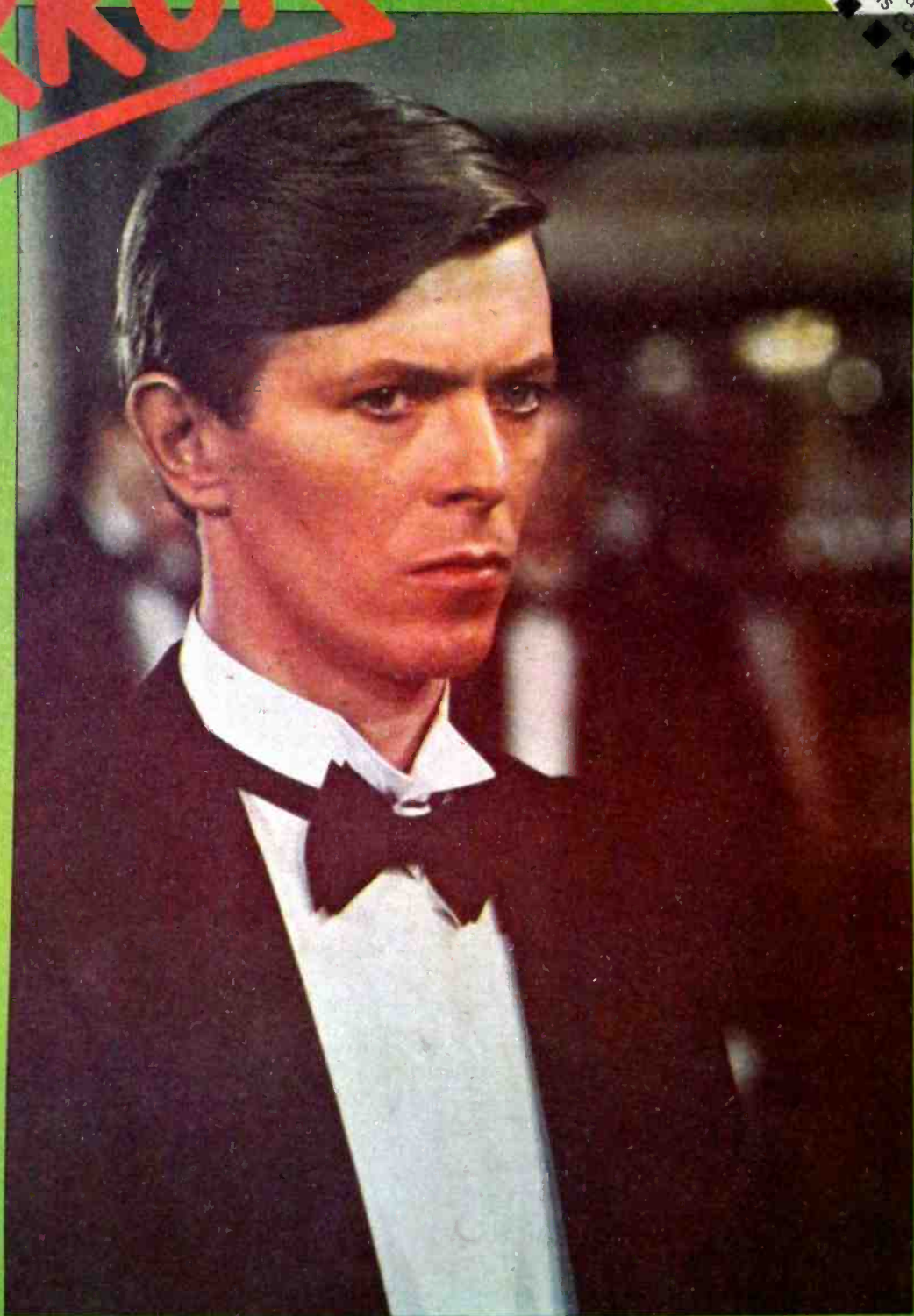


RECORD MIRROR

②
FREE ALBUM
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**Bowie
tour-
review
inside**



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RECORD MIRROR

UK SINGLES

1	1	MATCHSTALK MEN & CATS & DOGS, Brian & Michael Pye	Arista
2	5	I WONDER WHY, Showeddywaddy	Arista
3	4	BAKER STREET, Gerry Rafferty	United Artists
4	6	IF YOU CAN'T GIVE ME LOVE, Suzi Quatro	RAK
5	2	DENIS, Blondie	Chrysalis
6	11	NEVER LET HER SLIP AWAY, Andrew Gold	Asylum
7	8	FOLLOW YOU FOLLOW ME, Genesis	Charisma
8	3	WUTHERING HEIGHTS, Kate Bush	EMI
9	13	WITH A LITTLE LUCK, Wings	Parlophone
10	20	TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis	CBS
11	7	I CAN'T STAND THE RAIN, Eruption	Atlantic
12	10	I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe	Radar
13	16	WALK IN LOVE, Manhattan Transfer	Atlantic
14	-	NIGHT FEVER, Bee Gees	RSO
15	18	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century
16	21	CHELSEA, Evie Costello & Attractions	Radar
17	23	MORE LIKE THE MOVIES, Dr Hook	Capitol
18	9	ALLY'S TARTAN ARMY, Andy Cameron	Klub
19	12	EVERY 1'S A WINNER, Hot Chocolate	RAK
20	15	EMOTIONS, Samantha Sang	Private Stock
21	14	IS THIS LOVE, Bob Marley & The Wailers	Island
22	30	SINGIN' IN THE RAIN, Sheila B. Devotion	EMI
23	-	SHE'S SO MODERN, Boomtown Rats	Ensign
24	33	EVERYBODY DANCE, Chic	Atlantic
25	29	WHENEVER YOU WANT MY LOVE, Real Thing	Pye
26	35	IT TAKES TWO TO TANGO, Richard Myhill	Mercury
27	28	I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles	CBS
28	25	STAYIN' ALIVE, Bee Gees	RSO
29	49	LET'S ALL CHANT, Michael Zager Band	Private Stock
30	24	RUMOUR HAS IT, Donna Summer	Casablanca
31	32	THE GHOST OF LOVE, Tavares	Capitol
32	44	TAKE ME I'M YOURS, Squeeze	ABM
33	39	LONG LIVE ROCK & ROLL, Rainbow	Polydor
34	-	EGO, Elton John	Rocket
35	17	COME BACK MY LOVE, Darts	Magnet
36	27	WISHING ON A STAR, Rose Royce	Warner Bros
37	43	THE ONE AND ONLY, Gladys Knight & The Pips	Buddah
38	48	JACK & JILL, Raydio	Arista
39	22	FANTASY, Earth Wind & Fire	CBS
40	-	HEY SENORITA, War	MCA
41	46	MOVE YOUR BODY, Gene Farrow	Magnet
42	41	KU KLUX KLAN, Steel Pulse	Island
43	36	I LOVE MUSIC, O'Jays	Philadelphia
44	50	YOU'RE SO RIGHT FOR ME, Eastside Connection	Crepole
45	-	LOVE IS SO EASY, Stargard	MCA
46	-	HAZEL, Maggie Bell	Swan Song
47	-	THEME FROM HONG KONG BEAT, Richard Denton	BBC
48	-	I MUST BE IN LOVE, Rutles	Warner Bros
49	-	DO IT DO IT AGAIN, Raffaella Carrà	Epic
50	40	AUTOMATIC LOVER, Vibrators	CBS

UK ALBUMS

1	6	20 GOLDEN GREATS, Nat King Cole	Capitol
2	1	20 GOLDEN GREATS, Buddy Holly & The Crickets	MCA
3	2	THE ALBUM, Abba	Epic
4	-	AND THEN THERE WERE THREE, Genesis	Charisma
5	3	THE KICK INSIDE, Kate Bush	EMI
6	-	LONDON TOWN, Wings	Parlophone
7	16	SATURDAY NIGHT FEVER, Various	RSO
8	4	KAYA, Bob Marley & The Wailers	Island
9	9	FONZIES FAVOURITES, Various	Warwick
10	11	OUT OF THE BLUE, Electric Light Orchestra	Jet
11	5	THIS YEAR'S MODEL, Elvis Costello & Attractions	Radar
12	7	CITY TO CITY, Gerry Rafferty	United Artists
13	13	BOOGIE NIGHTS, Various	Ronco
14	14	PLASTIC LETTERS, Blondie	Chrysalis
15	10	REFLECTIONS, Andy Williams	CBS
16	12	RUMOURS, Fleetwood Mac	Warner Brothers
17	8	25 THUMPING GREAT HITS, Dave Clark Five	Polydor
18	19	ANYTIME ANYWHERE, Rita Coolidge	ABM
19	68	20 CLASSIC HITS, The Platters	Mercury
20	17	PASTICHE, Manhattan Transfer	Atlantic
21	20	THE SOUND OF BREAD, Bread	Elektra
22	15	VARIATIONS, Andrew Lloyd Webber	MCA
23	27	GREATEST HITS, Abba	Epic
24	18	BEST FRIENDS, Cleo Laine / John Williams	RCA
25	22	ARRIVAL, Abba	Epic
26	26	NEW BOOTS AND PANTIES, Ian Dury	Self
27	29	ANOTHER MUSIC IN A DIFFERENT KITCHEN, Buzzcocks	UA
28	-	THE RUTLES, The Rutles	Warner Brothers
29	23	ALL 'N' ALL, Earth Wind & Fire	CBS
30	32	BAT OUT OF HELL, Meat Loaf	Epic
31	34	PENNIES FROM HEAVEN, Various World Records	World Records
32	36	GREATEST HITS, Donna Summer	GTO
33	31	THE JESUS OF COOL, Nick Lowe	Radar
34	30	EXODUS, Bob Marley & The Wailers	Island
35	21	DARTS, Darts	Magnet
36	25	THE STRANGER, Billy Joel	CBS
37	49	AT THE ROYAL FESTIVAL HALL, Mary O'Hara	Chrysalis
38	38	CYCLONE, Tangerine Dream	Virgin
39	24	DISCO STARS, Various	K-Tel
40	28	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
41	40	FLEETWOOD MAC, Fleetwood Mac	Reprise
42	60	EVERY 1'S A WINNER, Hot Chocolate	Rak
43	-	GREATEST HITS, Olivia Newton John	EMI
44	33	THE MUPPET SHOW VOL. 2, The Muppets	Pye
45	42	GENERATION X, Generation X	Chrysalis
46	-	TELL US THE TRUTH, Sham 69	Polydor
47	-	SIMON & GARFUNKEL'S GREATEST HITS, Simon & Garfunkel	CBS
48	43	ZARAGON, John Miles	Decca
49	46	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
50	-	HOPE AND ANCHOR FRONT ROW FESTIVAL, Various	W B

US SINGLES

1	1	NIGHT FEVER, Bee Gees	RSO
2	2	STAYIN' ALIVE, Bee Gees	RSO
3	3	LAY DOWN SALLY, Eric Clapton	RSO
4	4	CAN'T SMILE WITHOUT YOU, Barry Manilow	Arista
5	5	IF I CAN'T HAVE YOU, Yvonne Elliman	RSO
6	7	DUST IN THE WIND, Kansas	Klahner
7	13	THE CLOSER I GET TO YOU, Roberta Flack	Atlantic
8	10	JACK & JILL, Raydio	Arista
9	12	WE'LL NEVER HAVE TO SAY GOODBYE, England Dan Big Tree	Capitol
10	11	OUR LOVE, Natalie Cole	Capitol
11	6	EMOTION, Samantha Sang	Private Stock
12	17	WITH A LITTLE LUCK, Wings	Capitol
13	15	RUNNIN' ON EMPTY, Jackson Browne	Asylum
14	14	EBONY EYES, Bob Welch	Capitol
15	16	GOODBYE GIRL, David Gates	Elektra
16	19	COUNT ON ME, Jefferson Starship	RCA
17	8	LOVE IS THICKER THAN WATER, Andy Gibb	RSO
18	20	FLASHLIGHT, Parliament	Casablanca
19	30	YOU'RE THE ONE THAT I WANT, John Travolta	RSO
20	22	SWEET TALKING WOMAN, Electric Light Orchestra	Jet
21	25	FEELS SO GOOD, Chuck Mangione	ABM
22	27	IMAGINARY LOVER, Atlanta Rhythm Section	Polydor
23	23	BEFORE MY HEART FINDS OUT, Gene Cotton	Ariola America
24	24	LADY LOVE, Lou Rawls	Philadelphia International
25	26	THANK YOU FOR BEING A FRIEND, Andrew Gold	Asylum
26	29	DISCO INFERNO, Trammps	Atlantic
27	9	THUNDER ISLAND, Jay Ferguson	Asylum
28	18	ALWAYS & FOREVER, Heatwave	Epic
29	32	I'M GONNA TAKE CARE OF EVERYTHING, Rubicon	20th Cent.
30	34	FOOLING YOURSELF, Styx	ABM
31	36	TWO DOORS DOWN, Dolly Parton	RCA
32	37	THIS TIME I'M IN IT FOR LOVE, Player	RSO
33	21	WHICH WAY IS UP, Stargard	MCA
34	38	FANTASY, Earth, Wind & Fire	Columbia
35	28	I GO CRAZY, Paul Davis	Bang
36	40	BABY HOLD ON, Eddie Money	Columbia
37	41	MOVIN' OUT, Billy Joel	Columbia
38	42	LOVE IS LIKE OXYGEN, Sweet	Capitol
39	43	MORE THAN A WOMAN, Tavares	Capitol
40	44	ROCKET RIDE, Kiss	Casablanca
41	-	TOO MUCH, TOO LITTLE, TOO LATE, Johnny Mathis	Columbia
42	-	DO YOU BELIEVE IN MAGIC, Shaun Cassidy	Warner / Curb
43	46	ON BROADWAY, George Benson	Warner Bros
44	45	SWEET, SWEET SMILE, Carpenters	ABM
45	47	LET ME PARTY WITH YOU, Bunny Sigler	Gold Mind
46	50	LET'S ALL CHANT, The Michael Zager Band	Private Stock
47	-	WEREWOLVES OF LONDON, Warren Zevon	Asylum
48	-	IT'S A HEARTACHE, Bonnie Tyler	RCA
49	48	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
50	31	FALLING, LaBlanc & Carr	Big Tree

US ALBUMS

1	1	SATURDAY NIGHT FEVER, Soundtrack	RSO
2	2	SLOWHAND, Eric Clapton	RSO
3	3	EVEN NOW, Barry Manilow	Arista
4	4	THE STRANGER, Billy Joel	Columbia
5	6	WEEKEND IN L.A., George Benson	Warner Bros
6	7	POINT OF KNOW RETURN, Kansas	Klahner
7	9	JEFFERSON STARSHIP EARTH, Jefferson Starship	Grun
8	5	AJA, Steely Dan	ABC
9	8	RUNNING ON EMPTY, Jackson Browne	Asylum
10	11	BLUE LIGHTS IN THE BASEMENT, Roberta Flack	Atlantic
11	10	THE GRAND ILLUSION, Styx	ABM
12	13	FOOT LOOSE & FANCY FREE, Rod Stewart	Warner Bros
13	14	DOUBLE LIVE GONZO, Ted Nugent	Epic
14	15	STREET PLAYER, Rufus / Chaka Khan	ABC
15	12	NEWS OF THE WORLD, Queen	Elektra
16	18	BOOTS? PLAYER OF THE YEAR, Bootsy's Band	Warner Bros
17	19	HERE AT LAST... LIVE, Bee Gees	RSO
18	20	FEELS SO GOOD, Chuck Mangione	ABM
19	22	FRENCH KISS, Bob Welch	Capitol
20	-	LONDON TOWN, Wings	Capitol
21	23	FLOWING RIVERS, Andy Gibb	RSO
22	24	WAITING FOR COLUMBUS, Little Feat	Warner Bros
23	25	EXCITABLE BOY, Warren Zevon	Asylum
24	27	CHAMPAGNE JAM, Atlanta Rhythm Section	Polydor
25	26	FUNKENTELECHY VS, Parliament	Casablanca
26	21	RUMOURS, Fleetwood Mac	Warner Bros
27	28	STARGARD	MCA
28	29	RAYDIO	Arista
29	32	INFINITY, Journey	Columbia
30	34	EMOTION, Samantha Sang	Private Stock
31	35	FANTASY LOVE AFFAIR, Peter Brown	Drive
32	-	SON OF A SON OF A SAILOR, Jimmy Buffett	ABC
33	16	THANKFUL, Natalie Cole	Capitol
34	44	VAN HALEN	Warner Bros
35	42	BRING IT BACK ALIVE, Outlaws	Arista
36	37	THE ALBUM, Abba	Atlantic
37	17	WAYLON & WILLIE, Waylon Jennings & Willie Nelson	RCA
38	43	LET'S DO IT, Roy Ayers Ubiquity	Polydor
39	39	CHIC	Atlantic
40	40	DOCT OF THE BLUE, Electric Light Orchestra	Jet
41	41	THE HOUSE OF THE RISING SUN, Santa Esmeralda	Casablanca
42	-	WARMER COMMUNICATION, Average White Band	Atlantic
43	47	EDDIE MONEY	Columbia
44	46	WHEN YOU HEAR LOU, Lou Rawls	Philadelphia International
45	45	PLAYER	RSO
46	-	HERE YOU COME AGAIN, Dolly Parton	RCA
47	-	DOUBLE FUNK, Robert Palmer	Island
48	-	NIGHT FLIGHT, Yvonne Elliman	RSO
49	-	YOU LIGHT UP MY LIFE, Johnny Mathis	Columbia
50	48	LONGER FUSE, Dan Hill	20th Century

OTHER CHART

1	1	I CAN'T STAND THE RAIN, Eruption	Atlantic
2	1	STAYIN' ALIVE, Bee Gees	RSO
3	1	FANTASY, Earth Wind & Fire	CBS
4	1	TAKE ME I'M YOURS, Squeeze	ABM
5	1	BAKER STREET, Gerry Rafferty	United Artists
6	1	WISHING ON A STAR, Rose Royce	Whitfield
7	1	WHICH WAY IS UP, Stargard	MCA
8	1	MORE LIKE THE MOVIES, Dr Hook	Capitol
9	1	CLASH CITY ROCKERS, The Clash	CBS
10	1	DENIS, Blondie	Chrysalis
11	1	JUST THE WAY YOU ARE, Billy Joel	CBS
12	1	CHELSEA, Evie Costello	Radar
13	1	REX EP, T. Rex	Cube
14	1	I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe	Radar
15	1	KU KLUX KLAN, Steel Pulse	Island
16	1	SHE'S SO MODERN, Boomtown Rats	Ensign
17	1	ULTRAVOX EP	Island
18	1	DON'T ASK NO QUESTIONS, Graham Parker & The Rumour	Polydor
19	1	READY STEADY GO, Generation X	Chrysalis
20	1	AUTOMATIC LOVER, Vibrators	CBS

BREAKERS

DANCE A LITTLE BIT CLOSER, Chero & The Salsoul Orchestra	Salsoul
BACK IN LOVE AGAIN, Donna Summer	GTO
AUTOMATIC LOVER, Dee D. Jackson	Mercury
JOKO HOMO, Devo	Self
STAY WITH ME BABY, David Essex	CBS
HEY LORD DON'T ASK ME QUESTIONS, Graham Parker	Vertigo
SUPERNATURE, Carrone	Atlantic
COME TO ME, Ruby Winters	Crosby
SCOTLAND FOREVER, Sidney Devine	Philips
DON'T COST YOU NOTHIN', Ashford & Simpson	Warner Brothers



GRAHAM PARKER

YESTERYEAR

5 Years Ago (14th April 1973).	
1	GET DOWN, Gilbert O'Sullivan
2	TIE A YELLOW RIBBON, Dawn
3	I'M A CLOWN / SOME KIND OF A SUMMER, David Cassidy
4	THE TWELFTH HOUR OF NEVER, Donny Osmond
5	HELL HELLO I'M BACK AGAIN, Gary Glitter
6	TWEEDLE DEE, Little Jimmy Osmond
7	POWER TO ALL OUR FRIENDS, Cliff Richard
8	NEVER NEVER NEVER, Shirley Bassey
9	LOVE TRAIN, The O'Jays
10	PYJAMARAMA, Roxy Music
10 Years Ago (13th April 1968).	
1	CONGRATULATIONS, Cliff Richard
2	DELILAH, Tom Jones
3	WONDERFUL WORLD, Louis Armstrong
4	LADY MADONNA, The Beatles
5	IF I ONLY HAD TIME, John Rowles
6	DOCK OF THE BAY, Otis Redding
7	SIMON SAYS, The 1910 Fruitgum Co.
8	STEP INSIDE LOVE, Cilla Black
9	IF I WERE A CARPENTER, The Four Tops
10	JENNIFER ECCLES, The Hollies
15 Years Ago (13th April 1963).	
1	HOW DO YOU DO IT?, Gerry and The Pacemakers
2	FROM A JACK TO A KING, Ned Miller
3	FOOT TAPPER, The Shadows
4	BROWN EYED HANDSOME MAN, Buddy Holly
5	RHYTHM OF THE RAIN, The Cascades
6	SUMMER HOLIDAY, Cliff Richard
7	SAY WONDERFUL THINGS, Ronnie Carroll
8	CHARMAINE, The Beach Boys
9	LIKE I'VE NEVER BEEN GONE, Billy Fury
10	THE FOLK SINGER, Tommy Roe

STAR CHOICE

1	RAIN, Beatles
2	TILL THE END OF THE DAY, Kinks
3	INSTANT KARMA, John Lennon
4	CLASH CITY ROCKERS, The Clash
5	MUSHROOM, Can
6	TIME WAITS FOR NO ONE, Rolling Stones
7	DON'T ASK ME QUESTIONS, Graham Parker and the Rumour
8	I'M A BOY, The Who
9	I CAN HEAR THE GRASS GROW, The Move
10	THE BOX, Soft Machine



Buzzcocks' Steve Diggle

UK DISCO

1	1	LET'S ALL CHANT, Michael Zager Band	Private Stock / 12 in
2	2	I CAN'T STAND THE RAIN, Eruption	Atlantic
3	11	HI-TENSION, Hi-Tension	Island 12 in
4	7	EVERYBODY DANCE, Chic	Atlantic / US 12 in
5	8	DENIS (DENE), Blondie	Chrysalis
6	3	IS THIS LOVE, Bob Marley & The Wailers	Island
7	16	DON'T COST YOU NOTHING, Ashford & Simpson	Warner Bros
8	5	STAYIN' ALIVE, Bee Gees	RSO / LP
9	4	BIG BLOW, Manu Dibango	Decca / French Fiesta 12 in
10	17	DELIRIUM / FEELIN' GOOD, Francine McGee	RCA 12 in
11	14	THE BEAT GOES ON AND ON, Ripple	Salsoul / 12 in
12	12	IT'S SERIOUS, Cameo	Casablanca / LP 12 in
13	23	DANCE A LITTLE BIT CLOSER, Chero Salsoul Orch	Salsoul / LP 12 in
14	40	NIGHT FEVER, Bee Gees	RSO / LP
15	25	JACK AND JILL / GET DOWN, Raydio	Arista / LP
16	10	FANTASY, Earth Wind & Fire	CBS
17	15	SINGIN' IN THE RAIN, Sheila B. Devotion	Carrera / 12 in
18	9	WHICH WAY IS UP, Stargard	MCA / 12 in
19	20	CLOSE ENCOUNTERS, Gene Page	Arista / 12 in
20	8	RUMOUR HAS IT, Donna Summer	Casablanca

UK SOUL

1	6	LET'S ALL CHANT, Michael Zager Band	Private Stock
2	12	TOO MUCH TOO LITTLE TOO LATE, Mathis/Williams	CBS
3	-	DON'T COST YOU NOTHING, Ashford & Simpson	Warner Bros
4	1	JACK & JILL, Raydio	Arista
5	2	FANTASY, Earth Wind & Fire	CBS
6	18	ON BROADWAY, George Benson	Warner Bros
7	11	I CAN'T STAND THE RAIN, Eruption	Atlantic
8	-	THE CLOSER I GET TO YOU, Roberta Flack/Donny Hathaway	Atlantic
9	-	DANCE A LITTLE CLOSER, Chero Salsoul Orch	Salsoul
10	3	BIG BLOW, Manu Dibango	Decca
11	8	FREAKY DEAKY, Roy Ayres	Polydor
12	-	EVERYBODY DANCE, Chic	Atlantic
13	4	TIME WILL PASS YOU BY, Toby Legend	RK
14	-	FLASHLIGHT	

JUICY LUCY

You have been warned

FAR BE it from me to crow my darlings but it appears that last week we scooped the pool. Found what my Fleet Street friends call "an exclusive" Trowned the field, no less.

In last week's edition of our family paper you may recall that we "carried" an advertisement for that venerable heavy rock group the Motors? Well it seems that this particular "insertion" has caused as much "controversy" as the previous tasteless "campaign" concerning the same group last year. A "controversy" quite in keeping with the Motors' record company - Virgin, the same company who handle the "foul-mouthed" Sex Pistols.

(Then the adverts featured such "tasteless" witticisms as **Jayne Mansfield** saying "I lost my head for the Motors")

Now Virgin have "fallen foul" of no lesser authority than the Bank of England!

What you saw on our advert was a "representation" of a bank note - one for the princely and non-existent sum of four pounds. The ad appeared with a "blank space" everywhere else. According to the Bank of England authorities the "facsimile" was against the law regarding defacement of currency.

Virgin, spurred on by garrulous spokesman Al 'Fearless' Clark, vigorously denied this, believing it to be "harmlessly humorous". Further they claimed it was not possible to "deface" a note that didn't actually exist.

Back came the bureaucratic weight of the Bank of England. The currency controllers claimed that Virgin were "attempting to deceive the public". The "note" (see above) had a pair of scissors above it, indicating that it should be cut out and kept - or spent!

Further "meaningful dialogue" ensued, in which Al Clark pointed out that the tobaccoists of the metropolis had scarcely been plagued by customers attempting to buy cigarettes with the false "note". Nor had customs officials at the nations ports and airports found even one person attempting to leave the country with a false-bottomed suitcase full of RECORD MIRRORS!

In fact the black and white "note" with a feature on the back would scarcely have passed muster in a 'Carry On' film.

Still, duty must be done. Let Lucy warn you now that the facsimile of the four pound note printed in last week's RECORD MIRROR is a fake! A cheap advertising gimmick! Don't try to spend it! You have been warned.

Fortunes they come and fortunes they go my dears, but rock 'n' roll legends go on forever. Or so it seems. Congratulations therefore

HAVE YOU noticed how sexy millionaires look on the football pitch, my angels? Even the woolly hat (so unflattering my sweets) can't hide the fact that number 7 is charming, sophisticated and RICH. Actually, it's Elton John, Chairman of the Hornets, looking poised (posed?) and relaxed at a charity football match in Essex last Sunday. It was very windy, my dears. I kept my fingers (and legs) crossed but sadly the hat didn't move. The score was four all and Elton scored two goals.



are in order for that 'Rockin' Guitar Man' Carl Perkins who celebrated his 46th birthday last week. The lively man from Memphis was "wearing it well", as we girls say, at a party to celebrate the event in Wedgles nightclub. He was delighted too - and weren't we all? - that the non-attending Paul and Linda McCartney thoughtfully provided him with a "life size" guitar-shaped cake to wrap his molars around.

Meanwhile, back in Memphis, Tennessee, Perkin's erstwhile staminate in the glorious, halcyon, bygone days (Enough! - Rockabilly Ed.) of fifties rock 'n' roll - Jerry Lee Lewis to you - was sadly convicted of "recklessly driving a Rolls Royce while drugged". Silently shedding a tear Lucy thought for a minute of the good old days.

But we mustn't dwell too long on the sunset years, my darlings. I'll shoot you right into the present with the news that "charismatic" spiky-haired Johnny Rotten is currently forming his own "reggae group", and while on his Jamaican sojourn recorded two of the "controversial" Sex Pistols' songs in the new Jah beat. Johnny's been cropping up here, there and everywhere in the teeming metropolis since his return. First catching a brilliant set at the 100 Club by reggae poll winners Matumbi, then tipping up at the



Roundhouse to watch those loveable punks Generation X valiantly battling on with two-year-old enthusiasm. At the latter event the black-garbed Rotten was approached by an autograph hunter while chatting to the Clash's Paul Simonon. At first the star declined, but earnest pleadings persuaded him to comply. Unfortunately, Lucy wasn't close enough to see if he signed himself I-Rotten.

Incidentally young Mr Lydon seems to have given up wearing any of his enormous collection of "silly" hats - maybe he's taken Sid's words to heart (or head).

■ What was Glaswegian Gerry Rafferty's comment about the heavily-rumoured closure of his fair city's Apollo Theatre as a rock venue? Cornered in his Scottish homeland the gruff-voiced humourist expostulated: "Let them turn it into a bingo hall. Keep these drug-crazed weirdos away from 'oor city!' Perhaps he'll call his next album 'Bingo Hall To Bingo Hall'?"

Plenty of entertainment has been coming my way this week from the more lively of the new pop combos, I must tell you. Take the evergreen Radio Stars for instance. We were generously treated to what they called "nosh" and "booze" after an enthusiastic Nashville concert 'o'other day. The event took place in the spacious confines of a Camden Town pub's "banqueting" suite. A Buzzcock here, a Radiator From Space there and yes, I did believe it - Paul Jones, the sixties star. Since he's just released a crooning version of 'Pretty Vacant', I'm surprised he dares to show his face anywhere!

Then we had the even lovelier Wayne County playing a quick concert at the Music Machine before nipping off to Berlin. Here he (shortly to become she) proclaimed from the stage - to everyone's amazement - that Sheila Prophet was his "favourite rock critic." The shameless American also announced that he'd like to "marry her" and "give her one" before he settled down as a housewife. Aaaaah! Sheila couldn't get to the powder room quick enough, my dears.

And how about those energetic Irishmen the Boomtown Rats? My friends at the BBC tell me that the naughty new wavers were involved in an incident of a "shocking" nature last week, after recording their slot for Top Of The Pops. As their expensive limousine swept past an equally expensive limousine occupied by our Eurovision hopes Coco in the car park, the lads dropped their trousers and placed their "backside buttocks" against the windows of the vehicle. This action - which my Northern friends assure me is called "moonng" - served only to chill their collective backsides and caused no offence whatsoever. Les Petomanes they'll never be.

On then to what my journalist acquaintances will probably call the "farewell concert of the year". Yes, sweet peas, I do mean the end of the Damned at the Rainbow. Debonair Rat Scabies looked right grand as he

THREE INTO ONE WON'T GO - you wanna bet?

Pictured left is our idea about what's going on behind locked and guarded doors at an American studio as three of that nation's most renowned warblers get together to make an album! Yee, Linda Ronstadt, Emmylou Harris and Dolly Parton are making music together!



The whole project has been surrounded by a "veil of secrecy". Everyone working on the project has had their lips sealed. Armed guards search people coming in and out of the studio. All we can say is that the *Asylum* album - due to be completed shortly - comprises a "good few" Dolly Parton songs, and the backing is mostly provided by a combo not unlike Emmylou's Hot Band. Say no more. All we can do is to give you an idea of what the *country* could look like. Your ideal woman, your ideal sound!

TOP: THE HARRIS HEAD
MIDDLE: THE PARTON PROTUBERANCES
BOTTOM LINDA'S LEGS

heaved part of a drum kit into the audience at the end of the set. Shame the kit wasn't his own. In fact it belonged to the considerably poorer support group Prof And The Profettes.

"The number of kits he's smashed up," reminisced an understandably bereaved Captain Sensible afterwards. "I've seen drummers break down and cry when Rat took over their kits."

Still on the Profettes, Lucy couldn't help wondering where they got their costumes? At least they were better than their music, especially the lovely Linda's leotard. Still they did well to stand up to the boos and jeers of the "unruly" crowd.

The end of the Damned was, fittingly enough, horrendous. Spotted shaking their heads in disbelief, stuffing cotton wool in their ears and walking out generally were a worthy crew of usual liggers including Clash's Joe Strummer and Mick Jones, Midge Ure of the Rich Kids and Johnny Fingers and Pete Briqueotte of the bare-bummed Boomtown Rats.

Talking of the Rich Kids - something I try not to do - I understand that they're trying to persuade gullible reporters that they've got Rick Wakeman playing on their new album! Tell the truth lads. It's not the Kaped Krusader, it's Russ Conway!

■ Your faithful correspondent knows what a woman feels. I'm sure you don't need reminding. How glad I was when I found out that New York poleax and rock and roll star Patti Smith thinks that we're giving HRH Princess Margaret a hard time. As an American and an ardent royalist the willowy Ms Smith thinks we should leave her alone. Couldn't agree more Patti darling - after all you know there's nothing wrong with falling for younger men, do you?

And what about the voluptuous Nicaraguan Blanca Jagger? Talking about sex to a newspaper, the former shop assistant informs us: "Sex for the sake of sex I don't want to know about. I can spend years without anybody. I much prefer to make men desire me in an imaginary way." Doesn't sound like there's any other, my dears.

Lucy's special award for flattened ego of the week must go to Kid Strange of the Doctors. Poor, poor little poppet, he filled the Marquee twice on the strength of former Damned Dave Vanian's appearance. Kid, however, thought the kids were there to see him. Didn't he get a tiny surprise on Monday when he announced that Dave was ill with flu and couldn't make it - and half the audience left, bless 'em?

General Hospital. Get well soon to Cimarons member Carl Levy, in the wards for a larynx operation. And get knitting soon to nasal Canadian Kid Jensen whose first baby, Anna Lisa, has just weighed in at 7 lbs 4 oz. No doubt we'll hear about - just like Johnny Walker - every afternoon on Radio 1.

More tales from the land of bogs and potatoes. Was it a quaint Celtic custom that made bare-bummed Rat Pete Briqueotte black his face and try to behave like Phil Lynott on Top Of The Pops? With typical insight he probably mimed to "be sure, to be sure," just to make the point clear.

And that's it from me. I bumped into the diminutive Julie Covington whilst buying my avocados in Covent Garden but (surprise, surprise) she didn't want to be interviewed - even about her shopping list. Dearly me. "Newspapers make you out to be something special, but it's not true," she told a London evening paper last week.

But it is true darling. I'm spectral and I'll be back next week. See you then. Byecccc.



Sex, sex, sex, more sex, even more sex. It's not just us that are sexist pigs, the record companies are getting in on the act too.

FLY AWAY

WITH John Paul Young

his new single
ARO 117



'LOVE IS IN THE AIR'

NEWS

News Editor JOHN SHEARLAW



JEFF LYNNE

E.L.O. PLUS ONE

THE MIGHTY Electric Light Orchestra are to play one more concert in Britain . . . in addition to the eight concerts at Wembley Arena, all of which have now sold out.

Following the news this week that all 64,000 tickets for the Wembley shows have been allocated two months before the event, RECORD MIRROR can reveal that ELO will play one concert at Stafford Bingley Hall on Tuesday June 6.

Due to ELO continuing their world tour in America on June 20 difficulties in arranging an extra concert had arisen due simply to lack of time. Now the Bingley Hall show will be the second British concert, following on from the sell-out Gala Charity concert at Wembley Arena on June 2.

The other concerts - also sold out - take place on June 9, 10, 11, 12, 14, 15 at Wembley Arena (formerly the Empire Pool).

Ticket demand had re-inforced ELO's claim to their own new world record. No group has ever played eight nights at the Empire Pool.

It was not thought at press time that it would be possible to add any more dates.

HOW TO BOOK: Tickets for Stafford Bingley Hall will be available from April 19. They can be obtained by postal application from Mike Lloyd Music, 23 High Street, Newcastle-under-Lyme, Staffs. Unreserved seating prices are £4.50, £4.00, £3.50 and the standing price is £3.00. Monies should be sent by postal order (not cheques) and a stamped addressed envelope should be enclosed. All applications will be dealt with on a first-come-first-served basis from April 19.

DARTS TITLES

THE TITLES of the new single and the new album from the Darts have now been announced.

First up is the follow-up to 'Come Back My Love', which will be the popular stage number

'Boy From New York City' released on April 21. This is followed by the album 'Everyone Plays Darts' on May 12.

The Darts upcoming UK tour kicks off on May 10 in Portsmouth.

ELTON GIG RUMOURS

ELTON JOHN is planning to play four concerts at the Madison Square Gardens in New York in June, a source close to him revealed to RECORD MIRROR this week.

We understand that Elton, who announced

last year that he was retiring from live gigs, may also perform a series of dates in London this summer.

Rocket Records, who released Elton's single 'Ego' last week, vigorously deny any knowledge of the gigs.

TV TUBES

TUBES' FANS will have the opportunity to watch an American TV special featuring the band later this month.

The programme, hosted by Cher, includes the Tubes playing 'Smoke' and 'Mondo Bondage' which will be screened by ITV on April 28, and it precedes the band's second UK tour.

A spokesman told us this week: "The programme includes the memorable scene during 'Mondo Bondage' where (lead singer) Fee Waybill rips off all of Cher's clothes!"

The Tubes are also to be

the subject of another documentary which will be filmed by the BBC in Europe to be screened later in the year.

The new single from the Tubes will now be 'Show Me A Reason' (coupled with 'Mondo Bondage') and not, as previously announced, 'I saw Her Standing There'. And contrary to earlier rumour the new show won't be completely different. The Tubes have "re-tagged" many of the numbers they played last year, and will probably include four or five "new" songs.

SUZI RETURNS

WITH HER single 'If You Can't Give Me Love' high in the charts, Suzi Quatro returns to the British stage after a long absence for a short tour this month. And for the tour Suzi's usual four-piece backing band will be augmented by Paul Green on second guitar.

The club dates run into May as follows: Blackburn Cavendish April 17, Derby Baileys 18, Leicester Baileys 19, London Music Machine 20, Maidstone College 21, Dun-

stable California Ballroom 22, Southampton Gaumont 23, Sheffield Baileys 26, Gloucester Tiffanys 27, Bournemouth Village Bowl 28, West Runton Pavilion 29, Bradford Locarno May 1, Plymouth Castaways 2, Weston Super-Mare Webbington Country Club 3, Birmingham Barbarellas 4, Redcar Coatham Bowl 6.

In addition TV viewers can catch Suzi Quatro in 'Happy Days' with the Ponz on May 6, 13 and 20.

DISCO DANCE COMPETITION

A 'SATURDAY Night Fever' disco dancing competition, running until the end of the year, was announced this week to coincide with the general release of the film.

Sponsored by RSO and Polydor in conjunction with Mecca and the National Association of

Youth Clubs, preliminary heats begin this month. Finals will be held in 12 regional venues with a Grand Final in London in December.

The competition is open to all NAYC members, and potential John Travolta's should consult their local club for details.



RECORDS





JOHNNY ROTTEN and JANET STREET-PORTER

JOHNNY ROTTEN gives his first television interview since the break-up of the Sex Pistols on the 100th edition of the 'London Weekend Show' on April 18. He'll be talking to Janet Street-Porter in the anniversary edition of the show which featured the Pistols' first-ever TV appearance in 1976. Also included in the programme will be a look back — with interviews and music — at some of the artists first featured in the show, among them Tom Robinson, Tapper Zukie, ex-Roxy DJ and film maker Don Darts and Steel Pulse.

ROBINSON LP

THE FIRST album from the Tom Robinson Band, entitled 'Power In The Darkness', is to be released on May 5. It's preceded by the new single from the band, 'Up Against The Wall', on April 21.

album reads as follows: Side 1: 'Long Hot Summer', 'Grey Cortina', 'Too Good To Be True', 'Ain't Gonna Takel It', 'Up Against The Wall'. Side 2: 'Winter Of '79', 'Man You Never Saw', 'You Gotta Survive', 'Power In The Darkness'.

The B-side of the single 'I'm Alright Jack' doesn't appear on the album.

Before touring in Europe the Robinson Band take part in the Anti-Nazi league Carnival on April 30 (see Clash story).

OHIO NEWS

PERE UBU, another group from Cleveland, Ohio, make their first British appearances at the end of this month. The short concert tour also marks the first visit here of any group on the Blank label.

Rafters 28, Liverpool Eric's 29, Birmingham Barbarellas May 2, London Marquee 8 and 9. At all concerts except the Roundhouse Pere Ubu are supported by the Pop Group.

The Year Zero', containing earlier import singles (previously issued on the band's own Hearthan label) at the end of the month.

They play London Roundhouse on April 30 and May 1 as support to Graham Parker and the Rumour and in addition play the following headline dates: Manchester

The band's LP 'The Modern Dance', previously available on import only, is released on Blank blank this week, while Radar release a five-track 12" EP, entitled 'Datapanik In

+ Other Ohio news concerns Devo, now apparently signed to Virgin. Warners, who previously announced that they had signed the band have now 'put the matter in the hands of our lawyers,' a spokesman for the company told us.

Ross, Knight and the Pips play on

DIANA ROSS and Gladys Knight and the Pips — both originally booked to appear at the cancelled Townshend Thorenson "Golden Season" Festival at the London Palladium — will now appear there after all.

Their shows have been "salvaged" by promoter Derek Block after the ferry company pulled out several weeks ago.

Diana Ross plays on May 4, 5 and 6. On May 4 and 6 she gives two shows at 6.30 and 9 pm. On May 5 the shows are at 9 pm and midnight. Tickets, priced at £20, £15, £10, £7.50 and £5.00 are available now.

Gladys Knight appears on May 7 and 8, with two shows each night at 6.30 and 9 pm. Tickets, on sale now, are priced at £7.50, £5.00, £3.50 and £2.50.

Diana Ross, appearing here for the first time since March 1976, has a new single, 'Your Love Is Good For Me' (taken from her current album 'Baby It's Me') released on April 21.

Meanwhile RECORD MIRROR understands that most of the acts booked to appear at the Townshend Thorenson festival will come to Britain at some stage this year. Helen Reddy is expected to confirm a Palladium appearance in June, while several other acts will play at different venues. Most likely is a late summer appearance by Barry White and the Love Unlimited Orchestra at London Hammersmith Odeon.

WOOF... WOOF

SLAUGHTER AND The Dogs embark on an extensive UK tour in May to promote their new album 'Do It Dog Style' released early in the month. Special guests on the tour will be Easter and a support band will be added.

Bournemouth Village Bowl May 1, Portsmouth Locarno 2, Newport Stowaways 3, Doncaster Outlook 4, Wolverhampton Civic 5, Nottingham Sandpiper 6, Sheffield Top Rank 7, Leeds Ace of Clubs 8, Liverpool Eric's 9, Bristol Tiffany's 10, Coventry Locarno 11, London Nashville 12,

Margate Dreamland 13, Manchester Rafters 14, Middlesbrough Rock Garden 15, Preston Clouds 16, Swindon The Affair 17, Birmingham Barbarellas 18, West Runtion Pavilion 22, Edinburgh Clouds 24, Dunfermline Kinema 25, Glasgow Queen Margaret's Union 26.

Stranglers World Tour

THREE BRITISH dates for the Stranglers "world tour" announced last week have now been confirmed. In addition to London concerts at Alexandra Palace are being scheduled although no dates have yet been fixed.

The UK appearances are presently sandwiched between venues as far apart as Reykjavik, Iceland, Kortrijk, France and Ljubljana, Yugoslavia.

The Stranglers return from Europe to play Brighton Centre on May 20, Glasgow Apollo on May 26 and Stafford Bingley Hall on May 30. Further dates are likely to be confirmed shortly, including the London shows.

Tickets for the Glasgow show are available now. Tickets for Brighton will be available from local outlets shortly. And finally, tickets for Bingley Hall, priced at £3.00, will be available from the box office and the Mike Lloyd chain of music shops from April 16.

AC/DC Tour/Album

AUSSIE ROCKERS AC/DC are returning to Britain for a major concert tour this month. They will also be releasing a new album 'Power Age' on Atlantic on May 5. The album was recorded in Australia and titles include 'Sin City', 'Give Me A Bullet' and 'Kicked In The Teeth'.

Shorties

AMERICAN SINGER Randy Newman makes his first UK appearance for nearly four years next month.

Tour dates are: Wolverhampton Civic Hall April 26, Hanley Victoria Hall 27, Aberdeen Capital Theatre 29, Glasgow Apollo 30, Middlesbrough Town Hall May 1, Coventry Locarno 2, Liverpool Empire 4, Newcastle Mayfair Ballroom 5, Manchester Free Trade Hall 6, London Hammersmith Odeon 7, Swindon Oasis 8, Oxford New Theatre 9, Great Yarmouth Vauxhall Holiday Camp Ballroom 11, Cambridge Corn Exchange 12, West Runtion Cromer Pavilion 13, Birmingham Odeon 14, Derby Assembly Rooms 15, Kethley Victoria Hall 16, Colchester ABC 18, Leeds Polytechnic 19, Sheffield Top Rank 21, Bristol Colston Hall 22, Bournemouth Village Bowl 23, Plymouth Metro 24, Blackburn King George's Hall 26, Carlisle Market Hall 27, Edinburgh Odeon 28, Dundee Caird Hall 29.

84-year-old Newman, who was recently the centre of a controversy in America over his single 'Short People' — which diminutive Americans claimed was "insulting" — will play four major concerts and also record a TV special for BBC 2's 'Old Grey Whistle Test'.

The four dates are: Manchester Apollo May 26, Liverpool Philharmonic 27, London Theatre Royal 28 and Birmingham Town Hall 30. Ticket prices in London range from £4.00 to £1.75 and are available from April 17. Elsewhere customers should check at box offices for prices and availability.

The controversial single 'Short People' — taken from Newman's current album 'Little Criminals' — is released this week.

Rock Follies

ROCK FOLLIES composer Andy Mackay has signed as a solo artist to Bronze Records.

Wilko single

THE DEBUT single from the Wilko Johnson Band is to be released this week, to coincide with the start of the band's first UK tour. The single, a double A-side, features 'Walking On The Edge' and 'Dr Dupree'.

He goes into the studios to begin work on his debut album for the label shortly. It is likely to be "mainly instrumental", and is scheduled for Autumn release.

However extensive changes have been made in the tour schedule announced last week. Gigs at Sheffield Polytechnic (April 19) and Plymouth Castaways have been cancelled. And Bradford University date has been switched from May 6 to May 3, while the London Marquee dates move from May 9 to May 10 and 11.

Mackay was a founder member and saxophonist with Roxy Music. He has already released one solo album — 'In Search Of Eddie Riff' — as well as writing and producing the music for two 'Rock Follies' albums. He's also composed the themes for 'Hazzell' and 'Armchair Thriller'.

The following dates have also been added: Sheffield Top Rank April 23, Sheffield University May 6, Wolverhampton Lafayette 12, Birmingham Barbarellas 13 and Reading Top Rank 14.

Maddy + JUPP

LAST MINUTE changes on Maddy Prior's tour announced last week include the addition of an extra concert at Ipswich Gaumont on May 11, and the switching of the Eastbourne Congress Theatre date to May 18, not May 26.

BLONDIE RELEASE

BLONDIE RELEASE a new single 'Presence Dear' on April 2. It's taken from their highly successful 'Plastic Letters' album.

JUPP

MICKY JUPP, currently supporting Elvis Costello on his UK tour, releases a compilation album 'The Legend of Micky Jupp' on Stiff on April 28. It's a collection of the fellow's 'faint waxings' and sells for £2.99.

TOURS

RICH KIDS lead up to their London Lyceum appearance on April 26 with Cambridge Corn Exchange April 21, Sheffield Polytechnic 22, Bristol Locarno 23, Guildford Civic Hall 25.

DOCTORS OF MADNESS: added dates: Doncaster Outlook April 17, Leeds F Club 18, Birmingham Barbarellas 19, Middlesbrough Rock Garden 20, Sheffield Top Rank 23.

THE MONOS: Stoke Newington Rochester Castle April 16, Camden Town Music Machine 18, Fulham Golden Lion 20, London Marquee 27, Green Lanes Pegasus 28.

REGGAE REGULAR: High Wycombe Nag's Head April 13, Nottingham Ad Lib 14, Camden Town Music Machine 15 (following dates supporting Gladiators) Brighton Top Rank 19, Oxford Street 100 Club 20, Harlesden New Roxy 21, Liverpool Eric's 24, Manchester Elizabethan Rooms 26, Birmingham Rebecca's 27, West Runtion Pavilion 28, Redcar Coatham Bowl 29, Edinburgh Ital Club 30, Camden Lock Dingwall's May 3, Charing Cross St Martin's School Of Art 5.

THE STAR JETS: London Rock Garden 12, London Red Cow 14 and 20, London Marquee 22, London Rock Garden 26, Portsmouth Polytechnic 27.

THE PLEASERS: London Dingwalls April 12, Retford Porterhouse 14, Purley Tiffany's 15, Leighton Buzzard Bosard Hall 19 and 20, Birmingham Barbarellas 21 and 22, Plymouth Woods Centre 26, Penzance Winter Gardens 27, Bournemouth Village Bowl 28, Coventry Warwick University 29.

SAD CAFE: release of their new album, 'Misplaced Ideals' this week and play: Bradford St Georges Hall April 30, Newcastle City Hall May 1, Southport Theatre 2, Oxford New Theatre 3, Croydon Fairfield Hall 4, Sheffield City Hall 5.

TERRAPLANE: Plymouth Castaways May 16, Sheffield Top Rank 21, Barrow Maxims 28, Blackpool Jenkinson's Club 29, Colwyn Bay Dixieland Showbar June 1, Liverpool Eric's Club 2, Wigan Casino 3.

LITTLE ACRE: Birmingham Barbarellas April 16, Wolverhampton Polytechnic 19, Wolverhampton Lafayette 23, Wigan Casino 29, Maidley Court Centre May 13, West Bromwich Coach And Horses 14, Retford Porterhouse 20, Portsmouth Polytechnic 27.

HIPPOLYTES: Support Real Thing on their April and May tour. Dates as follows: Birmingham Locarno April 17, Ilford Tiffany's 18, Great Yarmouth Tiffany's 19, Nottingham Palais 20, Bradford Mecca 24, Blackburn Golden Palms 27, Glasgow Tiffany's May 1, Edinburgh Tiffany's 2, Wakefield Tiffany's 3, Norwich Samson And Hercules Ballroom 4, Ipswich Gaumont 6, Stafford Top Of The World 8, Shrewsbury Tiffany's 9, Liverpool Pavilion 10, Blackpool Tiffany's 12, Bristol Locarno 14, Bournemouth Tiffany's 16, Newport Tiffany's 18, Canterbury Odeon 19, Manchester New Ritz 21, Burnley Cat's Whiskers 22, Purley Tiffany's 23, Southend Zhivago 24, Portsmouth Locarno 25, Southampton Odeon 29.



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Registered as a newspaper at the Post Office. Published by Spotlight Publications Ltd, 40, Long Acres, London, WC2E 9JT, and printed by South Eastern Newspapers Ltd, Larkfield, Maidstone, Kent, ME20 6SG.

NEWS

Gibbons single, LP, tour

THE RELEASE of a new single from the Steve Gibbons Band this week precedes the group's return to the concert scene in early May.

Steve Gibbons, last in the charts with 'Tulane', releases 'Eddy Vortex' on Polydor on April 14. It's followed by a new album - 'Down In The Bunker' produced by Tony Visconti - on May 5 and this

release coincides with an extensive UK tour.

The first leg of the tour runs: Redcar Coatham Bowl May 12, Nottingham Playhouse 14, Leeds Polytechnic 15, Sheffield City Hall 16, Birmingham Odeon 20, Ashington Regal Cinema 21, Coventry Locarno 25, Bristol Colston Hall 28, Gloucester Leisure Centre 27, Shrewsbury Tiffany's 30.



STEVE GIBBONS: single before tour

Cup song for Evita men — Paige strips for TV

THE COMPOSER of 'Jesus Christ Superstar' and 'Evita' has been commissioned by the BBC to write the title theme for this summer's World Cup programmes!

But Andrew Lloyd Webber, 29, who wrote the score for both musicals — with Tim Rice providing the lyrics — admitted last week: "I know absolutely nothing about football."

Meanwhile with 'Evita' due to open in the West End in June, interest in the musical seems ready to match that accorded to 'Saturday Night Fever'. The latest 'Evita' story to be 'revealed' is that the actress selected to play the title role, 26-year-old Bamel-born Elaine Paige, will be "baring all" in a TV documentary later this year. She's to do a "strip" in a forthcoming Thames TV documentary based on the life of legendary stripper Phyllis Dixey. Joining Elaine in the nude will be Lesley Ann Down and 'Upstairs Downstairs' actress Jacqueline Tong.



ELAINE PAIGE: playing a stripper

The ultimate Sabs 'shock' — one more date added

WITH tickets selling heavily for all concerts, Black Sabbath have added yet another date for their upcoming British tour. They play Liverpool Empire on June 17, at the end of what is now a mammoth 26-date trek.

Although it was expected that the Liverpool concert would be the last addition, Record Mirror understands

that there is a strong possibility that one more date has still to be fitted in at a venue outside London. Details should be available next week.

The venue for Black Sabbath's Bristol Concert on May 26 will be Colston Hall and not the Hippodrome, as previously announced. Tickets are on sale from May 8.

Pirates on the run

THE REFORMED Pirates continue their hectic schedule with an extensive British tour to promote their second Warners' album 'Skull Wars'.

The tour runs through into June with the following dates: Huddersfield Polytechnic April 28, Birmingham

University 29, Oxford Polytechnic May 2, Eastbourne Winter Gardens 4, Cheltenham Town Hall 5, London Thames Polytechnic 6, Bristol Locarno 7, Plymouth The Metro 11, Salisbury City Hall 12, Folkestone Leas City Hall 15, Cardiff Top

Rank 16, Colwyn Bay Dixieland 18, Liverpool Erics 19, Newcastle University 20, Redcar Coatham Bowl 21, Hull Tiffany's 22 Manchester Polytechnic 23, Edinburgh Tiffany's 30, Glasgow Satellite City 31, Brighton Polytechnic June 3.

Styx add
AMERICAN ROCK band Styx have added two dates to their short British concert tour in May.

In addition to the three dates previously announced Styx play Liverpool Empire on May 13 and Sheffield Top Rank on May 14. The tour opens in Manchester on May 11.

Ex-Nugent band
DEREK ST HOLMES and Rob Grange, both former members of the Ted Nugent band, have left Nugent to form their own group.

Holmes had been guitarist with Nugent for four years. They're joined in the new venture by Denny Carmassi (formerly with Sammy Hagar). The new group, as yet unnamed, have signed to Warner Brothers.

Eurovision Song news

A NEW single from Baccara is to rush-released by RCA this week... to tie-in with the Spanish duo's appearance at the Eurovision Song Contest in Paris on April 22.

Baccara are to represent Luxembourg with 'Parlez Vous Français?', and this will be available — in an English version — next week. The current Baccara single, 'Darling', was released only a fortnight ago.

Meanwhile Britain's hopeful entry in the same competition, Coco's 'The Bad Old Days' is also released as an Ariola single this week, along with the runner-up in the British finals — 'Don't Bother To Knock' from Midnight.



DATES for Cherry Vanilla's 'Bad Girl' tour, reported last week, have now been announced. Ms Vanilla will play 15 dates with her four-piece band, starting on April 28 at Edinburgh University.

CAFE'S SWEET SIXTEEN

CAFE JACQUES embark on a 16-date tour this month. The dates include a special concert for the Musicians Union at London's Old Vic Theatre.

Tour dates are: Edinburgh Tiffany's April 18, Oxford Polytechnic 21, Southend Cliff Pavilion 8/9, Plymouth Guildhall 14/15, Bath Pavilion 18, Crawley The Hall 20, Tunbridge Wells Assembly Hall 22, Reading The Hexagon 23, Oakenwood Town Hall 26, Swindon Leisure Centre 27, Ebbw Vale Leisure Centre June 2, Corby Festival Centre 2, Aylesbury Civic Centre 28, Ipswich Gaumont 11/12, Gt. Yarmouth ABC 17, Peterborough ABC 18, Northampton ABC 24 and Colchester ABC 25.

Carrott's latest album is titled 'A Pain In The Arm'.

Carrott's pain
JASPER CARROTT continues his British tour this month. The dates are Hatfield Forum 15/16, Slough Thameshall 18/20, Bracknell Sports Centre 21, Chatham Central Hall 22, York University 26, Dressed Leisure Centre 28, Stroud Leisure Centre May 6, Southend Cliff Pavilion 8/9, Plymouth Guildhall 14/15, Bath Pavilion 18, Crawley The Hall 20, Tunbridge Wells Assembly Hall 22, Reading The Hexagon 23, Oakenwood Town Hall 26, Swindon Leisure Centre 27, Ebbw Vale Leisure Centre June 2, Corby Festival Centre 2, Aylesbury Civic Centre 28, Ipswich Gaumont 11/12, Gt. Yarmouth ABC 17, Peterborough ABC 18, Northampton ABC 24 and Colchester ABC 25.

Pulse headline
BIRMINGHAM REGGAE band Steel Pulse, whose first Island single 'Klu Klux Klan' has been attracting a lot of attention, are set to headline at the London Roundhouse on April 23.

Meanwhile the band are completing their debut album, to be entitled 'Handsworth Revolution'.

Shuttleworth signs
PAUL SHUTTLEWORTH, former lead singer with the now defunct Karsal Flyers, has signed with CBS (who handled the Flyers) — as a solo artist.

He has a new single a cover of Willie De Ville's 'Mixed Up' (Shook Up), released on April 15.

Mud make ten

MUD CONTINUE to celebrate their 10th successful year in the business with a major concert tour in June — coinciding with the release of their first album, as yet untitled, for RCA.

The band who marked their tenth "anniversary" recently with a concert at one of their first-ever venues — Mitcham Rugby Club — meanwhile play a warm-up week at Leicester Balguy's from May 8 to May 13.

Lowie helps Costello

BRUCE THOMAS, bass player with Elvis Costello's band The Attractions will miss the remaining dates of the British tour due to a hand injury.

Thomas badly cut his hand on a broken bottle last week. He has been treated by a specialist but recovery may take up to a full month. In the meantime, chart star Nick Lowe will deputise for him and if Thomas is still not fit when the American tour starts it is thought that Costello will use an American bass player.

IN BRIEF

HIGHLY RATED soul band Heatwave's second album 'Central Heating' is released this week. The band are currently touring America but they will be back here in June for a headline tour. A single taken from the album will be out to coincide with the tour.

MINK DE VILLE have a new album, 'Return To Magenta', scheduled for May release on Capitol. The album was recorded in Los Angeles and was produced by Jack Nitzsche.

RECORD MIRROR understands that Mink De Ville will be touring here in the very near future.

BRYAN FERRY has now returned to Britain after completing his new album, 'The Bride Stripped Bare', in Switzerland. It's due for release next month.

However Ferry's current single, 'What Goes On', is a version of the Lou Reed song, not a JJ Cale song as widely reported.

MAGAZINE FOLLOW 'Shot By Both Sides' with a double A sided single featuring 'Touch And Go' and 'Goldfinger', released this Friday. 'Touch And Go' is a Devoto/McGeoch composition while 'Goldfinger' is a rework of John Barry's film theme.

The band start their second British tour this week and dates so far are: Glasgow Satellite City April 24, Liverpool Eric's 25, Birmingham Barbarella's 26, Bristol Tiffany's 27, Plymouth Metro 28, Croydon Greyhound 30, Manchester Rafter's May 5, London Roundhouse 7.

KRAFTWERK'S new album, 'The Man Machine' will be released in Britain on April 21. The album was recorded at Kraftwerk's own Kling Klang Studios in Dusseldorf. The album contains six new compositions all written and produced by the band.

Plans are underway to bring Kraftwerk to Britain for a major tour.

Nicholas stars on TV show

PAUL NICHOLAS is to star in a series of six half hours shows screened by Granada. The series, entitled 'Paul', will be fully networked and starts on Tuesday May 9 at 4.15pm.

Guests on the first show include Wings, The Pleasers and Showaddywaddy.

Granada will be following 'Paul' with a seven week series called 'Rollers' — starring the Bay City Rollers. This will be filmed all over the country.

Clash confirm

THE CLASH are now definitely confirmed to appear at the Anti-Nazi League / Rock Against Racism pre-May Day concert at Victoria Park, Hackney, London on April 30.

They join the Tom Robinson Band, Steel Pulse and X-Ray Spex for the outdoor concert, which is preceded by a rally in Trafalgar Square and a march to the venue.

Here Am I

The new single from Bonnie Tyler

RCA PB 5076



MARC

THE WORDS AND MUSIC OF MARC BOLAN 1947-1977



THE WORDS AND MUSIC OF MARC BOLAN 1947-1977

Buy the album and send for your free copy
of a previously unreleased
15 minute interview with Marc



RECORDS GROUP

P

SINGLES

Reviewed by BEV BRIGGS

Is there a nurse in the house?

WARNING BY a Record Mirror doctor: In the interests of sanity and general well-being, please complete the following declaration and refer to your local record shop. "This is to certify that _____ residing at _____ is in no fit state of health to be in/near the vicinity of a turntable whilst the following are being played:—

PAUL JONES: 'Pretty Vacant' (RSO 003). Hail oh vomit of the decade. Who needs Sal Volatile when RSO produce plastics like this? P. Jones Esq. crooning a disco version of both 'Pretty Vacant' and 'Sheena Is A Punk Rocker' on one vinyl, complete with orchestra and choral sha-do-wop backing. Play it at 78 and it sounds credible, stick it on the right speed and the stylus retches. Oh my oh my! Wonder if I'm too big to get back into the womb??? Death to RSO!

CO-CO: 'Bad Old Days' (Ariola AHA 513). OK, OK you nauseating little kiddies, spend all your pocket money on trite like this, but don't come running to me for an advance. Well someone's got to take the blame for putting this Eurovision Sick Contest entry into the charts, I just hope it warps your record collection.

PLASTIC BERTRAND: 'Ca Plane Pour Moi' (Sire 6078 616). Je ne comprends pas ce disque. Pas de bleedin' mot. Bad enough listening to the faeces of the red, white and blue punks, but Belgian! Fast, tinny, repetitive Brussel Sprout song, with as much guts as a Kentucky Fried. It reached No. 1 in France, but there's no accounting for taste is there dearies?

SAL & CHRIS 'N' TREV: 'The Dying Fly' (Decca F13771). Jeez! This is English and I still don't understand it. A Jasper Carrot inspired

Monty Python-ish (apologies all round) flight of the bumble bee sort of number, with lots of un witty talkovers and a total void of humour. Insecticide is such sweet sorrow.

IGGY POP: 'I Got A Right' (RCA PB 9213). Dear, dear. What is old Iggy thinking of? All illusions shattered, this comes across like a wet dream, and I had such hopes. Sounds as inspiring as a tomato farting in a dustbin. No presence, no character. Lots of speedy earache with the Ig yelping like a disintegrating geriatric. Come, come Mr. I. Pop, is it not the time for the pension? You ain't got the right to give me a headache!

Farewell to the emetics and on to the prescription. Eyes down for just what the doctor ordered.

THE POLICE: 'Roxanne' (A&M AMS 7348). This must

be the big breaker for the Police. I've played it five times already and still want more. A beautiful entry with a touch of the tangos. The lead singer has the perfect equilibrium of squeaks and rasps in his voice to carry it, wish someone would write a song about me... what the hell, go out and buy it immediately.

DURY AND THE BLOCKHEADS:

'What A Waste' (Stiff). Bigotry part one. Anything by Ian Dury is alright by me, and if you liked 'New Boots and Panties' you'll love this. Dury in his inimitable Vaudeville style, yummy, like the glugging water half way through. Backed by 'Wake Up (and Make Love with Me)', you'd be a fool not to. Blockheads Rule(r) — twelve inches to boot!

JAPAN: 'Don't Rain On My Parade' (Ariola AHA 510). Can I help it if I'm a sucker for old movie melodies? Somewhere from the 'Funny Girl' era, Japan add the extra bit of woomph! A bit of a gamble but this time it works. The lazy tenuous voice inspires Hollywood melodramatics. Goodbye Streisand, hello Japan, (S'funny but they no slound Japanese.)

GRAHAM PARKER AND THE RUMOUR: 'Hey Lord, Don't Ask Me Questions' (Vertigo 6059 199). Only one question — why is GP so vastly under-rated? By rights this vinyl should go shootin' starward, but betchya it doesn't... so waddya gonna do about it? Sad to say it might be avoided by all Graham Parker fans who'll already have it on the 'Howlin' Wind' album, but nevertheless... B side also worth a listen 'Watch The Moon Come Down'... maybe it should've been a double A. Worth every penny you can get your scrawny mits on.

JIMMY CLIFF: 'Wild World/Harder They Come' (IEP 9). So what, they're old! So's Santa Claus and he still gets fan mail. Well worth getting, especially if you were too young to catch the tracks first time round. Much softer reggae offerings than today's dreadlocked stuff with 'You Can Get It If You Really Want' and 'Wonderful World', and 'Wonderful People' on the flip side. Wonderful nostalgia/beautiful memories...

TELEVISION: 'Foxhole' (Elektra K12287). Plays the same riff throughout the whole number, but maybe that's the beauty of Television. I like the single.

perhaps all Verlaine's stuff is a bit too samey, but the strangled voice appeases. Can't foresee a great hit but... Yuh Boo Sucks 'cause I got a clear red plastic twelve incher...

THE ONLY ONES:

'Another Girl, Another Planet' (CBS 6228). Entree, roll of drums, melodic jump about... another time/another place? Ties with The Police for star-rating on potential. Lots of interesting voices on vinyl nowadays. Very simple, but there again so are eggs (but?)... all in all, a very saleable commodity. Tastefully off the over-beaten pop track. Interesting to see them live.

Not quite Harley Street but worth a sit in the waiting room section:—

JANE AIRE & THE BELVEDERES: 'Yankee Wheels' (Stiff). Another cutie American Dame guaranteeing the average healthy male triple orgasms, she whines a bit, and the voice is a bit too sweetie-pie and I didn't get the point of the record (ill the motorbike growl at the end (least I think that's what it was). Will probably do well. File alongside Debbie Harry.

THE JOLT: 'What'cha Gonna Do About It' (Polydor 2059 008). Very basically an ongoing riff situation with an ongoing 'What'cha Gonna Do About It' lyric situation. Easy to jump up and down slowly to if one ignores gravitational force.

MAGAZINE: 'Touch And Go' (Virgin VS 207). Sorry to de Voto, it's quite a good single but I was expecting better (oh wow!), it's just that my cars are on a go-slow. Admittedly very catchy (as was the plague), perhaps it grows on you (as do boils), and once Magazine have bitten (as do bugs) the results are probably incurable (as is rigormortis). Next please...

Milk of Magnesia and Lucozade offerings of the week coming up:—
PATTI BOULAYE: 'Some People Chose To Love' (Handkerchief 16).

Hereinafter known as the broad who scored full marks on New Faces. Performs on vinyl much the same as she did on telly. A good cabaret. A good romanticist. A good following-in-Gladys-Knight's-footsteps creation. And the next...

FOREIGNER: 'Feels Like The First Time' (Atlantic K11086). I don't care if they were Rolling Stone's Best New Band of '77, I still say it's boring American Rock Dross. If it feels like the first time, I only hope it's the last. Why bother? Bleedin' Foreigners...

RAZAR: 'Ascension Day' (Polydor 2058 983). Omit Ascension Day — read Radar. Love. Omit Razar — read Golden Earring. Same drum line, right down to the solo near the end. Hasn't anyone got any new ideas???

THE BISHOPS: 'I Take What I Want' (Chiswick NS33). Weeeh! Soopah record for dancing. I've just rock 'n' rolled the neighbours outta bed for a quick shindig. Otherwise a trifle tedious. And again...

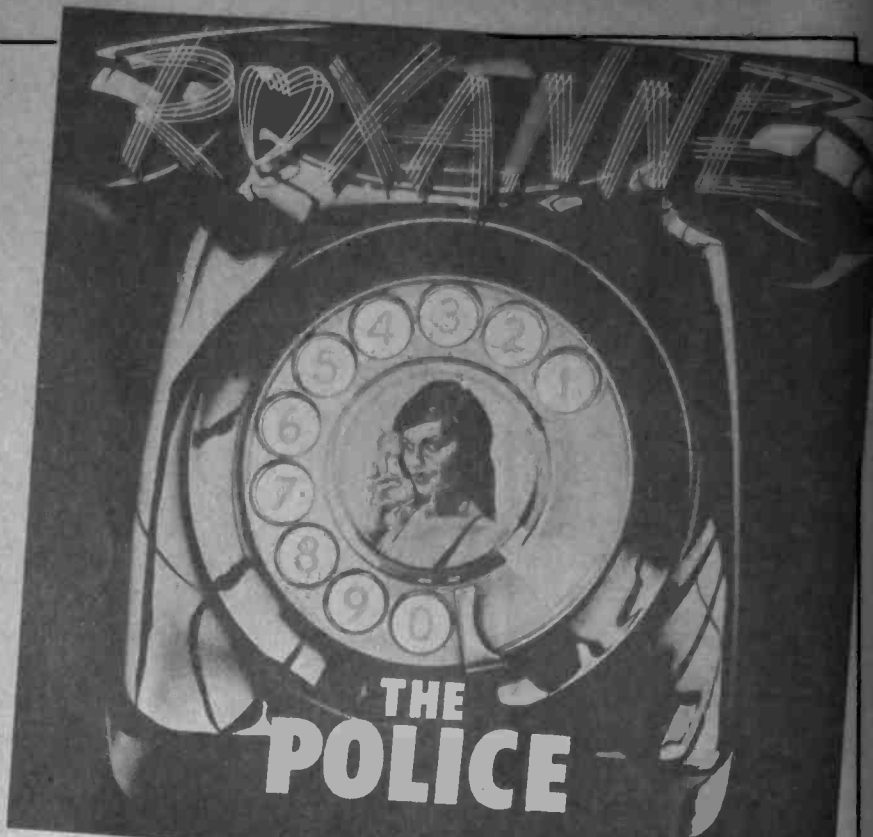
FIVER: 'When You Walk In The Room' (Mercury 6005 010). Sorry, when Fiver walked in the room the neighbours went back to bed. Sorry Fiver, Sorry J, de Shannon. This one dissolves cornflakes. Very much Rice Krispie Pop... snap, crackle, OK?

Make-your-own-mind-up-time-for-releases-well-worth-a-mention-but-not-a-comment — cause-it-all-sounds-the-same-to-me:—

U-ROY: 'Live At the Lyceum' (Virgin Vale 5).
U-BROWN: 'Black Star Liner' (Virgin Vale 6).

And the one you've all been waiting for...

SANTA ESMERALDA: 'The House Of The Rising Sun' (Philips 6042 355). Spanish guitar and castanet version of the eternal busker's offering. The next best thing to Watney's Red for your Costa del New Orleans holidays.



Who's afraid of the
KU KLUX KLAN?

...Those cowards only kill who they fear
That's why they hide behind
The hoods and hoks they wear...

DEE FIVE

Their defiant new single
'Ku Klux Klan'

ISLAND



BACK TO EARTH

ROGER HARVEY talks to Starship's DAVID FREIBERG



WHATEVER YOU think about the Jefferson Airplane Starship and their music, it's obvious that they have changed with the times. On two previous visits to Britain in 1968 for the first Isle of White Festival and in 1970 for Bath they were still the Airplane.

As they will be over for Knebworth we spoke to founder Starship member, David Freiberg, to trace the transition into the outer stratosphere and to bring us up to date. David, previously a founder member of Quicksilver Messenger Service, first sang harmonies on 'Blows Against The Empire' back in 1970. This was the first album to feature the name Starship but David is quick to point out that it's really Paul Kantner's album.

Next came 'Baron Von Tollbooth' in which the credits go equally to David, Paul Kantner and Grace Slick. David explains how the album came about.

"The Airplane were waiting for Jorma and Jack Casady and bass to come back from their annual skating trip to Europe, we had all this spare time so we went in and did 'Baron', it coincided with a major change in the band as Jorma and Jack decided to concentrate on their offshoot, Hot Tuna. In retrospect the break was amicable and left Jack and Jorma free from the commercial pressures so that they could stretch out on their bluesy instrumental stuff.

Around this time Pete Sears, a British keyboards and bass player joined the embryo Starship. David relates how he knew Pete from his time with ex-Quicksilver man John Clippolina's band, Copperhead.

"The first time the Starship went on the road was after Grace Slick's album 'Manhole' had been made and before any genuine Starship ensemble material was recorded." David recalls that he played keyboards on that tour and Pete Sears bass, to this day they still swap instruments both in the studio and on stage.

"Dragonfly", the first full Starship album, featured the return of founder Airplane writer/singer, Marty Ballin guesting on one track with his song 'Caroline'. It worked well and Marty agreed to rejoin the band.

Freiberg confesses that since that time a lot of pressure has been taken off him. "Marty is a natural front man and it allowed me to step back a bit and concentrate on harmony more which is my big thing."

Sales of 'Dragonfly' were better than all the other middle period albums but it was with their next, 'Red Octopus', that the Starship re-emerged commercially setting the pace for other multi-million seller acts like Peter Frampton and Fleetwood Mac.

'Red Octopus' topped the American charts on four separate occasions. Selling two and a half million copies. Incidentally this was the band's first number one album. 'Spitfire' followed and sold more than a million copies but unlike its predecessor the band didn't go on the road to promote it.

Now the Starship are limbering up for their first tour in 18 months — it starts in mid-May and goes through to Nassau, New York on June 10 before moving to Amsterdam, Germany, Paris and Knebworth. Freiberg admits to being excited at the whole project, never having played Europe himself. "The only time I came to London was when Grace and Paul and I came over to dub on the sound of Scottish bagpipes to one of the numbers on 'Manhole'. It took four hours to get the things in tune" — he remembers.

So can we expect any surprises at Knebworth? "Well, we're working on that but there won't be any big light show as we have agreed to go on before co-headliners Genesis so it will still be light."

Right now Marty is finishing producing the debut album of Jessie Barrish. Barrish is a local Bay area musician who has written two tunes on the Starship's new album 'Earth'. One of them, 'Count On Me', is already a Top 10 hit single in America. As soon as Marty finishes, the band will rehearse for a month and hope to do an unannounced date in the San Francisco area before the tour starts.

The new album, which was previewed on 420 radio stations at the same time, is very big in America — already in the Top 10 only three weeks after release." David admits that it's all a little scary but confides on hearing of a very bad review from another British music paper — "Oh well, we don't make our music for rock critics."

It's right and while the Starship continue to assimilate new talent into the main matrix they continue to grow with their, by now, fashionable vocal harmony front line.



PLANET EARTH! IS THERE LIFE ON IT?

THERE HAS TO BE IF YOU CONSIDER THAT THIS ALBUM CONTAINS SOME OF THE BEST MUSICIANS ON EARTH. THEY INCLUDE FORMER SOFT MACHINES KARL JENKINS & MIKE RATLEDGE WITH TRISTAN FRY, RONNIE ASPREY, COLIN GREEN, KEVIN PEEK, BILLY CHRISTIAN, BARRY MORGAN, TREVOR BASTOW & RICHARD HILL. ANYONE WITH A MINIMAL AMOUNT OF MUSICAL KNOWLEDGE WILL WANT TO DISCOVER THIS PLANET.



SPOTS.

OFF CENTRE

Edited by TIM LOTT

Rough cut

A THIRTY minute "documentary" (I use the the inverted commas advisedly) on punk and only 10 bleedin' bleeps! Three of which were kindly supplied by a rather less than enthusiastic Mr Vicious in the last dying seconds of the programme (I use the word "dying" advisedly). Hell's teeth, what is a punk if not a mouthful of verblage, garbage and blasphemies? Aha, so this is the documentary to end all documentaries!

Mustn't be too bitter towards Southern Television, they did, after all, do their utmost to introduce that element of je ne sais quel - perhaps the word is hem... hemm... humour? If I'd sat through the entire Rough Cut funeral sporting the latest face pack on my more than admirable good looks (who you kidding? - Ed), I doubt whether the finest hair line crack would have appeared, excepting of course for the occasional Inspirational yawn. Come, come STV, is this all your annual undertakers could exhume from the bountiful ranks of 1977?

So, they tell us again those red taped Casandras behind the small screen, that punk is dead, a computer spasm of an aborted year, look back in anger (or pure disbelief) at the bin liners and dayglo, the end of an era or earache? Admittedly a spoof, the supposed year is 1980 where one views with one's futuristic knowledge, the films from the annals of the archives on the cult which was punk.

If you're lucky enough not to suffer the dreaded disease diagnosed by some doctors as "blinking" you may just catch glimpses of J. Rotten and S. Vicious.

OK STV we get your message, but why tell us X months after the daily blarge? If you get your kicks from boredom, depression and non-humour by all means enjoy the film (STV April 14), if not, why not start a new cult for the media to dissect? BEV BRIGGS



Back on the rumours

JOHN TRAVOLTA, legendary hair-preener and limb-waggler, is to extend still further the bounds of his swarthy credibility.

Travolta, according to the SUNDAY MIRROR, is now co-starring with Olivia Newton-Wimp in a film of the smash miss rock 'n' roll Broadway musical 'Grease'.

Travolta plays a tough jack-the-lad who enters a dance contest which he is determined to win. Ring a bell?

The question that's on everybody's - or at least the Sunday Mirror's - lips is, have Travolta and Newton-Wimp been surreptitiously having it off?

Travolta dismissed these ridiculous rumours, brandishing his dimple magnificently, no doubt - "Working with Livvy was terrific but we just enjoyed working together and got a kick out of each other's company."

"No more."

Meanwhile, in Watford, confusion as fans at Watford Football Club saw what appeared to be a certain aged, balding and very rich rock star dash across the pitch taking make-believe shots at goal. In fact, it turned out to be an Elton impersonator repete in white suit, flat cap and outsize spectacles. The real Elton was up in his directors box, having flown in from America to watch his team clinch the fourth division championship with a 1-0 win.

Nice to see a smidgeon of naivety creeping in among all these hard Sunday paper columnists. Patricia Boxall in the SUNDAY PEOPLE suggests that the Beatles should accept a £27 million offer to get together - and give all the money to charity. Well I know Paulie has given a few bob to a kidney machine and all the lads have helped out seal-bashing crusades to the tune of a few thou. But £27 mil? That's more than the Rutles could make in a whole hour!

Right, now's about time for 'Villagers afraid of hippy invasion' stories and sure enough, this year it's the locals in Filton, Somerset who are screaming themselves over plans to hold a pop festival. Fortunately they usually change their mind when someone tells them about the vast amounts of money it brings into the area.

Finally, yet another pop star whose liver is taking a pounding. This time it's creamcheese Peter Frampton, who no doubt started his habit by drinking Tizer which led to harder things.

Frampton reveals - in the NEWS OF THE WORLD - "I was drinking beer and brandy all the time. There wasn't much left in the bottle at the end of the day. My mind would go and I would lose my memory which would frighten me to death." He's kicked the habit now (it says here).

WHAT?

Her sensibility is one that borrows and embraces Gnostic-tinged, heterodoxical ideas and feelings that have appeared in the cosmogony of William Blake, the ritualism and paranoia of Baudelaire, the illuminations of Rimbaud, the menacing sexual fantasies of Lautreamont, Bataille and Genet. And her esthetic program is one that owes an incalculable debt to Antonin Artaud, who, in the words of Roger Shattuck, "concocted a magic amalgam of theatrical style, occult and esoteric knowledge, antiliterary pronouncements, drug cultism and revolutionary rhetoric without politics."

Extract from Rolling Stone magazine. Jonathan Cott on Patti Smith's book 'Babel'

March 17, London, jumped into audience and landed on head, photographer unconscious for several minutes.

Feb 16, Bournemouth, fell off the ceiling head first into the drum kit - cracked his head open.

Feb 21, Cardiff, dislocated his jawbone after falling off the lighting scaffolding into the audience.

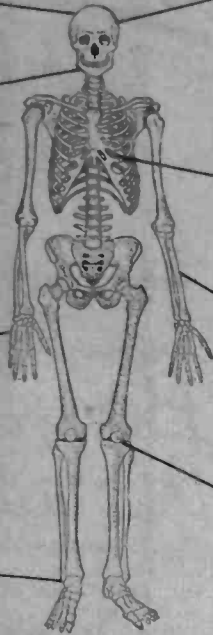
March 12, Leicester, fell off PA into lighting gentry, 3 broken ribs and severe bruising to left arm.

Feb 27, Hartlepool, stabbed in the arm with a by audience member felt "sleepy" for two days.

March 18, Hastings, glass of beer handed to audience crushed in his hand, 16 stitches required and nerve tendon in right hand damaged.

Feb 22, Swansea, cracked left kneecap.

March 19, Reading, ankle stuck in scaffolding resulting in severe sprain.



LION TAMING is a bit dodgy. Tightrope walking tends to be somewhat nerve-racking.

But rock 'n' roll singing is positively **DANGEROUS**. This incredible catalogue of mishaps that Radio Stars lead singer Andy Ellison suffered between February 16 and March 19 this year is positive proof that music can damage your health.

Andy is now insured for up to a quarter of a million pounds for damage he may cause to other people, but is unable to obtain insurance for himself.

What a washout

DESPITE THE fact that Townsend Thoresen received "thousands of enquiries" about their "Golden Year" festival of music for channel crossing pop fans at the London Palladium their "tactical withdrawal" from the event remains the most remarkable aspect of their 50th anniversary.

The glittering season of top American and British acts was to have featured the likes of Barry White, Diana Ross and Tommy Cooper. All you had to do - you may remember - was cross the channel with a Townsend Thoresen ferry and buy a ticket for the concert.

Now the "golden opportunity" for British holidaymakers seems to have become more of a

washout than the advancing tide in Dover harbour. Several weeks ago, due to "severe and unforeseeable difficulties" Townsend Thoresen announced that they had been "forced to cancel plans for the two-week festival".

Admittedly some of the concerts have been salvaged independently (see News), but the ferry company remain reluctant to divulge any details about their removal of support. A spokesman would only comment: "We were very unhappy to call it off - but we had no alternative. We wanted to go ahead

And he added: "We are a very successful company and no-one likes to be associated with

something that doesn't come off."

However Derek Block, originally the booking agent for the concerts, and now promoting those concerts that are going ahead, claimed that there was no reason why "the season" shouldn't have worked.

"Contracts were signed with all the artists involved," he said.

Now the whole affair has, predictably enough, been "placed in the hands of our lawyers"; in the words of the T-T spokesman.

Which all goes to show that you can take people across water but you can't make them sing.

Or can you? We'll let the lawyers decide.
CAPTAIN WEBB

Snap happy

LINDA McCARTNEY didn't know what she was starting with her diary of rock 'n' roll photographs.

Now the latest in the increasing number of practitioners in our "grubby" trade to go "respectable" is highly-rated snapper of the stars Chalkie Davies.

The ashen-faced lensman has just completed his first professional exhibition at London's "culturally-conscious" Battersea Town Hall.

Chalkie, who has worked for New Musical Express, Sounds and even our humble selves over the last four years, is the sort of person you normally see directing expensive lenses at rock stars navel from the darkness of the orchestra pit. Or even risking life

and limb at what we in the trade call "receptions", where they must flush away in bouts of cream cake throwing.

The success of the "exhibition" - which includes many memorable rock star "poses" - has guaranteed young Chalkie "extensive media coverage," and it may yet appear at other venues.

Meanwhile (below) we print one of Chalkie's best 'candid' snaps. Living in the same flat as Thin Lizzy's Phil Lynott as he does he's able to capture the star's more intimate moments normally denied the rest of us mere mortals.

Rock photography, indeed, has now become art. **DAGGER O'TYPE**



Chalkie Davies. Nice pose lad!

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OFF CENTRE

Edited by **TIM LOTT**

The big wait ...

IT WAS the big one. Make or break. All or nothing. Manchester combo, The Smirks, had played them all — The Nashville, The Rock Garden, Reading University. But this put them all in the shade. The prestige gig. The Press would be there. Photographers. And an audience of hundreds.

It wasn't the first time they'd tried to get the gig. Nearly booked to play the legendary Leicester Square Underground, the gig was blown out at the last minute because of the unexpected arrival of a flautist.

This time, though, there was no mistake. The gig had been advertised by word of mouth, to keep the numbers down. For the Embankment Tube Station it was going to be a busy day.

They knew the ropes. Years paying their dues to frogs on the Paris Metro had made them hard. And tough. But the

nervousness still showed in their hooded eyes.

Now, things were different. They were about to become pop stars. The world would be theirs if they could capture the hearts of the traditionally difficult English audiences that flocked to the stations day after day.

The minutes wore on. A tension verging on almost panic began to show as they awaited the infamous 3.17 from Barnet, reputedly the toughest audience in London.

Then — disaster.

One by one it dawned on the hapless quartet that someone had made a mistake. An unforgettable mistake — and one that they would never forget.

"The GEAR", they yelled in unison, the same thought flashing through their cute Mancunian heads.

They had forgotten the speakers, leads, amplifiers, plugs and monitors!



THE SMIRKS: "Well, I was waiting at the station

Desperately, U-Gené, a former Italian reggae star and current tea boy for the band, rushed up the down elevator to try and rent some equipment. 15 minutes later U-Gené was nearly at the top of the stairs, when the sound that meant all was lost. The 3.17 from High Barnet was arriving.

In a gallant bid to salvage something from the concert, the Smirks struck up 'Rock Around The Clock'. Their unamplified guitars twanged uselessly as their legs churned wildly in a carefully synchronised dance.

The 3.17 unburdened its heavy load, and the tidal wave of living beings swept past the Smirks. U-Gené, still struggling at

the top of the stairs was trampled mercilessly. A hubbub rent the air, and abuse fell on the ears of The Smirks like scalding water on a butterfly, knocking their remaining spirit under the now departing train.

In tears now, they inspected the guitar case lying pathetically open at the foot of the escalator. It was empty, except for the small change they had put in themselves.

Suddenly, a tragic look crossed their faces. Resignedly, they picked up their equipment, and stood on the edge, the very edge, of the platform.

It wouldn't be long until the 3.21 ended their miseries — forever. **BUZZ KERR**

... The big draw



OK ARTY types! This is your chance to show just what a whiz you really are.

We on Record Mirror are up-to-here with using so many dull old photographs every week. What we want is **ART**.

So get some wrist practice in — and win **FIFTY POUNDS**, yes five-o. 50 crisp oncers at the same time.

We're offering the cash as a prize for the best caricature sent in of any rock 'n' roll star in the cosmos. Howzat for scope? Anyone from Elvis Costello to Agnetha Falisqeg, from Baccara to Boney M, from Bob Marley to Johnny Rotten. The choice is entirely yours.

Of course there's a pretty good chance that you won't win at all! But that postage need not go to waste — we might still want to use you as a regular contributor — and that means £££.

Even if you're a crummy artist and you don't stand a hope in hell you'll still get your lousy little picture back. So what is there to lose? (8½p, that's what! — Ed.)

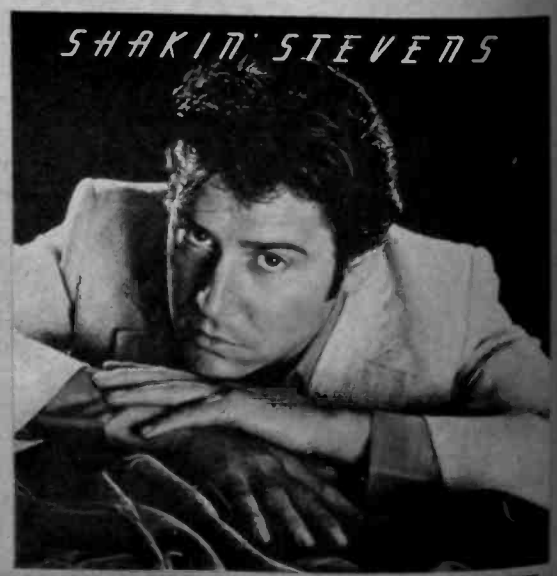
Send your contributions with grovelling comments if necessary to Tim Lott, Off Centre Editor, 40 Long Acre, London WC2.



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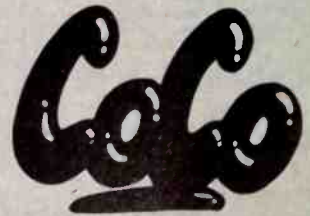
WE GAVE 'EM THE OLD ONE-TWO!



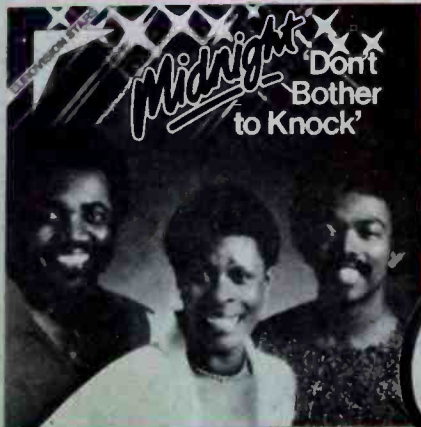
'Bad
Old
Days'



1st



'Bad Old Days'
AHA 513



Midnight
'Don't
Bother
to Knock'

2nd

Midnight
'Don't
Bother
to Knock'
AHA 514



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- | | | | |
|---|---|-----------------------------------|-----------------------------|
| Rita Coolidge — Anytime, Anywhere | Carl Douglas — Keep Pleasing Me | Gerry Rafferty — City to City | Working Girls |
| Gallagher & Lyle — Showdown | Jimmy Helms — Gonna Make You an Offer | Cimarrons — Live | Hope & Anchor — Live |
| Chris De Burgh — At the end of a | Gordon Giltrap — Perilous Journey | Dra of Madness — Sons Of Survival | Warren Zevon |
| private day | Dan Hill — Longer Fuse (Sometimes when we touch) | Band Of Joy | Smoke — Greatest Hits |
| Close Encounters | Merri Wilson — First Take (Telephone Man) | Charlie — Lines | Steve Hillage, Motors |
| Rufus — Street Player | Space — Deliverance | UK — Jubilee — Cart X | The Vintage Years — Vol. 1 |
| Steely Dan — Aja | Darts | Nazerath — Play 'N' Game | The French Collection |
| 20 Rock Musical Greats | Chris Rea — Whatever Happened to Benny Sartin? | SAHB — Rock Drill | Pasadena Roof Orchestra |
| Rolling Stones — Get Stoned | Busscocks — An Other Music In A Different Kitchen | Krazy Kat — Troubled Air | The Boys — Alternative |
| Manfred Mann's Earthband — | | Foster Brothers — On the Line | Chartbusters |
| Warner | | Rules — Let It Rot | Small Faces — Greatest Hits |
| Eddie Money | | Deaf School — English Boys | Rokotto |
| David Essex — Gold and Ivory | | | The Rubinoos |
| Cheap Trick — In Colour | | | |
| New York New Wave | | | |
| Genesis — ... and then there were three | | | |
| Johnny Moped — Cyclicalec | | | |
| Link Wray — Early Recordings | | | |
| Radio Stars — Songs for Swinging Lovers | | | |
| Chiswick Chartbusters (Vol. 2) | | | |
| Frankie Miller — Double Trouble | | | |
| Generation X — 33 | | | |
| Blondie — Plastic Letters | | | |
| Ruby Winter | | | |
| Little Richard — Now | | | |
| John Miles — Zaragon | | | |
| Bowies Bros. | | | |
| Camel — A Live Record | | | |
| Queen — News of the world | | | |
| Hot Chocolate — Everyone's a Winner | | | |
| Isaac Hayes — Chronicle | | | |
| Harvest — Saints | | | |
| Heatwave — Central Heating | | | |
| Dean Friedman | | | |
| War — Galaxy | | | |
| Elvis Costello — This Year's Model | | | |
| Nick Lowe — Jesus of Cool | | | |
| Dusty Springfield — It begins again | | | |
| Bethnal — Dangerous Times | | | |
| Jonny Cougar — A Biography | | | |
| The Imperials — Who's Gonna Love Me | | | |
| Carl Perkins — Blue Suede's Back | | | |
| Elton John — Live | | | |
| David Bowie — Heroes | | | |
| Baccara — Sorry I'm a Lady | | | |
| Fifth Dimension — Star Dancing | | | |
| Bob Marley — Kaya | | | |

Please answer the following questions, then cut out and keep

Section 1

(1) What was Joan Armatrading's first album with A&M?

(2) Give the title of the first album that Elton John produced for Kiki Dee.

(3) Name the lady singer in Jefferson Starship.

This section only valid when accompanied by sections 2-6.



DASH



VIBRATORS 2

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ALBUMS

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

Rural ramblers



JETHRO TULL: 'Heavy Horses' (Chrysalis CHR 1175)

FURTHER RURAL ramblings from Anderson and co. Tull are getting so much into the mediaeval folksy bit that the heavy guitar noises in 'No Lullaby' sound totally out of place: an unwelcome (and anachronistic) intrusion. It's all very different from the crazed 'progressive' outfit I used to know and love. In those days, Ian Anderson was the one legged tramp in the filthy raincoat: these days he appears to be undergoing an identity crisis. On the front of the sleeve, he's the healthy peasant living off the

land: on the back he's become the decadent lord of the manor. Very strange. The album meanwhile, is dedicated to horses of all shapes, sizes and breeds - a nice idea, but we might ask ourselves, what's it got to do with rock and roll?

Well, the answer to that is of course, not a lot - but no matter, I like it anyway. Though I must admit, musically, it's little more than a re-run of 'Songs From The Wood'. I found it a totally charming collection of songs, but as with all sequels, the charm has worn off a little on the repeat showing. Still, there's enough here of interest to warrant a listen or two - try out

'Moths', 'Acres Wild' or 'Weathercock'. God knows what they'll do next though - a third album on the same lines definitely **WOULD** be too much. **XXX SHEILA PROPHET**

LONNIE JORDAN: 'Different Moods of Me'

LONNIE JORDAN plays keyboards and drums with American street-funk outfit War. In such a large and faceless entity as this he tends to be hidden, particularly in this country, but on this solo album his diverse talents become obvious. Jordan wrote or co-wrote all of the eight tracks, played almost every instrument, produced and mixed the album; all the more satisfying for him, then, that it is such a success. He reproduces many of the ultra-percussive rhythms and melodies for which War are well-known, but the songs, being less disco orientated, will have wider appeal. Tracks like 'Discoland', 'Jungle Dancin'', and 'Junkie To My Music' have a disco flavour but are also very listenable.

The album does indeed reflect Jordan's 'different moods' but a happy feeling pervades, encouraged by the very full production and unusual instrumentation (Roland synthesiser, mellotron, chamberlin). Lonnie does much of his writing with two young ladies called Susan Buckner and Deborah Pratt who also help with the very melodic vocal harmonies.

A lot of flair here, and a pleasant surprise. **++++ PAULSEXTON**

RAYDIO: 'Raydio' (Arista: SOART 1041)

THEY ARE quite modest this lot. Yes, they do all stand fetchingly for the big photo on the back of the album, but at least they

aren't all wearing jump-suits with the collars sequined carefully to match the colour of their eyes.

Modest too in placing their monster single hit at the beginning of side two. 'Jack and Jill', has scored heavily Stateside. It is a medium paced ballad with a hook that swarms all over your brain and is eerily fetchingly modest.

Unfortunately the remainder of the album is the kind of good but, uninspired funk that you can sometimes hear on a sweaty night at Dingwalls. The participants are largely unknown to me, though I do know that Ray Parker Jr. is one of those guitar aces that does out a fair existence playing on vast numbers of albums where the occasional professionally 'tasty' lick is needed to enliven the proceedings. Touches of Stevie Wonder are mixed in with a solid backbeat. 'Is This A Love Thing' and probably four other tracks would make good dance floor records. A rather too modest beginning. **+++ GEOFF TRAVIS**



ERUPTION: (Atlantic K50454)

WRITE 200 words about Eruption. Sure, I hate spots. Sooo un-slightly. I find the best thing oh sorry, You didn't mean that kind of eruption.

Seems the Eruption in question is a funky livesome comprising four guys and a gal who following the recent success of their single 'I Can't Stand The Rain' have just released this, their debut album titled simply (yeah you've got it) Eruption. The word Eruption will not appear again in this review.

There are three good things about this album. Firstly there's Precious Wilson's excellent voice, secondly there's two very good tracks, the aforementioned mentioned single and a very commendable version of 'The Way We Were', and thirdly it's finished now so I can take it off. Because sadly, there's also a lot of very bad things about it as well. Like the other eight tracks including the obligatory and very third sounding 'Party Party'.

And Precious has gotta get rid of those guys. Sure they play with a machine like competence and they HUH AND HAH in all the right places in true macho style. But Ms Wilson has a talent which if it is to be fully realised must break away from this stultifying disco formula. **++ (for the two good tracks)** **MARY ANN ELLIS**

ESTHER PHILLIPS: 'Esther Phillips' (Kudu Special/SKU 10)

SOUL MUSIC produces some great veterans, but this lady must be one of the greatest. 'Esther Phillips' is in fact a budget-priced compilation of her strikingly fruitful relationship with Kudu over the last seven years. There's some beautiful

songs for a kick-off, including the famous 'What A Difference', Gil Scott-Heron's 'Home Is Where The Hatred Is' and a couple of Bill Withers'. There's also some spirited playing from the CTT / Stuffstable Overriding it all, however, and clinching the deal, are Esther's grainy, twisting vocals which give real taste and guts to any lyric.

Introduction or retrospective, this is excellent either way. **++++ SUSAN KLUTH**



COUNTRY JOE McDONALD: 'Rock and Roll Music From The Planet Earth'

YES, he's alive and well after all this time. Joe McDonald has presented here a fairly unremarkable but competent album of mainly country-rock riffs, all self-penned but for Iain Sutherland's 'Dark Ship', one of the less eventful tracks.

Joe's voice is not unlike a querulous Al Stewart's, and it begins to pall after two sides. The record would be better for a little more diversification. The rather haunting "Sunshine At My Window" does show some imaginatively irregular percussion from Jeff Porcaro and the instrumentation throughout is creative. Country Joe laments the passage of time on 'Bring Back The Sixties, Man'.

In the days of Country Joe and the Fish, old McDonald had a chant - 'Gimme an F...' etc, which was immortalised on the 'Woodstock' film and which begins this track. The lyrics of 'Y-O-U' are reminiscent of Sam Cooke's 'Wonderful World' - 'I'm No Good At History' and so on.

DAVID RUFFIN: At His Best Motown (STML 13079)

EDDIE KENDRICKS: At His Best Motown (STML 13080)

IT IS impossible for any soul fan not to know that these two men were at one time singers with the Temptations. They were the voices responsible for some of Motown's biggest selling records and for the success of the Temptations.

They left the Temptations, or rather David Ruffin was fired for asking "hard" financial questions and it has been said that Eddie Kendricks left in sympathy with Ruffin, at the peak of the Temptations popularity. It would appear that both of them on settling any differences with the Motown management were destined for long and successful solo

careers. These two albums are the testimony on which we can judge just how good the material that they have recorded since they left the group really is.

To me the most startlingly obvious fact about Ruffin is that although he has scored some measure of success with some of these solo recordings, they don't hold a candle to the titles that are included here from his days with the Temptations.

The fact that his album includes seven songs recorded prior to 1970 and Kendrick's doesn't have one single song before 1971 is evidence enough of the difference in their solo careers.

David Ruffin's glory is really all in the past. Eddie Kendricks is still capable of turning out memorable and moving music.

My advice is to forget the Ruffin album and check out the Temptations story or the best of the Temptations volume I and II.

As for Kendrick's, bit this is a worthwhile album. 'Keep On Truckin'' and 'Boogie Down' are two archetypal classic dance records that still work and even though 'Jut My Imagination' another Temptations' period song remains his creative peak, this boy's remarkable voice is still being employed gainfully. **D R + E K + + + + GEOFF TRAVIS**

RAINBOW: 'Long Live Rock 'n' Roll'

SO THERE I was thinking I didn't like really loud rock music when along came the third studio album by Ritchie Blackmore and the boys to prove me wrong. Here are eight songs, all written by Blackmore and Ronnie James Dio (two with the help of Cozy Powell) which show that at its best, this sort of thing is not simply a decibel count.

Rainbow fans will already know 'Kill The King', which dented the singles chart last September, and 'Long Live Rock 'n' Roll' which is currently doing the same.

On these and others, such as 'Sensitive To Light' and 'Lady Of The Lake', the most striking feature, as always with Rainbow, is the sheer power and energy of Dio's voice, which cannot be ignored. He spits out the infectious

hook lines of the title track, 'LA Connection' and the rest with extraordinary authority. It's almost as if he's banging his head against Blackmore's wall of sound and the result is mighty, threatening, but compulsive.

I would suggest the guitar solo in the middle of 'Gates Of Babylon' is a little over-indulgent, but this is an exception. The last track, 'Rainbow Eyes', is an unexpected bonus - a sad but beautiful seven-minute ballad which Dio sings with surprising gentleness. They really should do this more often. **+++ PAULSEXTON**

YVONNE ELLIMAN: 'Night Flight' RSO SUPER 2394 197

This album proves one thing about Yvonne Elliman. That she doesn't need to sing any plaintive ballads to come across well. But you would think that now she's back with the winners, the Gibb Brothers, that she would come up with something a bit more startling than this stuff.

The hit from THAT movie is on it (and what a yawn that particular song is) and her new breaker in America 'Lady With The Silver Spoon', a catchy white reggae number where, for the first time in memory, she sounds like a pretty zappy lady in spite of the affected Caribbean accent.

Elliman has a very small vocal range which is something her arranger seems to forget occasionally.

Side One starts with a dated Sedaka / Cody number 'Baby Don't Let It Mess Your Mind' and doesn't really lift off till the reggae track two numbers later. The kleenex stayed firmly in its box for 'Down The Backstairs Of My Life' a weeper that turns soggy due to a botched arrangement.

Side Two starts with the current hit and brightens, halfway with a re-working of 'Sally Go Round The Roses', a bright wee bopper - annoying catchy too.

Elliman's own song writing effort 'Up To The Man In You' makes only the faintest impression while 'Sailing Ships', a Stephen Bishop number, gets drowned in a sea of strings and overlaid choruses. Not a bad MOR selection, though. **+++ JOHN WISHART**

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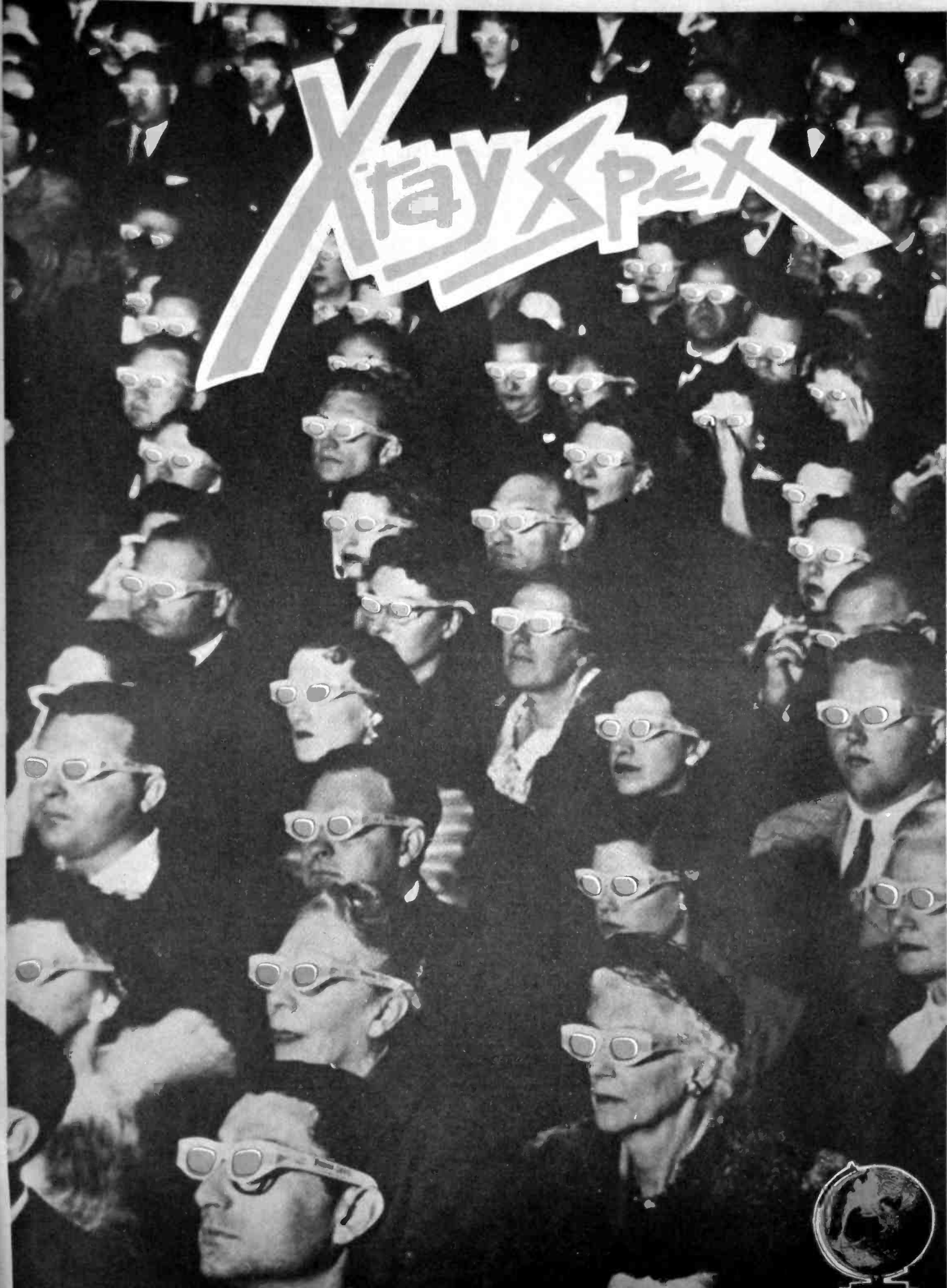
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ALBUMS

Solo Survivor



STEVE HACKETT: 'Please Don't Touch' (Charisma CDS 4012)

DON'T WORRY about Steve, he'll be alright. Leaving Genesis was a big gamble but it looks like he's going to have a fine solo career. This is the second solo album from Hackett and to me it's not as cohesive as 'Voyage Of The Acolyte'. Some of the ideas are more fractured, some of it will take you by surprise but it is good.

Opening track is 'Narnia', layer upon layer of a acoustic guitar and wallops a large scale dose of rock. Hackett's on vocals joined by Steve Walsh. 'Carry On Up The Vicarage' (yes, that's right) is a tribute to Agatha Christie, possibly the first of its kind. Sinister noises that sound like a haunted nursery. Somehow Hackett's managed to combine it all with symphonic rock. 'Racing In A' is a well formulated musical extravaganza, not a track that grabs you immediately but excellent

after a second hearing. At the end Hackett stands you on your head by breaking into acoustic guitar.

'Kim' is a love theme, spellbound flute and sweeping guitar, a piscine track. 'How Can I' features the vocal talents of Ritchie Havens. It could have been better placed on the album and comes as a shock after the lull of 'Kim', but it has some attractive moments. 'Hoping Love Will Last' gets close to soul but it's curtailed by a melodic theme on synthesiser sounding like an orchestra. The track leads into the ponderous 'Land Of A Thousand Autumns' before the killer blow of 'Please Don't Touch'. Hackett has a bit of fun again on 'The Voice Of Necam' part of which sounds like an ageing wheezing fairground organ. 'Icarus Ascending' has a few hints of old style Genesis in its construction, thunder-like backing behind the vocals. Like the band he left behind Hackett is progressing. + + + + + ROBIN SMITH



FRANK ZAPPA: 'Zappa In New York' (Discreet K 69234)

FRANK ZAPPA believes that the general public are losing musical interest in his albums, or at least that's the impression I get from just reading the sleeve notes on this album. I could be wrong though, it might be that Frank Zappa is losing interest in his music, or at the least he's pissed off with you lot.

And to prove his point 'Sofa' originally released on 'One Size Fits All' has been re-released on this album with the accompanying note: "An arousing waltz, originally released on 'One Size Fits All'. Since that album was not very popular, this presentation might guide a few curious listeners back in that direction to check it out."

Well you naughty people, you've not been buying Frank's albums then. Go out and buy this album immediately, put on side two, track one and listen to 'Sofa' and then go out and buy 'One Size Fits All' and then Frank will be happy and just might release an up-to-date album.

What the hell am I moaning about you may well ask? This is a new double album full of great — hang on a minute, for one thing is not a new album, just fresh off the press, but the original recordings are from 1978. It's a double album but two sides are only 17 minutes long, one side's 18 minutes and the final side is a stunning leap up to 21 minutes, but don't give in yet 'cause under the stunning title 'About This Album' on the back sleeve Frank assures us that it must be good since '27,500 deranged fanatics' listened to him play these very toons that year. They must have been deranged and fanatical to listen to this.

All the vocal tracks on this album are poor relations to those on 'Overnight Sensation'. Written in the same style as that album, pretty straight forward rock music with dirty lyrics, the dirty words are still on this album and reading the titles they sound promising. 'Titles and Beer', 'The Illinois Emema Bandit' etc but they just don't come up to expectations. The instrumental tracks don't come up to much either, not that I'm a great fan of Zappa's sound effects except for the 'Hot Rats' album and these certainly come nowhere near that stroke of brilliance.

This album might be a stopper while he decides which direction he's going. But that's doubtful as the last few albums have alternated between the straight-forward lyric side to the freak out sort, which could be to keep both sides of his audience happy but I think it's more likely to confuse the lot of you which might be the reason for his varying record sales.

In fact this album gives over the feeling that it's been made up of lesser tracks that have been

passed over in favour of others in the past and if you think that tracks like these are good enough, I can only end this review with reference to side three, track one which starts 'Honey, honey, hoo, don't you want a man like me'. Not at the moment thanks, you sound tired and bored. + + + JON FREWIN

STEVE KHAN: 'Tightrope' (CBS 82230)

OH OH, this is the kind of jive that gets jazz-rock a bad name.

Best known for his session work (and very able too), guitarist Steve Khan now goes it alone under the direction of Bob James, with what must be the universal house band — Don Grolnick, Will Lee, Steve Gadd, boring old Ralph MacDonald and rather fine Dave Sanborn.

In the right situation, Kahn is a tense striving player, and the stronger tracks ('Some Punk Funk', 'Soft Summer Breeze') show him up real fine. However, he doesn't show any of the intimate hallmarks or adventure of, say, a George Benson or Eric Gale.

When you add that to typically *deja-vu* material and lacklustre backing, the effect — despite some occasional good passages and a suitably neat production — is the next best to dullsville. I mean, 'Tightrope' hath its charms, but you'd have to think up a damn good reason for buying it. + + SUSAN KLUTH



THE DEPRESSIONS: 'The Depressions' (Barn 2314 105)

IT'S AWFUL. Just dreadful. I was stretched to find one good idea, one scrap of original thought in this album. There's a lot of people get away with being unoriginal but they have a good technique. The Depressions suffer from being downright boring.

The song that offended me most was 'Screw Ya'. It symbolises (no, that's too grand a description) it tells of the moronic behaviour of the lowest kind of male ego, the bloke who wants to knock off the school bike so that he can keep on a par with his mates (follow the herd). He also wants the girl to reassure him that he's better at it than the rest. Not only that, he's so aggressive of his manhood, he wants to screw her until the tears come to her eyes. Male macho rubbish. It's third rate punk / third rate rock.

Constructive criticism is difficult, because what I'd do in their position is bury the album, raze the set to the stage and start again from the beginning. Without the pretensions of 1977. + ROSALIND RUSSELL

CHROME: 'Alien Soundtracks' (Siren Import)

Now this . . . now THIS is weird — but what to say about Chrome? How can I explain away something like THIS? I could say that the album title is pretty damn apt; I could tell you that the record

induces laughter, horror, constant surprise; in fact any number of emotions. The sleeve notes don't help much either, since they relate directly to the musical content, which, itself, may or may not be some kind of crackpot 'concept'. Seems to me like obscurity itself personified in plastic, and it makes me uncomfortable.

The sleeve is like a cheap sub-hypnosis job but is tacky in the extreme — mind you, who listens to album covers these days? Da music's another matter: I mean, with titles like 'Magnetic Dwarf Reptile' or 'Slip It To The Android' what the hell would you expect?

I do know that Chrome hail from 'Frisco (as do the Residents) and that if these weirdos can emanate from the same place that spawned Fleetwood (zzzz) Mac and Jefferson (zzzz) Starship then there must be something hell-weird happening in S.F. just now.

They produce spacey, hypnotic musical imagery; inspired synthesizer / guitar washes dominate the proceedings. Unless you've heard Devo or the Residents, musical comparisons / references are pointless.

Expect the unexpected whilst laying yer ears on 'Alien Soundtracks'. It's the kind of phenomenon that rises occasionally to challenge all our preconceptions of what 'rock' is and should be, and it explains what really happens after 'A Day In The Life'.

Naturally, it's flawed, but that hardly detracts from its importance: what we have here is the dark side of rock; hitherto unexplored musical terrain that'll hopefully give 'West Coast Rock' a brand new meaning and identity. + + + + 1/2 CHRIS WESTWOOD

BAND OF JOY: 'Band of Joy' (Polydor 2310 588)

IF THERE'S a name in the air this week, it's gotta be that of Band Of Joy, the outfit that in a previous incarnation once hosted R. Plant and J. Bonham. (Over at WEA they've got some potted greenery in their press office hopefully christened Robert, and that's a fact . . .)

It wouldn't surprise me if their stage presence is yer actual gas, but — especially with the buzz that's been around — the vinyl debut falls rather flat. OK, heavy metal's survived punk et al well enough. A nice clear production job from Shel Talmy (so that's what he's up to?) matches a couple of outstanding songs, namely "3am in the City" and "Please Come Home."

The overall result from Paul Lockey and friends however, is moderately unconvincing, with a hundred tried — and — tested licks presented with the alacrity of last week's watercress. Not a bad album for starters, but the best thing about it's the sleeve. + + + SUSAN KLUTH

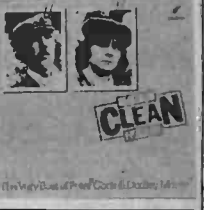


STEVE HILLAGE: 'Green' (Virgin V2088)

WHEN ALL around have shaved their heads, burnt their beads and consigned their afghan to the attic, Steve Hillage still rambles on down the great cosmic road unchanged. While his last opus was decidedly funky in places, 'Green' (what a marvellous cover) is rock 'n' roll for the universe themes for interplanetary travel.

'Sea Nature' captures images well, crashing notes and Hillage's voice balanced precariously on the waves. 'Ether Ships' is one for lying down with your head between the speakers as the notes constantly criss cross.

'MUSIC Of The Trees' and 'Palm Trees (Love Guitar)' are both leisurely tracks with breeze blown notes (poetry on a Monday morning? Well the sun is shining). Mmm, I was wrong about this album not being funky. 'Unidentified Flying Being' is James Brown with a space helmet. Right back to more serious stuff with 'U.F.O. Over Paris' noises that sound like a high pitched flute and momentary beats of the drum. 'Leylines To Glasdom', 'Crystal City Activation', 'Activation Meditation' and 'Glorious OM Riff' are all epic star riders. Somebody out there should be listening. + + + ROBIN SMITH



PETER COOKE AND DUDLEY MOORE: 'The Clean Tapes' (Hilly 26)

I WAS slightly nervous about listening to this as I'd heard bad reports about two previous records of these two young men and I wasn't too sure about the photographs of them on the front cover of this record looking rather ahem-like two men of the road, but reassured by the title I placed it upon the gramophone and listened.

Joy of joy, the title was no piece of cynicism, it is clean, oh so clean. I unlocked the sitting room door and let the rest of the family in and we laughed and slapped our thighs (whoops). I mean legs all night long (actually till 10.30 when we went to bed), exhausted with laughter and our heads full of funny thoughts, (funny ha-ha, of course.)

I lay in bed that night with vivid pictures of leaping nuns running (leaping actually) through my head and do you know One of the boys even elucidates in proper English — I expect he was well educated.

Oh for more of this and less of the sordid reality that surrounds us. + + + + + M. WHITEHOUSE

PS: Actually it's dour and boring, bring back Derek and Clive. + + + JON FREWIN

KRIS KRISTOFFERSON & RITA COLLIDGE: 'Natural Act' A&M (AMLH 64890)

THIS ALBUM has whippers of many moods, but

never gets the gumption to shout. Unexplored sweet nothings that, really, sweet nothing, that is to say, anything, that is to say, but each other. The 'theme' is constantly lovey-dovey, and though love may be grand it's no guarantee for solid fighting music. This happy and safe Mr & Mrs husband / wife coupling only worked when Sonny and Cher did 'I Got You Babe' in the early sixties. It doesn't work for Cher with Greg; it doesn't work for Rita with Kris.

On top of it love is also blind, you see. But did you know that I was, I am surprised that Rita doesn't seem to notice that dear Kris is blatantly atonal. Though he's fine when supporting her crystalline vocals in harmony, when given solos he strays, quivers, squeaks and even goes completely flat. He is chewing gum on the bedpost overnight; she the fresh crisp apple picked right from the trees in the orchard.

The album sleeve totally contradicts both its title and the humbleness of the lyrics they sing. The former envions enlaid enamel and the richness of 'A Star is Born', while the latter ignores materialism in favour of intangibles, emotionalism. Though touching it is far from actually moving.

Collidge is better off left to her own resources musically, while Kristofferson's impact is really in front of rolling cameras. I'm terribly thrilled their union in matrimony is a happy one, but for heavens' sake, they should leave their careers out of it. + + 1/2 JENNIFER WATSON-TAYLOR

DEE DEE BRIDGEWATER: 'Just Family' (Elektra K52067)

The nude figure of a pregnant nubian on a sunbaked desert plain. Deep symbolism? No just Dee Dee in the altogether with her way of telling the world she's a young girl and six months gone.

Ms Bridgewater served a long apprenticeship with the giants of Stateside fusion music before releasing this her first solo album, with Return To Forever's Stanley Clarke holding the production reins.

The maturity and commitment evident in her singing confirms she's no raw strapping, and with musicians of the calibre of Clarke, Raymond Gomez and Chick Corea guesting the result has got to be interesting at the very least.

Funnily enough the two best tracks are the silky 'Children Are The Spirit (Of The World)' and orchestrated 'Thank The Day' both of which were written by hubby Gilbert Moses. On the rest she flits from one mood and tempo to another, even having a valiant go at Reg. Mon Pinner's 'Sorry Seems To Be The Hardest Word'.

As they say on a certain commercial television late meat market: 'She will always find work', but although her voice has perfect 'feel' and intonation it's not really distinctive enough to stand the market in the middle. But then again if I made me feel horny when I sorted out my laundry it can't be dashed. + + + STEVE GORDON

Gdy Znów czołgi przeorzą Polskę

AUTOMATICS



ISLAND

Ms. Patti Smith

**Patti
goes
North
and so
does
Sheila
Prophet**





COLIN POOL

YOU CAN always spot rock groups at airports, in hotel lobbies, on station platforms. They're thinner than other people. They stand in disconsolate little huddles, heads down, eyes resolutely fixed on the ground, like sheep in bad weather. And they dress funny.

Patti Smith dresses real funny. Huge, floppy tan moccasins. Long, brown Indian cotton dress. Scruffy, three quarter length black coat. A pair of brown boots hung round her neck. And to top it all off, a black hat crammed on her head. Her long black hair straggles and tangles its way down her long, thin, pale cheeks. The effect is somehow ecclesiastical. She could be an early missionary — the David Livingstone of the rock world gaining converts in this uncivilised land where the plumbing doesn't work and everyone's always on strike.

The rest of the band stand around her, doing the Euston shuffle as they wait for the 12.55 to Manchester to pull in. I'm handed a typed itinerary, detailing every hour of the day ahead. Very organised.

The train arrives, the band scuttle on. We go into first class. "This is first class," the attendants tell us. That's right, Arista's paying. They looked peeved.

Patti wanders up to the tour manager clutching some doctor's bills. (English tours have a very bad effect on American constitutions). "Hey, you know what," she tells him in her New Jersey twang. "The same doctor who told me I should quit rock and roll and go into a monastery saw me on the South Bank Show. Now he says he knows how important it is to me, and I couldn't quit, so now he thinks I should stay in rock and roll, but incorporate some aspects of the monastic lifestyle into it!"

She grins her toothy grin, twirls, and goes off down the carriage to show the group her new shirt. It's from Brown's — very chic, very expensive. Somehow I hadn't seen her being into something as frivolous as high fashion.

But then, so far, Patti isn't living up to any of my preconceptions. All those deep, intense interviews with her. That arty intellectual image. All that poetry I couldn't make head nor tail of. And here she is talking about clothes.

Lunch. Patti sits with three of her group, Lenny Kaye, Ivan Kral and Jay Dee Daugherty. I plant myself in the sea across the passage and try to eavesdrop. Through the irritating clackety clack of the train, I hear a word here, a phrase there, a sentence if I'm lucky.

The talk seems to be of their after-gig party the night before. Patti danced all night, then jammed at four with Tapper Zukie, her favourite reggae artist, and the first signing to her own record company, Mer. There's lots of names being dropped — Johnny Rotten was there "trying to look inconspicuous under a big top hat!" And Mick Jones — his name is repeated several times. I crane a little nearer and curse British Rail.

"I got a message saying Mick rang — I was so excited," Patti continues. I blink. Mick Jones? Patti and Mick Jones? Well, I suppose they look a bit alike.

Patti teases, charms and wheedles the waiters on the train, twisting them round her tiny delicate fingers — the same tiny delicate fingers that rip guitar strings apart onstage. "Can you get me a pot of tea?" she pleads in the little girl's voice that will become familiar in the next 24 hours. The tea appears in record time.

"I had to give the waiter a big tip because of the mess," she says as we depart. "I had to give the maid at the

Portobello four pounds as a tip to clear up my brother's room. The smell of his socks was so bad she just went 'Oh my goodness' and refused to go in!"

Patti's brother Todd is Patti's chief roadie, her constant companion, surprisingly different in looks from her. In fact, he bears a striking resemblance to Paul Newman — a fact that provokes endless teasing from the others.

Manchester. Patti hops off the train, jumps across the platform, giggles. The others giggle too. That's how it is with this band, it seems. Patti is the central point, the star — the rest are mere planets hopelessly trapped in her gravity.

Patti on TV

AS I reach the 'Old Grey Whistle Test' studio, Patti is just finishing the final run-through before the show proper. Someone compliments her on the way she handled the rehearsal. "Oh, I did a lot of TV in the States," she says casually.

She wanders over to play around on the grand piano, and the rest of us head down to the dressing room. She appears a few minutes later. She's changed into the aforementioned new shirt and new black trousers. The hat's still there, clamped into place.

There's beer and wine provided, but the group get out their pipes and pass round the grass. That sort of thing is still hip in the States, you see.

Patti moves around constantly, driven by nerves, driven by her quick-silver brain. She talks endlessly, flitting from one idea to another, thinking aloud, breaking into snatches of song, giggling at private jokes.

"Hey, I never got to f... Johnny Rotten," she says facetiously at one point. (I'm later to hear that Johnny Rotten was less than impressed upon meeting her. But enough of this evil

gossip — back to the story.)

Her brother Todd arrives. She hugs him, pulls him across in front of the mirror. "How can two such good-looking people come from one family?"

She poses constantly, twirling around, examining her new clothes, squinting in the mirror.

"My eyes are getting weirder," she exclaims. "I'll soon be able to wear blinders across the front and look out of either side."

She moves from one member of the band to another, sitting on their knees, putting her arms around them, like a little girl demanding a hug from her daddy. They all oblige, smiling indulgently at her stream of chatter, padding to her every whim.

She tells me she's seen the Boys, and she liked them. Lenny Kaye talks a bit about the New York scene, and recalls how he once wrote for Disc.

Bob Harris comes in to say hello. Patti harangues him about the show. "I saw what they were doing in rehearsal," she says, "running the credits over my guitar solo. I want all my solo shown — if you have to cut anything in the show, cut the Vibrators!"

"I tell ya, if you roll the credits over my solo, I'll never do another English TV show."

Bob — give him credit where it's due — keeps his temper. Smiles, agrees, makes his excuses and leaves. As he reaches the door, she shouts, "Hey, get me a coke!". He keeps on walking.

"He's pretending not to hear me, because he can't deliver the goods," she snarls, and shouts: "Creep" after his retreating back.

Then, just as quickly she turns round and says: "We have to cause some trouble, haven't we?" and laughs in delight at her own naughtiness.

Patti Smith is ageless. Or rather, she is all ages. 14 one minute, 40 the

Cont'd over



Patti goes North

next. And there's no way of knowing which way she'll jump. The result is wearing on the nerves — two days with her is quite enough, thank you — but it sure isn't dull. No danger of that.

The show goes smoothly enough. Bob unwisely introduces them as the Patti Smith Band, and she shouts him down: "Group! Patti Smith Group!"

But the actual performance is great. She kicks off with 'Because The Night' the song she wrote with Bruce Springsteen, a magnificent, soaring song with an exhilarating chorus: "Because the night belongs to lovers..." Bob reckons it could be her first hit single, and he's right. It will.

Onstage, that over-abundance of energy, often tiresome offstage, turns to sheer animal magnetism. She's irresistible.

The second song is '25th Floor'. Patti takes off the jacket and hat, shakes her black mane loose, dances, twists, bends, falls, sings her heart out. She grabs her guitar and scrubs at it in manic fashion. As always, it sounds dreadful, but it looks good.

As she does, a camera zooms in on the credits. I shudder to think what'll happen if she finds out.

After the show, she's still complaining about the show: "The Vibrators had four songs — why were we only given two?"

Fortunately for Bob Harris's safety, Patti will be onstage at the Rainbow when the show goes out. Whew.

We head for the bar. Patti is humming, of all things, the theme tune to 'The Saint'.

"I just love Roger Moore," she tells me (to my surprise — I didn't think he was her type). "When I was in hospital after breaking my neck, they gave me synthetic heroin for the first six months, and I had a real good time. I'd lie there at two in the morning, stoned out, watching those old reruns of the Saint. That guy is so great..."

"I can play the tune on my guitar. One time, I even went onstage at CBGB's with a coat-hanger made into a halo!"

She also informs us she intends to buy a guitar next morning.

"I'll be up at nine o'clock," she says.

Patti buys a guitar

AT NINE o'clock next morning, we are waiting in the hotel lobby. At 9.45 Patti arrives. She asks what we did the night before. (We had an Indian meal.)

"Oh, you kids have all the fun," she says. "Old auntie Patti just came home and went to bed."

We hunt round three guitar shops before Patti finds one to suit her. It costs £199. She turns to her tour manager, and suddenly she's the winsome little girl again, begging her mommy to buy her sweets. "Please

Dennis, please can I have it, oh please, I'll sell all my clothes back to Brown's I'll do anything..."

She picks it up lovingly, hits a few chords, strokes it. "This is a beautiful guitar," she gushes. "Look at the shape. It's like a machine gun." She poses, holding like a gun.

"I can really fly with this guitar!" With the guitar paid for, she goes back to the car, clutching it tight.

"I'm so excited — I've got a guitar of my very own from England! From Manchester too — Manchester is legendary as a cool place over the States.

"It's such a great shape — don't you think it's beautiful?"

She's still in full flow on the train home: "My guitar, my baby. My Little baby girl guitar."

How do you know it's a girl, Patti? "Wait, I'll ask it." She bends over it and twangs a string. "It's both — a little bit of girl and a little bit of boy. And a little bit of animal — like me." She fingers the silver R (for Rickenbacker, dummy). "That's what the R's for — rodent. Rat, rabbit..."

She doesn't seem embarrassed by all this gushing tweeness, but I find it a bit hard to take. Still, if she's happy...

We part at Buxton. She says she's flying out next morning, talks about her plans for the next week — going

south for a holiday. We say our goodbyes.

Patti goes liggig

TWO DAYS later I see Patti again at the Music Machine to see Tapper Zukie. Now she's flying out tomorrow. The hat's still there, and she's dancing, her whole body flowing with the music. By the encore she's up onstage, just as we knew she would be. You just couldn't keep her away — her ego needs the attention and the adulation. This is her natural environment.

Oh, and guess what, girls? She was with Mick Jones. Yes, I did hear it right. And so did you. You get all this best gossip in RECORD MIRROR, folks!



DENIS O'REGAN

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HELP

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Testing choices

I'M 16 years old and fairly sure, (although not absolutely), that I'm pregnant by about seven weeks. Could you please advise me on where I could have a pregnancy test - apart from my GP. I'm not sure he does them.

Also, where can I get some general advice and information about pregnancy, including adoption and abortion.

Please reply as soon as possible.
Lo, Cheshire

Any GP will carry out a pregnancy test, and many are adopting a more enlightened attitude to unwanted pregnancy too - but if you have reservations about seeing your family doctor, there are other alternatives open.

Most large chemists offer a facility for testing a sample of your urine, at a small charge. Even so,

If the result proves positive you clearly won't get the essential back-up you need from a basic pregnancy testing service.

Make an appointment with the British Pregnancy Advisory Service, 26 Queen Street, Chester. Ring them on Chester 27113, they're your best bet. They'll not only do the test, but if the result is positive will advise on the rest.

If you feel that the option of termination is both morally acceptable and practical, the BPAS can arrange private termination if you're up to 16 weeks pregnant. The National Health Service is unwilling to abort after 12 weeks.

The final decision on whether or not you have an abortion rests with the doctors you'll see at the BPAS. They will consider how sure you are about termination, your age and

financial situation, where you live, who you live with and so on. In view of the time factor involved, you must contact them immediately.

If you're considering adoption as a viable alternative, write to the National Council for One-Parent Families, 255 Kentish Town Road, London NW5 (01-267 1381). They will answer any questions you want to ask and can put you in touch with other organisations who can help.

Girlfriend leaving

I AM 15 and my girlfriend is 14. The trouble is, she's Indian and her parents are against her going out with boys, (especially ones that aren't Indian). I'm lucky as I am allowed out with her a few times - we live in the same street and our families are close friends.

Her family probably realise that I love her enough to want to marry her in the future and I think she might feel the same way about me. Although I've been told that marriage is out of the question, her Auntie has bet me a sum of money that we do marry and last week I was called "son-in-law" by my girlfriend's mother. Was it a joke? I don't know.

Unfortunately, we're not trusted together for many reasons. First, since one night she was caught phoning me and we were talking

about things that her parents preferred her not to know. I frequently have arguments with her uncle and his wife because she isn't allowed the freedom to do what she wants. Her father always hears about these rows. And although I'm trying to keep up my reputation by helping my girlfriends parents, her father, who incidentally, respects the fact that I like her, always gets to know.

Should I keep on trying, or am I wasting my time? I couldn't bear to leave her, and, as we live in the same street, anything could happen. What should I do? My girlfriend goes to India for five years, next year, to study to be a doctor.
Roy, South Yorkshire

Whatever your feelings for each other, your girlfriend is far too young to stand on her own two feet and make a break from her family and their cultural traditions. And while she may disagree with many of their views, her parents are still responsible for her welfare.

As far as the future is concerned, they want the best for her, within their own frame of reference. They want her to be a doctor, and right now it seems inevitable that she'll go away to study abroad whether she's intent on a medical career or not.

If they're determined to ship her back to India, far away from the distractions of another culture, (and you), it will

be hard to take but you must accept this with good grace. It's out of your hands.

No matter how much you may disagree with the restrictions her parents impose on your girlfriend now, and no matter how much you worry about the careful structure of her future life, try not to alienate her family. You've already broken down barriers. They like you. They accept you.

Stay good friends with her parents too. When she eventually goes off to India, keep in touch and see what develops. You may grow away from each other. Maybe you won't.

Ultimately, your girlfriend is the one who has to decide how she should lead her life. She may decide to make the break and return to the UK. She may not. But when she's mature enough to make up her mind either way, she'll do it and you can't take the decision for her.

Contraceptive advice

I HAVE been going out with my boyfriend for three years now. Although we are both virgins, we want to have sexual intercourse soon.

My friend told me that she slept with her boyfriend when she had just finished her period. She says that it's safe to have intercourse up until nine days after your period, so he didn't need

to use a contraceptive. I would like to know whether this is true or not as we want to be sure.
Sue, Stoke-on-Trent

Your male has given you part of the story, but she hasn't explained the truth, the whole truth and nothing but the truth. In fact, her advice is way off beam.

Doctors agree that a woman is MOST likely to become pregnant at the moment of ovulation - the time when one of the eggs stored in the ovaries is released to travel along the fallopian tube into the womb cavity. This usually happens about fourteen days before the start of her next period.

The safest time is when you're menstruating, five or six days before and only a couple afterwards. But this safe period is never completely safe as the exact moment of ovulation can vary from month to month, especially when you're young. Medical research has also established that, for some women, there is no safe period at all.

You don't want to find out that you're one of the few by getting pregnant, do you? Don't take the chance. When you eventually make love, be sure that your boyfriend has made the effort to buy a packet of condoms, available from chemists, barbers and many pub slot-machines.

And when you've established a regular sexual relationship it's well worth checking - out a more foolproof method of contraception with your local Family Planning Clinic. Health

Centre, Hunchback Street, Hanley. (Tel: Stoke-on-Trent 20491).

Stateside

I WOULD very much like to work, either temporarily or permanently, in the USA. Could you give me the address of one of the better known American papers, so I can place an ad?

Anne, Timperley

As the USA is such a vast place, three and a half million square miles of rolling plains, cities and highways, no less, there are no "national" newspapers in our sense of the word. But both the 'New York Times' and the 'Washington Post' have a massive circulation outside their immediate areas. For details of addresses, write to the Advertisement Manager at: New York Times, 229 West 43rd Street, New York 10036, and Washington Post, 1150 15th Street North West, Washington DC 20005.

If you do manage to find a job offer through this channel, your future employer will have to apply for a work permit on your behalf and they are becoming increasingly difficult to get. Full facts on work permits, visas and other requirements as well as general info on working in the States is available from the Consular Section of the American Embassy, Grosvenor Square, London W1.

Perhaps you already have friends or relatives in America. If so, why not take a Stateside holiday and use the opportunity to check - out the job scene too.

FEEDBACK

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

Alf Martin - the truth at last

Alf Martin - the truth at last

PLEASE, please print some info on the irresistible editor of RECORD MIRROR, Alf Martin - a frustrated R.M. reader, Norwich.

Tch, tch, you'll have to stop sending yourself fan-mail Alf, I can tell it's you from the stench on the envelope. OK, here goes. Alf Martin - biography. Born 1762, Feb 29th.

Eye colour - one blue, one orange.

Height - three feet six.
Weight - Varies according to the weather.
Hair colour - Grecian 2000.
Favourite food - children.
Favourite drink - cement.
Favourite word - menopause.
Favourite sentence - "Can anyone lend me a fiver till Friday?"
Total vocabulary - 25 words.
Physical disabilities - numerous and varied.
Mental restrictions - many.
Favourite clothes - split crotch pants, rubber

hose, fur breast-pads. Types of girls preferred - none. Likes - me. Dislikes - everyone else.

Kristofferson's vinyl score

CAN YOU list all the singles and albums by Kris (and Rita) Kristofferson? Thanks
Robn Dryer, Manchester

Sure can. Here they are.

- SINGLES**
1971 - Loving Her Was Easy Epitaph (A&M ZS7 8525)
1971 - The Pilgrim / The Taker (A&M ZS7 8531)
1972 - Josie / Border Lord (ZS7 8536)
1972 - Jesus Was a Capricorn / Enough for You (ZS7 8558)
1973 - Jesse Younger / Give It Time to be Tender (ZS7 8564)
1973 - Why Me / Help Me (ZS7 8751)
1974 - I May Smoke Too Much / The Lights of Magdala (ZS7 8618)
1974 - Rain / Wha'cha gonna Do (Kris & Rita ZS8 8630)
1975 - Lover Please / Slow Down (Kris & Rita) (ZS8 8636)
1975 - Sweet Susannah / We Must Have Been Out of Our Minds (Kris & Rita) (ZS8 8648)
1975 - Easy, Come On / Rocket to Stardom (ZD8 8658)
1975 - The Year 2000 / Minus 25 / If It's All the Same to You (ZS8 8679)
1976 - It's Never Gonna be the Same Again / The Prisoner (ZS8 8707)

ALBUMS

- 1971 - The Silver Tongued Devil and I (Z 30679)
1971 - Me and Bobby McGee (Z 30817)
1972 - Jesus Was a

- Capricorn (KZ 31302)
1972 - Border Lord (KZ 31909)
1974 - Spooky Lady's Sideshow (PZ 32914)
1975 - Who's to Bless and Who's to Blame (PZ 3378)
1976 - Surreal Thing (PZ 34254)
1977 - Songs of Kristofferson (PZ 34687)

Who is U-Roy

Who is U. Roy????
- a bewildered reggae freak, Somerset.

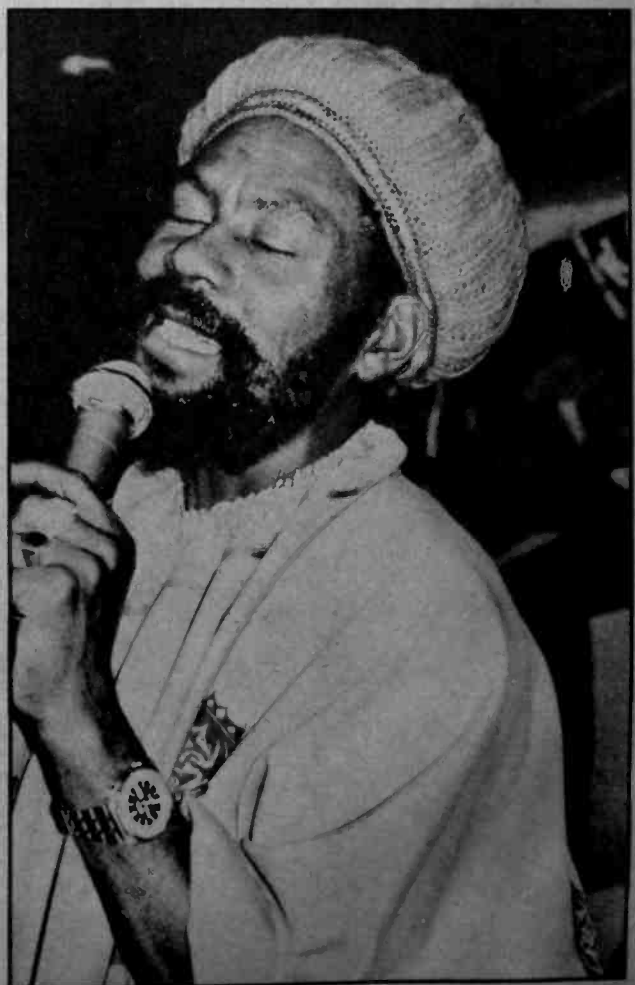
U-ROY - real name Edward Beckford, was born in Jones Town, West Kingston, Jamaica, and crawled outta the crib to serve as reggae deejay with two local sound systems - Dicky's Dynamic and Tit for Tat (Upl!) His original approach to talking over records kindled the fires of flame, which spread quickly (like Stork Margarine) throughout the kingdom... arf, arf... U-Roy has already been established as the number one deejay for King Tubby's in Jamaica. Since then he has signed with Virgin records and has released both albums and singles.

No luck with Olivia

PLEASE print the address of the Olivia Newton John fan club as I've had no luck in tracing it myself.

P. R. Sand (Mrs), Newcastle.

The fan club address is as follows: - The International Olivia Newton Appreciation Society, 3 Roden Street, Ilford, Essex.



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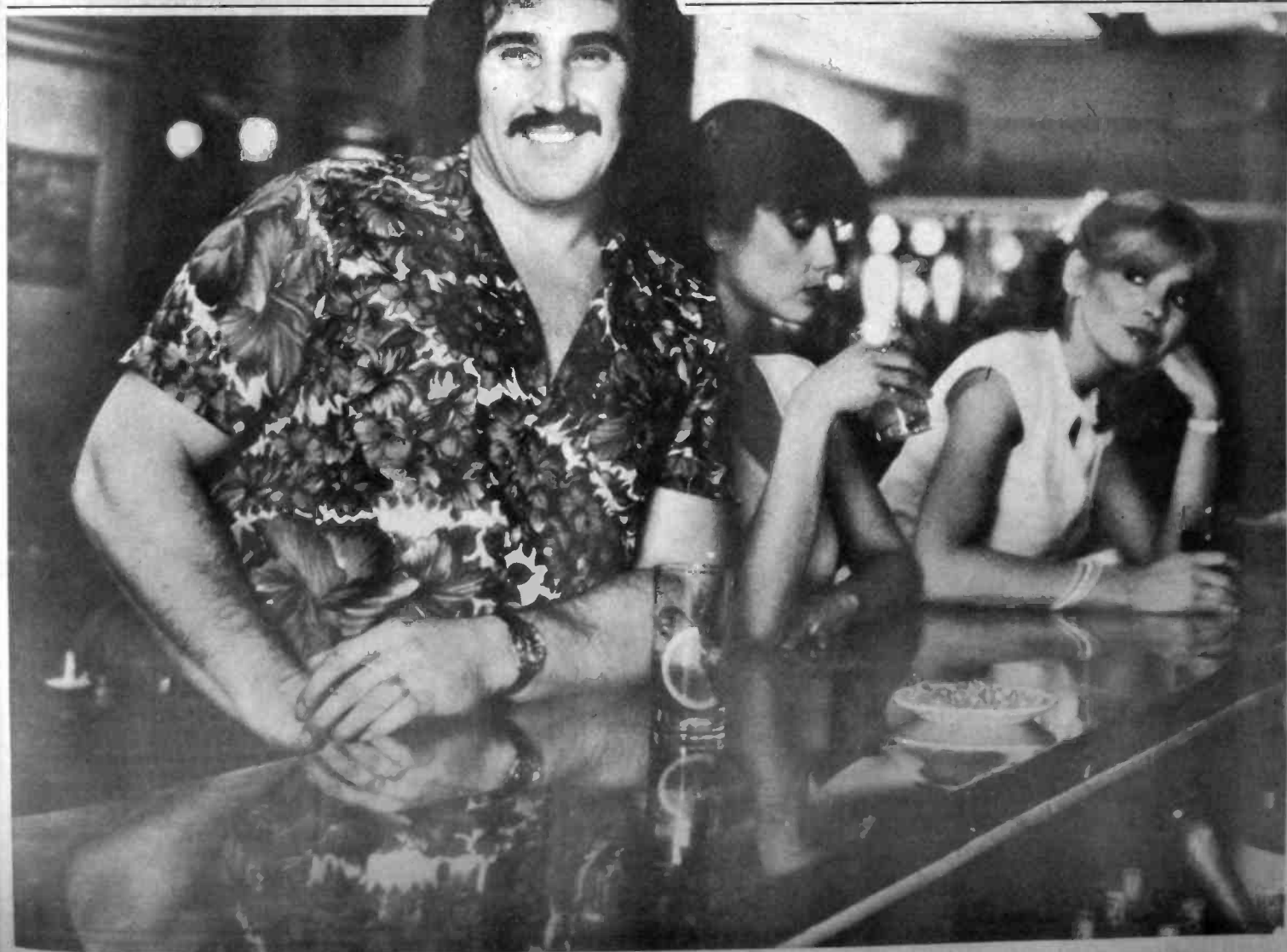
Johnny Wakelin



RECORDS

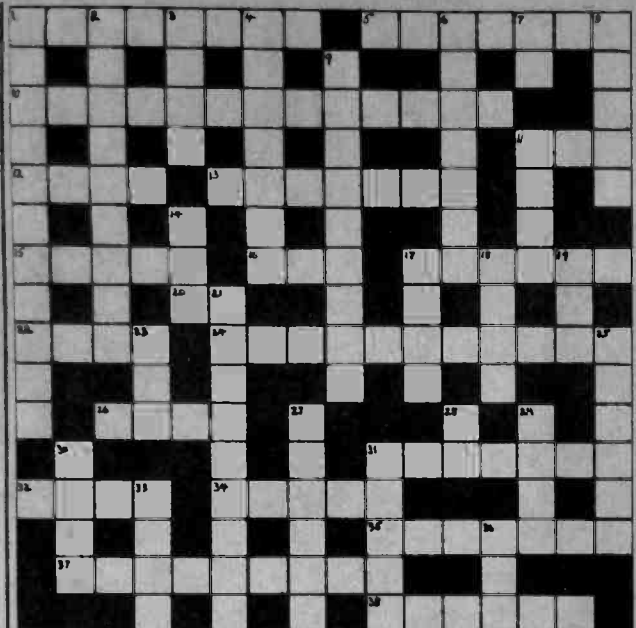


Precision Tapes Ltd



EVERY
KINDA
PEOPLE

XWORD



CLUES

ACROSS

- 1 He loves the sound of breaking glass. (4, 4)
- 5 Former Genesis frontman. (7)
- 10 American group that had British hits with Daydream and Summer In The City. (5, 8)
- 11 & 12 Across. After leaving Deep Purple, he made Malice In Wonderland album with Tony Ashton and Ian Paice. (3, 4)
- 12 See 11 across.
- 13 Foot Loose Rod Stewart single. (3, 4)
- 15 She was killing me softly with his song. (5)
- 16 & 17 Across. Recent Commodores double A sided single. (3, 3, 2, 4)
- 17 1966 Otis Redding hit. (2, 4)
- 20 Mr Hollis. (2)
- 22 He took a walk on the wild side. (4)
- 24 They don't want to go to Chelsea with Elvis. (11)
- 26 Classical rockers. (4)
- 31 A hit song in the key of life. (3, 4)
- 32 They have just got closer to the heart. (4)
- 34 Eric Clapton's former group. (5)
- 35 He's got new boots and panties. (3, 4)
- 37 See 16 Across.
- 38 Bowie album (6)

DOWN

- 1 He first came to public attention by playing guitar on Neil Young's After The Goldrush album. (4, 7)
- 2 Former Deep Purple vocalist. (9)
- 3 Penny or Ronnie. (4)
- 4 1963, Surfari's classic. (4, 3)
- 6 See 28 Down.
- 7 One of the sounds of Bread. (2)
- 8 Wings man. (5)
- 9 Tearful Stones' single. (4, 2, 3)
- 11 She had a big yellow taxi. (4)
- 14 Tina's former partner. (3)
- 17 Had a hit single with the Star Wars theme. (4)
- 18 1 Down's former outfit. (4)
- 19 Wood or Mael. (3)
- 21 1978, Darts single. (5, 4)
- 23 See 25 Down.
- 25 They had a countdown to ecstasy, in 1973. (6, 3)
- 27 Four Seasons original that was a 1975 hit single for Adrian Baker. (6)
- 28 & 6 Down ELO hit. (2, 4, 3)
- 29 T Rex had a Metal . . . (4)
- 30 She's got The Kick Inside. (4)
- 33 Canned Heat's bear. (4)
- 36 Simon and Garfunkel for example. (3)

LAST WEEK'S ANSWERS

ACROSS

- 1. Wuthering Heights. 8. News of the World. 11. Dana. 12. Smile. 13. Nutz. 14. Ooh. 15. Gas. 16. Froese. 18. Stewart. 19. Red. 20. Head. 21. Shot. 23. Ry. 24. M.C.A. 26. Oh. 27. La La. 28. Well. 30. R.C.A. 32. Dave. 33. Forever. 36. A Farewell To Kings.

DOWN

- 1. Wings Over America. 2. Townshend. 3. Emotion's. 4. In The Ghetto. 5. Greenslade. 6. Gold. 7. Strawberry Fields. 9. Out Of The Blue. 10. Dance. 17. O'Jays. 22. Hull. 25. Alan. 28. Wheel. 29. Mason. 31. Move. 34. Rak. 36. Mr.



MAILMAN

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

Oh you pretty things!

you're driving your Mailman insane

I'M GOING to give it to you straight. I think you're a bunch of ingrates. We, at RM, spend our spare time making daisy chains and helping old ladies across the road, being helpful and wonderful people. Whereas YOU - you spend your time writing hate mail and I wouldn't be at all surprised if you pull off flies' wings too. And when you're not doing that, you're practising perversion (more of that later). For the time being, we'll start with the hate mail.

That Wings review!

WELL SHEILA Prophet, you've done it again, haven't you? Wings release their new LP and YOU were waiting with your hammer, ready to knock hell out of this group. I only hope you realise that you are killing RECORD MIRROR. When a supergroup like Wings have a new record out, fans rush off and buy music mags like yours expecting to read good reviews about it. Alas, only your pathetic views were to be found in this case. Why don't you make your living some nicer way? You're just a frustrated old bag with a parasitic nature. Drop dead.

Your Number One Hater.

● Peace and love to you too sunshine. What's the use of being honest if you can only stomach to read the good things? Give yourself a break - go and play in the traffic.

And that Tangs review

THANK YOU Miss Robin Smith for your comments on Tangerine Dream's concert at the Hamm Odeon. Glad you liked it. Yes, it did last a lifetime / century, yes our food ran out as well, yes we've read the graffiti in the toilets, yes it was boring, yes we're bearded pseudos, all left wing health food philosophical, philosophica, yes it's monotonous, yes it's musical masochism, but if you didn't come for that, why come at all? Us leather fetish bores loved it. **Herrmann Germann.**



THE ALIEN is not (repeat NOT) dead, but is pictured here holidaying on Alpha Centauri. He tells us he is suffering the effects of too much hyper space travel.

● Ah! He will go far, zis Herr Schmidt, but I deny all knowledge of his komin - Adolf Hitler.

Ouch, that Bolan thing

PRINT THIS bloody letter so everyone will know what a bitch Rosalind Russell is. Her review of Bolan's 'Hot Love' single was sick. She must be the most ignorant cow this side of the galaxy. The two faced little bitch was all sad when Marc died, but now she sinks lower than a sewer rat, to make snidey remarks about Marc. Listen here you heartless leech, I pray for the day you die in a crash, cos you will be forgotten. **Mitchell Whitehead, 29 Briardene, Lanchester, Durham.**

● Not as ignorant as some I could mention sweetie. Why don't you get yourself a pair of specs - I said Bolan's single was 100 times better than anything else out that week - RR.

Oooo! Prickley over Hollies

WITH REGARD to the review by punkette John Wishart on the Hollies album, tell him to open up the radar on the side of his head and let the sawdust soak up some real music, which the Hollies have turned out on this album. If you have any sense of fair play you will print this letter. By the way, how about a picture of John Wishart (colour). **A Wild Hairy Scot.**



JUST writing to tell you that Charlie Brinkworth's Raiz are crap. Me and the boiz are coming round to Record Mirror to kill them off. See you all soon.

Cod Cat

'EVERY KINDA PEOPLE'



WHO'S THIS eccentric old fellow, and what is such a person doing on Mailman page? You may well ask. Probably dreaming about becoming a centrefold pin-up. Some hope, huh? Nudge, nudge.



Da Krud's been at it again, see. If you can draw, send us your stuff to Mailman.



Forever ends now

OK MARC, we give up. Where are you?
The Venusian Loon.

Da Krud is at it again

SO MAJOR C Red thinks he's beaten me, does he? How pathetic. My neutron bomb (so you watched Natlonwide too, eh - Mailman) project has been shelved in favour of my world ruling elephants Mk III which are currently being constructed in Japan. Rumour abounds that Major C Red will be constructing the super seagull to oppose the elephants in a deserted factory such as Speke or Cowley. These elephants will soon flood the market due to the ridiculous price of £51,000 (excl number plates and seat belts).

(see illustration)

● Look here, Da Krud, enough is enough (as Prince Philip might say). This hasn't got anything to do with music and hasn't even got much to do with elephants (what am I saying? I'm as mad as you are). Next.

Virgin know more

I AM the 13 - year - old virgin whose letter you printed recently. I am Brian Burton of Gatehead, Tyne and Wear, and I attend Heathfield School. This is another of those boring old letters about that delicious bit of crumpet, Debbie Harry. She is a thousand times as sexually attractive as Kate Bush, who is not bad. The graceful curves of Debbie's body are unbelievably sexual. I also fancy Felicity Kendal of The Good Life.
Brian Burton.
 PS: I am no longer a virgin.

● Does your mum know you write letters like this to the papers?

Boiz, boiz, boiz!

AFTER READING about Kate Bush and Debbie Harry for the past weeks (which seems like years) I would like to know what about us females. You seem to have forgotten us! What did we do to get this treatment? I agree about having Freddie Mercury in the nude. Td even settle for him clothed

If you'd consider it. But not just Fred but Roger Taylor (who has the most lustful eyes in rock), Brian May and John Deacon. How about a colour pin up? I would be your grateful slave forever.
Karen Neal, International Amateur Athletic Federation.

● Would you like to come round and we could discuss terms?



Mr Lustful Eyes himself, Roger Taylor

Radio stars for dinner

THE RADIO Stars make the Fonz look like a red hot poker and Kate Bush like a privet hedge. So when are we going to get an article or a pinup of them? And when are people going to wake up to Martin Gordon? He is still the most delicious dish since spaghetti on toast. Me and my mum want a poster of him. She thinks that RM is the best thing

since the 'tanner copy', she is also a psycho-geriatric! Bretwaida, Chief Viking of Merseyside, also known as Arthur or Bret.

● I believe the Merseyside police would like to talk to you about a small matter of looting and pillage.

Ignoble savage

RAPE! Now that I have your attention, read on. I believe punk will stay forever and I wish I was Chinese. If my letter is printed I will be very happy and show it to all my friends. If there wasn't such a country as China I would like to be American. My burning ambition is to savage a beagle.
The Thing, Spetchley Road, Worcester.

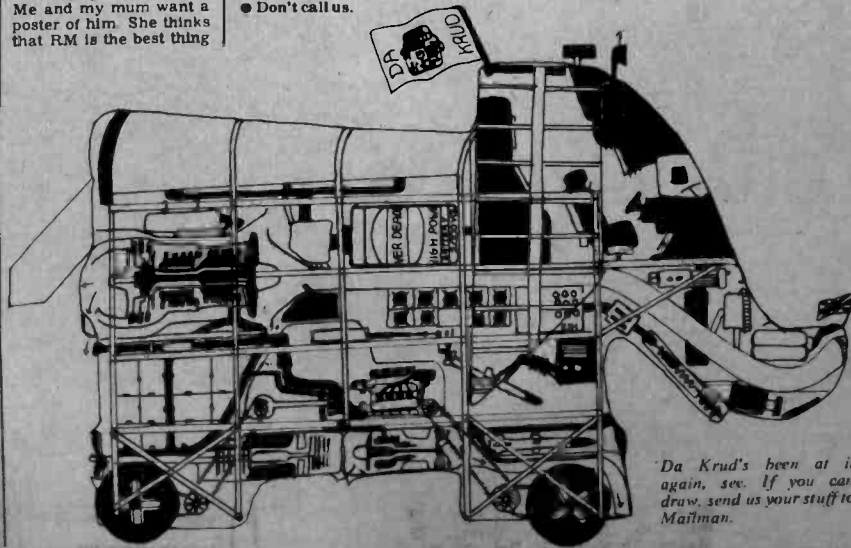
● If I were you, I'd keep quiet about this letter.

Rotten spread

WHAT ABOUT a double page spread of Johnny Rotten or Joe Strummer, in the nude preferably? If you do, we might go as far as to save you from extinction when we, the North American Anarchy Party finally overthrow the Government.

Carol and All-coholl.
 PS: We are definitely better looking than Debbie Harry and Kate Bush and I can sing better than them.

● Don't call us.



● We're not printing this out of a sense of fair play, it's just an excuse to describe Wishart's boundless talents - and by the way, even though he's a Kiwi it doesn't mean to say his head is any different from ours. Well, not much anyway.

AND NOW TO SOMEONE WHO APPEARS TO HAVE MISSED THE POINT OF THE PAPER...

Gormless grateful

I AM very grateful to write you this new line. Which I hope will meet you in good condition of health may God be with you, amen. My main purpose of writing you this few lines is to tell you that I want you to be supplying me records. Please Mailman I want you to reply me as soon as you get this letter. And I need anything like stereos, tapes, cassettes. Please anything like electronics. My best greeting to you all. Love, Prince De Obas & Company, Benin City, Bendel, Nigeria.

● Greetings to you too Prince, but I'm afraid we don't get paid enough to go round handing out free stereos to our readers. Perhaps someone else could oblige.

AND NOW TO THE PART YOU'VE ALL BEEN WAITING FOR - LOONIES AND PERVERTS

Fruit of the Loon

WE HAVE been reading your page and noticed a strange decrease of loonies. Sadly there have been less and less loonies writing to you or maybe you have nowhere to print them? So what we suggest is that you set aside a page in which you would only publish letters from loonies. Even half a page would do - we are sure you would not lose too much revenue from the loss of advertising. So come on, be daring, be the first to have a half page of this kind. KEEP BRITAIN LOONY!
Rob the Ted Nugent Frenk, Wooley Willie, Tommy The Fonz.

● Well, just this one.

EVERY KINDA PEOPLE

'This is the end of punk'

THE DAMNED, London Rainbow
THOSE WORDS at the top of the page were yelled by Captain Sensible as *The Damned* finally went onstage at about 10.45. And it ended in the true tradition of all *Damned* shows — with a hail of missiles hurtling through the air. It started with lighted cigarettes being dropped from the balcony and ended with the first eight rows of seats being ripped out and chucked at the stage. There was £1,500 worth of damage done.

"It's no way to treat a funeral," added the Captain, too blasé even to dodge the flying debris (in fact he later played with part of a seat in his mouth).

It was a spirited wake. The audience was uncontrollable from the start and the row of bouncers along the front might as well have not been there. Dave Vanian turned in what was possibly his best performance yet, stripping off layers of clothing as it got hotter, and scaling the PA stacks with maniacal persistence.

John Moss is a competent drummer, but he has nothing of the fire and fury of *Rat Scabies* (alias Chris Miller), but when we saw them set up two drums kits we knew that *Rat* couldn't stay away. And poor Lu, who has never made much of a contribution to *The Damned*, would have been as well staying at home watching 'Kojak'. Brian James and Vanian between them were excellent. The Captain, as usual, was mouthy, but provided the bizarre behavior we've come to expect of him.

"If you wanna come down and gob at me, come down," invited *The Captain*. "If

you hit me in the face, you can have my guitar. It's only worth £5 anyway."

By the sound of it, it wasn't even worth that. In fact the sound was disgusting. It was muddy, rough, even when Lol Coxhill came on to fill out the sound with sax (that was much later, when *Rat* had also appeared, to make it a seven piece *Damned*). But the audience didn't seem to care, in the same way as they thrive on the insults *The Captain* flings at them — "Shurrup you morons." "Stretcher Case Baby", "Cry Wolf", "Fan Club", they all fled by in the indistinguishable grey cloak that hid their identity. Of course, 'Neat Neat Neat' and 'Problem Child' were noticeable, partly because the audience joined in to make the vocals more distinct.

Then the Captain's guitar strap broke and the roadies seemed immobilised (by fear?), nailed to the floor. A security man came on to help, but the guitar wouldn't work by them either, so *Captain* threw it at the mike stand and marched off. As we hadn't been able to hear the bass anyway, the sound wasn't missed. But his ego wouldn't let him stay away, and he re-appeared shortly afterwards. He was closely followed by *Rat* (probably for the same reason).

It wasn't long before *Rat* persuaded John Moss to relinquish his place at the raised drum stand, so that he could take over his old position as star drummer. I always did like his theatrics. By the time they got to 'New Rose', the Captain had smashed his guitar onstage and *Rat* chucked a snare drum 20 feet out into the audience. A typical *Damned* gig and a fitting farewell. Total chaos was their trademark, so they lived and died by it. ROSALIND RUSSELL

DAMNED — starting over again



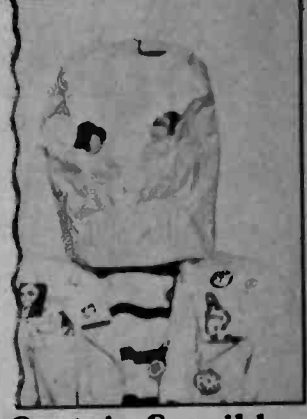
Brian James



Dave Vanian



Rat Scabies



Captain Sensible

"THE DAMNED was a good group for a short time, and that time is over and done with now," Brian James seems so nonplussed by the whole affair. Seems almost to yawn as he talks. Tells me that the whole thing is over in the same bored voice as your grandmother asks the vicar if he wants another cup of tea. Answers all questions politely with not a sliver of the enthusiasm which first brought the *Damned* to notoriety.

"The band as it stood was incapable of any change, it had grown into such a mess that we'd gained the reputation as a vaudeville act — the fact remained that some of us wanted to play music and some of us preferred to mess around with custard pies." He adds carelessly, "I think the Big Business thing killed the *Damned*."

Physically still the same *Damned* person as we'll always remember, but perhaps looking the teeny-weniest bit jaded, he reminisces about the band that was, and the band that's about to be. Says things that have been said a million times before, about how the *Damned* along with the *Pistols* were the genesis of punk, how the bandwagon (and hearse?) caught up too quickly, how he is the object of *Captain Sensible's* wrath, "... for splitting up the band because it's stopped him having fun."

But the new band is the object of his new-found enthusiasm — a complete break from the *Damned*, already in its embryonic stages with a few "names" to boast, but none to boast of quite as yet, not until contracts have been formulated and signed. "A band that still has atmosphere and appearance, but stands up musically as well." But why leave out Vanian, such an obvious pairing? "I've completely severed from the rest of the *Damned*, because otherwise it would just be a re-hash job."

"Dave is playing with the *Doctors* now, I saw them at the Marquee last week, but it's a mistake — he could have found a better band. The *Doctors* are *Strange's* band — he clashes with him too much."

"The *Damned* gave me a good time for a while — it was educational." But so are encyclopedias Brian. "A better time is to come though, with much better music."

I leave him smiling through his optimism, but can't help wondering how long the smile will last. BEV BRIGGS

UNFORTUNATELY Dave was unobtainable, ill or previously engaged. Kid *Strange* kindly stepped in to speak the words for him — the shape of things to come???

"Speaking as Dave the *Vee's* puppet master, it is with great pleasure that I can elucidate on his present and his future. Our relationship dates back about two years and has been like a soothing balm on my fevered brow. Dave joined the *Doctors of Madness* a short time after the demise of *The Damned*, and to date we have done just two gigs together, both of which have been artistic and hedonistic successes.

He is a good boy, cares for his mother and pays his bills. His marriage to the *Doctors* may not last forever, indeed we may even go to Hawaii next week for a quickie (divorce). We have spent many hours wondering why he has joined, apart from the obvious reasons of glamour and an attempt to establish himself as a "serious" artist, but the prime reason must be the unquenchable thirst that we all feel for courting disaster.

At present he is being cagey and quick to temper, snarling and biting the hand that feeds him, but this is just his way of showing affection. He is, after all, a good boy, cares for his mother and owes me plenty.

The future present: we are about to embark on a tour of this fair isle of ours, taking in both the left and right hand sides of the country, not to mention the top and bottom. And Birmingham. Dave will play some or all or most or none of these dates. He is not doing a number; he is doing a free man. A record of 7 inch diameter looms on the not-too-distant future, quite possibly it will be T. Kid v *Smith-Strange's* son 'Don't Panic England', then again, maybe not.

"I've got ideas which have evolved over the past year which I wouldn't have been able to do before, but maybe I'll do now, and then again maybe I won't." That is all Dave will give away, even to me, his best man and bookmaker.

Talking of bets, hold on to your cash, because all the favourites have fallen, and the race has hardly begun. We are on your side even if you don't know which side you're on. Me, I'll bet that Brian, *Captain* and Lu have said as many words as me, but they just haven't used the right words. Love and optimism. KID STRANGE

"THE DAMNED will probably be like the pink *Fairies* — they'll end up having a hundred farewells — is and reunions."

Rat Scabies talking. Or rather, *Chris Miller*. He doesn't really want to be known as *Rat* any more — a point he emphasises by giving the line up of his new group, *White Cats*, as Kelvin Blacklock, lead vocals and guitar, Steve Turner, bass and vocals, Eddie Cox, guitar and vocals, *Chris Miller*, drums, and *Rat Scabies*, ???

But *Chris* isn't completely renouncing his past. Although he quit the *Damned* long before they finally bit the dust, everyone was still certain he'd turn up onstage at the final gig. And he did.

And though the success of the *Damned* didn't make him into a pop star it has left him with a lot of happy memories, particularly of the early days.

"The first gig at the 100 Club, that was the best. That was great. And then when we came back from the States and played the *Roundhouse*, and there was about three million people in the dressing room. I remembered our first gig when we changed in a cupboard and no one bothered to come and see us. It all happened very quickly after that, and I think that gig at the *Roundhouse* was the peak of the group's achievement."

In those days, *Rat* had a reputation as a very stropy young lad, particularly with journalists.

"Oh yes," he laughs. "We hated journalists in those days. It was the new attitude. You got people coming up to you to see just how obnoxious you could be."

When *Chris* quit the band, he admits he was at a loose end for a while: "After achieving your life's ambition in a year, you're not sure what to do next. I'd got used to people telling me what to do, so it was strange to be sitting home, on the dole, with nobody telling me what to do or where to go."

Now the *White Cats* have been together nearly three months, and they're almost ready to go on the road. *Chris* promises they'll be "very different from the *Damned*."

"We've moved on from the punk thing now," he says. "It's more polished, everyone's prettier. I want to hear 'nice' music now. Everyone knows what you think these days, nobody's changed the world, and it's back to a case of doing what you want to do." SHEILA PROPHET

IF YOU sighed with relief when you heard that the *Damned* had split, and thought that you had seen the last of *Captain Sensible*, you sighed too soon. The *Cap* has no intentions of fading from the scene, to become part of the 1977 legend. But he is giving up playing bass and going back to lead guitar.

"I don't know exactly what I'm going to do," he told me, "but I have found a bass player so all I need is a singer and a drummer. I'm never gonna touch another bass in my life. It's a moronic instrument, anyone can play bass. Drummers are two a penny, it's getting a singer I'm worried about."

"Anyway, I made a record in Holland, when I was over there doing sessions. He's an obnoxious geezer called *Frankenstein*. I'm trying to get him to change his name — to *Willy*. I hope the record isn't released here. It's embarrassing, cos I'm singing on it. I'm very embarrassed about my voice."

I've had a couple of offers, but I'm not interested in joining anyone else's band. In the *Damned* I was always playing other people's stuff. At least with my own band if anything goes wrong, it'll be my fault."

Just before the farewell *Damned* gig, the *Cap* seemed to be in a rotten mood and kept going on about it being a funeral. Was he sad it was all over?

"No, I was really pleased it was the last gig. I'm glad it's all over. It was very funny looking back on it (the gig). My guitar wasn't working. But I was really excited at seeing *Rat* again. His ego wouldn't let him stay away. It was our idea to smash the equipment up."

I'd heard before the gig that the *Cap* had refused to play unless the band coughed up 500 quid. Was this true?

"Not exactly. You see, while I was with the *Damned*, I had two guitars nicked. There was a Gibson SG, very old and quite valuable, and a *biss*. I thought they ought to buy me a new guitar to go on with, and guitars are quite expensive. But they refused. They said it was my fault because I hadn't insured them. I suppose they were right. That's why I smashed up that bass when it wouldn't work. I can't sell it now. But *Rat* says he's going to give me another guitar."

The *Cap* says his new bass player thinks he's God's gift to women, so with the two of them on the loose, that should stop you from feeling too complacent. ROSALIND RUSSELL

The new single from ROBERT PALMER



SOUL

There's energy in the old boys yet

Susan Kluth talks to the Stylistics

RUSSELL THOMPKINS: keeping the blood pressure down

"I HATE to admit it but we're a dying breed. Yeh, there are very very few groups doing the stand-up singing and dancing thing on stage now. When a new name comes up and gets into the charts, you find in fact they've usually been around for years already. These days it seems everyone who sings a song also plays the guitar."

This hateful admission came from Russell Thompkins Jnr — he of that hallmark falsetto — of the Stylistics when the band were having a few days respite in London prior to their series of dates at the Palladium last week. An admission that proves, if nothing else, that the Stylistics are by now among the grand old men of soul.

Because, when Airrion Love, Herb Murrell, James Dunn, James Smith and Russell Thompkins Jnr came together in 1970 (that's eight years ago, folks), they'd already had practically decades of experience with the Monarchs and the Percussions, two Philadelphia outfits who (classically) never quite got off the ground.

Publicity

"Thoroughly professional, easy on the ear... Typical publicity blurb for a band that, some reckon, slip so sublimely down the throat that you'd never notice the taste. At the same time, their first 'Best Of... LP became the biggest seller in Britain in 1975, the fastest-mover ever by a black artist. So someone, sometime, was getting it right."

The Stylistics' first record, 'You're A Big Girl Now', was picked up by Avco, who teamed the quintet with writer/producer Thom Bell, already rated for his work with the Delfonics ('La La Means I Love You') and Harold Melvin ('I Miss You'). In little more than two years he'd garnered them nine hits — pop as well as soul charts — using a rich orchestration to a boy-meets-girl

theme, and kicking off with 'Betcha By Golly Wow'.

Reckoning that a change was as good as a rest, however, the Stylistics then took themselves to the veteran Italian duo, Hugo & Luigi, whose credits stretch back to Sam Cooke; they also had the services of arranger Van McCoy until 'The Hustle' rendered him a household name. The hits kept on running, 'You'll Never Get To Heaven' being one, but a feeling was rising now that the Stylistics were becoming a formula band — a feeling shared in part by the band.

"The songs which we were doing expressed certain feelings that meant a lot to young people growing up, when 'I love you' is very important," explained Russell. "It can be exactly what life is all about. But the thing that was needed was more direct communication: instead of words from the mouth, it'd be words from the head and the heart."

'Wonderwoman' is the last album to have been released on the H&L label, after four years the band have yet again (and very recently) split.

"Though it feels like 10!" admitted James Smith. "We're now working with Teddy Randazzo, who's produced the Manhattans and Joe Simon before. Yeh, we're very pleased. In my opinion working with Teddy is like having a free hand again. He asks our opinions, he lets us use our ideas again, we go into the studio without a worry."

"With Hugo & Luigi, we learned the tunes in the studio," added Russ, "whereas with Teddy it's a closeknit thing where he comes to our homes to discuss the material and virtually lives with the band."

"We've now come back to the vein we had with Thom Bell," said Herb, "plus some of the best aspects of H&L. If anything, we're gonna show a lot of energy — if energy can be read through the speakers — because the whole creativity side is a lot better."

Another fairly recent change has been the departure of James Dunn due to ill health.

"Right now he's just relaxing," explained Russell, "well-concealed envy. 'We're doing very well as a foursome, though we'd be happy for him to come back as he's

been a part of us from the beginning, and always will be. Which is why we wouldn't consider looking for anyone else because after all these years it'd be impossible for an outsider to really become part of the band."

The Stylistics have made six visits to the UK now, in as many years — and it's to their eternal credit that they and their vast entourage of musicians and crew have always taken in a goodly quantity of out-of-London dates.

"Each year when we come back we see a change," explained Airrion. "I remember we laughed the first time because it seemed like some of the records they were playing in the Top 10 had been out for years. We quite often go to discos on our nights off, and we've found that it's all really pulled up now."

Mixture

"Another thing is that in the beginning we had a young following who've grown older with us. But in addition we're now generally getting a much wider following. About three years ago there suddenly started to be quite a few older people coming to our shows — maybe they'd been sent by their kids! And when you see that kind of mixture in the audience, and realise that your show is now an overall thing, then you have to feel really good."

"I think it runs another way with the artists," added Russell. "The longer they've been in the business, the more they know how to project to the people. If you know how to get that thing, that energy, rolling back and forth, then the job has been done."

"At the same time I'm happy because I'm getting to the point, personally, in my career when I can stop letting my blood pressure run up by worrying about things all the time. I seem able to slow down a bit now and do all the things like going into the studio and going on stage without driving myself wild."

Another Stylistics' album will be out later in the year, meanwhile you can drive yourself wild in their last remaining UK gigs before they go on to the Continent.

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WITH 'DON'T TAKE MY BASS AWAY' BY HERBIE FLOWERS

Produced by Jeff Wayne



HERBIE FLOWERS 'Don't take my bass away'
c/w 'I want to be with you'

EMI 2767 Initial quantity available in special bag.



JOHNNY COUGAR: camping around

Can the press kill Cougar?

wayward youth he used to back it up with his fists.

"I never got injured in the face, but I've got some marks on my hands. I've also got a bit of a criminal record breaking and entering, that kind of thing. But nothing too serious, otherwise I wouldn't be in Britain now. I came from an upper middle class family who expected me to fit in with all the conventions of small town America. There's only one New York and one Los Angeles, but plenty of small all towns. They give a real impression of American life.

"You're expected to fit in with everything your parents tell you and be nice to their friends. All the time you want to break up the yard on your motorcycle and get dirty. I wore a leather jacket and I had to leave home. I got married and became a father at 18, that's a lot of responsibility for a young guy. Watching my daughter grow up I realised that hate was not inbuilt that it came about by conditioning. It grows out of fear.

Johnny was to continue in marital bliss and managed to dodge the Vietnam war.

"I had to pay for it, you could get medical X rays altered so that you were turned down on health grounds. It cost a lot but it was worth it. I'm for fighting or debating on a one to one situation where you make your own destiny and you're in control. But it wasn't like that in Vietnam, the Americans just swamped the country with troops their hearts weren't in it. They were fighting for people far away. People they didn't know much about.

the KILLERS

An album that will destroy you m..... f.....

'KILLER'

ARL 5003
arola



Not on your life mutters ROBIN SMITH

JOHN MELLENCAMP? It's number one, it's top of the pops. John Mellencamp. Hmmm. hope were going to have to change that name. He does look like a sort of seventies James Dean so we need a name that will fit in with a macho image. Yeah that's it, we'll call him Johnny Cougar.

Thus David Bowie's former manager, Tony Defries, dubbed the kid from Indiana in the hope of making a fast buck.

"Mellencamp is of German extraction," says Johnny. "Yeah I've got to admit that it's pretty stupid. But when I started out with DeFries I thought he's done all this for Bowie and he can do the same for me. So I was content to let him pat me on head and let him run my life. But I lost my artistic integrity, we argued a lot and there were times when we didn't speak to each other for months."

Masculine

After being in the wilds Johnny signed up with Riva and Billy Gaff, Rod Stewart's manager. Needless to say with backing like that and an excellent debut single "I need A Lover" he's got a lot going for him. He's also had a lot going against him with a rather silly publicity handout rabbling on about Johnny's "well assured masculine sexuality... good looking in a dark broodily aggressive way." It positively reaks of super hype.

"No matter who you are, in order to push a commodity you've got to have some clever marketing," continues Johnny. "Just because they put some posters of me on the tubes and sent out a few cheap badges, the music press say I'm being hyped.

"They've spent far more advertising Elvis Costello than me. There's been double page adverts in the music press for a month, think how much that must cost. But I like Elvis he's very original. He'll do well in the States after the kids look past his silly glasses and clothes.

"Elvis is in with the music press and he's really being built up. The thing I don't like about your press is the way you build an artist up and then knock him down. That's what they've done with the Rich Kids. Nah, the music press is just a bunch of comics.

"Some people have looked at my photographs and said I'm gay. I know some gay people, but if anybody says I'm gay then I could quite easily fight 'em." The type of people who say that are the type of people who wave two fingers at you in the traffic and then drive off. You've got no real force to back it up with. All the poseurs you see around these days, they're not really that tough.

Pretty tough talk and Johnny says that on more than one occasion in his

Freedom

"They were supposedly fighting for freedom but who's really free? The government has such tight strings on you that you're not. It's still a question of them and us. It needs to be sorted out and the problems are pretty complex. People in the States are too gun happy, everybody's got a gun. I know some dope dealers who carry 'em. One got out this huge Magnum I really scared me.

"One of the good things you've got going for you in this country is that the cops aren't armed. They always look pretty dignified too even in those stupid hats. If you can wear one of those things and still look dignified you must be good."

Cougar and his band are currently living in a plush neighbourhood, just off the Kings Road. For a guy who writes lyrics from the street this seems to be a strange dichotomy.

"Well, come on, if someone was to come into this room offering a million dollars nobody's gonna turn it down. Let's just be honest about this, I'm going to enjoy the success I have."

And hopefully it's going to come with "I Need A Lover". Johnny discourses about its origins.

"You can get confused so you're searching for something, it can easily happen in these times. I saw "Saturday Night Fever" and I reckon that's representative of 99 per cent of American kids. They have a humdrum routine by day and then at the weekends they can move out and express themselves.

"I've done a song called "Taxi Dancer", there are halls in the States where they're young and pretty, after that they're thrown to one side, it's a tragedy. I feel things very deeply."

First cuts are the deepest. So what about the Rod Stewart syndrome. You are signed to Riva after all?

Urges

"He works hard and deserves everything he's got. I remember I'd go to concerts and it seemed like that guy and The Faces were on every bill in town. If you do a 30 or 40 date tour of the States three times a year then that's real work.

"He's written some fine songs 'Maggie May' was the ethos of teenage sexual urges. He lives an unreal life so he can't go out on the streets he deserves to be paid for it. No, I can't see myself having spiky hair, but I'm told we're both good looking.

"They're thinking of doing a film based on the 'Georgie' single. I might play the part of Georgie or I might play the part of a rock star. I think it takes a straight guy to play a gay because a gay might over emphasise the role and camp it up too much.

"But I'm booked up from now until Christmas, I'm going to Germany with Nazareth and I've been touring with John Miles. I found the audience was so old, they all looked like shop or boutique owners. But I got encores. I moan when I'm on stage but I laugh and have fun."

UPFRONT

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

WEDNESDAY

APRIL 12

LONDON, Bowling Green Youth Club, Bowling Green Lane, Farringdon Road (01-253 0483), Paleopoli / V&B 68.
 LONDON, Brecknock, Camden (01-485 3073), Interlocks.
 LONDON, Dingwalls, Camden Lock (01-267 4967), Pleasers.
 LONDON, Fanga Disco, Praed Street (01-262 7852), Gohlms.
 LONDON, Green Man, Plumstead, High Street, Ripper.
 LONDON, Hope and Anchor, Islington (01-359 4510), Young Bucks.
 LONDON, John Bull, Chiswick (01-894 0022), Rednite.
 LONDON, Lycium (01-836 3716), Supercharge / Sad Cafe.
 LONDON, Marquee, Wardour Street (01-437 6603), Boyfriends.
 LONDON, Music Machine, Camden (01-387 0428), Black Slate / Dandies.
 LONDON, Pegasus, Stoke Newington (01-226 5930), Startled Saint.
 LONDON, Red Cow, Hammersmith (01-748 5720), Charlie Dore's Back Pocket.
 LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Skids.
 LONDON, Rock Garden, Covent Garden (01-240 3961), Baz Jezz.
 LONDON, Royalty, Southgate (01-486 4122), Rosetta Stone.
 LONDON, Speakeasy, Margaret Street (01-580 8810), Depressions.
 LONDON, Two Brewers, Clapham High Street (01-622 3621), Bad's Balls-Up Band.
 LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Grads.
 LONDON, Western Counties, Paddington (01-723 0685), Rebel.

THURSDAY

APRIL 13

BARTON STACEY, Bumpers Muscles
 BIRMINGHAM, Barberellas (021-643 9413), Elvis Costello & The Attractions
 BIRMINGHAM, Odeon (021-643 6101), Television / Only Ones

BLYTH, Golden Eagle (1343), The Squad
 BRADFORD, Princeville Club (78415), Black Cat Yard / Rambler
 BRISTOL, Colston Hall (291768), Commandores
 BRISTOL, Graymary, Welsh Back (23267), Headwater
 BRISTOL, Tiffanys (34057), The Pleasers
 CLEETHORPES, Bunfies (67128), Pasadena Roof Orchestra
 COVENTRY, Dog and Trumpet, Raw Deal
 COVENTRY, Locarno (24670), Real Thing
 DARLINGTON, Firthmoor Hotel, Disguise
 DERBY, Balleys (363181), Imperials
 FOREST TOWN, Miners Welfare, Linnlight
 GLASGOW, Apollo (041-332 6055), Kris Kristofferson / Rita Coolidge / Billy Swan
 GREAT YARMOUTH, Chicago Club, Kazez
 HATFIELD, Forum, Racing Cars / Bowles Brothers Band
 HIGH WYCOMBE, Nags Head (21758), Reggae Regulars
 ILFORD, Cranbrook (01-554 8859), Rednite
 IPSWICH, Gaumont (83641), Manfred Mann's Earth Band
 LEEDS, F Club, Roots (663252), Cyanide / Sena 4
 LIVERPOOL, Erics (061-236 7881), Bernie Torme
 LONDON, Brecknock, Camden (01-485 3073), Scarecrow
 LONDON, Bridge House, Canning Town (01-476 2869), The Wipers
 LONDON, Carl & Horses, Stratford, Jerry the Ferret
 LONDON, Castle Hotel, Tooting (01-872 7018), The Crack
 LONDON, City University (New Hall), The Stan Tracey Quartet
 LONDON, Dingwalls, Camden (01-267 4967), Cado Belle
 LONDON, Dublin Castle, Parkway (01-485 1773), The Casual Band
 LONDON, Green Man, Plumstead High Street, Sphere
 LONDON, Hope & Anchor, Islington (01-259 4510), Demon Preacher
 LONDON, 100 Club, Oxford Street (01-636 0933), Psalm
 LONDON, Marquee, Wardour Street (01-437 6603), New Hearts
 LONDON, Music Machine, Camden (01-387 0428), Bethnal
 LONDON, Nashville, Kensington (01-603 6071), Soft Boys / Visitors
 LONDON, Palladium (01-437 7373), Supreme
 LONDON, Pegasus, Stoke Newington, Sore Throat
 LONDON, The Plough, Clarendon, Swift
 LONDON, Red Cow, Hammersmith, The Skids



BO DIDDLEY: with Carl Perkins at Newcastle City Hall on Thursday.

THIS WEEK sure is finger-lickin' good as far as imports from Col Sanders - land are concerned. Veteran rockabilly hero CARL PERKINS teams with rhythm merchant BO DIDDLEY and his bag of tricks for a 10 date. The action starts a hoppin' and a boppin' at Inverness Eden Court Theatre (Wednesday), and continues at Newcastle City Hall (Thursday), Glasgow Apollo, (Friday), Liverpool Empire (Saturday) and Birmingham Odeon (Sunday). Meanwhile up 'n coming British rockers WHIRLWIND, DA's slicked-back with inferior UK hamburger grease, roll out more fifties nostalgia, supporting four-eyed phantom ELVIS COSTELLO on his London Roundhouse double-niter (Saturday & Sunday).

TELEVISION OD at London's Hammersmith Odeon (Sunday & Tuesday) before heading Stateside again... and if you're into insanity, pure and simple, try the neo-style DOCTORS OF MADNESS, incorporating an added brain-laceration ingredient, former Damned lead singer Dave Vanian - Scarborough Penthouse (Friday), Bishops Stortford Triad (Saturday).

Mr & Mrs KRISTOFFERSON fly in, there's more from RORY GALLAGHER, WILKO, X RAY SPEX, SIOUXSIE and the rest... and you'll be hard-pressed to choose between the BOYFRIENDS at London's Marquee and THE PLEASERS at Dingwalls (Wednesday).

LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Young Bucks
 LONDON, Neal Street (01-336 8811), Handbag
 LONDON, Royalty, Southgate (01-886 0851), The Cruisers / Stormforce / Wild Wax Show
 LONDON, Speakeasy, Margaret Street (01-580 8810), Krypton Tunes
 LONDON, Swan, Hammersmith, Uncle Flo
 LONDON, Two Brewers, Clapham High Street (01-622 3621), Southside
 LONDON, White Lion, Putney, Black Enchanters / Cross (Rock Against Racism)
 MALVERN, Festival Theatre (3377), Pasadena Roof Orchestra
 MANCHESTER, Apollo, Ardwick (061-273 1122), Rory Gallagher / Jne O'Donnell
 MANCHESTER, Pips (061-834 1833), Depressions
 MANCHESTER, Rafter's (061-236 9783), Slouze and the Banhees
 MARGATE, Dreamland (27011), Planet Gong
 NEWCASTLE, City Hall (20007), Carl Perkins / Bo Diddy

NEWCASTLE, Hawthorne Inn (741098), Avalon
 NEWCASTLE, Newton Parl Hotel (682010), Oasis
 NOTTINGHAM, Sandpiper Club (54381), Adam and the Ants
 PAID NTON, Festival Theatre (86641), Hot Chocolate
 PENZANCE, Gardens (2476), British Lions
 PLYMOUTH, Metro (61326), Young Ones
 PORTSMOUTH, Guildhall (24355), Stylitics / Candl Station
 PURFLEET, Circus Tavern (4001), Herb Reed
 READING, Bones Club, Johnny Curious and the Strangers
 SOUTHPORT, Dixieland Showbar (36733), Body
 WHITLEY BAY, Jonah's, Harcourt's Heroes

FRIDAY

APRIL 14

ASHFORD, Kempton Manor, Black Gorilla
 ASHFORD, Stanhope Hall, Globe Road Show

BARNESLEY, Bankhall Miners Club, Linnlight
 BASILDON, Towngate Theatre (23953), George Melly
 BIRMINGHAM, Barbaraellas (021-643 9413), Elvis Costello & The Attractions
 BIRMINGHAM, The Sheldon, Special Clinic
 BLETHCLEY, Wilton Hall, Scratch
 BOGNOR REGIS, Ocean Bars, Trader
 BOURNEMOUTH, Village Discolitheque (26636), JALN Band
 BRADFORD, Technical College (421768), Depressions
 BRAintree, Wagon and Horses, The Crack
 BRIGHTON, Dome (682127), Commodores
 BRIGHTON, New Regent (27800), X Ray Spex
 BRISTOL, Colston Hall (291768), Television / Only Ones
 BURNLEY, Bankhall Miners Welfare, Linnlight
 CAMBERLEY, Ragamuffins, Pin Ups
 CAMBRIDGE, Corn Exchange (88977), Wilko Johnson / Blast Furnace & The Heatwaves
 CHELTENHAM, Pavilion, Bullets

CRAWLEY, White Knight, Southern Ryda
 DERBY, Balley's (363151), Imperials
 DUDLEY, JB's (53597), Garbo's Celluloid Heroes
 GLASGOW, Apollo (041-332 6055), Carl Perkins / Bo Diddy
 GLOUCESTER, Leisure Centre (36498), Stylitics / Candl Station
 HATFIELD, Polytechnic (68343), Marselle
 HIGH WYCOMBE, Town Hall (26100), Generation X / The Jolt
 HULL, College of Education, Zhai
 ILFORD, Cranbrook (01-554 8859), Rednite
 LEICESTER, Polytechnic (27652), Jigsaw
 LEIGHTON BUZZARD, Hunt Hotel (2746), Doll by Doll
 LONDON, Brecknock, Camden (01-485 3073), Urechin
 LONDON, Bridge House, Canning Town (01-476 2880), Roll Ups
 LONDON, Dublin Castle, Camden, Swift
 LONDON, Green Man, Plumstead High Street, Angel Witch
 LONDON, Half Moon, Vintage

Putney (01-788 2587), Bully Wags
 LONDON, Marquee, Wardour Street (01-437 6603), Adam & The Ants
 LONDON, Music Machine, Camden (01-387 0428), The British Lions
 LONDON, Nashville, Kensington (01-403 6073), Racing Cars
 LONDON, Palladium (01-437 7373), Supreme
 LONDON, Pegasus, Stoke Newington, The Look / The Rivvits
 LONDON, Rainbow, Finbury Park (01-263 3148), Manfred Mann's Earth Band / Band of Joy
 LONDON, Red Cow, Hammersmith (01-748 5720), Star Jets
 LONDON, Royalty, Southgate (01-886 0851), Gonza
 LONDON, Stapleton, Crouch Hill (01-272 2108), Earthbound
 MANCHESTER, Rafter's (061-236 9783), VZ - The Yo-Yo's - Prime Time Suckers / Ed Ronger / Jilted John / Pete Farron Band / John-Cooper-Clarke (8111 Test / Chwick Challenge)
 MARGATE, Dreamland (27011), Ester
 NEWCASTLE, Mayfair (23109), Real Thing / Delroy Williams / Checkers
 NORTHAMPTON, Nene College, Muscles
 NORTHWICH, Winnington Club, Little Ace
 NORWICH, Toppers (26703), Bethnal
 NOTTINGHAM, Ad Lib Club, Chubb
 NOTTINGHAM, Sandpiper (54381), Bernie Torme
 PENGE, Freemason's Tavern, Thref
 RETFORD, Porterhouse (4981), The Pleasers
 SCARBOROUGH, Penthouse (68204), Doctors of Madness
 TAUNTON, Odeon (2263), Hot Chocolate
 TYNENHAM, Albany, Landscape
 TYNEMOUTH, The Big C, Maxwells (North Shields 72147), Slouze and the Banhees
 WEBB RUNTON, Pavilion (031), Dead Fingers Talk / Remould.

SATURDAY

APRIL 15

ASHTON, UNDER LYME Tameside Theatre (061-330 2005), Stylitics / Candl Station
 AYLESBURY, Friars (88948), The Adverts / The Reaction
 BIRMINGHAM, Hippodrome (021-622 2576), Kris Kristofferson / Rita Coolidge / Billy Swan
 BIRMINGHAM, Odeon (021-643 6101), The Commodores
 BISHOPS STORTFORD, Triad Leisure Centre (56333), X Ray Spex
 BOGNOR REGIS, Harrison's Bar, Black Gorilla
 BRIDLINGTON, Spa Theatre (78258), Rory Gallagher
 BRIGHTON, Dome (682127), Manfred Mann's Earth Band / Band of Joy
 BUXTON, Harper Hill Club, Vintage
 CANTERBURY, Marlowe Theatre (64747), Pasadena Roof Orchestra
 DEKBY, Bartlewold Lodge, Strange Days
 DERBY, Balleys (363151), Imperials
 DUDLEY, JB's (53597), Ace DUKHAM, The University (64456), Slouze and the Banhees / Neon
 EASTBOURNE, The Beach (Hotel), Southern Ryda
 EASTBOURNE, Cavalier (23077), Hollywood Killers
 HATFIELD, Forum, Jasper Carrott
 HEREFORD, Mitchel Dean College, Beano
 IRVINE, Girdle Toll Hall, Skrooge / Hectof
 LEEDS, F Club, Roots, Thebanes
 LEEDS, Florie Green Hotel (823470), Linnlight
 LEEDS, Haddon Hall (751115), The Sneakers
 LEEDS, Olley Social Club, Ronnie Storm & The Typoons
 LIVERPOOL, Empire (053-709 1555), Carl Perkins / Bo Diddy
 LONDON, Brecknock, Camden (01-485 3073), Suckers
 LONDON, Bridge House, Canning Town (01-476 2886), Head Walter

CONTINUED ON PAGE 37

DEAD FINGERS TALK

Debut Single 'HOLD ON TO ROCK 'N' ROLL' Hear it at

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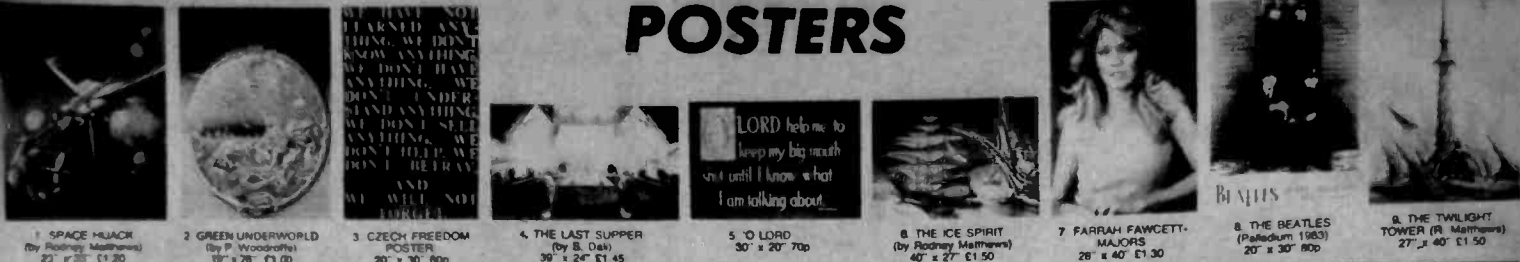
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 101 PAUL McCARTNEY 181 BOB MARLEY
 102 BLACK SABBATH 182 BEATLES
 103 FLEETWOOD MAC 183 BEN MURPHY
 104 PETE DINKELBAUM 184 YES
 105 THE WHO 185 SMOKE
 106 THE EAGLES 186 ROD STEWART
 107 MAZARETH 187 SLIK
 108 QUEEN 188 ROXY MUSIC
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 184 YES
 185 SMOKE
 186 ROD STEWART
 187 SLIK
 188 ROXY MUSIC
 189 BRYAN FERRY
 190 QUEEN
 191 LEE MAJORS
 192 KOLAK

UPFRONT

FROM PAGE 35

LONDON, Dingwells, Camden (01-267 4967), The Young Ones / Warren Harry
LONDON, Duke of Lancaster, New Barnet, Pekoe Orange
LONDON, Green Man, Plumstead High Street, White Rabbit
LONDON, Hammersmith Odeon (01-748 4081), Stax
LONDON, Jackson Lane Community Centre, Archway, Dansette
LONDON, Marquee, Wardour St. (01-437 6603), The Razzeels
LONDON, Nashville, Kensington (01-603 6071), Racing Car
LONDON, New Roxy, Harlesden (01-965 6946), Cy Grant / New Sound Crusaders
LONDON, Palladium (01-437 2373), Supremes
LONDON, Pegasus, Stoke Newington, Big Chief
LONDON, Rock Garden, Covent Garden (01-240 3961), Gonales
LONDON, Roundhouse, Chalk Farm (01-267 2664), Elvis Costello and the Attractions / Whirlwind
LONDON, Swan Hammersmith (01-748 1043), Rednite
LONDON, Thames Polytechnic, Woolwich, 01-854 2030, Wilko Johnson
LONDON, Wheatheaf, Kings Road, Overseas
LUTON, Griffin, Night Drive
MANCHESTER, Polytechnic (061 275 194), Slaughter and the Dogs / John Cooper Clarke / Gyre
MANCHESTER, Rafter's (061-236 9783), Dead Fingers Talk
PLYMOUTH, Flee Centre Banned
PURLEY, Tiffany's, The Pleasers
RETFORD, Porterhouse (4961) Funky Team
SHEFFIELD, Limit, Muscles
TIVERTON, Tiverton Motel, Gbrschool
WEST RUNTON, Pavilion (203), Honky
WORCESTER, Redditch College, Bruce Ruffin Band

LONDON, Pindar of Wakefield, Kings Cross (01-357 1753), Swift
LONDON, Red Cow, Hammersmith (01-748 5720), Warren Harry
LONDON, Rochester Castle, Stoke Newington (01-249 0194), The Monos
LONDON, Rock Garden, Covent Garden (01-240 3961), Pekoe Orange / Public
LONDON, Roundhouse, Chalk Farm (01-267 2664), Elvis Costello / Whirlwind
LONDON, Torrington, North Finchley, Georgie Fame & The Blue Flames
MANCHESTER, Apollo, Ardwick (061-273 112), Kris Kristofferson / Rita Coolidge / Billy Swan

LONDON, Cavern Willesden, The Magnets
LONDON, Dingwells, Camden (01-267 4967), Frankenstein / Rita / No Threat
LONDON, Hammersmith Odeon (01-748 4081), Television / Only Ones
LONDON, Hope & Anchor Islington (01-359 4810), Johnny Curious & The Strangers
LONDON, Marquee, Wardour Street (01-437 6603), After the Fire
LONDON, Music Machine, Camden (01-387 0428), Adverts
LONDON, Nashville, Kensington (01-603 6071), Late Show
LONDON, Rock Garden, Covent Garden (01-240 3961), The Makers
NEWCASTLE-UPON-TYNE, City Hall (20007), Commodores
NEWCASTLE-UPON-TYNE, The Coopers (28286), Young Bucks
NOTTINGHAM, Shipley Boat, Garbo's Celluloid Heroes
PORTSMOUTH, City Hall (24385), Manfred Mann's Earth Band / Band of Joy

SLOUGH, Football Club, SALT
SWANSEA, Circles, Mar-selle
UCKFIELD, Youth Centre, Southern Ryda / Razer
YEADON, Peacock Hotel, Girls School

TUESDAY

APRIL 18

ABERYSTWYTH, The University (4242), Slade
BIRMINGHAM, Night Out (021-822 2233), Rapines
CARDIFF, Top Rank (26538), X Ray Spex / Rudl and the Russians
EDINBURGH, Odeon (031-667 3805), Commodores
ILFORD, Tiffany's (01-478 312), Real Thing
LANCASTER, Piper Club, Pts-ups
LEEDS, F Club, Roots (863252), Doctors of Madness / Some Chicken
LEICESTER, Balley's (26482), Freddie 'Fingers' Lee
LONDON, Hammersmith Odeon (01-748 4081), Television / Only Ones
LONDON, Marquee, Wardour Street (01-437 6603), The Look
LONDON, Moonlight Club, Railway Hotel (01-671 1473), Mean Street / Doll by Doll
LONDON, Music Machine, Camden (01-387 0428), The Monos
LONDON, Rock Garden, Covent Garden (01-240 3961), The Vipers
LONDON, Royal Albert Hall (01-589 8212), Kris Kristofferson / Rita Coolidge / Billy Swan
MANCHESTER, Rafter's (01-236 9783), Wilko Johnson / Blast Furnace + The Heatwaves
NEWCASTLE, Newton Park Hotel (662010), Harcourt's Heroes
RUGBY, Emmeline's (76435), The Rankers
SANDOWN (IOW), Pavilion, Max Boyce
SLOUGH, Thames Hall, Jasper Carrott
STEVENAGE, Gordon Craig Theatre, Pasadena Roof Orchestra



DOCTORS OF MADNESS: Bishops Stortford Triad, Saturday.

MATLOCK, Monsal Heau, Juggernaut
NEWBRIDGE, Newbridge Institute, Marselle
REDCAR, Coatham Bowl (5236), Wilko Johnson
Blast Furnace + The Heatwaves
SHEFFIELD, Fiesta (70101), Supremes
SHEFFIELD, Southby Social Club, Ronnie Storm & The Typhoons
SHEFFIELD, Limit Club, Muscles
SHEFFIELD, Woodseats Working Men's Club, Beano
SWINDON, Oasis (33404), Max Boyce
WOLVERHAMPTON, Lafayette (28285), Garbo's Celluloid Heroes

MONDAY

APRIL 17

BARLTON, Double Six, Rednite
BIRMINGHAM, Barbarellas (021-643 9413), British Lions
BIRMINGHAM, Locarno (021-643 1288), Real Thing / Clay Stone
BIRMINGHAM, Night Out (021-822 2233), Supremes
BLACKBURN, King George's Hall, Strife
BLACKPOOL, Jenkinsons (29203), Wilko Johnson / Blast Furnace & The Heatwaves
BLUTH, Golden Eagle (4943), Newe Brown Band
BRISTOL, Colston Hall (291788), Showaddywaddy
BOURNEMOUTH, Winter Gardens (28448), Max Boyce
CAMBERLEY, Lakeside Country Club (5939), Herb Reed
CLEETHORPES, Winter Gardens (62925), Extras
DONCASTER, Outlook (6434), Doctors of Madness
DONCASTER, Skellow Grange Working Men's Club, Beano
GULDFORD, The Junction, The Vapours
HULL, Tiffany's (28250), Black Nite
LIVERPOOL, Eric's (051-236 7881), Supercharge
LONDON, Brecknock, Camden (01-485 3073), Babylon
LONDON, Bridge House, Canning Town (01-478 2889), Sprinkler

RADIO

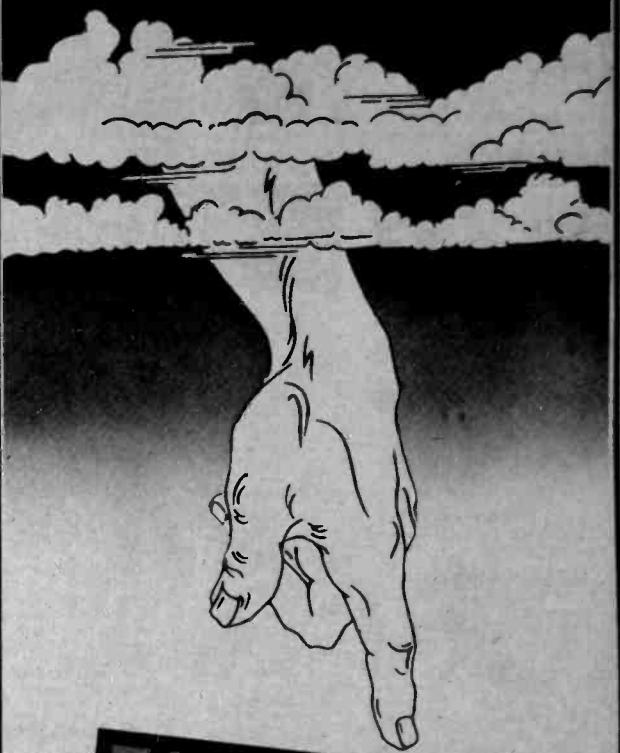
MONDAY TO FRIDAY

WEDNESDAY
 Radio Clyde - Tom at Two (2.00 - 4.00): Blow-by-blow commentary on Kris Kristofferson's inside leg measurement. (The dynamic recording crew catch Kris and Rita Coolidge at Glasgow airport)
 Radio Nottingham - Jaye C (6.30 - 7.30): Jolly Jaye does a Buzzcocks interview, amid numerous vinyl spins.
THURSDAY
 Radio Forts - Crulstn' (9.00 - 10.00): Progressive and regressive sounds for tartan rockers everywhere.
SATURDAY
 Radio One - In Concert (8.00 - 7.30): Auntie Beep dips into the sound archives, and (lo and behold!), comes up with a tape of the Byrds reunion gig at Hammersmith last May.
 Radio Clyde - Hear Me Talkin' (10.00 - 11.00): Jenny Darrin raps about her past, present and future.
SUNDAY
 Radio London - Monkey Tonk (12.00 - 1.30): Excellent rockslot presented by superjock Charlie Gillett. Pity you can't hear it outside London.
MONDAY
 Radio Newcastle - Bedrock (7.15 onwards): Doctor Dick Godfrey lays sounds on ya and whiles away the night with Maggie Bell, saxophonist Jimmy Jewel and local band Arbre.

TV

BBC 1 - Truck of Thunder (8.50-8.10): Blood / guts / twisted metal encapsulated in your very own living room. A tale of two stock car drivers locked in deadly battle. Thin plot-line. Mucho action.
THURSDAY
 BBC 1 - Top of the Pops (7.10-7.40): Is disco music really the next major threat to humanity? Check the charts live!
FRIDAY
 ITV - George Hamilton IV (12.10-12.40): Is corpore music really the next major threat to humanity? With Lynn Jones, Cathie Stewart and Stringband. (Yuk!).
SATURDAY
 LWT / ITV - The Monkees (11.00-12.00): Monkee versus machine. Peter Tork tries for a job in a toy factory run by mad computers - but fails.
BBC 1 - New Adventures of Batman (5.10-5.35): Zap! Pow! Kerrrum! Batman sets the world to rights in 28 minutes flat.
SUNDAY
 LWT - London Weekend Show (1.00-2.00): The 100th edition Johnny Rotten raps with Janet Street-Claverie Wonderwoman in his first live (7) broadcast since the Pistols debacle. Punk rock / politics / Tom Robinson / Darts / Steel Pulse / Thin Lizzy / Tapper Zukie / Don Letts and Kevin Coyne
MONDAY
 BBC 1 - Chuggern Plays Pop (4.50-5.00): Slade, Showaddywaddy and Euro-bores Co-Co are Superboy's guests this week.
TUESDAY
 BBC 2 - Old Grey Whistle Test (10.55-11.35): Is Snooker the next major threat to televised music? Hurricane Higgins and assorted pool players take over the OGWT hit parade.

BIG G'S TIP FOR THE TOP



GREG KIHAN BAND

NEW ALBUM

Next of Kihnan

OUT NOW!!



ROADSHOWS

NICE ONE RORY!

RORY GALLAGHER Apollo, Glasgow

NOTHING keeps the world's hardest gigging guitarist away from his work; not even the telephone operators' strike in Ireland which nearly scotched this show. But at 8.40 pm the word came through that his manager (Rory's brother Donal) had managed to charter a four-seater plane from Cork to Glasgow.

Just as well, because it looked like the fans would rather kill than leave without hearing their hero. It's been 17 months since Gallagher played Glasgow and the rapturous welcome he received when at last, at 9.50, he ran on stage, made it clear that he'd come back not a moment too soon.

Standing to attention the crowd stomped and clapped him through 'Secret Agent' 'Body And Soul' and 'Moon Child' for starters. Looking for all the world like Steve Hillage's smarter brother (minus the hippie touches), Gallagher hopped, shuffled, bobbed and leaped his way through the RG Top 50 favourites, each to tumultuous applause.

Clearly he has lost none of his star quality over the years. His strengths lie in being able to make even his best-known pieces sound newly minted yet honed to perfection. Virtuosity are, it appears, pretty out there at the moment, but Gallagher couldn't care less. He and The Rory Gallagher Band (Lou Martin, keyboards, Gerry McAvoy, bass, and Rod de'Ath drums) made my hair stand on end with

their bawlingly hungry working of 'Bullfrog Blues' (a rock 'n' roll tour de force to test the best of back up bands). Blessed with a sound technician from heaven, Rory and his lot just can't fail.

The crowd sits down to take in his acoustic guitar break but stand again for 'Going To My Hometown', Rory leading with mandolin.

Having shown his mastery of the blues and bottlenecking in 'Down On 31st Street', out-

Berrying Chuck on 'Souped Up Ford', and leaving the power pop brigade breathless in 'Tattooed Lady' there seems nothing left for the group to do but take bows and split. But no, we get a taste of the forthcoming album too. A reverent hush falls over the hall as 'Brute Force And Ignorance' and 'Cruise On Out' make their first impressions.

An encore is demanded — 'Let Me In' — and then another, 'Messing With The Kid'. At 12.15 we rush out into the snow with the hundreds who must walk home.

No worry, every eye is shining bright, Rory made it here tonight. **JOHN WISHART**

DETECTIVE / HAWKWIND. Starwood, Los Angeles.

OF THE million or so young people expected to be sitting at home by the TV set watching The Rutles, around 600 were at the Starwood club tonight watching the Detective Managing in a mad dash to see both. I thought Detective won on music and visual delights.

The sight of a perspiring Michael Des Barres strutting and



ANDY ELLISON: Fun visually but what about the music, eh boys?

RADIO STARS London Nashville

THEY'RE a perverse bunch. A year ago, when everyone else was happily engaged in thrashing away at their instruments without too much regard for the finished sound, Radio Stars were going on-stage and presenting a polished, professional set of witty pop songs.

Now, when the rest of the world is catching up and Radio Stars are being rightly acclaimed as one of the original new pop bands, they seem to be once again going against the grain.

At the Nashville on Thursday, the polish and the wit slowly disappeared under a

Too much monkey business

tedious, grinding morass of over-amplified electric noises. Ahead of their time again? Could be, I suppose, but if recycled heavy metal is the sound of the future, I think I'll invest in a set of earplugs right now. Anyway, Radio Stars are too good a band to end up being mere

mindless headbangers.

The visual interest is still there — Andy Ellison's acrobatic feats continue to amaze and baffle the audience, and 'Hunk of the month' Martin Gordon is looking like a real pop star these days, with his posy silver streaks. And the best songs — like

'Nervous Wreck' and 'No Russians In Russia' — still stand out as real fun ditties.

But musically, Radio Stars are in grave danger of becoming boring. Their numbers began to sound so samey that when they announced 'This is our last number' the news came as an actual relief. I wasn't the only one to think that, either, I noticed a few sets of shuffling feet and yawning mouths around me.

And that's a shame — because as I said, Radio Stars are too good to become just another boring band.

SHEILA PROPHET.

three ('We've been touring for about four months, and this is the end of the road,' said Des Barres. 'So we'll try out these new ones on you') were somewhat patchy but, with more rehearsal, will probably sound very good. The encore — some good old rock and roll, announces the vocalist — was excellent.

So far Detective haven't been getting quite the recognition they deserve, possibly because their studio performance on the last two albums hasn't matched the quality of their shows. But a third album will be out before summer and promises to be their best yet. And till then just catch them live — they're good — **SYLVIE SIMMONS**

YVONNE ELLIMAN Roxy, Los Angeles

IT'S been eight months since Eric Clapton dropped her off in hometown Hawaii to embark on her solo career; that's after four years of travelling the world in chartered jets and limos with Marcy Levy as Clapton's back-up singer — no responsibilities, no need to stay sober, but also no limelight and no acclaim except for the solo rendition of 'Can't Find My Way Home', and even that's an old EC number.

Now, with a single in the Top 5 here — the Bee Gees' written 'If I Can't Have You' from the soundtrack of 'Saturday Night Fever' — Yvonne Elliman, her six-piece backing band and two female back-up singers of her own, is touring the clubs and dives of the USA to promote her album 'Night Flight' — the first, she admits, containing material diversified enough to keep a live audience from dropping off.

Tonight at the Roxy in Hollywood, songs from this album, mixed with old Elliman favourites, a honey-smooth voice and a very charismatic, if nervous, personality, make for a very impressive and enjoyable show.

It's a well-paced set, starting out with the pretty 'Hello Stranger', followed on by new number 'Backstairs Of My Life', featuring chilling sax and back-up vocals so good you'd think Yvonne would have sacked them for fear of being upstaged.

Most haunting number of the show was 'I Don't Know How To Love Him' from 'Jesus Christ Superstar' ('which taught me about religion', said Elliman to an incredulous audience). Her voice is so touchingly pure on songs like this that it seems a pity that her more recent material has turned to a Tina Charles-style disco diast.

The remainder of the show was more uptempo, and more in the vein of her new hit single, 'Crazy Lady Of The Silver Spoon', from the new album, had an infectious reggae beat but was otherwise unmemorable. 'Love Me', her hit single of '78, was better, but most of the applause was saved for the stripper song from 'Saturday Night Fever', 'If I Can't Have You' (a dull song though most of America appear to disagree).

SYLVIA SIMMONS



RORY GALLAGHER: Unpunctual but innocent

posing provocatively on-stage, leaning seductively down towards the audience's few girls — the kind of rock star they don't make too often any more — brought as big a lump of nostalgia to the throat as Jagger and Paul Simon chatting about their old rivals.

Detective are Bobby Pickett (ex Sugarloaf) on bass, Michael Monarch (ex Steppenwolf, their better days) on guitar, Jon Hyde on drums, and Englishmen Tony Kaye (Yess' original keyboardist) on keyboards and vocalist Des Barres (all the way from Hampstead, 'To Sir With Love' and rock band Silverhead). Formed three years ago and based in L.A., Detective were immediately signed by Jimmy Page to Zeppelin's own prestigious Swan Song label.

Since then they've been compared both favourably and unfavourably with, and been accused of both taking over from and holding onto the apron strings of Zeppelin. Yet they still dedicate a song in their show to Jimmy Page. Last year they toured with Kiss, up until last month they've been supporting Nazareth, and they recently played a successful headlining gig at the 3000-seater Santa Monica Civic before returning to record-breaking audiences at the club.

The Starwood is dark, airless and mainly a male stronghold. Heavy rock goes down well and often lasts into the night.

Opening act Hawkwind are hogging the stage with an over-long and for the most part uninspired, heard-it-all-ten-years-ago cosmic rock set that had me running for the bar, but had the crowd calling for an encore. It's not quite the same old Hawkwind of yesterday, and I don't just mean the change in hairdos (Short).

Paul Rudolf, Alan Powell and Nik Turner took off last year, leaving the line-up as Adrian Shaw on bass, Simon House on keyboards, Dave Brock on guitar, Simon King on drums, and the return of prodigal member Bob Calvert, who decided he couldn't live without Hawkwind, and returned to the role of vocalist. They've even changed management and record companies.

Hawkwind appears to have a loyal hard-core following here who applauded the cosmic sci-fi outpourings and feedback with enthusiasm. The straight-ahead rocking numbers were more favourable to my ears.

It was well past midnight when Detective came on — Des Barres looking resplendent and wide-awake in a bright Hawaiian shirt, Kaye as immaculate as a John Collier window dummy, the rest of the band attired equally classily, not a hair (and that includes Pickett's black braids) out of place. But the sound is macho, tough gritty, and as solid as it is polished. Kaye and Monarch are experts in

their field, and it shows. Pickett and Hyde together make one of the best rhythm sections around L.A., and the former's accented staccato bass style is both interesting and original.

First some numbers from their second album, 'It Takes One To Know One' (hovering in the US top 100), 'Competition' and 'Recognition' are tight, supercharged, with a powerful backbeat and excellent vocals from Des Barres reminiscent of Rod Stewart 'Heartache' from the first

album is introduced as 'a heavy metal epic', and features a long, punchy instrumental section well integrated (for a change) into the whole song. No need for a standing ovation; everyone left in the club were already on their feet. The only pity was that the crowd was thinning out.

'Help Me Up' and 'Fever' were loud, burning rock numbers. Des Barres and Pickett particularly have a great deal of stage presence. Two new songs possibly due on album number



DETECTIVE'S Michael Des Barres: star strutter

ROAD SHOWS

White light, white heat, white magic

DAVID BOWIE
Los Angeles Forum
THE START of Bowie's new tour turns out to be a low key affair. The overwhelming feeling is of control throughout the show — Bowie utilising an economy of movement to maximum effect.

With two guitars — keyboards — synthesiser and electric violin — there is a positive wall of sound to front the unchanged rhythm section that appeared on the 1976 Station to Station tour.

Another feature successfully retained from the last tour is the very full and effective use of plain white light — but this time mostly from behind the stage. On the newer instrumental numbers where Bowie steps back into the band to play keyboards — the synchronisation of sound and music is stunning.

About half way through the first set Bowie cranks up the energy and lets the whole band stretch out on 'Jean Jeanie' — always a key number in a Bowie show. Both the band and audience go into overdrive — a genuine rapport flowing back and forth.

But just as swiftly, Bowie pulls it back down again for a blackout then instrumental music from 'Heroes'.

'Breaking Glass' — obviously a favourite amongst the newer songs — is greeted with a wild cheer and is very eerie with its spiky metallic sound.

Every number has a very

clear cut finish — no over the top guitar pyrotechnics here. The first half closes with 'Beauty And The Beast' and 'Fame' — full of stabs of white light and much hopping from the audience. Bowie obviously has great rapport with his new lead guitarist — ex Zappa man Adrian Belew.

The second half opens to great cheers as Bowie announces: "We want to play you some songs you may know."

What follows is a euphoric flashback to Ziggy Stardust. 'First Five Years' leads into 'Soul Love' and straight into 'Rock And Roll Star', all powerhouse renderings even if Bowie uses different timings. 'Rock And Roll Star' particularly allows Bowie to hip wiggle Presley style which sends the audience bananas. He receives a standing ovation next on 'Hang Onto Yourself'. Bowie turns his back to the audience heckoning and teasing.

'Ziggy Stardust' is heard at last — played slow and straight. A breather in all the pace and then it's back up for 'Suffragette City' — Bowie preening and posing. And finally 'Rock And Roll Suicide' and 'You're Not Alone', which brings the house down.

'Station To Station' closes the show in a blitzkrieg of sound and light. A line of vertical neon tubes bathe the back of the stage in light and Roger Powell's moog intro — last heard with Todd Rundgren — fills the hall

with wondrous noises. The band are simply very tight with plenty of subtle underplay especially between Sean Mayes on electric piano and Simon House on electric violin.

The band return for an encore and when Bowie joins them he has added a sailor's hat to his baggy white trousers and shirt. 'Stay' and 'TVC15' follow — the first as heard before — a multi-layered funk number while 'TVC15' is altered. This time there's no Bowie sax and a four note break is included which fits with the light show just the way to leave an audience wanting more.

The band leave the stage only to return for a second encore with 'Rebel Rebel'. Bowie thanks the audience and seems genuinely thrilled at the response.

But, clearly this was a compromise show — the solid chunks of 'Ziggy' and 'Station To Station' grabbing the audience most. The newer music, especially the instrumentals, seem to be watersheds in between the high energy of the rockers.

Bowie is no longer falling to earth — he is rising and rising.

Report by
ROGER HARVEY



DAVID BOWIE: hip wiggling, Presley style

YOU'RE O.K. - HE'S MORE THAN O.K.



YOU'RE O.K. • I'M O.K.



Billy Swan's first album for A&M Records is a 'commercial' record in the best sense of the word. What's the problem if every one of the eleven tracks on 'You're O.K., I'm O.K.' happens to sound like a hit single? Produced and arranged by the legendary Booker T. Jones, just some of Billy's friends featured on this sensational album are Kris Kristofferson, Rita Coolidge, Leo Sayer, the Jordanaires, Scotty Moore and Donald 'Duck' Dunn.

AMLH 64686

NOW ON TOUR WITH KRIS KRISTOFFERSON AND RITA COOLIDGE

SEE-IT'S JUST A BIT MORE THAN O.K.



ROADSHOWS

YES BUT NO

GENERATION X - The Roundhouse, London

AFTER a long uphill climb it seems that Generation X have done it again; their second sell-out gig at The Roundhouse.

Triumph was written all over Billy Idol's face as he bounded onto the stage. Clad in blue jacket, red treads and a smile, with his blond hair and pout he looked the perfect teenage dream. Strutting, preening, posturing, he would seem the personification of rebellious youth; Mummy's little cherub gone wild.

The visual impact is Generation X's strongest point in their live show. Along with Idol, both guitarist Bob Andrews and bassist Tony James look stunning and move well too, making an impenetrable front for the band.

They are not so distinctive musically, however. They opened and closed the show with renditions of two of their singles, 'Your Generation' and 'Ready, Steady, Go', which were both afforded terrific receptions (deservedly so) and proved to be the highlights of the show. It was a shame that the section between these songs was not so outstanding.

Their material, on the whole sounded pretty loose, as they seemed content to substitute volume for quality. They used the entire album, and all three singles, leaving a noticeable lack of new numbers?

Billy Idol introduced each song, and used the opportunity to ensure his street credibility with naive sentiments and justifications, which only left the impression that he had a massive chip on his shoulder. His presence and leadership are strong, but his voice is anything but. As he valiantly tried to shout out the correct note, the lyrics just fell by the wayside.

Musically the saving grace was the guitarwork of Andrews. Through 'Kiss Me Deadly', 'Wild Youth' and 'From The Heart' his showmanship and timing kept the songs alive. 'Youth, Youth, Youth', the final encore, gave him the chance to strut his stuff unrestricted, and he completely took over the show. He sounded further into heavy metal than punk, but the feeling was there. The only possible ending to the show was given; the demolition of band and instruments in one spectacular mess.

If only they sounded as good as they look, they would be magnificent. That I fear though, is a long way off.

KELLY PIKE.

JOHNNY COUGAR Marquee

ON a warm spring night would you offer your applause to Riva's latest singing? Johnny Cougar is Billy Joel with mud on his shoes and a tear in his jacket. A smartened up colour supplement street image.

He's still in the kitten stage of his career but his claws are fast coming through. Johnny bawls and shouts but he does write and perform good songs, mixing lump in the throat and sentimental with heavy rock n' roll. His album's been growing on me for the past month.

Yep, he's got faith in himself and determination, the audience gave him a little less than cool reception but he won 'em over. Johnny's a poseur but he has the panache to carry it off, a little gent with James Dan arrogance. He stood by the side of the stage smoking a cigarette and, yes, he even wore a jacket with a

turned up collar.

His band are a collection of good musicians but their attitudes are more suited to the halcyon days of glam rock, especially the precious bass player putting at the audience. 'I Need A Lover', not an easy one to deliver on stage, was dealt out with the same finesse as the single. Long instrumental into quiet patches and Cougar drooling all over the microphone. A few epic pieces of piano make the piece complete and you should really go out and buy it you know.

On the slowies he sang like he was about to crack up. He sings of kids and people and the night so that you believe he feels sympathy.

ROBIN SMITH

CANDI STATON / THE STYLISTS The Palladium

THEY banned Lou Reed from playing the Palladium because they thought he was going to attract the wrong kind of people. The Stylists



GEN X: a chip growing on his shoulder

A change is as good as a breast

WAYNE COUNTY AND THE ELECTRIC CHAIRS London Music Machine

WELL! IF I'd known his legs were going to be THAT good, I wouldn't have GONE. The HUMILIATION of watching a MAN who has better legs than I have is just too CRUSHING. And the way he FLAUNTED them too. Slinking onstage in a SEXY pair of red satin French KNICKERS with black lace trimming, flattering tights and a pair of white, high heeled ANKLE boots. Mind you, the red woollie hat did take the edge off the ensemble, but Wayne tells me he'd never be seen ANYWHERE without it, because of what he calls the natural hairline of a man of 27 years.

At least I don't have a RECEEDING HAIRLINE... but I wouldn't mind his LEGS. And he did spoil things too, by constantly hoiking up his pantie girdle - it was JUST visible around the hemline and waist of the red satin KNICKERS.

Jealousy APART, I have to say that his act was knockout, totally FASCINATING. I was riveted - especially when I could tear my eyes away from WAYNE to his DARLING little guitarist who played, most entertainingly, by sliding a quarter of Scotch up and down the fretboard. QUARTER darling? Surely you could have run to at least a HALF... And as for the BASS player, in his black LEATHER cap and shades, he was just TOO much.

Some of the song titles are too RUDE to print here, but two songs I LOVED were 'Resurrection Rock' - For which Wayne dressed in a shroud (SO becoming I thought) - and 'You May Look Cool But You're Bad In Bed'. Most of his material deals with the sexual side of life, but none are so basic as 'Toilet Love'. I was astounded, very nearly lost for words. His band is great, he is OUTRAGEOUS, and they're well worth seeing.

RONALD RUSSELL

obviously attract the right kind of people. The kind that can't recognise the quality of an opening act because the name hasn't yet appeared in a television ad. The indelible mark on the subconscious of millions is still lacking.

The audience loved the candy wrapped Archies look alike version of a soul band.

I left at the point where they were busy turning Stevie Wonder into a K-Tel album. On the other hand Candi Staton on her first ever English appearance though beset by sound problems and indifference from the audience showed that she is an incredible singer of the class that looks to Aretha as mentor.

She is best known here for her 1976 hit, 'Young Hearts Run Free'. She sang that song as well as a selection from her last album, 'Music Speaks Louder Than Words', sounding like a woman in possession of a wonderful gift that only needed the right environment and circumstances to set it alight.

She has a tendency to sing songs that don't reach close enough to her own experience. When she does as in 'Music Speaks Louder Than Words' she approaches heights that leave you feeling mightily stirred.

GEOFF TRAVIS

KEVIN COYNE The Nashville, London

THE whole evening was a disappointment. Perhaps disaster would be a better word.

Firstly, arriving early was a waste of time as support band, The Look had pulled out at the last minute. At the time I was swearing vengeance for this move; now I understand and sympathise with the decision.

Secondly, Kevin Coyne was appalling.

Prior to Thursday night, Kevin Coyne meant little to me other than a name featured in a

selection of reviews, and heralded as an untapped genius; a martyr of the arts oozing wit and stunning sensitivity.

Well sensibly must have struck him down, because the half-cut Coyne who stumbled onto the stage proved to be as sensitive as a sledgehammer and as witty as wet fish.

He was accompanied by his acoustic guitar and a tape recorder. Once again man is overcome by the machine, and once again the result is zlich.

Visual stimulation was restricted therefore to Coyne's sudden lurches and his use of his thumb for chord changes. It would have been more interesting to have dangled from the lamphade and watched the tapes go round. It's a pity I couldn't reach.

His guitar sounded vaguely in alliance with the tapes, but his voice was on a different plane altogether. Not only did he manage to sing, if you'll excuse the term, out of tune, but he spoke over several songs similarly. He strained to reach notes that were not there, and even those that were, tailed off with miraculous speed.

Now you may have the impression that I am not a Coyne fan. This is true; but there were plenty of the species within the Nashville Rooms to witness his er wit and wisdom.

The brethren, including many European Coyners, knew every word and movement in advance, and delighted in telling one another so. It seems logical to conclude he has a cult following, and in years to come that night will invoke much reminiscing and knee-slapping.

I am hoping the memory will fade.

KELLY PIKE

THE DOCTORS, Marquee, London

PSEUDO intellectual wierdos with new wave aspirations. That's what I thought the Doctors of Madness were all about, I was wrong!

The last month has been a time of great change for them. Exit Urban Blitz, violinist extraordinaire; Enter Dave Vanian, ex-Damned frontman and part time vampire. Forget the Madness, now it's just The Doctors, plain, simple and memorable.

The first half of this introductory gig was all very enjoyable but left me somewhat cold. Kid Strange, looking like a cool alien in his grey fedora and shades, is a fine singer / guitar player but not a completely convincing frontman. A good band, I thought, but nothing special. New life, new energy, new statement. A great band, something special. That's how the appearance of the man in black, Dave Vanian, changed my views.

Vanian hasn't the greatest voice in the world but he certainly has the ability to hold an audience's attention, and if you can do that, well that's half the battle won. During the frantic 'Bullet-In' the set reached its deserved climax, electric excitement.

The Doctors' encore continued on the same level of five-star enjoyment, with half the Marquee joining the band on stage for a very rough version of 'New Rose'. It was all good humoured anarchy and capped an evening which convinced me that a visit to The Doctors is quite an experience. PHIL HALL.



WAYNE COUNTY: Mr Lovely Legs 1978. Miss Glam Gams 1979?

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DISCOS

HOT VINYL

JOHNNIE WALKER'S new Saturday funk - only night now (starts on Thursday at Farnborough's Gallaghers, in the Tumbledown Dick Hotel, where he spins imports like Saturday Night Band 'Come On Dance' (Prestal LP), Don Ray 'Garden of Love' (Crocus LP), Universal Robot Band 'Freak With Me' (Red Greg 12in), Hubert Laws 'The Baron' (US Columbia LP), Walter Bishop Jr 'Philadelphia Brite' (Muse LP), Foxy 'Get Off' (Dash LP), Carl Bean 'I Was Born This Way' (Motown 12in), Florida Players 'We've Got A Winner' (Miami). It's a good scene, I checked it out last week.

DISCO DATES

THURSDAY (13) Dooleys play Norwich Cromwells; **FRIDAY (14)** JALN Band play Bournemouth Village, and London's Sundown in Charing Cross Road starts a new weekly 'Friday Night Fever' policy of pure disco music, spun by Taloola, Greg Gregory and Andy Cassidy; **SATURDAY (15)** Watford's Malcolm King and Cheddie's Gary Davis are the Luxembourg Celebrity DJs at 1 am on Sunday, while Jason West wows Theford's Hockwald Hall; **SUNDAY (16)** Johnnie Walker of Farnborough Gallaghers brings his import funk to Hillingdon's Master Brewers Motel. Other gigs include Ian 'The Marquis' Cassells at Aldridge's redecorated Marcos for over - 20's Fridays / Saturdays, Stuart Swann at Nantwich's Cheshire Cat for over - 25's Mondays, and John Stirling at Glasgow's Savoy Centre with oldies for over - 25's Mondays / Thursdays.

DISCO NEWS

ANDREW BUNKER now runs Satri Records' disco dept and is updating their DJ mailing list: send him details at 11 Little Newport Street, London, WC2. Marc Damon of Sutton Campus is organising an official appeal for £10,000 to provide radio facilities at the country's largest Children's Hospital and needs DJ support with charity gigs, collections, etc: contact Radio Lollipop Appeal, Queen Mary's Hospital for Children, Carshalton, Surrey. Les Aron and Trembling Trevor's new Fifties Again disco (Pagham 4585) spins vintage rock, '60s 'n' pop and supplies authentic 'sets at all bookings along the South Coast. Roger Squire's deluxe £2,500 Club 3000 console is now on permanent display in London at the 176 Junction Road showroom in Tufnell Park, N19.

DJ HOTLINE

BOB MARLEY 'Sassy My Soul' (Island LP) pulls Peter Gunn (Bristol Dreamland), Steve Wiggins (Barry YC), Herbie Stylius (Bromley By - Bow Duke of Wellington), Craig Dawson (Widnburg Napier College), Chris Rea 'Foot' (Magnum) pulls Capuchino (Redhill Busby's), Brian Stevenson (Royton), Stuart Robinson (Wakefield Swallow), Clodagh Rodgers 'Love Is Deep Inside Of Me' (Polydor) pops Peter Hallott (Lisa), Andy Davis (Road King), Steve Day (Chingford), Harvey Mason 'What's Going On' (US Arista LP) fanks Chris Hill (Aveley), Big Tom Holland (Hford Lady), Bob Jones (Chelmsford Dee Jays), Cheryl Barnes 'Sav And Spend' (US Millennium 12in), Mousie Chris Brown (Camberley Frenchies), Owen Washington (Chatham Old Ladies), Roberts Kelly 'On Happy Day Medley' (US Chameleon LP) adds Robin Nash (Camberley Banners), Universal Robot Band 'Freak With Me' (US Red Greg 12in) gets Greg Gregory (Soho Sundown), Ozzy Hill 'This Time They Told The Truth' (US Columbia), laps Tony TNT Moaks (Bromley), Bobby's Rubber Band 'Bootsie' (US Warner Bros) fanks Steve Allen (Peterborough Anabelles), Lorna Bennett 'Breakfast In Bed' (Island) reggaes Johnny Diamond (Hove Cliftonville), Tony Allen (Hitchley Bubbles), Urban People 'Come To The Castle' (Island) gets Graham (Mayfair Gullivers), Tony Barnfield (Mayfair Bandle Room), Anthony White 'I Can't Turn You

Loose' (Salsoul) finds Feds (West Walls Twisted Wheel), Roger Stanton (Barry Budins) ... Village People 'I Am What I Am' (DJM LP) does Norman Davies (Dublin Phoenix), Taloola (Soho Bang), Kool & The Gang 'Wick Superclick' (Mercury LP) fanks Jim Higginson (Spenny Moor Top Hat), Robert Smith (Fenwick Kiwi Lodge) Pussycat 'Dancer Dance' (EMI) pops Tom Amley (Cardiff M Discos), Sammy DeHavilland (Billesley) ... Impetris 'Where You Gonna Find Somebody' (Power Exchange) has Peter Hill (Southport Valentinos), Alan Kerr (Kilmarnock), Biddu 'Blacker The Berry' (Epic) bags Greg Davies (Watford New Penny), but flips to James Bond Disco Theme' for Liz Bailey (Leicester Society) ... Fleck & Hathaway 'The Closer I Get To You' (Atlantic) smooches Sterling (Epic) bags Green Old Globe), Phil Bishop (Golders Green Great Expectations), Tyrone Ashley 'Looks Like Love Is Here To Stay' (US promo 12in) jabs Jay Jay Savers (Stevenson Action), Jackson 'Muscle's Taking Over' (Epic) dips Dave Simmons (Preston Scamps), Tramps 'Life Ain't Been Easy' (Atlantic LP) socks Sandy Martin (Dundee Samantha's), Art Garfunkel 'Wonderful World' (CBS) smooches Steve Orpin (Brighton Golden Cannon), Mel Douglas 'Forest Fire' (Eagle) has Jim Sykes (Nottingham), Boston 'Peace Of Mind' (Epic LP) rocks Michael Morgan (Chelmsford) ...



CHARO: Dancing a little bit closer all the time

NEW SPINS

HI-TENSION: 'Hi-Tension' (Island WIP 6422). All 5,000 12inchers have long been gone, but now the smash funky monster's been cut down to 3:02 for unlimited 7in.

METROPOLIS: 'I Love New York' (Salsoul 8808 107). Hot 'n' happy hit import hustler, very pretty in the Odyssey Charo style, edited for UK 7in only. Oh, it seems Ripple is out here on 12in after all, but they'll be

sold out by now.

JOE SAMPLE: 'There Are Many Stops Along The Way' (LP 'Rainbow Seeker' ABC ABC 5245). Crusaders keyboardist makes lovely jazz - funk in the Ramsey Lewis style, this bitch of a bouncy groover with some searing guitar being a huge import already.

SABR BAND: 'Double Action' / 'Soul Tango' (Calendar Day 115, via Selesta). Clockwork tam-

UK DISCO TOP 90

- Continuing the positions from page two:
- 21 13 SUPERNATURE / GIVE ME LOVE, Cerrone Atlantic/LP
 - 22 34 FROM EAST TO WEST/ETC (ALL CUTS), Voyage GTO LP
 - 23 19 EVERY 1'S A WINNER, Hot Chocolate Rek
 - 24 22 WHENEVER YOU WANT MY LOVE, Real Thing Pye
 - 25 27 I LOVE MUSIC, LOVE TRAIN, O'Jays Phil Int 12in
 - 26 51 WONDER WHY, Showaddywaddy Arista
 - 27 47 KU KLUX KLAN, Steel Pulse Island/12in
 - 28 29 WHAT'S YOUR NAME, Andrea True Connection Buddah/US 12in
 - 29 37 SHAME, Evelyn 'Champagne' King US RACA 12in
 - 30 43 BAMA BOOGIE WOODIE, Cleveland Eaton US Ovalton 12in
 - 31 37 DANCE WITH ME, Peter Brown TK
 - 32 35 IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson EMI Int
 - 33 32 COME BACK MY LOVE, Darts Magnet
 - 34 24 MOVING ON A STAR, Rose Royce Whitfield
 - 35 30 MOVE YOUR BODY, Gene Favre Magnet 12in
 - 36 28 THE SOUND OF BREAKING GLASS, Nick Lowe Asdar
 - 37 21 THE GHOST OF LOVE/BEIN' WITH YOU, Tavares Capitol
 - 38 54 GALAXY, War MCA 12in/remix
 - 39 18 FREAKY DEAKY, Roy Avers Polydor
 - 40 82 JUST LET ME DO MY THING/CHIMI, Sine US Prelude LP
 - 41 42 SUN IS HERE/DANCE, Sun US Capitol LP
 - 42 - YOU/JUST US, Samuel Jonathan Johnson US Columbia LP
 - 43 47 BAKER STREET, Gerry Rafferty UA
 - 44 39 TOO MUCH TOO LITTLE, Mathis & Williams CBS
 - 45 26 EASY, Jimmy Lindsay Island/12in
 - 46 60 LOVE MUSIC, The Regal Dewy RCA
 - 47 36 SOLAR HEAT, Olympic Runners RCA LP
 - 48 31 MAGIC MIND/JUPITER, Earth Wind & Fire CBS LP
 - 49 44 MANY STOPS ALONG THE WAY, Joe Sample ABC LP
 - 50 52 ALL NIGHT LONG, Dexter Wansel US Phil Int/LP
 - 51 - RUNAWAY LOVE, Linda Clifford US Curton LP
 - 52 58 I LOVE NEW YORK, Metropolis US Salsoul 12in
 - 53 45 YOUR LOVE IS SO GOOD FOR ME, Diana Ross/Motown/US
 - 54 53 ON BROADWAY, George Benson Warner Bros/AP/12in
 - 55 33 ALL RIGHT NOW, Free Island EP
 - 56 49 I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles CBS
 - 57 77 WIDE STRIDE, Billy Preston ABM/US 12in
 - 58 - VENUS, Lipstick Ensign
 - 59 70 DO IT TO IT AGAIN, Raffaella Carrà Epic
 - 60 - AUTOMATIC LOVER, Dee D Jackson Mercury
 - 61 80 BRICK HOUSE, Commodores/Motown LP/promo 12in
 - 62 79 FLASH LIGHT, Parliament Casablanca/US 12in
 - 63 69 EMOTIONS, Samantha Sang Private Stock
 - 64 - MOVING LIKE A SUPERSTAR, Amadeo Rampage 12in
 - 65 - MACHO MAN, Village People OJM
 - 66 - NEVER LET HER SLIP AWAY, Andrew Gold Asylum
 - 67 68 RISKY CHANGES, Bionic Boogie US Polydor/LP/12in
 - 68 59 LET'S HAVE SOME FUN, Bar-Kays Mercury/LP
 - 69 - SHU' D'IG DANCIN', Inner City Express Ebony 12in
 - 70 53 KIDWAT INVASION, Kay-Gees US De-Lite LP
 - 71 84 DISCO DANCE, Michele US West End 12in
 - 72 - RUNAROUND SUE, Laif Garrett Atlantic/12in
 - 73 71 CLOSE ENCOUNTERS, Meco RCA
 - 74 90 HANG LOOSE, Whirwind Chiswick
 - 75 64 MIDNIGHT AFTER DARK, Ubiquity US Elektra LP
 - 76 78 YOU ARE THE REASON, 5th Dimension Motown
 - 77 75 DISCO INFERNO, Players Association Vanguard/12in
 - 78 - LET ME PARTY WITH YOU, Bunny Sigler Salsoul 12in
 - 79 87 YOU'RE SO RIGHT FOR ME, Eastside Connection Creole 12in
 - 80 62 IF YOU FEEL LIKE DANCIN', Al Hudson ABC 12in
 - 81 - EGO, Etan John Rocket
 - 82 - RIO DE JANEIRO, Gary Criss US Salsoul 12in
 - 83 - BOogie SHOES, KC & The Sunshine Band TK
 - 84 - IT TAKES TWO TO TANGO, Richard Myhill Mercury
 - 85 80 DISCO LOVE, Bee Gees DJM
 - 86 - BACK IN LOVE AGAIN, Donna Summer GTO/12in
 - 87 - LET'S GET FUNKIFIED, Boiling Point US Buller/12in
 - 88 - DR. DOO DAW, Kongas/French Crocus LP
 - 89 56 SWEET TEARS, Roy Avers Polydor LP
 - 90 - YOU SHOULD BE DANCING, Bee Gees RSO LP

bourne - shaking strutter, prettier than 'Magic Mandrake' but just as powerful. Good lip too.

HEATWAVE: 'Central Heating' LP (GTO OTLP 627). 'Party PooPs' is the balliest new dancer, 'Mind Blowing Decisions' the best disco slowie of a predictably classy set.

YVONNE ELLIMAN: 'If I Can't Have You' (R80 3090266). Guess what movie this US smash Bee Gees luper comes from (not that it stuck out during the film)?

YVILLAGE PEOPLE: 'Macho Man' LP (DJM DJF 20538). Full - length batch little track attemp segues on into the new gay anthem, 'I Am What I Am', while the similarly pounding fifth features 'Key West', a great disco medley of 'I'm Just A Gigolo' 'I Ain't Got Nobody', and lays it on the line with 'Sodom And Gomorrah'. All are good.

AMADEO: 'Moving Like A Superstar' (Rampage D8 RAM 1). Finally on 12in, the full 6:08 Euro flier really does move and should now be big.

DORIS JONES: 'Suddenly I'm Alive' (UA UP 36360). Tension - building fast New York - style thuddier, a bit like 'I Need A Man', and really rather good.

CHARO: 'Dance A Little Bit Closer' (LP 'Charo And The Salsoul Orchestra' Salsoul 8808 1501). Sadly the great 6:18 US promo 12in is unavailable now, and this version is only 2:25 at best. 'I'm A Little Bit Closer' is a little better. MOR jocks will dig the jolly 'Borrighillo', while 'You're Just The Right Size' has follow-up chances.

BILLY PAUL: 'Don't Give Up On Us' (Epic Int EPC 6278). Lightly rhythmic silky smooth reading of David Soul's oldie, now transformed.

BONEY M: 'Rivers Of Babylon' (Atlantic K 11120). Slow - starting Euro reggae with steel drums and latsa pop 'Montego Bay' MoR appeal.

JUDY STREET: 'What' (Grapevine GRP 106, via RCA). Ultra - fast northern soul flier, like a Little Anthony, muzzily dubbed from disc but huge anyway.

FRANKIE FORD: 'Sea Cruise' (Columbia NS 36). Truly classic '60 rocker, guaranteed to get anyone bopping!

O.R.S.: 'Moonboots, Pts 1/2' (Salsoul 8808 106). Long overdue steadily thumping instrumental Euro burbler, cut in two for UK 7in.

EARTH WIND & FIRE: 'Jupiter' (CBS 6267). Instead of 'Magic Mind', the album's other spikily jiggling brassy funkier instrumental.

DIANA ROSS: 'Your Love Is So Good For Me' (Motown TMG 1104). Chunky funk bouncer, already hot as a US promo 12in.

DEE D JACKSON: 'Automatic Lover' (Mercury 6007171). Kraftwerk - inspired 'I Feel Love' - like dated stereo freakiness.

PUSSYFOOT: 'Dancer Dance' (EMI 2755). 'I Feel Love' - type female pounder, originally sent to DJs as a mystery white label 12in.

DELEGATION: 'Honey I'm Rich' (State STAT 75). Good US cover of Raydio's pent - up soul reggie.

SALSOU ORCHESTRA: 'Slow Side Story (Medley)' (LP 'Up The Yellow Brick Road' Salsoul 8808 1504). Blandly pleasant 11:50 NY hit (natch!), with a zingy rhythm 'interlude' that works better here on its own.

MEMPHIS HORNS: 'Just For Your Love' (RCA PB 1064). Lurching lush jazzy soul smoocher.

FLOATERS: 'Medley' / 'I Just Want To Be With You' (ABC 416). Limited 12in smoocher like a limp 'Float On', much better soul romper flip.

STEVE GIBBONS BAND: 'Eddy Verlex' (Polydor 266913). Brand new rocker to get you bopping.

THE POLICE: 'Roxanne' (A&M AMN 7348). Costello / Lowe - type 'white reggae', should fit in well.

DEVO: 'Satisfaction' (Booji Boy BOY 1, via Siff). Incredible restructuring of the Stones' old cliché.

GOLDIE: 'Making Up Again' (Bronze BRO 30). Catchily croaked smooth harmony pop swayer, plugged on radio.

RARE ESSIONE: 'Love Talking, Pts 1/2' (Private Stock PVT 143). Perky little lightweight 'Dojo' r

Orders' Sunny - style hustler

FIRST CHOICE: 'Docto Love' (Salsoul 8808 104). Chanting girle group chugger, a US biggie last year.

WILLIE HUTCH: 'Love Buss' / 'I'm A Little Bit Closer' (ABC 4206). Smooth northern soul churners from way back.

EARL JORDAN: 'Strange, Strange Feeling' (UA UP 36374). northern orthern chugger.

KEANYA COLLINS: 'Barabus Collins - Love Bandit' (Grapevine GRP 105). Odd little delicately feminine churner, with hints of early Mary Wells.

BARBARA PENNINGTON: 'Midnight Ride' / 'I Can't Keep My Heart Still' (UA UP 36373). Specialist fast NY - style northern flier, the edited 11:16 track from her LP (UA UAS 30144), and a less muddled nor thn frn flip.

CHURRY CHECKER: 'You Just Don't Know' (London HLU 10357). Specialist mid - sixties northern soul.

NANTA ESMERALDA: 'The House Of The Rising Sun' (Philips 802355). Another overly similar, but less appealing Animals refeed, edited to 3:40 from the full 16:30 on LP (Philips 9101184).

HARRIS CHALKITIS: 'Right On Moving' (Bareilly BAR 705). Hot Choc type chugger by Demis Roussos' old mate.

MARTYN FORD: 'Take Me To The Dance' (Mountain TOP 38). Pseudo - funky fast over - busy British burbler.

EL CDDO: 'I'm Mad As Hell' (Eps TNL 2572). Full 7:48 12in (not very loud) of their monotonous slick brassy clomper.

BYRON BURNS: 'Ooh Baby' (Splash CP 18). Barry White type groaner.

JOX VOX

ALAN PIPPETT (Cirencester's BACtrac Disco) has a goodie. "The music was pounding away and I was struggling to hear what the girl leaning across my console was requesting. 'Have you got Joe' - the rest was lost in the noise. 'Sorry, I said 'Joe who?' 'Joe's' 'CLANGGG!!' Now my mates keep asking for 'anything by Joe Lean'!

DJ TOP 10

- DJ WALLY (known to his mum as Gerald Wallace - oops, sorry WALLY!) spins super funk on Mondays and Fridays at Candies, Trumpton Green, fast becoming an in spot out in Essex. He also sits in with Brian Herbert on Thursdays at Dimble's, Wellpond Green.
- 1 HI-TENSION, Hi-Tension Island 12in
 - 2 THE BEAT GOES ON AND ON, Ripple Salsoul 12in
 - 3 SHAME, Evelyn 'Champagne' King US RCA 12in
 - 4 DELIRIUM, Francine McGehee RCA 12in
 - 5 DON'T COST YOU NOTHING, Ashford & Simpson Warner Bros 12in
 - 6 LOVING YOU HAS MADE ME BANANAS, Guy Marks ABC 12in
 - 7 IT'S SERIOUS, Cameo Casablanca 12in
 - 8 GROOVE ON DOWN, Dunn Pearson Jr US Shyrdan 12in
 - 9 YOU, Samuel Jonathan Johnson US Columbia 12in
 - 10 JUST LET ME DO MY THING, Sine US Prelude 12in

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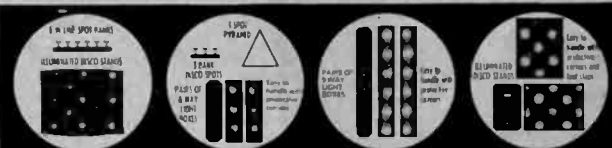
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FINNISH and Swedish penfriends. - Write for free details, Pen Friend Service, PL 27, SF-20601 Turku 80, Finland.
DOVELING PARTNER Catalogue. Select your own partners and penfriends. - For free samples, photos, see A16, PO Box 100, Haywards Heath, Sussex.
POSTAL FRIENDSHIP CLUB, introductions arranged by post for all ages. - Postage stamp for our FREE colour brochure (please give your age), to Miss Chidgey, 124 RD, Keys Avenue, Bristol, BS7 0HL.

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SINCERE GUY, 19, not bad looking seeks nice girl for a genuine and lasting relationship, Birmingham area. - Box No. 1512.
KENT LAD seeks good friend. - Box No. 1513.
YOUNG MAN (24) seeks girlfriend, genuine. - Please write 101, Elgar Avenue, Surbiton, Surrey, KT59JS.
PENFRIEND MAGAZINE for all age groups. Only 50p fortnightly (pay after receiving 8). - Write Leisure Times (RN38), Chorley, Lancs.
ALAN, 26½, seeks a blonde girl about my age in the London area. - Ring 946-2321 anytime.
ATTRACTIVE MALE, 26, seeks girl friend with a sense of humour, similar age, interests cinema, eating out, UFO's, Capital Radio Middlesex or London area. - Please Box No. 1522.
VERY LONELY quiet Scots boy, 28, seeks girl, write meet Sincere and genuine. - Box No. 1520.
NINETEEN YEAR old with car requires petite blonde to fill passenger seat. Likes: Abba, Clio Encounters, Third Kind (or any kind!). Gainborough area. Photo? - Box 1519.
ATTRACTIVE GUY, 25, 5ft 11in, slim, seeks sincere female Humber-side / anywhere. - Box No. 1518.
MALE, 26, seeks quiet, sincere, intelligent, pretty girlfriend (22-26) in Bath or Weston - Super - Mare area. Photo appreciated. - Box No. 1517.

BOLAN FAN wanted for friendship, 16-18. London area. - Ring Alan 407 9094.
PUNK FANS wanted for penfriends. - SAE Music Fans Club, 10 Charlton Road, Tetbury, Glos.
END LONELINESS, friendship agency for over 18s, all areas. Free brochure on request, no obligation. - Sue Carr, Somerset Villa, Harrogate. Tel: 0423 63525, anytime.
NORTHAMPTON GUY, 30 seeks girl, 17-26, for genuine friendship living anywhere. - Brian, 50 Avon Drive, Northampton NN57HZ.
UNUSUAL PENFRIENDS, EXCITING DIFFERENT! Highly comprehensive services available Continental and other departments. - For brochure and saw (RMs), PO Box 54, Rugby, Warwickshire.
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GIRL, 21, would like to hear from boys all over the country. Interested in football, travel, etc. Photo if poss. - Box No. 1514.
FREE ACCOMMODATION for female, any age, who can cook and sew. Disco operator 49 - "Dalmeny", Bourne End, Bucks. Tel. 24849.
NORTHAMPTON GUY, 30 seeks girl 17-26 for genuine friendship living anywhere. - Brian, 50 Avon Drive, Northampton NN5 7HZ.

Songwriting
HOLLYWOOD COMPANY needs lyrics for new songs. All types wanted. Free details - Musical Services, 1305/R, North Highland, Hollywood, California, 90028 USA.
Records For Sale
GREAT TREX news. T. Rex news 30p + SAE - T Rexword, Swoparna and records, tapes, 8-tracks, deletions, imports, posters etc, etc. - Box No. 1526.
SINGLES SALE private collection 1960-1978 all under 40p SAE for lists to Tony, 61 Balour Street, Hanley SOT Staffs, ST1 3QR.
1500 SINGLES 1967-77, 5p-50p each. 4 Tops, O'Sullivan, B Rollers, T Rex, E John, Mud, A Stardust, Goodies, R Stones, Slade, SAE/IRC - N Duckett, 64 St Peters Avenue, Caversham, Reading 2.
CHARTBUSTERS! GOLDEN Oldies available, '56-'76. A must for collectors - godsend for DJ's. SAE L Diskery, 86/87 Western Road, Hove, Brighton. Callers Welcome.
OSMONDS and Rollers records, offers? Maureen, 8 Corunna, Drive, Hortham, Sussex.
BRITISH LABELS auction, 60s/70s - Apple, Parlophone, Pye, Columbia, etc Artists include Adam Faith, Thunderclap Newman, Groundhogs. All unplayed. Large SAE Paul Williams, 21 Kendrick Road, South, SL3 7PQ.

BEE GEES RPB Vol 1 Robin's Reign offers Plus others - Miss Fielding, 4 Hatfield Close, Thornton, Blackpool, Lancs.
PRIVATE COLLECTION singles LP's 1968 to 1978 good condition, SAE Baldwin, 61 Easterly Crescent, Leeds 8, Yorkshire.
THOUSANDS OF Records for sale, Nottingham record collectors fair, all types. Soul rock 'n' roll, blues rock, jazz posters, mag's, everything for the collector - 11.30 am-5.30 pm Sunday 16th April, YMCA Shakespear Street, Nottingham.
RARE ELVIS original albums for sale. - SAE for list, 3 Lower Quay Street, Gloucester.
RARE SINGLES / EPs, Beat, R&R, Rock, Soul, Hundreds collectors items - Pistols, Hendrix, Merseysounds, Shadows, Fury, Tornados, Yardbirds. - SAE 3 Marlborough Road, Wroughton, Wilts.
LPs: ELVIS, Como, Cash, Reeves, Andy Williams, new Pickwick, three different, £3.90 post paid. - List see, Cummings, 11 Drumoyne Avenue, Glasgow (RM).
GOLDEN OLDIES galore, ex-juke box records from 12½p. Hundreds of hits, most major stars. - SAE for lists Dept H8, 82 Vandeyke Street, Liverpool, LS20T.
LPs FROM 20p, 45s from 5p - Large SAE Thompson, 24 Beaufort Avenue, Blackpool.
RECORD FINDING service. Those you want and can't find. Thousands in stock, will get if not. Any artists, any records, just jot down those you need and send with SAE. - Don, 137 Southend Road, Wickford, Essex.

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GOOD CONDITION Ex juke Box records - SAE 47 Chelmsford Street, Weymouth, Dorset.
SOUTH COLLECTORS, Rare singles, disco sounds. - SAE 124 Towcester Road, Northampton.
FREE RECORDS with each order, rock, pop, Tama, oldies - Large SAE, 92 Dutton Lane, Eastleigh, Hampshire.
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PASTBLASTERS! ALWAYS 1,000's of Rock, Soul, Pop, Tama. - SAE 24 Southwalk, Middleton, Sussex.
Records Wanted
SONNY AND Cher LP "Good Times," must be mint, also photos cuttings. - P. Foreman, 347A Holloway Road, N7 ORN.
£1 PAID for following singles in good condition, Bottle of Wine, Tom Paxton, Seth Davey - Spinners, Boomerang Bender - Buster Noble, Old Fashioned Girl - Eartha Kitt - Phillip Todd, 11 Moxon Close, London E13.
ALL LPs and cassettes bought for up to £3.30 each case or £2 exchange value. Bring any quantity or send them by post with sae for cash only to: - Record & Tape Exchange, 90 Goldhawk Road, Shepherds Bush, London W12 (01 749 2930).

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GUITAR POSTAL Courses. SAE Studio G, 40E Arley Hill, Bristol 6.
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ROUNDABOUT PRODUCTIONS turn your songs into hits. Freelance production, personalised jingles, songs and film-scores - Ring for details: 850 - 2494, 859 2605.
LYRICS WANTED by music publishing 11 St Albans Avenue, London W4.
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SONGWRITERS MAGAZINE, free from International Songwriters' Association (ISM), Limerick, Ireland.
ELLIE JAY RECORDS announce new price reductions for the manufacture of records and sleeves. Fast, reliable service for quantities of 100 to 100,000. - Ring 01-908 2735.
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WANTED! ALL good secondhand disco equipment including lights, records, always plenty of secondhand equipment available. Buying, selling of pix - Phone Iver (Bucks) 65452 anytime.

Penfriends

GUV 20 quiet into Strangers, Quo, Fleetwood, Mac, Stones, Graham Parker, seeks female to write to Box No. 1522.

For Sale

GENESIS T-SHIRTS, posters, badges, etc. - SAE to 11 Jameson Lodge, 58 Shepherds Hill, London, N65RW.

DISCOUNT BLANK CASSETTES high energy low noise C90's 49p each, 10 £4.30. Ampex 20/20+ studio Quality C90 £1.75 each.

GIANT ALL colour posters, £1.25 post free. Olivia, Elvis, Eastwood, Zeppelin, Abba, Bowie, Freddie Mercury, Floyd, Who, Quo, Beatles, Jam, Marley, Stewart, Form, Elvis, (GI Blues) Bolan, Santana, Liza, Eagles, Sabbath, Yes, "Harlequin", St Peter's Gate, Stockport.

Wanted URGENTLY IN VGC. 'It's only rock and roll' by Eric Carmen. - 041-423-1001 after 6/0.

ANYTHING BRITISH and foreign material on Abba posters, photos, etc. - Colin McArthur, 375 Pedit Road, N11SH11, Glasgow, Scotland.

ELVIS SPECIAL set of 30 b/w 6in x 4in photos, 16.00. - O'Hehir, 1 Rosslyn Bray, Co Wicklow, Ireland.

JOKES, JOKES, stink bombs, sneezing, itching powder, hot sweets, imitation foods, bolts, dirty nose drops, saucy novelties, posters, badges, tricks. - Send SAE for long list and free gift to Dept. RM2, 167 Winchester Road, Bristol, BS4 8NJ.

ABBA, ELVIS, Angels, Goodies!! - Send your address +20p for list, 19 Northfield Road, Portishead, Bristol.

PUNK T-SHIRTS, "de-stroy", "Flith", "Ad-verts", "Clash", "XTC", "Squeeze", small, medium, large, £2 plus 25p p&p. - Stuart Reynolds, 36A Thornhill Road, Rastrick, Brighouse, Yorkshire.

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NOEL EDMUNDS photos cuttings, anything. - Janet Hohnstone, 9 Shaw Court, Erskine, Renfrewshire.

IN VGC, 'Promise Land' - Elvis Presley. - A. Hall, 041-423-1001 after 6 pm.

Situations Vacant EMPLOYMENT IN the Music Industry and Jobs in Radio booklets each detail full, part-time and freelance work, 60p each from Reelsounds, 1 Wilfred Court, Southgrove, London N15.

Situations Wanted DJ SEEKS work, experience. Seven years on discotheques, also radio. - Telephone Steve 0204 4106.

MIKE DALLEGHER'S Harlequin Roadshow, Working DJ seeks two week working vacation, also available for mobile work on South Coast. - 0202 886937 or write 1 Gordon, Wimbome, Dorset.

Fan Clubs JOHN MILES S.A.E. to Marie, 3/4 New Compton Street, London WC2.

SPECIAL NOTICE BOLAN IS great - Southport '78. - who's goin' - we wanna know here. Purple pie Pete & Just John - Gorton Manchester.

SMALLS - order form & advertisement rates Rates and Conditions Under the headings: FAN CLUBS, PEN FRIENDS, SITUATIONS VACANT, RECORDS FOR SALE, INSTRUMENTS FOR SALE, SOUND EQUIPMENT, and other private arrangements 8p per word.

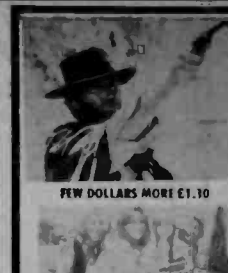
MARC BOLAN, Loves a freak and it moves fast, my love you will always last. XXXXXXXXXXXX Julie Townrow, Sheffield. EVE GRAHAM Happy Birthday on April 19th Love Phillip.

FOR Hire ATTENTION GLASGOW disco's Equipment hire at reasonable rates. - Panache 01-647 5150.

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RATZ

OUR FEN LOVING HEROES HAVE RECENTLY BEEN GOING THROUGH A BAD PATCH. NOW, HOWEVER, THEY HAVE SORTED THEMSELVES OUT AND HAVE STARTED A BRITISH TOUR.....

O.K. LADS. I WANT YOU TO GO OUT THERE AN' GIVE 'EM HELL. WE MAY HAVE HAD SOME TROUBLE GETTING THIS TOUR STARTED BUT I WANT YOU ON FORM FOR ALL ONE HUNDRED AND FIFTY DATES OF IT.



YOU'VE GOT TO BE NASTY IN EVERY WAY. PUNCH YA KID SISTER THREE TIMES A DAY. LEAVE BROWN PAPER PARCELS IN THE PUB. AN' YOU CAN BE A MEMBER OF THE RATZ CLUB.

PUNCH HELL OUT OF TEACHERS CREEP. STONE SOME CATS, WORRY SHEEP. KICK AN OLD LADY IN THE BEHIND. YOU'VE GOT TO BE CRUEL TO BE ONE OF OUR KIND....

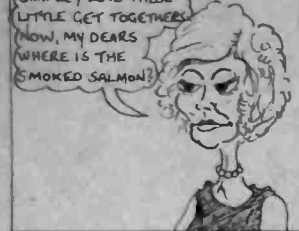


AND SO THE RATZ PLAYED ON. THEIR FIRST LIVE DATE FOR SOME TIME. HOWEVER THEY MANAGED TO PLAY A GREAT SET. TRIUMPHANT, THEY LEAVE THE STAGE. SIX ENCORES LATER AND STILL HOT 'N' WETTY THEY JOIN THE (VERY) LITTLE PARTY THAT HAS BEEN ARRANGED FOR OUR HEROES FIRST NIGHT OF FUN.

CHARLIE & BRINKWORTH

AT LAST THE LADY HERSELF ARRIVES.... LOOSEY JOOSEY.

WELL DAWLINGS!! I SIMPLY LOVE THESE LITTLE GET TOGETHERS. NOW, MY DEARS WHERE IS THE SMOKED SALMON?



ER... LOOSEY WOULD YOU LIKE A PEANUT BUTTER SANDWICH?



WHY?... YOU'RE EYES ARE LIKE LIMPID POOLS. LET ME TAKE YOU AWAY FROM THIS PLACE. WE WILL FLY AWAY TO THE MOON WHERE WE WILL MAKE BEAUTIFUL MUSIC TOGETHER....



HELLS TEETH ZAP. YOU SOUND LIKE SOMETHING JUST ESCAPED FROM CLICHE'S ANONYMOUS



SO THIS IS HOW OUR FUN LOVING HEROES SWING INTO ACTION WITH THE OPPOSITE SEX.

WITH ALL THIS POWER POP STUFF, GIRLS LIKE YOU TO BE NICE. BUILD UP A RELATIONSHIP



HI, IM KID GNAW OF THE RATZ

MY NAME IS MARY

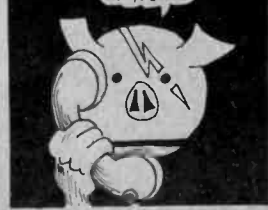


POOR SPY FENTON. HE IS UPSET BY THE FACT THAT KID MAKES EZZY PICK UPS. SPIT JUST CAN'T SEEM TO FIND A CHICK.



YEAH WELL... SEE IF I CARE. I DON'T NEED A WOMAN 'COS I HAD A QUICK ONE IN THE BATH BEFORE I CAME OUT.

THIS COMIC STRIP IS DISGUSTING. I'LL SOON PUT AN END TO IT. HELLO... POLICE? I THINK I HAVE SOMETHING OF INTEREST TO YOU....



SUDDENLY....



O.K. THIS IS A RAID! WHAT'S THAT YOU HAVE THERE SONNY? WHY? I THINK THAT'S DOPE

NO. I THINK IT'S JUST TOBACCO!



YES WELL. THERE'S ONLY ONE WAY TO FIND OUT ABOUT THAT ISN'T THERE SONNY?....



GUESS SO MISTER. YOU WANNA LIGHT?

RADIO ONE FEATURED 40

- AUTOMATIC LOVER, Dee D. Jackson
- BACK IN LOVE AGAIN, Donna Summer
- BAD OLD DAYS, Co-Co
- BAKER STREET, Gerry Rafferty
- BOOGIE SHOES, K.C. & The Sunshine Band
- CAN'T SMILE WITHOUT YOU, Barry Manilow
- COUNT ON ME, Jefferson Starship
- OUT ACROSS SHORTY, Mud
- DANCE A LITTLE BIT CLOSER, Charo & The Salsoul Orchestra
- DENIS, Blondie
- FIRST SIGHT, Dionne Warwick
- EGO, Elton John
- EVERYBODY DANCE, Chic
- EVERY 1's A Winner, Hot Chocolate
- FOLLOW ME FOLLOW YOU, Genesis
- FOOL'S PARADISE, Wales O'Regan
- HEY LORD DON'T ASK ME QUESTIONS, Graham Parker
- IF YOU CAN'T GIVE ME LOVE, Suzi Quatro
- I GET LONELY, Florrie Palmer
- IT TAKES 2 TO TANGO, Richard Myhill
- I WONDER WHY, Showaddywaddy
- JACK & JILL, Raydio
- JUST FOR YOU, Alan Price
- LADY LOVE, Lou Rawls
- LET'S ALL CHANT, Michael Zager Band
- LOVELY NIGHT FOR DANCING, Bill Withers
- MORE LIKE THE MOVIES, Dr. Hook
- NEVER LET HER SLIP AWAY, Andrew Gold
- NIGHT FEVER, Bee Gees
- ONE MORE NIGHT WITH YOU, Sutherland Brothers & Quiver
- RINGING IN THE RAIN, Sheila B. Devotion
- SOMETIMES WHEN WE TOUCH, Dan Hill
- TAKE ME I'M YOURS, Squeeze
- THE GHOST OF LOVE, Tavares
- THE ONE & ONLY, Gladys Knight & The Pips
- TOO MUCH, TOO LITTLE, TOO LATE, Johnny Mathis / Deniece Williams
- WALK IN LOVE, Manhattan Transfer
- WARM LOVE, Joan Armatrading
- WEREWOLVES OF LONDON, Warren Zevon
- WITH A LITTLE LUCK, Wings
- RECORDS OF THE WEEK
- Noel Edmonds: JUST FOR YOU, Alan Price
- Simon Bates: SIRIUS III, Duncan Mackay
- Paul Burnett: TUMBLING DICE, Linda Ronstadt
- Tony Blackburn: AUTOMATIC LOVER, Dee D. Jackson

- Mercury
- GTO
- Ariola
- United Artists
- TK
- Arista
- Grunt
- RCA
- Salsoul
- Chrysalis
- Warner Brothers
- Rocket
- Atlantic
- RAK
- Charisma
- Maintain
- Vertigo
- RAK
- Mercury
- Mercury
- Arista
- Arista
- Jet
- Philadelphia
- Private Stock
- CBS
- Capitol
- Asylum
- RSO
- CBS
- CBS
- Atlantic
- Asylum
- Asylum
- Parlophone
- Jet
- Pepper
- Asylum
- RSO
- Stax

RADIO PLAYLISTS

CAPITAL RADIO

- CLIMBERS**
COME ON, Ian Gomm
JOHNNY VORTEX, Steve Gibbons Band
YOU ARE THE SUNSHINE OF MY LIFE, Marti Mitchell
MOTHS, Jethro Tull
- PEOPLE'S CHOICE**
SHE'S ALWAYS A WOMAN, Billy Joel
THE CIRCLE IS SMALL, Gordon Lightfoot

RADIO VICTORY PORTSMOUTH

- HIT PICKS**
Chris Pollard: THE CIRCLE IS SMALL, Gordon Lightfoot Warner Bros
- Nicky Jackson: NIGHT FEVER, Bee Gees RSO
Dave Christian: TUMBLING DICE, Linda Ronstadt Asylum
Chris Rider: MAKE YOU FEEL LOVE AGAIN, Wet Willie Epic
Anton Darby: SHE'S ALWAYS A WOMAN, Billy Joel CBS
Howard Pearce: WE'LL NEVER HAVE TO SAY GOODBYE AGAIN, England Dan & John Ford Coley Big Tree
Dave Carson: DANCE ACROSS THE FLOOR, Jimmy Bo Horne TK
Jack McLoughlin: BECAUSE THE NIGHT, Patti Smith Arista
Station Special: THE DAY I FOUND A FIVER, Motom Virgin

RADIO CITY

- HIT PICKS**
Roger Blythe: LIFE IN THE CITY, Demis Roussos Phillips CBS
Dave Lincoln: SHE'S ALWAYS A WOMAN, Billy Joel Virgin
Phil Easton: ROCK AND ROLL RADIO, The Young Ones Asylum
Mark Jones: TUMBLING DICE, Linda Ronstadt Epic
Brian Cullen: THE RIGHT TIME OF THE NIGHT, Mary Mason Epic
- Johnny Jason: IMAGINARY LOVER, Atlanta Rhythm Section Polydor
Dave Eastwood: LOOK UP WITH YOUR MIND, Lenny Williams ABC
Norman Thomas: I'VE NEVER BEEN TO ME, Mary MacGregor Ariola
- ADDONS**
NIGHT FEVER, Bee Gees RSO
WEREWOLVES OF LONDON, Warren Zevon Asylum
BACK IN LOVE AGAIN, Donna Summer GTO
BAD OLD DAYS, Coco Ariola
DARLING, Poacher RSO

RADIO CLYDE

GLASGOW

- HIT PICKS**
Dave Marshall: WE'LL NEVER HAVE TO SAY GOODBYE AGAIN, England Dan & John Ford Coley Big Tree
Richard Park: SALLY, Ron Brandstader Harvest
Tom Perrie: MOTHS Jethro Tull Chrysalis
Brian Ford: HEY LORD DON'T ASK ME QUESTIONS, Graham Parker Vertigo
Bill Smith: HEY SENORITA, War MCA
Dougie Donnelly: NIGHT FEVER, Bee Gees RSO
Steve Jones: LOVE IS ALL YOU NEED, High Inergy Motown
- CURRENT CHOICE**: SHINE IT ON, Christian Polydor
- ADDONS**
BACK IN LOVE AGAIN, Donna Summer GTO
SHE'S ALWAYS A WOMAN, Billy Joel CBS
EVERYTHING'S CHANGED, Billy Ocean GTO

RADIO LUXEMBOURG

- BULLETS**
HEY SENORITA, War MCA
HEY LORD DON'T ASK ME QUESTIONS, Graham Parker Vertigo
NEW BEGINNINGS, Strawbs Arista
HERE AM I, Bonnie Tyler RCA
BACK IN LOVE AGAIN, Donna Summer GTO
I CAN'T GET ME NO SATISFACTION, Devo SMI
WARM LOVE, Joan Armatrading A&M
SHE'S ALWAYS A WOMAN, Billy Joel CBS
PRETTY VACANT, Paul Jones RSO
HEART AND THE STONE, Billy Murray Stax

BBC BLACKBURN

- HIT PICKS**
Nigel Dunbar: GENEVE, John Otway Polydor
Jude Dwyson: LOVE MUSIC, Five Sapphires Rocket
Rob Salvidge: WARM LOVE, Joan Armatrading A&M
Kath Dutton: NIGHT FEVER, Bee Gees RSO
Phil Scott: BLUE EYES, Anderson Brothers DJM
Trevor Hall: THEME FROM HONG KONG BEAT, Richard Denton/Martin Cook BBC
Pat Gibson: FOOT LOOSE AND FANCY FREE, Fergus Henderson B&B
Gerald Jackson: SWALK I'M SO LONELY, Clvvy Street DJM

NEEDLETIME

- ADDONS**
MUSIC'S TAKING OVER, Jacksons Epic
WHENEVER I'M AWAY FROM YOU, John Travolta Polydor
EVERYBODY DANCE, Chic Atlantic
WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE, Ronnie Spector Ronnie
STAY WITH ME BABY, David Essex CBS
HERE I AM, Bonnie Tyler RCA
MISAD ALL I NEED IS A GIRL, Sailor Epic