

	2	IIV aniaita	
-	-	UK SINGLES	
T	7	THREE TIMES ALADY, Commodore	Motown
2	2	THE ONE THAT I WANT Travola Howton John	RSO
3	4	IT'S RAINING, Data BROWN GIRL IN THE RING, BOTON M	Magnet Atlantic
5	6	FOREVER AUTUMN, Justin Harward	CBS
6	18	DREADLOCK HOLIDAY, 10cc	Mercury
7 8	3	SUBSTITUTE, Clout	Carrere Atlantic
9	7	BOOGIE OOGIE OOGIE, There of Honey	Capitol
10	25 10	JILTED JOHN, Jilted John NORTHERN LIGHTS, Renaimance We	EMI
12	36	OH WHAT A CIRCUS, David Essex	Mercury
13	-	5-7-0-5, City Boy	Vertigo
14 15	9 13	IF THE KIDS ARE UNITED, Sham 69 BABY STOP CRYING, Bob Dylan	Polydor CBS
16	14	IT'S ONLY MAKE BELIEVE, Child	AMA
17	15	FINISH WHAT YOU STARTED, Gladys Knight	Buddeh
18 19	20 12	WHO ARE YOU, The Who SMURF SONG, Father Abraham	Polydor Decca
20	22	STAY, Jackson Browne	Asylum
21	17	LIFE'S BEEN GOOD, Joe Watsh	Asylum
22	27	WALK ON BY, Stranglers ANTHEM, New Seckers	UA CBS
24	39	COLD AS ICE, Foreigner	Atlantic
25	32	AN EVERLASTING LOVE, Andy Gibb	RSO
26 27	34 31	TOP OF THE POPS, Rezilios BRITISH HUSTLE, Hi Tendon	Sire Island-
28	23	FROM EAST TO WEST/SCOTS MACHINE, Voyage	GTO
29	16	DANCING IN THE CITY, Marshall Hain	EMI
30	24 57	IDENTITY, X Ray Spex	EMI
32	-	DAVID WATTS, Jam	Polydor
33	30	HOW CAN THIS BE LOVE, Andrew Gold	Asylum
34 35	- 19	I THOUGHT IT WAS YOU, Herbie Hancock WILD WEST HERO, Electric Light Orchestra	CBS
36	26	LIKE CLOCKWORK, Boomtown Rats	Enningan
37	41	SIGN OF THE TIMES, Bryan Ferry	Polydor
38 39	29 51	RUN FOR HOME, Lindisfame GALAXY OF LOVE, Crown Heights Affair	Philips
39 40	38	YOU MAKE ME FEEL (MIGHTY REALI, Sylvester	Fantasy
41	28	LITTLE BIT OF SOAP, Showaddywaddy	Arista
42	33 40	NO-ONE IS INNOCENT, Sex Pistols RAININ' THROUGH MY SUNSHINE, Real Thing	Virgin Pye
44	48		/Claveland-
45	54	HOT SHOT, Karen Young	Atlantic
46	37 66	STUFF LIKE THAT, Quincy Jones KISS YOU ALL OVER, Exile	AEM
4/	45	DON'T BE CRUEL, Elvis Prosley	RCA
49	-	HONG KONG GARDEN, Slouxase and The Banshees	Polydor
60	43	COPACABANA, Barry Manilow IS THIS A LOVE THING, Raydio	Arista
51 52	46	SHA LA LA LEE, Plastic Bartrand	Sire
53	-	SHE'S GONNA WIN, Bilbo	Lightning
54	55	MAGIC MINO, Earth Wind And Fire YOU'RE ALL I NEED TO GET BY, Mathia/Williams	A&M CBS
55 56	50 36	USE TA BE MY GIRL, O'Jays	Chryselis
57	50	FARAWAY EYES MISS YOU, Rolling Stones	EMI
58		GREASE, Frankie Valli	RSO
59 60	60	SHADE, Evelyn 'Champagne' King TACKING IN YOUR SLEEP, Crystal Gavle	RCA
61	-	PICTURE THIS, Blondie	Chryselis
62		DON'T WANNA SAY GOODNIGHT, Kandidate	RAK
63 64	63 56	LET THE MUSIC PLAY, Charles Earland	Mercury Chryselis
65	62	SLOW TRAIN TO PARADISE. Tavaras	Capitol
66	52	YOU LIGHT MY FIRE, Shella B. Devotion	EMI
67 68		LET'S START THE DANCE, Hamilton Bohannon AIRPORT, Motors	Mercury
69	47	COME ON DANCE DANCE, Saturday Night Band	Virgin CBS
70	-	I WON'T MENTION IT AGAIN, Ruby Winters	Creole
71	49	I DON'T NEED TO TELL HER, Lurkers Begger DON'T CARE, Klark Kent	s Banquet A&M
73 74	69 73	LOVIN' LIVIN' AND GIVIN', Diene Ross	TME
75	-	DISCO INFERNO, Trammps NIGHT FEVER, Bec Gees	Atiantic RSO
	-		

			IV ALDULA	~
		-	UK ALBUM	
1		1	SATURDAY NIGHT FEVER, Various	RSO
2		2	NIGHTFLIGHT TO VENUS, Boney M	Atlantic
3		3	20 GIANT HITS, Nolan Sistem	Target
4	1	4	STAR PARTY, Vanous	K-Tel
5		4	20 GOLDEN GREATS, The Hollies	EMI
6		5	GREASE, Original Soundtrack	RSO
7		6	STREET LEGAL, Bob Dylan	CBS
0		7	WAR OF THE WORLDS, Jeff Wayne's Musical Ver	sion CBS
9	1	5	CLASSIC ROCK, London Symphony Orchestra	K-Tel
10	1	0	IMAGES, Don Williams	K-Tel
11	- 1	2	OUT OF THE BLUE, Electric Light Orchestra	Jet
12	: 1	1	NATURAL HIGH, Commodores	Motown
13		8	LIVE AND DANGEROUS, This Lizzy	Vertigo
14	1	13	SOME GIRLS, Rolling Stones	EMI
15	2	20	HANDSWORTH REVOLUTION Steel Pulse	Island
16	1	19	OCTAVE, Moody Blues	Decca
17		9	THE KICK INSIDE, Kate Bush	EMI
18	: :	24	BUT SERIOUSLY FOLKS, Joe Walsh	Asylum
19	1 2	27	CAN'T STAND THE REZILLOS, The Rezilios	Sire
20	1	16	NEW BOOTS AND PANTIES, Ian Dury	Suff
21	2	21	AND THEN THERE WERE THREE, Genesis	Charisma
22	2 1	18	THE ALBUM, Abba	Epic
23	1 2	26	B FOR BROTHERHODO, Brotherhood Of Man	Pye
24	1	17	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
25	5 2	22	RUMOURS, Fleetwood Mac	Warner Bros
26	5	-	THAT'S WHAT FRIENDS ARE FOR, Mathis / "	Williams CBS
27	1	23	BAT OUT OF HELL, Meat Loaf Epic /	Cleveland Int
28	3 4	44	YOU LIGHT UP MY LIFE, Johnny Mathis	CBS
Z	1	29	ROCK RULES, Various	K-Tel
30	) ;	25	A.NEW WORLD RECORD, Electric Light Dichestra	Jet
31		-	LENA MARTELL COLLECTION, Lana Martell	Ronco
32		55	BLACK AND WHITE, Stranglers	United Artists
33	3	37	THE STRANGER, Billy Joel	CBS
34	1	7	20 GOLDEN GREATS, Nat King Cole	Capitol
3	•	-	EVERYONE PLAYS DARTS, Dans	Magnet
36	6 4	48	GREATEST HITS, Abba	Еріс
37	7	-	WHO PAYS THE FERRYMAN, Yannis Markopoulo	
38	· ·	32	BACK AND FOURTH, Lindisfame	Morcury
3	•	42	FM, Original Soundtrack	MCA
40		28	SHOOTING STAR, Elkie Brooks	A&M
4		-	GREATEST HITS, Simon & Garlunkel	CBS
42		41	DARK SIDE OF THE MOON, Pink Floyd	Harvest
43		-	A SONG FOR ALL SEASONS, Remaissance	Warner Bros
44		-	THEIR GREATEST HITS 71-75, Engles	Asylum
4		38	SHADOW DANCING, Andy Gibb	RSO
40			GOODBYE GIRL, David Gates	Elektra
41		30	KAYA, Bob Marley & The Wailars	Island
48	.97	49	THANK GOD IT'S FRIDAY, Various	Casablanca
49		34	20 GOLDEN GREATS, Beach Boys	Capitol
50			POWER IN THE DARKNESS, Tom Robinson Band	EMI
-	1	_	and the second s	2.11

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	-UK SOUL-	
1	THREE TIMES A LADY, Commodores	Motown
2	BOOGIE OOGIE, A Taste Of Honey	Capitol
3	STUFF LIKE THAT, Quincy Jones	ABM
4	YOU MAKE ME FEEL MIGHT REAL, Sylvester	Fantasy
-	I THOUGHT IT WAS YOU, Herbie Hancock	CBS
5	YOU AND I, Rick James	Motown
6	SHAME, Evelyn 'Champagne' King	RCA
17	BROWN GIRL IN THE RING, Boney M	Atlantic
5 9	USED TA BE MY GIRL, O'Jaya FROM EAST TO WEST, Voyage	Phil Int GT C
-	HOT SHOT, Keren Young	Atlantic
15	LET'S START THE DANCE, Hamilton Bohannon	Mercun
8	FINISH WHAT YOU STARTED, Gladys Knight and the Pipe	Buddat
14	GALAXY OF LOVE, Crown Heights Affair	Mercury
19	LET THE MUSIC PLAY, Charles Earland	Marcun
18	IS THIS A LOVE THING, Ravdio	Arista
87 au	BRITISH HUSSLE, High Tension	Island
12	MAGIC MIND, Earth, Wind & Fire	CBS
17	COME ON, OANCE, DANCE, The Seturday Night Band	CBS
11	SLOW TRAIN TO PARADISE, Tavares	Capito

10 11 12

18 19

20

UK DISCO
BOOGIE OOGIE OOGIE, A Taste Of Honey Capitol
STUFF LIKE THAT, Quincy Jones A&M/L
GALAXY OF LOVE FOREVER SAY A PRAYER FOR TW
LOVE YOU, Crown Heights Affair Mercury 12in/De-L
THREE TIMES A LADY, Commodores Motor
HOT SHOT, Karen Young Atlantic/IZIn/US West En
YOU AND I, Rick James Motown/1
I THOUGHT IT WAS YOU, Herbie Hancock CBS 12
YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO H
Sylvester Fantasy/12in/J
COME ON DANCE DANCE, Saturday Night Band CBS L
LET'S START THE DANCE, Hamilton Bohannon M
12in/
LET THE MUSIC PLAY Charles Earland Mercury 12n.

REC

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- 11 12 19 BRITISH HUSTLE, HI-Tennon 13 5 YOU'RE THE ONE THAT I WANT, Travolta New 14 25 AIN'T WE FUNKIN' NOW/RIDE-O-R
- ET/STREETWAVE, Brothers Johnson 15 10 IS THIS A LOVE THING, Raydlo ASM L
- 16 17 EVERYBODY'S SINGIN' LOVE SONGS, Sweet US Fantary
- 17 11 FROM EAST TO WEST, Voyage

- 18 13 SHAME, Evelyn 'Champagne' King 19 30 COPACABANA (AT THE COPA), Barry Manilow
- 20 24 ONE NIGHT AFFAIR, Samona Cooke Mercuny (Continued on page 27)

-STAR CHOICE JOHN CALLIS. The Rezillos 1 THUNDERBIRD THEME 2 SUPERMANDavid Bowie (live version fr 3 MAYBEI'M AMAZED NEW ROSE 4 5 DAN DARE OH YEAH 6 7 TEENAGE RAMPAGE BONY MARONIE 8 9 10 DOIT

Facing

BEEN a particularly clean week in pop land and I for one am most dis-I realise appointed. I'm rather naive but I thought these music chappies had a rare old time drinking and swearing and kissing girls.

But it appears we have more fun in the dorm with Donkey Dick on a Friday night than this lot in a week. I mean, the closest we get to a decent slice of downright dirtiness we can't back up with facts. I'm referring of rer to that fearsome black stud Phil Lynoit. Now, we've all heard about his naughty conquests where the fairer sex (and women) are concerned but recently he seems to have curbed his animal (otherwise known as Gaelic) desires somewhat.



PHILLYNOTT

Reason? None other than the Crowther, who first shot to fame in a girlie magazine posing for photographs that inflamed her father (old wassisname) has been the sole object of Phil's attentions -

the sole coject of Phil's attenuous – and affections – for some months. And now she's pregnant. Yes, bhat's right, pregnant. And guess where she might be going to contemplate her ever increasing nave? None other than Phil's homeland Ireland. Interesting hub. Naturally I'd like to say it's Phil's haby. I'd like to say it – but I can't. Etiquette, good manners and all that.

And talking of comedians' daughters what do you think i've just been told? Karen O'Connor, tather is probably the worst in the world (I think he's

DIRTY BERTY superb. "Dic A Dum Dum' rates as a classic example of seventies existentialism — Ed) is living with unwholesome but handsome Billy Idol! And their relationship has been Ideal And their relationship has been blooming for almost a year. "They seem very much in love," says a close friend. On dear, what would Des say? It's enough to turn the poor man's quiff grey. Though come to think of it, he's old enough for that to have happened naturally anyway — justlook at our Editor. just look at our Editor.

And won't she be simply thrilied if illy lands the role of Elvis in an Billy Bully latins the role of EXVIS in an autobiographical movie of the coffin rocker. The blonde one claims he's already been offered the role. Maybe she can get to play Priselia. What will Generation X do? Meanwhile Bob Geldof denies Geldof denies emphatically that he has been asked to play Bing Crosby in a new film. Glen Matlock hasn't been acting

very much like a Rich Kid recently. He's been spotted down the Music Machine trying to cadge a bed for the night from passing strangers. The ex-Pistol is currently homeless due to a flat mix-up. I shouldn't due to a flat mix-up. I shouldn't bother asking Billy Idol Glen, he's already full

Have you noticed the current trend Have you noticed the current trend among pop stars to be seen in public with . . . bodyguards? Why, only the other night I saw Pistols Steve Jones and Paul Cook with a veritable Hulk lovingly nicknamed 'Tiny' down at the Music Machine while The Rezillos were piaying. The tattooed tornado found it easy to get drinks for his loved ones at the crowded bar and messrs Cook and Jones managed to get a perfect view of the Scottish band - with a little help from their bulldozing friend

nally. Uten there was Blondle's And Clement Burke seen almost arm in arm with a human skyscraper at the Marquee. If this trend continues I'm



Wow Paul. I've been looking for them everywhere," "Sorry Linda honey, but I have this need.

You can see what happens next in the promotional film for Wings new single 'London Town'. If Denny Laine had been wearing similar attire I suppose we could have called it Petticoat Lane

not going out unless Donkey Dick is by my side. That stinker Butly Burton from the lower sixth is always picking on me

Ways picking on me. While I remember it, weren't the Resilios awfuily III mannered at their London gig? That horrible Eugene Reynolds seemed intent on spoling everyone's evening by hurling insuits at the audience and jater at guests in the sidestage bar. Aiways did have a terrible inferiority complex that boy. Scottish don't you know. And what on earth was that Dalek doing on stage at the end of their set? Instead of just ambling around looking extremely silly it should have exterminated obnoxious little Eu-gene.

gene. Singer A come - journalist - come -singer Mick Farren seen swaying at Dingwalls the other night, obviously the worse for drink. Maybe the aged afro-haired hippy feels out of place in these clean cut days and can't stand the pace. Zeppelin's corpulent drummer

John Bonham played a solo gig over the weekend — at the Dovey Valley Schoolboy's Scrambling Club Superkids Disco in Machynlleth, North Wales, no less! No, he doesn't need Wales, no less! No, he doesn't need the money, John was doing his bit for an invalid carriages charity. He brought along his drumkit and jammed along with the records. The club usually takes around £100 for a disco and John's presence only put another £100 on. He just doesn't have the pulling power anymore. Not like his son, who coincidentally is a big scheenbows scrambing here. Don't his son, who coincidentally is a big schoolboys scrambling hero. Don't these superstars have rustic fun

• How many of you recognised the skinny private in 'Virgin Soldiers' on television last Saturday. on television last Saturday. He didn't say anything but floated around non-chalently in the background. Give up? It was none other than David Bowie in his first screen role. His name in the film was John Parts so he became . . . Private Parts Huwhawhawa Parts. Hawhawhawhaw hawl

haw! Back at public school we're not allowed to stay up after 6 pm so it's been a great treat during the hols to catch up with the action on my favourite TV programme, Corona-tion Street, Words can't describe how surprised I was to discover that thunky Len Fairclough had opened a record shop. The most prominent poster on display in his establishment is one of 999, though I can't Imagine Rita or even Elsie for that matter realising that. Come to think of it, nor would anybody else. I say, doesn't Kris Kristofferson

I say, doesn't Kristofferson look musclebound on the posters advertising his latest film 'Convog?' Those Bullworkers certainly work wonders. And to hink, Barbra Spreisand used to kick sand in his face.

face. Bedside stories: Steve Jensen, drummer with the exceedingly effeminate Japan, was taken ill with appendicitis before a recent gig and was rushed to hospital where the was rushed to nospital where the offending object was removed. If he had died I suppose his condition would have been described as "satisfactory". By the way. Rat Scabies has challenged Mr. Jensen



Now that Victor Silvester's dead it's only natural that up and coming young dancers should want to fill the shoes vacated by the Ballroom King. Here, Radio One's Fred Astaire and Ginger Rogers (but which one's Ginger?) are Real One's Free Assure and Ong Kater of Gatwick airport where they decided seen holding an impromptu quickstep at Gatwick airport where they decided to entertain delayed passengers. The girl in the hackground is only smiling because she knows where their other hands are. Airport employees decided it was grossly unfuir to put passengers through such slinking misery and got the planes back on time

a drinking match because thinks he's a pool. Steve has agreed - but only if the drink is Babycham.

- butonty if the drink is Babycham And Valves singer, the unlikely named Dee Robot, actually broke out of hopsital last week to join his band at their Yellow Carvel gig in Edinburgh. After he returned to his sick bed, where I gather the sister gave him a particularly cold bath. Serves him right. And was it worth 12 No. it? No



Emaciated Pete Townshend has just sold his 18th century cottage on the Thames at Twickenham (dear old Twickers, what memories that conjures up in my mind. Rugby and mud) for £30,000. He originally conjures up in my mind. Rugby and mud) for 130,000. He originally bought it four years ago for his children's nannie Oh I say, aren't we posh. Bet you didn't have a nannie back in Shepherds Bush. Peter Still, 130,000 isn't much when you consider further down the river the old chap has a Georgian mansion valued at well over £100,000. Peter is now holidaying in another cottage in Cornwall. With property like that who needs The Who? Nobody, gathering from their latest album. Awful stuff.

Well, what did I tell you? The Viclous White Kids, ied by the disgusting Sid Viclous did play the Electric Ballroom in Camden Town. And what an appropriately tastless evening it was too, what with haggard members of Biondie hiding in shadows, Debbie Harry flaunting herself with few people taking notice and those cheerful Boys getting horrendously drunk again as usual.

Sid screeched his way through the set backed by Glen Matlock, Steve New and Rat Scables and 1 was New and that scholes and 1 was relieved when the whole sordid affair came to a close. But I must admit, the almost obscene fight at the back of the hall between a certain female fashion designer and another girl was most entertaining. All pulled hair, teeth and nails. Keep ture it up

Alipulied hair, teeth and naits. Keep itup. The manager of The Stranglers and Director of Albion Records (goodness what an impressive roll call), Derek Savage found himself in a spot of bother with the police recently. Anyway, to cut a long story short they asked him for his fingerprints, despite the fact that he had not been charged with anything. Young Derek retused – and was promptly taken to court. "He refused to give his fingerprints," said the policeman. "Oh," said the pudge, "but was he charged with anything?" "No," replied the by now red faced blueboy. "Case dismissed." decreed the judge and Derek was once again a free man. So take heed. You don't have to give your fingerprints unless specifically charged. I think.

e. Promoter Harvey Goldsmith has been issued with a writby Bingley boys in blue for staging naughty bits of the female anatomy. It arises out of The Stranglers' recent concert there when a well enhowed tripper accommended the stripper accompanied the band on 'Nice 'n' Sieazy'.

Gedddy Lee, who writes all that Rush rubbish, has just composed a 10-minute discosong! Apparently he saw Hot Gossip on Kenny Everet's terrible TV show and was

saw Hot Gossip on Kenny Everett's terrible TV show and was immediately smitten by the beat 1, suppose it can't be any worse than his usual tripe. Oh, and a big congratulations to famous Dave Jarrett, press officer at WEA Records He's just got married to delectable Mary Kerwin. Now maybe he'll be able to concentrate on his job more often.





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## **ROYCE DATES AND SINGLE**

DATES FOR the Rose Royce September British tour have been finalised and they'li be supported by all girl bio Stargard The tour begins at Birmingham Odeon on Sentember 29 and contin-Sentember 29 and contin

ues Liverpool Empire au, Edinburgh Odeon, Octo-ber 1, Newcastle City Hall 2, London Hammersmith Odeon 4 (two shows 6, 30 and 9), Bristol Colston and 91. Hall 6, Southampton

Provincial ticket prices are 13. 12. 50, and 12, while Hammersmith Odeon prices are 18 50, 13, 12. 50, and 12.

and 12. Rose Royce release a new album 'Rose Royce Strikes Again' on Septem-

ber 8 and a new almen taken from the albom 'Love Don't Live 'He Anymore'. Is releated to September 1. Starson recently charted highl with their single White Way'ts Up'.



YES: single written by Jon Anderson and Chris Sauir

# IT'S QUO AGAIN and again and again 'Accident Prone'. Other songwriting contributors on the album are Mick Green of the Pirates and Bernie Frost, a singer / songwriter who has written with Francis Rossiln the past. The tracks are, side one: 'Again And Again', 'I'm Giving Up My Worrying', 'Gonna Teach You To Love', 'Someone Show Me Home', 'Long-Legged Linda'. Side two: 'Oh What A Night', 'Accident Prone', 'Stones', Let Me Fly', 'Like A Good Girl'. After Reading Festival, Status Quo will be appearing at an outdoor festival in Status aro September 8, with Wishbone Ash and Uriah Heep.

STATUS QUO stampede back into action

STATUS QUO stampede back into action with a new single and album. Osinciding with their only British appearance this year at Rouding Festival, they release a single 'Again And Again' this week. The song was co-written by Rick Parfitt, Andy Bown, who plays keyboards onstage with the band and Status Quo's old friend, vocalist Jackie Lynton. The new album '11 You Can't Stand The Heat', will be released in October, It was recorded in Holland and produced by Pju Williams. Williams and his songwriting partner wrote one of the album tracks,



LONDON'S ALEXANDRA Palace is the venue for the First International Reggae Festival on September 33. Headlining are Matumbi and other acts are the Chararons, Aswad, and Fifteen, Sixteen, Seventeen. Diss jockeys will include Sir Coxon and Shaka. The concert runs from 3.00 to 12 pm and tickets are 14 in advance or 15 on the door. They are available from Third World Records, Tottenham; Greensleeve Records, Shepherds Bush; Daddy Kool Records, Tottenham Court Road: Deb Records, Battersea; Vince's Records, Romford Road, E12; Grove Music, Harrow Road, or by post (enclose an sae) from the organiser; E. Lyons, 21, Allson Road, Acton, London W3. Cheques and postal orders should be made payable to E. Lyons. Any further information can be obtained on 01-992 3809.

## **Blondie follow up**

BLONDLE FOLLOW up their hugely successful 'Plastic Letters' LP with a new album 'Parallel Lines' on September 8. A single from the album, 'Picture This', is released this week.



**Crusaders back** 

**Eagles album** 

for Christmas

THE EAGLES are expected to release their sixth album at Christmas. Following their current American and Canadian tour featuring new members Joe Walsh and Tim Schmit they'll be working on completing the mix of the, yet untilled double album. The album was recorded in Miami and produced by Bill Szymczyk.

AFTER A two - year gap, the Crusaders return to Britain for a September tour. The quartet's last appearances here was in July 1978. On the tour, Billy Rogers replaces Larry Carlton and the rest of the line up is Joe Sample keyboards, Wilton Felder tenor sax, Sitk Hooper drums and Pops Popwell bass. During the tour the band will be recording for BBC 2's 'Rock Goes To College' programme

recording for BBC 2's 'Rock Goes To College' programme. Dates are: Bristol Colston Hall (tickets 13, 12, 50, 12) September 23, London Hammersmith Odeon (ticket 14, 63, 25, 12, 25) 25 and 26, Manchester Apollo (tickets 13, 25, 12, 50, 51, 76) 27, Birmingham Odeon (ticket 13, 25, 12, 50, 51, 75) 28, Liverpool Empire (ticket 13, 25, 12, 50, 51, 75) 29, Dunstable California Ballroom (ticket 15, 50) 30, Oxford New Theatre (ticket 51, 52, 50, 52) October 2, Brighton Top Rank (ticket 51, 90).

#### Linda's sixth

LINDA RONSTADT releases her sixth album, Living In The USA", on September 9. Once again it's been produced by Peter Asher and tracks include Little Feat's "All That You Dream", Elvis Costello's 'My Aim Is True' and Elvis Presiev's 'Love Me Tender' Linda will be touring America soon, but there is no news on British appearances.

#### Zones headline

THE ZONES headline a free open air concert in aid of the Jobs For Youth Campaign at Kelvin Grove Park, Glasgow, on August Z. The concert begins at 2 pm and other groups include Sneeky Pete, Modern Man and Sign Of The Times.

#### New Kihn single

THE GREG KIHN band release a new single on September I shortly after their historic appearance at Reading Festival. They haven't decided on a A side yet, but the B side will be 'Satisfied.' It's taken from Kihn's First album 'Greg Kihn'.

#### Snips makes his debut

FORMER Baker - Gurvits Army singer, Snips releases his debut single for Jet Records this week. It's called Waiting For Tonight' and the B side is "Smash Your TV"

**Double A for Perkins** 

CARL PERKINS releases a double A sided single this week. The tracks are 'Mustang Wine' and 'The Whole World Misses You', a tribute to Elvis Presley

## **YES HELP** THE WHALE

SHOWING CONCERN about large scale whale slaughter. Yes release a new single 'Don't Kill The Whale', this week. Written by Jon Anderson and Chris Squire, the track is taken from the for theoming album 'Dormato' for which no release date has yet been set. The B side is a Steve Howe composition, 'Abiline', which was specially recorded for the single and won't be included on the album. The single comes in a special black and white bag.

#### **Tour for Climax Blues**

THE CLIMAX Blues Band who had a hit with 'Couldn't Get It Right' undertake a British tour in October. Dates are: Cleethorpes Winter Gardens October 2, Huil Tiffany's 3, Bradford University 4. Durham University 5, Newcastle Mayfair 8, Strathelyde University 7, Stafford Top Of The World 9, Warwick University 12, Salford University 135 Liverpool University 14.

#### One off for Clash

THE CLASH play a one off date in September. They play the Harlesden Roxy on September 9 with two, as yet, unnamed support bands. Tickets are priced at 12.50 and can be obtained from the Roxy Box Office from August 25.

#### Palmer adds date

WHITE SOULSTER Robert Paimer has added a date to his forthcoming four. He plays Birmingham Odeer on September 11 Tickets priced 13, 62, 50, 52 and 11, 50 are on sale at the box office now.



**Rockpile tour** DAVE EDMUNDS' Rockpile featuring Nick Lowe, hits the road next month for a short series of dates. The tour coincides with the release of Edmunds' new album 'Tracks On Wax' out on September 8. Dates are Knebworth Festival September 9. Hemei Hempstead Pavilion 10. Birmingham Odeon 16. London Roundhouse 17. Sheffield Polytechnic 29. Manchester University 30, Cardiff Top Rank October

# WILL THE LIBERALS **CLOSE HAMMERSM**



HAMMERSMITH ODEON: is it the end?

LIVE CONCERTS may be banned at Britain's premier rock venue, the Hammersmith Odeon, if a leading Liberal councilior gets his

The version of the story of the

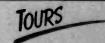
closed down sex cmemas in your and which against the venue for the lithas got to stop!" Mr. Knott has had a personal vendetta against the venue for the last 10 years but now he expects success – thanks to the Conservatives. He claims they have promised to back him in his battle in return for supporting the Lib - Con pact which keeps the

On Wednesday, representatives from the GLC, the Tory Council, the police, the Odeon management and the Rank Organisation met to

discuss a petition signed by 338 local residents complaining about noise and disturbance. Council officers are quick to point out that the Council had no power to control noise on the street and said they had no complaints from residents about noise from inside the cinema. Last year a Jam concert was monitored and no increase in noise level was detected. Local Tory councillor John Putnam says it is too much to expect residents to have to put up with scenes like the recent rush for Dylan fickets.

tickets.

tickets. "To be realistic what we have got to aim for first is a very much tighter control by the management of the way these things are run. "But if matters do not improve and more stringent conditions are not imposed we should go all out for stopping it altogether, altough I hope we would not have to arrive at that." Odeon manager, Mr. Phil Leivers did not want to comment before the meeting but he looked forward to meeting the various representatives to discuss the situation.



CGAS FIVE: London Globai Village, August 25, Basildon Double Six, 28, Bradford-Ruyai Standard, 27, Nottingham Sandpiper, 28, Leeds Routes, 30, Sheffield Limit, 31, Liverpool Erice's, September 2. SKIDS: Following London dates: Hope and Anchor, September 6, Music Machine (co-headlining with Zomes), 7, Nashville (co-headlining with Zomes), 8, Rock Garden, 9, Rochester Castle, 10. ROSETTA STONE: Manchester Old Century Hail, August 28, Wigan Casino, 28, Devon Tiverton Model, September 1, Winsford Civic Hall, 2, Swinton Laneastrian Hail, 4, Horth Alloton Community Centre, 8, Walsail Town Hail, 14, Usk Memoriai Hail, 22, Newport Stowaway, 28.

Centre & Walsall Town Hall, 14, Usk Memorial Hail, 22, Newport Stowaway, 25. MICK FARREN: Following London dates: Music Machine. September 1, Dingwalls, 14. PRESSURE SHOCKS: Peekham Bouncing Ball, August 26, London Music Machine, 28, Sheffield Limit Club, 30, Shropshire Stonehouse. September 22. Teitord Town Hall, 23. Oxford Polytechnic, 25. Huddersfield Polytechnic, 26, Liverpool Polytechnic, 28, Norwich Topper Club, 29, Derby Lungsdale College, 30.

Rother College. 3
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 Condon Dingwalls, September 2, London Brecknock, 9, Brighton Alhambra, 28, London Brecknock, October 4.

October 4 HARLOW: Sheffield The Limit, August 26, Doneaster Outlook, 31, London Nashville, September 1, Leeda Staging Post, 3. FISCHER-2: Additional dates: London's Rock Garden, August 27 and 29, and Dingwalls, September

TRANGEWAYS: Manchester Raffies, August 24,
 Wakefield Unity Hall, 26
 SORE THROAT: Sheffield Limit Club, August 24,
 Wolverhampton Lafayette, 25, Dudley JB:s, 26, Leeds
 Pord Green. 27, London Nashville, 28, Retford
 Porterhouse, September 1, Wolverhampton Clvid
 Hall, 7, Islington Jackson's Lane Community Centre,
 9, London Marquee, 11, Liverpool Eric's, 15,
 Manchester The Factory, 22, Leeds Fan Club, 23,
 Music Machine, 27, Scarborough Penthouse, 29,
 Middlesbrough Rock Garden, 30.



SIOUXSIE AND the Banshees play a one-off gig at Aylesbury Friars on September 16. They'll be undertaking a full British tour in October.

THE JALN Band headline a special benefit show in ald of children's charities at Birkenhead Hamilton Club on August 23.

## New album and film for Bowie

DAVID BOWIE is set to his second live release his second a lbum this month.

Recorded in America Recorded in America the double album 'Stage' was produced by Bowle himself and Tony Vis-contil. It draws from Ziggy Stardust'. 'Station To Station'. 'Low' and To Sta Heroes

Side one features five songs from 'Ziggy Star-dust', while side two comprises 'Station To

New Rainbow

RAINBOW RELEASE a new single LA Con-nection' this week. The B side is 'Lady Of The Lake' and both tracks are taken from Rainbow's current album, 'Long Live Rock 'R' Roli' In September the band complete their American tour and will be going into the studio to record mother album.

Station', TVC 15' and Sides three and 'F'ame' four are devoted to work

from 'Low' and 'Heroes' from 'Low' and 'Heroes'. The album was record-ed on the American leg of Bowle's recent tour and features Carlos Alomar on rhythm guitar, Adrian Belew, lead guitar, Dennis Davis, drums, electric violinist Simon House. Sean Mayes, plano. George Murray, bass and Boser Dovell electric violinist Simon House, Scan Mayes, plano, George Murray, bass, and Roger Powell on synthesiser. Bowie

also plays keyboards on some of the instrumental tracks. Having completed the film 'Just A Gigolo' with David Hemmings, Bowle is now at work on 'Wally', a film about Austrian a him about Austrian expressionist painter Egon Schiele. He'll be returning to the road in November when he tours Japan. There are no details on another British

**STRANGLERS DATES** 

FOLLOWING LAST week's rumour stories, the Stranglers will definitely be touring Britain next month. The dates have been designed to take in places they haven't played before, or venues they haven't visited for a long time

The tour opens at the University of Lancaster on September 11 and then

Dunfermilne Kinema 12. Aberdeen Ruffles 13. Cardiff Top Rank 17. Peterborough Wirrina Stadium 18. Lincolo Drill Hall 19, Sheffield Top Rank 20, Great Yarmouth Tiffanys 21, Portsmouth Locarno 24, Exeter Routes 25, Bournemouth Village

Routes 25, Bournemouth Village Bowi 26, Bath Pavilion 27, Manchester Apollo 28, Bridlington



Tom Robinson tour. Tom Robinson tour. The band were due to support TRB on all their dates but have cancelled due to management disputes over monetary arrangements. Island Records are now trying to bring Third World over for an October tour. Meanwhile the band are releasing a new single. 'Now That We've Found Love'.

## Cafe Jacques' dreams

CAFE JACQUES release a new single, 'Boulevard Of Broken Dreams', this week. It's based on a song from the fortless musical 'Hollywood Babylon' and is taken from their forthcoming album.





Was it for real? Was it a farce? Ask Ritchie Blackmore, but don't mention it to SHEILA PROPHET

EY. DOES anyone want to know about this great new game I've discovered? Well, not just me - there's also his photographer, Polydor's English product manager, and two ladies from Polydor in New York. The game is called 'Waiting For Ritchle' and though the rules are a bit confusing (seeing as Ritchie makes them up as he goes along) you can become quite an expert at it, given time. And we've had lots of time.

And we've had lots of time. It all started one Saturday In Bridgeport. Connecticut (Where? Yes, exactly) where Ritchie Blackmore's Rainbow has been booked to play one of those open alr shows they specialise in over there in the USA. After standing around outside the stadium (so we couldn't see the other bands, presumably) for two, or was it three (I lost count) hours, a passing roadie informed us Rainbow wouldn't be playing, because the equipment got here too late. We searched out the manager and found this to be the truth. Ah well, I thought, maybe I could just do the interview instead. Oh. No. Ritchie was in no mood to

Oh, NO. Ritchie was in no mood to o do it now. I was told, although Ozy Powell and Ronnie James Dio were waiting to talk to me. I explained we had 'done' Cozy several times already: this time it was Ritchie we wanted.

It turned out Ritchie was free till It turned out Ritchle was free till Wednesday, when he was playing in Philadelphia, so I asked if we could do the interview at his home before then. This bright suggestion resulted in me spending Monday and Tueaday trapped in my New York hotei room, just in case Ritchle decided he'd do it, on the spur of the moment, and we had to drive out to his place. He didn't of course (rule 44, of the game: never choose the simple solution) and on Tuesday aftermoon we were informed he'd do it after Wednesday's gig. And this is where you came in,

It after Wednesday's gig. And this is where you came in, Wednesday, after the gig. We waik. Dubide the stage door. Yes, we're toid. Ritchie will do it. At the hotel. Add another hour of waiting time. (Rule number 97: never under-estimate those previous last minute hold ups.) And at last, at midnight on Wednesday. 4 am finally unhered

And at last, at mininght on wednesday, 4 am finally ushered into the mighty Blackmore presence. We retire to an empty former – Blackmore, his current firifriend, and me. He doesn't bother bas presure ma

He's wearing a red shirt: in an effort to get things off to a cherry start I remark chattily that I thought the always wore black? "No," he says, looking with distaste at my (colncidentally, black) dress. "Why, doyou?" He speaks with all the warmth of a Birds Eye frozen dinner. Uh oh. I drop the idea of making friends and go on with the interview. Tonight's gig was a short one? He explains supporting Reo Speedwagon, they have rehearsed a shortened support set — which is what they played tonight. He admits they were 'very a verage'' tonight — one reason he didn't feel inspired to smash his guitar. guitar

OST nights, though, Ritchie

OST nights, though, Ritchie does go through the pointiessly destructive rit-ual of breaking up a perfectly good guitar, because, he reckons, music is not enough these days - you need an extra gimmick to make the show an event. I say isn't it very expensive? And Ritchie replies that he doesn't mind, hence use it's important to the show.

Ritchie replies that he doesn't mind, because it's important to the show. Yes, he says, he does buy his own guitars they cost him f100 each. (Now, as you probably know, this is extremely cheap for a quality electric guitar: I later find out from a director of Fender that Ritchie has a promotional deal with the company which means "He ets his cultars at an extremely advan-

suitars at an extremely advan-tageous price".) Next question. What about the 'Rainbow to split' rumours?

The truth is, he says, that they have asked a certain member of a certain other band to join Rainbow. No he can't tell me who, because the guy hasn't decided yet. So will Barbow

So will Rainbow be expanding to a six - piece?

So you're kicking someone out then?

Says Blackmore sarcastically, "This would appear to be the logical

Who? Again he can't tell me, because it seems the poor unfortunate doesn't know yet. However, since I have already heard However, since I have already heard the manager refer to the band as "the three of them" it seems safe to assume it is neither Coxy or Ronnie. This leaves bass player Bob Daisley and keyboards player David Stone. Later, in my presence, the manager tactfully refers to an absent member of the band as a "dummy" – a remark which annues Blackmore no end. When I later suggest to a P olydor employee that the keyboards player may be leaving. the suggestion is not denied. I ask Blackmore what the financial situation is (meaning are the two outsiders paid differently from the rest) and he groans.

Dire. Oh come off it. You're a tax exile, living in America — you can't be that badly off?

that badly off? To my amazement. Blackmore proceeds to deliver a lecture on "Communism having Britain by the throat" saying he'll return home only when a Tory Government get in. (And presumably, lower the wealth taxes: If Blackmore was living here now, he'd be paying 82 percent in tax).

percent in tax). I ask him how he feels able to comment on the political situation in Britain when he isn't living there? He replies that my question is "predictable. All the journalists say that

at." Well, perhaps, but the fact that my reaction is an obvious one make it any less valid.

Blackmore's tone of voice has gone Blackmore's tone of voice has gone from the initiality cold to the positively icy, so I decide to soft-pedal, and try to jolly things along with a few joky questions about: a) his moody image; b) his reputation for being seen around with lots of women; c) his infamous VD quote from the last interview he did for Record Mirror with American writer Jim Farber.

Farber.

## ONE of these does anything to relax the tension, and the

to relax the tension, and the last gets him considerably upset: he talks about it "upsetting my mother" (?!). He tells me he got Jim to print a retraction, and, at various points, calls him 'thick', 'Dumb' and 'strange'. Really? Jim seems perfetty normal to me, when I meet him later in the week' he tells me Blackmore's retration claim is untrue. What actually happened was that, after the RM feature was printed, Blackmore's management printed, Blackmore's management kicked up a ridiculous fuss about it, both to us and to him himself. When hewas subsequently writing a pieceon Rainbow for the US mag, Circus, the US publicist rang him and asked, as a special favour to her, since Ritchie a special favour to her, since retenue was so upset about it, could he leave out the VD quote? Seeing it merely as a (in his own words) "cute" aside, and not vitally important to the piece as a whole, Jim agreed. This, as a whole, Jim agreed. This, Ritchie does not constitute a retraction: simply a piece of (in my view, misplaced) courtesy.

View, misplaced) courtesy. Anyway, this subject is getting us nowhere, so back to basics: how's the new album. 'Long Live Rock 'n' Rul' (gomit L wisb 1/a thought of that

Thank God SHE'S

gone

title first) selling? "Very well." he says, and reels off a list of impressive statistics. I remark that that's odd, because i'd heard the album hadn't sold as well as expected (in fact i'd even heard someone say it "stiffed everywhere") – a statement which later provokes an unbelieable burst of paronola. I am called over to where Blackmore, manager, road manager, and various other group members, are sitting with Dennis, the man from Polydor in England. Blackmore starts shouting at me: where did I get that information about record sales from? Was it Polydor? Polydor

Polydor? I say J just heard it around. "You said Polydor," snarls Blackmore. "It was Dennis, wasn't it? Dennis told you." I tell them I will not get involved in their private politics and walk out For some reason, Blackmore shouts after me than I am "scared". Wrong arean Ritchle

after me than I am "scared". Wrong again, Ritchle. However, back to the rapidly deteriorating interview. I ask Blackmore if he thinks the album Is an advance on the others. He does, of course. I ask him to explain how, since I can't see it myself, and he answers nastly that the advances are too subtle for someone like me to understand. I suggest that perhaps the reason for Rainbow's popularity is not

for Rainbow's popularity is not because they're advancing; but because their sound is so comfortingly familiar. Silence.

"That question is so silly," says Blackmore' "I'm not even going to bother to answer it." Futher silence

Blackmore glares at me. He has a peculiarly malevoent glare, which he cultivates by drooping his head forward and staring up at you sideways from the corner of his eye. So you won't answer the question? "No.

"No." So do you want to continue the interview? "No." Suits me. I call over to the others that the interview is over. In that moment Blackmore pinches the tape from my cassette recorder. When I task for it back, he offers to fight me for it. (Robbery with violence?)

The manager and roadie rush over, and start asking me what I did to upset him. Blackmore, his morale obviously bolstered by their presence, goes into attack. He threatens me (pathetically, does he really think anyone would listen to him?) by "suggesting strongly" that I do not write the feature, and – now doe"; aught. Dis is suppored to supp

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asking what my editor ominous

ominous — asking what my editor would think of "my attitude". He demands to know what other bands I've interviewed recently. He asks if I like rock 'n' roll. He accuses me - gasp, shock, horror - of liking punk rock. He goes into a tirade about the definition of punk being 'inferior'. It's always embarrassing to see an older musician (Biackmore is 33) putting down younger groups, who could do with his support. At some point the phrase 'original punk rockers' comes up. 'I' think you'll find,'' says the smoothie manager, who looks like a character from a California cop show, complete with extremely flash car, "that we were the original punk rockers."

rockers

rockers." I try not to laugh. Inexplicably, the girlfriend --slient up till now -- suddenly comes up with the evening's prize statement. "Well, somebody's got to keep rock and roll alive, haven't thev?" they

At this point, I think - I hope - I left

At this point, I think - I hope - I left. When I got home next Monday the bizarreness goes on. The tape has now gone to a solicitor - kind di amusing that they're hoping to use as legal evidence what is, legally, stolen property! The English publicist attempts to persuade The Editor, to change the feature. When he refuses she says, "Well, if she mentions VD, they'll sue!" (What for? He said it, not us!) If you think this whole thing sounds farcically over the top, you're right. In normal croum-stances, the situation would never have happened,- in the face of such rudeness. I would normally have told Blackmore to stuff his interview after the second question. But sime

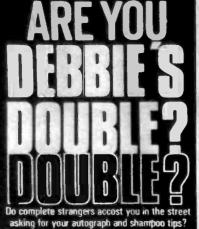
rudeness. I would normality have told Blackmore to stuff his interview after the second question. But since Polydor had brought me all that way to do the interview, I somehow felt obligated to try and salvage the black on Wrongly, astitumed out. Why did Blackmore behave so badly? Sounds' Geoff Barton says be doean't like women. Kos Ruaed says he's always been like that. She remembers him throwing his suital at her back in the Deep Purple days Roe also remembers the rest of Deep Purple couldn't stand him, whi would make the 'Deep Purple' fP Reform' rumours seem a little unlikely - unless of course, they're desperate for the money. Why do I think he did it? To be honest, I don't know - and I can even less. I to know though, that have no desire to encounter Ruchts Blackmore ever again - once in a lifetme is quite enough. God preserve me from again grown so bloated that they can wo honger see past them - now they'r

00000

ROTHERS ADDRESS ADDRESS AT LANTIC WARR - LLD - THE BROTHERS JOHNSON - AT LANTIC STARR - LLD - THE BROTHERS JOHNSON ANTIC STATE: LLD. THE.B ATLANTIC STARR + LLD - THE DWITTING S JOHNSON A THE RECEIPTING AND THE RECEIPTING FORMES ON + AT ATLANTIC STARR + LTD - THE BRUTTERS JOHNSON ANTIC STATE-LED-THE SOM . ATLANTIC STARR . L.Z.O. THE BROTHENS BOHMERS AUTIC STARRY I THE BROTHERS JONESON ISON + BYLANTIC STARR + LLD + THE BROTHERS JOHNSON AMILIC STARR - LTD - THE BROTWERS MORNSON-ATLANTIC STARR-LED+ THE BEOTRER'S JOHNSON ANTER STARR - LLD - THE BROTHERS JOHNSON - ATLANTIC STARR - LLD - THE BROTHERS HOMMSON ANTIC STA TARR ERS JOHNSON HTIC STARA **THERS JOHNSON** ANTIC STARR STARE **INERS JOHNSON** LAUTICISTIRR. TARE THE ERS JOHNSON ILANTIC STARP TAPE PANTIC STARR . LLD . THE BROTHERS JOHNSON . ATLANTIC STARR . LLD . THE BROTHERS JOHNSON . ATLANTIC STARR . LLD . THE BROTHERS JOHNSON ERS JOHNSON . ATLANTIC STARR . LLD . THE BROTHERS JOHNSON TLANTIC STARE-L.T.D.+THE RENTRES JOHNSON + ATLANTIC STARR ATLANTIC STARR + LTD + THE BROTHERS JOHNSON ATLATTIC STARR + LLD+THE BROTHERS JOHNSON + IGHNS/GH-TIC STARR . LTD. THE BRITTHERS JOHNSON STRAITINE STARR 41 T D.T. J T ATLANTIC STARR + LLD - THE BROTHERS JOHNSON ATLANCE STARS FDC IOMICON. 6 ITIC STARRY LLD+ THE BRUTHERS JOHNSON I TO THE STARR. D. THE BROTHERS JOHNSON ANTIC STAR IERS JOHNSON ATLANTIC ROTHERS JOHNSON OHMSON . ATLANTK ST HOHNSON + ATLANTIC STAL ID-THE BROTI RS JOHNSON STEAMTHC ST R. LLD. THE BROTHERS JOHNSON . ATLANTIC STARR . LLD. THE BROTHERS JOHNSON ATLANTE ST BROTHERS JOHNSON . ATLANTIC S singles, IGHNSON ecially compiled HE BROTHERS JOHNSON ATLETIN Disco-Funk. eaturina America's fines *IF BROTHERS JOHNSON* ATEANTIC Edition 12" BROTHERS JOHNSON AYLANTIC SYARR OHNSON regular 7% all in t TT I B -colour baas. AVEASTR ..... ERS JOHNSON S JOHNSON ATLANTIC STARE LLD ATL ANTI America are: from **LD+THE BROTHERS JOHNSON** ATLA BROT R. LTD. THE BILLIO BROT DETS. onnsome At antic Start, LTDn- the protients Johnson ATLANTIC STARR . LLO. THE BROTHERS JOHNSON . ATLANTIC ATLANTIC STARR - LLD - THE BROTHER 214+ ATLANTIC STARR . LLD . THE BROTHERS JOHNSON - ATLA ATMATIK STARR- LLD. THE R 4. ATLANTIC STARR - LLD . THE BROTHERS JOHNSON . AL STEAMTIC STARR-LT" STARR + LTD + THE RROTHERS JOHNSON + AT A OTHERS 10 THE BROTHERS JOHNSON AIN'T WE FUNKIN' NOW **GIMME YOUR LUVIN'** HOLD BACK IN LOVE AGAIN LOVE BALLAD WITH YOUR LOVE I COME ALIVE DON' T ABUSE MY LOVE STRAWBERRY LETTER 23 GET THE FURK AMS 7380 SRP . L AMS 7378 DOLLARS AMS 7379

LID-THE BROTHER

Record Mirror, August 26, 1978 7



Do you often wear tight leopard skin leotards?



If so then you could be the girl we're looking for. We're giving away a whole host of marvellous goodies to the girl who most resembles the devastating bionde Debbie Harry - and Debbie herself will be judging the competition.

The winner will get A night out in London with Blondie, all expenses paid

A set of the band's albums 🛧 A Blondie tour jacket A special Blondie T-shirt.

ALL YOU HAVE TO OO is send a photograph of yourself with your name and address on the back

10 DEBBIE COMPETITION, **RECORD MIRROR (All Martin)**, 40, LONG ACRE. LONDON, WC2E 9JT

to reach us not later than Wednesday August 30. Debbie will do the rest.

The Editor's decision in this and all matters is final. If you want the photograph returned, please send an SAE



IT IS a little known fact that at the age of four Bev Briggs, then a sickly underweight child, was blown across the Atlantic from her Newcastle home while clutching a helium filled balloon. Never one to boast, Briggs kept it a secret, only to be hurt beyond all reeson when three Americans repeated her trip in all reason when three Americans repeated her trip in reverse last week, Briggs was last seen with a stack of singles, boarding an observation satellite in Deptford for "an indefinite period". She radioed in yesterday to say that if she is to remain outside the gravitational field she must jettison all extraneous matter. Starting with . . . omigosh, no it can't be . yes it is l

BLONDIE: 'Picture This' (Chrysalis 2242). Sedate and quite, quite loath-some. The vaunted one's vocals plot quite, quite loath-some. The vaunted one's vocals plod along tiresomely with a monochrome backing from the rest of the band. Debbie Harry sounding more and more like Jenny Darren every day . . (gasp!)

JAPAN: 'The Uncon-ventional' (Ariola AHA 526). You mean this isn't the Climax Blues Band?????

Climax Blues Band (171) Reminiscing' (EMI 2010). Washed out housewife's disco a la Radio Two Somewhere near Andrew Gold backed by Maniovani. Little River Band running dry, Hands up all those yearning for the drought.

WINGS: 'London Towa' (R 8021). Typical faceless Wings album track. No substance for a single and certainly shouldn't shift much vinyl, reads Tike a dyslexic Jane Austen.

dyslexic Jane Austen. RICII KIDS: 'Choats Of Princes In Towers' (EMI 2848). Matiock / New composition which green lights the entrance to (ALL HAIL) Top Of The Pops. Chorus is catchy first time round although the vocals highlight the need for the Bullworker. Castles in the air type lyries pose an antithesis for Matlock's past career Bubblegum by any other name.

earplugs.

other name. GOLDIE: 'To Be Alone' (Bronze BROSB). Fifth grade Rod Stewart sand-paper wallowing in its own self-dostruction. Personifies the 'identity Crisis' idea. Music to walk through woolworth's by. As inspiring as a dead rat.

ss adead rat. FLYING SQUAD: 'Back-room Boys' (Epic 6362) Cruise along Chiswick High Noad, stop in the first pub and you'll probably discover a band not too disgminer to this. One repetitive riff holds a e upbermism for 'Shit' Caly pso back ground the whole song 'S) together, macho alca-hoaly words with the inevitable stance of macullnity — the guitary Rock and leave well alone.



ZEBRA CROSSING: 'We're Golag Places' (EMI 2841). EMI have blown it again, this is not 'We Are Going Places' this is a disco version of 'Summer in The City'. Doesn't anyone believe in copyright? TONY HIRD: "Bird Of Paradise' (CBS 493), Taken from the album 'Tony Bird Of Paradise' (Tagline a Span-ish eunuch pushing the Wainey's in the local jive spot and trying to sound like El Zim 'You've got II. Obviously CBS talent scouts for their holidays. THE SAINTS: "Security

TEDDY AND THE DIS-COLETTES: 'Let's Spend The Night Together' (Trojan 9040). Not even the Bohos next door liked it.

for their holidays. THE SAINTS: 'Security (Harvest 5060). Otis Read-ing wouldn't exactly turn in his grave, but he might shuffle around a bit Arrangements are fine but Chris Bailey sounds as though he's got more foot in the grave than old Ous. DEVO: 'Come Back Jonee' (Virgin 223). A supposed inversion of Berry's concept of young boy making good Quirky rhythms and manu-facturer's name will prob-ably sell the product, but God only knows why. LOUISIANA'S LE ROUX: 'New Orleans Ladies' (Capi-tol 16003). THAT was a record? God give me

TAMMY WYNETTE: "Womanhood" (Epic 6565). The only thing prolific about Mis Wynette are her tits (or am I thinking about Mis Parton?). Here we have another emetic perpetuating romanicisism and Christikan-ity What the lyrics boll down to is "Dear God, should I f-or should 1 not" in your cafe Tammy, the answer is "no". itor WATER: 'Different Morning' (Duff Records). Around '67 this would have been a dead cert, guitar and FX circa early Traffic. Reads and belis music prompt another raid on the budgie's cage, hey ho, revert to the norm of mind expansion and acid trips ... see Ifyou can pick it up anyway.

ASLEEP AT THE WHEEL: "Plac Grove Blues" (Capital 94880). The real export of the South (funny and 1 thought it was Southern Comfort). New Orleans music, Cajun at its best Peels rather than sells, and they've got the right ideo onyway. DOMINIC FRONTIERE: Washington Rehiad Closed Doors' (ARR 2005), Remake of a Colt 45 advert, sounds more like Elephant And Dastle Cents behind closed doors. Not even worth pissing on — I've tried it!

TOM ROBINSON BAND: "Too Good To Be True" (EMI 3288). It has none of the raunch of the campaigning one's earlier efforts. The song moves along at a pedestriss pace whilst Tom's others accelerate like umm a grey Cortins? Non even a blistering guidar solo rescues it. Pine as an album track. Doi as a single



999: 'Feelin' Alright With The Crew' (UA 36435). Not nearly so frigid as Devo, but The Crew' (UA 36435). Not nearly so frigid as Devo, but rings as repetitive as their name. New name for New Musick ...onomatopaelc wave? Superfluous solo on bass just about sums it all up

up. HOBAY GOLDSKORO: Summer The First Time' (UA 25%), Re-release which rankles a bit (Ur chewing your way through a pound of sufar cance), but appeases sufar cance), but appeases Unfortunstely 1 still like u this time round - do 1 lose all credibility\*??

DOMINO: 'Heaven Musi Have Sent You' (EMI 2846), Dispensable version of a one-time good release. Brain-washed and manufactured sounded better in '71. BAD.

SCHOOLGIRL BITCH: 'Abusing The Rules' (Ga-rage 192). Sixth rate punk which merits only two words of advice: Sod Off.

of advice: Sod Off. THE QUESTIONS: "Some Other Guy: (Zoom 6). Tsk, tsk, s0 many records inspired by the jeslousies of amour amour. Very WORish number with some wimp volchag his neurosis about possession in love. Music to chomp hamburgees by

HOREORICOMIC: 'I Dan's HOREORICOMIC: 'I Dan's apt monicker for the band anyway - three horrers and anyway - three horrers when is a record punk (in the comic Now for the part when is a record punk (in the renuine article) and when is it a piss take? Soboo. If this was safter, well serve later but if was as amusing as diarrhoes, and if it was sincere. God help you, (If you need a clue, at least two of them are serve). ThUNDER: 'Turk's belienst

Til UNDER: Turk's Delight (Arlola ANA 321), Obnox-ious Disgusting How come Ariola have monopolised all the crassest, nuffest bands in the world' Anyway, this offering must be about their worst.

T. FORD AND THE RONESHAKERS: 'I Go Ape' (Splash CP21). Sorry, my D. A. Was amputated size months ago. Indistinct pock. 'a 'roll for the leftowers of the k flowers of the revival.

ic Rovers of the revisal. E ABL KLUGH: 'Ory A Lable While 'UA 30641, Orches-tral piece A.K.A. the stuff broadcast on TV while the There is A Fault -- Piesse Oblicerates the screes. Totally unnerving when found amidist the rest of this week's dross. Lula you into a faire, sense of melodic-afaire.

NETWORK: 'Lonely Nu (Private Stock 189). Geeltis rears its uglybe Sounds like third cousin to times removed of the G Bros. Awful

HUNTER: 'Tonight's Night' (Rampage 7). Hoper. Not quite gone soon to be forgotten.

ALAN DAVID: 'Get Yo Love Right' (EMI 2021 More solding MOR!

TRUE BRIT: 'Julie Cas Come Tonigh' (EMJ 2007) Bourgeoise eabarte stuff, G stick your wimpy record u your bank manager's as see the realise the error your ways and take a just the local Tesco's.

KAL DONNER: "The Day The Reat Stopped" (Theoder 1901). This is all we need-Tammy Wynetle and Gene Pilney rolled into ani, singing a falsetto tribute Elvis. Sounds like a deer kebab with no balls. If Sive wasn't dead before, he would be when he heard this effect

KATHY BARNES: 'T'm I Love With Love (Landon 9924). Disco drivel Re demented discus throwers What else do you want Blood?

At last, Briggs pulls of of the Earth's pull of heads for Uranus (i covered in 1781) with single of the w



THE COUGARS: "and day Night At 7 Durkpond / See Jen Dreaminad' (EWI and Adam Faith, sautic actions to Helen Shapiro rask for a dance and D Cougars are playing the background, as whispers sweet nothing the background, as billing, Back to the God, Bring Back to the is brilling, Back to the is brilling, Back to the is brilling, Back to the disco ant punk. THIS IT. At least that was the paced of the

WINGS SINGLE 'LONDON TOWN' C/W 'I'M CARRYING' RELEASED ON AUGUST 11

the state of the

A KALINA LEFTERS

11 1 1 1 States moins



(but the kids are all right)

RICH KIDS: 'Ghosts Of Princes In Towers' (EMI EMC 3263)

IN MANY ways I feel sorry for the Rich Kids. They've got so much to prove. Most bands can state their terms of acceptance, but the Kids carry the albatross of Mallock and his alleged strong influence on the songwriting of that supernova, the Sav Dietols Sex Pistols

Sex Pistols. Their formation during the birth of the power pop hype and the recruitment of 'pop star' Midge Ure also saddled the band with more weight. Well, first of, they've been brave and dumped the idea of producing product. Unlike Pistol's producer Chris Thomas, who was content to create the sound and let them grind it into boredom, producer Mick Propert and let them grind it into boredom, producer Mick Ronson has allowed them to experiment. For instance they take straightforward cute pop tunes like Lovers And Fools' and add percussion textures and washes of guitar to create something that's a refreshing interlude to the raunch of 'Builet Proof Lover' and Put YouIn The Picture'. Strange One' is another puzzler with a psycholic organ riff over a dreamy vocal with guiltars sawing their way across the canvas till the bass suddenly pushes the deal through. But the Rich Kids are at their best on the tille track where Matiocks' liking of bass runs that go straight up and down the scale comes to the fore, while the vulnerable voice of Midge Ure chants an addictive chorus backed by a lovable punchy chord progression.

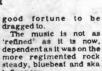
progression. Of course it could be amistake for them to make

such an understandable statement of versatility rather than an identifiable style, but the talent is more than apparent and you get the unmistakable feeling that the seeds of success have been planted. + + + + MIKE GARDNER



U ROY: 'Version Galore (Virgin Front Line FLi018)

PLIOIS) NOW THAT the Virgin Front Line have signed up haif the population of Jamaica, it's only right that they should add a bit of perspective to the borrent of 'Jah, dread, Babylon and natty roots' bleatings This is a re-release of the first Treasure Island album by the legendary U Roy. It's given a horrid day gio cover that blares out its lurid colours, making the eyes shimmer uncomfortably. In fact U Roy was probably the first talk-over artist I heard, apart from those people who used, to grunt enthusiasti-cally into a spare mic. Hs 'Wear You To The Bait' (included here) was played constantly at the stantly at the riter I had the



more regimented rock steady, bluebeat and ska influences. But U Roy was still treading onto relatively new ground and con-sequently doesn't sound as stylised as the current crop of arfists. The album is marred by an understandably dated production that sounds like a fifties doo wop album in comparison to the work of Lee Perry and Joe Gibbs. While it's great to reminisce as U Roy sings 'Chickabow, Chickabow. Chickabow, Chickabow. Chickabow, Chickabow.

LAURA NYRO: 'Nested' (CBS 82917)

LAURA NYRO, let it be wald, has always pro-duced irresistible music. 'Eli And The Thirteenth Confession' thru 'Gonna Take A Miracle', thru 'Smile', saw this lady of Jewish Italian extrac-tion, building up a hard core cuit following. Mass adulation, how-ever, escaped Miss Nyro, bypassing her and thrust-



ISN'T IT good fun finding unflattering pics of pop stars? This attractive pair are Glen Matlock and Steve New. Snigger snigger.

ing itself on Linda Ronstadt, Emmylou Har-ris and all those other intense females. Is there no justice? On 'Nested' Laura Nyro maintains Laura Nyro maintains her position, in my estimation anyway, in the triumvirate of great women singers (the other two, for those of you who are interested, being Ms Mitchell and La Belle

Mitchell and La Belle Bonhoff). This, her seventh album shows to full effect her maturity — both musical and lyrical. The her maturity — both musical and lyrical. The album opens with Mr Blue (The Song Of Communications)', a title which sounds suitably welt. However, dis-bellevers and cynics should not confuse the usual trite LA wistful wimpishness with Nyro's heartfelt soulfulness. The above track highlights usual trite LA wisiti wimpishness with Nyro's heartfeil souikliness. The above track highlights her tasteful plano playing and her exclusite souring vocals which, for my money, leave Joni Mit-chell's in the shade. It is, need I say, a superb track which, if it had been penned by Andrew Gold, would be currently riding the charts. And therein lies Nyro's problem The public at large (God bless iem) have always loved Nyro but they have never taken the times or the trouble to delve into the majesty of her solo albums. A realshame. All the tracks are current faves Chez Gur, but the best of the bunch are the realshoud of 'Crazy Lave'. 'American Drea-mer' with its exquisite Todd Rundgren electric plano work, and the two funky, hut never cheap (that is important) choogling tracks 'The Sweet Sky' and 'My Innocence', but perhaps this singling out is unfair Every, but, every track is an exciting or moving opus and as such. deserves a place in every music lover's collection and heart. I love this album, it's

I love this album, it's the soundtrack to my broken love affair, and will appeal to anyone who has an ounce of feeling in their bodies oh, and eh, tell Laura 1

love her +



THE CARS: 'The Cars (Elektra Records K52088)

BRRRM, BRRM, away in first. Well constructed pop songs with a close resemblance to a sophis-ticated Tom Petty.

ticated Tom Petty Down into second. Big production by Queen's man behind the knobs, Roy Thomas Baker, which superbly enhances the power pop qualities present base

Up into third. Repeated Up into third. Repeated listening makes for perfect. appreciation. Note Taiking Headish lead vocals of Ric Ocasek. Layered harmo-nies and snappy in-strumentation make for classy new wave offer-ing. Cruising in fourth. Maximum pleasure. No weak tracks. Special mention for 'Moving In Stereo' and 'Just What I Needed' An excellent

Neteo' and 'Just What I Needed' An excellent debut album from a band who must be dynamite live. Check it out if you've gol an ear for a well dressed tune. It's £3.60 worth of ++++ PHILIP HALL



'When I Dream' (United Artists UAG 30169)

IN THE no man's land between the sequina of Nashville and the laid back cool of Los Angeles is a densely populated field of females who've and Crystal have no such pretentions. It's straight for the fat wallels of bose who've crammed the Nolan Sisters. Boney M and Abba to the top of the best sellers. The once a year record buyer, who likes it simple and tuneful.

Crystal has covered all bases. There's enough country to tempt those who like it. There's enough pop to hook those who were soduced by Don't You Make My Brown Eyes Blue'. There's enough oldies like 'Cry Me A River' and Frankle Laine's 'Way-ward Wind' to make it framilar. There's enough class to out-Ronstadt Linda on 'Why Have You Left The One You Left Me For'. out-Parton Dolly with 'Heart Mender' and out-Muidaur Maria on 'Painting This Old Town Blue. Crystal has covered all Bhie

Blue. The rest will join the fold when the high pressured bombardment of tube adverts, hoard-ings, in-store displays and her repeated TV special take effect. Lost amongst the

DEVO SQUEAK



personality to these attributes, in she has pretty complete formula to perfect female the only thing must the material.

the material. What's more, to here even just the content, the way it has to handled and arrang Admittedly with, tike 'You Are The' Important Person Your Life', which a Your Life', which almost solely on on repetition of the hoo (and a pretty weak of the host in (and a pretty weak of the that) it would be different to make an extravagan - but at least half of M songs show SOME pro-

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**MICE OR MEN?** 

DEVO: 'Q. Are We Not Men? A. We Are DEVO!' (Virgin Records V2106)

LISTEN, the next time I want to hear synthetic monkey rhythms coupled with incomprehensible castratii shricks for 40 minutes I'll send a postcard.

postcard. It will read: "See you on the next tour, love, etc." Which is a roundabout way of saying Devo in person are streets ahead of Devo on plastic. They are, despite all their technological pretensions, a live band who rely on Divsical presence and visual physical presence and visual discipline for the bulk of their appeal Uniforms, movements, lights, Uniforms, movements, lights, cinema - not just the loing on the cake but the flour and sugar, too.

And here, isolated on record from the prop of theatre, Devo tester dangerously on the precipice of tedium without quite failing, saved by their sheer non-comformity.

by their sheer non-comformity. First, a moral problem, before we approach the aesthetics of the matter, 'Are We Not Men' is 50 per cent a singles compilation album. Mongoloid', 'Jocko Homo', 'Sloppy' and 'Sallsfactuon' have all been marketed before, with the oblous disadvantages for fans of any duration who've already paid out for them. them

them. They have been re-recorded, but Brian Eno has added nothing to them. If anything, his elaborate approach has subtracted from their charm. So, a glap on the wrist for Virgin Records for profileering. Still, the other side of the coin is that those people who haven't bought the singles get their collection brought up to date — a Biz argument, but not without validity. So to the meat of the subject vis a vis the quality. To be blunt, it ain't great.

great.

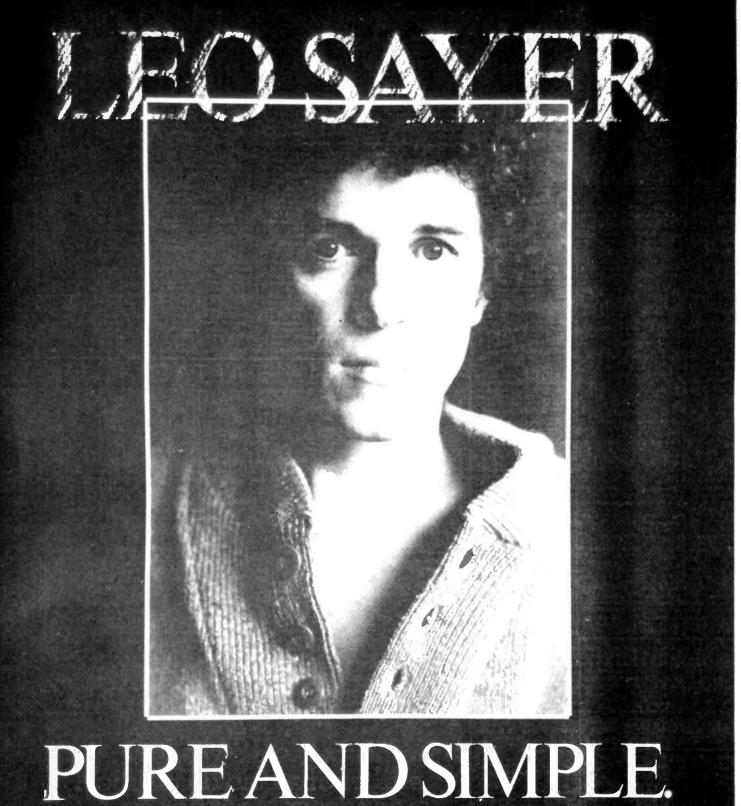
The worst blemish that crupts again and again is that bespectacled boxer short toting weed, Mark Mothersbaugh, whose voice – a bearable embellishment onstage –

becomes intolerably irritating in

becomes intolerably irritating in living coominant. This pitched squeais are quite iffective as musical punctuation, but out a pain in the corporate ass. The ween more of a sharme when abum cut: Shrivel Up', demonstra-tiogener less annoying voice, quite listenable in fact. Eno should have not constructive contribution he constructive contribution he most constructive contribution he most constructive contribution he most constructive contribution he for Much Paranolas'. In solidage I been study with static cling United by statack ibes in heaving instand with static cling United by statack ibes in heaving instand the times I even now can barely remember what it sounds tive and consequence. The most control of the stack ween consequence.

Tomesquence. "Come Back Jones' and "Sp Junk" are almiarly with distinction. They are bizarre, I are quite interesting. But they hopelessity unmemorable. The album is by no me uniformly boring. The singles, still likeable though Eno has the about with them to no good aff "Gut Feeling" possesses and of "Gut Feeling" possesses and "Gut Feeling" possesses "Monthematic of erratic right" the album (mostly 'Q. Are We Men's retains some of its loops sense of fue.

sense of fun. But it is an album difficult But it is an album united TIMLOTT



Leo Sayer. It's the name of the man and the title of his latest album. On it you'll find a mixture of his own compositions, songs by Jackson Browne. Andy Fairweather Low, and classics like Buddy Holly's 'Raining in My Heart'.

Leo Saver is an album that's more introspective than his previous albums. Naturally there are some real rockers as well but it's on the slower numbers that the Leo Sayer magic will reach out and touch you.

Listen to Leo Sayer. He's a man who's been through several changes himself. Perhaps you know the feeling. You'll certainly find it on his latest album. Listen, that's all, Just listen.



ILON WER MISO WARABLE ON CASSPITE



ALBUMS

## A toast to **B** movies?

BIG YOUTH: Dread Locks Dread; Front Line FLIOI4

THIS album is a stone delight. Its like watching Bela Lugosi beckoning some hapless victim in a Sunday afternoon B

Sunday atternoon B horror movie Big Youth is so unlike any other DJ. All the talk you hear nowadaya about it being impossible to listen to a toasting album all the way through just doesn't apply to this man. Anyhow this is actually an old album; a reissue of the set that was originally out on Klik. It contains some of Youth's most famous toasts and natu-rally they are sung over some of the very best of Jamaican songs. Being old it contains some of that absolutely essential rhythm guitar

some of that absolutely essential rhythm guitar scratch and slash that characterised this era of music. It is like hearing the crazy Dylan of the ....

Basement tape era toasting over your favour

Ite Beatle tunes. So brother, whappening, I like that, +++++ G what's like it like + GEOFF

TRAVIS THE ROYALS: Ten Years After (UAS 30189)

SIDE one, track one, 'My Sweat Turns to Blood (DiscoStyle)' Well that's what it says on the album sleeve. Discofied reggae eh? Sounds like average reggae to me, slightly tinny but that might be the office Dansette. I doubt it nearcheur

the office Dansette. I doubt it somehow. The next track, accord-ing to the sleeve, is not 'Disco Style'. Well it doesn't sound any differ-ent from the first one in style, speed or anything else.

else. So what is this 'Disco Style'? Some ploy to So what is this bisco Style'? Some ploy to convert budding Re-volta's into ultra hip U-Roys? Some bright young marketing executive's idea to expand sales? A new craze? The effort should have been channeled into the

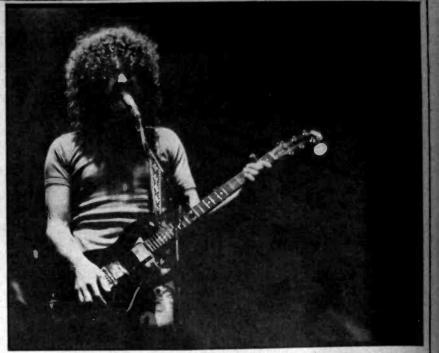
production of the album and the sieeve design. It looks like a Polish 2nd World War propaganda poster. Side two is a mlight

Side two is a slight improvement, only two O'Disco Style' tracks out of new out of three on the other. The one good track on the album, dare I say the other of the one good track on the album, dare I say nutiled 'Free Speech and Movement' injects some much needed feeling into the album, but unfortu-nately there's not enough spirit in the syringe and the high soon fades. The rest of the songs return to a mediocre 'Disco Style' reggas. The form is an enigma. Can it be solved'? Can you solve it? Do you want to solve it? Her HON FREEWIN

TERRY CALLIER: Fire On Ice (Elektra K52096)

ACCORDING to the blurb Mr Caller is a minor cult in the states, though it's hard to see why. He follows the soul path already beaten down by the likes of Bobby the likes of Bobby Womack and Bill Withers but he writes songs that are simply dull. He's also bogged them down with headache inducing

The only track that rises above the swamp is 'Street Fever' which uses the aforementioned influences and actually lives and breathes with-out the burden of heaviness that the rest labours under. ++ MIKE GARDNER



BRAD DELPH: Boston's vocalist

BOSTON : 'Don't Look Back' (Epic EPC #8057) SO WADDYA do for an encore, having climbed the platinum staircase and emerged from obscurity into the clear white light?

Tom Scholz, Boston's Godfather, has played it safe. He's looked back and mildly reconstituted the first LP. Yug, there's even a flying saucer on the cover of LP. Yug, there's even a flying saucer on one core 'Don't Look Back' with more than a hint of 'Close Encounters'. The album is a B feature after the main the offer the cream. I Encounters'. The album is a B feature after the main film or the slightly sour milk after the cream. I expected more pinnacles to be climbed and more depths to be plumbed Butno. The title track is a tribute to Scholz's abfilities to

write write a hard listenable song. Once heard never forgotten, and geared for the motorway. A slice of cosmic balladry follows while 'Its Easy' has the familiar ploy of soft guitar breaks. It is then that you begin to feel you've heard some parts of the album before. Boston are caught up in a formula that means they can't shift one way or the other. They by and break out with 'Bottom View' but the tasteful sentimentality becomes a wet much despite the high drama of the guitar work

I thought more inspiration might come on side two, but Boston relegate themselves to song after song of 'c'mon everybody, clap your hands, join in with the band' etc etc. Boston have got caught in the quicksand of comfortable success. The dollars have been flowing in and they're not about to change what they do well I only hope the third album will break out of the mould. + + + ROBIN SMITH

Mr Cody stares from the back of the album sleeve. Could it be air sickness? Is the grass growing under his feet? Has he had some of the office coffee? This man and his lost

Planet Airman never soared to the heights of the Eagles and now he seems to have lost his Airmen altogether but still he files on, especially still he lifes on, especially on the rocky tracks. The only duff tracks are the two slow ones at the start of side two. So if you start off, with that side make

sure you listen beyond these. All side one is good All side one is good uptempo country rock, to hell with East Coast, West Coast, disappear up your own terms and such Commander C own terms and such. Commander C plays well, nothing brilliant, nothing bad, nothing lost, nothing gained, but the boys in the bar listen on, order another beer, stare at the peroxides and the grime on the glasses Yep, you got it, bar room music that really only rocks 'cause nothing else around it moves. An album full of dreams, not impossible ones, just everyday events but with that extra twist that makes a story worth telling, the story that's going to make the boys in the bar blow a long low whistle and wilsh it had happened to them. "Down at McDonald's in the pourin' rain

"Down at McDonaid's in the pourin' rain I dropped my watch in an old storm drain

I almost got runned over by a Mercedes voice inside said

A voice inside said 'Come on — get in Inside was a gram with a blonde of cocaine said. This must be my

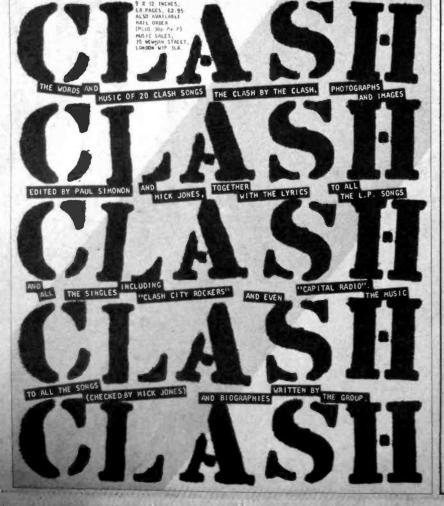
See what I mean? + + + 1/ JON FREWIN

over Benz



THREE CHIX THREE CHIX appeared 1 with the Commodores who Motown wo appear to be rearing the latter-day Supren In fact their down - t middle soul style puts in mind of the Emoti particularly on <sup>15</sup>

in mind of the Ernottom, particularly on 'Star Love' with its shrill intense vocals. The production on this track is probably a little too messy for the song to make a crossover into the pop chart should the make it a 45, but the Brian and Eddie Holland penned T've Got A Right To Be Loved' has sufficiently satch chart to become a hit. The girls are doubtless a very to become a hit. girls are doubtless a competent. vocal the intro of 'Bet the intro of 'Bet' ' Come Running' - s' drum beat followed by whispered and repe title - is quite arra and the song gossio develop an almost to feel. 'Give Me 'S' Feeling' and 'Today Soon Be Yesterday' Soon he Yesterday put over with br vocals, the former a panied by a twangy but however silney sound, I'm bound he they'il not make great impact with offering, chiefly be the tracks mentions the tracks mention the highlights of a l ordinary soul & + + + PAUL SEXT



VARIOUS ARTISTS: 'California Jam 2' (CBS 88318)

MERETRICIOUS A MERETRICIOUS double package of live muscular catastrophe rock. Yes, you too can be scalded by Santana, mauled by Mason, heaved by Heart, nullified by Nugent, appalled by Aerosmith, roasted by Rush (of the Mahogany variety) and ripped apart

by Rubicon. The choice is yours if you take it be warned. These sterile albums are self-indulgent cacophony

self-indulgent cacophony that prevails. Good. disciplined taste is jettisoned by the likes of Frank Marino and Ma-hogany Rush with a disastrous version of (not again) 'Johnny B. Goode'. Heart's 'Little Queen'. Aerosmith's 'Same Old Song And Dance'... need I go on? on?

BARRY CAIN

devoid of any atmosphere - obliterated by the sheer grossness of the totally

on? Santana alone tran-scend the midden with 'Jugando' and 'Dance Sister Dance'. They sound like scholars in a class full of mentally handicapped. monosyl-labic microbes.

COMMANDER CODY: Flying Dreams (AB 4183) A RATHER green looking



Sandid Strange & Marin Million & Marin A. S. Marine Marine

100

Side 1 Produced by: Martin Rushent Engineer: Alan Winstanley

Side 2 <sup>1</sup> TITANIC (MY OVER) REACTION <sup>2</sup> YOU CAN'T BUY ME Produced by: Andy Arthurs Engineer: Alan Winstanley

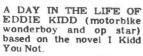
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Record Mirror, August 26, 1978

OFF CENTRE Edited by TIM

EDDIE KIDD lost his licence



Starring – Eddle Kidd, Spike MDligan, Ed Stewart, Mickle Most, Eddle Kidd Snr, Rich Kids, Eddle And The Hot Rods. Special Guest Appearance – A radio four producer and a tubby back

hack

Special Guest Non-Appearance -Johnny Rotten

T'was raining outside, but deep inside the bowels of the BBC the sun was shining (metaphorically speak-

ing. A useful device). Dainty canteen girls smiled in the tea urn steam, rare unscripted laughter emanated from behind mysterious doors in the labyrinth of mysterious doors in the labyrinth of corridors and Eddle Kidd looked ill. "I had too much to drink last night," said the 19 - year - old motorbike wonderboy and pop star. His father concurred – "Aye" (he's Scottish) "He did." But let us not dwell on insignificant matters. Let us instead co (orward 20 minutes in time. We

go forward 20 minutes in time. We are seated in the control room of a radio studio. Behind the glass panel Ed Stewart chats to Spike Milligan and film censor James Firman in a teara on eheme. In teenage phone-in.

The producer, in mandatory sloppy jumper, needs to relay a message to kiddle champion Stewpol. He shouts something down the mike and everybody jumps, the mike and everybody jumps, clutching their ears in agony. "For goodness sake don't do that," screams the man at the control desk.

"It's too loud." "Sorry." Five minutes elapses. He relays another message with the same reaction. "I said don't do

that!"

"Sorry." Another five minutes another message. This time it's so loud it comes over the air. "Good God!" yells the producer. "Was that

"I told you about that didn't I," "Toto you about thay dum't i, says the control chappie on the verge of hysteria. "I hope to Christ" (very religious this producer) "nobody noticed it." replies the producer who proceeds to get up to go to the toilet tripping over a cable on his way out

out. "Don't worry, he's only our producer,' says a mournful telephone girl. Meanwhile Eddle has been waiting, entirely in vain, to make his appearance. The producer returns, remembers Eddle and tells him to set on outch. The show is element get on quick. The show is almost finished. "Yeah.

Inished. "Yeah. I've jumped over 14 buses." Eddle tells the panel "Is that why we can never get one." reforts Spike, appropriately. The End. "Great show," beams the producer. He's obviously setting his electe over bitch. Who knows a stint

sights very high. Who knows, a stint on The Archers may be just around the corner. Eddle doesn't look perturbed (he

never does) as we leave the building and drive to Euston in order to pick up a northern express bound for Birmingham. The train ride passes uneventfully. Discussion – merely convivial conjecture relating to convivial conjecture relating to Eddle's imminent appearance on Revolver singing his new record 'Leavel IT or The Kid'. Once at the studio our party makes straight for the canteen. Much to the chagrin of the assembled the menu

was not the gastronomic delight we had been promised. "All you can have," says the white-capped Brummagem lady in true Pytho-

nesque spam style "is liver and bacon, ham and chips or sole."

**The Grand Canyon's** 

out, No 1's are in

bacon, ham and chips or sole." While devouring our strawberry fools (forever) the message — "Will Johnny Rotten please report to the Revolver studio" — booms across Revolver studio" — booms across the tannoy. A Hot Rod (you only meet the biggest stars at ATV) explains Public Image would be appearing on the show. I look around and spot several eagle-eyed journalists.

around and spot several eagle-eyed journalists. During the ensuing tedlous rehearsals I exchange a few words with young Eddie (19). "I suppose I've always wanted to be in the pop world But there's not much difference between that and stunt riding — both jobs attract the birds. "See, the funny thing is I'm skint. I'we been ripped off so much in the past. I used to jump for nothing in the beginning. What a mug I've been. But it worl' happen again. I'm oniy gonna jump for money in future. That jump over the flons would have brought in 10 grand. But now it's been banned by the RSPCA. "All I've ever got out of jumping is a seven -year - old Jag, which I can't drive because I've lost my ilcence, and my own blike." And to think, he holds the record with a stariling leap of 202 feet.

And to think, he holds the record with a startling leap of 202 feet. "I've always wanted to prove to people 1 can do something they can't. One day I saw a film about Evel Knievel and that was it. I jumped my first coach, lengthwise, at 15. My sole ambition was to jump the Grand Canyon — but now I think I'd rather have a number one record

After the rehearsals I return to the canteen with Eddle's publicist. The eagle eyes of the journalists have turned bleary after imbibling the TV a tmosphere and inebriation has unfortunately, hlc, set in. "Saw the Kidd singing," grins.an

obese, bespectacled and hearded face, "I feel sorry for you," he tells the publicist. "Christ what next? Henry Coopers greatest hits?" The publicist bravely swigs his coffee. "What label is he on," laughs the bearded one. "No, don't tell me, Decca, hahahaheeheehee!" The mublicist desn't hear

the bearded one. "No, con't tell may Decca, hahahaheeheeleel" The publicist doesn't have the nerely cienches his empty coffee beaker, screws his forehead into a wrinkled ball and says to me. "I'll kill that bastard if he doesn't stop," The journalist continues to jibe blissfully unaware he's on the precipice of death when he's interrupted by the news that his wait has been futile. Mr Rotten has decided to spend the day at the seaside instead. We depart to the sound of grette sobbing. Eddie is ready. Skin-tight black leather strides, black leather T-shirt revealing heavily tatoed arms. The

leather strides, black leather T-ahri-revealing heavily tatooed arms. The laconic cockney is reminiscent of a chunky Jimmy Pursey. Mickle Most ambies around backstage looking suitably cool in shades (though ail the lights are out) Carefully avoiding failing over studio obstacles. Eddle is nervous. He climbs onto the cliebt avoiding stage with his

Eddle is nervous. He climba onto the cliche revolving stage with his backing band English Assassin and says a prayer. The first take is, well, okay. The band aren't suitable being too animated which forms an uncomfortable contrast with the leather kid's frozen feet. The incongruity is still evident in the last take but Eddle looks a lot butcher – the only image he can possibly cultivate. "That was more nerve-making than jumping a fleet of cars," he rasns as the Rich Kids. Rotten's

That was more nerve-racking than jumping a fleet of cars," he gasps as the Rich Kids, Rotten's subs, are about to revolve. Mr Kidd may not be the greatest performer in the world but he sure needs the but he sure n money

The Temptations are Back.

Bare Back; the new Temptations album.

#### **Back on Tour** Manchester Golden Garter

Birmingham's Nite Out Watford's Balley's

London Palladium Leicester's Bailey's 28th August to 2nd September 4th to the 9th September 10th to the 16th September 17th September 18th to the 23rd September



Temptations · Bare Back Available on Atlantic records · K50504

## ROCK 'N' LUST

At 1 at pondering on the pentie huss of my Long Acre chambers — the rich old make game done, the deep blue inks and grey quill pens — a revoluing scrap of paper lands on my desk and interrupts my mood of quiet reflection.

It is a pulp magazine, the like of which our cousins, the Americans, seem to have an insatiable appetite for. One can only imagine that their quite unspeakable processes has now plunged hither to unexplored depths.

The "magazine" is called 'Grouple Rock' and is a sort of cross-fertillation of Mates, 'Playgiri' and 'The Beano', but focused on the lucrative rock 'n' roll narket

It features a cover shot of some long-haired demi-wooftah and an editorial that is most beyond belief for us altogether more dignified British lovers of good music. It runs something like this: "Dear Hot Little Grouple.

"Scribush now, when you sit down and think about it, what does rock 'n' roll mean to the average boy or girl? If you think very hard, you will come to the conclusion that rock music carries the basic connotations of RAMPANT LUST, DRUGS and above all, the adolescent SEX DRIVE.

"Why, when I think about rock music, I immediately conjure up images of nubile young girls aquealing in the scattlest outfits imaginable licking their lips and squirming just to rub their lithe young bodies against those rock stars and perform unspeakable acts. So in this festive spirit, we have created Grouple Rock".

In fact, the content is not as extreme as the editorial suggests, but still unreservedly utiliating. Features include 'How To Dress Like A Sexed Up Rock 'N' Roller And Attract Young Lovelles', 'I Met Peter Frampton', 'What Makes A Groupie' and 'The Glamour Ladies Of Rock'.

Some of the content is quite exceptionally sordid; sometimes I wonder if it isn't just the Agment of some copious hack imagination. How cynical of me! I strongly urge the News Of The World to Investigate this publication immediately. And I trust that the Director Of Public Prosecutions will not shun his duty following that investigation. FORD LONGLORD



GROUPIE ROCK couldn't you just lick your lips?



SCARLET RIVERA as, you guessed it. Scarlet the over-made up violinist in 'Renaldo And Clara

'RENALDO AND CLARA' (Camden Plaza from September 7th)

RENALDO and Clara' is a long film, running out at nearly four hours, it's fragmentary nature makes it virtually impos-sible to draw the many varied strands into a neat

varied strands into a neat package that will present complete illumination. I've always regarded D yl an's songs as sketches. using light and shade to hint at colours rather than impose them, and his film style employs a similar technique. Dylan plays with time, themes, sound, visuals, characters and then characters and the audience, and then throws the whole mass of tangled knots for you to unravel. He never has been one to compromise and make it easy and accessible. 'Renaldo and Chara' is



firstly a road movie, using the Rolling Thunder tour of 1976 as a focal point. The actual concert point. The actual concert iootage is riveting with a truly vicious version of 'Isis' being the highlight with Dylan spitting out the words like he wanted to kill. But one gets the impression that the songs are rewards for sitting through the more ex-perimental part of the film. Dylan uses the charac-

film. Dylan uses the charac-ters on the revue to improvise scenes, So we

wer-made up violinist in 'Rend get Ronnie Blakeley acting as the insecure star worried about her fading looks. Mick Ron-son playing a bouncer to the stage door. Ronnie Hawkins playing a downhome rock star who's trying to set himself up with some female comfort for the punishing slog of the road and soon. Peppered among these scenes is footage of genuine interview with David Blue, who remi-nesces about the folk boom days of Greenvich Village, and a conversa-tion in a luncheonette with the proprietor acting as

tion in a luncheonette with the proprietor acting as the father figure to his disciple -like customers. Dylan also uses straightforward docu-mentary techniques in the section on Hurricane Carter press conference with Illuminating street interviews while 'Hurri-cane' menaces on the soundtrack.

soundtrack. Throughout Dylan switches the roles of himself and his charac ters till fact, fantusy and pretension interchange and become an in-digestible biur. Dylan was right when he said that Westerners are apolied because they

Dylan was right whereners are apolled because they expéct art to be like wallpaper with no effort. Of the four people that I ve talked to about the film, one said it summed up what he thought the whole sixtles movement was all about, another said it was fascinating but he conceded that you have to know a lot about Dylan and his universe to get anywhere near appreciating it. Another left after two hours when ahe felt she had struggled and laboured enough through the sometimes

and laboured enough through the sometimes urgid material and the other fell asleep after an our. Me? Well I haven't thought about a film so hard in years and I still get the nagging (seling that I should see it again, which is as high a compliment as I've paid any film. MIKE GARDNER

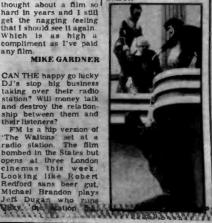
CAN THE happy go lucky DJ's stop big business taking over their radio statuon? Will money taik and destroy the relation-ship between them and their listeners? FM is a hip version of The Wallsons' set at a radio station. The film bombed in the States but opens at three London clinemas this week. Looking like Robert Retford sans beer gut, Michael Brandon plays Jeff, Dugan who rupe

prides itself on 'music' and warmth. "good

prides itself on "good music" and warmt. When GSky gets to the food of the radio station audience ratings, the troubles start. The big where is want to turn it into a silek, high powered station heavy on the advertising time. Enough". says Jeff Kirding into the sunset only to learn that his chums have barricaded themelves into the radio station until the advertis-ing policy is dropped with a tear in his eye and a song in his heart. Jeff returns to the station where he's hoisted aboard by his chums to lead the returns to the station where he's hoisted aboard by his chums to lead the returns to the station where he's hoisted aboard by his chums to lead the return up to give averwhelming support. Touched by such a devoted following, the big boos concedes to helf demands and agrees to let jeff and his pals run the station their way. The cunning bastard even stothe crouds.

unning bastard even stands with them waving to the crowds. Had Enid Blyton lived in California, she might have turned out a screenplay something like the. It's extremely Famous Five' and God Know how many times the plot of little guys defaulter the big boss has being the big

SMITH





### R Ξ

THOSE UBIQUITOUS little fuzzy

Muppets, already stars in their own right with two hil albums under their heir, have wasted no time in cashing in on the latest energy – Discuss Atready selling like plastic Kermiting eine USA. Sesame Street Fever? is Jim. Henson's unswer to Travolta and Co.

Going under the name of 'Freedom Festival'78', seats will cost 52 each. The Darts were approached to appear, but according to organ-iser Marvey Thomas, could not appear due to prior commitments. So the NYC have ended on with minor heaven Di

So the NYC have ended up with minor league DJ, a middle aged cabaret artist and a walking gimmick. "Oh I don't know I think Lulu has a very wide appeal," says Thomas

Which just about sums up the Young Con-servatives, living in the past.

revolte and Co. And it isn't excompletely equatoria oper whith Gibb, not a intel in creating to the abundas Night Foren't appears on the interaction of the cooker Monitor — with Papeoral Innie and the Cooker Monitor — wind a n illed Track

The Count, incidentally, is the dude in the suit

"Other" tracks on the album include 'Dain' The Bigron' Bert and the girls! Rubber Duckie' (Erni and his rubber duckiel, 'CI's Fast, pokue' (Could Monsur and the girlst and 'Has Anybody Seen M Dog (Marty And Grovent.

Robin Gible

**Roger Daltrey** sings it. Pete **Townshend** feels it. The Who might have their arguments about touring but they know they are still in touch with the kids. BARBARA **CHARONE** talks to Pete and Roger at the launching of the new Who album. 'Who Are You', in Los Angeles.

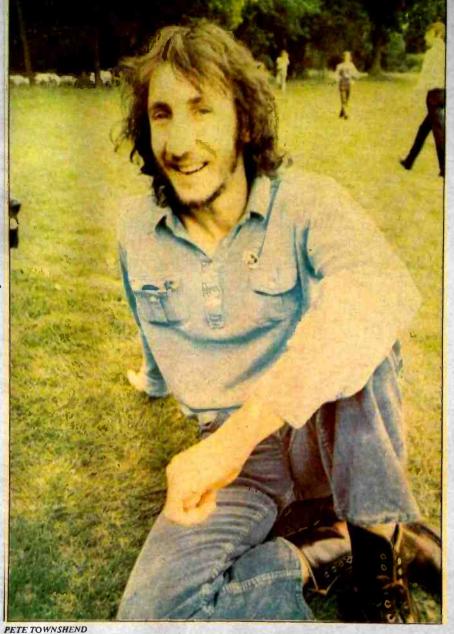
**MONDAY AUGUST 7** PETE TOWNSHEND and Keith Moon arrive from London. Neither get thrown off the flight. Despite the unbearable humidity they descent upon New York City to promote their first album in three years appropriately entitled 'Who Are You' Roger Daltrey arrives from a family holiday in Connecticut. to help out. John Entwistle does not arrive from his family holiday

TUESDAY AUGUST 8 IT'S EVEN hotter and more humid but this does not dampen our heroes high spirits. This deadly triumverate have promised to reveal all during an interview and album preview on the NVC EM station WNEW Most of the city's populus turn their radiola on at 3 pm to hear the antics.

Roger Daltrey is punctual but his companions are not. Patiently he talks to the DJ about rock movies even though the DJ persistently speaks of such uplifting topics as the anniversary of Elvis' death and how Buddy Holly has been gone for 20 years now. Roger is polite.

At 3.42pm an enormous noise erupts on the air. Seemingly intoxicated, this mini-volcano is actually the arrival of Pete Townshend and Keith Moon. Jolly and boisterous, they literally take over the programme, admitting candidly they have just dined at the Macaroni Factory. Townshend particularly seems delighted with this lunchtime feast and repeats the name of the restaurant several times. They apologise for being late but traffic was terrible. Although the food

apparently was great. Keith Moon immediately dispels any rumours about his funeral held last week. The DJ confirms the fact last week. The DJ confirms the fact that solo Who ablums are alphabetically filed under respective names. Townshend says this is an innovative filing system. Daltrey laughs. Indeed, the boys are in good moods. No one talks about the war. Later that night, the terrible triumversate fly to Los Angeles for a West Coast promo bash the next day. Neither Townshend, Daltrey or Moor get throwp off the flight.



WEDNESDAY AUGUST 9 AT LUNCHTIME Roger Daltrey sits in the sun at the hotel pool. Several envious onlookers admire his tan. Townshend, Moon and the lucky invited one hundred prepare for the unveiling of the album, scheduled for lift off at 5pm. This preview bash is held at the

Universal film studios where both 'Kojak' and the 'Blonic Woman' are filmed. The actual party is held on stage 12 where a 'Star Wars' type TV show has been readying itself for an autumn premier. Entitled 'Galactic' nuch of the set is from the show, adding a celestial touch to the affair Picture this: all these weird silver

objects and little spacemen surrounded by assorted planetary object d'art hanging from the wall. Orange neon signs flash on and off asking the im ortal million dollar question WHO ARE YOU arrounded by plastic pillows in the

ceihng. A rather rotund man with a white chef's hat slices succulent roast beef that a matronly figure serves up. Two work men who built much of the set thought the party was for a movie but stay and get drunk anyway despite the fact they think the music is too

Of 'Who Are You', played on an excellent system and appropriately

LOUD, three tracks stand out as brilliant, vintage Who. These are 'Sister Disco', 'Music Must Change' and 'Guitar And The Pen' Undoubtedly repeated listenings will reveal more. The two workmen

Spaced out capsules look like suitable vehicles for Moon-ish prank and teenage daydreams. Modernistic furniture is lit up by orange neon tubed lights that flash in the night. Lots of little tables have artistic flower displays held within vases that feature Star Wars characters with the words MAY THE FORCE BE WITH YOU emblazoned across one side. Mysteriously, many of these disappeared during the course of the

agree

party. Shortly after 6pm, The Who minus John Entwistle ARRIVE. The TV news crew leaps into action as do the MCA execs. Daltrey looks healthy. Townshend looks like the only rock star with style and class. Moon looks almost elegant. The workmen look

At approximately 8.30pm Pete Townshend sits down at a table where the Star Wars vase has already been nicked and has a chat. This is some of what he said.

### YOU SEEM EAGER TO PROMOTE 'WHO ARE YOU'?

Let's face it, when you've got an album ready you've got something sell. You want people to buy it and part with their money. I'm no unist. I want their money right? And I'm ready to go out there and be enthusiastic about taking it. (laughs) I don't want to take their money and depress them. (more

THIS ALBUM SEEMS MORE **REFLECTIVE OF THE FOUR** INDIVIDUALS IN THE BAND THAN QUADROPHENIA WAS?

Yeah, I agree. To me the thing that it's actually happened is still hard to believe. The album's taken so long with so many sorta devilish things going on, weird things. HOW DID YOU FEEL WHEN

EVERYONE STARTED CALLING THE WHO BORING OLD FARTS AND THE JAM THE NEW WHO?

What people have said hasn't been important to me. What's more portant is what's been done. When I finally got to grips with some of the music and related to it I realised there were individuals that I really identified with. Don't know if they identified with me.

I like the Boomtown Rats and I like I like the Boomtown Rats and I like the Clash. I don't want to be condescending but there's a hell of an uphill thing to happen for a lot of these bands and it's m this place

STAYIN' ALIVE

we're sittin' they've got to clim How would Johnny Rotten fur here? He is an uncon Individual DO YOU WORRY ABOUT THE

WHO MUCH? I worried about me a lot F-Who. I knew they'd manage along If I got up on one of these cardbo things now and announced it was last public appearance no o take any notice. (laughs and h nusly at sur BUT YOU'RE NOT CYNICAL YOU SEEM GOOD HUMOU

I've been in good h awhile. I'm not taking the band as seriously as I once dld. IS IT FUN NOW?

It's not fun. I HATE fun. Real (laughs) I like listening to the live Stones album and thinking how is it took Mick to listen to all the tap **DO YOU FEEL IN COMPETITION** 

WITH THE STONES STILL DON'T WANT TO TOUL

Yeah. It's not as simple as jus being because of the family. It's of it. It's about 1000 things. I ca explain. Liust don't want to

DON'T YOU THINK IT'S DETREMENTAL TO THE WHO NOT TO TOUR?

Possibly, but many things we've Who and we've managed to com through Playing live has been detremental to The Who, I don' know what the right thing is to d Having an album out means you g asked every 15 minutes if you're

ARE YOU WORRIED ABOUT THE WHO SOUNDING DATE I really don't give a shit y anybody thinks. It's got to the

album got diabolical reviews I'd be pleased with it. YOU SEEM MUCH LESS DISILLUSIONED THAN LAST YEAR?

Yeah . . . it's weird to feel pe resent you cause you've got involved with something. It's we to realise you're part of someon pay packet. THAT'S A COMPLIMENT .

No it's not. You've got to g to the fact that you're makin' cause they pay the bills, pay the To an extent you talk cause it went down five

I don't really care what a

WHICH IS? I think Rod is an idiot and h should live the life he lives offst

WITH THE NEW ALBUM AN THE 'KIDS ARE ALBIGHT 'T ARE YOU WORRIED ADOUT THE WHO BECOMING OVEREXPOSED? Not really The guirding the

VES YOU CA

## roup of individuals is when you've I say 'Anything about Boats?' Roger says 'Boats?' I say 'Time or Newsweek'? Roger says 'Time? ade the right performance or the

Newsweek?' (laughs). Finally he says 'l've got Club

International, Genesis, Hustler

about grown out of that. So .

suddenly I realised that 1'm no

There's always a bit of ground to

BUT PLATONIC

GREASE'?

her crowd

TAKE?

always as close to Roger as I think.

RELATIONSHIPS ARE BORING AND UNCREATIVE

I could never be in a group with Ann Margaret. We get on so well

(laughs) I could be in a group with Olivia Newton-John.

COULD YOU SEE YOURSELF IN

I could as the music director to

No, I felt the need to say that the

band would never do anything like

the Bee Gees. People might say we're boring old farts but we still feel

more at home with them than that

DON'T YOU MISS THE ROAD?

again it will be because of Bob

Not yet. If The Who go on tour

Pridden, our sound man. We don't

want him to get bored. (smiles) We'l all get divorced, become estranged

our fans, we'll do bad gigs, we'll do

anything just to see Bob bouncing at the side of the stage. Just the other

day he came up to me and said (excited) 'I hear a rumour the Who is

gonna tour?' (laughs) YOU ENJOY THE SMALL LABEL

I started it off fairly alturistically

but what's happened is the person who's gained the most is me. When I

go to my office and see kids walking

energy, ambition, frustration, urgency, desperation and a lot of that

AT 9 30 Townshend left the galactic

bash. Moon and Daltrey had already

left. So had the workmen. It looked like rain and Townshend said it

probably had something to do with the Pope dying. At 11.20pm

Townshend, accompanied by manager Bill Curbishly, took a plane

to New York, later travelling back to

London. Petc was due to got on holiday in Cornwall with his family.

Townshend always looks smaller than he is close up. He always carries a gentle vulnerability about him. That, along with this renewed feeling

of being alive has smoothly been

THURSDAY AUGUST 10

MCA Records the press office

transferred to the new album. He needn't have worried. The kids are

ROGER DALTREY gets up at 6 am, not yet used to the time change. Keith

Moon, not yet 30 but a mere babe in

finishes off left over roast beef for lunch. The workmen go back to 'Galactic'. Pete Townshend and Bill Curbishly are en route to London

despite the fact that some luggage

the woods at 29, gets up later. Over at

about with guitars it makes me feel

alive. The place is buzzing with

has been a big buzz for me. IS THAT TRANSFERRED TO

THE NEW WHO ALBUM?

I certainly hope so.

AND ACTIVITY AT EEL PIE

**ISLAND THOUGH?** 

from our children, we'll intimidate

undermine the whole production. WAS 'SISTER DISCO' A PISS

ight record at the right time. Then i've got a botline between the little ise bedroom and wherever we'r

THE WHO ALWAYS HAD A HOTHINE TO THE KIDS You can't do the kids thing nore. The kids ... the kids are

ROGER SAID THE BAND LOOK PRETTY SILLY THE FIRST 30 MINUTES OF THE FILM?

Yeah, Roger looks pretty idiotic I look really sort of neat and ol. (laughs) No we all look total

YOU'VE GOT TEST TUBE BARIES ON THE NEW ALBUM?

Talk to John about test tube ics. (laughs as John is on holiday nd wrote the song in question) I've no interest in them. Don't give a Never dabbled in test tube abies. I've never shared a bed with a

whore either THAT SONG 'THE MUSIC MUST CHANGE' IS NOT ONLY A DEPARTURE FOR THE WHO. T'STRUE AS WELL ...

Something's wrong at the momen and I don't know what. I ... I met ohony Rotten the other day Franc oddam, who's directing the Quadrophenia film, thought he might make a good Jimmy. We went out for a drink, sat around and the word thing for me to realise is he's an amazing guy. I'd known under my skin but it was proved. HAD YOU KNOWN FOR AWHILE?

I knew straight away. I've always known. It's such a drag that the business has already smashed him. I wanted our manager to manage him, prove to him everybody isn't like that, take Malcolm McLaren and kill him, break his legs. WHAT WAS YOUR ATTITUDE

I felt very even. A bit like meeting : nde Keith Moon. Only his hair's not even blonde. Sorta dirty brown. The director told him Jimmy was a sensitive character, that he had to be able to reveal a chink,

And Johnny Rotten said 'the eves' And he just looked at Franc and mmediately his eyes went spaniel and revealed a chink. Spaniel one leopard the next. Great eyes WHAT'S HAPPENING TO MUSIC

VOW What's happend to some extent is t hands, music, everything has gone through the strangest self mamination that everything has got to be taken to such an extreme that ny move in any direction has got to chypocritical cause everybody has taken a stance but nobody can fulfill what's coming out of their mouths. WHEN THE WHO TOOK A

STANCE 15 YEARS AGO IT WAS FULFILLED? Right now all I care about is that

m stillhere. I don't care about anything else. (laughs) That plane crash, that drug bust, whatever's ound the corner. And the knowledge that if it happened to you everybody would be so delighted. (winces) YOU SEEM MORE CONFIDENT THAN DURING 'THE WHO BY

UMBERS' PERIOD? I definitely haven't got myself sorted out or my relationship with Roger. I feel closer to Roger than I have for a long time. (sighs) We got on a plane to come to LA and Roger says 'Want a magazine?' So I say 'Wot you got?' He says 'Everything', was lost in New York.



breakfast and enthusiastically expounded on The Who. This is some of what he said.

ARE YOU WORRIED ABOUT THE WHO SOUNDING DATED? No. To me the band has always been ahead of its time. To me the ne wave thing sounds more dated than we ever sounded, mainly because they're trying to pick up where we were 10 years ago. DO YOU GET FRUSTRATED NOT

#### TOURING? Shit, I get frustrated all the time.

Especially about the road but this is delicate ground. I respect Pete's opinion but I don't agree. I never joined a band to be in business. I joined a band to get on a stage and kick ass. One day it's gotta end. That's a matter of fact. To end it before time is stupid. YOU MEAN NOT TOURING?

Yeah. A band like The Who will end their stage career anyway before a band like the Stones, which will got on for a long time. The Who is a different entity; the energy thing is different. And age will lose that energy. But it's still there at the

I said to Pete: 'There's only one Pete Townshend and one Roger Daltrey, let's get up there and do it!' Townshend talks in paradoxes which confuses me. Like he said this profound thing on a TV show here rock 'n roll music is from the street, for kids on the street to dance all over their problems. And if that's how Pete feels he should get up onstage. make some music and dance all over his problems. There's only one Who. AND A BAND LIKE THE WHO NEEDS TO PLAY LIVE TO KEEP

IN TOUCH WITH THE KIDS I think we're in touch with the kids anyway, We've always been an idealistic band. Even if The Who stop touring we still have more to offer rock 'n roll. We're doing a youth orientated thing; looking for kids off the street to make them stars. But we still have to get on a stage.

#### DO YOU THINK THE WHO WILL PLAY LIVE AT ALL?

I'm an optimist. Three years ago we got Pete back on the road because I did that interview and then Pete did onc. None of the press could understand it but Pete understood. He thanked me for doing it afterwards, although he found it hard to stomach. I know it was undiplomatic but it was a shit or bust move. And The Who have always heen like that. You can't compromi with The Who. IT MUST SEEM WEIRD HAVING

# ANEW LP OUT AND NOT TOURING? It is. I'm left with all the things I

don't like in rock. I don't enjoy the rudio What turns me on is hearing Pete's songs and the other is thinking be wrote the lyrics for me to sing. The trest is all a downer.

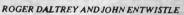
establish where you're stand not even worried now about **OR TWO YEARS AGO?** Or two years ago, which is my recent than five and much more topical HOW DID YOU REACT W

THE NEW WAVE SLAGGE AND MICK JAGGER IN PARTICULAR?

says anymore. I just care whi do. I care how I feel about M

TO JOHNNY?

# where The Who is a new gro



So all I'm left with is a board meeting at the end of the month. And I don't just want that. It's not what I wanted to be in a band for. And it feels that's all I'm left with . Maybe if the band don't tour I'll do some solo things on my own but I want to get into serious acting IS THAT THE FILM ON JOHN McVICAR?

Yeah. Getting the money together has been difficult. It's easier to go steal a million pounds than to raise the money for a film in England. (laughs). One of the problems with acting if you're a rock character is that film people won't touch you cause it's so difficult to shake your rock image. WHY DO YOU IDENTIFY WITH

### McVICAR?

His life is so similar to mine. When you're on the street there's only so many ways out. I've got a big machismo, that whole male thing. And he's the same. But he can't sing. So he's gotta have a fast car, flash suits and you don't get that workin at Fords in Dagenham. So he robs banks and I understand the rush he gets from it. I was lucky. I found rock - otherwise I probably would have been the same.

#### SO THIS TIME YOU WANT TO PROVE YOURSELF AS AN ACTOR?

I can if I get rid of my hair. That's what it is — the image. I'm a mean motherf--er without my long halr. You wouldn't want to meet me in a dark alley then. (laughs). WHAT'S 'THE KIDS ARE

ALRIGHT' LIKE? It's not like any rock film I've

seen. Most rock films have the sole purpose of making Robert Plant's crotch look big. This Who film is totally opposite. Within the first half hour each of us is made to look a complete idiot. Most rock films are pretentious and you need pretentiou bands. But you also need The Who. ARE YOU WORRIED ABOUT OVEREXPOSURE?

No, cause this is a kids film. Premier's always have stars and all. We're gonna run competitions so the kids can come. And they're coming to the party afterwards with the stars.

The party ancewards with the stats Premier's are always select, elitist audiences but this won't be. I want the kids to be treated like I was when I did 'Tommy'. I couldn't believe all the extravagance. At the premier we new met when solve 'Lecus a whole salmon". Can you imagine! My dad's never seen champagne before. We're not that kind of family. But I

want to give some of the extravagance to the kids. AND THE WHO HAVE ALWAYS HAD A LOT IN COMMON WITH THE KIDS ... We are the kids. We've always

been the kids. We're not in the same league as the Stones. We don't have that kind of distance from our fans. We're here and our audience is

outside the door. That's how close we are. Usually they're in the room

(laughs) THIS ALBUM SEEMS MORE OF **A BAND EFFORT?** 

We found the best way to record now. I go in and sort out the tracks we're gonna do with them. They do the backing track and Pete does a guide vocal. I used to feel a bit intimidated by his guide vocals. I used to think that's why Bear another used to think that's what Pete wanted and alm for that. But on this album I

aimed for what I wanted. So I stay outside and play darts. If you're in there listening eight hours to the same thing over and over you don't know what you're listening to I stay quite distant so when I put my vocals on I'm excited and I'm not tired or fed-up hearing it.

#### DID THAT HAPPEN WITH **MUSIC MUST CHANGE'?**

Yeah. Pete wasn't gonna put it on the album cause he thought the backing track sounded tired. But the song was so good that I asked if I could put a vocal on. To me visually I could see this kid walking down the street kicking a tin can. That's the nearest Pete's been to the street in a long time and it had to be on the album. So I stuck a vocal on that Pete liked. Then he put footsteps on. If you listen with cans this geezer is walking down the middle of your head. It's cerie

#### AND THE FUTURE?

Maybe I'll concentrate on acting but still sing cause there's not a lot of good rock singers about and I think I'm getting better. I get fed up with 

JUST WHEN Daltrey got into a great imitation of 'Stayin' Alive' h had to dash off to the LA International Airport to catch a plane back to New York for the remainder of his holiday. He left the hotel at 10.18.

Before leaving he said that John Entwistle might cur with Joe Walshe That Townshend is writing some of the music to the film about John McVicar. That Dattrey will play

Me vicar: I hat Dairley win pay Jimmy's father in the 'Quadrophenia' film. That Adam Faith will probably play MeVicar's best mate in that film, a guy he describes as "f---in' ruthless mate

stole a tin of peas from a bomb site." And just before he left he said the most important thing of all. He said that the kids were alright. He wasn't talkin' about you and me. He was talkin' about The Who. And be was



**REZILLOS ATTACK** 

# **SHORT SHIFT**

### **BEV BRIGGS** joins the rush to meet the Rezillos

AND IN the darkness and the void (even in Nottingham) Rezillomania is creeping. Fay Fife addicts are rearing their ugly heads in all quarters, skirts are being guillotined to what? more than immoral lengths, and suddenly it is in vogue to squelch in the Scotland the Brave vernacular. (Billy Connolly come out of hiding you're in fashion once again.)

Anem, ahem, seems that we're m for a Flying Rezillo Attack. Nottingham on a Friday is not too far removed from Whitley Bay sands on the first of February. At 6 pm the streets are deserted. The provincial twilight curfew imposed. But there

BRIGGS joins the the set of the s

believes in them. Believes enough to send the long awaited 'Can't Stand The Rezulios' album flying up the charts. Believes enough to sell out most provincial gigs, and even London's Music Machine.

#### Support

Support Even the big names' are being converted. On a past tour supporting The Ramones the reception to the Rezillos was phenomenal, so much so that The Romones ceased billing them as "Special Guests' and attempted to downstream them as 'support'. Tsk. tsk, sorry bolze, it didn't work. Even the honourable Ms Harry of Blondle withdrew her offer of allowing them to support her when it was discovered that they actually dared band. It sure must be hard being a Rezillo . .

So what do you know about the Rezilios. That they're centred in Edinburgh' That there are five of them, that they're signed to Sire? Fay and Eugene are more obviously the most loguacious of the guintet, the Batman and Robin, Cat and Mouse, Laurel and Hardy ... the mechanism behind any interview, the cogs that keep the press going. The Rezillos are bent on staving in

the cogs that keep the press going. The Rezillos are bent on staying in Edinburgh, not merely in order to keep home comforts near at hand, but as a rebellion against the conglomeration of music industries and sub sis, which proliferate in and around the London area. Schemed as a de-centralisation process. The Scots Nats cry out for their own government and the Rezilios make a plea for autonomy (musically) in Scotland.

What else do you know? That Fay is a vegetarian of some three weeks

NAMES AND ADDRESS OF

standing? Row about Simon Tunniar's Bh carnivorous feeding monto of the last four years. Must be norme hing to be gained from talking to the leaser known intembers of the band 's' ni Lemms me fay and er paranois about discussing her background resisting any attempts to build her up as working class kid makes good'

up as working class kid makes good' Time for the gig at the Sandpiper approaches, so The Rezillos and hangers - on make their way to the club. The way is barred by dissatisfied punters who didn't make it to the stage door in time. Funny how no - one recognises the Rezillos once removed from the familiarity of the Top Of The Pops setting. 'You'll not get in make, it's full', repeated by every kid we meet on every street corner. Rezillos fans out in force, yet failing to recognise the band when they're face to face with it.

with It.

the band when they to take to inter-with it. • Even the heavies on the door refuse us admission the untoid ironies of today were not so funny then though. Once inside clouds of sweat and bodies restrict any movement. A young skin near the door hassies Tempiar to iry and get his friend inside. Hassies him some more, then abandons the idea as the dressing room. Dressing room? More like a pre-war oven.

#### Pop music

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great feeling of relaxation and increased circulation. In control 360 deg, rotation by your own movements spinning at 45 rpm can give exhilarating feeling of spinning at 45 rpm can give exhilarating feeling of spinning at 45 rpm can give exhilarating feeling of straps 7" in drameter. HAR5166 900 AFP and the will be start which

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PLEASE CAN you tell me how to change my name? Since my parents died, I lave wanted to start a new life with a different Peter, Laton

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If you're determined, If you're determined, you can change your name at any time to anything you like, simply by calling yourself by your new name. There's nothing in law to stop nothing in law to stop you. But in our society, ruled by forms, certifi-cates of identity and bureaucracy there are times when you might need documented proof of your new name, to show the Passport Office or your but and so on your bank and so on.

All you need to do to get the relevant piece of paper is to swear a

## More worry over

#### organs

I'M 15 years old and when I was born had only one ball. I had an operation and now have two, but one and now have two, but one is about twice as big as the other As I mastur-bate regularly, I don't think I'll have any problems when I even-tually have a sexual tually have a sexual relationship, but I'm still worried. The foreskin on my penis comes back very easily too - is this

Michael, Birmingham

IT'S perfectly natural to have a loose-ish foresign which can be drawn right back over the head of the pents. No problem. And most males of the species have one testicle which is larger than the other -pents

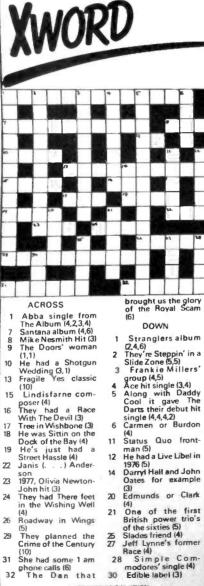
larger than the other -the left one usually hangs a little lower than the rightone. It may be a relief to know that all sexually inexperienced people, of your age, and often much older have fears about their future sexual per-formance and imagine all their future sexual po-formance and imagine all manner of difficulties which don't exist outside their own heads. Don't their own heads. Elon't worry. You have all the equipment you need, and once you find a girlfriend / partner who you really relate to on every level, you won't be airaid any longer.

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statement before a Com-missioner of Oaths, this is known as a statutory declaration. Your near-ost Citizens' Advice phone book and solicitor direct. For more information, send for a handy booklet "What's in A Name", price 35p including Bureau can put you in touch with a solicitor who worm with a solicitor who postage, available from will prepare this declars. National Council for Givil tion for you at a charge of Liberties, 186, Kings between 15 and 110. Cross Road, London, Alternatively, look in the WC1.



LAST WEEK'S SOLUTION

ALTIONS 1 Blood on the Tracks 7 Obsessions 9 Banco 10 Spirit 11 Raw 12 Rab 14 Don 18 Karmy Jonas 17 Eno 18 Doors 19 Year 20 Echaes 27 Yea 25 Ge Buddy Go 28 Latke 29 Late and Dangerous. 1 Broken Down Argent 2 Ones 3 Neet Invess 4 Hank 5 Ruby Winners 6 Short by Boots Sales 8 Sale to 16 14 2 Rose Royce 13 May Love 15 Needby 21 New 23 June 24 Reg 28 Dan 27 Ged.



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Singing dolphins

Continuing the second part of Greg Mitchell's Bee Gees interview as they leave New York and fly south to the Bee Gees tropical compound

AFTER A whirlwind day in the Big Apple, two-thirds of the Bee Gees are flying south on a commercial jet. Maurice and wife Yvonne slt silently in first class reading 'Wizard of Id' and 'The National Enquirer' (respectively). Barry and Lynda talk about their son Stephen, four, who is ill. Robin, whose wife Molly and two children have never been to Miaml, has stayed behind to attend a party.

"Matrice has taken some painkillers," announces Dick Ashby, a rumpled blond Englishman not much older than Barry. "He's having some back trouble." A couple of weeks earlier, Maurice had found out that he had only four vertebrae. "He's supposed to have five," Ashby comments. "Now we're going to find out if Robin's got six."

An associate of Stigwood for 12 years, Ashby recalls that his first impression of the Bec Gees was: "Blimey, they've got such big teeth!" When asked what everyone's doing for fun these wild and crazy days; Ashby answers, "That's one thing we don't seem to have too much of." Maurice is still wearing his blue

Maurice is still wearing his blue suit, but Barry has switched to jeans, French T-shirt and Shetland wraparound sweater for the flight. The platinum medallion around his neck, he says, was a gift from Stigwood, Much as his face is toughened by his beard, Barry's singing falsetto is anchored in conversation by a soft burr. Slumped against a cushion, he seems grateful for a moment aloft; any admirres aboard are, at least temporarily, strapped in their seats. Only 15 minutes carlier, a half dozen members of the ground crew had crowded around the gate to catch a glimpse of the Bec Gees.

Stewardesses seem cager to serve rock's newest sex symbol, but Barry politely requests tea with milk and sugar. Up close, despite the tan, his face displays more weariness than glamour, the lines around his eyes betraving sudden shifts from hot sun to the cool cave of a recording studio. "I think this sex symbol talk affects Robin and Maurlee more than it does me," Barry declares. "They see that I get more attention and there's nothing they can do. They know it gives me more ... opportunities " (The twins, Ashby says, are less than they used to be, fame and money apparently soothing bruised egos.)

As if to demystify himself, Barry mentions that on the set of 'Sgt. Pepper' 'the Frampion people'' told him he should make more movies ''but I think they were buttering me up." He's a ''behindthe segmes man, '' Barry says, with ''no burning passion to be a heartthrob.''

throb." Barry Gibb may now be as wealthy, and coveted, as Ryan C'Meal, but his alrestyle is considerably less public. Although the Gibbs have always been tightly kuit, overwhelming attention has encouraged them to draw their wagons into a circle. In England they lived in country houses near their family; in Miami they've gone even further: Maurice's in-laws actually live with him; six blocks away, Lynda's parents, late of Scotland, reside in an apartment attached to Barry's house. With Robin a frequen guest, Andy Gibb a short ride down the Bay, and Mom, Dad and sister Berry five minutes away, it's a tropical Kennedy compound.

While Barry contends that "If you were in our position you'd do exactly the same thing," it's hard to locate a similar celebrity encampment. Berry collection arrangement

Barry calls the arrangement "convenient." With the parents keeping house, wives can travel with the group, "so our marriages remain stable." (The Gibbs "have sown their wild oats," says Ashby. "Now they need their wives.") Since he hates being stared at, Barry finds that the only time he can relax is "when we're all together in a bunch." Every afternoon around 1.00 pm

Every afternoon around 1.00 pm his parents come over for "the daily rundown." Many years ago Barbara Gibb was a singer with Hugh's Band. "I guess we're an extension of father's frustration," Barry says. "He never quite made it, but now he can live it with us." When the boys go on tour, Hugh, who relinquisided his managing responsibilities to Stigwood long ago, inherits the tile "stage manager."

Other close friends and associates drop in; it frequently becomes chaotic— "as crazy inside the gates as outside," Barry reports, laughing easily. There's a constant turnover "but the same faces every day."

One can imagine a dockside meeting of the board, the executives in shorts and sandals: Robin describing the latest chart action, Barry reporting on progress in the studio, Maurice mocking both of them to disguise his distance. When he's absent, Andy Gibb, 20, receives a lot of attention. "With the sudden success he's had." Barry explains, lighting a cigarettes, "his head has been turned around. We're concerned for the boy. There's a lot of heavy drugs around, a lot of shady characters, and he's not always within the realms of the family."

After lazy Saturdays, Barry spends his Sundays with Robin, writing lyrics "that come from nowhere." Although many critics find their lyrics pedestrian, Barry believes that there's something psychic about the way the Bee Gees write. Sometimes the three brothers will be huinming the harmony to a new song and suddenly make up the same lyrics simultaneously.

suddenly make up the same lyrics simultaneously. Throughout their career the Bee Gees have been openly accused of lightheadedness. Robin Gibb bristles all the way to the bank, and it is the only subject that causes Barry to straighten up in his plane seat. While he admits that the brothers have written "banal sets of lyrics" in their time, he mentions several offsetting examples (such as 'How Deep Is Your Love'). "The world," he notes, "is not into message songs anymore. People are into romance, happy music."

In an admission that may startle longtime Bee Gees buffs, Barry says, "We sing now as if we mean what we're saying — I don't think we used to do that."

The Gibbs, he says, do not "write from the heart"; instead, they "assume roles." Commercial appeal is calculated; Barry tries to write music he loves, "But you've got to give the public a taste of something that gets them interested."

that gets them interested." Sometines, he concedes, "11's a commercial sellout." But critics, he complains, "make a war" out of these tactical manoeuvers. When one prominent reviewer recently "attempted to throw us away as a bunch of idiots," the brothers considered hiring a pic thrower. When their press agent advised against it, Barry pleaded: "Oh please, just one..." Despite their lofty and seemingly impregnable position, the Gibbs still, according to Dick Ashby, "get upset by articles 1 think are harmless."

lofty and seemingly impregnable position, the Gibbs still, according to Dick Ashby, "get upset by articles I think are harmless." "I don't want to be criticized forever," Barry declares. "We're just guys in a group who are doing a job. We work for the public. We've been up, and gone right down to the bottom, where the people who were hanging around when we were up took off. The people with us today stuck around, knowing there was more to us than everyone was giving us credit for. I think we've convinced a few who never thought we had it in us." The Bee Gees, he says, chuckling almost in astonishment, have recently discovered that "We'd never really made it before. If indeed this is 'the top,' then it is better than we thought. It's al tot fun."

And what does he mean by "fun"? Barry scratches his beard for a moment, cal-like, and then remembers watching "faces beam in the studio" after a good take.

But despite such good cheer, Barry Gibb still walks a tight-rope between humility and insecurity. Any statement that could possibly be construed as braggadocto, or even self-awareness, ends with "... in my opinion." Asked how he felt about Chevy Chase's comment (on last year's Paul Simon TV special) comparing the Bec Gees to singing dolphins, Barry uncharacteristically interrupts in mid-question: "It's great," he says. "Loved it, How wonderful that Chevy Chase should make up a joke about the Bec Gees. What an honour that Paul Simón should even mention our name in public. It was great. Dolphins as Bee Gees, It was great."

public. It was great. Doiphins as nee Gees. It was great." Pressure to deliver has increased in the wake of 'SNF'. The Bee Gees, Barry says, are "scared" of their new album, which will be released prior to the start of their tour in September. To meet the demand, the Gibbs worked "twice as hard and twice as

long" on "Spirits'. The brothers are aware, Barry says, of "what success does to your writing. It's happened to us before. We have to still be able to assume the role of someone sad, something that has nothing to do with affluence." Despite their Miami insulation, they feel they can "talk about the tension in New York, where nobody is doing anything but stayin" alive."

stayin alive. Don't expect the Bee Gees to remain a "disco group." Barry hates the label. On 'Spirits', he says, "We're trying just a little to avoid disco. We're keeping solid rhythms but we're not saying 'Hey, you have to dance to this song.' We have to convince everybody that we write all kinds of songs. Some call it selling out, but the most critical thing today is adaptability." It's a word he has used a dozen times. "If you're adaptable, you stay; if you're not, you go when the crowd changes its mind."

Those close to the group claim that the new material is even hotter than 'SNF'. 'It's just a commercial,' observes RSO's AI Coury, "but in another dimension." The Gibbs are determined not to be just "this year's group"; they remember that when the fresh appeal generated by his record-breaking live album faded, Peter Frampton's follow-up effort

was a relative flop. Reclining in his seat at 20,000 feet, Barry Gibb makes this clear. It is his only display of ego. Several times when explaining the Bec Gees' backup role in 'Sgt Pepper', he says, "Peter is the hot ticket, or was at the time." Frampton's manager, Dee Anthony, demanded, and received, from Stigwood the best Beatle songs, "and we weren't in the position then to argue."

The Bee Gees will no doubt pick the best songs for themselves if their own film (also called 'Spirits') gets off the ground. In this movie, each of the Bee Gees will, according to Barry, "die in hysterical ways," ascend to heaven, and then be sent back to earth to fulfill their destinies. With "a million laughs to be had in such a situation," the brothers will search for someone like Woody Allen to write a "mature, New York" screenplay. They will also enlist "as more nated comedians as possible."

screenpart we'll be actors, not just singers, " "We'll be actors, not just singers," Barry promises (they have no speaking parts in 'Pepper'), "but we can't be the Marx Brothers." Yet it is easy to imagine Barry as Groucho, another older brother encumbered with ideas, responsibility and sex appeal; Robin as Chico, the eccentric entrepreneur, and Maurice as Harpo, the idle, lovable loon.

Extra-musical activity has signalled the beginning of the end for such groups as the Beatles, Rolling Stones and Who. While Barry claims that the brothers have an agreement that they will tackle only projects that "don't damage the Bee Gees," he admits that "each of us has to have his own little flight of freedom —

maybe three separate films, "His greatest fear, he says, is "that we'll always be the Bee Gees — that we'll end up being an old group. You can't go on past 40. I don't want to end up in Vegas."

In vegas: Pressure, he predicts, will be "unbearable" on their fall tour. Although a weakness for romance would seem to unite their audience, Barry is afraid the dance fanatics won't "be calm" during their love songs. Perhaps because of this, there is little emotion in his quiet voice as he announces that the group will make this year's tour their last except for, maybe, a "farewell" fling four years down the road. "We'll continue making records," he says, "but I don't think we should a cord extended to the should

"We'll continue making records, he says, "but I don't think we should go onstage together as older men." (In four years Barry will be 35; his brothers, 32.) By the end of 1978 the transition from Bee Gees to what he terms "The Gibb Brothers" will be "in progress." Until this year, "We didn't have the power nor the finances to instigate such a thing." Now they're talking to Stigwood about getting their own record label and film company.

about getting their own record label and film company. Ashby confirms that the brothers want to "retire at their peak." But he can see Barry "like Tom Dowd, going Into the studio at age 50 and cutting records." In the past few months Barry has produced efforts by the Bec Gees, Andy Gibb and Samantha Sang, plus the title song for 'Grease'; writing hits for other people has "been good for my head." Gibb may agree with Ashby's self-assessment — "I get bored i(4'm not working" — but unlike Ashby, who, fearful of conflicting duties, has avoided family life, Barry has a wife and two young children, and is in many ways, the patriarch of the Gibb clan. It was exactly these responsibilities which made Barry push the new album and tour back two months.

"We asked them to give us a break," he explains, his voice dimming despite hot tea therapy: "The pressure is getting ridiculous. We need some time with our families I see Lynda and the children about two hours a day. I think it's wrong. I'm always working: even when I'm home my mind & somewhere else. As far as she's concerned, it's no goods We don't get a chance to talk, to be husband and wife.

THE PLANE arrives in Miam well after midnight. A platoon of family and band members is on hand jo greet the brothers Gibb. They wave and shout greetings from the end of an otherwise silent corridor. Someone releases a huge German's shepherd, which tears up the carries and leaps into Barry's arms. Barry acts like he's been away, not two days, but two months. He beams, takes off his sweater, clutches his wife, and salutes the welcoming committee, an insectire work shothe multi-millionaire happy to be homeand, aiready, back at the office.



Record Millor, August 20, 1976

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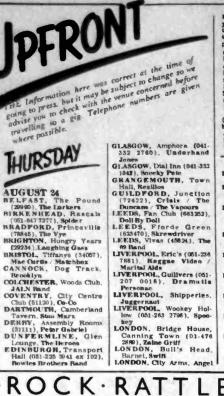
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Saturday's for buying records, right?

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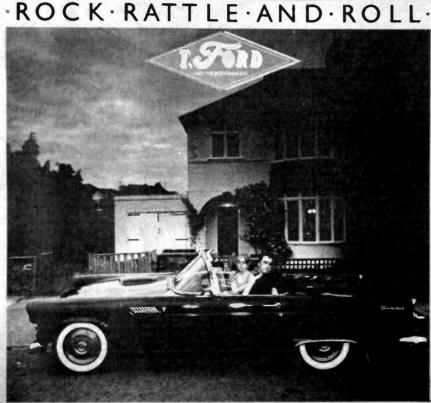
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READING RIDES again on Bank Holday weehend and the year's model konks better than over. Specially imported for the occasion, which coincides with her current UK mini-tour. Answelcas an number one mper - duper headline act, rupported on hopefully sunsy Sudday by TOM ROBINSON RAND, JOHN OTWAY (minas Wild Wilp), IAN GHLAN, ALBION RAND, SQUEEZE, BRTHNAL, PACIFIC FARDRUR, CHELSEA and more, THE JAM tep the spread of inhesit (Friday), with SHAM G, RADIO STARS, CARDRUR, CHELSEA and more, THE JAM tep the spread of inhesit (Friday), with SHAM G, RADIO STARS, CARDRUR, CHELSEA and more, THE JAM tep the spread of inhesit (Friday), with SHAM G, RADIO STARS, AND D, STARS, SANDARD, SA

(01-263-2359), Joker LONDON, Dingwalla, Cam-den (01-267-4987), Mierger LONDON, Duke of Lancas-ter, Barnet (01-499-0467), The Crooks LONDON, Golden Lion, Fulham Road (01-385 3942), Simon Townshend Band LONDON, Hope And Anchor, Islington (01-359 4510), The Islington (01-359 4510), The Records LONDON, 100 Club, Oxford Street (01-636 0933), Tradition Tradition LONDON, Marquee, Ward-our Street (01437 6803), our Street (01437 6003), Bethnal LONDON, Music Machine, Canden (01-387 0428), Sassafras/Pame LONDON, Nashville, Ken-sington (01-603 6071), Punishment Of Lazury LONDON, National Film Theatre (01-228 3223), It's Your Thing / Soul To Soul / Wattaka (Bing) LONDON, Pegasus, Stoke



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- PLYMOUTH, Metro (51326), The Pirates READING, Target (585887).

FRIDAY

- MEERLEY, Ragamuffins
- (2'.20), Branx CANTERBURY, Country Club, Braming House (Lituebourne 797), Labi
- Siffre CRAWLEY, White Night (Pound Hill 3197), Night-
- (Pound Hill Sife), fran-rider DUBLIN, Magonnigles Club (74697), Jenny Darren DUNDEE, Marryat Hall, The Zone, Marryat Hall, The Zone, Marryat Hall, The Zone, Claude (03)-229 5533), The Reallon / The Makona

- 229 5353), The Reallos / The Mekona EDIN BURGH, Transport Hall (051-225 3941 x 102). Bowies Brokers Band GLASGOW, Wave velicy Paddle Steamer, Under-hand Jones GUELDFORD, Royal Hotel (75173), WWO HORNCRUBCS, The Bull (2125), dorry The Ferret BUDDERAFTELD, Friendly & Trades Club, North-umberland Street, Danny Wid & The Wildcas KIRKLEVINGTON, Country Gub (Eaglescille 78003), The Records KIRKLEVINGTON, Gabriel (EEDS, Vivas (48249), Black Cat Yard LINCOLN, AJ's (30874), Tiger Aabby LIVYERPOOL, Erics (051-236 7881), Dell By Doll / Manicure Noise LIVYERPOOL, Scies (051-236 7881), Dell By Doll / Manicure Noise LIVYERPOOL, Scies (051-236 7881), Dell By Doll / Manicure Noise LIVYERPOOL, Scies (051-236 7881), Dell By Doll / Manicure Noise LONDON, Acklam Hall, Portobello Road (01-96 550), Paalms / Pinger-prins / Reality LONDON, Bridgebouse, Can-ning Town (01-476 2889), Warm Jes LONDON, Marige Kachne, Camden (01-387 0428), Noutyard

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AUGUST 28

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- Ringswind (stends), Ma-ney BURTERLAND, Half Circle Ballroom, Ignais BURTON-ON-TRENT, Step-penhill Labour Club, Incredibio Kidda Band BURY ST EZDNUNDES, Corn Exchange (3957), JALN Band
- BURY ST ELEMONTES, COTT Exchange (1937), JALN Band CANTERBURY, Country Club, Bramling House (Littlebourne 197), Labi Sifre CORBY, Nag's Head (63376), Parséex DONCASTER, Asiern Spa Social Club (100440), Race Againat Time DUDLEY, JB's (55097), Sore Threat

- Threat DUNSTABLE, California

Hampstead (01-278 4444), Landscope / Koger Rankin Spear LONDON, Pegnuus, Stoke Newington (01-226 5930), The Extras LONDON, Red Cow, Ham-mersmith, Leppo & The Joovest LONDON, Rock Garden, Covent Garden (01-240 9381), Girbachool / The Invaders LONDON, Royalty, South-gate (01-86 6112), Muscles LONDON, Royalty, South-gate (01-86 6112), Muscles LONDON, Idal Basin, Canning Town (01-476 7791), Dog Watch LONDON, Undator LONDON, Upstairs at Ronnics, Frith Street (08-430 0747), Business LONDON, Windsor Castle (01-286 8403), Keith Pear-son's Right Hand Band MATLACK, Hursy Farm, Strange Days MELTON MOWBRAY, Painted Lady (81221), Big John's Rock 'n' Reil Chrcus NOTTINO LEY, Warbottle Hotel, The Vye PERTH, SI Albans Hotel, The Herces PILVMOUTH, Metro (B1326),

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PLVMOITH, Metro (51326), The Dale READING, Festival, The Jam / Pirake / Sham 69 / Penetration / Radio Stars / Losers / Utravoz Rew Hear is / Automatics (5204), Michael Chapman SOUTHEND, Minchel Chapman SOUTHEND, Minchel STEVEN, Matchel STEVEN, Matchel STEVEN, Matchel STEVEN, Matchel STEVEN, Joker TAM WORTH, Austrey Work-Ing Men's Club, The Incredible Kidds Hand WOLVERHAMPTON, Lafa-yelle (3520), Sore Threat VORK, Winning Post (2523), Maam Dolphins LONDON, Dingwalls, Cam-den (01-267 4967), The Young Ones / Addiz LONDON, Duke of Lancas-ter, New Barnet (01-499 0467), Joker

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AUGUST 25

- AUGUST 25 BEDFORD, Community Centre, Crisis / Black Cats / Tavisiock BOURNEMOUTH, Town Hall (2206), Freshly Laid Band / Cains Doll / Nich Chane RELEY, British Sug-ar Corporation, JALN Band Commensuer States

LOXIDON, Hope & Anchor, Istington (01-858 (010), Loppa & The Jeovesi LONIDON, John Buil, Chaw-Ick (01 994 0082), Dolt By

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Band LONDON, Nashville, Ken-sington (01-603-6071), The

tagton (01-803 6071). The Edge Low DON, Open Abr Theatre, Victoria Park, Stikki Baads / Bloeblo Goodshiff (Cross Breed LONDON, Pegnau a. Stoke New ington (01-366 55507, Respansion Low DON, Red Cow, Ham-mersmith (01-746 5780), Low Bow, Red Cow, Ham-

meramith (01-748 Drawy, Landsenge LONDOS, Rochester Castle, State Newington (01-340 0188), The Invaders LONDON, Rock Garden, Covent Garden 101240 3681), Spiteri LONDON, The Stapleton, Crouch Hill (01-372 2108), Arry The Perret LONDON, Swan, Ham-meramith (01-308 1048), Ex-trimectory

Directory LONDON, Tidal Basin Tavern, Canning Town,

Tavern, Canning Town, Warren Harry LONDON, Upstairs at Bonnies, Frith St (01439

(747), Business (747), Business LONDON, Wheatsheaf, Chelses (01-735 8635),

Chelisea (01-735 8535), Overneas VONDON, Windsor Castle, Harrow Road (01-286 4003), After The Pire M ALVERS, Winter Gardens 37001, John Oway 7, WWIO M ELTON MOWBRAY, Painted Lady (812121), Hig John's Rock 'n 'Roll Carcus (1DDLESBROUGH, Rock Garden (241995), The Records WillTON KEYNES, Prim-roas Social Club, Left Hand Drive

MILTON KEYNES, Frim-roce Social Club, Left Hand Drive NOTTINGHAM, Boat Club resolution, Sardy Strange PORTSMOUTH, John Peel Hotel, Gosport (Fareham ORTSMOUTH, John Peel Hotel, Gosport (Fareham Quo / The Motors / Lindiafarne / The Pirasea Quo / The Motors / Lindiafarne / The Pirasea Gruppe Sportho / Greg Kinn Band / Nut / Next / Jenny Darren / The Bualness / Speedometers /

Spirit ST AUNTELL, Cornish Riviers (2720), Sasastras BTRATFORD-ON-AVONT Greek Dragon (2009), Special Chaic WEST RUNYON, Pavilion (203), Shido

SUNDAY

AUGUST 27 ACT HING (SHIX), Lukei and Tarfe, Walk (SHIX), Hot Huff Barfe, Walk (SHIX), Hot Huff Barfe, Walk (SHIX), Hot Huff Barfe, Walk (SHIX), Hot Huff The Tetra Hed Shi Ottowy Dand (S pm) Bab Stewart (S 20 Bib Stewart (S 20 Bi

Morger EDINBURGH, Transport Hall (031-225 3941 x102), Bowice Brothers Band GLASGOW, Burns Howff (041-332 1818), Underhand Jones

Jones GREAT VARMOUTH, Well-ington Pier (2244), Tribes-

GRANT FARMOUTH, Well-ington Pier (2244), Tribes-mun
 GRINDLEFORD, Ladywash Parm, Heatheliffe / T.
 Ford and the Bone Shakers / Swining Blue Jeams / Edison Lighthouse / Preddle Fingers Lee
 Love Affair / Screaming Lord Suich / Rock Island Lime (A Tribute to Elvis)
 HIRKCALDY, Sution Hotel (62340), Sarewhriver
 LEE DB, Fiorde Green (62340), Sore Throat
 LON DON, Ace Cinema, Brixton (01-274 4633), Jammy Lindsay / Dambala
 /Misty / Exodus
 LONDON, Brecknock, Cam-

Cold Comfort.

near future for Cold Comfort.

Quench your thirst for tight and tasty rock with 'In The Can,' a sparkling debut album from

The Album contains ten beautifully constructed tracks all by a new songwriting team who will ensure that things heat up in the

den (01-485 3078), The Hades LONDON, Bridgehouse, Can-dug Town (01 476 2889), Keemas Dewn Bouleward LONDON, City Arms, Angle (01 235) 2369), Nyilo LONDON, City Arms, Angle (03 235) 2369), Nyilo LONDON, Hops & Anchor, Islington (01-399 4910), The Pealme LONDON, Hops & Anchor, Islington (01-399 4910), The Pealme LONDON, Jon Bull, Chiaw-Ick (01 904 0021), Some Chicken Condo Mashington, Strand (01 385 3718), Country Joe McDonald / Mesi Ticket LONDON, Nashville, Ken-sington (01-209 6421), et Records Dead Hinger LONDON, Old Swan, Notting Hill (01-229 6421), et Spoons

den (01-485 3078), The

Hill (01-229 6431) ed Spoons Spoons Spoons (01-226 6580) Husser Blaser LONDON, Red Cow, Ham. marsmith (01-748 6720). Warren Harry LONDON, Red Cow, Ham. marsmith (01-748 6720). Warren Harry LONDON, Rock Garden, Covent Garden (01-240 0188), Doll By Doll LONDON, Rock Garden, Covent Garden (01-240 0188), Del By Doll LONDON, Ruckin Arma, East Ham (01-427 2057). Dog Watch LONDON, Stapleton, Crouch End (01-272 2108).

LONDON, Stapleton, Crouch End (01-272 2108), Earthbound PORTSMOUTH, Rotary Club, Stas Marr READING, Festival, Patti Smith / Tom Robinson / lan Gillan / Albion Band / John Otway / Squeeze / Bethnal / Pacific Eardrum / Oneises / After The Fire / Paul Inder STOKE ON TRENT, Tren-tham Gardens (567341), Alvin Starduse

MONDAY

AUGUST 28

BASILDON, Van Gogh (21894), The Heat BATHGATE, Dreadnought (630791), Underhand Jones

LONDON, Bridgehouse, Can-ning Town (01-476 2889), Nhooter LONDON, Hope & Anchor, Isilington (01-350 4610), Juice On The Locse LONDON, Munic Machine Camden (01-387 0428), Reggue Regular / Pres-sure Shocks / Brown Sugar / The Praims LONDON, Nashville, Ken-sington (01-403 6071), Sore Throat / The Invaders LONDON, Nashville, Ken-sington (01-208 6930), Reger The Cat LONDON, Rainbow, Finsbu-ry Park (01-263 5148), Keth Hudson / Matumbi / Erroil Dunkley / Barry Ford LONDON, Red Cow, Ham

(785076), The Vye LEEDS, Vivas (456249), Kalfe Edge LIVER POOL, Sportsman (051-709 3757), Drumatis

Personae LONDON, Bridgehouse, Can-ning Town (01-476 2889),

BIRMINGHAM, Digbeth

LONDON, Red Cow, Ham-mersmith (01-748 6720), Warren Harry LONDON, Rock Garden, Coweat Garden (01-240 3961), The Realists

LONDON, Royalty, South-gate (01.888 4112), Mac Ourtis / Orazy Cavan / Flying Saucers / Graham Pentons Matchber / Shades (12 noon

Tribesman BIRMINGHAM, Drakes Drum 1021-360 2224), Drum 1031.360 2224), Parados RLACK POOL, Jenkinsons (2203), Magie BLACK POOL, Mecce Ball-coom (21872), Eddie Kendricks CLIPTON VILLE, Kom-passco, Keith Pearson's Right Hand Band DON CAN FER, Outlook (8494, 60 degrees In-clusive

Pentone Matchest Bhades (12 noon midnight) LON HON. Thomas a Beck-ett, Old Kent Road (01-703 7834), WM10 LON DON. Upstairs at Ronnies, Frik Street (01-430 0747), Left Hand Drive MANCHESTER, Golden Garter (061437 7814), The Temptations NOTTIN GHAM, Sandpiper (54381), GGas 5 ST ALBANS, Horn of Pienty (56862), Joker WMANSEA, Circles, White Obt

DONCANTER, OUTlook (8434, 80 degrees in-clusive UBLIN, Magonnigles (77497), The Motors EDIN BURGH, Tiffany's, Merger / The Monos EDIN BURGH, Transport Hall (03122: 3941 ×102), Howies Brothers Band ESOM, Adrianos (21828), ENDER, Routes (58616), The Lineers GREAT VARMOUTH, Tiffanys (57018), Judge Dread Of LLD FOR D., Junction (LLD FOR D., Junction (LLD FOR D., Junction (LLD FOR D., Junction (223), JALN Bend LFEACOMER, Top of the LFEAC, New Yes (EEEDS, Vie Sye LEFEO, Shotyman (EEEDS, Vie Sye LEFEO, Shotyman (LVE BCOL Spectrum)

Oats TONYPANDY, Naval Club,

Scene Stunier WARRINGTON, Carlton, Ed

WINISHER UTUN, Carton, Ed Hanger WINISHOR, Free Festival, Windsor Great Park (?), Desperate Straits / VIP's/ The X-Certs WORCESTER, Swan Theatre (27322), Land-scape

TUESDAY

#### AUGUST 29

BIRMINGHAM, Railway Curzon Street, Brooklyn BISHOPS STORTFORD, Triad (86333), Flying Mallett

BRADFORD, Thornton La-bout Club (\$33273), Band

BRADFORD, Informion L.L.
 boui Chub (532273), Eandmann
 BRIGHTON, Richmond (20234), UK / XL56048
 DUBLIN, Magonigles (714907), The Windows
 DUBLIN, Magonigles (714907), The Windows
 DURMAM, Marquis of Granby (3606), Boys Of The Lough
 EBBW VALE, Scarretts (Club, Scallywage
 EDIN BURGH, Transport Hall (051-225 3644, x102), Bowles Brothers Band
 LOE Brothers Band
 MCBOHT, Take Spreihers Band
 MCBOHT, Scallywage
 Club, Scallywage
 EDIN BURGH, Transport Hall (051-225 3644, x102), Bowles Brothers Band
 MCBOHT, Take Spreiher Band
 MCBOHT, Brothers Band
 Con DON, Bridge House, Canning Town (01-475 369), Der Wage
 Con DON, City Arms, Angel (91-253 269), Doc Wage

LONDON, City Arms, Angel (01-253 23 89), Dog Watch

**Refresh yourself with Cold Comfort 'In The Can.'** 

Record Mirror, August 28, 1978 23

Th  $\mathbf{coo}$ select forah intern.

200

AT TECORD

LONDON, Dingwalls, Caro-den Lock (01-80 4987), The Autographs
 LONDON, Hope & Anchor, Istington (01-369 4030), The Members
 LONDON, Moonlight, Wast Hampstend (01-477 1973), Tribesman / Berberman
 LONDON, Monite Machine, Canden (01-369 4024), White Case
 LONDON, Nashville, Ken-sington (01-403 4071), Piecher 2/ The Immaise
 LONDON, Nashville, Ken-sington (01-403 4071), Piecher 2/ The Immaise
 LONDON, Nashville, Ken-sington (01-403 4071), Piecher 2/ The Immaise
 LONDON, Nashville, Ken-sington (01-240 4074), Piecher 2/ The Immaise
 LONDON, Nashville, Ken-sington (01-240 4074), Piecker 2/ The Immaise
 LONDON, Rock Garden, Covent Garden (01-240 591), Trans Am
 LONDON, Ronnie Scotta, Prith Street (01-480 747), Et Bircetary
 LONDON, Ronnie Scotta, Prith Street (01-480 747), Et Bircetary
 LONDON, Nonnie Scotta, Prith Street (01-480 5371), Arry The Ferret
 LONDON, Windsor Castle, Harrow Road, The Im-vaders
 MACHESTER, Golden Garter (01-487 7514), The Tempations

Garter (061.487 7614), The Temp Schons NEWCASTLE, City Hall (2007), Patts Smith / The Pop Group PENZANCE, Winter Gar-dens (2476), The Larkers B II E F F IE L.D. Limit (730940), Dead Fingers Talk / Spider STOCKTON, Teessider, Nicky Beat and the Beatnicks

667 5805), Pasti Smith / The Pop Group
20 DYB UK G U, Transport Hall (051-230 3941 x107), fowite Reakers thand
GLANGOW, Amphora (041-532 2760), Necremanaser
LEDS, Vivan (480:349), Oby Limits
LONDON, Berldge House, Canning Town 01-476 2969), Angele Paladimo
LONDON, Dingwalls, Cam dan Lock (01-287 4987), The Tourists
LONDON, Hope & Anchor, Islington (01-385 6510), TLC
LONDON, Kennington, Rus-ell Gardens (01-497 4987), The Tourists
LONDON, Nurie Machine, Candin (01-387 4987), The Tourists
LONDON, Nurie Machine, Candin (01-387 4987), The Tourists
LONDON, Nurie Machine, Canden (01-497 4987), The Tourists
LONDON, Nurie Machine, Canden (01-387 1987), The Month (01-276 5980), The Month (01-276 5980), The Monte Sondor, Pedela Readricker (190 shows)
LONDON, Rock Garden, Covent Garden (01-387 3811), Cousin Joe LONDON, Swan, Harn meramilh, The Invaders
LONDON, Nurits Harti at Ronnies, Prith Street (01-397 3811), Cousin Joe
LONDON, Nurits Hart at Ronnies, Prith Street (01-397 3811), Cousin Joe
LONDON, Nurits Hart Arrow Road (01-238 403), Ep Directory
MANOH ESTER, Golden Garder (01-437 731), The Street (01-36 61437 731), The Street Conto Carten (01-387 403), Ep Directory WEDNESDAY Longh EwpORT, Stowaway (50078), Doli By Doli OTTINGHAM, Imperial Hotel (42584), Some

AUGUST 30 BELFAST, Ulster Hall (21341, The Motors BLACKPOCL, Jenkinsons (2203), Magie BRIDLINGTON, Harbour Inn, Hot Staff BRIGHTON, Alhambra (27374), The Heat CANTER BURY, Millers, Keith Pearson's Bight Hand Band EDINBURGH, Odeon (031-

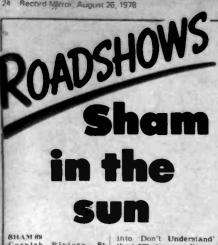
Hotel (42884), Some Chicken PAIGNTON, Festival Theatre (88641). Guys And Dolls PLY MOUTH, Woods (64901), Larkerp PORTSMOUTH, Milton Arms (25138), Nightrider Sit EFF IF ELD, Lim R (730940), Pressure Shocks WORTHING, Baimorai (86232), Whirly Birds

IN THE CAN

features the single 'Phone In'

Also on cassette JETCA 211.

on Jet Records JETLP 211



ornish Riviera, St Austell I HAVEN'T had the buzz for a long time. You know the feeling, it's like a tense nervous shiver which surrounds vou in moments of high, high excitement I'm sure as Sham burst

into Don't Onectainee. containing sunburnt lour-ists and enthuslastic locals, all of whom must had had the buzz. They can't get many gigs down in Cornwall, which meant that everyone was deter-mined to enjoy them-selves This was my first

Sicursie and the Banshees

Hong Kong Garden



experience of the Sham phenomenom and I was immediately converted Sham 69 are the ultimate punk band; a reviewer's nightmare. but a punters delight who can analyse a band who create a solid wall of sound which is constantly broken by the most simple

of choruses it's impos or choruses. It's impos-sible and pointiess to cite examples as every song is as powerful as the next. It leaves you in a per-manent state of 'how can they follow that?', but they do.

are playing They aggressive, dynamic mu-sic which is not new.

What makes them so refreshing lies in the simple fact that they have on lead vocals Mister on lead vocals Mister Jimmy Pursey. Jimmy isn't really a performer, but a totally committed but a totally committee bloke, who wants, above all, to see the kids enjoy themselves as them-selves. His Dennis the acives. His Dennis the Menace charisma, his chirpy but thoughtful song introductions and his shattering visual energy, make for a rare experience. There was no violence, instead there was a hall full of handclapping, footstamping youngsters chanting a new anthem. 'If The Kids Are United' For me the evening's

For me the evening's highlight was 'Sunday Morning Nightmare', where the Shamettes, that infamous skinhead choir blood the band on strength joined the band on stage

anding delicate backing vocals in their own iminitable style. That summed up the evening, as Sham, can and still do, involve everybody in what they are presenting. PHILIP HALL



RILLYIDOL GENERATION N Astoria Ballroom, Edinburgh

Edinburgh 'SOME KID turned to me, said it's only tife', runs one line in a 'new Generation X song, 'Paradise West', and just \* 10' goes on so do "Paradise West', and just as life goes on, so do Generation X. They're back on the boards for a few low-key gigs prior to funishing a new single and album, so we're treated to some previously unheard material (like "King Rocker", Love Like Erre, Plus Valley of the Dolls') as well as the trusted favourites. favourites

The crush at the front horders on the dangerous, while in the oppressive heat stands the coolest man alive - peroxide hair, heavy shades, black shirt and waistcoat, red pants with sludded belt yes, it's (scream) Billy Idol, just about Idol, just about the perfect front-man pin-up, who seems in fine voice tonight.

The series in the voice tonight. This is especially shown on 'Kiss Mc Deadly', with Derwood's best guitar break of the night, avoiding any dreaded HM excesses, while Billy gently croons Tony James' best-ever lyrics (loved the white winkle-pickers. Tone!), as the band slow down the set obviously having learnt the art of pacing, there's a

few other medium temps some also chowcased. The real Bormers of the viously the vinyi classics that got everyone sweaty – the opening 'Ready, Steady Go' Thvistle Madi everyone sweaty – the opening 'Ready, Steady Go' Thvistle Madi everyone sweaty – the opening 'Ready, Steady Go' Thvistle Madi everyone sweaty – the opening 'Ready, Steady Go' Thvistle Madi everyone sweaty and the heat stricken Derwood through high species of the stricken of a price was a palace of sweat, and the stricken of a price was a palace of sweat, and the stricken of the stricken of Youth species of the stricken of the set species asking for their many back."

money back'

#### THE CARS Bottom Line, New York

Hotom Line, new York THE CARS don't come from Detroit as one would imagine. The Cars are different. They come from Boston. They record for the laid back LA based Asylum label. When they recently played New York City II was obvious that The Cars are one of that The Cars are one of the best bands to come out of America in absolute

of America in absolute ages. Their debut album proved that, but onstage that fact is positively confirmed. They are a guitar band without the Robin Trower grimaces. They are a potential supergroup without For-elgner's credentials. And most importantly they write great songs. This was obvious from

This was obvious from This was obvious from the start of their set which opened with 'Let The Good Times Roll' which like most of the show comes from their album. comes from their album The Cars are a five man band produced by Queen ace Roy Thomas Baker. On first listening the album seems good be-cause of the man at the boards but it's really down to the boyz in the band.

And a strange lot hey are too. Looking very weird onstage almost as if they don't belong togeth-er, the Cars visually form pieces of five separate tig-saw puzzles. First off you've got songwritter, rhythm guitarist, vocalist and Ramone look-alike Ric Ocasek fronting the group. While Ocasek Ric Ocases group. While Ocasek jooks like a Sire Records punk, bassist Ben Orr who sings most of the tunes like a seasoned professional looks like an extra from a Brittsh extra from a British pretty-boy heavy metal band. If you're not confused

If you're not confused yet there's lead guitarist Elliot Easton and Greg Hawks on keyboards who plays with taste that Yes so desperately need. And there's drummer David there's drummer David Charlle Watts and Mick Fleetwood seem able to Fleetwood seem able to

find. The show was a real rave-up from the word go. Bye Bye Love' came out with big, fat chords like the Who used to throw away. My Best Friend's Girl' could be a hit single with it's endearing subject matter and great guitar line. It beats both the Rubinoo's and Tom-my James and the Shondelis at their own game. No mean feat 'Just What I Needed' is

'Just What I Needed' is unadulterated rock 'n' roll with a dash of '78 reminiscent of the Talk-ing Haads best. 'You're All I've Got-Tonight'

covers another endea topic. The tune deliverad with a precision that if hit ta dead centre, igniting sold out Bottom 1 crowd who demanded encore and got one. If 1978 needed a gu band, The Cara are had they sing real

and, The Carn are it. And they sing real good too. BARBARA CHA. BONE

999, Nashville, London

don pois first gig since their European haul with the Stranglers and they proved that they are no longer in punk's second division with a riveting performance. What separates them from the multitude is they short, incisive style that begged down Nick Cash is one of the new wave's distinctive vocalists with that des-perate gasping edge and his rhythm work allows guitarist Guy Days to have his own epileptic fit, leaping and striking stances while providing stances while providing those always imaginative functions of the selection

stances while provide those always imaginative furries. They played a selection from their first album peppered with some newles. 'Subyerfuge' and 'Soldier' (which sounds reminiscent of the Clash's 'Tommle Gun') showed that they are songwritens with plenty of fine ideas. But still cream on the cake is the strident 'Emergency' which is casily one of the fines singles of the year. The stage ended up as a mass throng of punters, roadies, bouncers, and somewhere underneath the band played on amid the chaos, a sign of the fanatical devotion that they clearly deserve.

they clearly deserve. MIKE GARDNER

EMMYLOU HARRIS AND THE HOT BAND The Roxy IT WAS hard to believe that Emmylou and her excellent six man band excellent six man band had been on tour all summer. For a solid energetic 90 minutes, she gave her best, singing in a voice that rivals 'Eitte Hotel' or her exquisite performances with Gram Parsons, Sutflee to say she was in excellent voice voice

she was in excellent voice. The band kicked off with the always welcome 'Amarillo'. From the start it was obvious that this change in personnel was the necessary catalyst to give Emmylou renewed energy and enthusiasm for the stage Veteran Hot Band members included drum-mer John Ware and pedal steel pro Hank DeVito sporting an Akron Ohio tee-shirt. Newcomers are fiddle player, singer, guitarist and mandolin man Ricky Scaggs; keyboard player Tony Brown who once tinkled tvorles for Elvis; guitarist and Ricky Scaggs; keyboard player Tony brown who once tinkled tvorles for Elvis; guitarist and his Bowden. She treated the de-lighted audience to a moving rendition of 'Sweet Dreams' wood them with the poignaut 'San Atone Rose' and 'Sin City'. On this occasion all the semi-ments expounded in her volce were genuins.

ments expounded in her volce were garuine. On a more upbest level she resurrected "Onight The Bottle Let Me Down" pulled Jumbaiays out the closet and showed but the cost of the showed but the cost of the showed but the

"C'est La vie" The audience screa and hollered for n receiving an encom "Luxury Liner" when was joined by foi band members Alber, and Rodney Crow Emmylou Hartist discussion for the screat the moder barbal



Record Mirror, August 26, 1978



#### THE VICIOUS WHITE KIDS The Electric Ball room, London

A SCINTILLATING MIX ture of exofte spices or an unpicesant cough mix-ture? Certainly not the first and despite certain pre-concleved ideas not the second. How is this compound prepared? The ingredients: Sid Vicous continuing his newly found Sinstra inspired vocalist career. Gien Matlock and Steve New of the Rich Kids on bass and guitar respectively. Rat Scahies on drume courte-sy of the White Cats and occasionil vocals and ture of exotic spices or an of the White Casis and casional vocals and from Nancy screams from Nancy Spungen, no comparisons to Yoko Ono please. Add together, stir, crush, add

and stand well back The outcome of this concoction? One hell of a hight. Sid hurls blinselif nto every number. I knew were a skildul

Sinatra, left in the thrown off jacket as they hit the third number, No Lip', and nobody gives him any. The band play on, tight, hard and well, backing them all the way in. No sweat technically but plenty physically. Nancy joins the stage for 1 Wanna Be Your Dog' which turns out to be the best song of the night and gets three atrings with the frenzy rising to a crescendo by the third Sinatra, left in the thrown frenzy rising to a crescendo by the third

Who was the chemist who concocted this volatile compound? Turn-ing iron into gold. The musical alchemist's search. for one night at least, was over. JON FREWIN

NO DICE



imaginative rock band. The No Dice I saw were a wandering group of lost musicians.

loud murky sound never gave the audience a loud murky sound never gave the audience a chance to appreciate the subtleties, which I know the band's songwrlting contains. Only the slower ol'keep II To Mysell' stood out, sounding like classic 'Night On The Town' material. 'Why Sugar' and 'You Can't Help Yourself off their last excellent album, how

In Peaches they have an incredibly cheeky person-ality who is also endowed with great rock 'n' roll vocal chords. The rest of the band contribute powerful rhythms which tended to lose their impact, as the songs often became over induigent and excessive.

With a shorter, sharper set the quality of No Dice's talent would be far better shown. The band, faced with a dead audience, tried toohard to create an atmosphere.

I'm sure a little more restraint in their energetic posing, would go down far better. If I left disappointed, I was still convinced that No Ditec have a huge market watting for them. They faulty were only soper-ficial, and will disappear to reveal four new rock in roll herces. PHILIP HALL

TALKING HEADS Entermedia Theatre New York

I'VE read all about Talking Heads in London, and how some people thought their performthought their perform-ance was too imperment. Sure, that can happen with the Heads, who are nothing if not calculated and cool. But their New York shows were not like that

In their adopted home In their adopted home-town, the group were relaxed and funky through the two long shows they performed for SRO crowds at the 1,200-seal theatre. With Eno at the board (for moral support only says drum-mer Chris Frantz), they stretched out to present mer Chris Franz), dieg stretched out to present many of the 22 songs from their two albums, plus 'Love Goes To Building On Fire' and a new song called 'Electricity'. With both drummer

Frantz and bassist Tina Frantz and bassist Tina Weymouth in fine form, the group parlayed their slightly psychotic art-rock more powerfully than they do on their current album. They made a few mistakes along the way but proved themselves to be an improving unit. Each time I've seen them some improvement has

Each time I've seen them some improvement has been noticeable. Lead singer David Byrne is now overcoming some of the shyness he used to exhibit. And though his flashy guitar solo opening for 'Psycho Killer' was performed

with his back to the audients the firm month, by the second month he was ready to flaunt it a

by the second when he was ready to flaunt it a little. Take yrner leyboard-was ready to flaunt it a string hereased free dom onsusge as he form onsusge as he form onsusge as he form onsusge as he dom onsusge as he form onsusge as he doe dense. elever in the dense, elever in the dense with Byrne's ecletic guiltar strum. provide the melodic base for the set. Since these shows his continuing role as one of hose rare drummers who will play a straight beat, Tha Weymouth was allowed to show off with some complicated riffs which fit nicely in the contrapuntal design of the mate.

music music. Since the tunes on the band's new album are not so distinctive as those on the first, it was not surprising that crowd pleasers of both evenings were older tunes — Pulled Up'. Psycho Killer, and their stan-dard Memphis tribute, Al Green's 'Take Me To The River'. More satisfying, and gratitying, is the fact that Taking Heads seem to get better, more poises and more musical, with every set i see them do. MAKILYN LAVERTY Since the tunes on the

MARILYN LAVERTY

#### ANNETTE PEA COCK/TANZ DER VOUTH Lyceum, London

DESPITE THE large number of poseurs (sug-gesting you may now buy jumpsuits covered in zigs from British Home Storesi the Gothic In-dustry of Tanz der Youth received little response The band themselves

swiftly defermenters communications lown. Radar must prisun prisume to deadly inevitable. I'm sorry. I'm ut the irony was was the Damned's Great est Hit, cuiminating will New Rose" that ware 0 only big pleasers.

New Since' that ware the only hig pleases. Any hig pleases. Any hig pleases. Any high pleases. Any high pleases any high pleases including a throwa way of her novel 'Don't Be Cruel', were nervy and brittle. Thereafter, how ever, the lady and the band got into a momen-tum eycle that could have run all night. The advertised thick konson was stranded transatian-tically, but the guilar alots were taken by the equality-matched Brian Godding and Bernle Holland, with assorted other famous hames from the obscure - pianus Pate Lemer, saxophonist Dave Chambers etc -completing the band. A few rough edges. OK, but it was real music, all fire, fun and sway, none of yer three-card trick Show manship. Annette her room grainy talkover to crushed velvet croon to barking declamations to simply being a very the crushed-velvel croon to barking declamations to simply being a very fine singer. It was a pity that the mixing lost the detail of so many of her lyrics find them again on her album 'X-dreams'

Audience by now. late Sunday night, small in numbers, and some more than a little puzzled by the proximity/promisculty of it all. But most scemed to enjoy it up to the hilt Anyway, a gig like that's not one you'll easi forget, SUSAN KLUTH



Their set was composed mainly of new numbers which meant that there was little familiarity. The

last excellent album reminded me just how exciting No Dice can be



#### DEVOLTA OULES

RULES AT LAST we can unveil the damilian mediscrity of papalling Revoltadascing ta Mourel The Bu year old Gravessed fundture ware-homentian will make his control the Bu year old for essentiation of the standard appendix of the standards of the standard for the standard dayer. His Saturday, prior watch melades and the standard dayer. His saturday has be dayer, the standards of the ready melades and warkens but provides and warkens the standards and warkens the standards and warkens the standards and warkens are standards and the standards the standards and warkens the standards and warkens are standards and the standards the standards and t ane, ori ll-dayer anter. ( anter, Owen Washington nd myself. Bank Holiday

Monday sees a 10th anniversary All-Dayer at Nackburn's Lodestar in Ribchester Road, Cayton -Le - Dale (which judging from Andy Grimshaw's charts looks fairly funky) the liverpool's Timeplece in Pleet Street, the National Punk Parity all-dayer at Purk Parity all-dayer at Purk Parity all-dayer at Purk Parity all-dayer at Southrate Royalty and Capital Radio Dás' All-Day Boogie at Edmonton Pleistia Lock Sports Contre, all

**DISCO DATES** 

THURSDAY (24) Colin Hudd funks Canvey Goldmine werkly, Chris Brown funks Southall Americas, Tony Jonkins funks Wembley Hopbine, Kolown promotes at Bournemouth Village, Caroline Roadshow rocks Ipswich Manor: PRIDAY (23) Robble Vincent is filmed at Bezey Black Prince, Chris Brown funks Peterborough Fleets Contre, Mick Ames funks Yeovil Carnabys, Simon Eases Chemsford Diably 2, bob Jones to the Bournemouth Village, Sarg Calebrity DJ, Ian Moore revolts Southgate Envirte Robble Vincent, Chris Hill reburns to Canvey Goldsmine with Onris Brown in fancy dress, Sieve Allen nunk Bourre Corn Exchange with Ashiey Woods, Mick Gendstroar Town Hail, Adrian Love lafts at Bournemouth Village, Caroline Roadshow rocks Cambridge Corn Schange: SWNDAY (27) Ian Moore revolts Canvey Goldstream Town Hail, Adrias Love lafts at Bournemouth Village, Caroline Roadshow rocks Cambridge Corn Schange: SWNDAY (27) Ian Moore revolts Canvey Fordinne with Colin Hudd, busy Chris Brown funks Bournemouth Al Cabe and Winstons then Camberley Frenchets, JALN Band play Bournemouth Village, Immy Jindagy with Exodus and Dambala reggne Brixton Ace Chema MondaY (28) Pete Tong funks West Kingsdown King's Lodge near Brands Hatch weekt/, Caroline Boathow rocks Braintree Institute; WEDNEBDAY (30) Dave Cash to Capital DJ a Southgate Royalty: THURSDAY (30) Jan Farmer & Paul Fabian promote Ladbrokes FC at Edunburgh Annabels till Inte.



Briteling UNDER the Top 80 are Snokey Robinson Rybok and Darkness' (Motown), Viluge People Just Ar Kinoke (D.M. Empoliani Simke' (CIS), Sugar Can-Bart (CIS), Sugar Can-ter (CIS), Sugar Can-bart (CIS), Sugar Can-ter (CIS), Sugar Can-Can-Sugar (CIS), Sugar Can-Sugar (CIS), Sugar (CIS), Sugar Can-Sugar (CIS), Sugar (CIS), Sugar Can-Sugar (CIS), Sugar (CIS), Sug



Capital Radio Dis" All-Day Boogie at Scimotion Pickasta Lock Sports Centre, all "topped" off by a silly headgear "Toppers" all-nighter at Cambridge Pronchice in the Cambridge Hotel (starting at 8 pm). It's gonza hea busy weekendi

### HOT VINYL

CTHER IMPORT his include Kebekekirki 'War Dance' (Salsual Izin, Samuel J. Johnan' You' (GBS Lin renks), People's Choice 'Turn Me Loose' (Phil Int LP), Maraba Hunt 'The Other Side Of Midnight' (Attie 12io), Jean Carn 'You Can't Come Back Now' (Phil Int LP), Switch 'We Like To Party Came On'(Gnoroph LP), Pockets Take It Oo Up' (CRS), Ashbord & Simpson 'It Seems To Hang On' (War aer Bres), Sylvers 'Don't Stop Get Off' (Casabianca LP), Symbol 8 'I Thought You Wanled To Dance' (Shock), Luv You Madly Orchestra's Nochet Rock' (Salsoud LP), Pasaport 'Loco-Motive' (Atlantic 12in), Phil Hurti Giving It Back' (Pantosy 12in), Mair 'Night Life' (Solar Sound LP), Edde Daniels 'Preparation F' (Marlis LP), John Davis 'Disco Fever' (Sam LP), La Rionda 'Sandtorm' (Polydor).

## UK DISCO TOP 90

CONTINUING the positions from page two

 
 21
 16
 NIGHT FEVER, Carol Douglas
 Gull/2h

 23
 SUPERNATURE Carone
 Atlantic/2in/AP

 23
 28
 WHISTLE BUMP, Eumir DeodatoWamer Broa/Zin/US

 16
 NIGHT FEVER, Carone
 Atlantic/2in/AP

 23
 28
 WHISTLE BUMP, Eumir DeodatoWamer Broa/Zin/US

 12
 12in promo

 24
 44
 BLACK IS

 MORNING, Wilsen Longmire
 US Columbia/Tappen Zee UP

 25
 34
 THINK IT OVER, Class Houston

 Private Stock/2in
 Private Stock/2in

 26
 22
 BROWN GIRL IN THE RING/RIVERS OF BABYLON,

 90ney M
 Atlantic

 7
 29
 Atlantic

 25
 34
 THINKITUVELT, IN THE RING/RIVEND OF Atlantic

 Boney M
 20
 28 ROWN GIRL IN THE RING/RIVEND OF Atlantic

 Boney M
 20
 28

 27
 29
 ME ANO MYSELF, Ronnie Jones
 Lolikop/21in promo

 28
 35
 SATURDAY, Norma Joan
 Bearsville/US 12in

 29
 36
 YOUNGBLOOD, War
 US UA/P

 30
 26
 ONLY YOU/LCLOSE THE DOOR/LIFE IS A SONG WORTH

 31
 37
 CANT YOU SEE ME/GET ON UP GET ON DOWN, Ray

 4041
 Other
 US YA/P

 31
 31
 31
 31
 US Folveur

 32
 14
 USE TA BE MY GIRL, O'Jays
 Phil Int

 32
 14
 USE TA BE MY GIRL, O'Jays
 Phil Int

 33
 13
 1000 GOT ME RUNNINGAMIDNIGHT GIRL/CAUSE I LOVE
 Phil Int

 34
 20
 HI-TENSION, HI-TENSION,

20 21 23 43 45 34 35 36 37 38 GET OFF, Fory MELLOW OUT/TIME OF THE SEASON/SISTER JO, Gop AFMAP US AGMIL

STAND UP, Atlantic Starr RAININ' TRHOUGH MY SUNSHINE, Real Th 39 40 m /12i Cas

MAGIC MIND, Earth Wind & Fire IT'S THE SAME OLD SONG, KC & The Sunshine 41 42

43 49 44 50

HOW DO YOU DO/SPREAD LOVE, A) HudsonABC 12/A/USLP BETTER THINGS TO COME, Nigol Martinez State/2/a/2/a promo NO GOODBYES/DO IT ALL NIGHT/YOU ARE YOU ARE layfield COTTO HAVE LOVING, Don Ray Polydor 4 P 45 84 NO GOOBBYES/DOTI ALL NIGHT/HOLD US Curtom LP Curtis Mayfind US Curtom LP 46 42 GOT TO HAVE LOVING, Don Ray Połydor/LP 47 — GIMMIETHAT FUNK, Danna Coffey US Westbound LP 48 53 RASPUTIN/PAINTER MAN/NIGHT FLIGHT TO VENUS/KING OF THE ROAD, Boney MAIstructure VENUS 49 — KEEP ON JUMPIN'/N THE BUSH, Musque US Prelude LP 49 — KEEP ON JUMPIN'/N THE BUSH, Musque US Prelude LP 50 47 HOLDING ON/JAM/TTS TIME TO BE REAL/YOU MUST HAVE KNOWN I INEOED LOVE, LT. D. ABM LP/21in 51 80 BOOGEF FUND, Solar Flare US RCA 121in 52 51 MUSIC FEVER, Michael Zagar Private Stock/22in 53 38 RUNAWAY LOVE/F MY FRIENDS COULO SEE ME NOW/GYPSY LADY, Linda Clifford Curtom/ZinA.P/US 12in 54 32 LOVIN' LIVIN' AND GIVIN', DIsna R Joss Motown/Casablanca LP Curtom LP Polydor/LP

BAMA BOOGIE WOOGIE, Cleveland Eaton US Ovat 55 65 121

128 GET READY FOR THE FUTURE/GET ON UP AND DO IT US Readshow VA LE MIND BLOWING DECISIONS, Tyrone David D. Roy/Aži LOVE WON'T BE DENIED, Len Boone Chryselis 12in/J/S 62

Wi 57 58 66 52

JASS-AY-LAY-DEE/FUNK-D-NOTS, Ohio PlayersUB SUBSTITUTE, Clout Come on DOWN BOOGIE PEOPLE, David Williams US GOT A FEELING, Partick Juvet BEND ME SHAPE ME, Gilla OREADLOCK HOLIOAY, TOcc BACK AND FINISH WHAT YOU STARTED, Gladya BUddah 59 67

40 81 73

56

60 61 62

78

77 78 79

82

58

75

57

63 64 65 66 Kn 67 68 76

UNERALD OF THIS THE STREET STR 69

DO OR DIE, Grace Jones Islan BOOGIE TO THE TOP/ONE WITH A STAR, 55 AR, Idns Kudu/LP

STANDING ON THE VERGE, Platinum Motown Hook 12in/LP

Motown/2in/LY SLOW TRAIN TO PARAOISE, Tavares Capitol/2in YOU LIGHT MY FIRE, Shelia B. Devolicon STELLAR FUNGK, Siave Cotilion LP/US 12in promo USETA BE MY GUY, MFSB COSMIC REGN/SNOWFLAKE/FAIRY TALES, Chageden 68 88

ABC LP GOT TO GET YOU INTO MY LIFE, Earth

LPP EYESIGHT/THE SPANK, James Brown AN EVERLASTING LOVE, Andy Gibb MEADLIGHTS/ALL THE WAY, Whitepers DON'T WANNA SAY GOODNIGHT, Kendide STRAWBERRY LETTER 23/FREE, Phil Upcht Polydor LP AN EVERLASTING LOVÉ, Andy Gibb RSD MEADLIGHTS/ALL THE WAY, Whitpors RCA 12D DON'T WANNA SAY GOODNIGHT, Kendidate Rik/2D STRAWBERRY LETTER 23/FREE, Phil Upchurch TK LD OON'T STOP NOW, Gene Serrow Magnet/2D AIN'T NOTHING GONNA KEEP ME FROM YOU, Tari Do 60 87 85

I LOVE AMERICA, Patrick Juvet Cami

STARGARD: "What You Waldn' For' (MCA 18MCA 383). Absolutely dynamile Ross Royce-type funky bubbler, already exploding, on 3:37 Th or what Fm told is sensational six-minute 12 n. I'll believe it! AL HUDBON & THE ROUL PARTNERS: 'llow De You De' (ABC 4329). Terrific Hundering funky chugger with useful applause infro, huge on import, hits a James Brown-style groove that den't quit for 3:60 of 21 nf LENNY WILLIAMS: 'You Get Me Running' (ABC Get We Running' (ABC Get Ye Running' (ABC

THE CAR A CALL AND A THE AND A THE AND A CALL AND A CAL

NEW SPINS

things Nice new female vocal flip too BILL HALEY & HIS COMETS: 'IK-O-C-K' / 'Flecadilly Nock' / 'The Naints Rock 'N' Holl' (MCA Io MCEP 2), Sensational JO In - yes, 10 In' - four-track EP of rockin' oldies. THE JETS: 'Rockabilly Baby' (Solos SH 3), Excling fast UK rockabilly bopper, cleanly produced by Jall-house John of Wild Wax

touse John of Wild Wax fame. SUGAR: 'Manhaitan Pever' (Liand WIP 6438). Still worth checking, the singy but funky fast galoper has a new inbel as Power Exchange have gone broke and folded. NINA SIMONE: 'Baltimore' (CTI CTSP 14). Haunting gropers' PIONEERS: 'My Good Friend Jamme' (Ke GUV 14) via Pye). Lovely lay soul swinger from a year ago (I'm blased, but if really is 'D'a AP IIN RAND: 'The

CHAPLIN BAND: 'The Party is Over' (EMI 2817). Excliding fast Euro bounder with funk appeal, edited to 2:45 from ikst year's longer

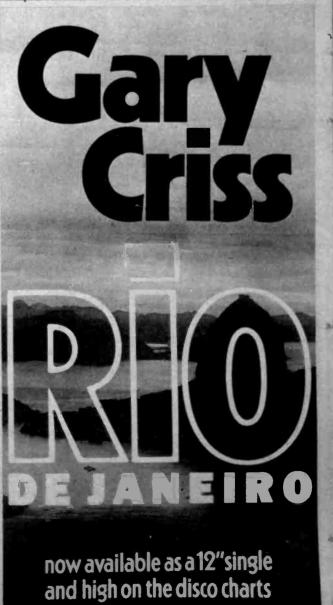
PASSPORT: 'Loco-Motive' (LP 'Atornain' Atlantic K

59456), 5:01 jazz-fusion filer with choo - choo - putta intro and synthesizer rhythm, now hot on 12 in US remix promo though this enunds good too. hot on 12 in US remits promo though this sounds good too. JOHNNE TAYLOR: "Hey Wilster Methody Makare' (CBS 8516), Pleasant pop-soul cymbal schurper with long instrumental intro and tunky rhythm break. RANKING SUPER STAR: 'Wisdom' (D.Roy PP 60R, via Pye), Rather good relaxed pack toasting.

MAJOR HARRIS: 'Lo Won't Let Me Walt' (Atant K 10535). 1974's classic set soul smoocher.

sour amoocher. Summer Lave Dheme' (CBS 679). Oh dear - the import LPs other hot tracks rocket in at 49 this week, while this bland girlle group hustler and the intrumental version (lip haven't had a mention,

(lip haven't had a mention, D.C. LaRUE: 'Let Them Dunce' (LP 'Cantessions' Pre NSPL 22550.'Side-long segue ends with this somewhat Giorgio-style faat gay pounder, big in New York on US 121n. TOMMY HUMT: 'Nop The Ens' (RK 1012). Lou Rawls-ish attractive radio-simed 'cabaret disco'' for people who don't normally dance.



**DISCO NEWS** 



SMALL ADS ERRY SPAKES, 30, Street West Personal

### ANDY GIBB fans wanted for penfriends - Sae Music Fans Club, 10, Charlton Road, Tetbury.

Glos. BLANK CASSETTE Lapos: C80, slx for EL 80. C90, four for U. 60. VAT paid. Please add 10 per cent postage – West, 58, Frankwell Drive, Cov-entry, CV2FB(A7) GRAHAM, 31, soeks sincere girl for close friendship. – 5, Robert Street, Barry, S Glam-organ.

organ. TONY (17), into new wave Bowie, like to meet quiet girl (16/20), Lon-don - 186 Wulfstan

don — 186. Wulfstan Street, Shepherds Bush, London W12. ALAN, 27 years, seeks & girl in London. Blonde pref, between 22 and 26 if possible. — Ring 846 2321. CHRIS DORE, 24, looking

Cristis DORE, 24, looking for girifriend, 20s, prefer-ably local but will answer letters from anywhere. — 50, Denness, Road, Lake, 10W

Don't feel konely... 10 1160 , Dept (RM). nim Rand, London WE. ID Dateline mar

30. Melbourne Street West. Gloucester, looking for single girlfriend, slim, middle 20s. Near if middle 20s. Near if possible please ATTRACTIVE MALE, 21, seeks kind woman, 20-28, to love London area, into rock + blues - Box No.

CRAZY PUNKETTE wants to hear from punk fans everywhere. - Box No. 1744.



Information and help for homosexual men and women by homosexuals, 24 Nours.

BRIAN, 25, broad-minded, easy going, various interests, seeks sincere girifriend, like to hear from any female who has from any female who has various tastes on all subjects. Box No. 1746. BOV, 18, wants girl pen pals, 15-19, Into Eagles, Quo. ELO – Colm, 23, Rhoslan, Liandrillo, Cor-wen, Chwyd. COLOURED SONG WRITER, 5 *It* 10 in, seeks girlfriend. – Box No. 1741 BLACK GIRL, 22 and 10 BLACK GIRL, 22. seeks black / white guy, aged 21-25. Into soul funk, not too tall, sense of humour, B'ham area. -- Box No

NATIONWIDE FEMALE only contacts, long standing service. - Send sae on stamp to: "Ariadne", The Golden Wheel, Liverpool L15

HOW TO GET GIRL-FRIENDS, what to say, how to overcome shyness, how to date any girl you fancy - Sae for free details. Dept R, 38, fancy - Sae for free details. Dept R, 38. Abbeydale. Winter Abbeydale, Winter-bourne, Bristol FRIENDLY GUY (19) seeks nice girl, all letters answered. — So write to Box No. 1739

POEMS PUBLISHED. New Horizon, Dept 5, Victoria Drive, Bognor FINNISH AND Swedish

FINISH AND Swedish penfriends. – Write for free details. Penfriend Service, PL27, SF-20801 Turku 80, Finland. PENFRIEND MAGA-

PENFRIEND MAGA-ZINE for all age groups, only 50p fortnightly (pay after receiving 8) — Write Leisure Times (RN28). Chorley, Lancs, JANE SCOTT genuine friends, introductions op-posite sex, with sincerity and thoughtfulness. Details free — Stamp to Jane Scott, 3 RM, North Street, Quadrant, Bright-

WORLWIDE PEN-WORLWIDE PEN-FRIFNDS, 51,000 mem-bers in 141 countries – Sae details. IPCR. 39A, Hatherleigh Road, Ruis-lip Manor, Middlesex. lip Manor, Middlesex. UNATTACHED. Sue

Carr's Friendship Agen-cy, Somerset VIIIa, Harrogate. 0423 63525 Free details all ages / DOVELINC PARTNER catalogue, select your own partners and pen-friends. – For samples, photos, sae A16, PO Box 100, Haywards Heath,

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COLLECTORS' CLAS-SICS, from 1957, early Elvis, Cochran, etc. Only Elvis, Cochran, etc. Only 100 so be quick. — Sae Rock 11 Records, 29, Howard Avenue, Ay-lesbury, Bucks. ALBUMS FILOM 50p; Rock, etc. LPS and cassettes Free, 11.26. Hendrix, 10.75. Clash. 11.50. Some deleted / obscure Items. Free list. — Houlton, 57. Park Lane East, Hull, HU4 6TW. **RECORDS FINDER send** wants - Sae 25, Fontwell Close, Rustington, Sussex. "HITS-U-MISSED", '59-

"HiTS-U-MISSED", '59-78, collectors' list. - Sae Kneeshaw, 19. Whitworth Road, London SE25. LPS FROM 209, 455 from 5p. - Large sae, Pat, 24. Beaufort, Blackpool. PASTBLASTERS! AL-WAYS 1,0005 of Rock, South, Pop, Tamla. - Sae 24, Southwalk, Middleton, Sussex.

24, Southwalk, Andereun, Sussex. CHARTBUSTERST GOLDEN oldies avail-able, 56-76 A must for collectors. A godsend for DJs. — Sae Diskery, 86/87, Western Road, Hove, Brighton. Callers walcome welcom

welcome. **EX TOP THIRTY RECORDS** (1960-'78), (rom 12½p. Nearly 2,000 titles. Most major stars - Sae list. Dept HR, 82, Vandyke Street. Liver-pool, L& ORT. **RECORD FINDING** 

service. Those who want and can't find, thousands in stock, will get if not, any artist, any records, just jol down those you need and send with sae. — Don, 137, Southend Road, Wickford, Essex.

**Mabile Discos** 

LES LEWIS. -01-524

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#### **Records Wanted**

BLONDIE RARITIES anything you have I will buy your price paid. Must be good condition. Shreads 7in picture wanted badly. - Lee, 27 Leith Avenue, Port-chester, Fareham. Hants.

DAVID MCWILLIAMS singles 'Gold' and 'God & My Country' Your price paid' – Oliver, 117 Newbattle Abbey Cres-cent, Dalkeith, Midio-thian.

SINGLES WANTED for cash, send sae with list to, Dave Banks, 36 Spital Lane Chesterfield.

LINDA RONSTADT LPs recorded with stone Poneys around 1967 -Simon Walker. Croft House, Corbridge, North-umberland

**Musical Services** ABSOLUTELY FREE. Songwriter Magazine ex-plains copywright, pub-lishing, recording, royallishing, recording, royat-ties, setting your lyrics to music without paying, some contests etc. Free copy from International Songwriters Association (RM), Limerick City, Ireland. LYRICS WANTED BY MUSIC PUBLISHING HOUSE - 11 St Albans venue.London. W LYRIC WRITERS! AR-RANGEMENT demo promotional assistance, SAE (details): Donovan Meher, Excel House, Whitcomb Street, London WC27ER.

Wanted

# drix recordings, 1967 1970. – Write: Christ-opher Wood, 18 Swithin Drive, Fenton, S+O-T, Staffs

#### Fan Clubs

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sex. PETER FRAMPTON box

PETER FRAMPTON box 104 Cambridge Send SAE, M. Robinson, 63 Roseford Road, Cam-bridge. "CITY BOY - large SAE for details - Nigel, 22a Glethow Gardens, Lou-don, SWS. Book early!" GEN ESIS IN FOR MA-TION. - Send SAE for details to: 11 Jameson Loige, 58 Shepherds Hill, London, N6 SRW. LENA ZAVARONI, Pan Chib - SAE for details 20 Siffield Road, <sup>5</sup>%/" mondham, Norfolky NRI89AY.

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lars in exchange for 13 to Ady. 4 Thatchers Croft, Hemel Hempstead, Herts. Herts. WANTED: LULU photos Bournemouth, August 6th. or any current lour photos of her — Box No.

1742. MARC BOLAN someone MARC BOLAN someone must want to sell Wizard Gumbo Midsummer plus anything, posters, pholos, scarves, etc. – Harry Wickes Jnr. e'o Geo Witkie Ltd. 142 Manor Watkie Ltd. 143 Manor Manor Watkie Ltd. 143 Manor Manor Watkie Ltd. 143 Manor Mano

FIVE AMERICAN dol-

for sale. 200w per side stereo with fingle mach-ine, fik watth light. 1600 singles. LPS 12 incheste Twin «Obase van Rew engine plus extras must sell. £1.850. — Phone Jon. — Reading 72001 evenings.

pm. ABSOLUTELY ANY. THING on Jim Marrison and The Doors, cutlings, lapes, photos, etc. — Details: Box No. 1731 RECORD MIRROR and Melody Maker Issues 1969 - 1970 inclusive. — Kevin Hughes, 28 Amisfield Street, Glasgow G20.

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**Record Mirror for the best results** 

MAILMAN

# Write to Mailman, Record Mirror, 40 Long Acre, London, WC2E 951. A little bit of help

I WROTE to your 'Help' column about three months ago and would like to say thank you for your helpful and unbiased advice. I was three months pregnant at the time, and of the alternatives sugatternatives sug-gested, I finally decided to have an abortion. This was performed in a local hospital under the National Health Service. I was 17 weeks pregnant, and it wasn't a painless operation as I had to go through induced labour and wasn't anaesthetised at all, so I was fully aware of what was happening to me. It wasn't an easy decision.

For about three weeks afterwards. I was very depressed indeed, and had mixed feelings about what I had done. But, I've preserved my freedom and maybe my health too. I was rather ill during pregnancy, although the abortion wasn't per-formed for any medical

This was, of course, a lot to go through for the sake of a half-hour thrill in someone else's bed-room, which was all it amounted to. I don't think I have to tell you what I'd do if I could turn the clock back

I'd say to anyone who is I'd say to anyone who is entering a sexual rela-tionship don't go ahead without using some reliable method of con-traception. That way, you can save yourself, and a lot of other people too, a lot of anguish. For all the pain an unwanted prespain an unwanted preg-nancy can cause and with the various easy con-traceptive methods there are available, it's not worth the risk. Lo Cheshire

#### No mention of it.

ON YOUR Upfront page under the radio section, you fail to even mention the fact that Radio Caroline even exists. For Caroline even exists. For all those who have never listened to Caroline, well you' missed out. If you enjoy listening to Luxembourg (ugh), Ra-dio One (urk) or Capital (puke) then don't bother listening to Caroline. For those of you who like heavy metal and modern rock (only some punk) and oldies from the sixtles, this station is for sixties, this station is for you. It's on \$19 metres, on the medium wave band and broadcasts from 6, 30 and broadcasts from a. so pm through to 5.00 in the morning. All music played is from albums. So come on RM give the lads on the North Sea some support, just be-

HO-F-KING-HO, you soul boys are really an form lately! Last week we got the wise-after-the-event, safe-from-a-distance smartarse comments from the 'editor' about Siouxsie and the Banshees, even going as far as to admit that they would deliberately quote out of context in order to sell more units. The attack resumes this week as Aff Martin spices an alleged review of Racing Cars with a vitriolic attack on the Banshees, and the answer to your question is yes, they can do without the Maranee

Marquee

If only you arscholes realised that bands want to progress. If only you arsenotes realised that bands want to progress. Siouxsie and the Banshees having done this more than other band, it is only natural that they wish to play invenues which can accommodate their sizeable following. As for Mark Manning's 'comic' cartoon about The Clash. I'm sure that most Clash fans would agree that you're nothing but a f

-king w-ker, and had you bothered to research the circumstances in which they said these things, perhaps you could have given up and found something funny to take the piss out of, say John Travolts for instance, but perhaps the 'editor' said no in case it caused RM to shift less units.

Musta't stop the march of product, must we disco boys? An excuse for a human being, Bromley.

1. Aren't you quoting out of context saying that we'd quote out of Are l'you quoting curves and anti-music biz, anti-context?
 Whose superficially hard no compromise anti-music biz, anti-press and anti-RM stance started the battle?
 Are Clash fans totally without humour?
 Didn't we take the ... er ... piss out of Travolta last week?

14

Guess we've stepped in it again



SIOUXSIE: 'I'll kill that editor when I get hold of him.

 When the government murdered the pirates in 1967 they also made it illegal to advertise or promote those stations that ignored the Marine Broad casting and Offences Act. So we're not allowed to mention that they broadcast on 319 metres. Sorry we can't belp. metres. help.

#### A Thursday wasted

1 USUALLY spend Thursday in our news-agents. As a rule I'm there to kick the assistant Reference to kick the assistant for not delivering my RM. This week, I think I'li kick him for delivering it. Shattered Darts Fan. PS: Christ. He's only

been gone 20 minutes and I miss him already.

• Christ has been gone a lot longer than that, my dear.

Treat us like human beings

human beings I DON'T know if this has anything to do with music but I hope the people who organise discos around the country read it. This is 1978, women have equal rights and homosexuals no longer get seni to prison, but why does the sight of a leather jacket and jeans make bouncers stand up and provike shouts of "the angels are here". We are ordinary people who have feelings the same as anybody else and it's about time the 1960's behind. We don't batter people,

cause they are pirates don'tignore them. Martin Jackson, Folke-stone, Kent. or kick old ladies in the shins, or run people's dogs over. We are human beings, as a lot of people who really know us will agree. So please treat us like that!

A desperate leather! • But you seem to forget most bouncers are not human and such neander-thal blubber can't be expected to have rational feelings.

#### Getting in there first

WEIL, I thought, why shouldn't I do it before anyone eise. What am I taiking aboul, I hear you ask — an alternative version of 'Night Fever' (an amusing little ditty recently made famous by the brothers Gibb. Weil, hear's my version — it's here's my version — it's called 'Hay Fever'. There is grass around the

town And they're mowing it down. I can see it's gonna be a

rotten day. On the waves of the air There is pollen we can

share This is sure to start my fever — it's called hay.

And that sweet council mower, it moves through the grass, Blocking my throat and

my nose, I reach for my hankie, but my hankie isn't there. Then I get hay fever, hay fever

fever. Many people have it. Hay fever, hay fever And I'm about to prove it. I think I'm gonna sneeze, you'd better go away.

I'm in need of a tissue to wipe my nose Gimme just one, to get me to the station. I got pollen up my nose, pollen in my throat And I'm sneezing all the time I give you warning.

Well, do you think I'll make Top Of The Pops? Keep up the good work at RM. ICM. Julie Brown, Pontypridd, Glamorgan, South Wales.

• Anyone can make TOTP but your talent deserves to go as far as possible. As far away as · AI ssible.

#### I've fallen in love

SOMETIMES YOU make me feel small, incredibly SOMETIMES YOU make me feel small, incredibly small. Stop making those spitchi comments at the end of your letters. It makes me wriggle and perspire a great deal. Some of the things you say are downright nasty. But all these things which you say have made me realise that I have failen in love with you. Next week I want to see a poster of you on the middle pages. Yours hopefully The unassuming cracked tooth. PS: I'm waiting (sweat, wiggle).

wiggle),

• How can you be in love with a victous, hard-hearted sadist like me? I'm not worthy of the love of one so kind, gentle and understanding. But if you're sure it will work out...shh, someone's listening.

#### Short shorts

TO END all the nauseation concerning the lengths of short records, has everybody forgotten (should any-body remember?), that a

certain artist by the name certain artist by the name of John Lennon (my mum's got all his albums), holds this most esteemed feat. All turn to 'Mind Games' albums. Note the 'Utopian Nation al Anthems' lasting all of three seconds. Right that's it, no more . . or else

else. . . Love and kisses

De Carefrees PS: We wish to send Juicy Luicy a T-shirt. What's her chest size?

• Sorry but our darling deb wouldn't be seen dead in anything so common as T-shirt (unless it was mink, of course!). Her chest size must remain a secret as they are part of the NATO defence plans.

#### Is this a promise?

Dear Alf, We have nicked your beloved Tim Lott. We won't send him back unless you put two Led Zep 4's behind the Nat West Bank just south of New Zealand. The Demon Scribbler.

· You have taken Alf • You have taken All Martin by mistake sock-ers. We've had an office whip round and can only offer a severely soratched copy of Tony Blackhurn's single. We're still not sure who's getting the better deal.

#### What a

load of +++

WELL, WHAT sort of music does Robin Smith (who's he?) like? Does he think that being a record reviewer means you music save as many +'s as possible? possible? In future I think I will give all his reviews ++

(a miss), and I think he is i really + (unbearable). Please could you print a pic of Robin (who's he?) Smith so I. can practice throwing my darts at him, in case I see him in real life. Love Little K.

• Robin, please stop this infantile campaign to get your picture in the mag and tell your Mum she's got lovely handwriting.

### Skip this if

you're pressed SAVE the letters page ti gets worse every week. I, Roger The-saurus, will now attempt to resurrect it follows, ie. two of my very own jokes

1st bloke: Have you got a minibus in your pocket? 2nd bloke: No 1st bloke: Are you SURE 2nd bloke: Yes 1st bloke: Oh, I'm DENIM ANTIPERSPI-RANT myself! Otti ne more Been • Cut, no more Roger, can't stand the thought of printing another joke(?) like that. Sorry.

## What is dis

## disco 'ting?

disco 'ting? MAY I say that I enjoyed the recent cricket match between Bognor and Clacton? I am deepiy disappointed with your music(?) paper. This disco thing is a load of elephant dung. Get rid of it quick. Your album reviews make me puke. Some idiot named Robin Smith gave Mink De Ville's new album' two stars. Give it a miss? Never! Some sanity is shown by Ms. Prophet who gave TRB's album five stars, Bev Briggs

who gave the only ones six (?) stars, Tim Lott who gave the Motors four stars and Ros Russell who stars and nos Russell who gave the Rats four stars, which shows that there is a decent review about once a month. Not much fun, eh? A disappointed rat.

Standing up for Sarstedt

for Sarstedt I notice that Robin Smith's pathetic drivel-laughingly called a 'review' on the Robin Sarstedt LP 'Something For The Weekend' alops his comments at the Brut track of the second side. missing the best track 'The French Waitz'. Tobe expected of course, he is as blased as he is corry. I'd like to point out that if Smith had ever bothered to listen to some of Mr. Sarstedt's work from as versatile as he is unique, and had established various styles before the Bee Gees or Heatware had ever been heard of. He doesn't need to sould like anyone other than himself. Yours in disgust, Diane Adde e I must learn to review records better, I must learn to review records better, I must learn to review records better, Sup ines? Your Yours a pile of homework – Robin Snuth. Cover right

#### Cover right off target?

DARTS on the cover again? What's wrong with Ten Pin Bowting? Bo. Ling Alloy, Deso Go away: Mail

# OTHER CHART

ORU

1	HONG KONG GARDEN, Stomatis and the Banahees	Polydor
2	DAVID WATTS, Jam	Polydor
3	JILTED JOHN, Jilted John	EM
4	PICTURE THIS, Blondie	Chrysalis
5	IF THE KIDS ARE UNITED, Sham 69	Polydor
6	BINGO MASTERS, The Fall	Step Forward
7	SE STIFF, Devo	Suf
8	LOVE YOU MORE	United Artist
9	JUSTIFIABLE HOMICIDE, Dave Goodman	The Labe
0	SO IT GOES, Buzzcocks	Columbia
11	THE SPOT, Snake Finger	Ralph
12	BEING BOILED, Human League	Fas
13	I'M PERFECT, VIP's	Bus
14	14th FLOOR, TV Personalities	Teen 78
15	WARM LEATHERETTE, Normal	Mute Records
16	WHITE MAN IN HAMMERSMITH PALAIS. Clash	CBS
17	BACK STREET BOYS, Patrick Fitzgerald	Small Wonder
18	UNITED, Throbbing Grissle	Industria
19	LITTLE MISS PERFECT, Demon Preacher	Small Wonde
20	KINNEL TOMMY, Ed Banger	Rebid
Su	polied by: RED RHINO RECORDS, 9 Gilly Gate, York	



		JJ DIIYGLE	
1	2	GREASE, Frankie Valli	RSO
2	1	THREE TIMES A LADY, Commodores	Motown
3	4		Rolling Stones
4	6	BOOGIE OOGIE OOGIE, A Taste of Honey	Capitol
5	5	HOT BLOODED, Foreigner	Atentic
6	7	LOVE WILL FIND A WAY, Pablo Cruise	AGINE
7	11	HOPELESSLY DEVOTED TO YOU, Olivia Newton	
8	9	MAGNET AND STEEL, Walter Egan	Columbia
9	10	AN EVERLASTING LOVE, Andy Gibb	RSD
10		LAST DANCE, Donna Summer	Casabianca
M	16	KISS YOU ALL OVER. Exte	
12	15	and the second of the second se	Warner Curb
13	1000	SHAME, Evelyn "Champagne" King	RCA
		GOT TO GET YOU INTO MY LIFE, Earth Wind & F	
14		CDPACABANA, Barry Manilow	Arista
15	18	FOOL IF YOU THINK ITS OVER, Chris Rea	United Artists
	17.5	HOT CHILD IN THE CITY, Nick Gilder	Chrysalls
17	13	MY ANGEL BABY, Toby Beau	RCA
18	100.0	LIFE'S BEEN GOOD, Joe Walsh	Asylum
19	24	LOVE IS IN THE AIR, John Paul Young	Atlentic
	22	YOU AND I, Rick James	Gordy
21	29	SUMMER NIGHTS, Travolta / Newton - John	RSO
	23	STUFF LIKE THAT, Quincy Jones	ABM
23	28	REMINISCING, Little River Band	Harvest
24	26	TWO TICKETS TO PARADISE, Eddie Money	Columbia
25	25	YOU, Rita Coolidge	ABM
26	27	MACHO MAN, Village People	Casablanca
27	38	HOLLYWOOD NIGHTS, Bob Seger	Capitol
28	35	YOU NEEDED ME, Ann Murray	Capitol
29	32	CLOSE THE DOOR, Teddy Pendergriss	Philint
30	31	RIVERS OF BABYLON, Boney M	Sire / Hansa
31	39	WHENEVER I CALL-YON "FRIEND", Kenny Loop	Ins Columbia
32	34	JUST WHAT I NEEDED, Cars	Eloktra
33	40	OH DARLIN, Robin Gibb	RSO
34	37	HOCK & ROLL FANTASY, Kinks	Arista
35	43_	GET OFF, FORY	Desh
36	62	DON'T LOOK BACK, Boston	Epic
37	41	THINK IT OVER, Cheryl Ladd	Capitol
38	52	RIGHT DOWN THE LINE, Geny Rafferty	United Artists
39	44	EYES OF LAURA MARS, Barbra Streisand	Columbie
40	30	SHADOW DANCING, Andy Gibb	RSO
41	50.	COME TOGETHER, Aerosmith	Columbia
12	49	STEPPIN' IN A SLIDE ZONE, Moody Blues	London
43	48	TALKING IN YOUR SLEEP, Crystal Gavle	United Artists
44	45		Ten De Sario
	-	· · · · · · · · · · · · · · · · · · ·	Casablanca
45	46	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydoi
46	54	YOU NEVER DONE IT LIKE THAT, Capielo & Ter	nnille A&M
47		YOU'RE A PART OF ME, Gene Cotton with Kim	
48	56	ALL I NEED TO GET BY, Mathis & Williams	Columbia
48	51	IF YOU WANNA' DO A DANCE ALL NIGHT, Spin	nners Atlantic
50	68	PARADISE BY DASHBOARD LIGHTS, Meat Lou	at Cleveland Int
30	00		

HOT-6HOT, Karen Young

KEEP ON JUMPIN', Musique

THINK IT OVER, Casy Houston

MISS YOU, The Rolling Stone

13 16 LET THEM DANCE, D. C. LaRue

YOU AND I, Rick James

18 22 DEAD EYE DICK, C. J & Co

PLATO'S RETREAT, Joe Thomas

PERFECT LOVE AFFAIR, Con

GET ON UP IGET ON DOWNI, Roundtree

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11 12

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14

15 14

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16 20 17

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	27	US ALBUM	IC
g		U D ALDUN	D
1	1	GREASE, Soundhrack	RSO
2	2	SOME GIRLS, Rolling Stones	Rolling Stones
3	3	NATURAL HIGH, Commodores	Motown
4	4	OOUBLE VISION, Formigner	Atlantic
5	5	SGT PEPPER'S LONELY HEARTS BAND, Sour	ndtrack RSO
	7	WORLDS AWAY, Pablo Cruise	ABM
7	8	STRANGER IN TOWN, Bob Seger	Capitol
R	9	BUT SERIOUSLY, FOLKS, Joe Walsh	Asylum
9	10	SATURDAY NIGHT FEVER, Soundback	RSO
10	8	SHADOW DANCING, Andy Gibb	RSO
11	11	LIFE IS A SONG WORTH SINGING, Today Pen	dergrass Phillint
12	14	THE STRANGER, Billy Joel	Columbia
	12	DARKNESS AT THE EDGE, Bruce Springsteen	Columbia
14	16	A TASTE OF HONEY, Taste of Honey	Capitol
15	27	BLAM, Brothers Johnson	ASM
	13	OCTAVE. Moody Blues	Landon
16			c ACleveland Int.
17	18		Gardy
18	22	COME GET IT, Rick James	Arista
19	19	EVEN NOW, Barry Manilow	Columbia
20	15	STREET LEGAL, Bob Dylan THAT'S WHAT FRIENDS ARE FOR, Mathis /W	And Street, St
21	23		AFM
22	24	TOGETHERNESS, Ltd	RCA
23	25	SMOOTH TALK, Evelyn "Champagne" King	United Artists
24	17	CITY TO CITY, Gerry Rafferty	
26	29	NIGHTWATCH, Kenny Loggins	Columbia
26	28	MACHO MAN, Village People	Casablanca
27	20	SOUNDS AND STUFF LIKE THAT, Quincy Jon	
28	31	AJA, Steely Dan	ABC
29	30	DAVID GILMORE, David Gilmore	Columbia
30	21	THANK GOD IT'S FRIDAY, Soundtrack	Casablanca
31	32	BOYS IN THE TREES, Carly Simon	Elektra
32	52	SGT. PEPPER'S LONELY HEARTS BAND, Bei	And the second second
33	36	NATALIE LIVE, Natalia Cola	Capitol
34	34	THE ALBUM, Abba	Atlantic
36	35	LOVE SHINES, Con Funk Shun	Mercury
36	37	IMAGES, Crusaders	Blue Thumb
37	42	GET OFF, Faxy	Oash
38	38	FEELS SO GOOD, Chuck Mangione	A&M
39	39	SONGBIRD, Barbra Stressand	Columbia
40	44	SLEEPER CATCHER, Little River Band	Capitol
41	26	PYRAMID, Alan Parson's Project	Arista
42	48	TOBY BEAU, Toby Beau	RCA
43	33	JEFFERSON STARSHIP EARTH, Jefferson, Sta	arahip Grunt
44	79	UNDER WRAPS, Shaun Causidy	Warner / Curb
45	47	PETER GABRIEL, Peter Gabriel	Atlentic
46	46	FM, Soundtrack	MCA
47	69	WHO DO YOU LOVE, K. C. & The Sunshine B	and TK
48	49	LOVE ME AGAIN, Rita Coolidge	AGM
49	63	LIVE, Betty Wright	Alaton
50	50	SO FULL OF LOVE, O'Jays	Phil Int

1		1	-US SOUL-	133
	1	4	GET OFF, Foxy	Dash
1.	2	1	THREE TIMES A LADY, Commodores	Motown
	3	7	HOLDING ON, Ltd	ABM
	4	2	BOOGIE DOGIE DOGIE, A Taste Of Honey	Capitol
	5	5	SHAKE AND DANCE, Con Funk Shun	Mercury
	6	8	GOT TO GET YOU INTO MY LIFE, Earth, Wind	and Fire
				Columbia
1	7	3	YOU AND I, Rick James	Matown
	8	11	TAKE ME I'M YOURS, Michael Henderson	Buddeh
	9	13	WHAT YOU WAITIN' FOR, Stargard	MCA
12	10	10	YOU ARE ALL I NEED TO GET BY, Mathie Williams	Columbia
	11	6	CLOSE THE DOOR, Toddy Pendergram	Phillint
	12	16	SMILE, Emotions	Columbia
	13	9	ILIKE GIRLS, Fatback Band	Polydor
	14	12	STUFF LIKE THAT, Ouincy Jones	AGM
88	15	20	YOU, McCrays	Portrait
	16	14	SHAME, Evelyn "Champegne" King	RCA
-	17	17	IF YOU WANNA DO A DANCE ALL NIGHT, Spinners	Adantic
1	18	-	STELLAR FUNK, Slave	Cotillion
	19	19	NEVER MAKE & MOVE TOO SOON, B. B. King	ABC
1	20	20	SUN IS HERE, Sun	Cennol