

RECORD MIRROR

BLACK AND WHITE AND LOTS OF LIGHT

The Stranglers
in Iceland
plus album review

ELO UFO

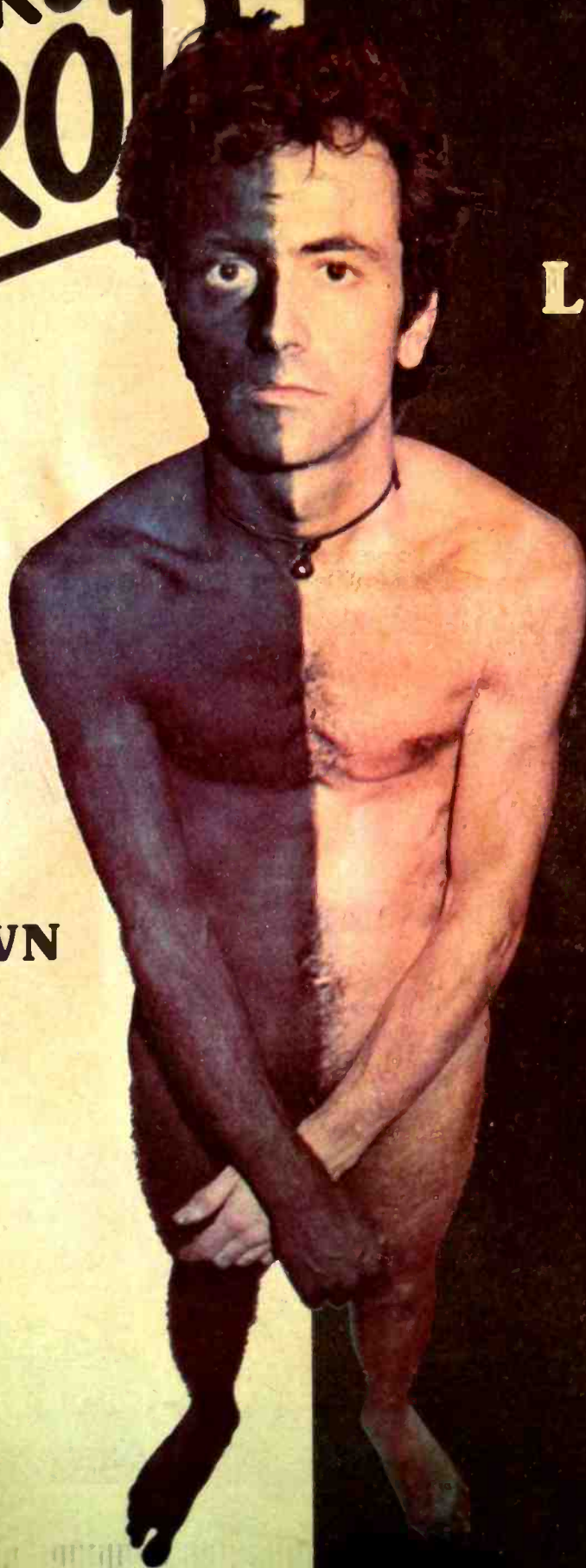
Inside in
colour

BOOMTOWN RATS

ROLLING STONES

THIN LIZZY

Live dates —
details inside



YVONNE ELLIMAN
JAPAN
STEVE HILLAGE

RECORD MIRROR

UK SINGLES

1	2	RIVERS OF BABYLON, Boney M	Atlantic
2	1	NIGHT FEVER, Bee Gees	RSO
3	4	TOO MUCH TOO LITTLE TOO LATE, Mathis / Williams	CBS
4	6	AUTOMATIC LOVER, Dee D. Jackson	Mercury
5	5	NEVER LET HER SLIP AWAY, Andrew Gold	Asylum
6	3	MATCHSTALK MEN CATS & DOGS, Brian & Michael Pye	Pye
7	23	BECAUSE THE NIGHT, Patti Smith Group	Anista
8	10	LET'S ALL CHANT, Michael Zager Band	Private Stock
9	14	EVERYBODY DANCE, Chic	Atlantic
10	30	BOY FROM NEW YORK CITY, Darts	Magnet
11	8	IF YOU CAN'T GIVE ME LOVE, Suzi Quatro	RAK
12	15	SHE'S SO MODERN, Boomtown Rats	Ensign
13	16	JACK & JILL, Raydio	MCA
14	43	BAD OLD DAYS, Coco	Arista
15	7	I WONDER WHY, Showaddywaddy	Anista
16	12	SINGIN' IN THE RAIN, Sheila B. Devotion	EMI
17	22	DO IT DO IT AGAIN, Raffaella Carrà	Epic
18	11	FOLLOW YOU FOLLOW ME, Genesis	Charisma
19	35	PRESENTATION, Blondie	Chrysalis
20	20	MORE LIKE THE MOVIES, Dr Hook	Capitol
21	45	IF I CAN'T HAVE YOU, Yvonne Elliman	RSO
22	9	WITH A LITTLE LUCK, Wings	Parlophone
23	24	LOVE IS IN THE AIR, John Paul Young	Ariola
24	19	TAKE ME I'M YOURS, Squeeze	ABM
25	21	IT TAKES TWO TO TANGO, Richard Myhill	Mercury
26	28	THE DAY THE WORLD TURNED DAYGLOW, X-Ray Speck	EMI
27	-	A B I N I B I, Izhak Cohen / Alhabeta	Polydor
28	38	MORE THAN A WOMAN, Tavares	Capitol
29	27	NICE 'N' SLEAZY, Stranglers	United Artists
30	17	BAKER STREET, Gerry Rafferty	United Artists
31	25	THE HONG KONG BEAT, Richard Denton / Martin Cook	BBC
32	28	COME TO ME, Ruby Winters	Creslo
33	44	HI TENSION, Hi Tension	Island
34	29	BACK IN LOVE AGAIN, Donna Summer	GTO
35	37	WHAT A WASTE, Ian Dury	Stiff
36	-	UP AGAINST THE WALL, Tom Robinson Band	EMI
37	31	IT MAKES YOU FEEL LIKE DANCIN', Rose Royce	Atlantic
38	46	WHEN YOU WALK IN ROOM, Child	Ariola
39	40	FEELS LIKE THE FIRST TIME, Foreigner	Warner Bros
40	18	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century
41	32	DON'T ASK ME QUESTIONS, Graham Parker	Vertigo
42	36	BOOGIE SHOES, K. C. & The Sunshine Band	TK
43	47	JUST FOR YOU, Alan Price	Jet
44	49	DANCE A LITTLE BIT CLOSER, Chero	Salsoul
45	-	ROSALIE, Thin Lizzy	Vertigo Lizzy
46	-	PUMP IT UP, Elvis Costello & Attractions	Radar
47	34	DENIS, Blondie	Chrysalis
48	50	CAN'T SMILE WITHOUT YOU, Barry Manilow	Anista
49	-	SHADOW DANCING, Andy Gibb	RSO
50	41	(CAN'T GET ME NO) SATISFACTION, Devo	Stiff
51	48	EGO, Elton John	Rocket
52	42	THE CLOSER I GET TO YOU, Flack and Hathaway	Atlantic
53	-	ANGELS WITH DIRTY FACES, Sham 69	Polydor
54	-	JURTER, Earth Wind & Fire	CBS
55	-	I DON'T MIND, Buzzcocks	UA
56	-	TAKE ME TO THE NEXT PHASE, Isley Bros	CBS
57	53	WALK IN LOVE, Manhattan Transfer	Atlantic
58	-	CA PLANE POUR MOI, Plastic Bertrand	Sire
59	-	LOVING YOU HAS MADE ME BANANAS, Guy Marks	ABC
60	-	ONLY LOVING DOES IT, Guys 'N' Dolls	Magnet
61	-	WHATEVER IT TAKES, Olympic Runners	RCA
62	-	EDDY VORTEX, Steve Gibbons Band	Polydor
63	-	STAYIN' ALIVE, Bee Gees	RSO
64	-	I MUST BE IN LOVE, Rutles	WB
65	-	JOKO HOMO, Devo	Stiff
66	-	THE ONE AND ONLY, Gladys Knight & The Pips	Buddah
67	-	MOVE YOUR BODY, Gene Farrow	Magnet
68	39	CHELSEA, Elvis Costello	Radar
69	43	EVERYONE'S A WINNER, Hot Chocolate	RAK
70	-	PLACE IN YOUR HEART, Nazareth	Mountain
71	-	WHAT GOES ON, Bryan Ferry	Polydor
72	-	SHAME, Evelyn 'Champagne' King	RCA
73	-	DON'T TAKE IT LYN' DOWN, Donny & Marie	GTO
74	-	HAZEL, Hazel	Swan Song
75	-	WUTHERING HEIGHTS, Kate Bush	EMI

UK ALBUMS

1	2	SATURDAY NIGHT FEVER, Various	RSO
2	1	20 GOLDEN GREATS, Nat King Cole	Capitol
3	3	AND THEN THERE WERE THREE, Genesis	Charisma
4	4	LONDON TOWN, Wings	Parlophone
5	5	THE ALBUM, Abba	Epic
6	10	THE STUD, Various	Ronco
7	-	LONG LIVE ROCK 'N' ROLL, Rainbow	Polydor
8	18	YOU LIGHT UP MY LIFE, Johnny Mathis	CBS
9	6	CITY TO CITY, Gerry Rafferty	United Artists
10	19	PENNIES FROM HEAVEN, Various	World
11	9	20 GOLDEN GREATS, Buddy Holly & The Crickets	MCA
12	18	RUMOURS, Fleetwood Mac	Warner Brothers
13	11	THE KICK INSIDE, Kate Bush	EMI
14	8	KAYA, Bob Marley & The Wailers	Island
15	13	THIS YEARS MODEL, Elvis Costello & The Attractions	Radar
16	12	THE RUTLES, Rutles	Warner Brothers
17	14	20 CLASSIC HITS, The Platters	Mercury
18	23	ANYTIME ANYWHERE, Rita Coolidge	ABM
19	15	OUT OF THE BLUE, Electric Light Orchestra	Jet
20	17	PASTICHE, Manhattan Transfer	Atlantic
21	7	ADVENTURE, Television	Elektra
22	20	PLASTIC LETTERS, Blondie	Chrysalis
23	-	HEAVY HORSES, Jethro Tull	Chrysalis
24	21	FONZIES FAVOURITES, Various	Warwick
25	24	BAT OUT OF HELL, Meat Loaf	Epic
26	32	THE STRANGER, Billy Joel	CBS
27	28	NEW BOOTS AND PANTIES, Ian Dury	Stiff
28	22	VARIATIONS, Andrew Lloyd Webber	MCA
29	26	THE SOUND OF BREAD, Bread	Elektra
30	-	GREEN, Steve Hillage	Virgin
31	34	EASTER, Patti Smith Group	Anista
32	30	EVERY 1'S A WINNER, Hot Chocolate	RAK
33	36	BEST FRIENDS, Cleo Laine / John Williams	RCA
34	26	REFLECTIONS, Andy Williams	CBS
35	-	NATURAL ACT, Kris Kristofferson / Rita Coolidge	ABM
36	31	GREATEST HITS, Abba	Epic
37	35	ARRIVAL, Abba	Epic
38	43	ALL THIS AND HEAVEN TOO, Andrew Gold	Asylum
39	39	EXODUS, Bob Marley & The Wailers	Island
40	-	PLEASE DON'T TOUCH, Steve Hackett	Charisma
41	48	A LITTLE BIT MORE, Dr Hook	Capitol
42	-	HOTEL CALIFORNIA, Eagles	Asylum
43	-	JOHNNY MATHIS COLLECTION, Johnny Mathis	CBS
44	44	ANOTHER MUSIC, Buzzcocks	United Artists
45	-	HEART 'N' SOUL, Tina Charles	CBS
46	-	CENTRAL HEATING, Heatwave	GTO
47	41	SIMON & GARFUNKEL'S GREATEST HITS,	CBS
48	47	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
49	-	LIVE - THE LAST WALTZ, The Band	Warner Brothers
50	-	EAST MEETS, James Last	Polydor

UK SOUL

1	1	LET'S ALL CHANT, Michael Zager Band	Private Stock
2	2	TOO MUCH TOO LITTLE TOO LATE, Mathis / Williams	CBS
3	4	DON'T COST YOU NOTHING, Ashford & Simpson	Warner Bros
4	6	JACK & JILL, Raydio	MCA
5	3	HEY SENORITA, War	MCA
6	5	DELIRIUM, Francine McGee	RCA
7	10	LOVE IS SO EASY, Stargard	MCA
8	9	EVERYBODY DANCE, Chic	Atlantic
9	7	THE BEAT GOES ON AND ON, Ripple	Salsoul
10	8	THE CLOSER I GET TO YOU, Roberta Flack	Atlantic
11	11	DANCE A LITTLE CLOSER, Chero Salsoul Orch	Salsoul
12	12	HI TENSION, Hi Tension	Island
13	14	FLASHLIGHT, Parliament	Casablanca
14	13	DISCO INFERNO, Players Association	Vanguard
15	16	RIVERS OF BABYLON, Boney M	Decca
16	15	BIG BLOW, Manu Dibango	Decca
17	17	FREAKY DEAKY, Roy Ayres	Polydor
18	20	THE ONE AND ONLY, Gladys Knight	Buddah
19	18	(CAN'T STAND) THE RAIN, Eruption	Atlantic
20	-	SUPERNATURE, Ottoma	Cotillion

UK DISCO

1	1	NIGHT FEVER, Bee Gees	RSO/L.P./US 42in
2	2	LET'S ALL CHANT, Michael Zager Band	Private Stock 12in
3	3	HI-TENSION, Hi-Tension	Island/12in
4	4	EVERYBODY DANCE, Chic	Atlantic/L.P./US 12in
5	6	SINGIN' IN THE RAIN, Sheila B. Devotion	Carrie/12in
6	5	THE BEAT GOES ON AND ON, Ripple	Salsoul/12in
7	8	DON'T COST YOU NOTHING, Ashford & Simpson	Warner/12in
8	23	RIVERS OF BABYLON, Boney M	Atlantic
9	11	DELIRIUM/FEELIN' GOOD, Francine McGee	RCA 12in
10	13	AUTOMATIC LOVER, Dee D. Jackson	Mercury
11	15	VOYAGE (ALL CUTS), Voyage	GTO LP
12	20	SHAME, Evelyn 'Champagne' King	RCA 12in
13	7	I CAN'T STAND THE RAIN, Eruption	Atlantic/L.P.
14	14	IT'S SERIOUS, Cameo	Casablanca/L.P/12in
15	36	WHATEVER IT TAKES, Olympic Runners	RCA 12in
16	12	JACK AND JILL/GET DOWN, Raydio	Arista/L.P.
17	9	DANCE A LITTLE BIT CLOSER, Chero Salsoul/L.P/US 12in	promo
18	28	I LOVE NEW YORK, Metropolis	Salsoul/US 12in
19	16	WHICH WAY IS UP, Stargard	MCA 12in
20	27	IT MAKES YOU FEEL LIKE DANCIN', Rose Royce	Whitfield/12in

STAR CHOICE

1	GLORIA,	Patti Smith
2	WAITING FOR THE MAN,	Velvet Underground
3	NATURAL WOMAN	Ariella Franklin
4	BLANK GENERATION	Richard Hell & The Voidoids
5	GET IT UP FOR LOVE	David Cassidy
6	KU KLUX KLAN	Steel Pulse
7	THE LION SLEEPS TONIGHT	Eric Burdon
8	JOHNNY WAS	Bob Marley
9	HOLD ON TO ROCK 'N' ROLL	Devo
10	BECAUSE THE NIGHT	Patti Smith



US SINGLES

1	1	NIGHT FEVER, Bee Gees	RSO
2	2	IF I CAN'T HAVE YOU, Yvonne Elliman	RSO
3	3	CAN'T SMILE WITHOUT YOU, Barry Manilow	Arista
4	4	THE CLOSER I GET TO YOU, Roberta Flack	Atlantic
5	5	WITH A LITTLE LUCK, Wings	Capitol
6	10	TOO MUCH, TOO LITTLE, TOO LATE, Johnny Mathis	Columbia
7	9	YOU'RE THE ONE THAT I WANT, John Travolta	RSO
8	6	LAY DOWN SALLY, Eric Clapton	RSO
9	7	DUST IN THE WIND, Kansas	Kirshner
10	12	COUNT ON ME, Jefferson Starship	RCA
11	8	JACK & JILL, Raydio	Arista
12	14	IMAGINARY LOVER, Atlanta Rhythm Section	Polydor
13	15	FEELS SO GOOD, Chuck Mangione	ABM
14	22	SHADOW DANCING, Andy Gibb	RSO
15	19	DISCO INFERNO, Trammps	Atlantic
16	20	THIS TIME I'M IN IT FOR LOVE, Player	RSO
17	17	SWEET TALKING WOMAN, Electric Light Orchestra	Jet
18	18	FLASHLIGHT, Parliament	Casablanca
19	25	ON BROADWAY, George Benson	Warner Bros
20	23	TWO DOORS DOWN, Dolly Parton	RCA
21	28	LOVE IS LIKE OXYGEN, Sweet	Capitol
22	30	BABY HOLD ON, Eddie Money	Columbia
23	29	MOVIN' OUT, Billy Joel	Columbia
24	26	WEREWOLVES OF LONDON, Warren Zevon	Asylum
25	32	IT'S A HEARTACHE, Bonnie Tyler	RCA
26	13	STAYIN' ALIVE, Bee Gees	RSO
27	11	RUNNIN' ON EMPTY, Jackson Browne	Asylum
28	18	OUR LOVE, Natalie Cole	Capitol
29	31	SHOOTING STAR, David Gates	Elektra
30	50	TAKE A CHANCE ON ME, Abba	Atlantic
31	-	YOU BELONG TO ME, Carly Simon	Elektra
32	33	MORE THAN A WOMAN, Tavares	Capitol
33	36	DO YOU BELIEVE IN MAGIC, Shaun Cassidy	Warner/Curb
34	37	EGO, Elton John	MCA
35	27	LOVE IS THICKER THAN WATER, Andy Gibb	RSO
36	40	TWO OUT OF THREE AIN'T BAD, Meat Loaf	Epic
37	38	LET'S ALL CHANT, The Michael Zager Band	Private Stock
38	41	DEACON BLUES, Steely Dan	ABC
39	42	EVERY KINDA PEOPLE, Robert Palmer	Island
40	45	DANCE WITH ME, Peter Brown	Drve
41	47	BECAUSE THE NIGHT, Patti Smith	Arista
42	43	SHADOW IN THE STREET, Allan Clarke	Atlantic
43	49	HEARTLESS, Heart	Mushroom
44	48	AIN'T GONNA EAT OUT MY HEART, Angel	Casablanca
45	46	MAKE YOU FEEL LOVE AGAIN, Wet Willie	Epic
46	44	FOOLING YOURSELF, Styx	ABM
47	32	FANTASY, Earth, Wind & Fire	Columbia
48	24	WE'LL NEVER HAVE TO SAY GOODBYE, England Oam Big Tree	Private Stock
49	34	EMOTION, Samantha Sang	Private Stock
50	-	TUMBLING DICE, Linda Ronstadt	Asylum

US ALBUMS

1	1	SATURDAY NIGHT FEVER, Soundtrack	RSO
2	3	LONDON TOWN, Wings	Capitol
3	2	SLOWHAND, Eric Clapton	RSO
4	6	POINT OF KNOW RETURN, Kansas	Kirshner
5	7	EARTH, JEFFERSON STARSHIP, Jefferson Starship	Gruhn
6	4	THE STRANGER, Billy Joel	Columbia
7	5	WEEKEND IN LA, George Benson	Warner Bros
8	10	RUNNING ON EMPTY, Jackson Browne	Asylum
9	13	FEELS SO GOOD, Chuck Mangione	ABM
10	12	EXCITABLE BOY, Warren Zevon	Asylum
11	9	EVEN NOW, Barry Manilow	Arista
12	15	CHAMPAGNE JAM, Atlanta Rhythm Section	Polydor
13	16	SON OF A SON OF A SAILOR, Jimmy Buffett	ABC
14	8	BLUE LIGHTS IN THE BASEMENT, Roberta Flack	Atlantic
15	11	AJA, Steely Dan	ABC
16	21	SHOWDOWN, Isley Brothers	T-Neck
17	20	YOU LIGHT UP MY LIFE, Johnny Mathis	Columbia
18	18	WAITING FOR COLUMBUS, Little Feat	Warner Bros
19	14	THE GRAND ILLUSION, Styx	ABM
20	17	FRENCH KISS, Bob Welch	Capitol
21	22	INFINITY, Journey	Columbia
22	24	FANTASY LOVE AFFAIR, Peter Brown	Drive
23	28	AND THEN THERE WERE THREE, Genesis	Atlantic
24	60	CENTRAL HEATING, Heatwave	Epic
25	29	VAN HALEN	Warner Bros
26	36	MAGAZINE, Heart	Mushroom
27	19	FLOWING RIVERS, Andy Gibb	RSO
28	34	WARMER COMMUNICATIONS, Average White Band	Atlantic
29	31	BRING IT BACK ALIVE, Outlaws	Arista
30	27	STREET PLAYER, Rufus / Chaka Khan	ABC
31	23	THE PLACEBO SYNDROME, Parliament	Casablanca
32	50	HEAVY HORSES, Jethro Tull	Chrysalis
33	32	THANKFUL, Natalie Cole	Capitol
34	30	FOOT LOOSE AND FANCY FREE, Rod Stewart	Warner Bros
35	35	PLAYER OF THE YEAR, Bootsy's Rubber Band	Warner Bros
36	28	RAYDIO	Arista
37	42	AMERICAN HOT WAX, Soundtrack	ABM
38	43	THIS YEARS MODEL, Elvis Costello	Columbia
39	39	HERE YOU COME AGAIN, Dolly Parton	RCA
40	40	NIGHT FLIGHT, Yvonne Elliman	RSO
41	79	BOYS IN THE TREES, Carly Simon	Elektra
42	44	MACHO MAN, Village People	Casablanca
43	49	BAT OUT OF HELL, Meat Loaf	Epic
44	47	RUMOURS, Fleetwood Mac	Warner Bros
45	25	DOUBLE FUN, Robert Palmer	Island
46	45	HERE AT LAST... LIVE, Bee Gees	RSO
47	52	HER GREATEST HITS, Carole King	ODE
48	37	EDDIE MONEY	Columbia
49	55	REACHING FOR THE SKY, Peabo Bryson	Capitol
50	53	ALL 'N' ALL, Earth, Wind and Fire	Columbia

OTHER CHART

15	21	THIS YEAR'S MODEL, Elvis Costello & The Attractions	Radar
19	22	OUT OF THE BLUE, Electric Light Orchestra	Jet
25	23	BAT OUT OF HELL, Meat Loaf	Epic
24	20	GOLDEN GREATS, Frank Sinatra	Capitol
22	25	PLASTIC LETTERS, Blondie	Chrysalis
31	26	EASTER, Patti Smith	Anista
34	27	REFLECTIONS, Andy Williams	CBS
36	28	GREATEST HITS, Abba	Epic
41	29	A LITTLE BIT MORE, Doctor Hook	Capitol
28	30	VARIATIONS, Andrew Lloyd Webber	MCA
38	33	ALL THIS AND HEAVEN TOO, Andrew Gold	Asylum
30	32	GREEN, Steve Hillage	Virgin
20	33	ADVENTURE, Television	Elektra
34	34	SHOOTING STAR, Elkie Brooks	ABM
45	35	HEART 'N' SOUL, Tina Charles	CBS
28	36	THE SOUND OF BREAD, Bread	Elektra
24	37	FONZIES FAVOURITES,	Warwick
53	38	ALL 'N' ALL, Earth Wind & Fire	CBS
49	39	LIVE - THE LAST WALTZ, The Band	Warner Brothers
44	40	ANOTHER MUSIC IN A DIFFERENT KITCHEN, Buzzcocks	United Artists

YESTERYEAR

JUICY LUICY

Rooms with a view

WELL MY darlings I can only describe this week as one where matters "intellectual" have predominated over matters "hysterical".

Your faithful correspondent has been in the thick of it as usual, but it has been one of those weeks, I don't mind telling you, where the "head" has ruled the "heart".

Honestly dears I've been to so many places in such a short time that it's the only way a dizzy-headed young thing like myself can survive! Take my two favourite stories this week. Both of them — and here I won't pull any punches — concern naked men in hotel bedrooms!

Don't get the wrong idea before we start though. Luicy's not that kind of girl. Read on and I'll reveal all.

First we have that delightful hunk of beefcake; strong, masculine, squash playing Hugh Cornwell of the Stranglers. Don't you love 'em? The "make-up" for our delightful front cover this week, featuring the aforementioned, er, gentleman, was thoughtfully provided by a Scottish woman staying in the same hotel in Iceland's friendly, but unpronounceable capital.

The slightly non-plussed Caledonian gladly gave up the goods but was unwise enough to pay a visit to Hugh's palatial suite to tell him where to return them.

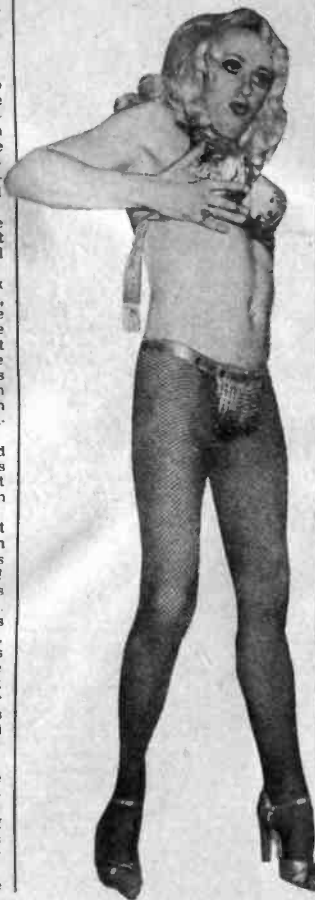
On entering, the friendly wife not only found out what handsome Hugh wears under his kilts — he was also painting it black at the time! Dr. Cameron is currently "doing his best" to sedate the lady.

The second tale also concerns residents of the Celtic homeland, only this time well within the haggis hinterland. While staying in the Highland golfing capital of St Andrews a certain hotel proprietor was shocked to learn that members of the Wilko Johnson Band had sleeping habits that lent new meaning to the word "hibernation".

Principal offender in this crime was, apparently, diminutive bass player Stevie Lewins, who ignored cold showers and tempting dishes of cold black pudding to indulge his favourite occupation of counting sheep.

So incensed did mine host become

that he decided to ignore old-fashioned "plain speaking" in favour of calling the local police. Furnished with a key the "bobbies" (as my Scottish friends like to call them) burst into Lewin's room and rudely aroused his slumber. The



Highland men then solemnly watched the pale Sassenach struggle manfully into his clothes. I'm informed that young Steve dressed in record time. The police then left.

A spokesman for Lewins, a slightly ruddier Al Clark (30), was incensed enough to comment: "This blue serge terrorism can only be described as surreal". But Al, sweetheart, don't you like a bit of company when you wake up in the morning?

■ What can I say on behalf of my slightly older friends who queued up for Bob Dylan tickets in London, apart from a big "Hi," "Hello" and "Thank You" to the corporate might of CBS. The record company announced that they would provide a "soup van" to provide liquid sustenance for the "cold and hungry" fans involved in the lengthy vigil. Sadly the "soup", although plentiful, and free, was peculiarly revolting. Rather than adopt the persona of "tramps" my special friends declined the gruel and opted for some excellent bottles of very old and very fine malt whisky. Thanks for the thought CBS, but bring a 'Portalo' next time!

More parties my dears. Of course Luicy was delighted to join in the fun. At a party given by some dear photographer friends now calling themselves Words and Faces, I glimpsed many a bare-bummed Boombtown Rat, a brace of Rich Kids, a bit of Advertising and several other luminaries. I even overheard a "mooning" Bob Geldof confiding that he wanted to star in a "beach movie" with Annette Funicello (who? Ed) but was thwarted by being unable to swim. I suggest he contacts the lithe and lissome Little Nell of 'Jubilee' fame whose latest disc contains precise instructions on how to perform this aquatic sport.

Earlier at a party, not a stone's throw from our seat of Government, Luicy watched the energetic and

THERE'S a well-worn truism doing the rounds again that naughty bits and bums can change a girl's life (presumably for the wilder). What they are doing for this firm fleshed tootsie, seen here left stripping for her supper at the New Hearts gig at the Marquee is quite another story. Or is it? Is he or isn't she? RECORD MIRROR has the facts (but would rather not print them).

SHARE and share alike is a maxim totally foreign to both these well-known exhibitionists pictured right. In her time Cher (the one on the right, my dears) has revealed much of her anatomy for the cameras but it took Tubes' frontman Fee Waybill to outstrip the lithe songstress on her American television show (soon to be seen here — can you wait?) Rumours of a romantic liaison between the couple have been hotly denied.

short-haired arrivals for the Blue Oyster Cult's celebrations. For a loud and noisy pop group the "Cult" (as those in the know are prone to say) ran a very quiet party. It was actually held in a crypt would you believe, although it was a very clean crypt. Tarot card readers mingled with spiky-haired stars of the punk era like Paul Simonon, an increasingly hirsute Mick Jones of the Clash and pop star Billy Idol. But did you know that the deafening group got their names from a beer bottle label? I didn't my dears, but isn't it fascinating?

Over then to matters cinematic (I did warn you my darlings!) Luicy was delighted to attend a special "preview" of the new movie by that terribly comical director Mel Brooks, he of 'Blazing Saddles' and 'Young Frankenstein' fame. It was even more thrilling to learn that Mel himself was present. His spoofs in 'High Anxiety' all felt, were his best yet. A good time was had by all, although the loathsome Rules — well Neil Innes and Eric 'Nasty' Idle anyway — were present. So too was a somewhat "tired" Frankie Howerd. I simply refuse to believe that the "loathsome" Rules are here to stay, my darlings.

Now the news from abroad; always the best bit don't you think? I was shocked and relieved I don't mind telling you when I heard that Status Quo's studios in Hilversum, Holland, were attacked — by lightning! The blue-jeaned boogie boys were mercifully unharmed, but the "streak" put paid to a lofty nearby oak tree and rendered the studio inactive. 'Shocking! All Over The World' for the next album lads?

While down in sun-kissed Yugoslavia that lively Swindon combo XTC were confronted with "shocks" of a more human nature. Booked to play the only hall available — the huge Zagreb Exhibition Centre — they were horrified to learn that the full might of the Communist Party was about to descend on the very same venue for one of those enormous "rallies" that



the Eastern Europeans seem so fond of. Rather than attempt to play to countless hordes beneath the hammer and sickle XTC highlighted it to Italy where they're currently attempting to "walk on the water" in Venice.

And over in America you'll be pleased to hear that the former grave-digger's most expensive associate — sllmlne Britt Eckland — has now found her match again. This time it's the drummer with Foghat (who? — Ed), Roger Earl. Hmhmhmhmhm

There was one chance for me to let my hair down last week, sweet peas. You've guessed! Diana Ross in a midnight show in the heart of London's West End! However, Ms Ross' mixture of cabaret and question time — along with attempts to make everyone hold hands like a upper class daisy chain — left me feeling a teensy bit bored. But Luicy soon perked up when she saw that delicious Jack Nicholson picked out in the spotlight. Diana then found the actor, looking ever-so-slightly hairy, and persuaded him to sing a few lines. Singer Kenny Lynch was less fortunate. As the audience bayed for his recognition the glamorous former Supreme could only gush: "Kenny who?"

In conclusion I'll let you into two little secrets gleaned from my friends in high places. The people in question are very charming and very rich and they're called, I understand, "promoters". One is the very lovely Mervyn Conn, the chap who you must know runs the Wembley Country Music Festival.

■ Yet more on that duck walking wizard Wilko Johnson, this time in the romantic "north". A keen "former English student" and Wordsworth fan, the ashen-faced Wilko was horrified to find that — even as a Wordsworth benefactor after his charity concert recently — he had to pay to visit the late poet's home in Rydal Mount, set in the heart of Lakeland's "rolling hills". It is hotly refuted that Virgin paid the piddling admission out of his "expenses".

As a director of the Country Music Association the bearded Mervyn was accorded the honour of meeting President Jimmy Carter at the White House, y'all. And right well they both got on. Carter, however, won't be on the bill at Wembley next year.

The other concerns the even lovelier former chemist Harvey Goldsmith. Poor "Harv" (as his friends call him) was offered two tickets by a mysterious gentleman claiming to represent David Bowie over the phone. They were for the Bowie concerts, which the "mysterious gent" claimed to be promoting. He wanted Dylan tickets in exchange. Trouble is, as "Harv" rapidly pointed out, he's promoting both! If it had been Ian Dury tickets, he tells me, it would have been a different matter!

And that's it from me again. Have a lovely week darlings and I'll see you all again soon. Byeeteeteete.

COMING SOON:



NEWS

News Editor JOHN SHEARLAW

FAN KILLED AT CONCERT

FIGHTING BETWEEN rival football supporters led to a young man's death at a Vibrators concert in Preston, Lancs, last weekend.

The concert was held in the Polytechnic students hall, and featured the Vibrators and the Depressions. According to an eye-witness, the interval after the Depressions had finished playing was the time when the fighting broke out.

Supporters of two football teams - Preston North End and Blackpool - began shouting rival slogans, and this led to a virtual "battle charge" between the young fans. Some 40 of the 600 people attending were

involved in the incident, according to the Depressions' manager. At the end of the clash, 22-year-old Henry Bailey was found lying on the floor

with serious head injuries. He died on the way to hospital.

Later police began a full-scale hunt for the killers.

Boyfriends add

THE BOYFRIENDS have added keyboard player Chris Skornia to their line-up. With Chris they're undertaking an extensive tour. Dates are: Hatfield Polytechnic May 12, Manchester Polytechnic 13, Croydon Greyhound 14, London Music Machine 17, London Kings College 18, North Staffs Polytechnic

19, Warwick University 20, London Nashville 21, Belfast Queens University 25, Dublin Trinity 26, Cork Arcadia 27, Keele University 31.

Birkenhead Mr Digbys June 1, Reading University 7, Swansea Circles 8, Walsall West Midland College 9, London Roundhouse 11, Birmingham Barbarellas 13.



CHARLIE'S ANGEL, Cheryl Ladd has signed to Capitol Records and will be working on her debut album to be released in the summer.

Blonde haired Cheryl was born 25 years ago in Huron, South Dakota and began to study dance when she was seven years old. She played in a local band and when they split she was cast as the voice of 'Melody' in the Hanna-Barbara cartoon 'Josie And The Pussycat'.

Later she enrolled in an acting class and signed up to a string of commercials, and now hopes to do a Broadway musical.

Lizzy for Wembley

LIZZY, who release a live double album next month, will play two concerts at the Wembley Arena (formerly the Empire Pool) on June 22 and 23. Announcement of the dates follows long speculation in the music press.

Lizzy will be supported by Horslips for both concerts. Tickets are available, priced £4.00, £3.50 and £3.25, by postal application from the Wembley Box Office and Harvey Goldsmith's Box Office at Chappells, New Bond Street, London, W1. Cheques and postal orders should be made payable to Wembley Box Office and a s.a.e. should be enclosed.

Tickets will also be available by personal application at both places from Monday May 15.

● Meanwhile, the live album 'Live And Dangerous' featuring 17 tracks recorded on British and American tours, will be released on June 2.

Pulse dates

BIRMINGHAM REGGAE band Steel Pulse follow their headline appearance at the London Roundhouse with a series of provincial dates in June.

The band - currently completing their debut album 'Handsworth Rev-

olution' at the Island studios - play the following dates: Cheltenham Town Hall June 2, Bristol Stars and Stripes 8, Liverpool Eric's 9, Manchester Mayflower 10, Newcastle New Tyne Theatre 11, Doncaster Outlook 12.

Vibrators play surprise gig

HALFWAY THROUGH their UK tour the Vibrators have announced a "surprise" London concert. The gig, at the Music Machine on May 18, will be the first

chance for London audiences to see the new line-up.

Meanwhile the Vibrators release a new single 'Judy Says (Knock You In The Head)' on May 26.

Matumbi sign

POLL-WINNING British reggae group Matumbi have signed a recording contract with EMI, their management revealed last week.

The deal has been in the

offing for some time, but it's understood that contractual difficulties with Matumbi's previous label held up the signing. No further information was available at press time.

DONNY WEDS

DONNY OSMOND, who announced his engagement only a month ago, has given his fans another surprise - he's just been married!

Donny's wedding to 19-year-old Debra Glenn - his girlfriend of three years standing - took place at dawn at the Mormon temple in Salt Lake City. The surprise arrangement meant that the Osmond family were able to enjoy a quiet wedding - with no fans present.

And what was blushing bride Debra's comment? "I am the happiest girl in the world," she said. "I know a lot of Donny's fans are going to be upset, but I want them to know I intend to make him very happy".

Meat Loaf to tour Britain

WITH THEIR first album high in the charts Meat Loaf are to make their debut appearance in Britain in June.

Rumours that Meat Loaf's lead singer - described in American press reports as Mr Loaf - had broken his back during an American concert have proved to be unfounded, and the group will play two English dates at Manchester Apollo on June 5 and London Hammersmith Odeon on June 6.

"The injury that was reported was not as serious as was first suspected," said a

spokesman for CBS, Meat Loaf's record company. "He actually fell off stage, but left his leg behind resulting in a torn ligament. He won't be playing any more concerts until he comes to England."

Tickets for Manchester are priced at £2.50, £2.00 and £1.50, those for London at £3.00, £2.50 and £2.00. They go on sale from box offices and usual agents from May 15.

No further British dates are planned, although Meat Loaf will be undertaking a short European tour.

NEW MARLEY SINGLE

BOB MARLEY and the Wailers' new single will be 'Satisfy My Soul' taken from his latest album 'Kaya'. It's the follow-up to 'Is This Love', which was Marley's fourth consecutive British singles chart hit.

The B-side contains further celebration of the 'One Love' peace concert which took place in Jamaica

last month. 'Smile Jamaica', actually recorded in 1976, has never been released in Britain although it's been a hit in Jamaica.

● There is still no definite date fixed for a British concert by Marley this summer, although he embarks on a short American tour this month.

Moodies LP

AS EXCLUSIVELY revealed in Record Mirror in early March, late sixties supergroup the Moody Blues recently reformd after a five year separation to record an album in Canada.

Now the album, entitled 'Octave', is to be rush-released by Decca in June. 'Octave' is the group's eighth album - and the first as a complete group since 'Seventh Sojourn' in 1972.

Full line-up of the Moody Blues (pictured above) is Ray Thomas, Graeme Edge, John



Lodge, Michael Pinder and Justin Hayward. They disbanded after a world tour in 1973, but individual members went on to make solo albums, with John Lodge and Justin Hayward collabo-

rating for the 'Blue Jays' album. The last official Moody Blues release was 'Caught Live + 5' last year.

No further details of 'Octave' are yet available.

Stranglers cancel Scandinavian gigs

FOLLOWING A disagreement over dressing room facilities, the Stranglers have abandoned the Scandinavian leg of their "world" tour

Arguments between the band and the concert promoters took place in Orebo, Sweden, when the Stranglers were unable to obtain a meal after their

show. However other European dates will go ahead as planned, starting this week. Commented a spokes-

man for the Stranglers: "None of them are very fond of Sweden at the moment..."

● See full story in next week's Off Centre.

BLONDIE FOR CHARLTON?

ACCORDING TO a story published in a London evening paper on Tuesday night, Blondie are to appear at a summer festival in Britain.

The gig is reportedly fixed for July 22 at Charlton Football Ground in London.

However, both Chry-

salls - Blondie's record label - and her personal publicist emphasised that they knew nothing about the planned concert.

ROCKABILLY '78

IF YOUR BUSINESS IS ROCKABILLY, contact Tony Stagg on 01-836 1522 for advertising details in this feature.

STONES TO PLAY LONDON

PLANS ARE well under way for the Rolling Stones to play one giant, spectacular concert in London this summer — although no venue or date has yet been confirmed. The news follows the

announcement that the Stones are to undertake a six-date tour of the USA in July and all the concerts will be outdoors. Following the last, on July 23 at Los Angeles, they fly to Europe to play

one concert in London, one in a French city, and one in Germany.

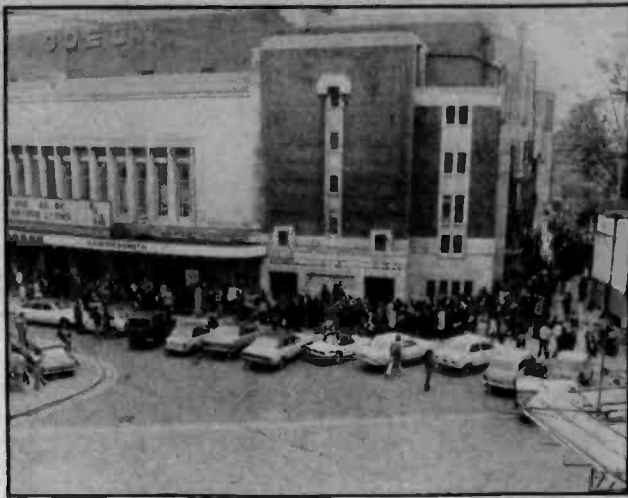
Both Wembley Arena and Earls Court have been suggested as possible venues for the London concerts, and it is likely that ticket demand may lead to queuing scenes similar to those for the Bob Dylan concerts last weekend. It is emphasised, however, that date and venue have yet to be fixed.

● Meanwhile the long-awaited Stones' studio album — their first for EMI — will be released before the American tour commences. 'Some Girls' was recorded in Paris last year. A single from the album, 'Miss You', will be released shortly.

Blades deny signing contract

IT HAS been pointed out by the management of the Blades (formerly the Amazorblades) that they have not yet signed a record contract with any label. This is a refutation of the information released by Charly Records, indicating that they had signed the band, which appeared in Record Mirror last week.

The Blades, meanwhile, will be cutting a single independently over the next few weeks.



Dylan invites Clapton

ERIC CLAPTON has been invited to join Bob Dylan on stage at two European concerts in Rotterdam (June 23) and Nuremberg (July 1) plays six concerts at London Earls Court from June 15 to 20.

And prior to appearing in England for the first time since 1968, Dylan will play seven shows in Los Angeles at the beginning of June. Tickets for the

concerts sold out in less than three hours!

Demand in Britain was also high, with most of the 92,000 tickets being sold to dedicated queuers from the specially opened box offices last Sunday. Pictured above is the queue outside London Hammersmith Odeon shortly after the box office opened. (See also Off Centre, Page 19).

KINKS KANCEL

THE FORTHCOMING British concerts by the Kinks announced last week have now been cancelled. Originally set to coincide with the release of their new album 'Misfits' they were to have played Manchester (May 13), Liverpool

(14) and Birmingham (15).

Now the Kinks hope to tour Britain extensively later in the summer. Ray Davies explained the move in the following statement: "The recent departure of former members of the band was

a surprise, and although the replacement are excellent we haven't played together enough to do ourselves justice.

"We decided to wait until we were ready to perform together as a group", headed.

IN BRIEF

FRANKIE MILLER'S new single 'Stubborn Kind of Fellow' from his 'Double Trouble' album — is released on 4 19.

CULT group Van Der Graaf begin a short concert tour at Nottingham University this week.

HONEY M'S 'Rivers Of Babylon' has become Warners' fastest-selling single ever.

BRITISH soul outfit the JAIN Band undertake a short tour — starting in Manchester on May 19 — this month to promote their new Magnet single.

GERRY RAFFERTY'S brother Jim releases his first album 'Don't Talk Back' this week.

DEKE LEONARD, formerly of Man and Iceberg, has signed to United Artists with a single to follow shortly.

LINDISFARNE top the bill at the 'July Wakes' folk festival on August 6. It's their first appearance at the festival.

MINK DE VILLE'S second album, 'Return To Magenta' is released this week. A UK tour is expected later this year.

THE TYLA GANG are to tour Britain in June to coincide with the release of their second album 'Some Are Offensive'.

AMERICAN four-piece Pezband have their new album 'Laughing In The Dark' released on Radar next week.

THE FIRST two albums from Horstlips are to be re-released by DJM next month.

POP-rock harmony band Grand Hotel, have recently signed to CBS.

THE next Rock Against Racism gig will be at Fulham Town Hall this Saturday (13), featuring Sounder and a reggae disco.

STOMU YAMASHITA'S 'Go' project — featuring Savie, Winwood and Klaus Schulze among others — is released as a live double album by Island on May 26. It was recorded in Paris last year.

TRB, Queen, Bush, BeBop video dates

A 60-MINUTE video show featuring the Tom Robinson Band, Be Bop Deluxe, Kate Bush, Queen, The Saints, No Dice, Kevin Ayres, Roy Harper, and the Little River Band goes on a five week college tour this month.

'Rocky's Roadshow' will visit 22 universities and polytechnics throughout Britain and it's being sponsored by EMI's Group Pop Repertoire Department.

Dates are London City University May 15,

Colchester Essex University 16, Norwich University of East Anglia 17, Birmingham University 18, Nottingham University 19, Sheffield University 22, Manchester University 23, Liverpool Polytechnic 24, Glasgow Strathclyde University 25, Edinburgh University 29, Newcastle University 30, Lancaster University 31, Reading University June 5, Brighton University of Sussex 6, Southampton University 7, Exeter University 8, Plymouth Polytechnic 8.

Petty album

TOM PETTY and the Heartbreakers, who hit with 'Anything That's Rock 'n' Roll' and 'American Girl' last year, release their long-awaited second album on May 19.

Entitled 'You're Gonna Get It', the 11-track album was produced by Denny Cordell, Noah Shark and Tom Petty. A single taken from the album should be released in early June.

WHEN THE TANKS ROLL OVER POLAND AGAIN

PRODUCED BY STEVE LILLYWHITE WIP6433

ISLAND

NEWS

Rats tour and album

THE SECOND album from the Boomtown Rats will be released on June 9 coinciding with an 18-date British tour by the band.

The Rats are currently in the studio in Holland finishing off the album, entitled 'Tonic For The Troops'. It's likely to include at least eight new band songs, including 'Clockwork', 'Blind Date' and 'Hospital World'. Producer is Robert John Lange.

The tour kicks off at Hanley Victoria Hall on June 16, and includes one

Last gig at Apollo

date which is expected to be the last rock concert at Glasgow Apollo - on June 23.

Full dates read: Hanley Victoria Hall June 16, Leeds University 17, Liverpool Empire 18, Manchester Apollo 19, Blackpool ABC 20, Edinburgh Odeon 22, Glasgow Apollo 23, Leicester De Montfort Hall 26, Birmingham Odeon 27, Bristol Colston Hall 28, Oxford New Theatre 29, Bridlington Spa Hall 2, Newcastle City Hall 3, Bournemouth Winter Gardens 5, Brighton Dome 6, Hammersmith Odeon 9.

There are still hopes that the Boomtown Rats may be able to kick off their tour in Ireland, but they are still banned from the planned venue, Dublin's National Stadium. Alternative venues are still being sought.

Ticket prices for all concerts are being pegged at £2.50, £2.00 and £1.50.

Groovies cancel

THE FLAMIN' GROOVIES were last week forced to cancel the remaining dates of their European tour when singer Cyril Jordan damaged several tendons in his hand after a backstage accident.

Despite cancellation of the European dates it was thought at press time that the group would be able to play their British dates as planned. The tour is scheduled to begin on May 10 (Wednesday).

IGGY: TWO DATES ONLY

IGGY POP is to play two British dates in June. His two shows at the London Music Machine on June 12 and 13 are likely to be his only appearance in Britain this year.

And for the concerts - which take place a month after the release of his new album 'TV Eye' - Iggy will be joined by former members of the Stooges as his backing band.

Included in the line-up are Scott Thurston (keyboards and guitar), Scott Ashton (drums), both ex-Stooges, Fred 'Sonic' Smith (lead guitar), an original member of the legendary MCS, and Gary Rasmussen (bass).

Gregory Isaacs first UK tour

JAMAICAN SINGER Gregory Isaacs, backed by Black Museum begins his first British tour this week.

He'll be joined for the tour by highly-rated female reggae trio 15 16 17. Dates read as follows: London Harlesden New Romy Theatre May 23, Nottingham Sherwood Rooms 18, Dunstable California Rooms 25, Birmingham Digbeth Civic Hall 25, London Lewisham Odeon 28, Manchester Russell Club 29, London 100 Club June 6.



JOHN OTWAY and Wild Willy Barrett (above) release their second album 'Deep And Meaningless' on Polydor on June 2.

They'll also be embarking on a three week tour in May supported by the Smirks. Dates are: Manchester Ritz May 22, Birmingham Town Hall 23, Aylesbury Friars May 25, Nottingham Playhouse 26, London Rainbow 27, Oxford May Fly Festival 28, Liverpool Erics 30, 31, Middlesbrough Town Hall June 1, Sheffield City Hall 2, Reading Hexagon 3, Bristol Locarno 4.

Tickets for the Rainbow concert will be on sale from May 10 priced at £2.50, £1.80 and £1.10.

TOMMY RAMONE GOES IT ALONE

TOMMY RAMONE of the Ramones has now definitely left the band, a spokesman told Record Mirror this week.

Official reason is that Tommy is not keen on touring, and he's also hoping to expand his career as a producer. Tommy, under his real name of Tommy Erdelyi, co-produced the last two Ramones' albums, 'Leave Home' and 'Rocket To Russia'.

The Ramones play their last gig under the original line-up this Thursday at CBGB's in New York - where the band made their debut performance. The gig is also a benefit for Dead Boy Johnny Blitz, stabbed during a fight in the city several weeks ago.

Meanwhile the Ramones will begin auditioning new drummers shortly.

Disco single from 'The Stud'

A **SPECIAL** sound track single from the record breaking box office movie 'The Stud' is being rush-released this week.

The single features Liverpool soulsters Real Thing performing a Biddu composition 'Let's Go Disco'. The group are currently in the studio

recording their third album but will play the following dates in May: Plymouth Castaways 17, Andover Country Bumpkin 19, Ashford Stour Centre 20, Whitehaven Zodiac 25, Peterborough Cresset Centre 26, Saltburn Spa Pavilion 27, Southampton Gaumont 29.

GALLAGHER CHANGES BAND

IRISH GUITARIST Rory Gallagher, who recently completed a UK tour, has radically changed his backing band.

It's understood that keyboard player Lou Martin and drummer Rod de'Ath are now no longer with the band. No replacements have yet been announced.

Gallagher meanwhile goes into the studios this month to complete his new album - tentatively entitled 'Photo Finish'. It's expected to be released in September.

AWB sign to RCA

THE AVERAGE White Band have signed to RCA Records for the world, excluding North America, it was announced this week.

It also means that the Scottish band's latest album 'Warner Communications' - which is already a hit in the States - will be rush-released by RCA as soon as possible in this country.

Heatwave tour

WITH A new single, 'Mind Blowing Decisions' - taken from their top 50 album 'Central Heating' - released this week, British soul outfit Heatwave return from America for an extensive UK tour at the end of this month.

First confirmed date is at Purley Tiffany's on May 29 and the tour continues as follows: Nottingham Palais June 1, West Runton Pavilion 3, Brighton Top Rank 9, Dunstable California Ballroom 10, Bournemouth Village Bowl 11, Birmingham Odeon 15, Manchester Apollo 16, Redcar Coatham Bowl 17, Liverpool Empire 18, Colchester ABC 22, Bury St Edmunds Corn Exchange 23, London Hammersmith Odeon 25, Plymouth Flesta 25, Swansea Nutz Club 29, Harlow Spurrlers Town Park July 1.

Further dates, not yet confirmed, are likely to be slotted in to the tour.

Althea and Donna new single

HOT ON the heels of Althea and Donna's first album from Virgin comes a new single from the same duo on Lightning. 'Love One Another', which is released this week, was recorded at the same session as 'Uptown Top Ranking' and was produced by Joe Gibbs. 'Uptown Top Ranking' - whose sales have now exceeded 400,000 - was released on the Lightning label in the UK. Althea and Donna signed to Virgin last month.

George Benson adds two shows

TWO EXTRA shows have been added to the upcoming British tour by American singer and guitarist George Benson this month.

Benson now plays a fourth concert at London's Royal Albert Hall on May 23 at 8.15. The late show on that date, as well as two shows on May 22 are already sold out.

And an extra concert has also been added in Oxford on May 26; at 11 pm.

TOURS

RACING CARS: Powys Wye Arts Centre May 17, Bath Brillig Arts Centre 18, Chelsea College 20, Keele University 24.

AFTER THE FIRE: Mallock Pavilion June 23, St Helens YM Hall 24.

TRAPEZE: Jacksdale Grey Topper May 17, Braek Hill Southill Park Pavilion 14, Port Talbot Four Winds Hotel 17, Burnley Bank Hotel 19, Redditch Tracey's Club 20, Burton Club 76, 26, Leeds Ford Green Hotel June 4, London Nashville 16, Halifax Mecca 28.

THE TOURISTS: following London dates: Hope And Anchor May 13, 27, Nashville 15, 22, Hatfield Forum 16.

YOUNG ONES: Aldenham College Of Education May 13, London Hope And Anchor 18, Nottingham Sandpipers 25, Dudley JB's 26, Sheffield Limit Club 27.

SUPERCHARGE: Dudley JB's May 13, Wolverhampton Polytechnic 20, Huddersfield Town Hall 23, Blackpool Jenkinson's Bar 29, Exeter St Lukes June 2, Bath College of Higher Education 9, East Retford Porterhouse 10, Leicester University 18, Hull Tiffany's 19, Oxford Worcester College 21, Birmingham Barbarellas 23, Wigan Casino 24, Watford Wall Hall College 30.

CLAYSON AND THE ARGONAUTS: Slough College May 18, London Marquee 20, Canning Town Tidal Basin 25, Watford Cassio College 28, Oxford St John's College 27, Brighton New Regent June 3, Roehampton Frobell Institute 10, Islington Hope And Anchor 15.

RICKY COOL AND THE ICEBERG: Birmingham Hippodrome May 15, Digbeth Barrell Organ 18, 25, London South Bank College 26, Northfield Pastoral Centre 29, Digbeth Barrell Organ June 1.

CYANIDE: Huddersfield Polytechnic May 13, Bishops Stortford Triad Leisure Centre 14, London Dingwalls 15, Chatham Tam O'Shanter 18, Chelmsford City Tavern 21, Margate Dreamland 19, Ashington The Regal 28, Cheltenham The Plough 30, Chesterfield Adam And Eve June 5, Sheffield The Limits 13, Whitley Bay The Rex 18.

STAR JETS: London Bedford College Of Education May 13, London Hope And Anchor 14, Guildford The Junction 16, London Rochester Castle 17.

PIRATES: added dates to 'Skull Wars' tour: Leicester Polytechnic May 17, Nottingham Sandpiper Club 24, Corner West Runton Pavilion 26, Guildford Civic Hall 27, Chelmsford Chancellor Hall 28, Wigan Casino June 1.

RIKKI AND THE LAST DAYS OF EARTH: Brighton Polytechnic 13, Swindon The Affair 15, Canterbury College of Art 18, London Goldsmiths College 19, Lincoln College 20, Dundee University 26, Aberdeen University 27, Edinburgh Tiffany's 29.

JOHNNY G AFFAIR: Putney White Lion May 10, London Dingwalls 23, Putney White Lion 26.

BUSTER JAMES: London Marquee 13, Saltburn - By Sea Loftus Social Club 14, East Retford Porterhouse Club 18, Harlesden Roxy Theatre 20, Harrow Road Windsor Castle 24, East Retford Porterhouse Club 25, Great Yarmouth Tiffany's.

TERRAPLANE: Gwent Newbridge Institute 14, Merthyr Tydfil Tiffany's June 15, Blackwood Institute 16, Torquay Town Hall 21, Cardiff Top Rank 28.

MATCHBOX: Portlaid Clarence Hotel 13, London Bumbles 16, Southall White Hart 17, Bristol The Glen 18, Camberley Agincourt 20, Bransford Worcester Bank House 25, Southend Minerva 27, Southgate Royalty 29.

PENETRATION, whose second single 'Firing Squad' is released this week play the following dates before touring with the Buzzcocks in May and June: Sheffield Limit Club May 18, High Wycombe Town Hall June 2.

SLAUGHTER AND THE DOGS, who've just released their new album 'Do It Dog Style', have changed their May tour. The new dates now read: Coventry Tiffany's May 11, London Nashville 12, Margate Dreamland 13, Manchester Rafter's 14, Middlesbrough Rock Garden 15, Preston Clouds 16, Swindon The Affair 17, Leeds Ace Of Clubs 18, West Runton Pavilion 22, Edinburgh Clouds 24, Dunfermline Kinema 25, London The Marquee 27, Birmingham Town Hall 31.

GRUPPO SPORTIVO, the Dutch band recently signed to CBS play: Reading University May 17, Liverpool Eric's 18, Wolverhampton Lafayette 19, Portsmouth Polytechnic 20, London Nashville Rooms 23, Coventry College Of Education 24, Bristol Polytechnic 25, Manchester Rafter's 26, Birmingham Barbarellas 27, Kent University 29, London Nashville Rooms 30, Keele University 31, Sheffield Limit Club June 1, Stoke North Staffs Polytechnic 2, London Marquee 5.

KILLJOYS: Hatfield Theatre May 26, Birmingham Barbarellas 29, London Hope And Anchor June 8, London Nashville 9, London Marquee 14.

THE CRABS: Norwich Peoples May 13, Reading Bones 17, Nottingham Sandpiper 18, Margate Dreamland 19, Woking Centre Halls 20, Chester Quaintways 22, Lancaster No. 12 June 1, Buckley Tivoli 3, Bradford Royal Stand 4, Dewsbury Pickwick 5, Barnstaple Chequers 18.

BRAKES: Harrogate PG's May 13, London Hope And Anchor 15, London City University 19, London Marquee 22, Sheffield Limited Club 25, Brighton North Regent 27, Swindon Affair 29.



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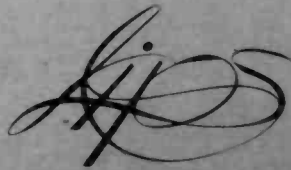
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The single everybody's talking about

LIPS

'Say Hello To My Girl'

Catalogue No. GT 219



Have you got it?

Cry as Yvonne reveals what a pain it is to be billed as the 'Disco Queen'. Sniff as she recalls the 'good old days' with Clapton. Wonder at her outrageous shopping list for her husband. Smile as she gets a pie in the face on TV



YVONNE ELLIMAN was late. I was wet, confused (yes it was the right place, time, day, year). The Press Officer was apologetic. Have a seat/drink/wait.

Twenty four games of 'I Spy' later Yvonne arrived, dressed in tight black jeans, low cut scanty top and flamboyant shawl, loaded to her oriental eyeballs with profuse apologies and tins of mushy peas. Mushy peas?

"For my husband," she explained. "He's English and it's the only vegetable he'll eat. Every time I come over I have to get a fresh supply... plus packets of Bisto, and Eno's for his hangovers."

We were interrupted by the arrival of lunch which had been specially ordered from a Japanese restaurant for Yvonne. It's the only food she eats you see.

"It's because I come from Hawaii," she confided. (There's apparently a connection there somewhere.)

The meal had come complete with raw fish and chopsticks, much to Yvonne's delight and my dismay.

"Try some fish," she cried waving a forkful... sorry, chopstick full of squishy pink stuff at me. Warning: do not try it unless you have a fetish for eating people's tongues.

After five minutes in the Elliman presence all comparisons to five million other female soul singers are discarded. She is not a Hawaiian Summer (Donna) or Knight (Gladys). So who is she?

"I'd love to be respected as a rock singer in the same way Grace Slick is," she said. "When I first started on the road with my band about eight months ago I got billed everywhere as the 'Disco Queen' which was a real drag."

Yvonne has, for the past four years been involved in a bit of an identity crisis. After landing the role of Mary Magdalen in the film version of 'Jesus Christ Superstar' she found it difficult to disassociate herself with the role, when it came to her singing career.

"All everybody wanted to hear when they came to see me was 'I Don't Know How To Love Him'; she said. "And all my fan mail was addressed to Mary Magdalen."

"Then one day I got a letter from my parents addressed to MM and I thought that's it — no more."

Shortly after that Yvonne joined Eric Clapton on tour and spent three

ELLIMAN COMETH

Interview by
MARY ANN ELLIS

years co-writing songs and singing with his band.

"I eventually had to give up working with Eric because of my own career," she sighed. "I just couldn't cope with two jobs."

"I loved working with him though. It was a great thrill. Sometimes I wish I'd never left him — he gave me back my identity."

So Yvonne Elliman is no longer aka Mary Magdalen, or aka Eric Clapton's session singer. Yvonne Elliman is aka Yvonne Elliman. (She does look a bit like Tina Turner though — exuding the same kind of animal sexuality).

If Ms. E. is not sanitised soul or mediocre MOR as some claim, then what is she?

"People never know what to expect when they come and see me," she admitted. "They probably think I'm gonna do a string of tame melodies." (Plus no doubt the song by you know who from that film called you know what).

"I'm not tame onstage though. I love to shout and move about. There's a song on the new album called 'Sally Go Round The Roses' and I really end up screaming my head off on it. It's great."

'Sally Go Round The Roses' ye



'I love to shout and move about'

olde English folk song?

"IS IT?" bellows Yvonne. "I thought it was a rock number." She sings a snatch. The awful truth is confirmed. "Oh well," she jokes "I do it really different."

One of the reasons Yvonne is over here (apart from stocking up on mushy peas) is to appear in the Birmingham TV kids show, Tizwos.

"Apparently they throw custard pies in your face," she smiled.

"I've requested Banana Cream. Then I'm going to lick it all off. Really sensuous eh?" Kids are in for a treat.

Another reason is to promote her new single 'If I Can't Have You' from her new album 'Night Flight'.

"It's the album I'm bragging about," she said "I think it's the best thing I ever did. It combines ballads and rock numbers. Guess I'm a bit of a sweet 'n' sour mix really."

The single, was written specially for Yvonne by the world's most famous (and richest) pop brothers, The Bee Gees, and is included on the 'Saturday Night Fever' album which should help vinyl sales no end.

"Originally they wrote 'How Deep Is Your Love' for me," recalled Yvonne "Then they decided to record it for themselves so I said 'Hey what about my song?' And they said you can have 'If I Can't Have You' instead. So The Bee Gees were happy. Yvonne was happy and Robert Stigwood must be very happy. Isn't there a danger that Yvonne will get an aka Bee Gee protege/property label?"

"Oh no," she laughed "I really think people are beginning to accept me in my own right now. Over in Los Angeles everybody writes songs and performs on everyone's else's album. I had Kiki Dee, Eric Carmen and Lowell George to name but three on mind."

"I hate living in LA though," she continued. "I'd love to live in England. It's just the old tax problems."

Apart from easy access to the mushy peas factory, Yvonne thinks the climate here is more healthy than that nasty LA smog.

"And I just love London," she enthused. "Hey is Dingwalls still going?" Yknow I really wanted to go there on this trip. I was being taken out last night and they wanted to take me to some fancy nightclub, Tramps or Annabells. And I said. Hey I don't wanna go there take me to Dingwalls or the Marquee." Nostalgia loomed in Yvonne's eyes.

"We used to have some great times on the road with Eric," she sighed.

"One night I remember, I'd had about four bottles of Japanese rice wine which is pretty potent. All I was wearing was this kimono — I don't use underwear — Well I got up on the table and started singing and dancing and my Kimono fell open."

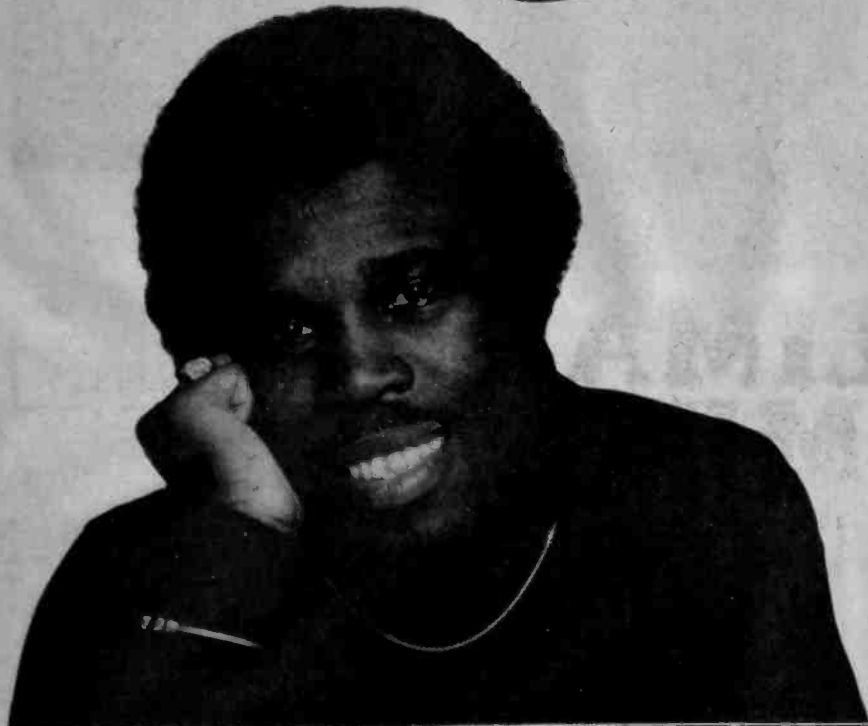
"Do you know," she smiled "I cleared that restaurant in about three minutes."

Yvonne Elliman is Yvonne Elliman aka fun, aka a personality in her own right. The identity crisis is over.



'All my fanmail used to be addressed to Mary Magdalen' (not surprising when you look like this, Ed)

Billy Ocean



New single

"EVERYTHING'S CHANGED"



Catalogue No. GT218

SINGLES

Reviewed by ROSALIND RUSSELL

Dive-in movies



● This record is best appreciated in the trendy fashion show movie 'Hobb's Choice' now showing with 'The Turning Point' at the Leicester Square Theatre. Little Nell stars and swims in the glamorous swimming pool featured in 'The Stud'.

LITTLE NELL: 'Do The Swim' (A&M AMS 7351). This is the title song of a three track EP, subtitled 'Aquatic Teenage Sex & Squalor', none of which is especially memorable. Little Nell is an actress turned singer, and she hasn't made the turn with much grace. I'm not against her trying to expand her talents, but to be honest, the single has only novelty appeal. 'Do The Swim' opens with the run from 'Wipe Out' and roars on with a multitude of other influences. They've even managed to squeeze in a bit of Hawaiian guitar. The resultant musical polyglot is a confusion worthy of Babel.

HI SOCIETY: 'So Sad The Night' (Decca F 13772). If Dan Hill can get away with a trite ballad, knee deep in tears, there's no reason this lot can't make a similarly successful bid in the slush market. It's a reasonably pretty song but 10 years too late for its type. All violins and taut emotion.

WIGANS OVATION: 'After Loving You' (RR 1008). More strings — there must have been a run on them the week this lot was recorded. The old sounding voice puts it into the nightclub bracket rather than the sound across the nation. After dark music. With a blanket over your head.

ELTON MOTELLO: 'Pogo Pogo' (Lightning LIQ 508). With a well worn cliché for the riff and the off the cuff lyrics it would have been better hiding it up the originator's sleeve, where the frayed edges wouldn't show. Compare it to

PLASTIC BERTAND: 'Ca Plane Pour Moi' / 'Pogo Pogo' (Sire 6078 618). His treatment of 'Pogo Pogo' is tougher, gutsier and full of wonderful Gallic snorts. The record's crazy, clever and I love it. I've never liked Frog records before but this shows a rare spark of Common Market humour. I don't care if it's not meant to be funny (though he can't be serious with a name like that), I think it's a gem. I can't wait to see him in action. (Clever readers will recall that Bev Briggs gave this one the thumbs down some weeks back, why two reviews? It's "be kind to Frogs week" stoopid).

NAZARETH: 'Place In Your Heart' (Mountain TOP 37). A week's holiday spent listening to Radio One has already secured a place in my head for this single. I hope it's a hit for Naz. It's been so long since they had their last one. This should go top ten at least. McCafferty's abrasive voice rides across the music, unobscured by the wall of sound which has tended to engulf him in the past. It's a short track, but to the point.

CELENA DUNCAN: 'Dance With Me' (Polydor 2459 022). This is the teenage Welsh wonder from Tiger Bay and she's certainly got a voice with a bite. It brings class and talent to the disco desert — though she deserves a better song. But it's a flying start to what looks to be a promising career.

HERNIE FLOWERS: 'Don't Take My Bass Away' (EMI 2767). You could take the lot away and I wouldn't shed a tear. It's a silly piece of frivolity that could have been conceived in a moment of madness between studio sessions. The bass playing isn't even that much upfront.

BOY BASTIN: 'All In The Name Of Love' (DJM DJ8 10653). I'm glad he didn't have the gall to call himself Boy Wonder. A dreadfully outdated piece of quasi-funk (with even MORE violins) with an unerring ability to stun the listener into a temporary coma.

FIVE HANDREE: 'My Love Is Like A Red Red Rose' (RCA PP 5082). Despite my great pride in Robert Burns, the Scottish poet who wrote this love sonnet, I can't see it being a hit. I didn't care for the group's arrangement of the tune either. Altogether too maudlin to take in a sober state.

T REX: 'Crimson Moon' / 'Jason B Nad' (EMI MARC 19). Both tracks are from the 'Dandy In The Underworld' album, but you'll

probably like to have the single for the picture sleeve. 'Crimson Moon' is a typical Bolan boogie, cosmic cuts and flight of poetic fancy. In comparison to his other material, it's not the tops, but is certainly high grade — good enough to be a hit.

TELEPHONE BILL & THE SMOOTH OPERATORS: 'Cruisin' (Weekend DJ8 10858). Slick stream cut that would encourage me to see them live but not to buy the single. It hasn't got enough guts to merit the money spent, it goes over too easily, like custard. I'd expect to hear more at a gig.

MANFRED MANN'S EARTH-BAND: 'Davey's On The Road Again' (Bronze BRO 52). The songs that often become hits are the ones that sound so simple you wonder why you haven't heard them before (sometimes, you HAVE). This is one of them. It's cleverly constructed and seemingly basic, but has sneaky little catches and a solid backbone. It's not heartstopping (what is, apart from David Soul's clear blue eyes?) but I could live with it for a long long time.

THE BLEACH BOYS: 'Chloroform' (TRAMP THF 002). Shame they didn't provide a free sample of the same to facilitate a painless review. Fuzzy sound and unoriginal lyrics and phrasing.

SMOKE: 'Oh Carol' (RAK 276). Smoke go jug band (thank God for small change as far as they're concerned). It's not Sedaka's 'Carol' by the way, it's another lady, from the fertile imagination of Chinn / Chapman. Where Mungo Jerry and Terry Dactyl and the Dinosaurs have gone before, Smoke can surely follow. And make a packet.

HOODOO RHYTHM DEVILS: 'Working In A Coal Mine' (Fantasy FTC 156). It was a hit for Lee Dorsey in 1966 and from what I can remember of that, they haven't changed it much. However, if there are people out there who'll buy Sheila B Devotion's 'Singing In The Rain', there are no limits to the things people will spend their money on.

CHRIS SPEDDING: 'Bored Bored' (RAK 274). If he's bored, what chance do the rest of us have with

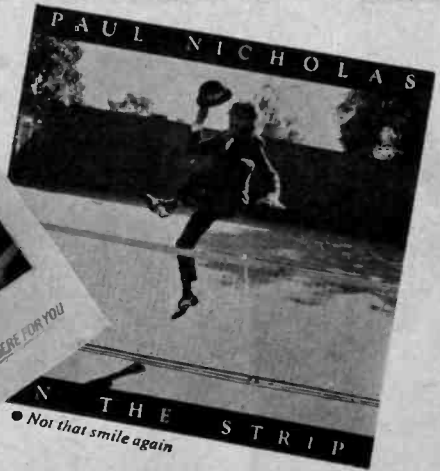
this? I prefer to listen to something by someone who gets more out of life than depressing other people. But he was right. IT WAS BORING.

THE NO ENTRY BAND: 'Cold And Lonely Lives' (Kube Arts Ltd KA 1). This is the main title of an EP, but for some reason, they've put the lead track on side two. It shows far more commercial viability than the other songs and should have kicked off. It's a self financed project, recorded in Glasgow, so it's good to know that someone in the mean city is doing something worthwhile. Although they show promise, they should progress away from the one idea which they've hung the EP on. It's just a bit shakey at the moment, and a bit too intense for mass consumption. Not bad though.

THE MAJORS: 'Spooky Stamp' (Psyche P 2601). Full marks for fooling us. We all sat in anticipation of a blinder after the special effects intro (haunted house, manic laughs) but before we had time to switch off they ripped into a disco beat. I'll say this for it, it's disco with a difference.



● Rambles on a bit



● Not that smile again

THE FOUNDATIONS: 'Closer To Loving You' (Psycho P 2603). They were a big beat band of the sixties, pounding round the dance halls belting out 'Build Me Up Buttercup'. Now they've resurfaced (meanwhile all the ballrooms have been lured up into discos) with a mediocre but frenetic slab of pap. Next.

PREDATOR: 'Punk Man' (Criminal SOL 1). The lyrics are priceless — here's a sample: "With chains around my nostrils / plastic bags around my chicks / I really do try very hard / to make everybody sick" or "You'd better join us soon / because due to the way they react / we're gonna popo to the moon". If you need any help with the fare let me know. I can say that the music suits the words.

HEART: 'Heartless' (Arista ARIST 187). It's a waste of a voice / talent / time. Surely there could have been a more inspiring song to match the ready made instant sell image of Heart. This is throwaway stuff.

THE AUTODRIFTERS: 'Beat Bets' (ZAK ZR 002). This is a five track EP of Australian R&B. What? I don't believe it. I won't make the usual silly Oz jokes, but this EP almost deserves it. A garage band sound that should have stayed on somebody's private tape and at least gained some obscure cult admiration. It's got about as much appeal for me as a flaying billy can. Damn, and I said I wouldn't make any ethnic cracks.

TONI VAN DUYN: 'Venus & Mars' (Lightning LIQ 518). You'll be relieved to know that this is a limited edition (well, the 12 inch is anyway) so it's effect won't be wide spread. A gutless pale pink version of the McCartney song. Good job he doesn't need the money.

PEZBAND: 'On And On' (Radar ADA 6). If it's excitement you're looking for, then look elsewhere. After a promising intro, the song slipped into a mire of boredom. The harmonies didn't give it the rise it needed and although the playing was competent, it was nothing to write home about. Or write here about either come to that.

PAUL NICHOLAS: 'On The Strip' (RSO 011). It's occurred to me that Paul Nicholas must go through life with his face stretched into that awful painful grin and holding that naff hat behind his head like a latter day Al Jolson. He's featured on the picture sleeve in the same frozen pose that's been his trademark since he launched into his disco career. As to the single, it's 'Grandma's Party' revisited. The old char has just moved location.

RAB NOAKES: 'Waiting Here For You' (Ring O Records 2017 115). A lovely, haunting song, but it does tend to ramble on. It's not a track I'd have chosen to be a single because it doesn't have the immediacy that's necessary to hold the interest on the radio.

RADIATORS: 'Million Dollar Hero' (Chiswick NS 29). This fine pop song, produced by Tony Visconti, sounds as good on record as it does live. It's fairly simple, featuring a sax break towards the end, with a classic chorus. If there's justice, it'll chart.

HEATWAVE: 'Mind Blowing Decisions' (GTO GT 226). There's nothing either hot or mindblowing about Heatwave's latest release. It's a slow moving, easy listening sound, not what I expected from them at all. Not that it's a bad thing hearing a relaxing record once in a while, but this leans to the dull side.

ALTHEA & DONNA: 'Love One Another' (Lightning LIQ 532). What a disappointment! There's none of the delightful humour and charm of 'Uptown Top Ranking' on this and I'd be surprised if they pull off another chart topper with it. At best, it's flat reggae of the predictable even kind. At worst, it wouldn't even linger in your mind long enough for you to wonder who was singing.

MADDY FLIOR: 'Rollercoaster' (Chrysalis CMS 224a). As Steeleye Span is anything but a memory Maddy Prior is becoming but laying back on her laurels. She should have as much success with this pretty song and her new band as she ever did with anything before. It's not a startling step from her electric folk, but different enough to give us a clue about her future and clever enough to make the playlists.

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STRANGLERS IN THE LIGHT



Slapping off again Hugh?

ADMIT IT, only a fool would turn this one down. The phone rings and you are asked if you'd like to go to Iceland to see the Stranglers. Not Birmingham, or Germany or even New York but Iceland.

The strange man on the phone says further details are coming.

The days pass and you boast to everyone and anyone that you're going to Iceland. Preconceived ideas go through your head. Snow, ice, eskimos, penguins.

A note arrives in a bottle, message scratched on a piece of cloth: Reykjavik, Iceland. HELP! Deranged dog team dead. Paranoid penguins pillaging. Erogenous eskimos melting

THE STRANGLERS caused a volcanic eruption in Iceland. Day turned into day and no-one knew when to stop — even ALF MARTIN. Pictures by BOB HOPE

igloos. Anarchic Arctic alcoholics slashing their wrists. And 20 hour days. Blood streams in the white. Ice 'n' sleazy in Reykjavik. No night, no black, just a northern light frostbitten whiteness. Follow the instructions in the bottle and all this (and more, much more) can be yours. And you can bring home a dead husky.

I packed a bag and was off on the assignment, heading for the pick-up point. Journalists, PRs, record execs, roadies, managers and of course, the Stranglers.

What were we letting ourselves in for? Would this hand picked bunch of loonies ever return to good old Blighty? We were off on a 72 hour trip that. It turns out now, never stoppable unless you were sensible.

DAY ONE: Arrive Reykjavik Airport. Snow on the hills but not on the floor. We'd landed on the moon. This volcanic island was covered in stone cold lava that had been hanging around for a few thousand or even millions of years. No trees, no flowers, no grass. They've brought us to a secret landing base on the moon. But the signs do say Reykjavik and they never lie. Do they?

Photographers, cameramen, journalists from the Icelandic Press all waiting. Not only catching every single move the Stranglers make but us as well.

On the coach to the hotel a rumour goes around there are three women to every man on the island.

This gets exaggerated to five, then six, then seven. The men are frothing at the mouths. Truth is, one and three quarters to one. We get some other details about the Icelanders, TV only three hours a day, none on Thursdays. One radio station. No beer.

Check in at hotel and onto Hot Ice Studios for a press conference. The Icelandic press are nervous and don't want to ask questions in front of the British press. It's over in five minutes, not one question asked. Drinks served — potent brew, specially made called a Strangers Cocktail. Tongues are loosened, nerves go and individual questions are answered. Does anyone remember getting back to the hotel, and being prized with drinks by the Icelanders because you are with the Stranglers?

Late night, white sky, no darkness, 20 hours of light every day. I black out. Don't remember a thing. The drinking and partying goes on, no-one misses me.

DAY TWO: Up at the crack of dawn, there's no dawn, the light is still there. Stories abound of who went to that party, who drank the least, who the most. And the girls. Still believing it's seven to one. Only the strong or perhaps the weak were ready for a swim in the hot springs. The Stranglers were catching their beauty sleep.

Hot water in the cold air. It's good for you they tell us. We feel good but by the end we know how a

lobster feels when it's killed.

Pick up the weak / strong including the Stranglers and head for a skiing cottage to listen to the band's new album, 'Black And White'. More food, more drink and another concocted cocktail.

The Icelandic photographers never gave up. The British journalists want some special pictures of their own and Hugh Cornwell manages to get rid of the Icelanders for a while and we head up a ski slope. Hugh agrees to pose with his body half painted black and he wants to do it in the nude. "You'll never print it," he says.

We chase round Reykjavik town centre trying to find a paint shop for the black but couldn't find one that would come off easily. We head for the National Theatre and manage to persuade a lady to give us a tin of Negro Black Make-up. All for the price of Hugh's autograph.

Back to the hotel and we have to fit in the photo session before the concert. Plenty of time. But then we find out one of the support groups has pulled out, they wanted more than an hour and a half for a soundcheck. The Stranglers have to go on earlier. Straight to one of the rooms. Not much time. Hugh starts the paint job. Should we get some talcum powder to highlight the other side? A lady is stopped in the corridor and we get the talc.

Two minutes later lady barges into the room.

AQUATIC TEENAGE SEX & SQUALOR

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Even a few peace signs



This one's for the British press

Hugh, standing in front of her, naked, half black, half white. Sheets pinned to the wall for the backdrop, chairs on the bed, clothes everywhere. She's out in a second telling us what room the tale has to be returned to. She meets one of our party heading the same way and tells him he ought to knock before going in.

The crew and the rest of the band are getting worried, it's only 15 minutes before they are due onstage and we're taking pictures not knowing how easily the make-up would come off. Pictures taken and I help Hugh to wash his hands.

"This is the height of decadence," he laughs, "no-one's done this for me before."

We make the gig in time. Jean - Jacques persuades the doorman to let the kids without tickets in for free. The kids go bananas, rush through the backstage door and disappear in the crowd of 4,500.

What's all this fuss for that many people? But remember, there's only 200,000 people in Iceland. If the same proportion of the population went to a concert in this country, you would need a hall to hold about a million people.

Kamikaze kids run about, into anything in front of them. If you're in the way, too bad. Half seating and half standing in this stadium called the Sportshall. They're out of their bonces. There's no beer so they buy bottles of whisky or vodka or whatever will get them smashed in the quickest time possible. Empty bottles fly all over the place, broken glass covers the floor.

The police are there and so are the photographers. All on the stage with the Stranglers. Half the time the band are out of sight, blue suits and flash bulbs in front of them.

No one gives a damn, they're all here just to listen to a British band. The last big British

groups they'd seen were Led Zeppelin and Deep Purple. Five weeks ago they hadn't heard of the Stranglers.

Since the band arrived there had pictures in all five national newspapers. Not only that, front pages every time. If

you liked music, you had to be there.

The Stranglers stuck to their first two albums and the beginning and ending of each song was greeted with a huge cheer.

One guy walked up to me and asked if the Sex Pistols were still going.

"This is real music," he said, "they can play." But he hadn't heard the Pistols music, he'd just heard about them.

Whether the kids cared or not, the Stranglers showed that they are good, if at times a bit samey. Jean - Jacques

Burnel proved he's a damn good bassist. Hugh shouts that it's the first time in 1,000 years it's been hot in Iceland.

The band disappear offstage and the doors open, they start to go but the chanting and clapping starts for the encore. The band came back and do 'Five Minutes'. It's an ideal number to finish with but they carry on and do 'Peaches' and Hugh has trouble with his guitar. They stop, start again and by this time the stage is covered with people. The music's still going but you can't see any of the band.

The lights come on and there's a mad rush to see who can blag their way backstage. Every excuse in the book comes out. Some manage it and stand and wait for a coach to take us to the Hollywood Discotheque.

Jet Black's got a bottle that he insists everyone should have a swig from. We all panic thinking he's laced it with something but it turns out to be

gin. Chaos at the entrance, the kids who are already there don't want to leave. They're kicking the guts out of one another to see who can get back in. Half our party never even make it through the doors. Fearing the consequences if they tried.

Once inside a girl tries a judo throw on Jean - Jacques, she lands on her back on the floor. More fighting, more drinks, more talking, more women and a lot of drunken bores. It goes on until five in the morning. No one saw the dark, only the light.

Calls booked for swimming at eight. Only the strong survived.

DAY THREE: One of the party ends up in hospital falling down the stairs at the pool. Money is needed to pay for the bill. Leave him behind, do what you like with him, cut his leg off.

Horsing around and meet the mayor after lunch. The horses either don't

like the British or they're not used to people. They take us the wrong way, instead of heading for the solid lava fields, they take to the main road, cars in the distance heading straight for us. Panic and jump, the horses carry on. Dave Greenslade is one of the few with a timid horse. A smile never leaves his face.

One cracked head, a few grazes and a lot of sore bums.

The party's over, back to the airport. But is it. Jean - Jacques got a bottle of whisky that one person takes a liking to. With Jean - Jacques help he downs the lot in 10 minutes. Passes out as we arrive at the airport and the photographers are still waiting. They never let him on the plane. Is he still there? Is he dead? It probably made the front pages the next day.

Goodbye 20 hour days. As the plane lifts off the tarmac, the moon surface is all you see and it's still light.



Jean-Jacques and a few prawns

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13th December 1978

SPOTS.



SINCE Japan's 'Adolescent Sex' came into my life it has scarcely been off my turntable. This state of affairs began through necessity, continued through curiosity, and finished with compulsion. By the time it was finally scraped off, both me and the stereo began to suffer withdrawal symptoms. It has graduated to a five star work of art (I think she really means it - Ed) and for a debut release from a band on the Ariola - Hansa label, that is a masterpiece. I had to talk to them.

The first face-to-face meeting with Japan came in a plush hamburger joint in London. At this epic confrontation were a selection of hacks, one cream-covered publicist, and spokesman for the aforementioned band, Dave Sylvian, Japan's writer and vocalist.

Food arrived, was smeared about the place, and wine flowed freely. So did the conversation, which initially concerned a less-than-conventional topic amongst a mixed male and female company. Make-up.

As anybody who has glanced at the music papers in the past few weeks must have realised, Japan do not attempt to outdo Burt Reynolds in the macho stakes. They wear women's clothes,

jewellery and make-up - both on and off stage.

"There's so much more variety amongst women's clothes, they're so much more adventurous," Dave confides, attired in a hacking jacket and white shirt - sporting peroxide blonde long hair, and a goodly selection of cosmetics.

I agree, but on men? "Blokes are always so afraid to experiment," he continues. "They're just content to follow the crowd because they're so inhibited. It's an inborn thing I suppose, because girls always look so much more individual anyway.

"If men try to make the best of themselves they're always thought of, by other men particularly, to be homosexual or have some kind of hang-up. We've been beaten up loads of times in the past four years just for looking the way we do. Blokes seem to look upon us as some kind of threat, or as a blow to their masculinity.

"I just got sick of waking up every morning and seeing the same face staring back at me, so I dyed my hair and started wearing make-up. It's a form of self-expression, just like our music."

Ah. The Music. That is changing as often as their appearance. Why?

"I hate it when people try to categorise our music. Music is an art, it should be treated like one. It makes me sick

when I look at the charts and see rows of disco songs. Anybody can write that kind of rubbish. (Really? - Ed) If it's got a four bar beat to it, it'll sell. That can be categorised.

"But if it has been written with thought behind it, it makes me mad when people just stick it into a box with a nice handy label on it, or even create a label for it, and compare everything to it."

In the last six months Japan's music has completely metamorphosed. The first time I saw them the effect was of a slow, meticulous but spontaneous disaster. The gig was regarded by the band as a major catastrophe. It bombed.

"We had everybody from the record company, all the big wigs as well, and although we tried so hard it turned into a fiasco. By half-way through all we wanted to do was get off stage!" remembers Dave.

Not so at Dingwalls but a fortnight ago. This time the atmosphere - was electric. The set was almost totally different, and they weren't out to plug the album.

There again Japan's publicity has been astounding. Reputedly the biggest record company outlay for an unknown band for two years. The everlasting question: why?

Mr Sylvian gives a suitably sultry sneer. "Because if it wasn't

ALL DOLL-ED UP AND A LONG WAY TO GO

Kelly Pike picks off the cream as she talks to Japan

going on us it would be going on some disco or cabaret act; our label's full of them. If there are a few thousand pounds going spare why shouldn't we use them?"

Why not indeed. And why not 30,000 posters, and numerous music paper advertisements?

"None of the English record companies would touch us because we weren't heavy rock, or new wave," says Dave. "Hansa wanted a new band they could sign to update their image, and so THEY came down to see US. We signed with them over a year ago, but it has taken us this long to get things to be how WE wanted them."

"At first we did some tapes the way they wanted us to sound — like some kind of wayout Bay City Rollers — and everyone knew that it just wasn't going to work out. Then we did them our way and it all fell into place."

"Now we're all straight about it all. They still want us to be big stars, and we're doing what we want to, so everyone's happy, at the moment."

"But if we were to become stars on the way that we look alone, then I'd just change again, to some kind of look that is totally ugly. I don't wanna be a sex symbol."

Talking of looks though, what about The New York Dolls? What about

them?" quoth he, on guard.

Well your looks do bear more than a fleeting resemblance to them — (You don't say - Ed).

"What if they do? I've looked like this well before it became fashionable to like them. Before when we went on stage everyone accused us of being some kind of freaks. Perhaps we are. Now as soon as we come on everyone screams that we're ripping off the Dolls without even hearing us."

"We don't sound anything like The Dolls! Why are we slagged for looking like this? I really liked them, but not all the band do." He pouts.

"Anyway I don't care what other people say, (dramatic pause), if I did 'I'd be dead by now.'"

But the posters? "We went in to do the posters and the

photographer told me to hold a sword and stand in the middle with the others grouped around. Loads of bands have pictures with the frontman, the singer in the middle. Why not us? It was pure coincidence that it came out looking like the Dolls' poster" (Oh really? - Ed).

An astounding coincidence indeed, but what about the names? Sylvian's an awful lot like Sylvain, and Jansen only needs a couple more letters to make it into Johansen. Even Karn is strikingly similar to Kane.

"We wanted to change our names because Steve and I don't like our surname, we modified them to how we wanted them," he concluded, with a very convincing smile.

At least . . . I thought it was convincing. You too?



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MARILYN LAVERTY finds Poly Styrene holed up in New York



POLY PUT THE PRESSURE ON WE'LL ALL HAVE DAYGLO TEA

POLY STYRENE stands at the door of her cramped Century Paramount Hotel room. She is dressed raggedly, as compared to her usual Salvation Army — style flamboyance. Limpid, somewhat lost eyes gaze out from behind gobs of mascara.

Poly invites us in, but says she does not feel well. Two nights earlier, bad planning had caused her band to cancel two shows during the first weekend of their two-weekend booking at CBGB's.

Funny, though: there is something about Poly Styrene's personality which conquers even the wan spirit created by mild illness or a cancelled show. In interview, as onstage, Poly excludes an ingenue's ingenuity which is winning. She seems guileless, much like the good-humored and perceptive lyrics she writes for songs such as "Germ-Free Adolescence": "I know you're antiseptic / Your deodorant smells nice / I'd like to get to know you / But you're deep frozen like the ice. / He's a germ-free adolescent / Cleanliness is her obsession / Scrubs her teeth ten times a day / Scrub away, scrub away."

In interview, Ms. Styrene acts both innocent and dumb, answering "I don't know" almost as an automatic reflex. But when given a moment to reconsider, she invariably comes up with some sort of response. She is demure and co-operative.

Poly is vague when detailing the history of her five-piece band X-Ray Spex, who are the kind of new-wave group for whom the phrase "no past" is more descriptive and pertinent than the trendier "no future." Sole front person for the band, Ms. Styrene has only recently begun her profession as a vocalist. Her career was inspired by seeing

Johnny Rotten and company. "X-Ray Spex only got together about a year ago," Styrene muses, fidgeting with the blankets she braces against herself as she rests in bed during the interview.

"The Roxy Club was our first date. That was the only real punk club in England then. Before that, there was nowhere to play. I'd always been singing, just knocking around, not with a band or anything. Then I saw the Sex Pistols, who were the first band I liked. Well, I suppose that I quite liked the Rolling Stones and the Beatles, but mostly I just thought they were good for their time. I don't like them too much for now. For our generation, mostly I like reggae bands."

A look at Poly Styrene's unusually energetic stage act would give quick confirmation of one reason she likes reggae so much: "Reggae is great to dance to. I especially like heavy dub, and Columbia Colly by Jah Lion is my favorite album. I guess. I like Big Youth because of his voice. And some of them I like because of the

words, the Rastafarian attitude. I don't own too many punk albums, but I do like the Sex Pistols. The Sex Pistols are like reggae — you can dance to them the way you dance to reggae."

If reggae and the Pistols are inspiration for X-Ray Spex, however, the inspiration is musical and not political. For Poly Styrene denies that her cleverly worded, ironic songs are meant in a righteous vein.

"I don't like the idea of having a message. It's a bit pretentious, kind of like you're fooling someone or something. I just like the idea of our songs being a reflection of what's happening, nothing more, nothing less. People can make up their own minds."

Because she is mulatto, Poly Styrene is often asked questions about her racial attitudes. But she claims that "color is really not a big thing for me."

"I just accept it. You've got to remember that with things like Rock Against Racism, or papers who have interviewed me, most of the people who support it are white, and they can't get through to black people, so they try to get me to do it for them." And all the supposed political

overtones, in addition to Poly Styrene's verbal and physical garrulousness, just add to the confusion over whether X-Ray Spex are a "serious" band or not.

"Virgin Records didn't take us seriously in the beginning. I don't think. In fact, I think they were surprised when 'Oh Bondage' did so well. It didn't get played on the radio. It didn't get any promotion, hardly anybody knew it was out. But it spread by word of mouth. I don't think Virgin knew how to promote punk bands when they first started out doing it. They're getting better at it now, though."

Perhaps X-Ray Spex, debut 1977 single, "Oh Bondage Up Yours!" b/w "I Am A Cliche" did sell very well for a relatively obscure new-wave record (sales of 35,000 copies, by Poly's count). But that alone wasn't enough to keep X-Ray Spex on the label.

"We just had a one-off deal with them," says Poly, explaining "We didn't want a long contract because they wanted to tie us up too much. I think they wanted like 15 albums. So

our next single, 'The Day the World Turned Dayglo' and 'I Am A Poser', will be on our own label — with no name, just the X-Ray Spex logo on it — that will be distributed by EMI International. That way, you don't make any money until you sell a few records, but that's only fair. And that way, you've only got to sign up for three years."

Even in that period, however, X-Ray Spex have the potential to be very productive Poly says the band has plenty of material.

"We have about 20 songs, 13 or 14 of which we do in our regular set. And the album is ready. It's just a matter of getting it pressed. There are a lot of contract things to get out of the way, too, before we can do an album." She adds "I don't handle the contracts and all personally. But I do know what's going on. Our manager, Falcon Stuart, handles a lot of the contract stuff. But he always asks the band before he does anything. We know about it."

X-Ray Spex are a novice band, a group of 19 and 20-year-olds whose manager produced their first record and whose saxophone player has been working at his instrument less than a year. And, if it weren't for their energy and cuteness, you might almost care about the fact that they've got as many songs as they do riffs.

The make-up of the band is as follows: Jak Airport on guitar; Paul Dean on bass; Steve Rudan on sax, and B.P. Hurding on drums. Poly writes the words and melodies to the songs, and the band writes the music. And the contribution of manager Falcon Stuart is considerable.

"Falcon mortgaged his house for us," says Poly. "That's where we all live. Paul Dean stays with his parents, and Jak sometimes goes back to his mom's house. But the rest of us stay with our manager. I live in the basement."



X-Ray Spex go walkabout on Broadway

'It doesn't upset me when people are rude'

Poly is as charming in person as she is in performance. Making a quick recovery from the frail composure that characterised the early moments of the interview, she laughs robustly when talking about the finances of X Ray Spex. She seems to have as little reverence for her own security as she does for the values of the society she mocks in 'Artificial' or 'Genetic Engineering.'

"No, I suppose we don't make enough money to live," she giggles. "I suppose we owe a lot of money, too. And I think we lost a little bit in coming to America."

But the New York experience was instructional, at least.

"I've just walked around the streets, getting a general impression. I haven't done much sightseeing or anything like that. But everything's interesting when you haven't seen a place before. I don't think New York is more dangerous than London, like they say it is. It's just more out in the open. People say things to you that they would never say in England. One guy came up and told me he was writing a book on sex, and what did I

think. I told him that I didn't have any opinions, that I don't like sex. I just wanted him to shut up.

"And some of the taxi drivers must have thought I was a hooker or something, because they would say, 'Oh, you really look sharp today. Looks like you're going to earn a lot of money today.' They would take it for real, the way I dress, the stilettoes and everything. And they would ask me if I was a showgirl, or if I was in one of those live sex shows."

But it would take more than snide comments to persuade Poly Styrene to tone down her appearance, which has changed over the past year from plastic-tablecloth camp to exaggerated sex-kitten comedy.

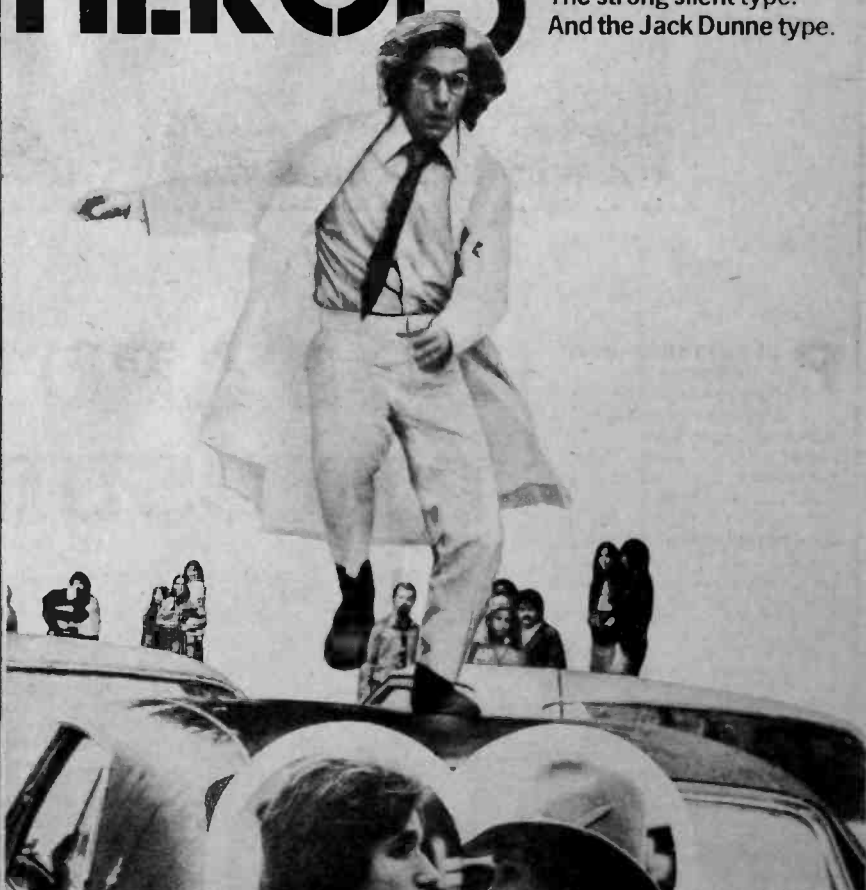
"It doesn't upset me when people are rude like that," she says.

"Because I just look at all this stuff and study it. I don't take what they say seriously. I just laugh it off."

And as long as Poly Styrene can keep laughing, she will be entertaining both as an individual and as a performer. Despite what she says in her songs, Poly Styrene is not a poser. And she is quite clearly not a cliché.

HEROES

There are two kinds of hero. The strong silent type. And the Jack Dunne type.



Jack has escaped from hospital, where heroes of his kind are kept under lock and key. He has one big dream - to breed worms.

Carol is running away from her wedding. She's heading nowhere. Until she meets Jack.

HENRY WINKLER · SALLY FIELD

A TURMAN-FOSTER COMPANY PRODUCTION "HEROES" Co-starring HARRISON FORD - Written by JAMES CARABATSOS

Music by JACK NITZSCHE and RICHARD HAZARD Directed by JEREMY PAUL KAGAN

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Poly at CBGB's

OFF CENTRE

THIEFS DON'T DO IT

BLOCKHEADS DON'T DO IT

WHO DON'T DO IT

BOYS DON'T DO IT

SLEAZES DON'T DO IT

POLICE DON'T DO IT



ON TO A WINNER

HERE AT Record Mirror, we were touched and overwhelmed by the response to our illustrators competition. Even now they're drib-drabbing into the office, covering the desk... damn things... sometimes I wish I'd never...

STILL! About 20 yards away in front of me is a window sill covered with hundreds of sad looking envelopes. These are the rejects, which were sometimes very good but not good enough to win anything.

In fact even these two excellent caricatures here — Derek and Clive by Mark Hartshorn of Tonbridge, Kent and John Travolta by Ray Marvell of Anson Road, N. London — haven't won anything. But they will be paid for the use of their drawings and they'll be hearing from us soon with regard to using more of their stuff.

There were literally a dozen or so more illustrators — most of them non-

professionals — that were up to that standard. We will be printing their names soon, and with their permission, hold on to their caricatures until we have a chance to use them with a feature.

The winner of the competition — despite the tremendous standard of entries — was a clear winner. A full colour poster of *The Ramones* by Mark Manning of Leeds will be printed in Record Mirror as soon as we have the space.

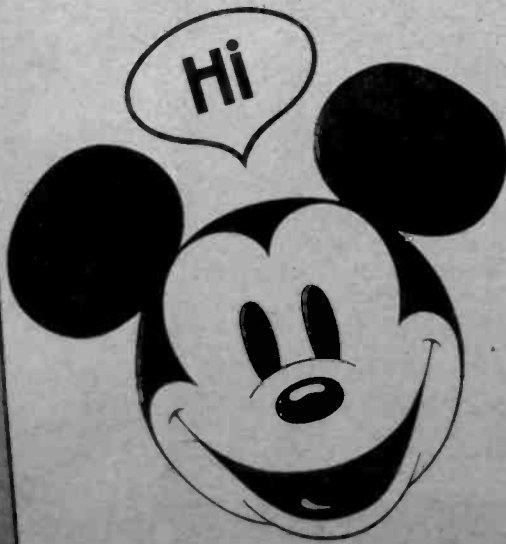
Mark receives a £50 prize, payment for use of this painting and our best wishes. Mark we want to see more... give me or Alf Martin a ring and reverse the charges.

Incidentally, if you missed the competition, don't worry... we're always interested in new artists so keep sending your stuff and if it's good enough, we'll use it. **TIM LOTT**

STRANGLERS DON'T DO IT

CHELSEA DON'T DO IT

Bring out the beers for the man with the ears



ALTOGETHER NOW kiddies... Happy birthday to you, Happy birthday to you — **HICBURP!**

Whoops, little Felicity's been at the beer tent again.

Well, who would have thought it? Mickey Mouse, that clean-cut, all-American rodent, is having a 50th birthday party for juvenile Londoners — and amongst the attractions is a real ale tent! "For the dads" claims the lady press officer. A likely tale...

Fortunately, the other attractions at the party, at Alexandra Palace on May 28 and 29, are less of a danger to the under tens. They include a funfair, a skateboard park, a circus, a Disney Parade and guest appearances by numerous pop personalities of the type that are forever on 'Crackerjack' and 'Multi-Coloured Swap Shop' — the Goodies, Mud, Paul

Nicholas, Davy Jones and the Ricard Brothers. All for free!

Who's paying for all these fun and games? Why, none other than the benevolent old GLC themselves. At what expense? "A vast amount" says the lady press officer. How vast? "Oooh, around £17,000" she ventures cautiously.

And how many times will be turning up?

"Well, Alexandra Palace is a huge place," she says. "There'll be 100,000 at least."

The patter of that many tiny (and possibly intoxicated, if they track down the beer tent) feet just doesn't bear thinking about.

And you needn't think that's all that's happening, either. Oh no. Mickey is celebrating in style. And you're all going to hear about it — over and over again. For

the BBC will be filming the party for a special edition of 'Disneytime'.

And for another, two of the above-mentioned pop people have already made special birthday records for Mickey. The Goodies is called simply 'Mickey Mouse' and Davey Jones' is called 'Hey Ra Ra Ra (Happy Birthday Mickey Mouse)' and also features a choir of kids from the National Children's Home in Harpenden (saargh).

And of course, we are about to be submerged under a deluge of special Mickey Mouse merchandising specially knocked up for the occasion — Mickey Mouse T-shirts, dolls, books, badges, stickers, and the all-time favourite at Disneyland in California — Mickey Mouse ears!

You thought the Queen's Jubilee was boring? Believe me, you ain't seen nothin' yet!

SHEILA PROPHET



"By the time we got to Woodstock, sorry, make that New Bond Street"

HAVE YOU heard the one about the Irish Bob Dylan fans who bribed a friend to catch the ferry over to Liverpool to queue up for tickets? Eight of them chipped in for the fare but he was only allowed to buy four tickets.

Still the Irishman was luckier than most. Liverpool was one of the easier ones.

Elsewhere astonished passers - by were treated to a sight that many must have thought disappeared with the turn of the decade - the three - day wait for concert tickets.

With the impending return of sixties' folk messiah Bob Dylan to British shores for six concerts (after a 12-year absence) came the chilling news that tickets would only be sold at 15 designated box offices... by personal application at 10 am on a Sunday morning.

Out came the pop festival sleeping bags, duflie coats, beach chairs, acres of plastic sheeting and campaign battered guitars and harmonicas. And in some cases, particularly in London, young children innocently queued with the generation that Dylan had fostered.

The first person to arrive at London

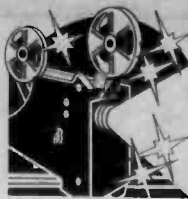
Hammersmith Odeon look up station at 10 pm... on Thursday night! Twenty-one-year-old Mark Goodwin, a car driver from West Drayton was apparently "surprised" that he was the only one there, although by Saturday night he'd been joined by 3,000 others.

While over in plush New Bond Street in the heart of London's West End, the first arrival, 19-year-old Tim King from Guildford, was "laughed at" by shoppers when he plonked his sleeping bag down on Friday afternoon. However, by Saturday evening police were casting a friendly eye over a snaking queue of over 1,000 - most of whom had erected sophisticated encampments in shop doorways.

When the box offices all over the country opened on Sunday 92,000 tickets were purchased in less than eight hours. There were three lost children. Bill from Trowbridge lost his car keys. Susie went to meet Rob with the brown hair behind the Release tent (afterwards, the hot dogs were naff and all the blankets got soaked. And Wally (bless 'im) fell asleep.

It was fun, but I don't think we'll go next year.

JOHN SHEARLAW



The part grows Fonda

NOTHING brings home the horror of war better than the invalids returning from the front. Not the children burnt and the mothers raped. They've already been seen on TV, in magazines and newspapers.

Or so Hal Ashby, director of 'Coming Home', would have us think. His reluctance to show any aspects of the Vietnam war other than the plight of the mentally and physically wounded American soldiers and what their wives do when they are away greatly limits the credibility of this movie. On a simpler level it's a tale about the consequences of wartime marital infidelity where the blame cannot be laid at any one door.

Ashby's approach is

sombre throughout. The humour which so distinguished some of his earlier hits ('Shampoo', 'The Last Detail' and 'Harold And Maude') is missing here. But his eye and ear for period detail is even stronger than it was in 'Shampoo'.

The opening credits roll over a soundtrack of the Stone's 'Out Of Time' while shots of the wounded soldiers are juxtaposed with those of a runner. Jane Fonda farewell her husband (Bruce Dern) then proceeds to dominate the action (as is her due) by working as a volunteer at the army base hospital where she gradually falls for a recently crippled fighter, somewhat indifferently played by Jon Voight.

Fonda and Voight make the film work. Dern, however, seems extremely disengaged in the early scenes (most notably in the love-making sequence to the strains of 'Hey Jude') while later he is either hostile, shell-shocked, murderous and finally suicidally calm. Whatever initially attracted the couple never becomes apparent.

But if the curious blend of 'Emergency Ward 10' and 'Porgy And Bess' fails to hold ones attention, there is a busy soundtrack which crams in countless snatches of hits from the late sixties

and early seventies. Steppenwolf, Dylan, Simon and Garfunkel, and many more biggies assist (or distract) the brain in digging up memories of a war which gave America its most painful lesson ever in foreign relations.

By the end of the year movie-goers will have seen probably as much as they can take of Hollywood's re-telling of Vietnam. My hope is that this one won't get forgotten when the blood and guts epics go in for the overkill.

JOHN WISHART



Calvert lets it burn

CENTIGRADE 232: By Robert Calvert (Quasar Books 95p)

THIS BOOK is for cosmic evenings in the front room. Of course it would be easy to dismiss it as the meanderings of an old hippy, but the lad has talent. Take the imagery suggested by the first poem 'Swing' about a kid in the park.

"It rocks the heavens, this clanking machine: An engine to swing a planet

Through its axis, made simply out of chain And wood with a child to man it"

He has a good flow of words and even when the poems get too deep for mere mortals to understand they still form good patterns.

'Years We Spent Living in a colled shell Only just Out of reach out of the tides"

Old Bob does go over the top sometimes so that nobody really knows what he's on about. 'Take Buster Keaton' And The Virgin Sperm Dancer' for example or 'Churchill's Secret Rock Deal'. Then again, maybe I'm just thick. What amazes me is that Calvert, with his undoubted writing talents, has been wasting his time with a bunch of drongoes like Hawkwind for so many years when he could have been delivering much more.

95p is rather expensive for this cheap looking paperback and a lot of the stuff has been used before. It's only available from branches of Virgin Records or from Flat 4, 81 Gloucester Street, London SW1 Adding 12p post Oh nearly forgot, Centigrade 232 is normally the temperature at which paper starts burning. ROBIN SMITH

Lemmy sets a record

THE LAST person you might expect to find lurking within the pages of some dusty legal tome is Motorhead's gentleman of the road, Lemmy. But in future years, that's just where he's likely to be, because it seems, Lemmy has unintentionally set a legal precedent.

After two years of relentless hounding by the Metropolitan Police Force, his case has at last been thrown out of court. His crime? Possessing 36 micro-grammes of cannabis. Micro-grammes.

"They had to scrape it out of the case with a pointed stick," says Lemmy in disgust. "I've been in court four or five times in the last couple of years, and it's been adjourned every time. Once, the policeman broke both her legs on the way to court.

"This time, the judge instructed the jury to find me not guilty because the amount was only measurable on laboratory scales. As he said: 'To the average man in the street, 36 micro-grammes is magical'.

You'd think they would have better things to do with their time. SHEILA PROPHET



LEMMY



NEVER FEAR, me hearty stalwarts, the British rock shock scene has yet again scandalised the front cover of the SUNDAY PEOPLE. Under the enticing banner "Rowdy Pop Group Shocks A Posh TV Audience", we are triumphantly informed how "The British rock group Darts has given Spanish television its most embarrassing night ever". Seems that singer Den Haggerty became a trifle over-zealous during a two-hour TV show in Palma, and "leapt screaming into the VIP audience and tripped up the wife of Robert Stack, star of the TV series, The Untouchables".

Apparently, still not totally satisfied, he ripped a woman's dress, then charged at sex film star, Sylvia Kristel. (The People thoughtfully provide a photograph of the afore-mentioned sex film star). The piece de resistance arrived when Haggerty paddled in a fountain, took off his socks, then squeezed them down a TV announcer's neck, while drummer John Dummer clobbered the resident Spanish drummer with his drumsticks.

Who says Britain is going to the dogs when we can still produce bands like this? Incidentally, the Darts story was in fact rather overshadowed by the sex-change "Girl Who Became A Dad" case. Ahhh, the wonders of surgery, if this be the start of a new obsession, prepare ye the way for the patter of tiny Wayne County-esque feet.

Lady Olga Maitland's column in the SUNDAY EXPRESS rather outdates the notion 'once bitten, twice shy' as we discover that the ever-eager-to-please Britt Ekland has made a new-found gentleman friend in Roger Earle (30), frontman in the rock band Fog Hat. The demure Britt has been very coy about discussing her new friendship, but we can only hope, for her sake, that it proves to be as bounteous and fruitful as the last.

The agonies and ecstasies of being a pop star are once again brought to the limelight in the SUNDAY PEOPLE. Pop singer Malcolm Roberts has just returned to Britain, penniless, after a disastrous bid to Hollywood fame only to discover that his wife Cherie has a "new friendship - with a married man". Ahh me, the merciless world of music strikes yet another innocent victim.

Finally, in true Travolta style, the last word must go to the SUNDAY MIRROR for their expose on "The Mating Game, Disco Style", an in-depth study on the "courting ritual of the Disco Male". The libidos of the dance floor finally gain recognition in the classic - that a revolver - in - your - pocket - or - are - you - just - happy - to - dance - with - me - setting.

Humm, think I'll just sit this one out if you don't mind. BEV BRIGGS

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ALBUMS UGLY BUT NICE

THE STRANGLERS
 'Black And White' (UAK 30222)

UGLY PSYCHEDELIA is about as close as you can come to describing 'Black And White', which is very definitely a step forward from the ugly, boring psychedelia plastered all over 'No More Heroes'.

Ugly is sometimes good looking, or in this case, good sounding. The Stranglers' ugly is hideous but magnetically attractive.

The 'Norwegian' hallmarks are still omnipresent in Jean Jacques' lead bass, Dave Greenfield's sometimes sixties / sometime eighties keyboard, Hugh Cornwell's roughshod guitar; but they've been displaced differently.

Or maybe that's inaccurate. Not so much differently, as more imaginatively. To pin down imagination is an impossible task, but somewhere, in 'Black And White' it's made a comeback to the Stranglers' train of inspiration.

Not everywhere though. There are some plain, grey moments. 'Toller On The Sea', the longest cut, might have come from 'No More Heroes', formula without ideas. Likewise 'Do You Wanna' which, as the title suggests, suffers from no paucity of clichés.

There the rot stops. While a recent trip to Iceland confirmed my suspicions that the Stranglers are inveterate bullies - or at least 50 per cent of them - 'Black And White' belies my expectation of the Stranglers as a spent force. They have, after a one-album aberration, got a grip on themselves and given my negative suppositions a well earned kick in the stomach.

The album, logically enough, has a 'black side' and a 'white side', the former supposedly representing the more downer aspects of the band.

This isn't a strictly accurate pigeonholing. 'Outside Tokyo' on the white side, with its funereal fairground riff, is musically as sinister as anything on the other side.

The division really comes in the lyrics with the white side being more lighthearted in that department. 'Hey!' (Rise Of The Robots) - which features Laura Logic of X-Ray Spex nonfame - is a shot of droolery.

"They're gonna want a union soon Oilbreak that's dead on noon".

'Tank' is also forked tongue in unshaven cheek, a cottonwooled laugh at the destruction complexes of out to lunch soldiers. And 'Sweden (All Quiet On The Western Front)' is a Scandinavian swipe at possibly the most tedious land in Europe.

The white music is powerful, but unthreatening, adhesively listenable but safe, familiar.

The black music is the most sinister side of the Stranglers. Deathly, and sometimes lyrically incomprehensible, it's a weightier brand of music than they've attempted before, very low register.

'Death And Night And Blood (Hukio)' despite some dopey lyrics - 'home is a black leather jacket sitting sweetly / to my brain' is one of their most darling creations, a song of decay and underground atmospherics.

'In The Shadows' is just that, lurking in its own umbr, leaping out and ripping. Melodramatic, almost Hammer movie, but disturbing inside.

And, in spite of Hugh Cornwell's supposedly Marxist leanings, the black side opens with a vicious condemnation of the Russian tyranny, 'Curfew'.

From the atmospherics of fear to the application of freebies. The first 75,000 of you chaplains that latch onto 'Black And White' get a white vinyl single featuring an amazing version of 'Walk On By' backed by the straight forward 'Mean To Me' plus the boring, obligatory sexist 'This' (just in case anyone should think success has reformed them).

'Black And White' is the Stranglers revived and moving forward once again, stealthily and with grim humour, and carrying a big stick. ++++ TIM LOTT



STRANGLERS: inspiration makes a comeback

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Taste that Dart

DARTS: 'Everyone Plays Darts' (Magnet MAG 502)

EVERYONE PLAYS Darts Everyone likes Darts. Everyone wants more Darts. Infectious, isn't it?

We approach an important stage for one of Britain's most likeable, worthy and idiosyncratic combos. The follow-up album. And on advance orders... already it's a hit. Good public taste, you say?

Anyone who's listened to the Darts' reworking of the Ad Libs' 'Boy From New York City' - onstage and on record - must have realised that if there's one thing Darts don't lack it's good taste. And a lot more besides.

Like an impeccable (and excellently wizened) rhythm combo. Like excellent songs of their own as well as the revivals. Like, a front vocal section that now boasts no less than four stars. Like, the lovely Rita Ray, who's conquered her nerves to deliver some stirring vocals.

And of course, Denis Heggarty, in many ways a symbol. He of the basso bantastic and antics profundo who leads off the acapellas, fills on doo-wop and still manages to stamp his authority on nearly every song.

All this was there before - hidden in the headlong enthusiasm of the first album and two hit singles that shone and stuck. Here Darts come out.

Not that everything they touch turns to gold - old or new. But the Darts are true originals. Painfully so. Skating their own art between (say) Manhattan Transfer and Showaddywaddy; comparisons are meaningless but they've got to be made.

No honey coated revival or pastiche in the present. Just their own unerring touch.

It can be earthy, like 'Boy From New York City' or the superb cover of the Jive Five's 'My True Story'. Or straight good time - try their own 'It's Raining', 'Bones' or the stirring blues of 'Gotta Go Home'. Even tongue-in-cheek like

DARTS: everyone wants to do it



'My Friend's Wife' or the calypso 'Honey Love'. They could have written all of it or none of it, but it's a great object lesson in making the best of the past in the present. Both clever... and fun to listen to.

Inevitably there are a few mistakes and (even) dull patches, yet the magic of the album is that they've stuck resolutely to their own guns. Onstage and on record, the verve, the touch, the enthusiasm are one and the same.

Which means everyone will be playing Darts - real soon. ++++ **JOHN SHEARLAW**



STYX: 'The Grand Illusion' (A&M AMLH 64837)

ANOTHER SEED from the symphonic flower bed. After hearing Starcastle, Rush, Kansas and now Styx I must admit that the lines are getting a little blurred. The title track got my back up, it appears to be something of a protest song about fast cars and the perils of wealth. What do Styx play for, peanuts?

But pretty quickly I succumbed with 'Fooling Yourself', squeaky key-

boards giving way to strummed guitar and leisurely bass. It's probably a stupid analogy but like Abba, after a while the tracks all become very listenable.

It takes time to appreciate it but after about two listenings Styx' own style does come through, maybe lighter and less heavyweight than their contemporaries. 'Superstars' should be the single with its clenched fist tight harmonies.

The most raw track on the album is 'Miss America' but its over-kill compared with the tranquil nature of the rest of the album. +++ **ROBIN SMITH**

THE DIAMONDS: 'Planet Earth' (Virgin V2102)

REGGAE meets MOR? Two cultures clash? Not exactly, but they nevertheless stroll along arm in arm upon Planet Earth.

This I suppose would be best described as easy listening reggae. It's not wishy-washy or held together by strings, but it is very laid back, and at times quite singalong.

Take 'Struggling' for instance, a competent enough number, which suddenly bursts into the old Muppets' rave, 'Ma Na Ma Na' at the instrumental breaks. Since when has Kermit been into roots, nun?

Joking aside, although this may not be a great cultural advance in the pursuit of deep symbolism/intellect, it's still a very enjoyable album. The two strongest tracks

are the single, 'Sweet Lady', and the consecutive number, 'Only Brothers'. The latter features lead vocals by Lloyd Ferguson, who has an unusual range and sounds like Russell Mael. Ferguson is usually confined to backing vocals, along with Fitzroy Simpson, leaving Donald Shaw to provide rather bland leads.

A little more adventure wouldn't go amiss, but still a relaxing, enjoyable album. +++ **KELLY PIKE**



Laurin Rinder & Michael Lewis: 'Seven Deadly Sins' (Pye NSPL 28252)

LUST, SLOTH, covetousness, envy, pride, anger and gluttony Yes, it's supposed to be a concept album. I say supposed to be because I think those seven words just happened to be handy little for seven instrumental tracks composed, arranged and executed by Messrs Rinder and Lewis.

They proved soon enough what versatile little chaps they are on

the first track. It opens with a sound not unlike a spook trapped in an echo chamber, and continues into a seven (what's with all the seven's?) minute track entitled 'Lust'. Where lust figures in the assortment of synthesized, electronic keyboard sounds which leap out above a Donna Summer / Kraftwork rhythm section I don't know.

Of course they couldn't get away with seven identikit instrumentals, so 'Envy' is given the doubtful honour of housing some patry lyrics, irrelevant to the theme, and retitled 'Animal Fire'.

It's another disco disc, with pretensions of something greater. They could have said everything they have to say on one single. To spread it over onto an album of Seven Deadly Sins qualifies as the eighth. ++ **KELLY PIKE**



RADIO BIRDMAN: 'Radio's Appear' (Sire 9103 332)

STRANGE ONE this. No it's not weird or unusual

just varied and wandering. Radio Birdman are supposedly one of Australia's top new wave acts. They probably are, but then I wonder what competition they're up against in the land that gave us very little, apart from somewhere to emigrate to. Still that's evading the problem, which is that Radio Birdman are a good conventional new wave band who also do some passable Doors Impressions and throw in a couple of US influenced rockers. This band are good at whatever they do, it's just that they often try to do too much, which often makes for somewhat disjointed listening.

On 'Aloha, Steve And Danno', a tribute to those brave guys who shoot people in Hawaii, we're offered instant poppy heaven. Guitar hero time on 'Hit Me Again' is far less satisfying and is Birdman's weakest phase (hopefully they'll soon grow out of their heavy metal experiences).

Which leaves us with their Doors Impressions. That's a little unfair, as the band don't do a Strangers, in regard to distinctive organ runs, but are more into the kind of drawn out rhythms which riddled such Doors classics as 'LA Woman'. 'Man With Golden Helmet' is far removed from other purely aggressive new wave offerings, with its repetitive chants creating a haunting atmosphere. If they can continue to produce songs like this, then Radio Birdman will become very, very big. Until then 'Radios Appear' in an album full of something for all 'rock 'n' rollers', (using the term loosely). ++++ **PHIL HALL**



7th WONDER: 'Words Don't Say Enough' (Parachute RRL 2004)

I THINK that in some circles this album will be very well received. 7th Wonder are an American soul outfit about whom I know very little except that there are, seven of them. The sleeve has the group members rigged out in Egyptian finery but the musical influences spring from rather nearer home. This is in reality one of those competent American soul records which I suspect are produced very copiously and sold very sparingly.

Those famed Muscle Shoals - style horns are much in evidence throughout, augmenting numbers like 'My Love Ain't Never Been This Strong', with its party atmosphere, and 'People In Love Do The Strangest Things', a song with a certain bonhomie.

Meanwhile, the more soulful 'We Are So In Love' is nourished towards the end by some good sax playing. 'Words Don't Say Enough' and 'I Would Have Loved You Just The Same' are a pair of very pretty ballads which could be turned into hits by more recognised soul artists. Rose Royce for example. I doubt whether any of these songs is quite strong enough to garner a hit for these apparent new-

comers, because if you're new, you've got to be singing something immediately appealing to get noticed.

But the album's full of valid contemporary soul, apart from the last, rather dated number, 'Love Makes You Act Like That', which sounds worn out despite its speed. +++ **PAUL SEXTON**



AMAZING RHYTHM ACES: 'Burning The Ballroom Down' (ABC Records ABCL 5244)

RIGHT, GET out the Southern Comfort, kick off your cowboy boots and lean back in your trusty rocker on the porch. This is the genuine seventies Hillbilly revival. I've always found this ethnic country 'n' western totally alien, long haired farm boys singing about bars and belles left me totally cold until I discovered The Amazing Rhythm Aces. An apt name for a band with a true feel for pure American, laidback sounds. Like Little Feat the Aces manage to sound relaxed and loose but never become bland.

Similarly they write the sort of songs which have amazingly subtle rhythm changes - reminiscent of Steely Dan. Comparisons are necessary to urge people with a taste for American music that isn't diluted, pretentious or plain unoriginal to look out for this album. As a sampler try the title track, it has one of those hauntingly romantic storylines that rolls along with a lazy melody, that's compelling at the time, but somehow drifts out of your memory when the track ends. However you do remember what you heard you liked, so it's back with the stylus for another five minutes of concentrated pleasure. 'Burning The Ballroom Down' is the classic track on an album of consistent quality. ++++ **PHIL HALL**

THE BISHOPS: 'Live' (Chiswick CH7)

IT WAS as I remembered... an eyes-down, straight ahead evening of rock 'n' roll, rhythm and blues, back in February at The Roundhouse. A night when The Bishops, or The Count Bishops as they were then known, played a long, blistering set, with the whole house on its feet and were brought back for two more encores... and they were only a support band!!!

Their music is timeless, a continuation from the 50's and 60's into the 70's. Some of the songs, 'Train' and 'Baby You're Wrong' for instance, have already surfaced upon vinyl as 45s. But old or new, The Bishops attack each number with the ferocity and verve of a jealous tigress, quick, vicious and perfectly timed.

Another plus is that you won't have to break the bank to get it, it's a snip at £2.50 (don't ask me why) and comes in both 10" and 12" versions. Marketing bulletin over. A truly live, live album ++++ **KELLY PIKE**

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ALBUMS

MADDY TAKES THE WAITING OUT OF WANTING

MADDY PRIOR: 'Woman In The Wings' (Chrysalis CHR 1185)

NOW THAT Maddy has free reign with her own songs, it's easier to get an insight into her personality. Easier, but not easy. She shows us a glimpse of herself and her thoughts but, as if she's suddenly realised we may see too much, she embroiders the song to hide the plain truth. Well, I think that's it anyway. I can't bear people that dissect songs or poetry, because the dissection kills the romance and very often encourages the investigator to read in things that were never intended. I'll try to avoid that myself, but I think it's pretty well certain that 'Rollercoaster' — the track chosen as the single — is Maddy's vision of Steeleye. That's one of the most revealing songs, but one which doesn't give anything away that we didn't suspect anyway. 'Woman In The Wings' was more obscure, so I won't try to pick my way round that — just suffice to say it's a beautiful song that lingers on long after the album is over. If she is the woman in the wings, the waiting is over.

Ian Anderson has done a good job on the production side, and although the music does have similarities to Steeleye, it's different enough to make me look forward to her live gigs.

Maddy has a striking voice and I'm glad she's not slipping back into the small world of folk music. Although she makes concessions to folk — 'Mother And Child' — her main progressions takes a road that's neither rock nor folk. I'd say she'll carve out a successful place for herself and her music, and as we're not over endowed with female singers she'll have plenty of scope. ++++ ROSALIND RUSSELL



DETROIT EMERALDS: 'Let's Get Together' (Atlantic K50452)

THIS IS one of those albums that DJ's put on down at yer local disco, when they want to nip off to the loo. A nice even balance of fast / smoochy numbers to keep the punters happy whilst they're gone.

Content is as predictable as ever. There's the obligatory brotherly love number, 'Let's Get Together', (original title eh?), which comes out with the usual 'join hands across the sea' rubbish advocating peace and harmony against jolly disco beat. Then there's one of those embarrassing talking numbers (remember the Chi-Lites 'Have You Seen Her' well

It's like that only three zillion times worse), '(Call Me) Travelling Man', I call it — rubbish.

The rest of the tracks are innocuous enough. A little overproduced perhaps — the horns suffering from an overactive thyroid on a couple of numbers. Musically and vocally then — a competently produced album. It's also tedious, boring... need I go on. ++ MARY ANNELLIS

OOOO: 'Bad Old Days' (Ariola/Hansa AHAL 8005).

POOR OLD CoCo. Bad enough getting lumbered with that horrendous song for the old Euro Contest without having it as a title for this, their debut album.

Luckily I didn't have to listen to the dreaded track 'cos it was scratched. Still CoCo have recovered now cos once you get past the title song the rest of the album isn't bad. Believe me, anything Brotherhood of Man can do this lot can do a million times better.

And it's all their own work. Or to be precise, it's the band's Terence Bradford's own work. Unfortunately his rather weak vocals don't match his writing ability but Josie Andrews' voice and the excellent harmonies make up for his deficiencies and cope admirably with catchy, bright numbers like 'Get You Out Of My Life' and 'Keep Moving' — the latter should be their next



MADDY PRIOR: plenty of scope

single. A pleasant surprise to find that talent does lie under their seemingly superficial exterior. Interesting to see what happens next.

Shame about the cover though... +++ MARY ANNELLIS

U - BROWN: 'Mr Brown Something' (Virgin FL 1003)

IF YOU'RE the sort of person with a nervous disposition who ran out of 'The Exorcist' screaming, or chewed off your digits in the shower scene from 'Psycho' then this album is right up your street. This album packs no kidney punches, no shocks, no sudden surprises. In fact whether you know anything about U - Brown, or if he means about as much as U - Cornwell or U - Galtskell, it is exactly what you would expect.

The music is, of course, conventional Jamaican reggae; chugalug tropical rhythms counterpointed by U - Brown's rasta tonsils. Typical Shepherds Bush Market on a Saturday afternoon mango - hunt or one Dry Cane too many in a Brixton tenement. U - Brown takes his reggae straight. He employs zero gimmickry and prefers not to delve into dub histrionics.

The subject matter of the 10 U - Brown / Mighty Fatman compositions is also sadly predictable. Three tracks deal with our old friend Natty Dread ('Natty Dread Take Over', 'Natty Dread

Upon A Mountain Top', and 'Natty Dread Unite') and barely a line escapes a cursory reference to either Jah or Babylon. Snooze City.

Only on 'Know Yourself' do the composers show a morsel of mystery and imagination by employing I Three - style (female vocals and thereby astounding us all with the sole vaguely original - sounding creation of the bunch.

If this man is aiming at the John Peel playlist then he's onto a winner, but if he seriously yearns to break out of his narrow, cult - following straight-jacket it's definitely back to the drawing board. +++ STEVE GORDON



HALF BROTHER: Half Brother (Ariola/Hansa AHAL 8002)

AFTER CAREFUL study of the sleeve photographs I've decided that this duo probably do bear some relation to one another, but that Johnathan Kermodé looks more likely to be Howard Goddall's father, than his brother.

Genetic traits aside, they've teamed up to make an album full of

inane, unimaginative songs, which range from weak to appalling, and collectively are so bland as to defy constructive criticism.

The tracks run in alternate disco, then ballad styles. That is a kind statement, because the ballads would collapse in a gooey mess if any actual thought were put to them, and the disco songs are of the genre played at kiddies parties to accompany musical chairs. If you thought 'Disco Duck' was bad, then listen to 'Disco Donk!', whose hook line is 'Disco Donk!, Giddy-up, Giddy-up', repeated at great frequency throughout the abysmal dirge.

If this is music, I think I'll cut off my ears. + KELLY PIKE.

'STELLA PARTON' (Elektra K52089)

SHE MIGHT be only half the size of her sister Dolly, but Stella Parton has coped more than half share of the family talent. As she isn't so extreme in her image, she may have to work that bit harder to be accepted as more than just a modern country singer. She can put bite into a song that needs it. I liked the humour in 'Undercover Lover' and think it would do well as a single. She's also made a hot version of Skel Silverstein's 'The Late Late Late Show'. I don't know why more people don't record his songs, they're as perceptive and clever.

My only criticism of her choice of songs is that

she's tended to record too much of the same style, leaning on the bass and pedal steel guitar. As a prominent feature of country music songs, they could be used more sparingly and to better effect.

Stella isn't as country as Dolly though, she hits a market that mainly caters for MOR fans. Although she's had a hit single here, I don't think she'll become an Instant Big Name — to do that she'd have to be more adventurous with her music. But for its purpose, this is an exceptionally well produced album. +++ ROSALIND RUSSELL.



MATCHBOX: 'Settin' The Woods On Fire' (Chiswick WK10)

MY KNOWLEDGE of rockabilly is limited; I know what I like and I know what I don't.

Matchbox I basically like. They play toe-tapping, foot-stomping rock 'n' roll, old and new, basic, without trying to sound blatantly authentic.

The old tracks, 'Who Can I Count On', 'Circle Rock', 'Crusin' and in particular the title track, are still the heavy duty durables; but from their own repertoire, penned by guitarist Steve Bloomfield, 'Gunning For The Dog' and 'Troublesome Bay' put up some strong competition.

The let down of this album comes from vocalist Graham Fenton, who oddly enough would seem to have the best pedigree, from touring with such rock 'n' roll greats as Chuck Berry, Jerry Lee Lewis and old white socks himself, Gene Vincent.

Upon the up-tempo numbers Fenton holds away perfectly well, but when they reach a slower song, such as 'My Life - My Love', he suddenly lapses into a sub-Prezley drawl/mon, usually attributed to third rate

English social club banda. It's a pity he fell into that trap, it spoiled part of what is otherwise a competent debut album. +++ KELLY PIKE.



SLAUGHTER AND THE DOGS: 'Do It Dog Style' (Decca SKL 5292)

IT'S HARD to understand how Decca, no less, can see fit to handle an album like this. It has 1977 written all over it, and as I thought punk sounded very dated when it was new, this now sounds positively primeval. Side one is desperately tedious — to say that it all sounds like one track would be a little unfair, but there's an acute absence of imagination that really is very irritating.

It's quite obvious that this band do their utmost to sound primitive and offensive, and it works a treat. Perhaps I've got them wrong; they may simply be trying to communicate some excitement but everything they do sounds incredibly undeveloped and unoriginal. Even when they do someone else's song, they have to choose Lou Reed's 'Waiting For The Man'.

Side two is quite a lot better but that really isn't much of a compliment. 'Keep On Trying' at least has a noticeable chorus, 'Since You Went Away' (a LOVE song, just imagine!) is a little different and 'Dame Tom Blame' is tolerable. These, like most of the others, are Ross Barrett compositions. The single 'Quick Joey Small' is included; this was a hit in 1968 for those anthropoid friends of Slaughter and The Dogs, the Kasenetz-Katz Singing Orchestral Circus.

I expect Wayne Barrett, Mike Rossi, Mad Muffett and Zip Bales now hate me as much as I hate their record. If the country's going to the Dogs then I'm emigrating. ++ PAULSEXTON

Gorillas in massacre horror

THE GORILLAS: 'Message To The World' (Raw Records RWLP 103).

WE'LL COME to the message later. First Off, the record.

Seemingly fuelled by their leader Jesse Hector's inexhaustible ambition to become a "star" the Gorillas have quietly moved from being a "raucous aggressive, r'n'b, pub - rock (remember?) band" to the lofty status of a rock "group" with a shiny LP record widely available at local music vendors.

This also means that they no longer make exciting singles for friendly Chiswick Records, or cause many reviewers to reach for the rubber stamp that reads "next big thing".

Instead Hammersmith's very own r'n'b three-piece have clambered into the review box with a dull, outmoded and migraine - inducing collection of thin derivative songs that will inevitably send them shooting back to square one. Really.

Right from the massacre of Hendrix's 'Foxy Lady' through long, droning (and totally unexciting) sub - rock 'n' roll songs of their own composition the Gorillas shine about as brightly as a Swan Vesta in a Force 9 gale. They plod and shout, include a song — 'Futa My Brain' — that it would be a travesty to call sub - standard, Quo, follow it with a We singalong and exit (mercifully) with their 'Message To The World'.

An attached sheet provides the lyrics — as well as helpful indications of where the "solos" are to be found in each song. It's indispensable. Really. And that message? It's rock 'n' roll. — In capital letters. Pity there isn't any on the album. + 1/2 JOHN SHEARLAW.



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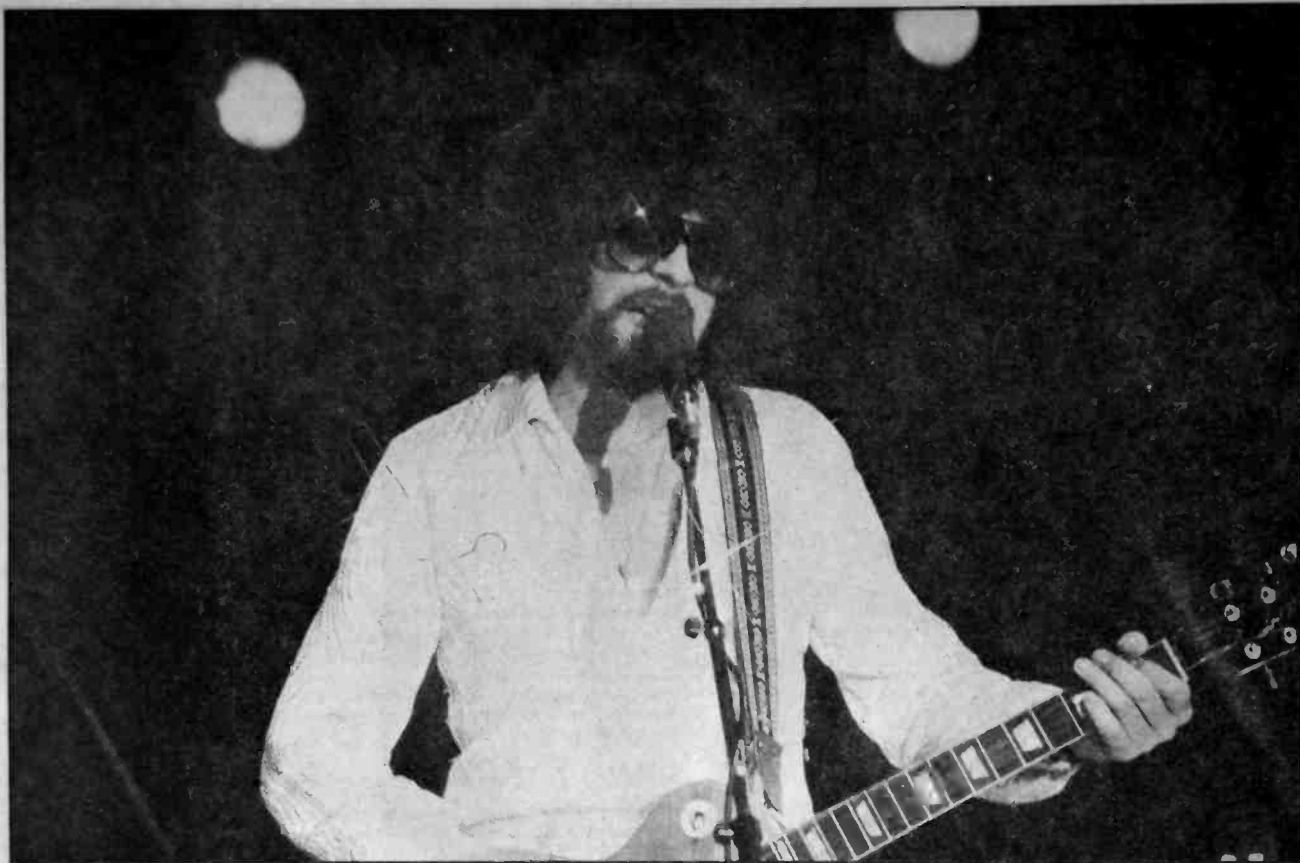
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RECORD MIRROR/VIRGIN RECORDS HALF POUNDER ALBUM!



ELECTRIC OYSTERS IN THE SKY

ROBIN SMITH goes to Sweden to find out what surprises ELO have in store for you at Wembley

THE ELO make a combined technicolour assault on five continents 1978.

A 20,000 watt PA system. Lighting effects with 200 lamps plus 40 mirrors and defraction plates bouncing the beams from two 30,000 dollar lasers. Oh yes, nearly forgot . . . there's also a computer rumoured to cost a cool million.

To run this mammoth extravaganza there are: Four sound technicians, Four lighting technicians, Three laser operators, A lighting director, A stage manager, Two sound engineers, One monitor engineer, Five stage technicians.

The crew travel in two buses, the equipment in three 45 feet articulated trucks. Pretty soon they're going to have to incorporate a crane or two for the latest mind boggling effect, a flying saucer. But much more of that later.

On this particular night the ELO

are playing Malmo, Sweden's third largest city and centre of heavy industry. A sort of transplanted Birmingham where they use saunas and beat each other with birch twigs. Not many people want to go there for a social call. The plane stops at Copenhagen and from there you have to hop across the water by prop plane.

After the delights of playing Australia and Japan, the 6,000 seater Isstadion (ice stadium) is a come down. The ceiling's so low that the normal suspended PA rig can't be used, so instead you've got amps stacked to the ceiling on the stage.

The support band is Trickster, plugging an album full of very black and white songs. They also do a couple of McCartney tunes and the crowd tolerantly gives them a warm welcome.

Pre headline act tenseness fills the air but when the ELO come on stage it mysteriously disappears. Arguably they're the best studio band in the world but on stage they failed to strike a full amount of awe in my

heart. That of course doesn't really matter, they've already proved themselves by flogging multi millions of records. But in the words of a school report they could afford to try a little harder.

Smile Jeff. Now move your right leg a bit. Now the other one — good, hold it right there. Flash a broad smile and maybe remove your shades. That's it, ANIMATION.

The audience is getting annoyed at various squeals and bumps on stage and maybe after the rigours of the tour the band are feeling slightly wacked. But then a warm glow of lights like a awakening dawn and they're off. The sound is awful bludgeoning your ears, it should have been cut down to fit in with a smaller venue. Lynne however is intoning effortlessly and the separation does improve.

Watching the ELO can be like seeing something from 'Alice In Wonderland' come to life. A mad musician's tea party of strings and electric guitar led by Hugh McDowell, mad professor of the

LET'S
DONT
DO IT

cello, uncontrollable hair falling down over his sweaty forehead. The laser beams flash off the stage and on to the roof, a criss cross of stunning green patterns. But they don't overdo it. Like the clever magician who's got plenty of tricks left up his sleeve, they're saving the best till much later.

For 'Night In The City', the most enervating track from 'Out Of The Blue', the effects are minimal, just a few lights, but the balance doesn't allow the string section to come through comfortably so they thrash away in vain. Some thoughtful security men are going around offering out cotton wool to ram in your ears.

'Turn To Stone' is a mess and this time it's not just the PA. The excitement of the LP track is lost. It trudges along and the song is reduced to a mere chug. The audience is beginning to get a mile restless. The band's charisma is now definitely lacking and the crowd have yet to be fully inspired.

But things pick up with 'Can't Get It Out Of My Head'. Piano overture, waterfall strings and Lynne with suitably droll Brummy vocals. The imp like Kelly Groucutt comes to the front announcing a solo piece by Hugh McDowell. The laser beam bounces off the cello forming spidery patterns in time with the music. What looks like a constantly changing flower is thrown up on a screen. The notes are caught in a sombre groove before breaking out into 'Flight Of The Bumblebee' (?) as yet another intriguing pattern flashes behind the stage.

The next number 'Telephone Line' comes across as being flat and they don't have the same wondrous noises as on record. The audience, don't go a bundle on it and the atmosphere of frustrated love and depression isn't caught up in the song. It really should have been one of the peaks.

At last the breakthrough occurs on 'Rockaria'. Lynne is moving at the

feverish pace of two steps backward and two steps forward. He's even flaying his guitar a bit and he looks like a cartoon character being given its first animation. McDowell bounds in the air as the band exhort the Swedes to clap their hands.

It's bad continuity to follow up the excitement with Mik Kaminski's solo violin piece. Like McDowell he goes through some drifting patterns before opening up on a Cossack type jolly dance tune.

Bev Bevan emerges from behind his drum kit for a chat. "Are you all having a good time? On behalf of the whole group I'd like to thank you for making us so famous here."

Bev joins in on 'Strange Magic' a song of love with angelic voices. The crowd is now with the band and both are looking a lot happier. ELO capitalise on this empathy with cosmic lights at the back and a web of lasers amidst expanding lighting patterns.

'Mr Blue Sky' is put across very fast and McDowell is in action yet again with a 100 yard sprint across the stage. Yes yes yes — take it all way on 'Evil Woman' the throb throb of the drums and the flurry of the strings. The ending is abrupt. The lights go up, the band do a little bow and then off. No 'thank you's' or 'see you soon'. The crowd is taken aback. How can it all end after an hour and a quarter?

Obviously they return and are immediately forgiven on 'Livin' Thing' with its gipsy violin opening. Ecstatic fans rush to the front and Lynne pauses a flash a smile. 'Ma Ma Ma Belle' is the follow up instruments running away at full tilt. Of course the real end has to be 'Roll Over Beethoven'. The lasers are aimed at the roof, a multitude of stabbing lights snaking along the ceiling and into the distance. The timing is immaculate, coinciding with the changes in the tune.

It's like the scene from 'Close Encounters Of The Third Kind'

where the lights on the spacecraft flash on and off in time to the music. The string section whip their cellos up high in the air and the kids love it. Lynne smiles again and the band are gone. It's turned into a good concert but it could have been better.

Maybe ELO are feeling the signs of a world tour. At least for the opening they seemed to treat the concert as if it was just another trek on the worldwide gig. But the thought of playing Malmo can't give them much inspiration. As you drive into the place it looks like a prison camp with blocks of flats more deathly than even England can produce. It seems to be half day closing and there's an air of gloom as the population wanders around. And what of the long haired blonde Swedish nymphets? It was possible to count only two. Malmo's a rather tacky place... ah well that's socialism for you. Just across the water is wonderful wonderful Copenhagen.

The hotel's main concern seems to be to promote holidays in Portugal. The restaurant is gaily decorated with lobsters hanging in nets draped from the dining room ceiling. There's also an assortment of plastic crabs and other sea monsters. On Monday nights they even get a genuine Portuguese band in to entertain the visitors.

An impressive array of nuts, curled sandwiches, half a dozen drinks, has been laid on for the band. There's a definite feeling that the ELO are going to wreck the joint and a middle aged jelly of a woman is standing guard in the corner delivering harsh stares at anyone who walks in. Actually you might not recognise the band anyway, they are an anonymous looking bunch and the party resembles a bankers' meeting. It's rumoured that Jeff has gone to bed, but eventually in he comes still wearing dark glasses. To a casual observer there doesn't seem to be much camaraderie between the band

members as they nibble at the nuts and remain remote.

McDowell appears wearing a Japanese kimono. He wanders over in an inebriated state and tries to explain how the lasers are tied in with his cello playing. He gives up after the fourth attempt and wanders away to try and find some ladies. The jelly like woman does not succumb to his charms.

Hugh makes a nuisance of himself in the corner and eventually tour manager John Downing picks him up and throws him through the air. He lands with a thud on the floor.

"It happens every night," somebody remarks. "John will take him up to his room. It may look violent but really they're the best of friends."

"I like him for it. I tend to get so drunk sometimes that I need a firm hand," McDowell is to remark later. "Sometimes he gets my head under his arm in a vice like grip. It keeps me out of trouble."

"I've got a kimono but I only wear mine in the privacy of my home," Says Kelly Groucutt. Hugh bought a Samurai sword in Japan. God knows what will happen if he ever wanders around a hotel with that.

Hugh returns to wander the corridors some hours later. Lynne has retired quietly into a corner. He seems very quiet almost a bit dull, I suggest.

He doesn't reduce me to a gushy mound with his fist but replies: "Well we don't go in for throwing televisions through windows. We've had some amusing incidents on the tour but I don't want to go into them. It's been a good tour it hasn't been tiring because we're taking sufficient breaks in between to arrive on stage fresh. You reckon that we didn't communicate with the audience tonight? We just didn't happen to communicate with you that's all. Malmo is a bit of a strange gig (though, it's small but there are a lot of kids here.

"Britain's given us a tremendous reception, I'm pleased that we're doing so many nights at Wembley. I remember that years ago we'd tour and play to four or five hundred people over there. Put our success down to hard work and good music."

"I won't be able to work on another album until next year, because we're touring such a lot. I've got no plans to bring out a live album. They're a waste of time. Usually the sound is a bit shitty and who wants to listen to ten minutes of people cheering when they can go to a real concert? I enjoy working in the studio anyway. I haven't got any idea about what's going to be on the next album I shall sit down until the feelings come."

"I've also had five or six offers to some film score work but again it's all a question of time."

"We're popular worldwide now, and we've followed this pattern of coming from Birmingham like other big time bands. But socially I don't think there's been any great reason for bands coming from Birmingham. It's just that it's got such a high density of population that you're bound to have greater concentrations of people making music."

Some have called the ELO pretentious for combining strings with electric instruments. Purists regard it as musical prostitution.

"No that's silly," says Jeff "We're just exploring new avenues using rock and roll combined with a string section. So what if cellos were used in the eighteenth century, it doesn't mean they're dated and should be left in a cupboard somewhere. Classical composers today could generate a lot of excitement and you can combine styles and influences quite easily. Music should never be boxed in, all forms are dependent on each other."

At Wembley the ELO will emerge from the bowels of a specially designed flying saucer that's cost

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Get yourself a slice of that magic for

80p R.R.P.



ELO-ELECTRIC OYSTERS IN THE SKY

FROM PREVIOUS PAGE

£78,000 to construct and takes days to put up and pull down. As Arthur Sharp of Jet Records so eloquently put it: "Imagine that the saucer will be like a huge oyster on stage, the top will stand like pearls bathed in light. It's going to be super spectacular, nobody will have seen anything like it. It's cost a lot of money but every penny is worth it. The band have been away for a long time and wanted to give something grand to the audience."

The design is based on the cover of "Out Of The Blue", John Downing tour manager takes up the story. "Don Arden, ELO's manager

dreamed up the idea. He took it to Mike Crisp of Telegate in London who built it and we've been down at the Shepperton Studios rehearsing with it. Obviously everything has to be perfectly timed, it would be a tragedy if anything went wrong. But we have a very good crew. Jet Records is just like a big happy family. I'm a Brummie like Jeff so we get on like old mates. The crew has grown up with the band so they respect each other. The band know we can be trusted with some very expensive equipment."

Most delicate of course are the Lasers. One false move and bang goes thousands.

"We've never broken one ourselves," John continues. "But the things are water cooled and I

remember one night a stupid security guard switched the water supply off. That fried the instruments alive. The lasers can't travel in the usual way otherwise the parts would get smashed. They travel on what's called an air ride trailer which is like sitting on a cushion.

"I've been in this business for years and of course it was all fireworks and smoke bombs for effects. Everybody got so bored with that, so naturally lasers were the answer. Yes we could cut a hole through the ceiling if we had them on full blast but there's no danger of that happening. People are often afraid of lasers because they don't fully understand them.

"I don't think that lasers will

become boring because developments are going on all the time."

It's getting late, the management are going around confiscating bottles in an attempt to get rid of their wild patrons. The jelly woman confiscates a bottle of wine from an astonished photographer as he's about to take it to his room. Jeff ambles out of the room saying "give us a good review, we'll see you at Wembley."

Hugh McDowell is probably still wandering the corridors somewhere but for the rest it's bedtime. Hopefully there'll be blue skies in the morning.

FROM BRUM to Baltimore the ELO's success is worldwide. A platinum plated five star band who've hit the biggest league with enormously expensive equipment to prove it.

It began in 1972 when Jeff Lynne, Bev Bevan and Roy Wood (who was later to leave) hit on something approaching classical rock. Their first album gave them their first hit '10538 Overture'. Back in the early days touring with strings was difficult until manager Don Arden brought back some Barcus Berry pickups from America so that the instruments could be directly amplified like electric guitars.

The group went on to have a number of hits and perhaps the most memorable of the early days was 'Showdown'. But it was still a case of America accepting the band more readily than Britain. It was the fourth album 'Eldorado' that really established the band and according to Lynne it was "twice as good as any of our previous albums."

After its release the final line up of the band was decided upon with Richard Tandy keyboards Kelly Groucutt bass and vocals, Mik Kaminski violin, Melvyn Gale and Hugh McDowell cellos and Bev Bevan drums.

They toured heavily in the States on one tour notching up 68 shows in 75 days. On one trek they used a hot air balloon to bounce laser beams off and the Los Angeles police received thousands of calls from people claiming to have seen flying saucers.

ELO had their first gold single with 'Telephone Line' taken from 'A New World Record' that sold in excess of five million. 'Out Of The Blue' has been their first double offering and months before it was released it clocked five million advanced orders. On these orders alone the record grossed 47 million.

Their Wembley concerts are a fitting homecoming and the doubts cast by the gig at Malmo will be cast off. What can you do after flying saucers? The next step might be holographs using laser beams to project 3D images. Meanwhile behind the dark glasses and cool

exterior Jeff Lynne must be chuckling to himself.

JEFF LYNNE: Born in Birmingham December 30, 1947, educated at Alderlea Boys School. He writes all ELO's material and also arranges and produces. Favourite composers Lennon and McCartney. Away from music he likes football, motorbikes and laughing all the way to the bank.

BEV BEVAN: drums and percussion, born November 25, 1945, in Birmingham, educated at Moseley Grammar School. Early bands included The Vikings. Lists influences as Elvis, The Shadows, The Beatles, Buddy Rich and Jim Gordon. A keen footballer he's won some medals for the sport.

RICHARD TANDY: keyboards. Yes he was born in Birmingham on March 26, 1948. Attended Moseley Grammar School with Bev Bevan, later played with several local Birmingham bands. Says his influences range from the Beatles to Hendrix and Bach.

KELLY GROUCUTT: bass and backing vocals. Born on September 8, 1945, educated at Coseley Grammar School. Made his professional playing debut with Marble Arch in 1968. Claims Jeff Lynne as prime influence and also the Carpenters, Crosby Stills Nash and Young and the Beach Boys.

MIK KAMINSKI: Violin. Born September 2, 1951, at Harrogate. Educated at Harrogate School For Boys and Leeds School Of Music. Came to London in 1971 and played with Joe Soap and Cow. Joined ELO in 1973. Mik is said to be the shyest member of ELO.

HUGH McDOWELL: Cello. Born Hampstead July 31, 1953. Began playing the cello at 4½. Won a scholarship to the Menuhin School of Music at the age of 10 and was principal cellist with the London Youth Symphony Orchestra. He was also a member of the London Schools Orchestra, London Youth Chamber Orchestra and National Youth Orchestra.

MELVYN GALE: Cello. Born January 1953 London, educated at Haberdashers Aske Hatcham. Attended Royal Academy of Music and Guildhall School of Music. He's a licensee of the Royal School of Music so like the rest of the band he's far from being stooped. He's also been Principal cellist with the London Youth Symphony Orchestra and has played with touring ballet companies including the Bolshoi. He's also played with the London Palladium Orchestra.





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

HELP

Can my mother give me the boot?

I AM stuck in the middle of a legal battle between my mother and father who are living apart at the moment. I'm living with my father in a house which he has a mortgage on. My mother lives in a rented home with my four brothers and sisters.

When their divorce comes through, my mother is going to give my father the money which he has already paid for the house and then she plans to move him out. I'm not sure, but I think she is going to tell me to leave too. Can she make me move? Or can I stay on the grounds that I cannot afford to leave?
Tony, Cleveland.

As your mother will still have custody of the four other children after the divorce, your parents seem to have come to an arrangement where she will have the family home and your father his freedom. If she takes over the house and your father moves out she can ask you to leave. If you

stay when she clearly doesn't want you there life could get pretty unpleasant. Talk it over and find out how she feels.

Consider your motives for wanting to stay too. Are you simply using the house as cheap rent-free accommodation? Do you get on well with your mother and the other children? If your first loyalty is to your father you may decide that your best bet is to move out when he does. You may want to live with him and find a place of your own

later. In the unlikely event of your deciding to stay when your presence clearly isn't wanted, if you're over 18 your mother can apply to the nearest County Court for an eviction order, whether you're paying rent or not. If things do come to such a head, also unlikely, you would be allowed to live at home for a reasonable time while you looked for new accommodation, but would eventually have to leave whether you could afford to or not.

Trouble at work with girls

WHERE I work, I'm the only boy working upstairs with a lot of girls. This causes a few problems with my sex life as I'm a virgin and a Catholic. I have not done anything but wish I had, all the same. The girls do not help either. They play me up all the time, which makes me even more frustrated.

I can't keep my mind on my work and the boss will not stand for it any more. He has told me that I will be sacked if I don't buck my ideas up and I don't want to lose my job. What do you suggest?
Queen Fan, Middlesbrough.

It's a fact of life that people do enjoy ganging up on someone slightly apart, in your case because you're male, you're sensitive and

you're possibly younger than they are. You're sexually inexperienced but you're obviously a red-blooded male rarin' to go and the girls you work with sense this and get a kick out of stringing you along. You probably add a touch of excitement to an otherwise tedious job. And you'll have to learn to live with it.

You can at least try to laugh it off and not let them see just how much they're getting to you. Have more confidence in yourself. Fight back with the same weapons. Show them you're only willing to let them push you so far and they'll respond accordingly.

It's in the interest of your boss to make sure his staff are working well together, so he may be willing to have a word with them on your behalf

and ask them to tone down the teasing a touch.

But if you feel more and more unsure of yourself as the weeks go by, you should start looking around for another job. Times are tight but there are still plenty around if you make the effort. Be brave and find yourself a girlfriend too. You will meet someone who'd like to see a film or catch a concert with you. Ask her out.

An extremely unlikely case

MY GIRLFRIEND and I would like to know if VD can be caught by two people who make love to each other for the first time. We were both virgins before we had

intercourse, but I think I might have syphilis. I'm wondering whether or not to see my doctor.
Clive, Brighton.

If you wore both virgins before you made love with each other, there's no way you could have contracted a venereal disease. VD is spread through sexual contact alone - you don't catch it from toilet seats, dirty bedclothes or any other inanimate object. If you send your full address we'll forward a series of leaflets on syphilis (pox), the rarest type of sexually transmitted disease, gonorrhoea (clap), and non-specific urethritis, so you can educate your head. Same goes for any other reader who wants them.

If you're feeling generally run-down, a visit to the doctor will set your mind at rest.

Embarrassment over sperm

I HAVE a problem which is worrying me. You see, sometimes at night, I produce sperm while sleeping, though it only seems to happen when I dream of some sexual activity. This is very embarrassing. Is there anything I can do about it?
Richard, Manchester

Wet dreams are a natural part of growing-up and nothing to be ashamed of or worried about. A girl is sexually mature when she has her first periods. When boys reach maturity the semen which is continually being produced inside the body is emptied at regular intervals. It happens involuntarily when you're asleep, as well as when you pet, masturbate or have sexual intercourse.

As you get older and become involved in a sexual relationship you'll find that you have fewer wet dreams and they may cease altogether. In the meantime, while those tell-tale signs on pyjamas or sheets may be an embarrassment your parents are aware that you're a big boy now and should be understanding.

Masturbating before you go to bed can relieve the tension and leave you with less erotic dreams.

FEEDBACK

People Ian Dury has played with

COULD you please list all the bands and their line-ups that Ian Dury has played with, and also all the albums and singles released by Ian Dury and his bands.
Jackie Lansdowne, Walthamstow.

Ian Dury played with Kilburn and the Highroads for many years and during that time the band went through considerable changes. Their last and maybe best-known line-up was Ian Dury (vocals), Russell Hardy (piano), Keith Lucas, now Nick Cash of 999 (guitar), Humphrey Ocean, soon to be releasing a single written by Ian Dury on Stiff (bass). Releases on Dawn Records were 'Handsome' - late 1975, 'Rough Kids' - 1974 and 'Crippled with Nerves' - 1975. Bonaparte Records have released an EP called 'The Best of Kilburn and the Highroads'.

His current band the Blockheads (previously the Loving Awareness Band of Radio Caroline fame) are Charlie

Charles (drums), Johnny Turnbull (guitar and backing vocals), Norman Watt-Roy (bass and backing vocals), Mickey Gallagher (keyboards) and Davey Payne (sax). Their releases on Stiff so far are 'Sex and Drugs and Rock and Roll' June 1977 (single only), 'Sweet Gene Vincent' Nov 1977, 'What a Waste' April 1978 and the album 'New Boots and Panties' Sept 1977.

So you dream of musicals?

I AM 21 years old and would like to take up professional singing as a career. Although I have scanned the weekly music papers, I have been unable to find anything.

I would appreciate it if you could give me any information you feel may help. I am especially interested in musicals and the chorus line.
Stephanie Rogers, Leighton Buzzard.

Although it is sometimes possible to clinch parts in musicals and chorus lines without

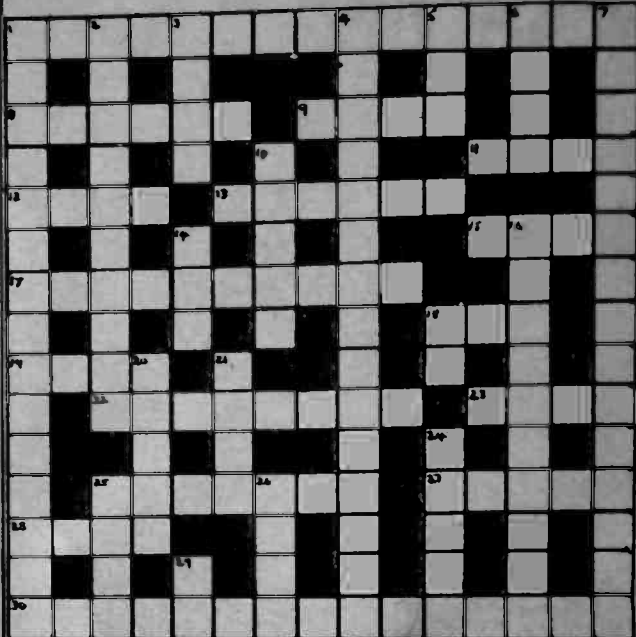
experience, usually you will need to have some training in music, singing and dance. Ask at your school or library or contact your local Education Authority for details of relevant national or local evening classes, or drama groups in your area.

'The Stage', a weekly magazine (12p), regularly prints advertisements for vacancies in musicals which you may find helpful. Alternatively, if you don't feel ready to apply for a job immediately, phone the Musicians Switchboard (01 794 9937). They can put you in touch with people who have similar interests to you, and you may find you can develop from there.

Ever so sorry!

UNFORTUNATELY, it seems that we were misinformed when we stated that PO Box 4, Leicester was the address of David Bowie's Fan Club (RM - May 6th), it is in fact Elvis Presley's appreciation sec.

XWORD



CLUES

ACROSS

- 1 Dangerous trip for Gordon Giltrap (8,7)
- 8 Former Rolling Stones manager, before launching his own Immediate record label (6)
- 9 See 18 Down
- 11 Former lead singer with Stone the Crows (4)
- 12 See 18 Down
- 13 She told us about the Nights On Broadway (6)
- 15 Can's Motion (4)
- 17 They are Waiting For Columbus (6,4)
- 18 McLean or Evely (3)
- 19 Mr Gallagher (4)
- 22 The Japanese Mika Band (8)
- 23 Recent Commodores single (4)
- 25 Black Sunday in Paranoid group (7)
- 27 Bowie had a Cracked one (5)
- 28 Adam's back-up group (4)
- 30 Beach Boys classic that was recently covered by the Ramones (2,3,5,5)

DOWN

- 1 1973, Faces hit (8,7)
- 2 Their latest single is from a Rabbit (5,5)
- 3 & 9 Across. Bill Withers original that was a hit for Mud (4,2)
- 4 Modem Lovers leader (8,7)
- 5 A Rich Kid (3)
- 6 Keith Emerson's old outfit (4)
- 7 Animated Beatles (6,9)
- 10 Ian Dury label (5)
- 14 Cunning Family Stone leader (3)
- 16 Latest Wings album (6,4)
- 18 & 12 Across. They Wish It Was More Like The Movies (2,4)
- 20 What the Rolling Stones wanted us to get out in 1970 (2,3)
- 21 Robin, Maurice, Barry or Andy (4)
- 24 Brain... Surgery (5)
- 25 1963, Hollies hit (4)
- 26 There is no need to take a chance on them (4)
- 29 Damned guitarist (2)

LAST WEEK'S ANSWERS

- ACROSS: 1 More Like The Movies. 9 Ronson. 10 Oh Lori. 11 Ann. 13 Animals. 14 Adverts. 15 Eagles. 16 Days. 17 Lear. 19 Hang. 20 Emotions. 22 Heat. 24 Power. 25 Who. 26 Jar. 27 Rat. 28 Low. 29 Yard. 31 On Sloopy. 33 Standing In The Road.
- DOWN: 1 Marrakesh Express. 2 'Running On Empty. 3 Leo Sayer. 4 Ego. 5 Holidays in the Sun. 6 Marley. 7 I Can See Clearly. 8 Songs From The Wood. 12 RSO. 16 Dion. 18 Andy. 21 Now. 23 Art. 30 Red. 32 Ode.

O.G.U.T DOES IT

FRANK



*Cherry
Vanilla*

VANILLA DATES

- 28th April University, Edinburgh
- 29th April University, Glasgow
- 30th April The Coathan Bowl, Redcar
- 3rd May Music Machine, London
- 5th May Eric's, Liverpool
- 6th May Civic Hall, Middleton
- 8th May Quintways, Chester
- 9th May Barbarella's, Birmingham
- 10th May The FC'ub, Leeds
- 11th May Rafters, Manchester
- 12th May Sandpiper, Nottingham
- 13th May The Limit, Sheffield
- 15th May Outlook Club, Doncaster
- 16th May The Marquee, London
- 17th May The Stowaway, Newport

RCA

Record: PL25122 Cassette: PK25122
Agency: I.T.B. Pete Fountain



MAILMAN

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

Lick, lick,
kissy, kissy

I JUST thought I'd write in and say how much I adore your page, the Katz, and in fact the whole of RM in general. (Ain't I a nice person?) (No, you're a creep - Mailman). I agree with Linda Lovelace (pardon) about having a picture of Roger Taylor and Brian May in arousing positions. I don't agree with all those pictures of tits though.

Also Tim Lott's review of Queen in Paris made me cry. I don't condemn him for what he wrote. Queen have always been the masters of total perfection in rock music. No one can put down the fact that Freddie's vocals 'are pure and have colossal range,' that Brian is one of the most brilliant musicians ever to grace our godforsaken planet. Roger Taylor is an anarchist angel and John Deacon has an incredible + + + + +

I just implore all true Queen fans to pick up the train, brush the dust off the ermine and uphold their glory to the end. They can still be the champions, if the will is there. So they're getting bored and it's becoming a plastic charade, but if we could just realise that they are are just musicians and 'simple men with a simple name' and not inexhaustable machines, then they'll win again, just give them time.

Thank you Tim Lott, I don't know why but you made me change my attitude towards my heroes. And it was the bit about the rat at the end that broke me.

Before I go on can I just say five things:

- 1) My soul walks with Jimi Hendrix.
- 2) To all you people who laugh at us hippies . . . peace.
- 3) My biro broke.
- 4) Elax can damage your health.
- 5) Did you know you can buy 1.6 Mars Bars with the cash it takes to buy RM.

Well, goodbye children, Love and Peace. Opium Needletrack, Yes-songs Pathways, Mercury.

Naughty Tim gets a smack

I DON'T know where Tim Lott (I suppose he has a brother called Camel and a sister called Notta - or

REVOLTA
DON'T
DO IT

Fanza?) was educated but if JICTAR were as accurate in their reckoning up as Tim Lott is, we would have been rid of Crossroads, Coronation Street et al many moons ago. I don't mind his criticisms of Queen's music and stage act provided they are based on a fair and sensible hearing and not merely the result of innate (inane?) prejudices against sophisticated rock 'superstars' who make more money than he does and write better songs than he does reviews.

However when he attempts a criticism based on his own erroneous arithmetic I'm sure all Queen fans feel it is time action was taken to see that justice is done. In his review of Queen in Paris, Mr Lott states: 'The signs of decline are multiplying

a live set that includes almost apologetically only three numbers from their poorly received News Of The World album.' Then, lo and behold! He proceeds to name no fewer than six songs - 'We Will Rock You', 'Get Down Make Love', 'Spread Your Wings', 'It's Late', 'Melancholy Blues', and 'We Are The Champions' - from the aforementioned album. Did Snotty Lotty fall his maths CSE or hasn't he heard any Queen album? Brian Might, Warrington.

● We've smacked Timmy's hand with a ruler and sent him home to learn his three times table. And now for some other comments on the same subject. . . . TIM LOTT should be shot!

Mrs D Sweeting, Aughton, Lancs.

I'VE NEVER laughed so much as over reading Tim Lott's review of Queen in Paris.

Aristide Bruant, Trow-bridge.

I'LL BET he is a Status Quo fan. That explains everything.

J Koppman. TIM LOTT is poky and vile.

Debbie M.

● OK, that's enough of that. Let's talk about . . . NAKED MEN!

Drool, pant, heave, sigh

COR, WHAT a smashin' bit of male flesh. Having not read the front page I hadn't a clue what I'd let myself in for as I turned innocently to your centre spread, expecting yet another Debbie Harry pic. All the blood rushed to my head as I drooled over the revealed body of Rick Parfitt. At first I thought I'd picked up the wrong mag, but no, the usual jibberish was all there and RECORD MIRROR was stamped at the top of every page. Having checked all this I turned back to the centre page. Sigh Genesis, Quo, Floyd, Zep etc fan, Northants.



Let's make up and be fiends

Clearly over the top

OH SWOON, swoon, SWOON! Thank you for the simply spiffing and altogether excuriaclingly gorgeous photo of my darling Ricky Parfitt-kins. (As you are no doubt aware the sight of it has caused my language to become somewhat warped). Next week I'd like one of him posing with only a harmonica. Thanks also sweeties for printing my letter. I have given up reading Nerks Musical Excretions, Mogle Maker and Swounds for ever and ever. Lots of love and naughty bits. Nickie J Hart, Shoreham, Sussex

PS Can I pose for you covered only with Winston Churchill's 'The Second World War' Volume XL? (Send us a naked photo and we'll let you know - Ed) PPS I wonder what the King Of the Nosebleeds looks like with nothing on?

Quo goes Queen

I AM a Status Quo maniac and after seeing that colour picture of Rick Parfitt with nothing on (except his guitar) in your paper, I was amazed to see him lowering his standards from being in an excellent rock band to having a teenybopper image something like that of Queen.

P. Rickface. ● Spellport. Right, over to the prudes department. . .

Morality and journalistic responsibility

M ROSENBERG wrote to you expressing his disgust at the way your 'musicpaper' has degenerated into a magazine produced as an excuse for filth and semi-porn. Your magazine is supposed to be a music

paper, so why don't you stick to that and thereby stay within the Trades Description Act. Maybe your contributors have so little idea about music that they've realised humans respond to sex so readily that it makes their job easier - just feed the public what it wants, not necessarily what's best for it.

Whether you like it or not, you have a great influence on youth - whether it's for better or worse is up to you. If your magazine continues as it is then sooner or later you and people like you will have to bear responsibility for the moral state of our generation. Let me make it clear - I love music. I just wish that I could buy your magazine and get what I want - good articles, knowledgeable comments about music, and not the misinformation, unmusical articles written by people who obviously have little idea about their roles.

RS Tibbles, Cheltenham.

PS At 29, I'm far from being prude (That's what they all say - Mailman) but your magazine goes more over the top than Brazilian footballers ever did. (Eh? - Mailman)

Not being one to disgrace

I TOO agree with M. Rosenberg of Stevenage that RECORD MIRROR has become a paper full of 'filth and crap.'

It's genuine record and group news we require and a decent portrayal in feature form of stars in the music world. This the RECORD MIRROR gave us at one time but now it has taken a step into the gutter and it's fit only to take its place in the loo.

If you think your paper is going to be a success with the sort of 'tripe' you are dishing up, then you are certainly heading for failure, as so many other publications have in the past who try to push over smutty editorial.

Many of my friends join me in showing disgust and from this day forth we will take other news in the music world.

The only thing we can expect from you is a sarcastic reply in bold type - for it's all you writers are capable of. S. Davies and Friends, Kent.

Jolly good stuff RM

AS AN old man of 28 I turned to Melody Maker a couple of years ago because although I'd been a regular RM reader since 1963 (the first colour edition!) I thought the paper had sunk as low as New Musical Express.

For a change from MM, I bought a copy of RECORD MIRROR this week, and could hardly believe it. In the last couple of years you have employed some really new intelligent people. (Yes! - Mailman) It was really refreshing to read the reviews, and I could hardly believe what M. Rosenberg had to say. Compared to the 'I must swear', 'I must condemn' attitude of NME, regardless of what people really want, the RECORD MIRROR gives it straight.

I shall be buying the paper weekly again from now on. Keep up the good work. Michael Moore, Heathfield, Sussex.

Anti-Nazi rally - what it meant

SO AT last the big effort was made. I, and many thousands like me attended the Anti-Nazi Rally in London last weekend. My friend and I arrived from Preston, initially it must be said, just to listen to the free concert, and not to get involved in any march (why should it concern me I thought).

However I did participate, and through talking to people during the

march and seeing the mixing of reggae and punk, black and white, from the front directly in front of me, made me feel rather strange. Here I was, taking notice of what was going on about me. I saw the happy faces of black and white together. I saw little coloured children waving from the windows and white marchers waving back in genuine friendship.

During the actual concert I was moved when the Tom Robinson Band, Steel Pulse, Clash and Jimmy Pursey of Sham 69 jammed together as a finale, singing 'Black and white together tonight, Black and white together forever.'

I always thought that music should not be political, but having seen what music can achieve in bringing together different races from all parts of the country, I have changed my mind. I realised that thousands had gathered, not merely to listen to their favourite bands, but to show their feelings against racism. It showed people do care, and it opened the eyes of people who didn't. When I went home I felt proud that I had taken a stand. But when you're back at work hundreds of miles away what then? What do we do now with the initiative gained? It must not be lost.

It's amazing how one day can change overnight the whole philosophy of one's life. I would like to thank the organisers and bands, the stewards and all who took part. I would also thank RM because it was through reading about the event there that I decided to go. If something like that can be done for a day, then there is genuine hope for a better future, a future free from racist poison. Bill Whitehead, Preston, Lancs.

Poets' corner HELLO NERDS, it's me again

King of the Nosebleeds is my name I thought I'd write a poem today To express the things I want to say.

I met a girl the other week The most beautiful girl I could wish to meet.

Her name is Pauline from Legs and Co And I'm madly in love with her, you know.

OK, enough of this poetry because I expect I'm boring you a bit, but I'm not going just yet. I just want to thank Jonathan King for his generosity. I just walked up to him, said I enjoyed his RECORD MIRROR interview and he gave me thirty badges, eight records and a large poster of himself. He then said how much he enjoys my letters in RM.

Finally, and I mean it this time, I would like to say how much I hate Tom Robinson, and thanks to Charlie Brinkworth who is fantastic. King Of the Nosebleeds.

I THINK King Of The Nosebleeds is the most sexy bloke I have ever had the pleasure with. Pauline from Legs And Co.

● I suspect this is a put-up job . . .

I WANT to join the King Of The Nosebleeds fan club because I think he's lovely and extremely intelligent. I just can't get him out of my mind - he's so fantastic. He's the ultimate sex object. Rita Jones, Liverpool.

● Now I KNOW it's a put-up job!



'Any more dumb letters about Queen and I'll just . . . arrrgghhh'

BROTHERHOOD OF MAN

PRESENT THEIR NEXT
SMASH HIT SINGLE

Beautiful, Lover



Wilko and the curse of Mrs Duffy

KELLY PIKE takes to the road with Wilko Johnson and the Solid Senders

ST ANDREWS is a wonderful town. It is situated amidst rolling Scottish countryside, and is the site of one of Britain's largest universities. It also boasts 140 per cent proof vodka and a local constabulary who are willing to act as a mobile alarm clock system.

Flashback to Sunday evening in that fair town: Both The Solid Senders and the support band on the tour, Blast Furnace and The Heatwaves, have been struck down by a series of ailments. Inevitably the vocalists in each band have picked up throat infections, and both tempers, and remedies are running short.

Concoction

Mr Furnace appears to be paying homage to a bottle of grapefruit juice. In fact he is inhaling from a vile balsam concoction whose stench is wafting its way around the 'dressing room'. Banished to one corner he continues to weep and snort over its contents until their call.

Wilko has already been through the balsam treatment, and a selection of lozenges, liquids and sweeties. He preserves his throat by keeping his mouth firmly shut.

Outside in the hall the student audience cheer their local band, are demanding an encore from The Heatwaves, and look set to get their full mileage from The Senders.

Tension

As they step on stage you can see it's going to be a good 'un. The audience are enthusiastic, and the band are wound up with the tension that prevades any gig, and with the intent to pull through the night with a supreme joint effort, should Wilko's condition worsen.

Luckily, Wilko is singing a lot more clearly than he is talking. He apologises profusely for his vocals, but has no need to, for they hold through for most of the set. Johnny Potter sings on seven of the numbers and the relief of Mr J

I'm not trying to deny my past, pretending it didn't happen. I'm just trying to outgrow it'

WILKO: still staying true to rhythm and blues



shows visibly. His fingers are obviously not affected though, and he plays with the style and aggression which has made him into one of Britain's foremost six-string stunners.

Nightcap

After the final encore the mood is more relaxed. We wander into the bar for a quick nightcap, which develops into a more lengthy stay, after hours drinking seeming to be the national pastime of Scotland. The Glaswegian contingent within the band, drummer Alan Platt is presented with a suspicious looking liquid by one of the elders of the university. It proves to be the university's home brew: 140 per cent proof vodka, direct from the chemistry lab. The results are inevitable.

We arrive at our hotel at 1.45 am to be faced with a furious Mrs Duff, proprietress extraordinaire. Punctuality is the name of her game, and we should have been back an hour before. We are handed two bags of delicately curled sandwiches and sent to our rooms like naughty Cinderellas.

Occupied

Minutes later we are pursued by Mr Duff, who moves us to different rooms so as not to disturb the residents. After treating us to a game of musical rooms, with several encores, we decide not to play any more and stay put.

At this point the road crew arrives, to find their rooms occupied, and an irate Mr Duff informing everybody to leave there and then. An emotional Alan picks up his bag and announces that we are all leaving the Ardgowan Guest House, and are driving back to Glasgow to stay at his mum's for the night. After a multitude of threats, curses and restraints, exeunt all to the wrong rooms for the night, at 3.30 am.

THE FUN continues, as at 12.30 pm, May Day, everybody is unceremoniously roused by two rather large men in navy blue uniforms. Everybody that is except for Stevie Lewins who retreats back to bed, until he was finally given a police escort to his clothes, and observed while putting them on; and the laziest of all, me. Who, undisturbed, never emerged until everybody was assembled in the lounge looking for the keys to the rooms they never slept in.

After compensation (TO the hotel) for the inconvenience, off we trekked to Edinburgh, where the audiences were

dumb, but they sure were hospitable.

THE JOURNEY in comparison, is uneventful. A stop for breakfast where the patrons, are provided with Solitaire to amuse themselves with the option of buying, and gadgets called 'Moo-cow creamers', which tip up to produce a cow's head vomiting milk. One of each of these indispensable items are purchased and we move on to inspect Tiffany's.

Tiffany's in Edinburgh is the same as any other Tiffany's in the country. Plush velvet curtains, peppered with cigarette burns; Saturday Night Fever type dance floor, liggers bar at the rear, and the obligatory gorillas in bowties.

Broadcast

Soundcheck. Hotel. Sightseeing trip. Hotel. Finally Wilko and Alan disappear to broadcast a live radio interview. It's a 20 minute job, including both sides of the single, 'Walking On The Edge' and 'Dr Dupree', along with the ultimate Feelgoods' number, 'Back In The Night'. Most of the polite chat revolves around Johnson's exit from the aforementioned band; and five minutes after the show the two celebrities return, rife with stories about Blue Oyster Cult's Glasgow gig.

Wilko's voice is still dodgy, and at Tiffany's he can't control it in the same way as St Andrew's Rockers at the front, disco dorks in the middle, posers at the back. Little support for a rhythm and blues band, with many of the potential audience over at the Jethro Tull extravaganza on the other side of town. It wasn't their best night and they knew it. It still was a good night by any standards though, and they get the encore, and the usual cries and congratulations.

They also get the police, once again, who arrive to throw the band and hangers on out, leaving only the Edinburgh heavies and roadies left. A depressing end to an out of synch night.

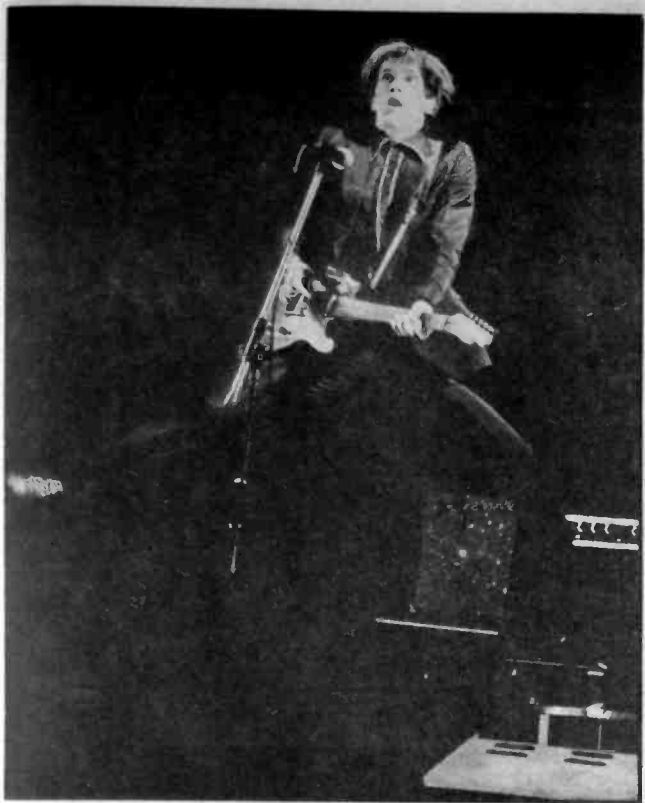
Hospitable

ANOTHER LATE night and another late rising. Breakfast is provided at four in the afternoon, and spirits are once again on the up. The voices are returning, and with a night off, it seems that all will be well for Bradford the next day.

Wilko is sitting in his room, brewing tea, resting for the first time in days. It's hard back on the road.

"I'm starting back at the bottom again after the

PAN'S
PEOPLE
DON'T
DO IT



Feelgoods, but it's great. Now I'm with a band that are really clicking together, after such a long period of uninvolvedness. We know it's gonna be hard, but it's worth it, cos The Solid Senders are exactly what we all want it to be. We're all contributing ideas, and everybody's writing, together and separately.

"We've finally found the name for the band too. People were getting too used to us just being called the Wilko Johnson Band, thinking that I was the prima donna in control of everything. At the moment we're still called Wilko Johnson's Solid Senders, because where we're just starting out we've got to use what clout we've got. It took ages to come up with a name I was really happy with, cos I mean, with Dr Feelgood, one of the best things about us was the name."

Scope

"This band is a four-way affair," adds Stevie. "When I played bass with the Count Bishops I used to do a bit of writing, and we use one of the songs in the set that they used on the album. As soon as we come up with some more songs between us that are as good as the ones we are using now, which are mainly Wilko's, we'll be using them. But there's not going to be anybody who has any more say - so

over anybody else in the band."

"By the time we get the album together in June or July, we'll probably be using all original material, but how much of it will be mine I don't know," continues Wilko.

There's a lot more scope in this band than there ever was in the Feelgoods. There's a much stronger rhythm section, and it's less guitar orientated because of Johnny's keyboards. There were a lot of restrictions, because all of us were pretty basic players, and it was down to me alone to provide the new stuff. That's why we relied on about half of the album material being updated classics.

Ligging

"Now though there are four people coming along and suggesting riffs that I could never have thought of, but can expand on. It has been quite a while getting all the right people together, but the wait has been worth it."

"I was loyal to the Feelgoods right up until I got the phone call from their manager telling me I was out. Then I was lost. It has been a steady climb up and up, but then I suddenly lost everything around me, and I was left just looking at myself and thinking, 'Well, just how good am I?' I was good in that group because it was a good group, but I didn't think I'd ever be able to

find anything like it again.

"I couldn't go on stage with a band I wasn't totally happy with, and I couldn't have become one of those professional has-beens, liggering around London hoping somebody would recognise me in Dingwalls or something. I had to find something good, or quit."

Pestering

"People kept pestering me about the split, but I never spoke at the time because there wasn't anything to say. I hate reading about bands bitching at one another; it's boring and irrelevant. If you read something about yourself that's not true you can't say anything back, because it's just too petty. Nobody probably cared except me anyway. Now I'm doing something again I can talk."

"I'm not trying to deny my past, pretending it didn't happen, because it did. I'm not ignoring it, I'm just trying to outgrow it."

"I think I will, because everybody in this band has a true feeling for rhythm and blues. I'm not saying every song has to be a 12-bar and have three chords, it's just down to the feeling rather than the format. When I wrote a song I would think 'Can I imagine Bo Diddley singing this?' and if I could I knew I was on the right tracks. But now you can go a long way just on this intuition, or you can play straight 12 bars and be nowhere near it."

"Other people will have their own opinions but I still believe in staying true to one kind of music, rhythm and blues, because to me that is the most exciting form of music there is."

And to many, including me, Wilko Johnson is the most exciting rhythm and blues player there is.

I was loyal to the Feelgoods right up until I got the phone call from their manager telling me I was out'

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The fully completed six sections of questions numbered 1-6 published solely and cut from Record Mirror will qualify the reader to enter the competition. Those entries that successfully answer all the set questions will go forward to be judged on a tiebreaker question that will be included with the last section (No. 6). The tiebreaker questions will be judged by a panel of judges including the Editor of Record Mirror. The decision of the judges is final and legally binding, no correspondence can be entered into.

...AND THERE ARE 4 harlequin RECORDS FIRST PRIZES!

Later this summer, we're going to give our four first prizewinners the run of a Harlequin record shop in London. Each of our first four will be given a time limit to collect as many albums as they can. It's a passport to a wax bonanza! ... and even if you don't win a first prize you've no need to lose heart. There are more than 1700! other audio and record prizes to be won! Make sure you enter.

HERE'S HOW TO ENTER

We want to know how much you know about the music world. All you have to do is answer the six sections (1 to 6) of Mirror over six weeks. The fifth section, No. 5, is below. Answer the questions, cut out and keep.

Next section No. 6 will appear and so on until you have answered all six sections of the competition. With the last section, No. 6 we will tell you how and where to send your complete set of entries.

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| Chris Dr. Burgh — At The End Of A Perfect Day | Gonna Make You an Offer | Drs of Madness — Sons Of Survival | Warren Zevon |
| Close Encounters | Gordon Giltrap — Perilous Journey | Band Of Joy | Smoke — Greatest Hits |
| Rufus — Street Player | Dan Hill — Longer Fuse (Sometimes when we touch) | Charlie — Lines | Steve Hillage, Mothers |
| Steely Dan — Aja | Merril Wilson — First Take (Telephone Man) | UK — | The Vintage Years — Vol. 1 |
| 20 Rock Musical Greats | Space — Oeuvrance | Jubilee — Cent X | The Boys — Alternative |
| Rolling Stones — Get Stoned | Dana | Sarah — Play 'W Game | Chartbusters |
| Manfred Mann's Earthband — Watch | Chris Rea — Whatever Happened to Benny Santini | SAMB — Rock Drill | Small Faces — Greatest Hits |
| Eddie Money | Buzzcocks — An Other Music In A Different Kitchen | Krazy Kat — Troubled Air | Rokotto |
| David Essex — Gold And Ivory | | Foster Brothers — On The Line | The Rubinoos |
| Cheep Trick — In Colour | | Rutles — Let It Rot | |
| New York New Wave | | Deaf School — English Boys / | |
| Genesis... And Then There Were Three | | | |
| Johnny Moped — Cyclo-delic | | | |
| 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 | | | |
| Bowie Bros. | | | |
| Cameo — A Live Record | | | |
| Queen — News Of The World | | | |
| Hot Chocolate — Everyone's A Winner | | | |
| Isaac Hayes — Chronicle | | | |
| Know Your Product — Saints | | | |
| Heatwaves — 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 | | | |
| Eton John — Live | | | |
| David Bowie — Heroes | | | |
| Beccara — Sorry I'm A Lady | | | |
| Fifth Dimension — Star Dancing | | | |
| Bob Marley — Kaya | | | |



Section 5
Please answer the following questions, then cut out and keep.

1. Name the lead singer of the Animals
2. Name the person who used to write with Carole King
3. What group did Diana Ross used to be in

This section only valid when accompanied by sections 1, 2, 3, 4 and 6

DASH



GETTING GREENER ALL THE TIME

Robin Smith meets Steve Hillage on the road

INTERSTELLAR OVERDRIVE between Aylesbury and Bristol. Tales of communing with ancient stones and talking to flowers. And what of the state of the world, will we be enveloped in a nuclear holocaust or can we survive?

Set the controls for the heart of the cosmos. Read on and learn.

Of course, it's easy to laugh at Steve Hillage. He's been dismissed time and time again as a guy who never grew out of long hair and beads. A peace and love leftover, one of the members of a fast becoming extinct tribe. But Steve believes that his message of love and contentment is everlasting and constantly fresh.

Tonight's part of a lengthy tour finds him at Aylesbury Friars. It's one of Steve's best stomping grounds where he once won a cup for being the best act. There's a sweet smell of patchouli oil and girls

walt around in long dresses, headbands and flowers. A springtime happy evening.

The gig's delayed because they've had problems with a wonderful new sound system. The engineer tries to explain what it all means but gets lost in a jumble of technical jargon. For all his efforts the PA sounds much like any other.

Steve comes on and grins happily, wild long hair making him look like Jesus Christ given a reprieve from the cross. The band is getting very funky these days and it may sound ludicrous but Steve and the band are turning out high class disco music in parts of the set. He has an excellent bass player in John McKenzie. Take 'Getting Better' with its slip 'n slide bass work.

'Palm Trees' has an Isley Brothers feel to it with the mellow feel of Steve's opening guitar work. The crowd are fanatical, shaking their heads and hopping around. One guy climbs up to the balcony with a mirror, trying to reflect one of the rays of light on to the stage. ELO eat your hearts out.

'Unidentified' is cosmic interplanetary disco and there's a pause for a brief drum solo and strange sounds. At the end of the show Steve is dragged back for a multitude of encores. Afterwards fans squat on the floor waiting for their hero to come down.

Some of Steve's old friends have also turned up, including Basil who used to play keyboards with him. He always dresses in a woolly cap embroidered with what looks like silver wire. Steve signs autographs and even writes down some of his music for somebody as the queue continues to stretch around the hall.

"It's not so much a case of dragging the fans away from Steve but dragging Steve away from the fans," someone says.

Back to the dressing room to pack up equipment and jettison two young girls.

"The band have been trying to grab them all night long," says Miquette, Steve's lady and keyboard player. "But like soap they have been slipping out of their fingers poof poof." Miquette goes around

handing out slices of pineapple, then downstairs and into the van. Steve picks up a torch that produces a strobe like effect.

"It's a way of getting high without drugs," he says and spends 15 minutes leaning over the device before saying anything else. Steve explains that your brain has basic rhythms and by using the device you can stimulate them to calm the brain or even quicken your processes up.

"It's like a mixing desk," says Steve and goes back to stare into the machine. The strobe can cause epileptic fits in some cases and it's painful to look at for me. Steve says it's very beneficial and gazes up with a contented look in his eye.

Hillage was having close encounters before it became fashionable to have close encounters. Amongst his latest sightings of UFOs he's seen two orange lights in the German sky and Miquette spotted seven in Wales.

"There are places on the earth which act like windows to other dimensions," he says, certain

• Continued over page

A bolder funkier Hillage is emerging: he's been listening to American funk bands lately

places where you get through. You can send a spaceship to the farthest galaxies or hold a leaf in your hand, we're all part of a continuous process.

"There's a place called Warminster where there have been many sightings, I went up there and remember having this incredibly warm feeling although the air was very cold. I think there are areas of the ground that communicate with the life force of the sky.

"I'd really like to do a concert at Warminster, some great things could happen. I've seen 'Close Encounters' and 'Star Wars', I think it's good that people are becoming awakened to UFOs.

The best thing about 'Star Wars' was the idea of the force. The force for good which I hope we can bring within ourselves. It was a film that catered for children and to teach them about such a force at an early age was a good idea.

I don't really know how to put this any other way Steve. But aren't you an old hippy?

"Aha I'm caught between two paths at the moment. People say 'Oh yeah there he goes again, stoned out of his head an old shaggy hippy. And then there's the people who say Hillage is selling out by making commercial singles. It seemed that the hippy movement relied on a lot of words and it was an elitist organisation, I'm trying to motivate those people, trying to motivate their thoughts into reality and I'm trying to get people with other ideas to come forward too.

"For the last 12,000 years the earth has been a

university of negative experience. The status of the earth is going to change. We are going to be purified and there will be an awakening of the God force. Things are changing and within the next 25 years people have to find something to believe in and develop a feeling of oneness with themselves and the universe.

"Right from when you're born they say don't dream, don't use your thoughts or imagination. See that pound note over there, grab it, that's the real way. Go out and grab as many pounds as you can, that's the only way to live."

Tonight we're driving back to London and the accommodation is a dive in Bayswater. Steve prefers the Portobello Hotel but that's a bit pricey. Two drunken Irishmen in a nearby room provide a serenade but one maintains that he'll make it to Mass tomorrow. That's faith for you.

Steve and Miquette emerge at 11.30 the following morning and get into the van. Miquette carries Steve's skateboard which he rides around on before gigs to relax.

Miquette disappears under a blanket with the strobe torch and is not to emerge for half an hour. The road to Bristol takes us through Wiltshire, close to Steve's home, a rented cottage out in the countryside. Lunch at Polly's Restaurant in Marlborough.

"We come here a lot shopping," says Steve. "But I don't know if I'm a local celebrity." Steve dines on trout and says

he's into fish.

"It's the way they move in the water, so cool and smooth like a saucer moving through space. I'd really like to breed them one day, it would give me a great amount of satisfaction. I like the feel of them as well, they're so smooth.

"Whales are incredibly intelligent beasts and it's wrong that we should butcher them for soap. It's like going up to a fat intelligent man and saying 'right we're going to rip out your guts'. The noises that whales make are incredible. I'd like to take a synthesiser out into the sea and play music to them."

Meantime Steve has taken a synthesiser into his back garden to have a jam session with the birds.

"We play them bird-like noises and they responded," says Steve. "I'm sure that birds echo sounds and pass them on one to the other."

Cows have also been known to succumb to Steve's music.

But we move on to a topic that worries Steve. The escalations of nuclear power.

"It took a while for me to make my mind up about this. But messages were coming through. I picked up vibes that to use nuclear energy is against the will of God. Think of the power a dictator would have if he got hold of an exploding device and threatened to use it. It wouldn't just destroy our planet, it would corrupt and pollute the universe for thousands of years. It would be our ultimate destruction."

Out into the sunshine



continuing the pleasant journey to Bristol. Steve points out items of significance including ancient burial mounds and Silbury Hill. Vibes of people long gone but whose images still persist.

We stop at Avebury near some ancient stones. Steve goes over to one and presses his head against the stone surface and clasps his hand at crotch level. From the back it looks as if he's having a piss and a coach load of shocked old ladies drives by.

"The stone circles are remnants of energy systems that supported the world," he says. "A

union of earth's planetary magnetism, man's spiritual magnetism and forces from the galaxy. It's a form of energy that has been scooped at by some people, instead we've pillaged the planet, our economy has always been based on what we could rip out of the earth. We've pillaged the earth like it was a corpse and we haven't put a lot back. Instead of nuclear energy we should be spending money for research into solar power.

"UFOs are often seen at the energy sources, maybe they're trying to wake us up so that we use them."

Steve says that he's using his third eye to pick up information from the object. It's a system used by clairvoyant Peter Hakros who has been known to trace missing or dead people by gleaning information from an object they possessed.

Fact or fantasy? Scoff not, they used to burn people for daring to believe that the earth actually went around the sun.

On to Bristol for a radio interview before going over to the university for a sound check. Before the gig Steve talks about his new album.

"I called it 'Green' because green is the colour of leaves and of our general culture. It's also the colour of harmony, the colour green is a liquid colour, composing pure bright light."

Steve has found himself getting more and more into planets.

"People look at them as being pretty and nothing more. Planets have highly developed powers, they can feel if you're a good or bad person and they can communicate. But because they haven't got a form that people accept as being intelligent they're ignored. I'm sure they pick up the vibrations from saucers."

For his next epic Steve is planning a live album. He's also helped record an anti-nuclear song with Fast Breeder And The Radioactors called 'Nuclear Waste'.

"The live album will be a retrospective look at what we've been doing," he says. "I'll be writing a lot of sleeve notes and we might throw in a 12 inch single."

Steve admits that he's getting funkier and says that he's been influenced

by American bands like Parliament.

"I wanted to get a dance heavy riff but a riff that makes you want to fly like a bird. On the single people might accuse me of ripping off the Beatles but it was just a fun song that I wanted to record, nothing deeper than that. It is a song for the spring when the sun shines. I'm really into recording singles because they can reach a lot of people."

"I want to develop a sound that's so right and in tune with spiritual energy that people will twig right away what I'm on about."

As a parting shot I ask him if he's considered a major image change.

"I've had my hair cut in the past you know but I don't think that short hair suits the shape of my head," says Steve unflinchingly. "It just doesn't look right."



WHEN THE
TANKS ROLL
OVER POLAND
AGAIN

CoCo



'BAD OLD DAYS'

*look forward to the good days
with CoCo's new album*



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UPFRONT

BECAUSE most of you are unable to get Record Mirror until Thursday, the gig-guide will run from Thursday to Wednesday, starting next week. But Wednesday 10th has been included this week for people who do get it early.

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

MAY 10

- BATLEY, Variety Club (475226), Herb Reed
- BIRMINGHAM, Barbarellas (021-643 9413), The Vibrators
- BRADFORD, University (234466), The Cimarons
- BRIGHTON, Tiffanys (34057), Slaughter and the Dogs / Blitzkrieg Pop
- BUCKLEY, Tivoli (27872), These Four
- CARDIFF, Top Rank (85538), Buzzcocks
- COLCHESTER, Essex University (44144), UK
- COVENTRY, New Theatre (23141), The Tubes
- CROSBURNALD, The Kestrel, Charley Brown
- DONCASTER, Greenfield Working Mens Club, Limelight
- AYLESBURY, Acne Club, Britannia (4838), The Saturdays
- DONCASTER, Outlook Club (64434), Flamin' Groovies
- GLASGOW, Queen Margaret Union (041-334 1565), The Motors
- HULL, Baileys (24000), Judge Dread
- KEELE, University (625411), Steel Pulse
- LEEDS, F Club (Roots), Cherry Vanilla
- LEICESTER, Baileys (26462), Mud
- LIVERPOOL, Pavilion (Ormakirk 72269), The Real Thing / Hippolytes
- LIVERPOOL, University (051-709 4744), Lindisfarne
- LONDON, Bridge House, Canning Town (01-476 2889), Filthy McNasty
- LONDON, Dingwals, Camden Lock (01-267 4872), ManuMilk
- LONDON, Green Man, Plumstead Handing
- LONDON, Hammermith Odeon (01-748 4081), Jethro Tull
- LONDON, Marquee, Wardour Street (01-437 6603), Wilko Johnson
- LONDON, Music Machine, Camden High Street (01-387 0428), Chelsea / King Sounds & Brimstone / Patrick Fitzgerald
- LONDON, Nekons Club, Wimbledon Football Ground (01-846 6211), Rare Thrust
- LONDON, The Pegasus, Stoke Newington (01-226 0930), The Monos / The Rivets
- LONDON, Phoenix, Cavendish Square, Swifts
- LONDON, Rock Garden, Covent Garden (01-240 3961), Cafe Jacques
- LONDON, Reheater Castle, Stoke Newington (01-240 0188), Dead Fingers Talk
- LONDON, London School of Economics, Houghton Street (01-405 4872), Roy Harper
- LONDON, Upstairs at Ronnie's, Frith Street (01-430 0747), Mean Street
- LONDON, Western Causette, Paddington (01-723 0885), Band Instrument

- MANCHESTER, Pips, Those Naughty Lumps / The Germs
- MANCHESTER, University (061-236 9314), Steve Hillage / National Health
- MANSFIELD, Woodhouse, Ex-Servicemens Club, Strange Days
- MIDDLESBROUGH, Town Hall (49432), Elkie Brooks
- NEWPORT, Stowaways, Sham 69
- NORTHAMPTON, Salon (51351), Brass Construction
- PLYMOUTH, Castaways (63127), Climax Blues Band / Dire Straits
- POOLE, Chequer, Flyer
- PORTSMOUTH, Guildhall (24355), The Darbs
- READING, Bones Club, Mick Abrahams / The Lurkers
- SHEFFIELD, City Hall (27074), Don McLean / Bowles Brothers Band
- STOKE ON TRENT, Insect Club, Liverpool Road, The Phonons
- WALSALL, West Midlands College, Garbos Celluloid Heroes
- WOLVERHAMPTON, Polytechnic (28521), Ozo
- WORTHING, Caricea Club, Pin Ups

THURSDAY

MAY 11

- BARROW, Maxims (21134), Girlschool
- BATLEY, Variety Club (475228), Herb Reed
- BIRMINGHAM, Hamilton Club (051-647 8093), Those Pips
- BIRMINGHAM, Mayfair (021-523 9083), Sham 69
- BIRMINGHAM, Odeon (021-643 8101), Ian Dury / Whirlwind
- BLACKPOOL, Opera House (25252), Elkie Brooks
- BRADFORD, Princeville Club (78845), Cyanide
- BRIGHTON, Seven Stars, Satellite
- BRISTOL, Polytechnic, Bowyer Ashton Site, The Young Ones
- BRISTOL, Tiffanys (34057), Cafe Jacques
- COVENTRY, Dog and Trumpet, Raw Deal
- COVENTRY, Hand & Heart, VEPs
- COVENTRY, Locarno (24570), Slaughter and the Dogs / Blitzkrieg Pop
- COVENTRY, Robin Hood Club, The Incredible Kidda Band
- DONCASTER, Outlook (64434), Steel Pulse
- DURHAM, Coach and Eight, The Carpettes
- GLASGOW, Satellite City, Apollo Centre (041-332 6065), Flamin' Groovies
- GLOUCESTER, Tiffanys (35203), ManuMilk
- GREAT YARMOUTH, Vauxhall Holiday Camp Ballroom, AC/DC
- HASTINGS, Palais Hall, Die Leeches
- HIGH WYCOMBE, Nags Head, London Road (24758), Wayne County and the Electric Chairs
- IPSWICH, Gaumont (5844), Maddy Prior
- LEICESTER, Heron Club, Pin Ups
- KILMARNOCK, Sandrienne, Necromancer
- LEEDS, F Club (Roots), Reelios / Those Naughty Lumps
- LEICESTER, Baileys (26462), Mud
- LIVERPOOL, Erica (051-236 7881), The Records
- LONDON, The Squire, Cabord, Steve Rayce Band
- LONDON, Albany Empire, Deptford (01-492 1047), The Young Bucks / Rockin' Ranks and the Holding Strong Band / Sledgehammer Sounds
- LONDON, Brecknock, Camden (01-485 3073), The Violins
- LONDON, Bridge House, Canning Town (01-476

Steaze and DURY and rock 'n' roll on tour this week, starting at Birmingham Odeon (Thursday), with much more music hall muscle from Big I and the Blockheads at Brighton Top Rank (Friday), Hammersmith Odeon (Saturday and Sunday), Bournemouth Winter Gardens (Monday) and Ipswich Gaumont (Wednesday).

THE DARTS shoot off on their biggest ever British break, a 30-dater, no less, on target at Portsmouth Guildhall (Wednesday), Southampton Odeon (Thursday), Exeter University (Friday). FLAMIN' GROOVIES hit Scotland at the start of their first UK trek in two years. Catch 'em melting the mike at Glasgow Satellite City (Thursday), Aberdeen University (Friday), Dundee Technical College (Saturday), St Andrews University (Sunday) and Edinburgh Tiffany's (Monday).

KINKS make made a kum - back, with a brand new line - up - keyboard man Gordon Edwards takes over from John Gosling and Jim Redford, ex - Argent, replaces bassist Andy Pyle on their rearranged three - dater, Kop the lot at Manchester Apollo (Saturday), Liverpool Empire (Sunday) and Birmingham Hippodrome (Monday).

A must for funk punters as US band BRASS CONSTRUCTION build - up the heat with highlights at London Royalty Southgate (Saturday), and Hammersmith Odeon (Wednesday 17). Chicago showband STYX do a three - dater, first - off Manchester Apollo (Thursday) . . . MADDY PRIOR plays Ipswich Gaumont, scene of last Steeleye gig (Thursday) . . . showabout SHAM 69 at London's New Roxy (Friday) . . . news tours from STEVE GIBBONS, STEEL PULSE and BLACK SABBATH too.



BLACK SABBATH: Sheffield City Hall, Tuesday

- 2889), Filthy McNasty
- LONDON, The Canterbury Arms, nr Brixton Tube, The Craftiffs
- LONDON, Dingwals, Camden, Mickey Jones Band
- LONDON, Dublin Castle, Parkway, The Casual Band
- LONDON, Green Man, Plumstead, Bill Kream / Sphere
- LONDON, 100 Club, Oxford Street (01-636 0933), Reggae Regular
- LONDON, London School of Economics, Houghton Street (01-405 4872), Roy Harper
- LONDON, Music Machine, Camden (01-387 0428), Little Acre / Addix
- LONDON, Palladium (01-437 7373), Helen Reddy
- LONDON, Pegasus, Green Lanes (01-226 5930), Warren Harry
- LEICESTER, Phoenix Theatre (58832), The Yachts
- LONDON, Plough, Stockwell Road (01-274 3979), Swift
- LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Makers
- LONDON, Rock Garden, Covent Garden (01-240 3961), Johnny Gee Affaire / HPI
- LONDON, Royalty, Southgate (01-486 4112), Crazy Cavan / Johnny & The Roccos
- LONDON, Torrington, North Finchley, George Farm and the Blue Flares
- LONDON, Windsor Castle, Harrow Road, Sirocco

- M A C C L E S F I E L D , Krumbles, Idiot Rouge
- MANCHESTER, Apollo, Ardwick (061-273 1112), Sex
- MANCHESTER, Rafters (061-236 0788), Cherry Vanilla
- MELTON MOWBRAY, Painted Lady, Kettle
- MERTHYR TYDFIL, Tiffanys, Ozo
- MIDDLESBROUGH, Town Hall (49432), The Motors
- MORECAMBE, Bowdway Hotel, Non of a Blotch
- NORMANTON, Woodhouse Working Mens Club, Limelight
- NORWICH, Cromwell (612909), Judge Dread
- NOTTINGHAM, Polytechnic (48248), Soho
- NOTTINGHAM, Sandpiper (54381), Johnny Moped
- PLYMOUTH, Metro (51226), The Pirates
- POOLE, Leisure Centre

- (85222), Climax Blues Band / Dire Straits
- PORTSMOUTH, Polytechnic (81941), Cousin Joe from New Orleans
- PORT TALBOT, Traubador, Tony McPees Terraplanes
- RETFORD, Porterhouse (481), Buster James Band
- SHEFFIELD, Limit Club, Dean Ford
- SOUTHAMPTON, Odeon (22248), The Darbs
- SUNDERLAND, Old 29, Straw Dogs
- WARRINGTON, Lion, Jeff Hill Band
- WEMBLEY, Empire Pool, Stone Brew
- WOLVERHAMPTON, RAF Cosford, Flyer

- (031-667 1290), Steve Hillage / National Health
- GLASGOW, School of Art, Hill Street Landscape
- GUILDFORD, Surrey University (11281), The End
- HILSHAM, The Crown, Die Laughing
- HUDDERSFIELD, Polytechnic (22288), After the Fire
- LANCASTER, University (65201), UK
- LEEDS, Back Lane Club, The Vye
- LEEDS, Florde Green, The Naughty Lumps
- LEIGHTON BUZZARD, Hunt Hotel, Linslade
- LIVERPOOL, Erica (051-236 7881), Rabid Record Show / John Cooper - Clarke / Banger / Prime Time Suckers / Noebleeds
- LONDON, Basement, Shelton Street, McAbolst
- LONDON, Brecknock, Camden (01-485 3073), The Vipers
- LONDON, Bridge House, Canning Town (01-476 2889), The Roll Ups
- LONDON, Dingwals, Camden Lock (01-267 4872), Stepside / Jab Jab
- LONDON, George Canning, Brickton, Jabba
- LONDON, Green Man, Plumstead, Box
- LONDON, Hope and Anchor, Islington (01-359 4510), The Yachts
- LONDON, John Bull, Chiswick (01-909 0621), Terra Cotta Band
- LONDON, Music Machine, Camden (01-387 0428), Grand Hotel / On Licence
- LONDON, Nashville, Kensington (01-603 8071), Slaughter and the Dogs / Blitzkrieg Pop
- LONDON, Palladium (01-437 7373), Helen Reddy
- LONDON, Pegasus, Stoke Newington (01-226 5930), Benny and the Jets
- LONDON, Queen, Dalston, The Violins
- LONDON, Red Lion, Leytonstone, Leyton Buzzards
- LONDON, Rock Garden, Covent Garden (01-240 3961), Nicky Thomas / Davo
- LONDON, New Roxy Theatre, Harlesden (01-965 6946), Sham 69
- LONDON, Upstairs at Ronnie's, Frith Street (01-430 0747), Pleasure Zone
- LONDON, White Hart, Tottenham, Matchbox
- LUTON, Reflections, Royal

- (693655), Rikki And The Last Days Of Earth / Sam's Kite
- BUDE, Headland Club, Flyer
- CHELSEA, Chancery Hall (65848), Cherry Vanilla
- LONDON, John Bull, Chiswick (01-994 0082), Earthbound
- CLEETHORPES, Buntings Club (67128), Cheap Fights
- COLCHESTER, Essex University (44144), The Cimarons
- DONCASTER, Yarrowburgh (Soc) Club, Strange Days
- DUDLEY, JB's Club (53597), Supercharge
- DUNDEE, Technical College (27225), Flamin' Groovies
- DURHAM, St Hild & St Bede College, Dawnweaver
- FALKIRK, Magpie, Necromancer
- GLASGOW, Apollo (041-332 6055), Don McLean / Bowles Brothers Band
- GLASGOW, Strathclyde University (041-552 4000), Steve Hillage / National Health
- GOOLE, Station Hotel, Overford
- HALLIFAX, Good Mood Club, Bulke
- HUDDERSFIELD, Polytechnic (22288), Steel Pulse
- HIVINE, Harbour Arts Centre, Harbour Street, Landscape
- LEEDS, Cherry Tree, The Vye
- LEEDS, Raddon Hall (75118), The Square
- LEEDS, Staging Post (84525), Idiot Rouge
- LEICESTER, Baileys (26462), Mud
- LEICESTER, De Montfort Hall (22880), Elkie Brooks
- LEICESTER, Phoenix Theatre (58832), Raw Deal
- LEICESTER, Polytechnic (27652), Climax Blues Band, Dire Straits
- LIVERPOOL, Empire (051-709 1555), Sex
- LIVERPOOL, Erica (061-236 7881), Radio Stars
- LIVERPOOL, Moonstone (051-709 5888), Charge
- LONDON, The Barklymow Road, Al Barretts Lineaman
- LONDON, Brecknock, Cam

FRIDAY

MAY 12

- AIRDRIE, Snug Bar, Necromancer
- BATH, Brillig Arts Centre (64364), Steps
- BIRMINGHAM, Barbarellas (021-643 9413), Radio Stars
- BIRMINGHAM, Centre Hotel, Kay Russell
- BIRMINGHAM, Hippodrome (021-622 2576), Sex
- BIRMINGHAM, Odeon (021-643 8101), The Tubes
- BLACKWOOD, Miners Industrial Opera
- BRIGHTON, New Regent (27800), Dead Fingers Talk
- BRIGHTON, Top Rank (23895), Ian Dury / Whirlwind
- BRIGHTON, University of Sussex (64683), The Cimarons
- BROMSGROVE, North Worcester College, Cousin Joe from New Orleans
- BURTON ON TRENT, 76 Club, Head Water
- BURY ST EDMUNDS, Griffin, Ruby Joy
- CHELMSFORD, City Tavern (412601), 90 degrees Inclusive
- CLEETHORPES, Buntings Club (67128), Cheap Fights
- CREDITON, Technical College, Flyer
- DUDLEY, JB's Club (53597), Soho
- DUMFRIES, The Windsor, Bleah Future
- DURHAM, University (3404), Lindisfarne
- EDINBURGH, University

- (031-667 1290), Steve Hillage / National Health
- GLASGOW, School of Art, Hill Street Landscape
- GUILDFORD, Surrey University (11281), The End
- HILSHAM, The Crown, Die Laughing
- HUDDERSFIELD, Polytechnic (22288), After the Fire
- LANCASTER, University (65201), UK
- LEEDS, Back Lane Club, The Vye
- LEEDS, Florde Green, The Naughty Lumps
- LEIGHTON BUZZARD, Hunt Hotel, Linslade
- LIVERPOOL, Erica (051-236 7881), Rabid Record Show / John Cooper - Clarke / Banger / Prime Time Suckers / Noebleeds
- LONDON, Basement, Shelton Street, McAbolst
- LONDON, Brecknock, Camden (01-485 3073), The Vipers
- LONDON, Bridge House, Canning Town (01-476 2889), The Roll Ups
- LONDON, Dingwals, Camden Lock (01-267 4872), Stepside / Jab Jab
- LONDON, George Canning, Brickton, Jabba
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- GLASGOW, Apollo (041-332 6055), Don McLean / Bowles Brothers Band
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- GOOLE, Station Hotel, Overford
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- HUDDERSFIELD, Polytechnic (22288), Steel Pulse
- HIVINE, Harbour Arts Centre, Harbour Street, Landscape
- LEEDS, Cherry Tree, The Vye
- LEEDS, Raddon Hall (75118), The Square
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- LEICESTER, Polytechnic (27652), Climax Blues Band, Dire Straits
- LIVERPOOL, Empire (051-709 1555), Sex
- LIVERPOOL, Erica (061-236 7881), Radio Stars
- LIVERPOOL, Moonstone (051-709 5888), Charge
- LONDON, The Barklymow Road, Al Barretts Lineaman
- LONDON, Brecknock, Cam

SATURDAY

MAY 13

- BIRMINGHAM, Barbarellas (021-643 9413), Wilko Johnson
- BIRMINGHAM, Odeon (021-643 8101), The Tubes
- BOLTON, Institute of Technology (389024), Roger Ruskin Spear
- BRADFORD, University (35466), The Motors
- BRIGHTON, New Regent (27800), The Yachts
- BRIGHTON, Polytechnic

MY HUSBAND AND I DON'T DO IT

CONTINUED ON PAGE 42



The Motors (with Marseille and The Jolt):
Somewhere, somehow, you've got to see The Motors and buy their new album.
Approved By The Motors. V2101.

"Approved by the Motors should be proclaimed as the summer album of '78.
Approved by the Motors' is as complete a rock album as I've ever heard."
- Harry Doherty MELODY MAKER

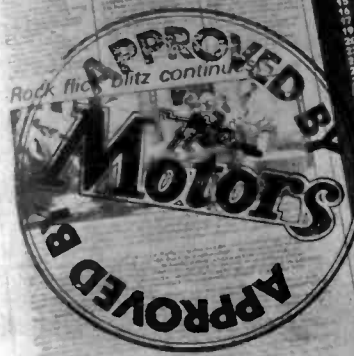
"Status Quo meets King Kong, gigantic chords crashing behind tough yells.
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- Tim Lott RECORD MIRROR

"This is a whole different class of Motoring. Depending on your point of view, it's the difference between an Alfa Romeo and a Rolls Royce... one of the most stylish, immaculately designed, beautifully constructed albums I've heard all year."
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6	GLoucester	Winter Gardens
7	GLoucester	New Pitt
8	DUNDEE	Tutor's
9	DUNDEE	Coed Hall
10	GLASGOW	Queen Margaret's Union
11	MIDDLESBROUGH	Town Hall
12	MIDDLESBROUGH	University
13	MIDDLESBROUGH	Marshall
14	NEWCASTLE	Top of the World
15	NEWCASTLE	Tutor's
16	STAFFORD	University
17	STAFFORD	Pavilion
18	STAFFORD	Eric's
19	WEST BUNTON	Castaway
20	LIVERPOOL	Locarno
21	LIVERPOOL	Paradise
22	BRISTOL	Lydian
23	BATH	City Hall
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25	ALBANS	
26	CROYDON	



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The Motors (a new album on Virgin Records):
Ten new favourites you've never heard before.
Approved By The Motors. V2101.



Approved By The Motors. The great new album sounds didn't, like.

UPFRONT

FROM PAGE 40

den (01-485 3073), Helicopters
LONDON, Chelsea College, Manresa Road (01-351 1689), Warren Harry / Rumble Strips
LONDON, Dingwalls, Camden Lock (01-267 4967), Dean Ford
LONDON, Duke of Lancaster, New Barnet, Peckoe Orange
LONDON, Goldsmiths College, Lewisham Way, The Fall
LONDON, Green Man, Plumstead, White Rabbit
LONDON, Hammersmith Odeon (01-748 4081), Ian Dury / Whirlwind
LONDON, Hampstead Country Club, Spitzer
LONDON, Marquee, Wardour Street (01-437 8603), Buster James Band
LONDON, Music Machine, Camden (01-387 0428), Benny Haan's Lion / Urchin
LONDON, Nashville, Kensington (01-603 6071), Doctors of Madness
LONDON, Palladium (01-437 7573), Helen Huddy (2 shows)
LONDON, Pegasus, Stoke Newington (01-226 5930), Big Chief
LONDON, New Roxy Theatre (01-965 6946), Gregory Isaacs
LONDON, Rock Garden, Covent Garden (01-240 3661), The Sukkas
LONDON, Royal, Southgate (01-488 0921), Brass Construction
LONDON, St Germain's Hotel, Forest Hill, Thief
LONDON, Swan, Hammersmith (01-748 1043), Lesser Known Tunesians
LONDON, Two Brewers, Clapham, Jabba
LONDON, Uptatarts at Ronnie's, Friar Street (01-4309747), Pleasure Zone
LONDON, Wheat's Head, King's Road, Overseas
MANCHESTER, Apollo, Ardwick (061-273 1121), Kinks
MANCHESTER, UMIST (061-236 9114), The Smirks (Rock Against Racism)
MANCHESTER, Rafter's (061-236 9768), Girlschool
MARTE, Dreamland (27011), Slaughter And The Dogs / Blitzkrieg Bop
NEWCASTLE UPON TYNE, Togos, Sello
NOTTINGHAM, Boat Club (869032), Limelight
NOTTINGHAM, Sandpiper (54381), Some Chicken
OLDHAM, Boundary Club, Juggernaut
PORTLAND, Clarence Hotel, Matchbox
PORTSMOUTH, Community Centre, Mick Abrahams / The Lurkers
PRESTON, Guildhall (21721), Lindisfarne
READING, Target (585887), Steve Boyce Band
RETFORD, Porterhouse (481), Those Four
ROMFORD, Three Rabbits, Desperate Strals
SHEFFIELD, University (24074), UK
SLOUGH, College of Higher Education, Scratch
ST ALBANS, City Hall (6451), Van Der Graaf
SUNDERLAND, Polytechnic (96149), The Vibrators
WEMBLEY, Empire Pool, Queen
WEST RUNTON, Pavilion (209), AC/DC

SUNDAY

MAY 14
BIRMINGHAM, Barbarellas (021-643 9413), Poverty Corners
BIRMINGHAM, Odeon (021-643 6101), AC/DC
BRADFORD, St Georges Hall (32513), Van Der Graaf
BRISTOL, Hippodrome (021-622 2576), Chimie Blues Band / Dire Straits
BRISTOL, Locarno (26103), The Real Thing / Hippolytes
CHELMSFORD, Chancellor Hall (65848), Cherry Vanilla
COVENTRY, Locarno (24570), Buzzcocks / Penetration
CREWE, Vine Inn, Charge
CROYDON, Fairfield Hall (01-486 9291), Lindisfarne
CROYDON, Forest Road (01-681 1445), Radio Stars
DUNFERMLINE, Kinema Ballrooms (21902), The Skids
EDINBURGH, Usher Hall (031-229 7607), Don McLean / Bowles Brothers Band
GLASGOW, Print Studio, Ingram Street, Landscape
HEMEL HEMPSTEAD, Pavilion (64451), The Motors
LEEDS, Floride Grene Hotel (623 470), Those Four
LEEDS, The Staging Post (645625), The Vye
LEICESTER, Eyres Monsal Club, Strange Days
LIVERPOOL, Empire (051-709 1555), The Kinks
LIVERPOOL, Erica (051-236 7881), Van Der Graaf
LONDON, Blitz, Covent Garden, South Of The Border
LONDON, Brecknock, Camden Road (01-485 3073), Girlschool
LONDON, Bridge House, Canning Town (01-476 2889), Remus Down Boulevard
LONDON, Hammersmith Odeon (01-748 4081), Ian Dury / Whirlwind
LONDON, ICA Theatre, The Mall (01-930 6393), Bob Fegg
LONDON, Middleton Arms, Hackney, Headwinds
LONDON, Pindar Of Wakefield, Kings Cross (01-437 1753), Swift
LONDON, Red Cow, Hammersmith (01-748 5720), Roy Hill Band
LONDON, Rock Garden, Covent Garden (01-240 3661), Metabolist
LONDON, Roundhouse, Chalk Farm (01-287 2564), X-Ray Spex / Adam And The Ants / The Automatons
LONDON, Stapleton, Crouch End (01-272 2108), Earthbound
LONDON, Torrington, North Finchley, Micky Jones Band
MACCLESFIELD, The Bear's Head, Idiot Rouge
MANCHESTER, Apollo, Ardwick (061-273 1121), UK
MANCHESTER, Rafter's (061-236 9768), Slaughter And The Dogs / Blitzkrieg Bop
NEWBRIDGE, Newbridge Institute, Tony McPhee's Terraphane
NEWCASTLE, Regal Cinema, The Vibrator
NOTTINGHAM, Playhouse (48671), Roy Harper
PORTSMOUTH, Locarno (25491), Sham 69
READING, Hexagon

(06210), The Darb
READING, Top Rank (57262), Wilko Johnson
REDCAR, Coatham Bowl (3236), Steve Hillage / National Health
SALERIN BY SEA, Loftus Social Club, Buslar James Band
SHEFFIELD, Top Rank (21927), Styx
SOUTHEND, Rook After The Fire
ST ANDREWS, University (32521), Flamin' Groovies
WOLVERHAMPTON, Lafayette (26285), Dean Ford
WHITLEY BAY, The Rex, The Fruit Eating Bears / Disguise

MONDAY

MAY 15
BARNOLD, Van Gogh, Solid Waste
BIRMINGHAM, Barbarellas (021-643 9413), Garbo's Celluloid Heroes
BIRMINGHAM, Hippodrome (021-622 2576), The Kinks
BLACKBURN, St Georges Hall (58424), The Vibrators
BLACKPOOL, Jenkinsons (29203), Cheap Flight
BOURNEMOUTH, Village Bowl (26836), Brass Construction
BOURNEMOUTH, Winter Gardens (26446), Ian Dury / Whirlwind
BRADFORD, New Talk Of Yorkshire, Sneakers
BRIGHTON, Polytechnic (693685), Cousin Joe From New Orleans
BRISTOL, Colston Hall (291768), The Darb
CHESTERFIELD, Adam and Eve (78834), Bullet
CHESTER, Quaintways (27141), Mick Abrahams / The Lurkers
COUNTY ANTRIM, Stepley Inn, Lisle Bobstory
CUDWORTH, Village Club, Limelight
DERBY, Assembly Rooms (31111), AC/DC
DEWSBURY, Pickwicks (464749), Loser
DONCASTER, Outlook (64434), Cherry Vanilla
EDINBURGH, Tiffany's (031-556 8292), Flamin' Groovies
FOLKESTONE, Leas Cliffe Hotel (53189), The Firm
HARTLEPOOL, Carlton Club, Fruit Eating Bears / Disguise
HULL, Tiffany's (26260), Dead Fingers Talk
LEEDS, The Mexborough, The Squares
LEEDS, Polytechnic (41101), Steve Gibbons Band
LEEDS, Royal Park, The Vye
LONDON, Dingwells, Camden High Street (01-267 4967), New Hearts
LONDON, Golden Lion, Fulham (01-385 3942), Benny And The Jeez
LONDON, Green Man, Chiswick, The Skyline
LONDON, Hampstead Country Club, Spitzer
LONDON, 100 Club, Oxford Street (01-636 0933), Merger
LONDON, Marquee, Wardour Street (01-437 8603), Cherry Vanilla
LONDON, Moonlight, Rail Way, West Hamstead (01-677 1473), Billie / Herbman
LONDON, Music Machine, Camden (01-387 0428), The Vipers
LONDON, Palladium (01-437 7373), Ekkie Brooks
LONDON, Pegasus, Stoke Newington (01-226 5930), The Vipers
LONDON, Rock Garden, Covent Garden (01-240 3661), Fish Co. Clunsky
LONDON, Uptatarts at Ronnie's, Friar Street (01-439 0747), Pisonys
MANCHESTER, Free Trade Hall (061-234 0943), Don McLean / Bowles Brothers Band
NEWCASTLE, Polytechnic (28761), Steve Hillage / National Health
NEWCASTLE, University (28402), Fruit Eating Bears

MANCHESTER, Band On The Wall (061-432 8625), Rockin' One Per Cent
MIDDLESBROUGH, Rock Garden (241998), Slaughter And The Dogs / Blitzkrieg Bop
NEWCASTLE, City Hall (2007), Don McLean
Bowles Brothers Band
PLYMOUTH, Castaways (63127) Tony McPhee's Terraphane
REDCAR, Coatham Bowl (3236), Steve Hillage / National Health
SHEFFIELD, Crucible Theatre (79922), Stephan Grapelli
STAFFORD, Top Of The World (244), The Motors
SWANSEA, Circles, Sham 69
SWINDON, Affair (30670), Ruhl And The Last Days Of Earth, Slaughter's Rats
UXBRIDGE, Unit One, The Vermin
WORCESTER, Hideaway Club, Sello

TUESDAY

MAY 16
BANGOR, University (53709), Van Der Graaf
BIRMINGHAM, Barbarellas (021-643 9413), The Advers
BOURNEMOUTH, Tiffany's (36238), The Real Thing / Hippolytes
BOURNEMOUTH, Winter Gardens (26446), The Darb
BRIGHTON, Top Rank (23895), Steel Pulse
BRISTOL, Locarno (26193), The Vibrators
CARDIFF, Top Rank (26534), The Pirates
CHEL ENHAM, Plough, Roy Hill Band
DEWSBURY, Turk's Head, Juggernaut
DONCASTER, Baileys (67061), Judge Dread
DURHAM, Coach and Eight, Grogues
EDINBURGH, Usher Hall (031-229 7607), Boys Of The Lough
HATFIELD, Forum, The Vechs
HULL, University (42431), Lindisfarne
KEIGHLEY, Victoria Hall (602401), AC/DC
LEEDS, Guildford Hotel, Luigi And The Jeez
LEICESTER, University (50000), Flamin' Groovies
LIVERPOOL, Empire (051-709 1555), The Tubes
LIVERPOOL, Havana Club, Charge
LONDON, Brecknock, Camden Road (01-485 3073), Tour De Force
LONDON, Bridge House, Canning Town (01-476 2889), WarmJez
LONDON, Dingwells, Camden High Street (01-267 4967), New Hearts
LONDON, Golden Lion, Fulham (01-385 3942), Benny And The Jeez
LONDON, Green Man, Chiswick, The Skyline
LONDON, Hampstead Country Club, Spitzer
LONDON, 100 Club, Oxford Street (01-636 0933), Merger
LONDON, Marquee, Wardour Street (01-437 8603), Cherry Vanilla
LONDON, Moonlight, Rail Way, West Hamstead (01-677 1473), Billie / Herbman
LONDON, Music Machine, Camden (01-387 0428), The Vipers
LONDON, Palladium (01-437 7373), Ekkie Brooks
LONDON, Pegasus, Stoke Newington (01-226 5930), The Vipers
LONDON, Rock Garden, Covent Garden (01-240 3661), Fish Co. Clunsky
LONDON, Uptatarts at Ronnie's, Friar Street (01-439 0747), Pisonys
MANCHESTER, Free Trade Hall (061-234 0943), Don McLean / Bowles Brothers Band
NEWCASTLE, Polytechnic (28761), Steve Hillage / National Health
NEWCASTLE, University (28402), Fruit Eating Bears



IAN DURY: Hammersmith Odeon, Saturday and Sunday

WEDNESDAY

MAY 17
BANGOR, Normal College, Roy Hill Band
BIRMINGHAM, Barbarellas (021-643 9413), Jenny Darren Band
BRADFORD, St Georges Hall (32513), Lindisfarne
BRISTOL, Colston Hall (291768), Don McLean / Bowles Brothers Band
COLERAINE, University (4141), Tyla Gang
DONCASTER, Baileys (67061), Judge Dread
GATESHEAD, Stirling House Hotel (78119), Disguise
IPSWICH, Gaumont (33641), Ian Dury / Whirlwind
KEELE, University (626411), The Motors
LEICESTER, Polytechnic (27652), The Pirates
LONDON, Brecknock, Camden Road (01-485 3073), Grand Hotel
LONDON, Hammersmith Odeon (01-748 4081), Brass Construction
LONDON, Kensington, Russell Gardens (01-603 3245), Swift
LONDON, Music Machine, Camden (01-387 0428), The Boyfriends The Monos
LONDON, Palladium (01-437 7373), Ekkie Brooks
LONDON, Rock Garden, Covent Garden (01-240 3661), Chicken Shack / The Push
NEWCASTLE UPON TYNE, Bridge Hotel (27780), Marshall Hall Experience
NEWPORT, Stowaways, Cherry Vanilla
OXFORD, New Theatre (14544), The Darb
READING, Hexagon Theatre (58215), Maddy Prior
SHEFFIELD, Crucible (79922), Fairport Convention
SHEFFIELD, City Hall (22885), Steve Gibbons Band
SHEFFIELD, Top Rank (21927), Sham 69
SOUTHALL, White Hart, Matchbox
SOUTHPORT, Southport Theatre (40404), Black Sabbath
SWINDON, Affair (30670), Slaughter And The Dogs / Blitzkrieg Bop

NOTTINGHAM, Imperial Hotel, Gaffa
NOTTINGHAM, Trent Polytechnic (48248), Those Four
PRESTON, Clouds, Slaughter And The Dogs / Blitzkrieg Bop
SHEFFIELD, City Hall (22885), Black Sabbath
SHREWSBURY, Tiffany's (58786), The Motors

WEDNESDAY
ITV - Night Gallery (11.45 - 12.15): The Little Black Bag. Ghouliah medic discovers a miracle drug for better and for worse. One of the first films directed by Jeannot Szwarc of 'Jaws 2' fame.
THURSDAY
BBC 1 - Top Of The Pops (7.10 - 7.40): Showaddywaddy / Quatro / Andrew Gold / Genesis / Wings and Dave Lee Travis.
BBC 2 - Midweek Cinema (10.15 - 11.50): Top Hat. A tribute to original boring old fart Irving Berlin, in celebration of his 90th birthday. Fred 'n' Ginger bob into the everlasting sunset. Geriatric throbs all round.
FRIDAY
BBC 2 - Ripping Yarns (9.00 - 9.30): Reveals the full horror of camp life behind the lines in Kaiser Bill's Germany. Starring ultra-camp Michael Palin as a Tommy officer who just won't take Stalag Luft 112B lying down.
ITV - How To Stay Alive (11.30 - 12.00): Are you alive? If so, you're bound to be allergic to something - green slime / Bee Gees / Coco / Tina Charles. Focus on things you make you vomit / freak out / burn off.
ITV - George Hamilton IV (12.10 - 12.40): See above.
SATURDAY
LWT - Our Show (10.00 - 10.30): This week's guest victims are Henry Winkler, Alas The Fonz and the horrendous Wilko Baggins, a common allergy.
BBC 1 - The Monkees (11.00 - 11.30): Debutante in low-cut dress Lisa James, hires the android foursome to play at her coming-out party.
SUNDAY
LWT - London Weekend Show (1.00 - 3.00): Rhubarb-haired temptress J.S.P. visits a gym in Repton where East End kids learn the noble art of boxing. And cops rap about why pugilistic pursuits keep us off the streets.
BBC 2 - World About Us (7.15 - 8.05): Focus on roots Afro rock in Kenya and the growing influence of Western sounds and commercialism.
MONDAY
BBC 2 - Glen Campbell (8.10 - 8.50): Part two of Campbell's Royal Festival Hall performance last tour around, with guest persona Jimmy Webb (Repeat).
BBC 2 - Old Grey Whistle Tone (10.55 - 11.35): Focus on a blast 'n' coming Phonogram proteges Dire Straits and an alias or two from singer / songwriter Chris Rea.

RADIO

MONDAY TO FRIDAY
Radio London - Black Lodgers (7.30 - 8.30): Now broadcasting music, news and reviews nightly. Phone-in on 01-488 7744
WEDNESDAY
Radio Luxembourg - Album of The Night (12.00 midnight - 1.00): A chance to hear 'Now' - latest from the Flamin' Groovies, currently touring
THURSDAY
Radio Forth - Cruisin' (9.00 - 10.00): Summertime rock 'n' roll sounds and assorted greased-back laps for your 'n' your automobile
Radio Luxembourg - Album of The Night (12.00 - 1.00): Features The Saints 'Eternally Yours' with interjections from Scotsliarg Stuart Henry.
FRIDAY
Radio Four - Getting It Together (7.00 - 7.30): Fax on the role of the record producer with condensed final take in three hours under studio conditions
Radio One - John Peel (10.00 - 12.00): Gentleman John spins the Stranglers new album 'Black And White'.
SATURDAY
Radio One - In Concert (6.30 - 7.30): Radio Stars and Squeeze, the pride of beautiful downtown Deptford tread the boards.
Radio Clyde - Hear Me Talkin' (10.00 - 11.00): Joe Pass passes the time of night with Jim Waugh.
SUNDAY
Radio London - Honky Tonk (12.00 - 1.30): Another excellent session with Big Charles - pity you can't get it outside London Town.
MONDAY
Radio Newcastle - Bedrock (7.15 onwards): Dick Godfrey interviews Steve Hillage and there's music from local band Barry plus the pick of the new album releases.
TUESDAY
Radio Clyde - Stick It In Your Ear (6.06 - 7.00): Aquatic teenage sex 'n' squallor person Little Nell lets rip. Also National Health, Bowles Brothers Bands and Labi Siffre.

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 12th **THOSE FOUR**

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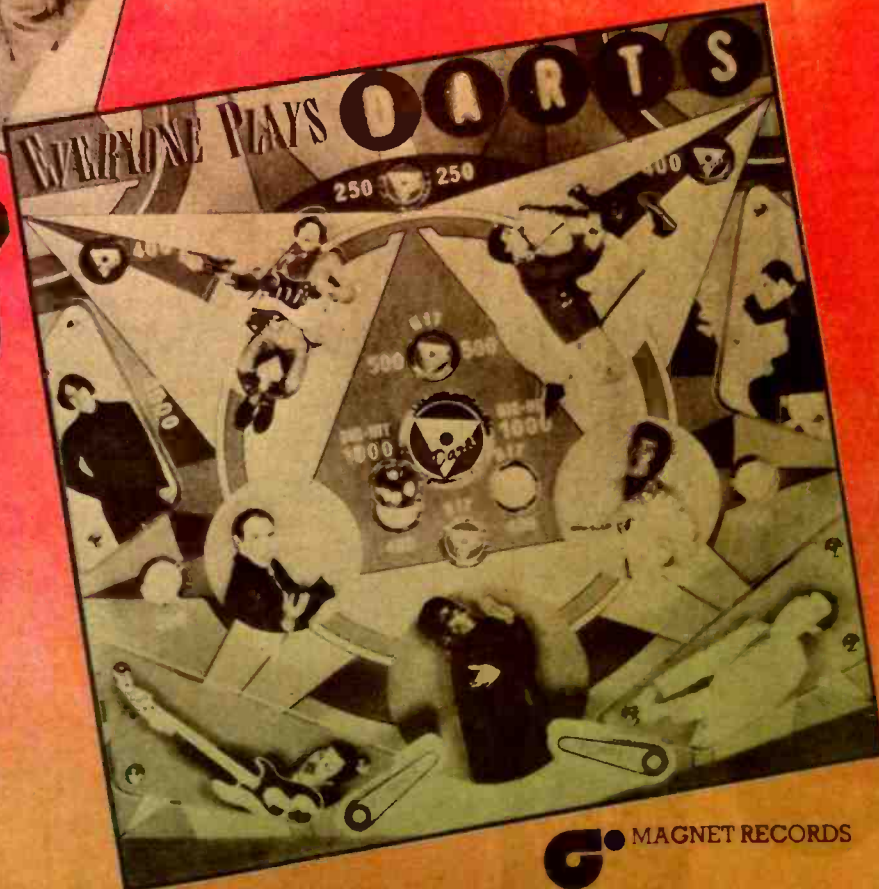
DARTS

The Boy From New York City · Honey Love · My Friends Wife · It's Raining
 Make It · Hammys Boogie · Who's That Knocking? · My True Story
 Late For Work · Bones · Late Last Night · I Gotta Go Home · Why I Cry
 LP MAG 5022 CASSETTE TC MAG 5022

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- | | |
|----------------------------------|---|
| MAY 10TH GUILD HALL, PORTSMOUTH | MAY 30TH CAPITAL THEATRE, ABERDEEN |
| 11TH ODEON THEATRE, SOUTHAMPTON | 31ST USHER HALL, EDINBURGH |
| 12TH EXETER UNIVERSITY | JUNE 2ND CITY HALL, NEWCASTLE (2 SHOWS) |
| 14TH HEXAGON THEATRE, READING | 3RD CIVIC THEATRE, HALIFAX |
| 15TH COLSTON HALL, BRISTOL | 4TH TOWN HALL, MIDDLESBOROUGH |
| 16TH WINTER GARDENS, BOURNEMOUTH | 6TH GUILD HALL, PRESTON |
| 17TH NEW THEATRE, OXFORD | 7TH CITY HALL, HULL |
| 18TH CITY HALL, SHEFFIELD | 8TH ST. GEORGE'S HALL, BRADFORD |
| 19TH EMPIRE THEATRE, LIVERPOOL | 9TH VICTORIA HALL, STOKE |
| 20TH EMPIRE THEATRE, LIVERPOOL | 11TH ROYAL, NORWICH |
| 22ND DE MONTFORT HALL, LEICESTER | 12TH ABC THEATRE, PETERBOROUGH |
| 23RD HIPPODROME, BIRMINGHAM | 13TH IPSWICH |
| 24TH HIPPODROME, BIRMINGHAM | 15TH DOME, BRIGHTON |
| 25TH FREE TRADE, MANCHESTER | 17TH ODEON, HAMMERSMITH |
| 26TH OPERA HOUSE, BLACKPOOL | 18TH ODEON, HAMMERSMITH |
| 28TH APOLLO, GLASGOW | |



SOUL

Leaving reggae behind

GEOFF TRAVIS talks to the Cimarons in Belfast

IT'S A long way from Trenchtown to the slums of West Belfast but the feeling can sometimes be the same. The same pressure in the street... and there are gunmen in both places.

Sometimes they wear uniforms and sometimes they don't.

It has been a long time too since Locksley Gichie, the Cimarons' lead guitarist, sat down in Jamaica and talked earnestly to Bob Marley about the future of reggae. Carl Levy's father used to run a trucking company with Bob's dad.

The Cimarons' history goes back to the very beginnings of reggae in this country. The Cimarons got Tapper Zukie started in the business and they subsequently provided all the music for his rightly praised (and recently re-issued) 'Man Ah Warrior' album.

Delroy Washington was a constant visitor to the Cimarons' household. They had to throw him out once because he had been staying on Locksley's floor just once too often. Locksley, also, was the man who taught Louisa Marks how to sing.

As we sat around the breakfast table in a Belfast hotel, the Cimarons told me of the role they have played in British reggae; and the lack of reward or recognition they have got. Not once did anyone stand up and give the Cimarons credit by name, they tell me. "The Cimarons are the musicians that you can hear on the million selling 'Every-

thing I Own' sung by Ken Boothe. They were on 80 per cent of all the records that Trojan put out.

Together now for somewhere between 11 and 13 years, they approach life with the philosophical wisdom that their faith gives them.

The strength of purpose that has kept them together for all those years can be explained by their chosen faith - Rastafarianism.

The Cimarons are also the first reggae band to play in Belfast, and this historic occasion was commemorated by an appearance by the band on an afternoon radio programme on Belfast's very own downtown radio station.

Carl Levy who was dubbed by Locksley as "whispering, limping" - on account of Carl's recent throat operation and a footballing injury - is the band's semi-official spokesman. It was Carl who boosted his voice up to full power just long enough to answer the interviewer's questions.

On the subject of Rastafarianism he offers: "It's basically saying that one should be of their own culture, have their own religious aspirations and philosophy. That's not to say we are not getting together. That's not the point. The argument is for one to develop their ideas very seriously so that they and other people can share in it just as we share in their things."

The interviewer asked whether an Irishman could become a Rastafarian? All three of the represented Cimarons replied in unison that he could and that it was for everyone. The last thing that they consider themselves is as separatists. In fact, they have dedicated their lives to bringing black music and culture - in a very undiluted form - to all kinds of people.

As we drove back from the radio station in a fairly plush suburb of Belfast, we passed the bombed-out buildings and the devastated industrial landscape as we got nearer the city centre. The contrasts there are so great. The twisted frame of a telephone box that is now a burnt out shell tells



a tale of horror rarely experienced in London.

The Cimarons share their lives together without any of the illusions that most groups seem to harbour about fame and fortune. They've played in Japan, and they were playing in Nigeria when they got caught up in the Nigerian - Biafran war. One night Locksley was marched off to prison at gun point because he was out in the streets after a curfew time he didn't know existed. They are used to war and hardship; that's why their music is so

moving. Its basis is in real life.

"We like to deal with things that are real," said Carl Levy. "Dealing with Belfast is about as real as you can get."

The music-starved city welcomed the Cimarons with a fervour and excitement that I have rarely experienced.

At the Ulster Polytechnic, the first gig of their tour of Ireland, the students greeted us with a thousand questions about reggae music. Belfast folk aren't the least bit shy about coming up and talking to you.

And talk they did, mostly praising the band about bothering to come at all and lamenting the difficulty that they had in getting the records that they wanted to hear. The Cimarons spent over three hours setting up their equipment and making sure that they got the right sound in the hall. I was told that this was the first band that had played at the Poly that had a mixing unit with them.

The Clash were supposed to play here but problems with the insurance for the gig caused it

to be cancelled. The taste of that disappointment is still strong in the mouths of the organising officials there. They are doubly anxious that everything goes well. They needn't have worried since the band literally brought the house down.

Whilst I was with the band they played me a cassette of what will be their next studio album. It is called 'Cimarons Macka'. Franklin Dunn, the band's bassist, said that they didn't call their music reggae any more - it was simply Macka music.

It's the best thing they have ever done. Instant stand outs being the group's anti-racist solidarity song 'Harlesden Rock' and the all embracing feeling of 'Mother Earth'. Locksley plays a guitar solo on a song called 'Higher Up' that reminded me of Neal Schon's playing when he was with Santana. It has the same kind of searing, building power.

With their music and spirit the Cimarons bring a nice time wherever they go. Put yourself in their path soon.

WHEN TENSION CAN LEAD TO A HIGH



IF I had a dollar for every time someone had asked me for a copy of the Hi Tension 12-inch single 'Hi Tension', I would probably have enough to buy myself a one way ticket to Las Vegas.

I work in a record shop in Notting Hill and we don't even sell that much funk, so you can tell that something is going on here. This record is hot.

Kofi Ayivor used to play congas for Osibisa and he paid for the studio time that produced this dynamic piece of home grown funk. David Joseph the group's keyboard man and vocalist told me how Kofi's faith in the young group had taken them to the Island label and the hit record that they are currently having to deal with.

The group comprise, David Reed, Drums; Jeffrey Gichard, Timbales and percussion; and vocals; Leroy Williams, congas, bongoes and percussion; Paul Mclean, lead guitar and vocals; Patrick Mclean, tenor, soprano and alto sax; Paul Phillips, rhythm guitar and vocals.

Kenneth Joseph, bass; and David we've already mentioned.

They are inspired by their American heroes, Earth Wind and Fire and the Commodores, and they specialise in a hard brand of funk that English bands have never really produced before.

They met up because they used to live near each other in North London's Willesden area. Friends from school, Elstone High in Brondesbury, the band have known each other for a long time, though the current line up is only about a year old. David's original group was Hot Wax but when they discovered that Polydor had signed another band called Hot Wax they changed the name to Hi-Tension. The band was an amalgamation of several local bands who were trying to forge their own identity as a black British soul/funk band - without being seen as strictly copying the US style.

Feedback, the M-Lites and then Hot Wax were the genesis of this young energetic band.

They appeared on 'Blackcurrants', the pilot soul programme on BBC2 that was

touted as Britain's answer to 'Soul Train'. But unfortunately it was a fairly amateurish affair. Though Hi Tension came out unscathed they feel they weren't given any say in what went down. And they were plagued with a terrible television studio sound.

On 'Blackcurrants' they played the 'Hi-Tension' tune. It was only recorded when the band were finishing off a set at the Rock Garden and they started to jam together. Kofi heard them doing it and suggested they record the tune. Now they are ensconced in the Island studios for their first album with Kofi co-producing.

The future for young black bands in this country must be brighter now that it has ever been. Both the Real Thing and Heatwave have made huge inroads into the prejudice that has existed about English bred and born soul-orientated groups.

And Hi-Tension are really the first to play the kind of Cameo / T-Connection funk that has previously only ever been the province of the US outfits. For that, Hi-Tension, we welcome you. GEOFF TRAVIS.

LAST YEARS MODELS DON'T DO IT



RAYDIO ACTIVE

DESPITE BEING FORMED as a working band only seven months ago, Raydio are the sort of outfit you can't make understatement about. The facts speak for themselves.

Their debut album, 'Raydio', has already gone gold Stateside, while their American Top 10 single 'Jack and Jill' is currently denting the British charts. It's a brand of hot sophisto-soul that's got feet moving on both sides of the Atlantic. Smooth sounds for today's disco people.

Undisputed leader of the band is Ray Parker — a much-revered session musician for the past few years. He it was who wrote the whole album, played guitar, shared the vocals, produced, engineered and mixed the whole shebang.

Speaking to Ray on the line to America, I asked him if he expected everything to work out so soon.

"Well of course I hoped it would, but it has happened very quickly", he said. "It's just nice to have this recognition after playing on other people's records for so long."

Did he remember the first record he played on? "Yeah, it was 'Everything Good Is Bad (Everything Bad Is Good)' by 100 Proof Aged In Soul," Ray quickly replies. Even now Parker is only 23 years old, having made a living from music since he was 13. He was a member of a group called Jeep Smith and The Troubadors, after which he teamed up with Hamilton 'South African Man' Bohannon and Michael Henderson. Henderson, you may recall, wrote, and sang the vocal, on Norman Connors' soulful American hit of 1976, 'You Are My Starship'.

"We used to play at a big club in Detroit called the Twenty Grand", he remembers, "supporting all the big acts like the Four Tops, Stevie Wonder and Gladys Knight and The Pips."

Around this time Ray began playing as a session musician. He played on Freda Payne's 'Band Of Gold', and the Chairman of the Board's 'Give Me Just A Little More Time', amongst literally hundreds of others. A tour with Stevie Wonder followed in 1972, and thereafter Parker took to song-writing more seriously, composing a song called 'You Got The Love'.

He had it rejected by everybody

until Chaka Khan remembered Ray from a tour they'd done together in Chicago. Chaka went on to record the song with Rufus and in December 1974 it peaked on the U.S. chart at No. 11.

In many ways this was the turning point for Ray Parker. He went on to work with a myriad of famous names like Boz Scaggs, Helen Reddy and Seals and Crofts. Then a friend played one of Ray's demo tapes to Arista boss Clive Davis... and he was promptly signed up.

In his own studio he recorded the album — named after his new group Raydio. The "group" comprises himself, Vincent Bonham on keyboards, Jerry Knight on bass and Arnell Carmichael on synthesiser. He hasn't, however, completely terminated his career as a session man — "I still do a few with friends", he says — but it sounds as though playing is more of a hobby than anything else; something he really enjoys doing.

What are the rapidly-assembled Raydio doing at the moment, I asked him?

"I put the touring band together two months ago and right now we're in the middle of a long tour with Bootsy's Rubber Band, who are really big over here. We're playing some really big venues and we'll be through with that at the beginning of June, we should be coming over to Britain in July, but I don't know where we'll be playing yet." He's also writing more material for the next album, which is likely to appear in the New Year sometime.

Ray told me that the next single from the current album will be a track called 'Is This A Love Thing (Or Just A Sex Thing)', which has already been getting some good disco reaction. It's fairly typical of the album, which Parker himself describes as a set of "upbeat love songs".

Yet I reckon "upbeat lust songs" would be slightly more accurate description of tracks such as the one just mentioned; with memorable lines like "You don't care if I'm the one / All you want to do is have some fun" and titles like "You Need This (To Satisfy That)" and "Honey I'm Rich". All in all there's a strong but not displeasing disco flavour to the whole album which should ensure its success.

It still remains to be seen whether Raydio become a permanent institution... but with a man of Ray Parker's expertise and experience in control they could well be around for a long time. PAUL SEXTON

Warm things up with THE THREE DEGREES



The temperatures risin' and it isn't surprisin' — The Three Degrees have just released a collection of their greatest hits. The Three Degrees' album features, 'When Will I See You Again', 'Dirty Ol' Man', 'If And When', 'Loving Cup' and 'The Sound Of Philadelphia'. Get yourself a copy of The Three Degrees' — it's the hottest album around.



Also available on cassette

ROADSHOWS

OLD TULL

NEW TULL

JETHRO TULL

Rainbow

THAT CLASSIC stance, a mixture of a stork with piles and Max Wall. The leer of a lecherous farmer chasing milkmaids around the yard. Anderson should have been an actor, he has the right filthy demeanour to play Fagin.

For the first time in what has been too long, Tull have returned. Celebrating their tenth anniversary and shrugging off the darts and barbs from critics labelling them as old bores with cottages in the countryside.

Cliche corner time: it was a success — no no, much more — a triumph. Sound excellent, band perfectly harmonious and a well contrived show.

For two hours or more Anderson pranced like a hedge hopping sparrow, coaxing the audience in between songs with jokes and somewhat juvenile speeches about punk "are you bored with people going around with safety pins through their head" etc. Ho hum but then again you can't really blame him he's had more than his fair share of being attacked.

It wasn't a night that relied greatly on old hits. Missing were 'Living In The Past' and 'Life Is A Long Song! The current single 'Mothers' wasn't attempted possibly because it would have been difficult to recreate the strings.

But there was 'Sweet Dream' every lyric enjoyed by Anderson eyes widening maniacally under the lights. But for me at least the fertilised guitar playing was the best especially on 'One Brown Mouse'.

Whistle down the wind flute playing whistle up the wind flute playing farting noises and farmyard noises as Anderson

embarked on a tour de force with his instrument.

Stamping and clapping drags the band back for many encores. Huge balloons lifted off stage and into the audience. Solstice celebrations. ROBIN SMITH

BUZZCOCKS

Friars Aylesbury

WHERE have all the hippies gone? Aylesbury you let me down. Whatever happened to your long haired community, I suppose they've swapped their flowing locks for greasy crew cuts. Still its not how you look its what you look at that counts. Anyone could look at The Buzzcocks and enjoy them.

The music they are now creating is Universal. Before you think that I am (quite rightly) going over the top, let me admit that this was the best gig I have been to this year. It was also the first time, and certainly not the last time, I will see The Buzzcocks in '78.

Right then pop pickers, lets do a bit of analysing for you.

'Another music in a different kitchen', a weird title for an album which established The Buzzcocks as one of the most thoughtful and certainly the most talented new wave bands to emerge. Yes they are a new wave band, simply because they are pioneering a form of music which is full of imagination and mechanical energy. You can pogo to them and of course some morons still persist in showing their appreciation by spitting.

It's strange how on stage the band keep an incredibly low profile, but still succeed in holding your concentrated attention. Pete Shelley doesn't believe in pretentious theatricals, but only has to rely on his distinctive loping Mancunian vocals to gain unconditional acceptance with any audience.

The band all look so ordinary that it makes the sounds they produce seem even more effective. Simple pop songs all with sixties sounding guitar hooks helps to satisfy the spiky head boppers. However the set reaches its climax during the hypnotic 'Autonomy' which has so much sheer 'musikal' originality that it made me wonder why bands like Devo are getting so much publicity when we have true innovators from the far more accessible industri-

al wasteland of Manchester.

Anyway, never mind the superlatives, here's the Buzzcocks.

PHILIP HALL

CLIMAX BLUES BAND

Lyceum, London

FIRST a word for the excellent Dire Straits, who again impressed despite having to labour under a lot of sound problems. Their distinctive brand of funky R and B was interesting as always, as they played favourites like 'Eastbound Train', 'Water Of Love' and 'Six Blade Knife' and a new song called 'Belladonna'. Their album on Phonogram is imminent and I look forward to it immensely.

The Straits would have stolen the show from most headliners, the fact that they didn't here is a tribute to a superb performance by the Climax Blues Band. They were back in London for the first night of a new tour, which they began with this exercise in togetherness.

They weren't just out to flog the new album to death, either. Of course 'Shine One' was well represented, with 'Mistress Moonshine', Tony Joe White's 'The Gospel Singer' and the current single 'When Talking Is Too Much Trouble'.

Sadly the latter seems bound for anonymity simply due to lack of exposure, but it won't be long before Climax are back in the charts, I hope, especially as they release the intense and atmospheric 'What You Feel'.

I think it's Colin Cooper's saxophone which distinguishes them from other bands, and it does wonders for this track. Numbers from previous albums were also well aired: 'Amorita', 'Sense Of Direction' from the 1974 album of that name, and 'Together and Free' and 'Chase and Change' from 'Gold Plated'.

Furthermore Pete Haycock achieved that rare feat of a guitar solo (silde guitar, in fact) that wasn't boring or over-indulgent. The country flavour of this number served to stress once again the very wide range of influences in the band's music. Rock, funk, jazz and of course blues are clearly all a part of their sound.

Their handling of the classic 'Couldn't Get It Right' was if anything better than the record, enriched as usual by Cooper's husky vocals. They encored with, amongst others, 'Get Back', while their logo blazed behind them. It was brilliant and so were they PAUL SEXTON

JOHNNY MOPED

The Marquee, London

PICTURE this, pop people. Johnny's up at the microphone, singing for all he's worth and looking pleased enough with himself. And all the time the blobs of spit are dripping down his face, the crowd showers him with beer and plastic mugs go bouncing off his head like bullets of the Incredible Hulk. Is it stoicism or is it just plain madness?

Either way he is oblivious to everything

but his singing which he handles with remarkable ability considering the state he's in.

This was the first night of the first proper tour for Johnny Moped and his Mopettes. Previously they have always been support to other bands, though the 'Cycledelic' album has given them a certain credibility. The Mopettes include Captain Sensible from the Damned, who acted as MC for the evening by introducing the band with his own brand of mania.

Johnny is the archetypal dumb punk living

in an eccentric world of his own and obviously a sort of anti-hero for his followers. They prove their love by pogoing wildly at the front and kicking each other at the back.

You've only to look at the titles of the songs to get an idea of Johnny's unchanging view of the world — 'V.D. Boiler' (a boiler is quaint Croydon slang for a woman), 'Make Trouble', 'Loony', 'Panic Button', 'Incendiary Device' — disturbing please for attention from a no-hoper of straight society.

Johnny's sense of humour is equally impenetrable. His spiel on how to make sausages is both absurd and touching in its sheer unlikelyness. 'Save The Baby Seals' surely can't be a serious song and yet I don't see what the joke is either.

Anyway, the kids loved it. They knew the words to all the songs and all but knocked themselves out in their determination to have a good time. And for all his dumbness Johnny has a way of delivering those vocals that makes the whole affair almost convincing. 'Queenie' for instance he does with a powerful screech that really whips up the excitement, and in 'Honey Bun' his voice has a definite poignancy when he sings 'do you wanna by my girl?' After all, he's no Valentino.

The Captain joined them for the encores, playing a tear-away guitar that was by far the most compelling and spirited sound of the whole evening. If the rest of the band could have been half as dynamic as that it would have made the lunacy worthwhile. As it was it amounted to little more than another pretty vacant performance for the benefit of the blank generation.

ALEX SKORECKI

White man's black woman

DIANA ROSS

London Palladium

FEW black superstars have sold out so convincingly or as successfully in the seventies as Diana Ross. I don't know what kind of audiences she attracts in America but over here the label "white man's black woman" sticks rather too firmly. Her ascendancy to the position of best selling and "most glamorous" female soloist has brought its share of problems however. One of which is her stage show, a concoction stickier than fly paper and as soulful as a fashion show on ice.

Adored Diana is. Her Friday night midnight show attracted plenty of the faithful blow dry gentlemen with their wasp waisted friends and hordes of well dressed ladies of the evening gown variety sporting Hollywood hairstyles. Considering the seat prices however, the up-market finish was hardly surprising.

But for those who saw Ms Ross in her last (and bigger) extravaganza in London some two years ago the 'new' show was disappointingly full of reruns. Back again were the movie projection on the white dress, the mimes, the chats and the 'Reach Out And Touch Somebody's Hand' session where she got Jack 'Cuckoo's Nest' Nicholson to groan out the chorus once.

While most of the punters seem thrilled to witness this display of show biz gone flabby (even to the embarrassing question time) there were some impatient shouts of "Just sing Diana!".

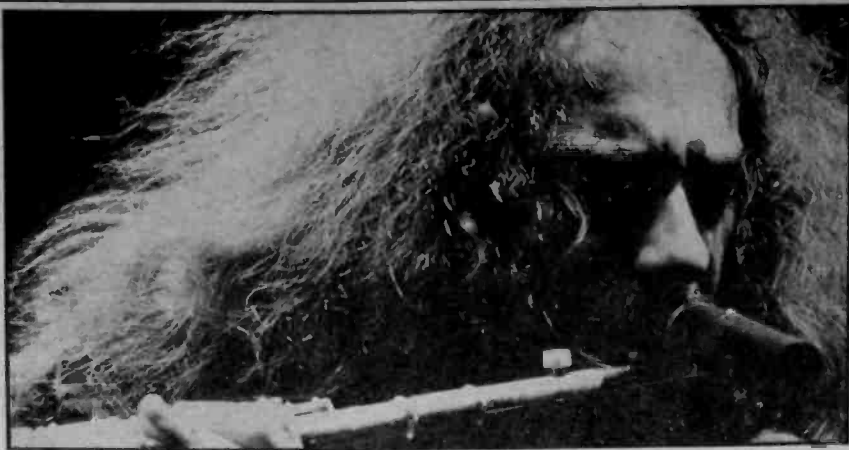
But she is over-fond of

discussing her career. In many words and a few songs she told the story of her rise to fame, throwing in abbreviated versions of some of her hits or using hacked about numbers from 'A Chorus Line' and 'A Little Night Music'.

At one point the show threatened to turn into a "how to be a mother and a star" lecture, so much did the lady go on about her three darling children. All this was to lead into a selection from Harry Nilsson's 'The Point' (apparently her kids love the story). The two mimes helped out again but limps had set in and this section sounded like filler material for a Donny and Marie special. Perhaps it was meant to.

The voice that lifted Diana Ross out of the Supremes has not dimmed an iota. Rather it has gained strength and clarity. All the more pity then to find it so wasted on her final song 'Sweet Love Hangover' where she changed costume in mid song into a disco queen outfit including long black hair piece and red ruffles. Thus attired she proceeded to accept kisses from several men in the audience (it was altogether too tactful a show) bouquets from women (a few kisses again) and many salutes of "You're beautiful" and "We love you".

One last dash off stage gave Diana a 'Sunset Boulevard' entrance wearing a full length cutaway style mink. If it wasn't mink, by that stage it didn't really matter. Everyone seemed so drunk after this binge of self-congratulation (and skilful manipulation) that not a murmur of complaint was heard as the long dresses fled out of the fun palace into the pouring rain. JOHN WISHART



COCO DIDN'T DO IT

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ROADSHOWS

They still don't know who Blondie is in LA



BLONDIE: bringing back the swoon.

BLONDIE
Starwood Los Angeles

DESPITE Woody Allen, some New Yorkers don't mind dropping in on LA and Blondie are amongst them. So it's skip a couple red lights, test the brakes on a few pedestrians, spend a few more hours looking for a parking space and check into the Starwood.

Outside there's a guy weaving around a box containing some weird-looking objects - "Wanna buy a quaalude toffee apple?" he asks. I wondered what they were.

Inside the opening act, Mike Pindero, ex-Cactus, ex-Iron Butterfly, recent solo album, is performing an embarrassing parody of the heavy rock guitarist - without realising it. Bare chest, gold locket, Frampton hair, grimaces, guitar duels with another lead who plays like Nils Lofgren's brother on a bad night. He asks excitedly if the audience are having a good time but ignores the lack of an answer.

Every time one of the band solos Pindero rushes over and breathes all over him. All of them (including Robin Trower's rhythm section) will. The audience is so indifferent that you get the feeling in front of his bathroom mirror.

Forcibly, prevent any attempts by this man to enter Britain.

During the interval a few people in the crowd OD to create a mild diversion. Must be those toffee apples. Then it's 'Welcome Back, Blondie' like the posters say.

Hollywood is, in part where they belong. 'In the Sun'. After all, Blondie write definitive story

songs based on the kind of movie that surfaces at 3 am on all nite TV. B movie plots and drive - in late '50s pop songs (Giant Ants take over the earth, Contact in Red Square, complete with quotes from the James Bond theme) marry tongue-in-cheek and live happily ever after.

'Blondie is a group' say the waitresses' T-shirts.

Debbie (remember when all the girl singers had names like Connie, Lesley or Debbie) Harry has a Marilyn Monroe on downers number going for herself tonight, smiling as frequently and inconsistently as LA television commercial breaks.

Hollywood is the home of the blonde and Debbie seems at home, bouncing incoherently up and down like a ruined cocktail waitress trying to recall her days as a cheerleader in highschool. Her skin is very white. Huge eyes, lucid blue ringed in mascara staring wildly behind her fringe and a red mouth straight out of Andy Warhol's art gallery. Anita Ekberg, Dusty Springfield, seventies style.

The band works its way through 'Plastic Letters'. Debbie announces that 'Denis' has been Number One in Holland for two months and giggles. Audience members strain to catch her attention - occasionally she picks one out and waves - he falls to the floor in a bona fide swoon.

Blondie bring back the swoon. Such is power.

Clement Burke, a great pop drummer, runs the show from behind the Premiers, clicking sticks

to start every number. Chris Stein, self-absorbed, looks like Keith Moon dressed in an English Squire's hunting jacket plus New York Dolls T-shirt. He leaps in the air occasionally as if reminding himself that's what guitarists do but Debbie is the only one who relates directly to the audience.

The songs rush into each other all with strong hooks and damn clever - these folks didn't throw out their singles every-time they bought a newie.

'I'm on E' is the one that really impales on the brain once it's got its hooks in. The crowd love 'em - the fourth full house of the engagement - but still Blondie don't mean that much in America. Saturday they're playing Berkeley in what, amazingly, is their first headliner Stateside.

Maybe they're not innocent enough - they know about being plastic and how to use it - good songs about trash songs. The three encores are real roots session - two Runaways' numbers and a Dolls' tune to close - a statement of Intent I guess - I don't think that Blondie will get safe.

In between bands and immediately after the last number the wretched Starwood plays disco - thank god for Blondie and pop music.

I'm on E - Blondie not Worthington.

MARK COOPER

AC/DC,
Apollo, Glasgow

IF YOU were among the audience at the Apollo on Sunday night you probably won't be bothering to read this review because AC/DC don't necessitate a post mortem or an in-depth analysis. They played a great show, you'll have had a good time and that's all that matters to you and to the band.

The Scots seem to treat their concerts rather like a football match. Long before the players put in an appearance the crowd was swaying, clapping, cheering in that well rehearsed way that could only have been perfected on the terraces.

As the charts of "Eh, See, Dee, See" reached fever pitch, the show finally commenced with

the spotlight on Angus, poised atop a speaker in full school uniform regalia.

The crowds cheered and Angus responded by leaping off, guitar screeching into an hour of brain burning riffs (insidious and addictive), intermixed with Bon Scott's strong (they have to be) vocals.

So what do you say now? The usual cliches trotted out with an exciting rock 'n' roll set. Well they all apply. The Truisms mingled with the truth cos no doubt about it Angus is the star of the show.

Don't forget he was sporting school wear onstage while Tom Robinson was still in his Babygrow. He is careered around the stage with an energy equal to five pints of milk. He spent most of his time on one leg hopping from one side of the stage to the other like a demented rabbit. That's of course when he wasn't writhing about the floor, leaping off speakers or crawling on his knees (all this and guitar too).

On this occasion flashing was confined to his knees only, although he has been known to expose more intimate parts of his anatomy. But that was the only disappointment of the evening.

As the set progressed, Angus undressed until all that was left was a pair of shorts and half mast socks.

Despite the fact that they have just released a new album AC / DC introduced very little new material, preferring to rely on the old favourites like 'She's Got The Jack' and 'Problem Child'.

Forget innovation and new direction. AC / DC are providing the basics. What they lack in imagination they make up for in enthusiasm, energy and the irrefragable Angus. And believe me, that's more than enough.

MARY ANN ELLIS

WHITE SNAKE
Reading, Hexagon

EX DEEP Purple front man David Coverdale and his band, White Snake, put on a superb demonstration of how rock music should be performed in this one off gig at the modern

Dealer'. This has always been my favourite Coverdale composition, and he and Moody were simply magic in this version.

White Snake gave a great performance. They should be well worth catching at Hammersmith in June as support to UFO. **JOHN MAHONEY.**

CHERRY VANILLA
Music Machine, London

SHE 'Knows How To Hook', she's 'So 1950's', she's 'Hard As A Rock', she's 'The Punk', she's a 'Foxy Bitch', she's a 'Bad Girl'. She is vanilla white topped by cherry red hair that would eclipse a sinking sun. A cocktail supreme.

Sheer enjoyment is not just a thin cigar on a tropical beach. It can be Cherry Vanilla on stage breathing life into her songs. Some of her lyrics are rather trite when listened to out of context, but in context i.e. a Friday night and a drink in hand or when you're just feeling plain good, that's the time when she can take you over the top.

If you like her album you'll like her live. I doubt if she made any converts that night, you either like her music or you hate it. There is no half way point with her. Hard vocals with hard music driving behind it. Every song was good, 'I Know How To Hook', 'Little Red Rooster' and 'Foxy Bitch' were brilliant, there were no dull numbers.

The rest of the audience might not agree with me, they were a hard audience and a small one considering the size of the venue but she won them over. **JON FREWIN**



DEBBIE HARRY: Americans cannot ignore her tacky charms for much longer

INTERVIEW, West-
Hotel, Bath

Take the city of Bath. A small sleepy place with a lethargic atmosphere with a legacy of the hippie era. Apathy abounds, and this has resulted in a kind of cultural waste ground in a musical sense.

So, as the man said 'May I with great pleasure present to you - Interview, a band just celebrating its demi-anniversary (that means they have been together for six months, readers) and already rated as the best thing to come out of Avon since 'Facecream'.

Nice name, no? No clues on what they do. No, not punk, or funk, or rock - well, a mix of each maybe. It has to be said that the instant impression is a look - alike, sound alike of Graham Parker, but vocalist Jeff Starrs can't help having a similar voice, and comparing the two is like matching Dr Feelgood with Chuck Berry; both unfair and irrelevant.

The band write most of their material, and play it clean, sharp and fast. Lead guitar licks are tidy and uncluttered, and the base and drum sections never quite slide into the all-out boogie. The tension thus generated is amplified by the front man putting out the lyrics in a strain, assertive style, a real Stop, Look and Listen scene.

Now let's talk about synergy. Synergy is a scientific term meaning that two + two sometimes equals five. So when five competent musicians play together, what comes out is more than competence. It is magic. Interview have synergy.

FRED WILLIAMS





BLUE OYSTER CULT: Very clever salesmen

Smokey Blue

BLUE OYSTER CULT

Glasgow / Apollo

LOW DOWN in the register, those mysterious chords that are the bricks and mortar — the sheet metal and Isopon — of power music lie potent in the guts of the heavy metaloids.

Sometimes the latent visceral power is spewed out ugly and unpalatable, stumbling and blind. Uriah Heep, Black Sabbath, look to yourself and wipe the sickly vomit from your crushed velvet lapels. You, a sham. You, a mekanik.

Occasionally, once in a million shots in the dark, beefcake chordmasters make a type of music that is not dumb, that is not only for 15 years olds with death obsessions.

The Blue Oyster is sometimes that sort of animal. Sometimes.

To be perfectly accurate, they are capable of being just as tedious as any superchording cowboys, times when their muscle turns into stringy corned beef. Like when they drum solo. Like when they bass solo.

Fortunately, during these perennially tedious occupations, the Oyster Cult provide alternate entertainment, which probably 98 per cent of the audience or so occupy themselves with during these trying times.

They achieve this with light. Diffuse light in the rainbow spotlights. Coherent light with 1 1/2 million worth of lasers, sea green and magic. All shot through screens of thick dry ice smoke. A separate show, pupil dilatory magic lantern wizardry.

Also, Oyster Cult have one of the cleverest skin and snew guitarists on the circuit. Despite looking like a Midlands encyclopaedia salesman, Donald Roeser is a very fast, very earthy guitarist with a quality that almost never goes hand in hand with plutonium sound i.e. subtlety.

Oyster Cult are also versatile. While sometimes they produce sounds that would not stick out too obviously at a Rainbow concert — as on 'R U Ready 2 Rock' — they can sometimes sound like a toughened up Byrds, demonstrated on the soon to be classic 'Don't Fear The Reaper'. 'Godzilla' represents them at their best. More explosive material than a million Grand Funk Railroads, but as snappy and instantaneous as 10cc. A kind of pop heavy that is something new, something infinitely more rewarding than any of their counterparts are capable of.

Unfortunately, I have a mental block against heavy metal of just about any breed — having shoved it behind me five years ago. Looking back just gives me a cricked neck, so I got bored with BOC unreasonably often. There is no doubt though, from what I can objectively guess from the adulation of the audience, that The Blue Oyster Cult are ahead of their field and widening the gap all the time. Their image is fairly prissy but their music is pig iron, wrought in fantastic shapes.

They are the shape of heavies to come, an unprecedented combustion of muscle and

thought. The fireworks coming from the speakers have the brightness of a thousand of the Brock's type exploding at the stage periphery.

TIM LOTT

UK, FABULOUS POODLES

The Odeon, Edinburgh

"NOT as bad as expected" seemed to be the general consensus of opinion on the yet to be acknowledged super group, UK. This sentiment summed up my feeling to a tee. Indeed, it was 35 minutes into UK's set before the first yawn overcame me. Before discussing the surprising merits and predictable demerits of Messrs Wetton, Brufford, Holdsworth and Jobson's latest venture, however, a few words on their special guests The Fabulous Poodles.

Your roving reporter is happy to announce that, for £, Fab Poos still contain more entertainment value than any other band. It is almost a year since I last saw their (what I then thought was) vacuous but highly enjoyable show. Their current set is still smirking, often hilarious and still as entertaining as ever. Interspersed between the half a dozen or so new songs were all the old fabs, best of the night being 'Blue Blood', a true blue note — perfect doppleganger of the hippy anthem 'Purple Haze' and a version of 'See You Later Alligator' which came with a truly awful 'Introducing the band' spot.

The encore was their rasta riddled medley of 'Let's Wrist Again Like

We Did Last Summer' and 'Wrist And Spout'. I found these last two, on second hearing grating and childish but suffice to say they won over the crowd and fully justified their adjectival prename.

As for UK, on paper they look like being about as exciting as watching spuds rot and I expected little or nothing of them. Flummoxing then to find that they held my attention for a whole 35 minutes, lost it for another 30 and regained it for their encore. A warning on this band, UK are in no way exciting.

If, like me, you like rock & roll because it is easy and requires only physical effort then you will find a UK gig an uphill struggle. The keyboard rumblings of Eddie Jobson bought to mind a 20th Century Fox biblical epic sound track, while behind this wall Bill Brufford and John Wetton playing fast lopsided riffs Allan Holdsworth is superb, a marvellous

guitarist in the real sense of the word. All are superb musicians — but then you know that already, didn't you? — as their runs stop and starts fully show.

UK do what they do well and if you had been weaned on avant-garde jazz you would be writing to Alan Freeman asking him to play the album. As it is, a change is as good as a rest, so make an effort rock & rollers, UK, although not producing my favourite easy listening, are a change and as such are worth 35 minutes of anyone's time. Even those of you who, like me were bought up on a staple diet of Gary Glitter.

RONNIE GURR

FOREIGNER

Rainbow

CHEERS, APPLAUSE and cries of ecstatic ecstasy. Strange, I mean you'd expect the place to be half full, Foreigner

haven't achieved any great measure of success over here. But the Rainbow was full to the brim and they couldn't have all been ex-patriot Americans.

Foreigner are largely a British export who've conquered America winning just about every award the music press has to give over there. They're a band used to playing large stadia and who know how to manoeuvre a crowd. Whip them up, trample all over their heads and leave them bleeding.

They stand apart from so many other head-bangers because they write more than just half decent tunes, a lot of the same talents that Fleetwood Mac possess although in a different kitchen. Take the old hippy anthem 'Star Rider' a simple melody and then a big push at the end under the old dizzy haze of lights.

Foreigner are a band who go in for many guitar

solos relatively exciting but sometimes just too long as they indulge in their fair share of clenched-teeth-head-back-I'm-loving-this-but-God-it-hurts-playing. But the crowd love it especially the younger gels.

The band were at their best on 'Feels Like The First Time' with its troops marching down the road steady tread. Satisfying guitar work providing an exit road for the keyboardists to take it all away.

'Cold As Ice' was looser than the single but still well put together. Tracks from the new album seemed to sound as if they were moving away from the old sharp style and digressing too much, but time alone will tell.

For the time being Foreigner have come in from the cold over here. Larger scale tour of Britain please. ROBIN SMITH.

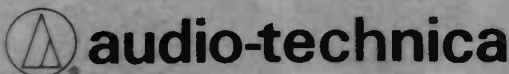
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DISCOS

ALL DAYER MANIA

NEW SPINS



BIG TOM Holland and Sean French

UK DISCO TOP 90

CONTINUING the positions from page two.

- 21 52 MORE THAN A WOMAN, Tavaras Capitol/RSO LP
- 22 17 DANCE WITH ME, Peter Brown TK
- 23 24 MORE THAN A WOMAN / YOU SHOULD BE DANCING, Bee Gees RSO LP
- 24 10 STAYIN' ALIVE, Bee Gees RSO/PAUS 12in
- 25 18 IS THIS LOVE, Bob Marley Island
- 26 30 RUNAWAY LOVE / GYPSY LADY / IF MY FRIENDS COULD SEE ME NOW, Linda Clifford US Cutom LP
- 27 28 TAKE ME TO THE NEXT PHASE / LIVIN' THE LIFE, Isley Brothers Epic/12in
- 28 48 DISCO REGGAE / DUB A LITTLE REGGAE, Mavala State/2in/LP
- 29 41 FLASH LIGHT, Parliament Casablanca/12in
- 30 22 I LOVE MUSIC / LOVE TRAIN, O'Jays Phil Int 12in
- 31 29 SUN IS HERE, Sun Capitol/Tower LP
- 32 39 YOU I JUST US, Samuel Jonathan Johnson US Columbia LP
- 33 46 LET'S GET FUNKIFIED, Boiling Point Bang/12in
- 34 - COME ON DANCE DANCE, Saturday Night Band US Prelude LP
- 35 31 THERE ARE MANY STEPS ALONG THE WAY, Joe Sample ABC LP
- 36 26 BOOGIE SHOES, KC & The Sunshine Band TK/RSO LP
- 37 21 BACK IN LOVE AGAIN / TRY ME I KNOW WE CAN MAKE IT, Donna Summer GTQ 12in
- 38 30 DO IT DO IT AGAIN / A FAR L'AMORE COMINCIA TU, Raffaella Carrà Epic
- 39 53 BAMA BOOGIE WOOGIE, Cleveland Eaton US Ovation 12in
- 40 45 MACHO MAN, Village People DJM
- 41 33 GALAXY, War MCA 12in
- 42 55 LOVIN' YOU IS GONNA SEE ME THRU / WE CAME TO PLAY, Tower Of Power US Columbia LP
- 43 42 KU KLUX KLAN, Steel Pulse Island/12in
- 44 36 LOVES IN THE AIR, John Paul Young Arista
- 45 40 LOVE MUSIC, The Regal Dew RCA
- 46 - BOOGIE TO THE TOP, Idris Muhammad US Kudu LP
- 47 - WHISTLE BUMP, Eumir Deodato Warner Bros LP/US 12in
- 48 35 TAKE FIVE / HANO GLIDER, Reggie & The Orchestra Electric 12in
- 49 25 BIG BLOW, Manu Dibango Decca / French Fiesta 12in
- 50 44 NEVER LET HER SLIP AWAY, Andrew Gold Asylum
- 51 66 IF I CAN'T HAVE YOU, Yvonne Elliman RSO/ALP
- 52 88 PUT THE WORD OUT / PARTY POOPS / MIND BLOWING DECEIPTS, Heavenside GTQ LP
- 53 61 JUPITER, Earth Wind & Fire CBS
- 54 19 DENIS (DENE), Blondie Chrysalis
- 55 36 I WONDER WHY, Shaddywaddy Arista
- 56 65 RIO DE JANEIRO, Gary Criss US Salsoul 12in
- 57 - ROMEO & JULIET, Alec R. Costandinos Lightninq/LP
- 58 43 MOVE YOUR BODY, Gene Farrow US Warner
- 59 58 SATISFY MY SOUL / KAYA, Bob Marley & The Wailers Island LP
- 60 71 EYESIGHT / NATURE / SPANK, James Brown US Polydor/LP
- 61 86 THE BOY FROM NEW YORK CITY, Darts Magnet
- 62 70 JUST LET ME DO MY THING, Sine CBS/US Prelude LP
- 63 DISCO INFERNO / I LIKE IT, Players Association Vanguard/12in
- 64 60 VENUS, Lipstick Ensign
- 65 49 SUPERNATURE / GIVE ME LOVE, Cerrone Atlantic/LP
- 66 76 AIN'T NO SMOKE WITHOUT FIRE, Eddie Kendrick Arista/12in
- 67 33 TOO MUCH TOO LITTLE TOO LATE, Mathis & Williams CBS
- 68 83 DISCO DANCE, Michele US West End 12in
- 69 - THE CLOSER I GET, Flick & Hathaway Atlantic
- 70 75 HEY LORD DON'T ASK ME QUESTIONS, Graham Parker Vertigo
- 71 80 FREAK WITH ME, Universal Robot Band US Red Greg 12in
- 72 64 DANCE ACROSS THE FLOOR, Jimmy Bo Horne TK
- 73 84 KILOWATT / KILOWATT INVASION, Kay - Gees US Lite/LP
- 74 - PLAY IT AGAIN SAM, J. R. T. Electric/12in
- 75 78 MOVIN', Eruption Atlantic LP
- 76 68 ALL NIGHT LONG, Dexter Wansel Phil Int 12in
- 77 - YOU AND I / SEXY LADY, Rick James Stone City Band US Gordy LP
- 78 JUST AS LONG AS WE'RE TOGETHER, Prince US Warner
- 79 - OFFER, Fats Domino US Dash LP
- 80 50 SHADOW DANCING, Andy Gibb RSO
- 81 - WHAT GOES ON, Bryan Ferry Polydor
- 82 67 LET YOURSELF GO, T-Connection TK
- 83 - WHAT IS FUNK, Rare Gems Odyssey Casablanca
- 84 87 OSCO INFERNO, Tramps Atlantic / US 12in / RSO LP
- 85 85 WIDE STRIDE, Billy Preston ABM/US 12in
- 86 - DON'T TAKE IT LYIN' DOWN, Dooleys DJM LP
- 87 69 STANDING ON THE VERGE, Platinum Hook US Motown
- 88 - GET ON UP, Tyrone Davis US Columbia
- 89 - OH HAPPY DAY MEDLEY, Roberta Kelly Oasis LP
- 90 - LOVING YOU HAS MADE ME BANANAS, Guy Marks ABC

LAST MONDAY'S funky all-dayers did their best to show that not everyone in Britain suffers from media-induced Saturday Night Fever, although Radio London's Dave Simmons let the slide down by playing the Bee Gees at Camberley's Frenchie. He won't be asked back again!

Purley Tiffanys was packed even fuller than atmosphere which reached a crescendo of whistles and whoop-whoops before Hi-Tension finally appeared, delayed by a hitch in the revolving stage. They had to do Hi-Tension three times to keep the shoulder-to-shoulder crowd happy. Mooning human pyramids kept collapsing until a twisted ankle - the first casualty - caused them to be stopped. With an example caused Chris Hill to be reprimanded by the management!

Tom Holland and Sean French consolidated their growing reputations as prime funk spinners, alongside Chris Brown, Robbie Vincent and Froggy - while Froggy's massive array of roadshow gear sounded superb and more or less impractically anything. The Dimo's crowd from Wellpond Green, complete with banners and a chartered bus, rivalled the Candles crowd and definitely won with their display of the new dance sensation, the Dimo Shuffle. Best done to Gary Criss' 'Rio De Janeiro', the line dance consists of a waddle forward, like a platypus, for a hop back and a waddling turn. Teach that, Arthur Murray!

For the oldies finale and traditional O'Jays' 'I Love Music' climax, the audience were divided by Chris Hill and Robbie Vincent into sections one, two, and three, each then instructed to out-whoop the others - so that the eventual catchphrase to emerge from the whole festival had to be "Section 3" (spot that on badges soon!)

At Frenchie, the Olympic Runners appeared in full force for a second time to mime zantly and create havoc, while all the music was piped at softer volume into the luxurious bars away from the crush - making it a very nice place to be. The crowd was still commercially-orientated though, according to some mutterers. At Crackers in London's Soho the crowd was much blacker than at the other gigs, with 1,200 funksters turning up during the day to hear Paul Gratue, George Power and Bob Jones.

Next bank holiday Monday now looms close. May 28th, with repeat events and similar line-ups at all three venues. In addition, the day will start with a fancy dress all-nighter from midnight and 5am at Harlow Tiffanys, starring Tom Holland, Les Knight and Chris St. John. Heatwave headline at Purley - but beware, as tickets numbers 1500 for Purley, printed on blue, have been stolen and are invalid (new ones will now not be blue). At Frenchie, the St. John next to the Cambridge Hotel will be covered in a marquee to make more space, and ticket sales have started (£2) from 11 Roslyn Court, Woking, Surrey (0482 6855). Finally, there's also the possibility of two separate funky all-dayers at North London's Alexandra Palace in early June.

MANTERMIN: Huede Bus (CBS 6328). Long awaited 4:08 import smash has whoop - whoops, Hi-Tension beat, Fatback feel, and everything else it takes! **SUN:** 'Sun is here' / 'Dance' (Capitol KC 15979). Usefully edited hit funky LP track with confusingly real-sounding whoop - whoops, slicker flip.

HFATWAVE: 'Mind Blowing Decisions' (GTO GT 228). Breath-taking tender slow swally.

UBIQUITY: 'Midnight After Dark' (LP 'Starbooty' Elektra K 52668). Much delayed Roy Ayers - produced 5 1/2 funk clapper has Norman Whitfield appeal and another potential.

EUMIR DEODATO: 'Whistle Bump' (LP 'Love Island' Warner Bros K 56416). Mad-dogingly catchy 4:40 jazz-funk instrumental with beautiful brass riffs, actually hotter now in its 7:42 US promo 12in remix version.

STANLEY CLARKE: 'More a Prime Funk' (Epic EPC 6353). Rush released ultra-hot funk - jazz bumper, 4:31 of powerful jazz pianist funk licks and clunks - great!

VOYAGE: 'From East To West' / 'Boots Machine' (GTO GT 224). Bright shiny Europop romper and topically baggiped peering in of powerfunk flip, both snipped from the double-sided continuous LP smash.

TRAMMPS: 'Disco Inferno' / 'That's Where The Happy People Go' (Atlantic K 11155). Double A-side disco classics, the first being from the 'Fever' film, 12 inch for lucky licks.

KONGAS: 'Gimme Some Lovin'' (Polydor 30177). 'Cerrone - produced storming treatment of Spencer Davis' old throbber, edited from the hot side - long import LP version.

MANU DIBANGO: 'Bayam Sell'am' (LP 'Afrovision' Decca SKLR 5298). Another happy afro - jazz - funk leaper, similar to and every bit as good as the included full-length 'Big Blow'.

BOILING POINT: 'Let's Get Funkified' (Bang 1312). Smash import funky burble, a bit monotonous, out here on 6:15 12in.

RARE GEMS ODYSSEY: 'Who Is Funk' (Casablanca CAN 124). Much imported James Brown - type funky inquisition. Take it to the bridge!

JOHNNIE TAYLOR: 'Keep On Dancing' (CBS 6304). Dynamite whooper stomper in his old soul style just slightly updated, nice slow flip.

NITE LIGHTERS: 'K-K-Jee' (RCA PB 9243). Classic 1972 instrumental with great Tigen rhythm, always a personal fave.

PHIB: 'K-Jee' / 'My Mood' (Phil Int 6247). 'Fever' featured but over-cluttered cover, lovely lush slow flip though.

MICHAEL ZAGER BAND: 'Let's All Chill' (LP Private Stock PVLP 1045). Amazingly the title track, but it's the full 'Love Express' and a 6:37 'Music Fever' clapper is not already too.

DISCO DATES

WEDNESDAY (10) Peter Young is Capital DJ at Southgate Royalty; THURSDAY (11) Caroline Roadshow plays Basildon Raquels; FRIDAY (12) Robbie Vincent funks Brighton Regency (look out for Harlow high - divers!), Les Aron's Frites, Again, bobo Arundel Eagle, and Brass Roadshow plays Sowmarket Sports Centre, and Brass Construction with Rokotto blast Bournemouth Village; SATURDAY (13) Brass Construction and Rokotto sock Southgate Royalty (their only London club date), Caroline Roadshow plays Hertford Castle Hall, Arthur Murray dancers fever Liverpool McMillans, Ashley Woods funks Steadford's Quarrington Hall, DJ Donald hits Coldstream Hall, Robbie Vincent souls Radio One at 5.30, and - due to a monumental cock-up - Luxembourg's Celebrity DJs should belatedly be Bristol's Nino Valentino and Peterborough's Steve Allen; SUNDAY (14) Owen Washington funks Cockham Romans at the Ferry Inn, Olympic Runners visit Manchester Ritz soul all - dayer, and Roger Squire's equipment exhibits (MONDAY too) at Bath's Francis Hotel in Queen Street.

DJ HOTLINE

DOUBLE EXPOSURE: 'Ten Per Cent' (US Salsoul 12in) has Owen Washington (Gillingham Cats), Jim Higginson (Spennymore Top Hat), Jay Jay Savers (Troon Wellbeck), Lonnie Lison Smith 'Sunburst' / 'Bright Moments' (US Columbia LP) funks Dave Royal (Southgate Royalty), Bob Jones (Chelmsford Dee-Jays), Don Ray 'Got To Have Lovin'' (US Mallingator LP) pulls Pete Tong (Gravesend Nelson), Steve Charles (Richmond Talls) Commodores 'Flying High' (US Motown LP) gets Graham Canter (Mayfair Gullivers), Robbie Vincent (Radio London), Dunn Pearson Jr 'Groove On Down' (US Strydian 12in) adds Terry Hooper (Bford Room At The Top), Johnnie Walker (Farnborough Gallagher's), Robin Nash (Parsons Green Onions) breaks Wind 'Puridity' (US Bangaloro Brownie LP), Bombers 'Bombers' (US Wind and LP) funks Craig Royale (Capford Windmill), Carol Douglas 'Night Fever' (US Midson 12in), Norman Norman Davies (Dublin Le Spank), Lawrence Hilton Jacobs 'Time Machine' (US ABC LP) funks Ashley Steford (Selabard Quarrington Hall), Whippers 'Let's Go All The Way' (US Solar LP) souls Steve Mack (Manchester Bilkners).

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DJ TOP 10

- PETER HAZE keeps the funk flag flying in Cheshire, with Cheshire, with resident gigs at Chester's Smartys and Nantwich's Roosters, although it's the latter that's the funkier spot to which his chart relates the most.
- 1 WON'T YOU TRY, Usell US Tom & Jerry 12in
 - 2 HI-TENSION, Hi-Tension US Tom & Jerry 12in
 - 3 SOLAR HEAT / WHATSOEVER IT TAKES, Olympic Runners RCA 12in
 - 4 TAKE ME TO THE NEXT PHASE, Isley Brothers Epic
 - 5 YOU AND I, Rick James Stone City Band US Gordy 12in
 - 6 BOOGIE TO THE TOP, Idris Muhammad US Kudu LP
 - 7 MASTERPUNK, Watsonian Institute DJM LP
 - 8 SUN IS HERE, Sun Capitol
 - 9 KU KLUX KLAN, Steel Pulse Island 12in
 - 10 COKANE IN MY BRAIN, Dillinger Black Swan 12in

HOT VINYL

BIG TOM HOLLAND funks Harlow's Lacy Lady on Tues / Fri / Saturdays (the Lady now shuts at midnight but will re-open for a late licence), and has started a branch of Dimo's 'Cashnut Football Club' on Wednesdays. He imports taste of Honey 'Boogie Oogie Oogie' (Capitol), 'Shortain' 'Spread It On' (Shadybrook), Jack Ashford 'Hotel Sheet' (Magic Disc LP), Norman Connors 'Sticks' / 'Captain Connors' (Arista LP), Billy Cobham 'Nekle And Dimes' (Atlantic LP), Spyro Gyra 'Shaker Song' (Amherst LP), Wayne Henderson 'Hot Stuff' (Polydor LP), and The Writers 'Hey Babe' (US Columbia LP).

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June 3	WEST RUNTON West Runton Pavilion	June 22	COLCHESTER ABC Cinema
June 9	BRIGHTON Top Rank	June 23	BURY ST EDMUNDS Corn Exchange
June 10	DUNSTABLE California Ballroom	June 25	LONDON Hammersmith Odeon
June 11	BOURNEMOUTH Village Bowl	June 27	PLYMOUTH Fiesta Club
June 15	BIRMINGHAM Odeon Theatre	June 29	SWANSEA Nutz Club
June 16	MANCHESTER Apollo Theatre	July 1	HARLOW Spurriers Town Park

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We can now offer the Fuzz Lights complete including postage and packing at
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SMALL ADS

Personal

ATTRACTIVE FEMALE teacher 24 seeks student or intellectual professional male for friendship. Liverpool area only. — Box No. 1571.

IAN, 31, 5ft 10 ins. Single (not seeking marriage), looks ok, shy, bearded, non-smoker, wants younger girlfriend (unattached) not necessarily local. — Phone 051-424 3879 (Cheshire) after 6 pm, will call back.

SHY YOUNG MAN, 24, seeks friends both sexes to help him get more out of life, interests Abba, disco music, travelling etc Birmingham area. — Box No. 1578.

LONELY GUY (26), easy going, seeks a steady girlfriend, between 18-26 for friendship, love. Must live in Blackpool. — Box No. 1572.

GUY, 17, seeks girl 14-18 for genuine friendship Grimsby area — Box No. 1574.

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"Single and like being alone." That's fine, but if you're single and lonely, Dateline will introduce you to someone in your area who would like to meet you now. (100% Dateline, Dept. 68M), 23 Abingdon Road, London W8, or Phone 01-937 4503.

Dateline

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WHITE GUY, (19), seeks black girl (16-18), in Cambridge/Haverhill area. Interests, reading, movies and listening to music. Must be good looking. — Write (enclosing photo) to: Sean Harding, 65 Tockleton Place, Haverhill, Suffolk.

HIGH E GINSENE! 600 MG High potency tablets, £5.45 only. — Box of 100. From Mr Healthy — buy Limited (RM1), 2 Commercial Street, Shipley BD18 3SR.

ROMANTIC, FRIENDLY, warmhearted, fun loving bachelor, desperately seeks sincere girlfriend (age unimportant) for lasting friendship/romance. All letters answered. Fred Robbins, 39 Samuel Street, Woolwich, SE18, London SE14. — 01-855 5381 after 5 pm. Sorry no penfriends.

LONELY QUIET girl wishes to meet lonely quiet guy, 10, plus South East Kent area. — Please write. Photo appreciated. Box No. 1570.

STEVE (21) SEEKS shy unattached girl, 16-20, in London area for lasting friendship. Interests include sport, discos, records. I've good sense of humour and enjoy life but need girl to enjoy it with even more. — Box No. 1566.

PENFRIEND MAGAZINE for all age groups. Only 50p fortnightly (pay after receiving 8). — Write: Leisure Times (RN38), Chorley, Lancs.

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UNUSUAL PEN-FRIENDS, EXCITING, DIFFERENT! Highly comprehensive services available continental and other departments. — For brochures send SAE, (RMS), PO Box 54, Rugby, Warwickshire.

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DOVELINE PARTNER Catalogue, select your own partners and pen-friends. — For free samples, photos, SAE: A16, PO Box 100, Haywards Heath, Sussex.

STEVE, 19, seeks sincere girl (18-20), from London area. For love and friendship. Interests: Discos, cinema, music, theatre. — Box No. 1569.

Records For Sale

ROCKNROLL SINGLES — 25p-£1. SAE/IRC — 64 St Peters Ave, Caversham, Berks.

LP'S FOR SALE, SAE for list, Sue — 8 Kingsway, Bebbington, Merseyside.

DEBORA; BEARD of Stars: Prophets (all regal); also imports 7" (pics) I love to Boogie, Soul suit, offers. — Box No. 1575.

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"HITS — U MISSED" pop, rock, soul. — SAE Kneeshaw, 19 Whitworth Road, London SE25.

LARGE SELECTION ex-jukebox records. — SAE, 47 Chelmsford Street, Weymouth, Dorset.

HALF-PRICE CASSETTES. Latest releases. — SAE for list to R. N. Crawford, 16 Target Close, Bedford, Middx.

CLIVES RECORD FINDING SERVICE specialists in obtaining those difficult to get records thousands of golden oldies in stock. — SAE, stating requirements, 192 Broomfield Road, Chelmsford, Essex.

TYRANNOSAURUS REX albums original zophonone. Prophets/My People Unicorn Beard of Stars/Wordsheets. £30 each. — John B, 44 Garnett Street, Barrowford, Lancs.

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RECORD FINDING SERVICE, those you want and can't find, thousands in stock, will get it for you, just let down those you need and send with SAE. — Don, 137, Southend Road, Wickford, Essex.

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ALBUMS, CASSETTES ang singles Top prices paid send details for cash offer. Just for fun — 22 Northam Road, Six Dials, Southampton.

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C & P STEREO SOUNDS. — 942 8852 and 941 1304.

MARBLE ARCH Discotheques. — Ken 01-328 6424.

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POEMS AND lyrics wanted. — Details of special offer from New Horizon, Dept RM, 5 Victoria Drive, Bognor Regis.

LYRICS WANTED by Music Publishing House, 11 St Albans Avenue, London W4.

'ABSOLUTELY FREE!' Songwriter Magazine explains copyright, publishing, recording royalties, setting your lyrics to music without paying, song contests, etc. — Free copy from International Songwriters' Association (RM), Limerick City, Ireland.

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CLINT EASTWOOD, Streisand, Kris Kristofferson, Bronson etc. Stills. - SAE. Box No. 1578.

ANYTHING PRINTED on T-shirts punk, pop, heavy groups. Political, trams. £1.60 p/paid. Cunningham, 8 Mordaunt Lane, Rye Hill, Northampton.

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IF YOU'RE AFTER BADGES, JULIE GIVES YOU SERVICE - Blondie, Fleetwood Mac, Elvis, Jimi Hendrix, Sweet, Patti Smith, Buzzcocks, Eddie & the Hot Rods, The Who, Kiss, Jethro Tull, Santana, Judith Priest, Rainbow, ELO, Thin Lizzy, Adverts, Gentleth Dead, Boom Town Rats, Charlie Chaplin, Marilyn Monroe, James Dean, Penetration, Graham Parker, New Wave, Damned, Sabbath, Bowie, Quo, Zeppelin, Cockney Rebel, Rod Stewart, Alex Harvey, Wings, Be Bop, Sex Pistols, Clash, Jam, ELP, Stones, Rory Gallagher, Pink Floyd, 10cc, 25p each plus SAE. Keep smiling and have a nice day. - Send to: Julie Williams, 7 Candy Street, London E3 2LH.

POSTERS. £1.25 post-free. ABBA, Blondie, New Angels, Cheryl Ladd, Beatles, Sabbath, Bolan, Daltry, Eagles, ELO, Eastwood, Essex, Dylan, Ferry, Fonz, Genesis, Hendrix, Olivia, Jam, Bruce Lee, Lizzy, Bowie, Freddie Mercury, Marley, Floyd, Elvis Presley, Quatro, Quo, Funaways, Strangers, Who, Zeppelin, Yet - "Harlequin", 68 St Petersburg, Stockport, Cheshire.

BEATLES, STONES, hundreds of cuttings, mags, each group. SAE details Middleton, 44 Hull Road, Hedon, Hull.

ABBA PHOTOS, LIVE COLOUR SHOTS, set of 10 3 1/2 x 5 inch silk finish borderless print for only £3.50 including postage. Send to: Dick Wallis, 159 Hamilton Road, London SE27 9SW.

BOWIE FILMS. Fantastic super 8 colour movies, also Who. - SAE. David Anthony, 61 Melrose Avenue, Sutton Coldfield, West Midlands.

PUNK T-SHIRTS, "destroy", "Fifth", "Adverts", "Clash", "XTC", "Squeeze", small, medium, large, £2 plus 25p p and p - Stuart Reynolds, 36A Thornhill Road, Rastrick, Brighouse, Yorkshire.

BOOKLET BY ex-staffman explains how to start a career in rock journalism / photography. 65p plus 10p package to: Intro Books, PO Box 3, Scotton, Catterick, Garrison, North Yorks DL9 3NT.

ABBA CONCERT photos set of eight 7 x 5 exciting photos of Abba. Only £2 + 25p p&p. Money refunded if not satisfied. - Send to Ivan Long, 22, Sparrows, Herne, Bushey, Herts.

COLOUR ROCK photos now available - Queen, Status Quo, Tubes, Yes, Yes Wembley, Gabriel, New Kiss, New Zeppelin, Fleetwoods, Elp, Eagles, Also Blackmore, Purple, Queen, Genesis, Floyd, Bowie, Lizzy, Stewart, 10cc, Ronstadt, Wings, Stones, Manzanera, ELO, Essex, Ferry, Harley, S&P, FBI, Tull, WH

Who and many more - Send SAE for free catalogue, and proofs listing your interests to Dick Wallis, Photography, Hamilton Road, London SE27 9DW.

GENESIS T-SHIRTS, posters, badges, etc. - SAE to 11 Jameson Lodge, 58 Shepherds Hill, London N6 5RW.

NOEL EDMUNDS last programme 28/4/78! Two copies only! (2x C60's) copy. Highest offers secure! - 2 Wakefield St, London N18 2AF.

Wanted

MONKEES MONTHLYS plus pop magazines or annuals 1966-1969. Write to 345 Conyamore Road, Grimsby, South Humberside.

URGENTLY THEATRE programmes from "Sleuth" and "No sex please we're British" from 1972. Kathryn Turner, 107 Listeria Park, London, N16 5SP.

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ABBA NO. 1 magazine wanted. Good price paid. Margaret Drayton, 5 Manor Way, Miteham, Surrey.

JUDY GARLAND recordings, memorabilia. Also, Cliff Richard, Bay City Rollers, David Cassidy material, D. Lawless, 8490 W. Sunset Blvd, 4 Los Angeles, Calif. 90089 USA.

ANYTHING ON / BY 'Walker Brothers' as group or solo. Entire collections, your prices! - Box No. 1531

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JOAN ABSENCE makes the heart grow fonder. Scott.

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REQUIRED FOR CINDERELLA'S ROCKERELLA'S LEEDS, YORKSHIRE

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Write enclosing recent photograph and list of experience to

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BK ENTERTAINMENTS require a versatile lively DJ for their shows in SE London. Top class equipment necessary. For auditions write with all details to Bob Cole BK Entertainments, The Coach House, 124A Perry Hill, Catford, SE8.

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DISCO COMPLETE and ready to use twin deck two 100 watt speakers H-H 100 watt amplifier 10 inputs two output 3x3 sound to lite units projector, other extras £210. - Rayleigh 772091.

WANTED! ALL good secondhand disco equipment including lights, records, always plenty of secondhand equipment available. Buying selling of ptx. - Phone Iver (Bucks) 654452 anytime.

Penfriends

BOY, 19, wants teenage penfriends of either sex. - Box No. 1577.

GUY 21 London seeks female penfriends to write and perhaps view to meeting later. All letters answered Box No. 1573.

HEAVY ROCKER white Italian blooded guy digs loud music Led Zep, Rush, Tangerine Dream, Kraftwerk, Rainbow, Genesis, Deep Purple, and other heavy rockers. Seeks girls with similar taste for friendship and concert outings. John Zammitt, 36 Addison Road, Irlam MK M30 6PF.

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BARRY MANLOW for details send S.A.E. to Cyndi, 47 Temple Road, Croydon, Surrey, CR0 1HU.

GENESIS INFORMATION - SAE for details to 11 Jameson Lodge, 58 Shepherds Hill, London N6 5RW.

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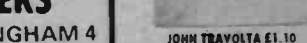


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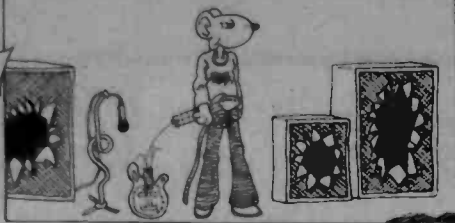
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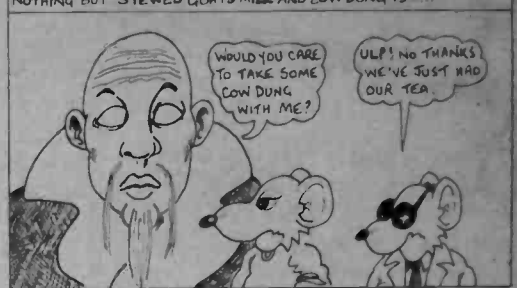
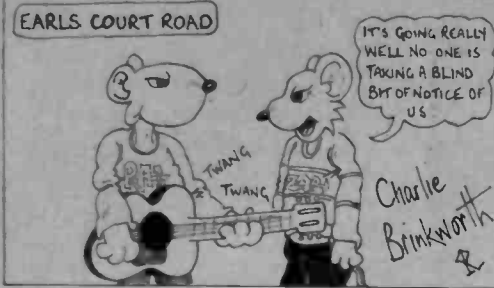
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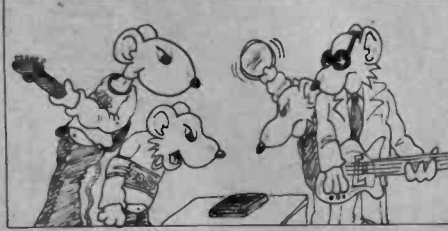


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- Boogie Shoes, KC & The Sunshine Band
- Dancing The Night Away, Leo Sayer
- Davy's On The Road Again, Manfred Mann's Earth Band
- Eddy Vortex, Steve Gibbons Band
- Every Kinda People, Robert Palmer
- Here Am I, Bonnie Tyler
- Honest I Do Love You, Candi Staton
- If I Can't Have You, Yvonne Elliman
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- Presence Dear, Blondie
- Jack & Jill, Raydio
- Jupiter, Earth Wind & Fire
- Just For You, Alan Price
- Love Is In The Air, John Paul Young
- Making Up Again, Goldie
- More Than A Woman, Tavares
- Never Let Her Slip Away, Andrew Gold
- Night Fever, Bee Gees
- Oh Carol, Smoke
- Only Love Can Break Your Heart, Elkie Brooks
- On The Strip, Paul Nicholas
- Place In Your Heart, Nazareth
- Rivers Of Babylon, Boney M
- Stranded In A Limousine, Paul Simon
- Take Me In Your Arms, Squeeze
- The Boy From New York City, Darts
- Twinkling Dice, Linda Ronstadt
- We'll Never Have To Say Goodbye Again, England 80
- What A Waste, Ian Dury
- With A Little Luck, Wings
- Woman Of Mine, Dean Friedman
- You Belong To Me, Carole Simon
- You're The One, John Travolta & Olivia Newton John
- You Took The Words Right Out Of My Mouth, Meat Loaf

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- Asylum
- RSO
- RAK
- A&M
- No Label
- Maintain
- Atlantic
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- A&M
- Magnet
- Asylum
- Big Tree
- Stiff
- Parlophone
- Litesong
- Elektra
- RSO
- Epic

RECORDS OF THE WEEK

- Dave Lee Travis: Dancing In The City Marshall, Hain Warner Bros
- Simon Bates: Never Together But Close Sometimes, Carlene Carter Warner Bros
- Paul Burnett: Little Hitler, Nick Lowe Radar
- Tony Blackburn: Falling, Le Blanc & Carr Atlantic
- Kid Jensen: You're The One I Want John Travolta & Olivia Newton John RSO

RADIO TRENT

Nottingham

- ADD ONS**
- ON A LITTLE STREET IN SINGAPORE, Manhattan Transfer Atlantic
 - IT SURE BRINGS OUT THE LOVE IN YOUR EYES, David Soul Private Stock
 - LOVE IS IN THE AIR, John Paul Young Ariola
 - I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR, Blondie Chrysalis
 - I GET LIFTED, KC and The Sunshine Band TK
 - IF I CAN'T HAVE YOU, Yvonne Elliman RSO

RADIO PLAYLISTS

- HIT PICKS**
- Tony Valence: MIND BLOWING DECISIONS, Heatwave GTO
 - John Thurston: MIXED UP SHOOK UP GIRL, Paul Shuttleworth Epic
 - Brian Faulkner: THE TRACTOR SONG, Wuruzels EMI

RADIO CITY

Liverpool

- HIT PICKS**
- Roger Bivins: MIND BLOWING DECISIONS, Heatwave GTO
 - Dave Lincoln: OUR LOVE, Natalie Cole Capitol
 - Chris Jones: THIS TIME I'M IN IT FOR LOVE, Plaver RSO
 - Mark Joanz: PUMP IT UP, Elvia Costello & Attractions Radar
 - Johnny Jason: JOSIE / DEACON BLUES, Steely Dan ABC
 - Dave Eastwood: WHAT GOES ON, Bryan Ferry Polydor
 - Norman Thomas: ON A LITTLE STREET IN SINGAPORE, Manhattan Transfer Atlantic
- ADD ONS**
- BOOGIE SHOES, KC & The Sunshine Band TK
 - BECAUSE THE NIGHT, Patti Smith Group Arista
 - IT BRINGS OUT THE LOVE IN YOUR EYES, David Soul Private Stock
 - OH CAROL, Smoke RAK

RADIO LUXEMBOURG

- BULLETS**
- OH CAROL, Smoke RAK
 - UP AGAINST THE WALL, Tom Robinson Band EMI
 - A BI NI BI, Izhar Cohen & Alphabeta Polydor
 - DAVY'S ON THE ROAD AGAIN, Manfred Mann's Earth Band Bronze
 - ROSALIE, Thin Lizzy Vertigo
 - YOU'RE THE ONE THAT I WANT, John Travolta / Olivia Newton John RSO
 - OH WELL, Gordon Giltrap Electric
 - CRIMSON MOON, T. Rex EMI
 - ANGELS WITH DIRTY FACES, Sham 66 Polydor
 - ONE STOP BABY, Mandy Ann Hughes LBA
- POWER PLAY**
- ROMEO AND JULIET, Aie C Constantinos Lightning

RADIO CLYDE

Glasgow

- HIT PICKS**
- Dave Marshall: ONLY LOVING DOES IT, Guys and Dolls Magnet
 - Steve Jones: NEW ENGLAND, Modern Lovers Bearskely
 - Richard Park: LA PLANE POUR MOI, Plastic Bertrand Sire
 - Tom Farrow: GETTING BETTER, Steve Hillage Virgin
 - Brian Fogd: DO THE SWIM, Little Neil A&M
 - Bill Smith: WHATEVER IT TAKES, Olympic Runners RCA
 - Dougie Donnelly: OH WELL, Gordon Giltrap Electric
- STATION HIT**
- ONLY LOVE CAN BREAK YOUR HEART, Elkie Brooks A&M
- ADD ONS**
- IF I CAN'T HAVE YOU, Yvonne Elliman RSO
 - ROSALIE, Thin Lizzy Vertigo
 - THE CLOSER I GET TO YOU, Roberts Flack / Donny Hathaway Atlantic
 - YOU KEEP ME DANCING, Samantha Sang Private Stock

RADIO FORTH

Edinburgh

- ADD ONS**
- DO THE SWIM, Little Neil A&M
 - ONLY LOVE CAN BREAK YOUR HEART, Elkie Brooks A&M
 - OH WELL, Gordon Giltrap Electric
 - ALMOST SUMMER, Celebration MCA
 - YOU'RE THE ONE THAT I WANT, John Travolta / Olivia Newton John RSO
 - MIND BLOWING DECISIONS, Heatwave GTO
 - PUMP IT UP, Elvia Costello & Attractions Radar
 - OH CAROL, Smoke RAK
 - PLAY IT AGAIN SAM, JRT Electric
 - GETTING BETTER, Steve Hillage Virgin
 - STRANDED IN A LIMOUSINE, Paul Simon CBS
 - YOU BELONG TO ME, Carole Simon Elektra
 - LITTLE HITLER, Nick Lowe Radar
 - DAVY'S ON THE ROAD AGAIN, Manfred Mann's Earth Band Bronze

RADIO VICTORY

- Portsmouth**
- HIT PICKS**
- Chris Pollard: OUR LOVE, Natalie Cole Capitol
 - Nicky Jackson: DO THE SWIM, Little Neil A&M
 - Dave Christian: EDDIE VORTEX, Steve Gibbons Band Polydor
 - Andy Ferris: UP AGAINST THE WALL, Tom Robinson Band EMI
 - Chris Rider: Seasons, Darlene Williams CBS
 - Anton Darby: GIVE ME WHAT I CRY FOR, Chris Rainbow Polydor
 - Howard Pearce: ALMOST SUMMER, Celebration MCA
 - Jack McLoughlin: TAKE ME TO THE NEXT PHASE, Isley Brothers Epic
 - Dave Carron: MIND BLOWING DECISIONS, Heatwave GTO
- STATION SPECIAL**
- ROLLERCOASTER, Meddy Pnor Chrysalis