Bridge House, Canning Town (01-478 2889), Ramrod
LONDON: The Chippenham, Shriad Road (01-624 7262), The Passengers / The Leopards
LONDON: Dingwalls, Camden (01-267 4987), The Late Show / Ritz
LONDON: Duke of Lancaster, New Barnet (01-449 0467), Rebel
LONDON: Hope and Anchor, Islington (01-359 4510), Pin-Ups
LONDON: Jubilee Gardens, Southbank, Redbraas
LONDON: Music Machine, Camden (01-387 0428), The Tourists / The Invaders
LONDON: Nashville, Kensington (01-803 6071), The Boyfriends / Back Beale
LONDON: Pegasus, Stoke Newington (01-226 5980), Autographs
LONDON: Red Cow, Hammersmith (01-748 8720), Job Job
LONDON: Rochester Castle, Stoke Newington (01-249 0198), Charlie Dore's Back Pocket
LONDON: Rock Garden OSC (01-240 3961), The Returners
LONDON: Ronnie Scott's, Frith Street (01-439 0747), Landscape
LONDON: Royalty, Southgate (01-888 4112), Tammashanke
LONDON: Tidal Basin,

Canning Town (01-478 7781), Scarerow
LONDON: Western Counties, Paddington (03-723 0885), Steve Boyce Band
LONDON: Windsor Castle, Harrow Road (01-286 8403), Phil Hambow The Ruts
LONDON: Young Vic, The Cut (01-928 6183), Angel-trax / Prague
MACCLESFIELD: Traveller's Rest (2282), The Accelerators
MANCHESTER: New Century (051-434 1212), Rich Kids
MANCHESTER: Valentines (061-881 3320), Dozy, Beaky, Mick and Titch
MELTON MOWBRAY: Painted Lady (812121), Clay Stone Band
NOTTINGHAM: Megalomania at Sandpiper (54381), The Soft Boys
OXFORD: Nowhere Club (Bicester 3641), Double Exposure
PRESTATYN: Royal Victoria, The Eddy
RETFORD: Porterhouse (4981), Sonja Kristina's Escape
SCARBOROUGH: Penthouse (65204), The Shiris
SHEFFIELD: Limit (730420), Gloria Mundi
SLEAFORD: Nags Head, Juggernaut
SPALDING: Springfields, The Next Band
UPPER HEYFORD: USAF, JALN Band / Muscles
WATFORD: Red Lion (29208), Desperate Straits
WOLVERHAMPTON: Lafayette (26285), Whirlwind

SATURDAY

JULY 15
ABERTHLEWY: Six Bells (2543), Trans Am
AYLESBURY: Friars (88048), Magulane / The Shiris / The Zones
BANBURY: United Club, Red Crayola / Minelade
BIRMINGHAM: Barbarellas (021-643 9413), The Runaways
BLACKBURN: Dirty Duck (51476), Those Naughty Lumps

BRADFORD: Royal Standard (23461), Black Cat Yard
BRISTOL: Granary (26267), The Vipers
BUIE: Headland Club (2655), Fringe Benefit
CAMBRIDGE: Blackbushe Airport, Bob Dylan / Eric Clapton / Graham Parker & The Rumour / Joan Armatrading / Lake
CARDIFF: Sophia Gardens (2657), The Camerons / Rikkie and The Last Days Of Earth
CARLISLE: Flops Club, Straw Dogs
CROFEDY (Oxon): Cropedy Fete, Fairport Convention / Ian Campbell
DOENHAM: Longhouse Youth Club, Tickets / Purple Hearts / Clipse
DUDLEY: JB's (58597), Whirlwind
EASTBOURNE: King's Country Club (21469), The Fane and the Blue Flames
EDINBURGH: Clouds (081-229 5353), The Movers
FRASERBOROUGH: Station Hotel, Pallas
GRANTHAM: Riggsby, The Next Band
GRAVESEND: Red Lion (68127), White Cats
HARLOW: Spurrers Park Football Ground (21896), The Daris
HARROGATE: PG's, Cynide
HARBORTH BAWTRY: Bircoates Leisure Centre, Linslight
HAWICK: Tower Hotel, The Monos
KINGHORN: Cuznie Nook, The Heroes
LEEDS: Staging Post (645626), Red Eye
LEEDS: Vivas (456249), Dead Ringer
LISDON VARNIA: Town Hall, De Banann
LIVERPOOL: Erics (061-236 7881), Rich Kids
LIVERPOOL: Red Lion, Lutherland (051-928 8023), Juggernaut
LIVERPOOL: Valentines, Co-Co
LONDON: Acklam Hall, Foubelton Road (01-960 4590), Misty / The Passions / Black Jade
LONDON: Bridge House, Canning Town (01-478 2889), Jackie Lynn's HD Band

LONDON: Battersea Arts Centre (01-723 3364), Swift
LONDON: Dingwalls, Camden (01-247 4987), Champion / Apostrophe
LONDON: Duke of Lancaster (01-449 0467), Jerry The Ferret
LONDON: EGA Studios, Balise Grove, West Hampstead, Black Superstation Mountain
LONDON: The Factory, Harrow Road, The Magazines
LONDON: Hope & Anchor, Islington (01-359 4510), Job Job
LONDON: Music Machine, Camden (02-387 0428), Racing Cars / Rumblestrips
LONDON: Nashville, Kensington (01-403 6071), Tans Der Youth / Berlin
LONDON: Red Cow, Hammersmith (01-748 8720), Phil Hambow The Ruts
LONDON: Rochester Castle, Stoke Newington (01-249 0198), Eric Bell
LONDON: Rock Garden, Covent Garden (01-240 3961), The Returners
LONDON: Ronnie Scott's, Frith Street (01-439 0747), Landscape
LONDON: Royal Festival Hall (01-928 3101), Rod Argent / Julian Lloyd-Webber / Barbara Thompson (Variations stage show)
LONDON: Tidal Basin, Canning Town (01-478 7781), Raped
LONDON: Torrington, North Finchley, Micky Jones Band
LONDON: Trafalgar, Shepherds Bush (01-749 5005), Pin-Ups
LONDON: Tramshed, Woolwich (01-855 3371), Swift
LONDON: Wheatheaf, Chelsea (01-736 3535), Overseas
LONDON: Young Vic, The Cut (01-928 6183), Jam Today
MANCHESTER: Carib, Ray King Band
MANCHESTER: Carnival, Strangeways Prison, Burny New Road / Steel Pulse / Buzzcocks / China Street / Exodus (1 00 rally)



KC brings supersoul to The Same Old Song

"It's The Same Old Song," a classic soul smash from the 60s, gets the KC treatment to send it straight back to the top. Taken from the soon to-be-released 'Who Do Ya Love' album, it's the same old song, now a solid gold soul explosion. From KC & The Sunshine Band.

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MANCHESTER, Pendlebury (061) 950 4884, Desmond Dekker
MANCHESTER, Valentines (0162) 33266, Dony, The West
MELBURN MORRAYS, (0423) 24412121, Claymore Band
MIDDLESBROUGH, Rock Garden (2741088), The Lodgers
NOTTINGHAM, Boat Club (52522), Buster James Band
NOTTINGHAM, Sandpiper (40381), Tony McPhee's Terephints
OXFORD, Target (35387), The West
PORTERHOUSE, (0911) 84010
RICHMOND, Leisure Centre, Arakata
SHEFFIELD, Limit (20160), Jerry The Parrot
ST ALBANS, Talk of the West (0424) 41010101
ST ALBANS, Words, Trapset
ST ALBANS, New Cornish Riviera, (2725), Rubettes
WEST BROMWICH, Pavilion (261), The Searchers
WOLVERHAMPTON, Centre Halls, The Invaders

SUNDAY

JULY 16
BAKEWELL, Monsall Head, Wirklyde
BANLIDON, Double Six (20160), Jerry The Parrot
BENTLEY, Yarrowburgh Social Club, Linelight
BLACKPOOL, Imperial Hotel (23877), Desmond Dekker
CANTERBURY, Odeon (62480), Magazine / The Zones
CHRISTCHURCH, JUMPERS, Tavern, Whirlwind
GREAT YARMOUTH, ABC (3888), Co-Co
LEEDS, Burley Road, Liverpool Club, Ronnie Mermad and the Typoons
LEEDS, Vivas (456249), GPO
LIVERPOOL, Dave and Olive, Hybrid
LONDON, Bridge House, Canning Town (01-476 2889), The Revival
LONDON, City Arms, Angel (01-253 2369), Zhai
LONDON, Dingwalls, Camden (01-267 4967), The Shirts
LONDON, Hope & Anchor, Islington (01-359 4510), Blag Furnace and the Heatwaves
LONDON, 100 Club, Oxford Street (01-436 9433), Tony McPhee's Terraplane
LONDON, Lyceum, The Strand (01-436 3715), The Runaways / The Dickies
LONDON, Nashville, Kensington (01-403 6071), White Cats, Doll By Doll
LONDON, Pegasus, Stoke Newington (01-226 5930), Sure Throat
LONDON, Rochester Castle, Stoke Newington (01-249 0284), Berlia
LONDON, Rock Garden, Covent Garden (01-240 3961), The Ealles
LONDON, Royal Festival Hall (01-928 3191), Mangle
Nottingham, Boat Club (48932), Gyro
STEVENSAGE, Bell Inn, Codicote (820278), Swift
WHITLEY BAY, Rex Hotel (523202), Those Naughty Lumps

MONDAY

JULY 17
BIRMINGHAM, Barbarellas (021-643 9413), Suicide
BRAFORD, Princeville (78445), Linelight
BRENTWOOD, Hermit Club (217064), Doll By Doll
CARLINGHOWE, Working Mens Club, Ronnie Storm and the Typoons
CHADWELL HEATH, Greyhound (01-599 1533), The Late Show
CHESTER, Quaintways (27141), Bullet
CLEETHORPES, Wnter Gardens (82920), The Void

DONCASTER, Outlook (6424), The Rich Kids
GLASGOW, Doune Castle (041 6492745), The Moths
LEEDS, Vivas (456249), Gallery 2
LIVERPOOL, Eric (061) 238 7841, The Shirts
LONDON, Bridge House, Canning Town (01-476 2889), Zhai
LONDON, City Arms, Angel (01-253 2369), Tins
LONDON, Dingwalls, Camden (01-267 4967), Spring Offensive / Sore Throat
LONDON, Hall Moon, Putney (01-480 6485), The Hot Ventures
LONDON, Hope & Anchor, Islington (01-359 4510), Eric Bell
LONDON, Moonlight, Railway West Hampstead (01-677 4731), Landscap / The
LONDON, Music Machine, Camden (01-387 0428), Japan
LONDON, Nashville, Kensington (01-403 6071), The Autographs / The Edge
LONDON, Rock Garden, Covent Garden (01-240 3961), Trader
LONDON, Royal Festival Hall (01-928 3191), The Chieftains
LONDON, Teamshed, Woolwich (01-855 3371), World Service
LONDON, Windsor Castle, Harrow Road (01-286 8403), Zhai
NEWPORT, Town Hall, Stowfield (65491), JALN Band
SHEFFIELD, Fiesta (70101), Co-Co

TUESDAY

JULY 18
BIRMINGHAM, Barbarellas (021-643 9413), Gloria Mundi / Patrick Fitzgerald
BIRMINGHAM, Beeches, Northfield, Model Mania
BRIGHTON, Richmond (29234), The Piranhas / Nicky and the Dots
CHELTENHAM, The Plough (22087), Cyanide
COVENTRY, Locarno (24570), The Motors
GLASGOW, Amphora (041-332 2760), The Moles
LEEDS, F Club (Roots), (663252), Rich Kids
LONDON, City Arms, Angel (01-247 1441), The Invaders
LONDON, Dingwalls, Camden (01-267 4967), The Two Timers / White Cats
LONDON, Hope & Anchor, Islington (01-359 4510), Phil Hambow, The Rub
LONDON, Lyceum, Strand (01-436 3715), Autographs
LONDON, Marquee, Wardour Street (01-437 6603), Suicide
LONDON, Moonlight, Railway West Hampstead (01-677 4731), Sore Throat / The Members
LONDON, Nashville, Kensington (01-403 6071), Eric Bell / Interview
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Desperate Straits
LONDON, Rock Garden, Covent Garden (01-240 3961), Trans Am
NOTTINGHAM, Megalomania at Sandpiper (54381), The Shirts / The Tourists
NUNEATON, 77 Town Club, The Lurkers
SHEFFIELD, Fiesta (70101), Co-Co
SHEFFIELD, Limit, Landscap
SWANSEA, Globe Theatre (Clydach 843546), Krakatoa

WEDNESDAY

JULY 19
BIRMINGHAM, Barbarellas (021-643 9413), Anthem
BIRMINGHAM, Hollybush, Quinton, Model Mania
BIRMINGHAM, Mayfair (021-523 9083), The Motors
LEEDS, F Club, Roots (663252), The Shirts / Stu Priest

TV

THURSDAY
RBC-1 - Top Of The Pops (7.20 - 8.00), Tony Blackburn introduces, but cheer up 'Revolver' will be back on yer boxes soon.
FRIDAY
ITV - Fanfare (8.45 - 9.15) Rosetta Stone with guests the Steve Gibbons Band and Manfred Mann.
SATURDAY
LWT - The Monkees (10.15 - 10.45), Peter Turk sells his soul to the devil in return for a harp.
RBC-1 - Wonder Woman (6.00 - 6.45), Awful. Switch over!
LWT - Juke Box Saturday Night (11.15 - 1.10 am), Music of the war years including George Melly and Acker Bilk.
SUNDAY
LWT - The Incredible Hulk (7.15 - 8.10), New 12-week series following the Hulk's search for a cure to his plight.
MONDAY
ITV - Kenny Everett's Video Show (8.45 - 7.30), Thin Lizzy, Suzi Quatro and many more guest bands.
TUESDAY
ITV - Breakers (4.20 - 4.45), Pop from Linda Fletcher.
WEDNESDAY
ITV - Etlike & Co (9.00 - 10.00), Documentary on the musical career of Etlike Brooks, including film of her appearances with The Beatles, Vinegar Joe, Humphrey Lyttelton and sounds from her current band and albums.

RADIO

MONDAY TO FRIDAY
Radio One - John Peel (10.00 - 12.00).
THURSDAY
Radio Luxembourg - Album Of The Night (12.00 - 1.00), Bob Seger's 'Stranger In Town'.
FRIDAY
Radio Luxembourg - Album Of The Night (10.00 - 11.00), The Dooles with their imaginatively titled album 'The Dooles'.
Radio Clyde - Through The Night (2.00 am - 6.00 am), Paul Coia and guest Sue Jones Davis (a Rock Follie!) make a special study of women in rock.
SATURDAY
Radio One - In Concert (6.30 - 7.30), David Coverdale's White Snake and The Only Ones.
Radio Clyde - Hear Me Talking (10.00 - 11.00), John McAllman talks to the complete American 'Grand Illusion' - Styx.
SUNDAY
Radio London - Honky Tonk (12.00 - 1.20), Charlie Gillett's weekly show which should by now be nationwide!
Radio Luxembourg - Album Of The Night (2.00 - 3.00), Ex - Eagle Randy Meisner's solo album.
MONDAY
Radio Luxembourg - Album Of The Night (12.00 - 1.00), Harry Chapin's 'Living room Suite'.
TUESDAY
Radio Clyde - Sick It In Your Ear (6.00 - 7.00), Brian Ford presents interviews with Ella James, Carlene Carier, The Talking Heads, The Rezillos and The Flamin Groovies.
LAKENHEATH, USAF Base, Muscles
LEEDS, Vivas (468249), Gulliver
LONDON, Bridge House, Canning Town (01-476 2889), Angelo Paladino
LONDON, Cobblestones, Sireatham (01-784 6135), Art Themen
LONDON, Dingwalls, Camden (01-267 4967), The Storey / Lusscelles Cuckoo Band
LONDON, Foresters Arms, Mitcham Road, Tooting, Raped / UK Subs / Nobodyz
LONDON, Hope & Anchor, Islington (01-359 4510), The Two Timers
LONDON, Lyceum, The Strand (01-436 3716), Autographs
LONDON, Marquee, Wardour Street (01-437 6603), Cyanide / Dead Fingers Talk
LONDON, Music Machine, Camden (01-387 0428), Sore Throat / Blazer Blazer
LONDON, Red Cow, Hammersmith (01-748 8720), The V.I.P.'s
LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Invaders
LONDON, Rock Garden, Covent Garden (01-240 3961), Rambow
LONDON, Tidal Basin, Canning Town (01-476 7791), Gina and the Rockin' Rebels
LONDON, Upstairs at Ronnies, Frith Street (01-438 0747), No Junction
LONDON, White Hart, Acton (01-450 3440), OGAS's / Skid Marx
NEWCASTLE, Bridge Hotel (27780), The Void
NEWPORT, Stowaway (50978), Rich Kids
NOTTINGHAM, Imperial Hotel (42884), Some Chicken
SHEFFIELD, Fiesta (70101), Co-Co
SHEFFIELD, Limit (273040), Oils Waygood Band
WOLVERHAMPTON, Lafayette (26285), James Reid

FFORDE GREEN ROCK SCENE
 ROUNDWAY ROAD
 LEEDS
 Fri 14th: STRANGWAYS
 Sat 15th: SONJA KRISTINA
 Sun 16th: KRYPTON TUNES
 Mon 17: FREE LOADER

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 Every Monday 8-1 Capital Radio DJ
KERRY JUBY

Tuesday 18th July
DELEGATION

Thursday 29th July
PAUL BURNETT

Every Friday and Saturday 8-1, the South Coast Top
 Disco Party Night with **ANDY ST JOHN** and **TONY**



Le nouveau album from
Plastic Bertrand

le dis "C'est punque."
 Vous dites "C'est rocque."
 Il dit "C'est boogie-woogie."
 Tout le monde dit
 "C'est très fantastique."

AN 1

Plastic Bertrand's new album featuring
 la smash hit "Ca Plane Pour Moi" et
 their nouvelle single "Sha La La La Lee."

PORTERHOUSE CLUB
 20 Carolgate, Retford, Notts.
 Fri 14th: SONJA KRISTINA
 Sat 15th: ROKOTTO

ROADSHOWS

It's a man's life in the Rats' Army

BOOMTOWN RATS
Hammersmith Odeon

OH WHAT a lovely Sergeant Major. His job on this tour was to give the troops a tonic and to gain new recruits. Sergeant Major Bob Geldof and his crack team of privates, the Boomtown Rats, had the audience at their command even before they started. When there's huge cheers for a soundcheck guy shouting one, two: one two, you know the recruits are ready to sign up.

When I used to go to Saturday morning pictures they gave you a pair of 3-D glasses and you could watch express trains, knives, the big dipper and other horrendous things ready to smash your brains out. But you always put your hands out to see if you could touch them. Seeing the Boomtown Rats is like that, only what you're seeing is not horrendous and a lucky few at the front could touch. It was real and you didn't want it to end.

It was songs from their new album and their hits. Sort of singalongRats. Not only did you get the 3-D effect but the train was rumbling and moving on the rails. Only this was the balcony bouncing up and down. If it had come down, at least we'd all have had a good ending. I swear that when I walked out of the Odeon that the whole building had moved a few inches to the left. There were no defeats tonight. Geldof's army had won.

Promote that man to Captain and the rest of the Rats to Corporal and a few OBE's wouldn't go amiss either.

ALF MARTIN

ALBERTOS Y LOS TRIOS PARANOSIAS
Tiffany's, Coventry

THOSE of you who have been to an end of year student ball will know the atmosphere is just right for the zany type of humour which characterises Albertos Y Los Trios Paranosias.

For those who haven't, try to imagine an audience that will consume vast quantities of alcohol and which approaches the evening with a devil-may-care attitude. This is just the sort of spirit in which to encounter the Albertos, because otherwise their almost cynical take-offs might cause offence.

They are seven "loonies" who delight in taking the mickey out of contemporary music artists. This they do in a brazen and, sometimes, vulgar way, but with sufficient panache and humour to make even the most dull human beings enjoy themselves. Currently on the Albertos' list for "the treatment" are Nick Lowe, Lou Reed and Cliff Richard.

The show included many costume changes to fit the style being aped, with the most appealing being the Devo-type white overalls emblazoned with the word LOCO that the group wore for the opening number Do The Locomotion. I was also impressed by the drummer's awful wide tie which featured a Margaret Thatcher motif. It struck me as just the right sort of bad taste to be appealing.

Undoubtedly unique, undoubtedly talented and by no means everybody's cup of tea, the Albertos continue to outrage in a brilliantly inventive and sarcastic way, but at the same time giving us the opportunity to laugh at ourselves.

NIAL CLULEY

THE TYLA GANG
The Outlook, Doncaster

UH OH. Seems like the proverbial spectator/performer mismatch if you ask me. The venue was right, the band was right, but the crowd? Gott in Himmel, man. Little did we know we were walking into some mammoth stouidens 'do', complete with gorilla suits and inspid, effete, dribbly, disco-schlep. It was, in a word, godawful.

The Tylas I like, but — hell, they deserved better than this. Lesser germs would've probably done a total nose-dive under the circumstances, but the Tylas still packed a fair punch, even though it was barely appreciated.

Bands can thrive on a) tempered hassling, and b) enthusiastic acceptance, but bland spectatorship?

That, quite simply, is what ruined the gig, 'cos the Tyla Gang were fine. Anyhow, for those of you that care, the set was a good 'un.

They played around 15 numbers, most arresting of which were 'Dust On The Needle', the machete-sharp super-panch of 'Styrofoam' and the melodious but punchy



BOB GELDOF leads the troops into the final assault... when you see the whites of their eyes, let 'em have it!

(gawd, how cliched) 'Moonlight Ambulance'. This was primarily the night of the axe, the guitar playing exceptional throughout, though Sean Tyler's larynx sure exudes that kind of classic R&B influences but not so heavily marked as to obscure their essentially British 'sound'.

Although the instruments were blanketed in woolly-murk as the volume increased, the effect wasn't too offputting. On vinyl and on stage the Gang can cut it, no doubt about that. They exhibit a kinda rambling fall-about style, whilst remaining musically taut/disciplined.

CHRIS WESTWOOD

TOM PETTY
London Marquee

CORN HAIREED and tombstone toothed, Tom Petty in his natural night club environs is a dangerous rock 'n' roll animal.

In this secret jungle, this hush hush revelation, he just tore their hearts apart.

In the open air, he's diluted. In concert halls, he's softened. At the Marquee, all the edges were hard, all the atmosphere was sweat.

Petty isn't what you'd call the thinking man's artist. Communicating mainly in a stream of grunts and rusty cliches between songs — "Are you feeling AWRIGHT? I said ARE YOU FEELING AWRIGHT?" — he is hardly America's answer to Brian Eno.

But that's perfect. Petty's rock 'n' roll isn't about thinking, isn't about a single brain cell. It's about muscles, guts, heart. He possesses a profusion of them all.

We sang to 'Break-down'. We shook heads to 'I Need To Know'. We waved arms and clenched fists to 'Anything that's Rock 'n' Roll'.

We had a brainless, spudhead, moronic, magnificent time.

The whole thing was loud as hell, and some pansy-cared poltroons ran for it, but they lost out.

Petty kept his promise. We got it.

TIM LOTT

PETER SARSTEDT, CATHERINE HOWE
Regent's Park, London

IT MUST be hard for anyone with a reputation based so totally on one song to re-launch a career. 'Where Do You Go To My Lovely?' was a hit nine years ago and most of the audience were correspondingly nine years past their record-buying days.

But there's always the curiosity to find out 'whatever happened to whatsname'. Unfortunately, it seems in Peter Sarstedt's case, not very much.

On the other hand, what could be more pleasant than to spend a summer's evening in the open air theatre with its backdrop of bucolic tranquillity, the branches of trees rustling gently in the breezes?

And what could have been more agreeable than some easy listening from Catherine Howe?

Carole King-ish. Competent, urbane, forgettable. The well-groomed heads nodded and hands tapped knees in apprecia-



The self-penned songs slipped by innocuously — 'In The Hot Summer', 'If You Would Know', 'Mother Nature' (very twee) and a Hoyt Axton song, 'Flash Of Fire', which was rather banal. After 40 minutes she was allowed to disappear to a polite patter of applause.

Peter Sarstedt brought out the best wine first. 'Belrut', his new single, is sung with a feeling that suggests personal involvement with the tragic plight of that city.

'Hollywood Sign' has similar appeal in the convincingly autobiographical details of the lyrics, although a far less captivating tune.

The rest of them could have been written 10 years ago — probably were for all I know. 'You'll Never Be Alone Again', 'Mulberry Dawn', 'I Am No Longer' — all sincere, sentimental mawkish.

Predictably, the better known titles were given the full works by the audience, with 'Where Do You Go To' taking the brunt of the gooey-eyed punishment. 'One More Glass Of Frozen Orange Juice' even prompted a

little delegation to rush on stage with a glass of the real thing — I nearly fell off my seat with laughter.

Sorry to play the cynic at such a harmless scene, but it's hardly the stuff from which new musical directions are being woven.

The encores threatened to go on for longer than the main set, and repeats of earlier songs proved all the more how little now he has to offer.

ALEX SKORECKI

DAVID COVERDALE'S WHITESNAKE
Lyceum London

GALLOPING COBRA! he can still do it. I might have been ready to write him off as a hasbeen with a half a voice, wallowing in the relics of Dead Purple. But Coverdale can still spit between your eyes ("Must we have these silly comments about Snakes? The beast should be taken seriously," Sigmund Freud).

Sunday night at the Lyceum and oh my God, there's two support bands. Some person called Radio Birdman and the worse than dreadful Dead Fingers. Talk retreating battle weary from the stage, defeated by a fusillade of bottles. Come nine o'clock the place is full of Coverdale fans.

Obviously, his years with Purple have stood him in good stead. After appearing in front of huge audiences he is a master of crowd control. Plenty of pelvis thrusting for the gels and waving a beer can for the lads (welcome to chauvinists corner). He staggers backwards like a punch drunk boxer after the power of his voice seemingly knocks everything out of him.

Coverdale, present and future, shows distinct promise — especially on 'Ain't No Love In The Heart Of The City'. He has a voice capable of immense power, able to stun at 20 paces or indulge in gravelly romanticism.

Coverdale's combined the excitement of Purple before the beast had to be destroyed, with his own brand of knockabout brassness: Nice. ROBIN SMITH

But the Adverts know all about spit and polish

THE ADVERTS
Maidstone College of Art

WHETHER by accident or intent it seems that The Adverts professional sound will always shine in comparison with the local groups that often support them.

On this occasion they followed sets by the rather tongue-in-cheek, but basically competent group, Those Helicopters and the more seriously intended, though as yet unpolished, RAF, needless to say there was no contest. The Adverts' panache swept all before.

Actually, since last I saw The Adverts in action, eight months ago, they have improved considerably in all departments. For instance, Howard Pickup, always a guitarist with plenty of full-bodied attack, has added that little bit of extra finesse that gives him his own definite style.

Furthermore, TV Smith, a natural performer and effective vocalist has similarly acquired a sharper edge to his delivery, resulting in a stage presence of more carefully calculated ease.

Perhaps though, the biggest individual improvement has been in Gaye Advert's previously rather harshly criticised bass playing. It now provides the consolidating backbone of the

group, whilst Gaye herself even manages to actually look as though she is enjoying it all.

The Adverts' songs also now seem to contain those qualities of the commercial break that their name suggests. They are compact and poignant with just enough elaboration to stick in the mind without being in danger of going over the top.

However, the commercial success that once seemed inevitable for this group has somehow alluded them. This is especially strange when you consider that numbers like 'Gary Gilmore's Eyes', 'Bored Teenagers', 'New Church' and 'Bomb Site Boy' are practically all new wave minor classics. In fact, hearing them all again was almost nostalgic.

Also, their new songs like 'Television's Over', 'Will You Wait' and 'Love Songs' while perhaps not as spontaneously as impressive as the oldies, are certainly all up to standard.

The only likely reason behind the Adverts' failure to achieve their deserved quota of success would seem to be it's the price that they have to pay for unfashionably remaining true to their ideals. They must be one of the few groups left who still regularly undergo the indignity of constant, salses of saliva.

GARETH KERSHAW



GAYE ADVERT: I only joined because I liked the uniform.

Hold the Heat

HEATWAVE
Hammersmith
Odeon, London

HEATWAVE'S Hammersmith gig was more like a good old fashioned pop concert than the get-down-and-parrty funk affair that one might have expected.

Sure, most of the audience got to their feet and boogied the night away, but many of them were little black teenyboppers who'd turned out in force to scream at their faves. Screams reached a crescendo as an ultraviolet light picked out weird fluorescent shapes before the lights came up to reveal nine curvaceous chicks in low-cut black jumpsuits and the members of the band who leapt into action.

There was a lot of space because all three guitarists were using cordless transmitters instead of leads, the amplification equipment to be suspended instead of cluttering up the stage. Vocalists Johnny and Keith Wilder had plenty of room for the amazing acrobatics which are always part of their act. Apart from looking sinister and filling out a few backing harmonies, the black-clad glamour girls were fairly superfluous.

Johnny's voice was a bit hoarse, which prevented him hitting falsetto notes, but he still managed to wring the beautiful slow 'Always And Forever' into a truly soulful experience while the ecstatically received 'Mind Blowing Decisions' floored everyone with a great gut-wrenching tempo shift. Everything else was up tempo and geared for the "whoop-whoop" response that their 'Groove Line' made fashionable here.

During the long James Brown-type repetitive riff of 'Central Heating' there was the subtle but showy addition of a trombonist to the group, who merely honked brief punctuation marks into Johnny's mike at odd occasions! The group's composer and keyboards player, British-born Rod Temperton, no longer appears on stage with Heatwave and has been replaced by a black guy.

On this showing Heatwave can certainly hold their own with any other American-based group of funksters, and have obviously learnt from the experience of their recent US tour. Supporting them, Hi-Tension also showed that they've been learning fast, and now have a stage act that's a lot more dynamic than it was just a month ago.

JAMES HAMILTON
WIRE/DOCTORS OF MADNESS
Lyceum, London

AN INVERSION of reality perhaps. Some slipshod error. The Doctors supporting Wire? One would have thought it would be vice versa. Still, protocol demands that the "lesser" band be reviewed first, so apologies all round and ladies and gentlemen, the Doctors of Madness.

Kid Strange, the charming, intimidating and anachronistic as ever. A



HEATWAVE: getting the screams

physical hyperbole and focal point of a three man ambush, except the attack, for most, never quite smacks as a deep as intended. First number of the set — a new-born baby, and equally abhorrent. First delivery to virgin ears and it rapes rather than seduces. Perhaps given time but I doubt it. Followed by a time machine of tracks old and new. Another metamorphosis and 'Bulletin' (the erstwhile indigestible single) emerges, laminated so it loses its harshness, and becomes infinitely more palatable.

The Doctors — a kick in the pants of complacency, square pegs in round holes, sinking men with concrete lifebelts, and a thousand other reasons for staying alive. Which leaves 999 reasons for being on their side.

But now... ahh... It's Wire's turn. Wire — the thinking man's minimalists. The 60 second wonder-songs and gnomatic anthems. So good on album, so irritating live. Alienated, frenzied repertoire raining down like machine-gun fire.

Wire sound so convincing on album, give a yawn and true to the cause kind of sincerity, but live... well, a completely different kettle of fish. Continual staccato batterings, blink and you miss it, and it all sounds so... pre-tentious? OK, so I admit to this being my first initiation into Wire live, maybe on the nth witnessing they could be stomachable — in a masochistic sort of way, but in the meantime I've got 999 other things to concentrate on.

BEV BRIGGS
THE RUBINOOS
The Marquee, London

GEE whizz, here come the Rubinoos, sweet as sugar candy and as American as Batman and Robin. Clean cut (not a trace of stubble between 'em) California kids, oozing cheesy grins, and fun, fun, fun. Already there are a host of little girls all around the country scrawling those magical names in their French books, and sobbing flowers and tears when they go home.

The teenybop contingent was fairly represented at the Marquee when The Rubinoos played their second night of a four night stint. They bobbed onto the stage looking like the three bears; a shy looking

Daddy in bassist, 6ft 6in Roysie Ader, a tough little cookie of a baby in 6ft 6in guitarist Tommy Dunbar, and curly-locked hearthrob Jon Rubin in the middle. (Donn Splindt was hidden behind an array of drums, so he didn't count).

Whilst the band were actually playing they were great. They hopped, skipped and jumped their way through a large variety of material, basically pop, but with the occasional instrumental or heavy metal send-up raising its head. A large proportion was culled from their debut album, including their gem, 'I Think We're Alone Now' one of the best pop covers made in recent years. Their playing and harmonies were perfect throughout, at times way surpassing their recorded offerings, but on the whole, despite all being very enjoyable, the show lacked any real guts or energy.

One of the reasons for this was probably their rather tedious raps between numbers, which they indulged in with great delight and obvious glee. Unfortunately their witticisms were lost, firstly because they spoke too quickly, and with too much accent for unaccustomed British ears, and secondly because there was little humour in what did come over anyway.

These lengthy gaps took the edge from the show, which even a series of their best numbers towards the end of the show couldn't bridge. 'Peek-A-Boo', 'Ronny', and their new single 'Rock And Roll Is Dead', along with a couple more covers, 'Please Please Me' and 'Sugar Sugar', but even they couldn't bring it to the climax which the show needed.

It's a shame because their Californian roots must have left them a little laid-back, whereas a little more vigour would have given a really great show. **KELLY PIKE**

BRAKES AND STARJETS
Nashville, London

YOU ALL know what the "buzz" is. The "buzz" is Press and A and R men's jargon for "a lot of interest."

Both the Starjets and the Brakes have had this "buzz" — the Starjets when they arrived here fresh from the Emerald shores to blaze the trail of the English nouveau-pop stylists several weeks back, and the Brakes more recently after gaining the dubious

distinction of playing a note-for-note version of Tom Petty's 'American Girl' while residing in Gants Hill, (for non-Londoners this is a strange part of our Wonderful City).

The only problem with having this initial "buzz" is that it must be sustained over a much longer period, (even if it's only down to a mild "whrrrrr") while the bands sort out their recording contract etcetera and up to the first record release. If the Starjets performance at the Nashville is indicative then they have enough catchy pop vignettes for us to hum for months to come at the bus stop.

The Jets', 'It's A Shame' displays all the qualities inherent in cult hit singles, (these are masterpieces that someone at the BBC doesn't like) also 'Smart Boys' and 'The Push' might even appeal to DLT. Lead singer Terry Sharpe has the je ne sais quoi which supplies TOPP with a weekly nubile audience

and is more than ably backed up by his Irish cohorts.

The Brakes also have a striking loony in the person of Joe Fadil and at least one potential hit with 'Too Alive', hopefully the vinyl versions of these will appear some time late summer.

Starjets have good tunes, good words and good looks in abundant supply; they are also the most instrumentally proficient group I've seen in ages and their vocal harmonies are immaculate; the sound's great too. This said, they also have problems playing with the Brakes whose pally-pally approach to the audience is more conducive to a good night out drinking.

The main difference between the two groups is that while both do definitely "buzz", and the Gants Hill mob have a disturbing effect on your toebone, the Smiling Ones send good vibrations from the toe-bone and everything connected, up to the neckbone and

beyond. **OSTEOPATHS BEWARE. Brakes and Starjets are here. TOTT TAYLOR**

MAGAZINE
Coventry

HAVING tried to see Magazine at Birmingham last week on what was supposed to be the opening night of their tour (only to discover at the 11th hour that the show was cancelled), I was relieved when they finally arrived on Thursday last at Coventry.

The band is fronted by former Buzzcocks vocalist Howard Devoto, assisted by guitarist John McGeoch, bassist Barry Adamson, drummer Martin Jackson and keyboard man Dave Formula.

Their style is a mixture of old and new; their forceful aggression and energetic rhythms are typical of new wave, while the swirling sound of the keyboards brings back memories of Roxy Music or early David Bowie. It's the invention and strength of the keyboard that's the first

recognisable feature of their style, giving them live, the same air of quality which is so noticeable on their debut album.

John McGeoch's guitar work is admirably strong and compelling, while the rhythm section gives much depth to the overall sound. Despite the ability of the instrumental members, it is Devoto who catches the eye. His receding hair line and wide eyes are natural focal points, and his demonic habit of moving his arms and legs out of time to the music makes him a powerful attraction. His vocals are a mixture of dry crackling magnetism and half spit/half shouted contortions which are transfixing and awesome.

Although his lyrics are not yet familiar enough to allow for a complete rapport between audience and band, Devoto's performance is strong enough to get surging waves of enthusiasm from the audience. **NIALL CLUIEY**

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DISCOS

By JAMES HAMILTON
UK DISCO TOP 90

CONTINUING the positions from page two

- 71 35 LET THE MUSIC PLAY/OVER AND OVER, Charles Earlard US Mercury LP
- 22 26 DANCING IN THE CITY, Marshall Main Harvest LP
- 23 37 LET'S START THE DANCE, Hamilton Bohannon US Mercury LP
- 24 16 LET'S GET FUNKIFIED, Boiling Point Bang/12in LP
- 25 39 GET UP (I GET YOURSELF GO), JALN Band Magnet/42in LP
- 26 23 MORE THAN A WOMAN, Tavares Capitol/RSO LP
- 27 31 AIN'T NO SMOKE WITHOUT FIRE, Eddie Kendrick Arista/42in LP
- 28 58 CONQUER ALL, Kanna Osei & Prana Mercury/US 12in LP
- 29 19 SATURDAY NIGHT FEVER (LP), Bee Gees/ATRSO LP/12in promo
- 30 66 STUFF LIKE THAT, Quincy Jones US A&M LP
- 31 43 TEN PER CENT, Double Exposure US Salsoul/12in LP
- 32 84 NOT SHOT, Karen Young US West End 12in LP
- 33 30 SATISFY MY SOUL, Bob Marley Island/P LP
- 34 46 YOU/JUST US, Samuel Jonathan Johnson/US Columbia LP
- 35 28 DANCE WITH ME, Peter Brown TK/12in LP
- 36 45 THREE TIMES A LADY, Commodores Motown/LP/US 45
- 37 41 RISKY CHANGES, Bionic Boogie Polydor/42in LP
- 38 42 LOVIN' YOU IS GONNA SEE ME THRU, Tower Of Power CBS/42in LP
- 39 - DANCE DISCO HEAT/YOU MAKE ME FEEL (MIGHTY REAL), Salsoul US Fantasy 12in LP
- 40 36 CAPTAIN CONNORS/STELLA, Norman Connors Buddah/12in LP
- 41 40 FUNK THEORY, Rokoto State/42in LP
- 42 47 MIDNIGHT AFTER DARK, Starbooty, Ubiquity/Ubiquity Elektra/12in LP
- 43 27 I LOVE NEW YORK, Metropolis Salsoul/US 12in LP
- 44 53 I'M FIRED UP LIKE GIRLS/GET OUT ON THE DANCE FLOOR/SMILE, Fatback Spring LP/RCA
- 45 33 WHATEVER IT TAKES/SOLAR HEAT, Olympic Runners RCA/12in LP
- 46 49 MORE HOT FUN, Stanley Clarke Epic
- 47 52 MELLOW OUT, Gap Mangione US A&M LP
- 48 25 LAST DANCE, Donna Summer Casablanca/P LP
- 49 22 EYESIGHT, James Brown Polydor/42in LP
- 50 38 LET YOURSELF GO, T-Connection TK/12in LP
- 51 72 ONE NIGHT AFFAIR, Samona Cooke Mercury/12in promo
- 52 67 I THOUGHT IT WAS YOU, Herb Hancock CBS LP
- 53 48 L. D. V. E. GOT A HOLD OF ME, Demis Roussos Mercury 12in promo
- 54 51 PERFECT LOVE AFFAIR/FUNK ENCOUNTERS Constellation Orchestra US Profile LP
- 55 22 IF I CAN'T HAVE YOU, Yvonne Elliman RSO/A/P/12in promo
- 56 85 LOVIN' LIVIN' AND GIVIN', Diana Ross Motown/Casablanca LP
- 57 - AIRPORT, Motors Virgin/12in LP
- 58 78 DAYS OF PEARLY SPENCER, Trade Mark RSO/12in LP
- 59 87 LAY LOW ON YOU, Luis Fernandez Warner Bros LP
- 60 64 SUGARLOAF EXPRESS, Lee Ritenour US Elektra LP
- 61 77 TILL YOU TAKE MY LOVE/WHAT'S GOING ON, Harvey Mason Arista/12in LP
- 62 55 TRINIDAD, John Gibbs & Steel Orchestra US Jump 45 Caribbean Disc LP
- 63 52 AFTER DARK/TAKE IT TO THE ZOO/SEVILLA NIGHTS/DISCOQUEEN/ETC, Pattie Brooks/Sunshine/Santa Esmeralda/Paul Jabara/etc Casablanca LP
- 64 75 SHAKER SONG, Svyrio Gyra US Amherst/LP
- 65 73 BAMA BOOGIE BOOGIE, Cleveland Eaton US Ovation LP
- 66 34 SUN IS HERE, Sun Capitol/12in LP
- 67 71 RIO DE JANEIRO, Gary Criss Carriere/French 12in LP
- 68 - GALAXY OF LOVE/SAY A PRAYER FOR TWO, Crown Heights Affair De-Lite LP
- 69 63 JUST WANT TO MAKE A DREAM COME TRUE/WATCH ME DO IT/SKY HIGH/SCAREY LOVE, Mass Production US Cotillion LP
- 70 54 HIT AND RUN, Loleatta Holloway Salsoul 12in LP
- 71 82 SUBSTITUTE, Clout Carere
- 72 65 PUT THE FUNK BACK/BOOGIE DOWN, Blackwell US Butterfly LP
- 73 88 WARM RIDE, Rare Earth Prodigal/12in promo
- 74 89 BEND ME SHAPE ME, Gilla Ariola Hensa LP
- 75 - I LOVE AMERICA/GOT A FEELING, Patrick Juvet Casablanca LP
- 76 - HOTEL SHEET, Jack Ashford US Magic Disc LP
- 77 - ME AND MYSELF, Ronnie Jones Lollipop/12in promo
- 78 80 LAW AND ORDER, Love Committee Salsoul/42in LP
- 79 - GET ON UP AND DO IT/HEY YOU/GET READY FOR THE FUTURE, Winners US UA/Roadshow LP
- 80 62 JUST AS LONG AS WE'RE TOGETHER, Prince US Warner Bros LP
- 81 - DO IT WITH FEELING, Michael Zager Moon Band Bang LP
- 82 - CLOSE THE DOOR/GET UP GET DOWN, Teddy Pendergrass Philly Int LP
- 83 61 TEA LEAVES/TAKE A LOOK AT YOURSELF, Eddie Ross US Monument LP
- 84 74 DAISY MAE, Raul De Souza Capitol
- 85 - HONEST I DO LOVE YOU, Candi Staton Warner Bros LP
- 86 - TOGETHER FOREVER/JAM/HOLDING ON, L.T.D. A&M LP
- 87 - A STH OF BEETHOVEN, Walter Murphy Private Stock 12in/RSO LP
- 88 76 KILWATT INVASION/KILOWATT/SPACE DISCO/TANGO HUSTLE, Kay-Gees US De-Lite LP
- 89 - STANDING ON THE VERGE, Platinum Hook Motown LP
- 90 - THAT'S THE KIND OF LOVE IVE GOT FOR YOU, Dusty Springfield Mercury/12in promo

DJ HOTLINE

DOMESTIC BREAKERS include: Georgia, Chris 'Love's In You' (Oasis), Sugar 'Manhattan Fever' (Power Exchange 12in), Chris 'You're Just The Right Size' (Salsoul 7in), Lemmy Williams 'You Got Me Running' (ABC LP), Eli Coco 'Under Construction' (Pye), Bobbi Humphrey 'Sunset Burgundy' (Epic), Claudia Barry 'Dancing Fever' (Lollipop 12in promo), Lemmy Williams 'Band Bootella' (Warner Bros 12in), Shirley Ellis 'The Chipping Song' (MCA/12in), Orchestra 88 'Manhattan Skyline' (Polydor), Detroit Emeralds 'Turn On Lady' (Atlantic), Enchantment 'If You're Ready' (UA), Miguel Brown 'Symphony Of Love' (Polydor), Carol Douglas 'Night Fever' (Gull/12in), Roberta Kelly 'Oh Happy Day' (Mercury), Gasta LP, Don Ray 'Got To Have Loving' (Polydor LP), Graham Bonnet 'Warm Ride' (King - U 12in), Jackson Browne 'Stay' (Asylum), Filtrations 'Little Darling' (Casino Classics), Soul Children 'Can't Give Up A Good Thing' (Stax), Juki Band 'Dragon Power' (Satri 12in), Side Effect 'Keep That Same Old Feeling' (Fantasy LP), Gladys Knight 'Come Back And Finish What You Started' (Buddah), Continuum, geographical order chart contributing DJs include:

Graham Carter (Mayfair Guitars), Tony Barnfield (Mayfair Saddle Room), Tony Jenkins (Mayfair Playbox Club), Billy Keen (St James's Tramp), Richard Scames (Soho Spaza), Chris Browne (Elephant & Castle Charlie's Club), King Earl (Peckham Red Bull), Sterling Vann (Belhal Green Tipples), Herbie Stylus (Bromley - By - Bow Duke Of Wellington), Peter Prince (Holloway Lord Nelson), Phil Buhop (Golders Green Green Ex-ceptions), Pete Wieland (Chelsea Birdsnest), Peter Johnson (Chiswick), Graham Gold (Greenford Changers), Tom Evans (Sunbury), Steve Charles (Richmond Tails), Marc Damon (Sutton Shamps), Nick Titchener (Wallington), Colin Wheeler (North Woolwich), Keith White (Forest Gate Railway), Terry Hooper/Larry Foster (Hford Room At The Top), Steve Frong (Hford), Tom Holland (Hford Lacy Lady), Russell Phillips / Colin Criz

NEW SPINS

TEDDY PENDERGASS: 'Only You' (LP) 'Life Is A Song Worth Singing' Phil Int PK 82555. Although with longer versions of his singles two hot sides, the really hot biggie is this great 5.05 happy funk leaper's terrific bouncily burbling beat. Make it a 45 soon, please!

QUINCY JONES: 'Stu! Stu! That' (A&M AMS 7367). Smash funk - jazz jumper, now edited to 3:30 for 45.

SAMONA COOKE: 'One Night Affair' (Mercury) 6167670. Sam Cooke's cousin revives Jerry Butler's oodle with 'Boogie Oogie Oogie' - type bass, huge already on import and promo 12in.

DEE DEE BRIDGEWATER: 'Sweet Rain' (Elektra K 12309). Great gently driving funk - jazz rhythm behind a trendily twittering Urush.

L.T.D.: 'Together Forever' / 'Jam' / 'Holding On' (LP 'Togetherness' A&M AMLH 6470). Already hitting, the hot cuts are a chunky funkier, slow funky bumper, and faster soul tripper.

PATRICK JUVET: 'I Love A Feeling' Casablanca - CAL 2028. Zingily changing 13:55 anthem of praise by the US - recorded falsetto - voiced Frenchman - huge already on import - while the long 'Green Green' like 3:30 title track is also on 45 (CAN 127) and the chunkier 6:58 'Where Is My Woman' has fans too. Definite Bee Gees appeal.

CAROL DOUGLAS: 'Night Fever' (GULS 61-12, via Pye). Much imported Michael Zager - produced Bee Gees cover with emphier sound but more rhythm, a say hit for ages, now on 7in or next week on limited 6:13 12in at £1.49

ELKIE BROOKS: 'Since You Went Away' (A&M AMS 7369). Infectious fast hustler, already big on radio.

SPACE: 'Deliverance' (Pye 7N 25787). 'Stu' - culled catchy vocal thudder with slow, Mass - like intro and centre.

ORCHESTRA 88: 'Manhattan Skyline' (Polydor 2068921). Zappy but bland cover of David Shire's moaning instrumental from 'Power'.

BIG A: 'Caribbean Air

HOT VINYL

IMPORT BREAKERS include Hues Corporation 'Get Up Off Your Backside' (Warner Bros LP), Wayne Henderson 'Hot Stuff' (Polydor LP), Phil Uppchurch 'Strawberry Letter 23' (Marlin LP), Foxy 'Get Off' ('Dash' LP), ConFunkShun 'When The Feeling's Right' / 'Shake And Dance With Me' (Mercury LP), Renzo Fraiese '12 Engle Street' (AVI LP), Faze-O 'Riding High' (She LP), Wham 'Superslick' (GRT), Baduza 'Honk Honk Beep Beep' (A&M 12in), Southroad 'Native New Yorker' / 'Stormy Monday' (Mercury LP), Sunlighter 'Cafe A - Go - Go' (EMI 12in), Jimmy McGriff 'Tallgunner' (TK 12in), Grace Jones 'Do Or Die' (Island 12in), Lonnie Liston Smith 'Sunburst' (US Columbia LP), Universal Robot Band 'Freak With Me' (Ren Greg 12in), Al Lake Shore Drive 'Disco Scene' (Magic Touch 12in), Al Hudson 'How Do You Do' (ABC LP), Shotgun 'Good Bad And Funky' (ABC).

DJ TOP 10

- 1 BALEMOS UN VALS, Jose Velez Spanish Columbia
- 2 BALLEAU POUR ADELINE, Richard Clayderman Safart
- 3 DOUCE GRANDE AMORE MIO, I Sogni Proibiti Italian Durtum
- 4 FIGLI DELLE STELLE, Alan Sorrenti EMI Italiana LP
- 5 RUMBAMANIA, Tobo go Spanish Discos Belter 12in
- 6 SI T'ES HEAU T'ES COIN, Jean - Claude Brilly French CBS
- 7 SOGNO ROMANTICO, Salvo German Memory Music
- 8 STAI (IL LUMINO), Julio Inglesias French CBS
- 9 SUREN'EL PIANO, Micky Spanish Ariola
- 10 SUN AFTER THE RAIN, Bebu Silver/Spanish HispanoVox

(Hford), Danny Heathmore (Newbury Park Oscars), Paul Nee (Chadwell Heath Regency Suite), Steve Day (Chingford), Rob Harknell (Harrow Gilbey Winery), Greg Davies (Walford New Penny), Phil Cooper (Chesham 1812), Andy Sherwill (Reading), Thames Valley DJ Assn, Dave Rawlings (Basingstoke Maxwells), Chris Brown / Robin Nash (Camberley Frenchies), Johnnie Walker (Farnborough Gallaghers), West Pope (Farnborough), Peter Reilly (Aldershot), Geoff and Phil (Godalming Red Lion), Dave Elze (Guildford Bridge), Dave Kennard (Crawley), Capuchino (Redhill Bushys), Colin Hudd (Gravesend Wings), Chris Hill (Aveley), Dave Potter (South Chiddingfold), Bob Jones (Chingford Des Jays), Bob Harris / John Hounsane (Chelmsford), Michael Morgan (Chelmsford), Owen Washington (Gillingham Oats), John DeSade (Maidstone), Pete New (Chingford Des Jays), Bill, The Kid (Margate Saracens Head), Nigel Rossler (Ramsgate Neris 2000).

Control (Sonet SON 2150). Good interesting pop disco jigger about the Bermuda Triangle

BOZOUKI DISCO BAND: 'Dison Bozouki' (Decca FIC 17818). Robbie Vincent's 'world's worst disco record', but it'll be jolly fun for Greek restaurants and MoF parties. It'll certainly be using it!

SHEILA LA BEEF: 'Good Rockin' Boogie' (Charly CY8 1037). Terrific vintage - sounding but modern bopping rockably revival of 'Good Rockin' Tonight'.

VAIKOUS: 'Alfred's Memory Lane' (LP (Pye PKL 5572). Amazing collection of 14 all - time doo - wop classics, all introduced with narration by the late Alan Freed. 'Alfred's Memory Lane' (LP (Pye PKL 5572). Amazing collection of 14 all - time doo - wop classics, all introduced with narration by the late Alan Freed. 'Alfred's Memory Lane' (LP (Pye PKL 5572). Amazing collection of 14 all - time doo - wop classics, all introduced with narration by the late Alan Freed.

TERI DE SARIO: 'Keep Me Nothing Gonna Keep Me From You' (Casablanca CAN 12). Barry Gibb - produced squeaky pop romper with background Bee Gees noises - up!

LEN BOONE: 'Love Won't Be Denied' (Chrysalis CHS 12237). Fairly unnecessary Bee Gees - type noises on a self - consciously zinky 12in, which lifts into some better synthesizer and rhythm breaks on the longer 6:51 side's version.

STEVE VOICE: 'On The Shelf' (EMI 2009). Lovely lazily clugging lush pop stutterm, big on radio and good MoF.

FOREIGNER: 'Cold As Ice' (Atlantic K 10866). Dramatically - starting rock tempo switcher, pressed in ice - clear vinyl, may be confusing (first but should become a future classic).

TYRONE DAVID: 'Mind Blowing Decisions' (D - Ray FORCE 2012, via Pye). Dynamic speeded up long 12in reggae version that never loses its Johnnie Wilder licks!

THE CRUSADERS: 'Image' LP (ABC ABCL 2560). 'Cosmic Reg'n', a slow - starting but then fast 8:08 jazz - funk skipper, looks like being the hot cut while 'Fairy Tale' and 'Merry Round' are funky swayers, all with some Joe Sample piano. My own fave is the attractive fast flier, 'Snowflake'.

SUN: 'Sun Is Here' (Capitol 12 CA 1597). Not too late, it's now on commercial 12in and slipping down the disco chart.

TOWER OF POWER: 'We Came To Play' LP (CBS 82239). As well as the 6:03 version of their current hot funk LP, the slower 'We Came To Play' title track chamber with some funky instrumental breaks has been big too.

DELEGATION: 'Oh Honey' (Slate STAT 62). Placidly pretty soul slowie with a 7:00 instrumental.

RICHARD MYHILL: 'We've Got Something More' (Mercury / Uptia TANGO 2). Pleasantly unusual gentle pop disco builder with catchy drawn out single syllable phrasing, on circular 7in.

FRIDAY FEVER BE PREPARED

THE MOVIE of 'Thank God It's Friday' opens in London this week, and will soon be creating a Fever type demand in discos for some of the soundtrack songs. However, as already noted, much of the best music in the film is not actually on the soundtrack LPs (Casablanca TGIF 106), and in any case most of the music is in such short jumbled up fragments that few tunes really register on their own.

The ones from the LP set which do stand out especially are Cameo's 'Find My Way', Commodores 'Too Hot To Touch', Wright Brothers 'Flying Machine's' 'Leatherman's Theme', Donna Summer's 'Last Dance' and Love & Kisses' title tune.

Of the additional material, the stand outs are Cameo's 'It's Serious' (Casablanca), Commodores 'Brickhouse' / 'Easy' (Motown), Giorgio's 'From Here To Eternity' (Mercury) and Donna Summer's 'Love To Love You'.

SOUL FREAK?

DAVE ELSE, with funky Fridays and soulful Sundays at Guildford's Wooden Bridge or mobile on Godalming 25252, hits a responsive chord: 'At a recent MoF - type gig I was playing the Miracles' 'Tracks Of My Tears' - a deep soul classic as you know - when a punter came up and asked if I had any soul trying to please, I asked what he wanted and he replied, 'Oh - anything by Hot Chocolate'... AAAARRGGGIIII! Amen!

DISCO DATES

THURSDAY (13) Simon Bates is Radio One DJ at Bournemouth Village, Solent DJ Assn promote 'Thank God It's Friday' for charity at Southsea Neris, EMI LRD Disco Dance at Mirfield Fusion, **FRIDAY** (14) Paul Burnett, Sammy DeHavilland, Paul Beech and Tommy Gunn hit Birmingham Top Rank, Graham Gold funks Greenford Pains, Caroline Roadshow plays Canvey Island Motico, EMI LRD do London Sundown, Leicester Baileys, and Romeo & Juliet in Doncaster, Hull, Hanley; **SATURDAY** (15) Robbie Vincent Burns, Southgate, Royalty, Brian Stevenson hits Oldham St, Patrick Carolee Roadshow plays Brainfree Institute, EMI LRD do Aberdeen Fusion; **SUNDAY** (16) Hi-Tension funk Coventry Tiffnys all-dayer, Coke and Fire's top jocks get funky at Leven's Caledonian Hotel all-dayer, Brian Stevenson hits Shaw St Josephs, Disco Dave Singleton has Northern Sundown at Eccles Rainbow, **TUESDAY** (18) Pete Hallett hits Gosport John Peel; **WEDNESDAY** (19) Adrian Love vs Capitol DJ at Southgate Royalty, EMI LRD do Ealing Samanthas

DISCO NEWS

LONDON'S LODJ Assn invites all potential members to meet on Tuesday (18) at 7pm in Room 3305 on the 33rd floor of Euston Tower - should be worth it for the view alone! - which is next to, and NOT, Capital Radio's entrance. Roger Squire's travelling equipment exhibition winds up on Sunday (18) at Manchester's Nocturne disco in Deansgate, Ian Dury's great 'Sex And Drugs And Rock 'n' Roll' has been remixed into a 6-minute version on Italian 12 in, currently reviving the tune - which, if you haven't tried it, makes a good bridge between funk and slow rock.

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SPEED SPINS

NIGEL ROSSITER, resident at Harrogate's Neris 2000, specialises in Funk-jazz that's so hot he's come up with an idea he calls Speed Spins. A great idea, too - he plays certain instrumental LP tracks at 45 rpm so they sound very hot indeed! The big suggestions of Denis Coffey 'Funk Connection' (Atlantic 'Back Home' LP), Les Ritenour 'Matchmakers' (US Elektra 'The Captain's Journey' LP) and Nile Mosquito Walk' (CBS 'Night Is The Only Way' LP), these he also teaches his crowd a dance called the Neris 2000 Shuffle every Wednesday, which looks suspiciously like a - which may or may not be a further recommendation!

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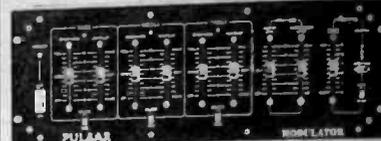
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STEVE 22, own transport, needs girl, preferably into new wave, for friendship, Midlands / East Anglia area. - Box No. 1690.

STEVE 29, living in Glasgow seeks sincere friendly girl for close friendship / marriage. - Box No. 1679.

MERCHANT SEAMAN, age 27, 5ft 7in. Interests include rock music, country life, would like to write, meet female 23-30, slim for hopeful lasting friendship and eventual settling down in small Welsh town. - Please write Box No. 1678.

BOWIE FREAKS please write to Chris, 17 Gloucester Street, Gipsyville, Hull. - Box No. 1676.

GUY, 18, into rock and science fiction, needs to meet similar girl for good times. - Box No. 1677.

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PLEASE WRITE TO Mark, 19, DJ, likes normal things. Wants to meet girl. - Box No. 1667.

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CLEAN WHITE CATS

In a tea room off Regent Street Sheila Prophet has tea and scones with some reformed lads

THE WHITE Cats are not a controversial band.

That's not what you might expect, seeing as the group was formed by that well-known mouth, Rat Scabies, now officially known by his maiden name of Chris Miller, but after several close encounters of the feline kind I can confirm that it does seem to be true. Unfortunately, (A bit of scandal helps my job no end).

Even the name was chosen for its low controversy rating. Although of course, some people insisted on trying to spot the meaning.

"Paul Weller said we were sharp, having a name with political undertones, and Phil Lynott came up and said, 'I hope there's nothing racist about that'. Whereas the simple truth is, we chose it 'cos it doesn't mean anything!'"

See what I mean? When it comes to controversy, the Cats are about as disturbing as your gran's pet tabby. Still don't believe me? Then have a butchers at this further selection of quotes.

"We're a group of four people working together. Unless you all have identical personalities, that means you're bound to have conflicts."

"We want to be a polished band. We've progressed through the punk thing, now we want to play nice music."

"I love foreign chicks - they're amazing. I just can't say no."

"Would you like another scone?"

The White Cats are assembled in a sedate tea room off Regent Street, amongst gangs of lady shoppers with aching feet and bulging carrier bags - and nobody is batting an eyelid. And quite right too. The group are sitting up straight, drinking their tea nicely and using the proper knives and forks. Yes



WHITE CATS: the name doesn't mean a thing

girls, you could even take these boys home to mother! (Well, depending on your mother...)

Singer Kelvin Blacklock has disappeared somewhere (it later turns out he was working on a session somewhere) but the rest of the group, Eddie Cox, Steve Turner and Chris himself are here, ready and willing to talk about their new project.

The band was of course, formed from the ashes of the Damned. After he left the group, Chris found himself

broke and out of work: "I had no money even to pay the rent. I still haven't got anything from the Damned. I made more out of little fiddles, little wheels and deals, than the Damned."

Kelvin has sung with an intriguing list of bands over the past few years, including the New York group Tuff Darts, who played a couple of tracks on the 'Live At CBGB's' album, Eddie meanwhile, turned up through an advert, and Steve they "met in

the pub." The group did some intensive rehearsing, played a couple of unannounced dates ("Two days before, we'd be given an envelope with the name of the venue in it, and told to open it at the bottom of the MI!" and they were off.

Now this seem to be cruising along nicely: "We don't really want it to go any faster, because you can have too much too soon. That's the bad way for things to happen."

The voice of experience talking. Chris learnt a few tricks from his

days with the Damned - this time he's been careful to choose managers I can trust" and the group are having a good look round before they sign a record deal.

And it looks like this canny attitude will pay off. "We've started as we mean to go on," says Chris. "I'd rather have it this way, than being a five-minute wonder and then getting forgotten. It's easy to get written off by Joe Public. You take a big risk, being a musician - I mean, you can still be a journalist when you're 60, and a guy in a factory will work for years to become a foreman when he's about 40, but we don't have that long. We could come out of the end of this, with no money and no career."

Somehow, I can't see it. This time round, Chris isn't going to blow it - and neither are the rest of the band. The group are safely balanced on that slow, steady catwalk to success.

"I think I've got the same attitude as I had with the Damned," says Chris. "Well, maybe I'm not as silly as I was, but I'm still the same person."

"We don't want to be tied to any specific idea - we want to play to young kids with new ideas. We have a lot of songs floating around - we even have some slow songs you can listen to. These days that's what matters - I've got very bored with the punk thing of f---off you c---. These days everybody knows what you think, and nobody's changed the world, and it's back to being just a case of doing what you want to do."

End of speech. The group are polishing off the last remnants of their cream teas.

Anything else you want to say before we go, boys? "Yes, we'd like to get a plug in for our roadie Henry. He's great - worth his weight in exhaust pipes!"

RADIO ONE

- | | |
|---|-------------|
| AIRPORT, Motors | Virgin |
| A LITTLE BIT OF SOAP, Showaddywaddy | Arista |
| ANTHEM, New Seekers | CBS |
| BABY IT'S YOU, Racey | RAK |
| BLUER THAN BLUE, Michael Johnson | EMI America |
| BOOGIE OOGIE OOGIE, Taste Of Honey | Capitol |
| CALIFORNIA, Raffaella Carrà | Epic |
| CARRY ON WAYWARD SON, Kansas | Kirshner |
| COLD AS ICE, Foreigner | Warner Bros |
| COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight & The Pips | Decca |
| DANCING IN THE CITY, Marshall, Hair | Warner Bros |
| (DON'T LET ANOTHER) GOOD DAY GO BY, Jim Rafferty | Decca |
| DON'T LET ME DOWN AGAIN, Buckingham - Nicks | Polydor |
| FARAWAY EYES, Rolling Stones | EMI |
| FLY-0-5, City Boy | Vertigo |
| FLYING HIGH, Commodores | Motown |
| FROM EAST TO WEST, Voyage | GTO |
| HOW CAN THIS BE LOVE, Andrew Gold | Warner Bros |
| IS THIS A LOVE THING, Raydio | Arista |
| IT'S THE SAME OLD SONG, KC & The Sunshine Band | TK |
| I'VE HAD ENOUGH, Wings | EMI |
| LIFE'S BEEN GOOD, Joe Walsh | Asylum |
| LIKE CLOCKWORK, Boomtown Rats | Ensign |
| LOVE'S IN YOU, Georgia and Chris | Oasis |
| MANY TOO MANY, Genesis | Atlantic |
| MIND BLOWING DECISIONS, Heatwave | GTO |
| MISS YOU, Rolling Stones | EMI |
| MOVIN' OUT, Anthony's Song, Billy Joel | CBS |
| RUN FOR HOME, Lindisfarne | Mercury |
| SCOTS MACHINE, Voyage | GTO |
| STAY, Jackson Browne | Asylum |
| STILL THE SAME, Bob Seger | Capitol |
| SUBSTITUTE, Clout | Carrere |
| THE MAN WITH THE CHILD IN HIS EYES, Kate Bush | EMI |
| THE RACE IS ON, Suzi Quatro | RAK |
| TILL YOU TAKE MY LOVE, Harvey Mason | Columbia |
| TOOK THE LAST TRAIN, David Gates | Elektra |
| USE TA BE MY GIRL, O'Jays | Philadelphi |
| WARM RIDE, Rare Earth | Prodcal |
| WILD WEST HERO, Electric Light Orchestra | Jet |
| YOU'RE ALL I NEED TO GET BY, Johnny Mathis & Deniece Williams | CBS |
| YOU'RE THE ONE THAT I WANT, John Travolta & Olivia Newton John | Epic |

RECORDS OF THE WEEK

- | | |
|--|------------|
| Dave Lee Train: STUFF LIKE THAT, Quincy Jones | ABM |
| Simon Bates: DON'T LET ME DOWN AGAIN, Buckingham-Nicks | Polydor |
| Paul Burnett: DON'T CARE, Kark Kent | Kryptonite |
| Tony Blackburn: DON'T WANNA SAY GOODNIGHT, Kandidate | RAK |
| Kid Jensen: GROOVE WITH YOU, Isley Brothers | Columbia |

BBC BLACKBURN

- HIT PICKS**
- | | |
|--|-------------|
| Jude Bunker: WHDOPSA DAISY, Humphrey Ocean and Hardy Annuals | Stiff |
| Nigel Dyson: YOU'RE ALL I NEED TO GET BY, Johnny Mathis and Deniece Williams | CBS |
| Rob Savidge: WHO ARE YOU, The Who | Polydor |
| Phil Scott: MAN OF THE WORLD, Fleetwood Mac | Warner Bros |
| Trevor Hall: COLD AS ICE, Foreigner | Atlantic |
| Pat Gibson: FEEL'S SO GOOD, Chuck Mangione | ABM |
| Gerald Jackson: LITTLE DARLING, The Flirtations | RK |

RADIO PLAYLISTS

RADIO VICTORY

- HIT PICKS**
- | | |
|---|------------|
| Chris Pollard: IF EVER I SEE YOU AGAIN, Roberta Flock | Atlantic |
| Nicky Jackson: GROOVE WITH YOU, Isley Brothers | Arista |
| Dave Christian: FM, Steely Dan | MCA |
| Andy Farina: BEST OF BOTH WORLDS, Robert Palmer | Island |
| Chris Rider: YOU AND I, Rick James | Motown |
| Anton Darby: SINCE YOU WENT AWAY, Elkie Brooks | ABM |
| Howard Pearce: WHO ARE YOU, Who | Polydor |
| Jack McLaughlin: GOT A FEELING, Patrick Juvet | Casablanca |
| Dave Carson: STUFF LIKE THAT, Quincy Jones | ABM |

- STATION SPECIAL:**
FOR YOU, Judie Tzuke

RADIO TRENT

- ADD ON'S**
- | | |
|---|----------|
| MAGIC MIND, Earth Wind & Fire | CBS |
| HOBBY HORSE, Simon Park | BBC |
| FM, Steely Dan | MCA |
| YOU'RE ALL I NEED TO GET BY, Johnny Mathis / Deniece Williams | CBS |
| SOMEWHERE IN THE NIGHT, Barry Manilow | Arista |
| MANY TOO MANY, Genesis | Charisma |
| WE'VE GOT SOMETHING MORE, Richard Myhill | Mercury |
| PRODIGAL SON, Steel Pulse | Island |
| 5705, City Boy | Vertigo |
| SINCE YOU WENT AWAY, Elkie Brooks | ABM |

LUXEMBOURG

- BULLETS**
- | | |
|--|---------|
| TOMORROW, Kate Robbins | Anchor |
| WHO ARE YOU, The Who | Polydor |
| BEST OF BOTH WORLDS, Robert Palmer | Island |
| THE RACE IS ON, Suzi Quatro | RAK |
| DON'T LET ME DOWN AGAIN, Buckingham Nicks | Polydor |
| ONE LOOK OVER MY SHOULDER, Average White Band | RCA |
| IT'S THE SAME OLD SONG, KC & The Sunshine Band | TK |
| FM, Steely Dan | MCA |
| MAGIC MIND, Earth Wind & Fire | CBS |
| TALK, Dennis O'Brien | Safari |
| POWER PLAY | |
| LIFE'BEEN GOOD, Joe Walsh | Asylum |
| TWIN SPIN | |
| POOR OLD HORSE, Albion Band | Harvest |

BBC ULSTER

- ADD ON'S**
- | | |
|---|-----------------|
| FLIGHT OF THE WILD GESE, Joan Armatrading | ABM |
| LET'S BE NATURAL, Rules | Warner Brothers |
| I WANNA DANCE, Alan Price | Meraki |
| LET ME LOVE YOU ONCE BEFORE YOU GO, Frankie McBride | Charisma |
| LOVE ON THE LINE, Levensky Sinclair | United Artists |
| TALKING IN YOUR SLEEP, Crystal Gayle | |

RADIO CITY

- Radio City**
- HIT PICKS**
- | | |
|--|----------|
| Roger Blythe: FLIGHT OF THE WILD GESE, Joan Armatrading | ABM |
| Dave Lincoln: SOMEWHERE IN THE NIGHT, Barry Manilow | Arista |
| Phil Easton: KISS LIKE ROCK 'N' ROLL, Marseille | Mountain |
| Norman Thomas: YOU'RE ALL I NEED TO GET BY, Johnny Mathis / Deniece Williams | CBS |

- ADD ON'S**
- | | |
|--|-------------|
| WHO ARE YOU, The Who | Polydor |
| IS THIS A LOVE THING, Raydio | Arista |
| BEST OF BOTH WORLDS, Robert Palmer | Island |
| IT'S THE SAME OLD SONG, KC & The Sunshine Band | Lugo |
| MARY SKEFFINGTON, Gerry Rafferty | Charisma |
| MANY TOO MANY, Genesis | GTO |
| FROM EAST TO WEST, Voyage | Philadelphi |
| CLOSE THE DOOR, Teddy Pendergrass | MCA |
| FM, Steely Dan | DJM |
| DEAR ANYONE, Pandora | TK |
| COME ON OANCE DANCE, Saturday Night Band | Magnet |
| RUN JOEY RUN, Billie Davis | Island |
| MADONNA BLUE, Illusion | |

THAMES VALLEY

- ADD ON'S**
- | | |
|---|----------|
| SOMEWHERE IN THE NIGHT, Barry Manilow | Arista |
| EVERYTIME WE SAY GOODBYE, Roy Mason Apus | Safari |
| EVERYTIME, Jigsaw | Sparsi |
| IT'S THE SAME OLD SONG, KC & The Sunshine Band | TK |
| CALIFORNIA, Raffaella Carrà | Epic |
| WE'VE GOT SOMETHING MORE, Richard Myhill | Mercury |
| OH I WANT YOU, Joe Breen | Mountain |
| WHAT'S YESTERDAY, Jerry Stevens | Ember |
| YOU'RE ALL I NEED TO GET BY, Johnny Mathis / Deniece Williams | CBS |
| COLD AS ICE, Foreigner | Atlantic |
| DANCIN' FEVER, Claudia Barry | Lolipop |

RADIO TEES

- ADD ON'S**
- | | |
|---------------------------------------|----------|
| D. I. A. L. I. N. DIANE, McGann Evans | MCA |
| MY FAVORITE FANTASY, Van McCoy | NCA |
| 1980, Headline | Vertigo |
| DEAR ANYONE, Maggie Moore | DJM |
| WHERE WILL I BE NOW, Chris East | GTO |
| USE TA BE MY GIRL, O'Jays | Philly |
| STILL THE SAME, Bob Seger | Casabl |
| MADONNA BLUE, Illusion | Atlantic |
| STAY, Jackson Browne | Asylum |
| CALIFORNIA, Raffaella Carrà | Epic |