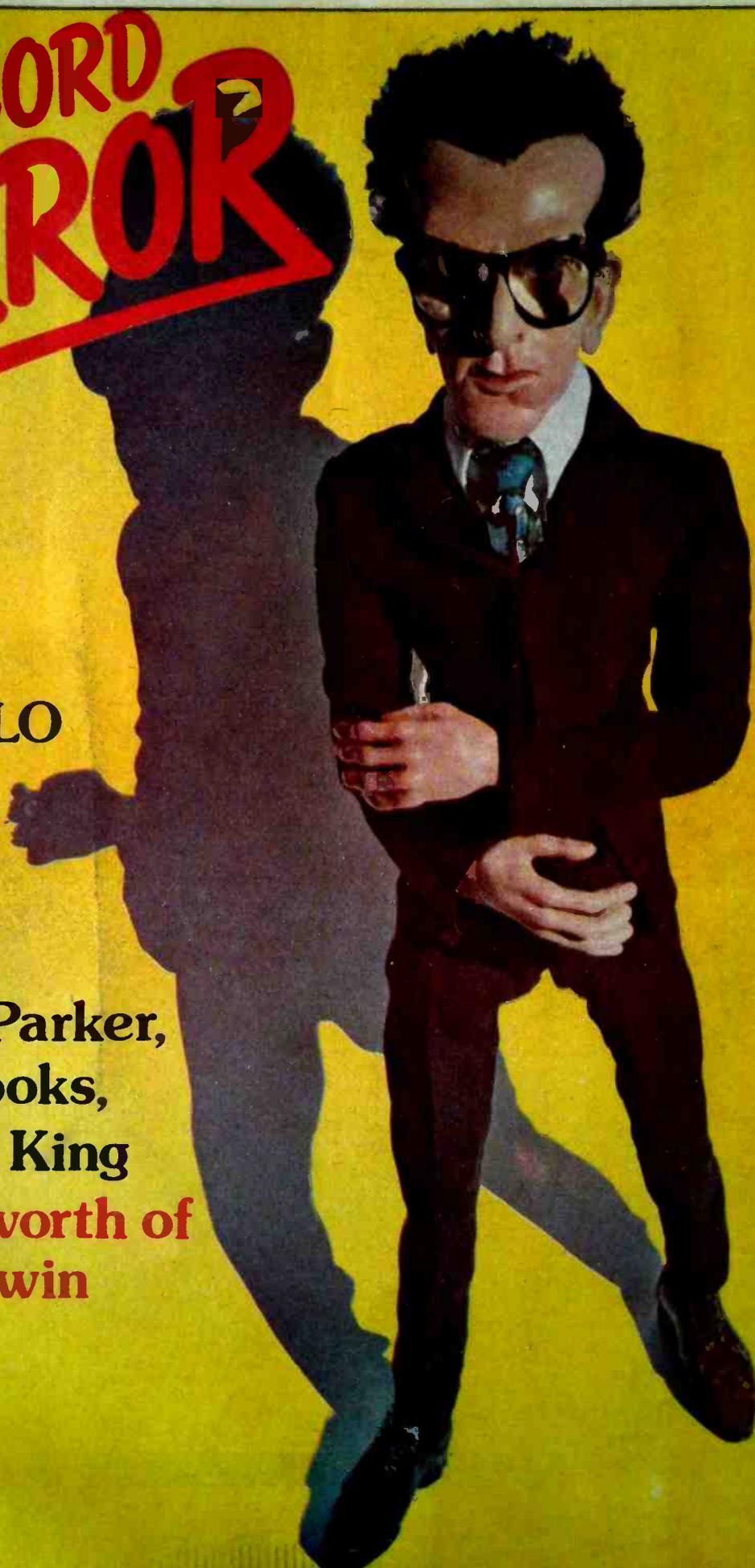


RECORD MIRROR



**ELVIS
COSTELLO**

**Graham Parker,
Elkie Brooks,
Jonathan King**
❖ **£6,000 worth of
prizes to win**

RECORD MIRROR

Owing to the late arrival of the American charts, last week's chart positions are reprinted

UK SINGLES

1	1	MATCHSTALK MEN, CATS & DOGS, Brian & Michael	Pye
2	14	NIGHT FEVER, Bee Gees	RSO
3	2	I WONDER WHY, Showaddywaddy	Arista
4	4	IF YOU CAN'T GIVE ME LOVE, Suzi Quatro	RAK
5	9	WITH A LITTLE LUCK, Wings	Parlophone
6	8	NEVER LET HER SLIP AWAY, Andrew Gold	Asylum
7	10	TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis	CBS
8	3	BAKER STREET, Gerry Rafferty	United Artists
9	7	FOLLOW YOU FOLLOW ME, Genesis	Charisma
10	5	DENIS, Blondie	Chrysalis
11	22	SINGIN' IN THE RAIN, Sheila B. Devotion	EMI
12	13	WALK IN LOVE, Manhattan Transfer	Atlantic
13	15	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century
14	17	MORE LIKE THE MOVIES, Dr. Hook	Capitol
15	8	WUTHERING HEIGHTS, Kate Bush	EMI
16	19	EVERY 1'S A WINNER, Hot Chocolate	RAK
17	11	I CAN'T STAND THE RAIN, Eruption	Atlantic
18	24	EVERYBODY DANCE, Chic	Atlantic
19	23	SHE'S SO MODERN, Boomtown Rats	Ensign
20	29	LET'S ALL CHANT, Michael Zager Band	Private Stock
21	26	IT TAKES TWO TO TANGO, Richard Mvhill	Mercury
22	32	TAKE ME I'M YOURS, Squeeze	A&M
23	16	CHELSEA, Elvis Costello & Attractions	Radar
24	20	EMOTIONS, Samantha Sang	Private Stock
25	12	I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe	Radar
26	18	ALLY'S TARTAN ARMY, Andy Cameron	Kub
27	—	AUTOMATIC LOVER, Dee D. Jackson	Mercury
28	38	JACK & JILL, Raydio	Arista
29	25	WHENEVER YOU WANT MY LOVE, Real Thing	Pye
30	21	IS THIS LOVE, Bob Marley & The Wailers	Island
31	27	I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles	CBS
32	37	THE ONE AND ONLY, Gladys Knight & The Pips	Buddah
33	28	STAYIN' ALIVE, Bee Gees	RSO
34	49	DO IT DO IT AGAIN, Raffaella Carrà	Epic
35	34	EGO, Elton John	Rocket
36	—	FOXHOLE, Television	Elektra
37	46	HAZELL, Maggie Bell	Swansong
38	33	LONG LIVE ROCK & ROLL, Rainbow	Polydor
39	—	BAD OLD DAYS, CoCo	Ariola
40	—	BACK IN LOVE AGAIN, Donna Summer	GTO
41	48	I MUST BE IN LOVE, Rutles	Warner Bros
42	47	THEME FROM THE HONG KONG BEAT, Richard Denton	BBC
43	42	KU KLUX KLAN, Steel Pulse	Island
44	43	I LOVE MUSIC, O'Jays	Philadelphia
45	41	MOVE YOUR BODY, Gene Farrow	Magnet
46	—	HEY LORD DON'T ASK ME QUESTIONS, Graham Parker/Ventilo	—
47	40	HEY SENORITA, War	MCA
48	—	(I CAN'T GET ME NO) SATISFACTION, Devo	Stiff Boy 1
49	31	THE GHOST OF LOVE, Tavares	Capitol
50	44	YOU'RE SO RIGHT FOR ME, Eastside Connection	Creole

UK ALBUMS

1	1	20 GOLDEN GREATS, Nat King Cole	Capitol
2	7	SATURDAY NIGHT FEVER, Various	RSO
3	4	AND THEN THERE WERE THREE, Genesis	Charisma
4	6	LONDON TOWN, Wings	Parlophone
5	3	THE ALBUM, Abba	Epic
6	2	20 GOLDEN GREATS, Buddy Holly & The Crickets	MCA
7	5	THE KICK INSIDE, Kate Bush	EMI
8	8	KAYA, Bob Marley & The Wailers	Island
9	12	CITY TO CITY, Gerry Rafferty	United Artists
10	11	THIS YEAR'S MDDLE, Elvis Costello & The Attractions	Radar
11	10	OUT OF THE BLUE, Electric Light Orchestra	Jet
12	14	PLASTIC LETTERS, Blondie	Chrysalis
13	16	RUMOURS, Fleetwood Mac	Warner Brothers
14	28	THE RUTLES, The Rutles	Warner Brothers
15	9	FONZIES FAVOURITES, Various	Werwick
16	19	20 CLASSIC HITS, The Platters	Mercury
17	20	PASTICHE, Manhattan Transfer	Atlantic
18	31	PENNIES FROM HEAVEN, Various	World Records
19	18	ANYTIME ANYWHERE, Rita Coolidge	A&M
20	17	25 THUMPING GREAT HITS, Dave Clark Five	Polydor
21	22	VARIATIONS, Andrew Lloyd Webber	MCA
22	15	REFLECTIONS, Andy Williams	CBS
23	30	BAT OUT OF HELL, Meat Loaf	Epic
24	13	BOOGIE NIGHTS, Various	Ronco
25	24	BEST FRIENDS, Cleo Laine / John Williams	RCA
26	21	THE SOUND OF BREAD, Bread	Elektra
27	34	EXODUS, Bob Marley & The Wailers	Island
28	23	GREATEST HITS, Abba	Epic
29	36	THE STRANGER, Billy Joel	CBS
30	27	ANOTHER MUSIC IN A DIFFERENT KITCHEN, Buzzcocks	UA
31	26	NEW BOOTS AND PANTIES, Ian Dury	Stiff
32	35	DARTS, Darts	Magnet
33	29	ALL 'N' ALL, Earth, Wind & Fire	CBS
34	45	GENERATION X, Generation X	Chrysalis
35	40	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
36	—	EASTER, Patti Smith	Arista
37	—	HE WALKS BESIDE ME, Elvis Presley	RCA
38	25	ARRIVAL, Abba	Epic
39	42	EVERY 1'S A WINNER, Hot Chocolate	Rak
40	39	DISCO STARS, Various	K-Tel
41	47	SIMON & GARFUNKEL'S GREATEST HITS	CBS
42	53	30 GREATEST, Gladys Knight & The Pips	K-Tel
43	54	A NEW WORLD RECORD, Electric Light Orchestra	Jet
44	56	OL' BLUE SUEDES BACK, Carl Perkins	Jet
45	59	MOONFLOWER, Santana	CBS
46	57	FEELINGS, Various	K-Tel
47	41	FLEETWOOD MAC, Fleetwood Mac	Reprise
48	38	GYCLONE, Tangerine Dream	Virgin
49	—	STAR WARS, Soundtrack — LSO	20th Century
50	—	LIVE AT TREDORCHY, Max Boyce	One-Up

UK DISCO

1	1	LET'S ALL CHANT, Michael Zager Band	Private Stock/12in
2	2	I CAN'T STAND THE RAIN, Eruption	Atlantic
3	14	NIGHT FEVER, Bee Gees	RSO/LP
4	3	HI-TENSION, Hi-Tension	Island/12in
5	5	DENIS (ONE), Blondie	Chrysalis
6	8	IS THIS LOVE, Bob Marley & The Wailers	Island
7	4	EVERYBODY DANCE, Chic	Atlantic/US 12in
8	8	STAYIN' ALIVE, Bee Gees	RSO/LP
9	9	BIG BLOW, Manu Dibango	Decca / French Fiesta 12in
10	13	DANCE A LITTLE BIT CLOSER, Charo/Salsoul/LPAUS promo	—
11	11	THE BEAT GOES ON AND ON, Ripple	Salsoul/12in
12	7	DON'T COST YOU NOTHING, Ashford & Simpson	Warner 12in
13	17	SINGIN' IN THE RAIN, Sheila B. Devotion	Carrere/12in
14	10	DELIRIUM/FEELIN' GOOD, Francine McGee	RCA 12in
15	15	JACK & JILL/GET DOWN, Raydio	Arista/LP
16	18	WHICH WAY IS UP, Stargard	MCA 12in remix
17	12	IT'S SERIOUS, Cameo	Casablanca/LP/12in
18	22	FROM EAST TO WEST/ETC (ALL CUTS), Voyage	GTO LP
19	19	CLOSE ENCOUNTERS, Gene Page	Arista/12in
20	16	FANTASY, Earth Wind & Fire	CBS

UK SOUL

1	4	JACK & JILL, Raydio	Arista
2	3	DON'T COST YOU NOTHING, Ashford & Simpson	Warner Bros
3	1	LET'S ALL CHANT, Michael Zager Band	Private Stock
4	2	TOO MUCH TOO LITTLE TOO LATE, Mathis / Williams	CBS
5	5	FANTASY, Earth Wind & Fire	CBS
6	10	BIG BLOW, Manu Dibango	Decca
7	9	DANCE A LITTLE CLOSER, Charo Salsoul Orch	Salsoul
8	16	HEY SENORITA, War	MCA
9	8	THE CLOSER I GET TO YOU, Roberta Flack	Atlantic
10	7	I CAN'T STAND THE RAIN, Eruption	Atlantic
11	17	DELIRIUM, Francine McGee	RCA
12	7	DON'T COST YOU NOTHING, Ashford & Simpson	Warner 12in
13	—	LOVE IS SO EASY, Stargard	MCA
14	11	FREAKY DEAKY, Roy Ayres	Polydor
15	13	TIME WILL PASS YOU BY, Toby Legend	RK
16	6	ON BROADWAY, George Benson	Warner Bros
17	15	FUNK REACTION, Lonnie Smith	TK
18	19	DISCO INFERNO, Player's Association	Vanguard
19	14	FLASHLIGHT, Parliament	Casablanca
20	18	SUPERNATURE, Cerrone	Columbia

US SINGLES

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

US ALBUMS

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

OTHER CHART

1	SHE'S SO MODERN, Boomtown Rats	Ensign
2	SATISFACTION, Devo	Stiff
3	BECAUSE THE NIGHT, Patti Smith	Arista
4	JOCKO HOMO, Devo	Stiff
5	FOXHOLE, Television	Elektra
6	BOOGIE ROOGIE 78, Jools Holland	Deptford Fun City
7	DOWNTOWN, Cuban Heels	Housewives Choice
8	TAKE ME I'M YOURS, Squeeze	A&M
9	STUCK WITH YOU, The Zones	Zoom
10	WHAT A WASTE, Ian Dury	Stiff
11	I GOT A RIGHT, Iggy Pop	RCA
12	FROM A RABBIT, Radio Stars	Chiswick
13	CHARLES, The Skids	No Bad
14	THE KIDS ARE ALRIGHT, The Pleasers	Arista
15	TOUCH AND GO, Magazine	Virgin
16	SEX CELLS, Table	Chiswick
17	YANKEE WHEELS, Jane Aire	Stiff
18	NBODY'S SCARED, Subway Sect	Brak
19	BOYS WILL BE BOYS, The Fast	CBS
20	AIN'T NO SURF, The Valves	Zoom

Supplied by: Bruce's, 79 Rose Street, Edinburgh. Tel: 226 2804.

BREAKERS

DANCE A LITTLE BIT CLOSER, Charo & The Salsoul Orchestra
 BECAUSE THE NIGHT, Patti Smith Group
 JOKO HOMO, Devo
 SHADOW DANCING, Andy Gibb
 COME TO ME, Ruby Winters
 LOVE IS SO EASY, Stargard
 THE BEAT GOES ON AND ON, Ripple
 DON'T COST YOU NOTHING, Ashford & Simpson
 THE CLOSER I GET TO YOU, Roberta Flack / Donny Hathaway
 RIVERS OF BABYLON, Boney M



DEVO, with 'Joko Homo'

STAR CHOICE

- 1 IT SHOULD HAVE BEEN ME, Roy Orbison
- 2 SAIL AWAY, Randy Newman
- 3 FLYING SAUCERS ROCK AND ROLL, Robert Gordon / Line Wagon
- 4 ROAD RUNNER, Jrn Walkband / The Allstars
- 5 HOUSE OF BLUE LIGHTS, Merrill E. Moore
- 6 NATURAL WOMAN, Aretha Franklin
- 7 NIGHTLIFE, B. King
- 8 GIMME A PIG FOOT, Bessie Smith
- 9 LET'S GET IT ON, Marvin Gaye
- 10 HALLELUJAH I LOVE HER SO, Ray Charles



JOOLES HOLLAND of Squeeze

YESTERYEAR

5 Years Ago (21st April, 1973)	1	TIE A YELLOW RIBBON,	Dawn
	2	HELLO HELLO I'M BACK AGAIN,	Gary Glitter
	3	GET DOWN,	Gilbert O'Sullivan
	4	TWEEDLE DEE,	Little Jimmy Osmond
	5	I'M A CLOWN/SOME KIND OF A SUMMER,	David Cassidy
	6	THE TWELFTH OF NEVER,	Donny Osmond
	7	POWER TO ALL OUR FRIENDS,	Cliff Richard
	8	DRIVE IN SATURDAY,	David Bowie
	9	NEVER NEVER NEVER,	Shirley Bassey
	10	PYJAMARAMA,	Roxy Music
10 Years Ago (20th April, 1968)	1	CONGRATULATIONS,	Cliff Richard
	2	WONDERFUL WORLD,	Louis Armstrong
	3	IF I ONLY HAD TIME,	John Rowles
	4	DELILAH,	Tom Jones
	5	SIMON SAYS,	The 1910 Fruitgum Co
	6	LADY MADONNA,	The Beatles
	7	JENNIFER ECCLES,	The Hollies
	8	DOCK OF THE BAY,	Otis Redding
	9	STEP INSIDE LOVE,	Cilla Black
	10	CAN'T KEEP MY EYES OF YOU,	Andy Williams
15 Years Ago (20th April, 1963			

JUICY LUCY

NOW FOR THE 'REAL' NEWS

Naked girl dressed as PC 'put baby oil on herself'

YES MY darlings we've done it again! First with the scandal and first with the gossip! All these "scoops" will be going to our heads soon I don't mind telling you!

There we all were down at the Marquee — the home of R&B in London's West End — last week, watching a concert given by one of the more energetic of the up-and-coming new pop combos; the New Hearia. As the young lads were "giving their all" on the famous stage members of the audience (and your correspondent herself) were not a little worried to see a "policeman" wandering throughout the crowd! At least we thought it was a policeman. You may recall the club was "busted", as my hippie friends are wont to say, recently, so nervous glances proliferated.

Anyway, the "policeman" disappeared eventually, only to suddenly reappear on stage! "He" was then revealed as a "she" and "she" then revealed all as a stripper! The young blonde removed her clothing, down to her bra and knickers, and disappeared again. "She" then returned at the end of the set to remove every single item of clothing! Further she "proceeded" to rub baby lotion all over herself as the "baffled" audience looked on. The famous club has never seen anything like it!

How surprised your correspondent was therefore to read the "headline" (see above) in the papers just a few days later!!!

How sad to see that those two rather dreary musicals 'Elvis' and 'Let The Good Stones Roll' in London's West End are going through what my theatrical friends call "troubled times". First the evergreen Jim 'P. J. Proby — who seemed just the weensiest bit tired

when I saw him perform recently — has gone missing from 'Elvis'. Proby, who you may recall plays the 'Las Vegas' Presley, has apparently gone down with the dreaded Red Flu.

While down the road at the Ambassadors Theatre a shrewd business move has curtailed the staging of the dreadful 'Let The Good Stones Roll'. What this really means is that "mixed reviews" (Hmummm!) and "disappointing ticket sales" have resulted in the cast having an "early bath." And our own little Timmy Lott, who predicted the musical's early downfall, is absolutely chuffed.

■ Seen shopping at Oxford Street's terribly "exclusive" Peter Robinson 'Top Shop'? Why, none other than my old friends Malcolm McLaren and Vivienne Westwood! Could the proprietors of 'Seditionaries' be getting ideas from a new range of "fashionable" clothes? Or maybe they were buying some of it at "cheap'n'cheerful" rockability clothing that we hear so much about?

Your faithful correspondent was even more upset last week when she dropped into that formerly fashionable London haunt of American rock stars — the Speakeasy darlings, where else? — to dine with the Depressions. Lucy was hoping, at the very least, to catch a glimpse of Roddy Lewllyn, HRM Margaret or Mick and Bianca. All she saw was Clive from Deaf School and that rather chic publicist Keith Altham. To cap it all, my dears, the avocados were stringy! Still, it made a pleasant change from the cheese sandwiches that the dashing Keith has been known to

TOPLESS GIRLS 'PUT BABY OIL ON NAKED PCs'



Where's me can of oil?

disguise as "refreshment" in the past.

I just love hearing stories from countries which are not England don't you my darlings? Everything always seems so much larger than life outside our little country. Take Bette Middler for instance. The ebullient American singer — who likes to be known as the 'Divine Miss M' — is planning to tour Britain and Europe in what the Yankees call "the fall". But so worried about the falling pound, the disappearing dollar and the fading franc is Ms. Middler that she is insisting on her fees being paid in gold bullion! I couldn't believe it, my sweet peas! The last people to be paid in such an odd manner were court jesters... and look what happened to them. As they say in New York, she'd be better off with real estate.

What has the diminutive Howard DeVoto got to hide? When Record

Mirror asked if we could go "on the road" with him and his "little" pop group Magazine, their manager allegedly replied: "They won't want to come into the dressing room, will they?" What can this mean? A doctor writes: "The dressing room is traditionally the place where an artist prepares himself or herself for their performance. The privacy of this sanctum is often guarded by burly security men who protect the artist (or artiste) by giving inquisitive visitors a (expetives deleted)." "I can't wait for our "report", can you?

Your correspondent was delighted to receive flame-haired Rich Kid Rusty Egan in the office last week. The diminutive drummer talked earnestly about their forthcoming tour and their new single. The Kids, apparently, are to be "supported" by Rat Scabies' new band the White Cats. It seems also that Rat — who

now likes to be known these days as plain old Chirs Miller — plans to have drinking contests with the rampaging Rich Kids. Boys will be boys, darlings, don't you love them?

Honestly, my dears, those fabulous Australians the Bee Gees really do cut a dash! In order to say 'Happy Birthday' to their cuddly manager Robert Stigwood they appeared in an advert on the American 'Saturday Night Live' show which, naturally enough, Robert watches faithfully every week. They managed to keep the "surprise" a secret for nearly a month. Also watching in the Stigwood home was John 'Boefcake' Travolta...

There's never been a naughtier rumour than the one floating around about my good friend Paul McCartney at the moment I can tell you. Poor Paulie is being taken to task it seems because it's rumoured that he's only willing to offer his new drummer and guitarist a measly £200 a week! I ask you, what a thing to say behind someone's back.

■ You won't need reminding, I'm sure, that man-of-many-wigs JONATHAN KING intends to stand as a Parliamentary candidate. Good. However, if you fancy a bit of political canvassing on behalf of King and the Royallist Party from whom he is "standing" the former Cambridge graduate will be pleased to hear from you. Should you be able to keep a straight face, give the lively Jonathan a ring on 01-387 5851.

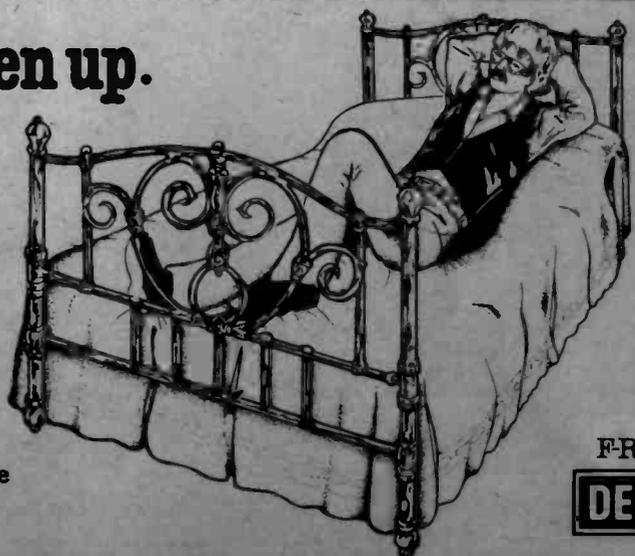
Most disappointed man of the week must be the cuddly publicist Keith Altham (again!). Not only did he introduce Joyce 'The Girl In The Mormon In Chains Case' McKinney to the debonair Keith Moon to engage in discussions of a "motion picture acting" nature a few weeks back, but he was also persuaded to supply the same lady with tickets for a concert in London by the Real Thing on Sunday last. Now wasn't Keith just a little bit upset when Joyce didn't turn up for the gig? He searched the stalls, he told me, to ascertain the lady's reaction to the performance of the Liverpool soulsters but... the bird had flown. Never mind Keith, if it had been the Depressions I'm sure she wouldn't have missed it for worlds.

And lastly we come to the happiest man of the week! You guessed it! Handsome, debonair, verbose and witty, Spanish-born Virgin Press officer Al Clark. Mr Clark informs me with undisguised glee and a touch of youthful vitality that from next week he will no longer be 29-year-old Al Clark. "Next Tuesday", he said, "I will become 30-year-old Al Clark!"

But he added: "I will however remain Spanish-born, Ealing-resident, happily married and widely misquoted."

It would be childish of Lucy to riposte: "No comment", so I hope you'll all join in wishing Mr Clark a very happy birthday. On that "media note" it's time for me to go. Same time, same place, next week, sweethearts? See you then. Byecccc.

Rip Van Winkle has woken up. in Holland ...



This is not Rip Van Winkle, this is Doug Ashdown

Could this be the sleeper hit of the decade?

Winter in America: a beautiful single

New extended version just released

FR 13730



NEWS

News Editor JOHN SHEARLAW

TRB LOSE KEYBOARDS PLAYER

MARK AMBLER, the keyboards player with the Tom Robinson Band, has now left the group it was revealed this week.

According to a group spokesman the split was "perfectly amicable". The classically-trained Ambler, who studied under Stan Tracey, co-wrote four tracks on the new Tom Robinson album. He has left to concentrate on his own career.

He told Record Mirror: "Although I am reluctant to leave I have for some time wanted to form my

own group. The longer I stayed with the band the harder it would have been to leave."

Ambler will definitely not be playing at the Anti-Nazi League concert on April 30 and the Tom Robinson Band are currently looking for a

new keyboards player.

● Meanwhile an extra track has been added to the first Tom Robinson album 'Power In The Darkness'. It will be 'You'd Better Decide Which Side You're On' and it brings the LP up to 10 tracks.

VIBRATORS ADD TWO

FOLLOWING THE departure of John Ellis from the Vibrators the band have now recruited two replacements, it was announced this week.

The new members are Don Snow on keyboards and Dave Birch (formerly with the Blitz Kids) on lead guitar.

The Vibrators' second album, 'V2', was released last week and the band embark on the third leg of their UK tour at the end of April.



THE SCOTTISH World Cup football squad, who already have five songs dedicated to them, last week made the "official" World Cup record. And helping out on vocals was none other than Rod Stewart!

Eight members of Ally MacLeod's team recorded a version of 'Que Sera Sera' in London and the tapes

were flown to Los Angeles where Stewart added his vocal contribution.

The record will be released on May 5, in time for the first matches which begin in June in Argentina.

● Other footballing vocalists this week were Arsenal FC. Their squad cut 'Roll Out The Red Carpet' for Lightning Records.

Connolly to play hippie in major film

SCOTTISH COMEDIAN Billy Connolly has landed his first major film role playing alongside actor Richard Burton.

The 'Big Yin', as he's known north of the border, will play a hippy in 'Absolution' — a film about a Catholic public school for boys. Richard Burton is to star as a

Jesuit priest. Shooting begins next week.

Connolly has already appeared in several TV acting roles as well as starring in his own documentary 'Big Banana Feet' which was released recently. But this time he had to pass an audition before he was accepted!

"The character I play is a bad influence on the boys," he told a newspaper last week. "He encourages them to do wrong things."

The film, which will be seen next year, also features several Connolly songs.

"That was my suggestion!" he added.



THE BIG YIN: Superstardom calls

New disco movie hit

DISCO FEVER continues with the release this week of a Pye double album of the soundtrack of 'Thank God It's Friday'.

The movie is a smash hit in the States and features music from Donna Summer, the Commodores, Thelma Houston and Cameo. Included in the album package is an exclusive 12in version of 'Je T'Aime Moi Non Plus' by Donna Summer.

'Thank God It's Friday', like 'Saturday Night Fever', features a "disco hero" and should be screened here before the end of the year.

Rockabilly gets a push

CHARLY RECORDS are to launch a national release campaign to promote rockabilly — including both reissued catalogue material and material by contemporary revivalists.

The first two releases are a compilation album, 'Rockabilly Rules OK?', along with Welsh rockabilly band Crazy Cavan's 'Live At The Rainbow' recorded last year.

It's also planned to re-promote no less than seven various artists' compilations of material recorded for the legendary Sun label in the fifties.

RADIO STARS BACK ON ROAD

RADIO STARS are going back on the road... almost immediately after their 40-date tour with Eddie and the Hot Rods.

But for the next month the band will only be appearing on Fridays, Saturdays and Sundays — leaving the rest of the week free to work in the recording studio.

The tour, which marks the Stars' first major London headlining appearance, runs as follows: Cambridge Corn Exchange April 28, Guildford Civic Hall 29, Hemel Hempstead Pavilion 30, Newcastle Polytechnic May 5, Leeds University 6, Shrewsbury Tiffanys 7, Birmingham Barbarella 12, Liverpool Eric's 13, Croydon Greyhound 14, London Lyceum 19, Manchester University 20, Middlesbrough Town Hall 21.

There will be various support acts on the "weekend fever" tour, including the Boyfriends and Speed-O-Meters.

ADDING SUPPORT

JAPAN support Blue Oyster Cult on their upcoming tour. Dates are: Bristol Colston Hall April 25, Manchester Free Trade Hall 28, Glasgow Apollo 28, Newcastle City Hall 30, Birmingham Odeon May 1, London Hammersmith Odeon 3 and 4.

WELL KNOWN Scottish singer / songwriter Rod Noakes will be support on the forthcoming Gero Rafferty tour. His new album 'Restless' will be released to coincide with the tour.

BLITZKREIG BOP have been added to the Slaughter And The Dogs and Eater tour in May. They will be playing all 24 dates.

ANDY DESMOND will be the special guest on the forthcoming Maddy Prior tour.

He has an album, 'Andy Desmond', released on Arista on April 7.



"what's good for me is good for you"



The new single from Diana Ross 'Your Love Is So Good For Me'

12 TMG 1104 and TMG 1104

DIANA ROSS IN CONCERT AT THE LONDON PALLADIUM MAY 4th, 5th, 6th.



JOHNNY ROTTEN WON'T PLAY AT CARNIVAL

A VIRGIN Records spokesman this week denied the story printed in the London Evening News that Johnny Rotten would be appearing in the Anti-Nazi League Carnival on April 30.

The spokesman said: "Like many others who have made no secret of their views on Nazism, Johnny Rotten was approached for a variety of functions, among them being MC at the carnival. The story in the Evening News also stated that he would be debuting his new band at the carnival."

"At the moment there is no new band to debut and if he attends the rally he will be there simply as part of the crowd."

Meanwhile a spokesman for Rock Against Racism, the carnival's co-organisers, said Rotten would "probably be there". "He's very much for the event," he added, "but he won't be playing."

IN BRIEF

AMERICAN new wave band the Shirts make their British debut at London Dingwalls on April 23. The gig is a benefit for the Institute of Race Relations.

The Shirts' first album, 'We're The Shirts From Brooklyn' should be released in June.

FOLLOWING THEIR recent departure from the Kinks, keyboard player, John Gosling and bassist Andy Pyle, have been at work writing and recording their own material for a future album. The dynamic duo plan to add three, as yet unnamed, musicians to their band.

FIFTIES HITSTERS The Consters, who scored with songs like 'Yakety Yak' and 'Charlie Brown', are to be commemorated with a '20 Great Originals' collection on Atlantic Records.

The album features the original Atlantic mono recordings by the group, including 'Smokey Joe's Cafe', 'Along Came Jones' and 'Riot In Cell Block No. 9'.

PATTI BOULAYE the 'New Face' winner who scored maximum points has signed to Polydor and her first single will be released at the end of April.

LANDSCAPE, the London-based jazz-rock outfit, play their second self-promoted concert at London Fulham Town Hall on April 21. Support will be Milk.

THE COURT case brought by Warners against Virgin Records over the signing of Ohio band Devo begins this week.

CRYSTAL GALE has her new single 'When I Dream' released next week. It will be followed by a single from the album.

THE BLADES, formerly the Amazorblades, play their first 'new look' gig at Brighton New Regent on April 22.



THE amazing face of David Bowie on his American trek. Bowie's forthcoming tour of Britain is also a sell-out. He's concentrating on 'Heroes' and 'Low' for the first half of the show before doing seven songs from Ziggy Stardust. Bowie has the same rhythm section as on the 1976 Station To Station tour and is using a lot of plain white light for effects. 'Station To Station' has been closing the show with multi-coloured lighting at the back of the stage.



HARRY CHAPIN—MAJOR TOUR

AMERICAN SONGSTER Harry Chapin is to play a major British concert tour next month. The dates include the London Rainbow Theatre, and to coincide with the tour Elektra hope to bring out an as yet untitled album.

Harry last appeared in Britain in September last year. Full dates for the upcoming tour are Southport Theatre, May 23, Glasgow Apollo 24,

Sheffield City Hall 25, Belfast Grosvenor Hall 26, Dublin Stadium 27, Bradford Alhambra 28, Newcastle City Hall 29, Manchester Apollo 30, London Rainbow Theatre 31, Birmingham Hippodrome June 1, Croydon Fairfield Halls 2.

Tickets for all venues are on sale now and London Rainbow prices range from £3.50 to £1.50.

Kids cancel tour

RICH KIDS' bassist Glen Matlock received hospital treatment last week after injuring his hand. During the course of a water pistol fight Glen gashed his hand on a glass door.

The band had to cancel the first part of their European tour and the dates are being re-scheduled.

Meanwhile, the Rich Kids' session for the John Peel Show will be repeated later this month and former Damned drummer Rat Scabies' new band the White Cats support the Rich Kids at the London Lyceum on April 23.

Matumbi with Dury

POLL-WINNING Irish reggae group Matumbi will now be playing Ian Dury on his British tour, which commences on May 11.

The band, who scooped most of the honours in the Black Echoes British Reggae Awards, play a few dates before joining the Dury tour at Birmingham Odeon. These read: London City University, April 21, Birmingham University, 27, Nottingham Ad Lib Club, 28, Leicester University, 29.

Matumbi also join the bill at London Dingwalls on April 23 where they play a benefit with the Shirts for the Institute of Race Relations.

ROCK VENUE OPENS

A NEW rock venue opened in London last week. The Hollies, Tidal Basin, Canning Town, plans to feature live music most nights. The club holds "400-500" and bands lined up include Tribesman and Slouxsie and the Banshees.

Meanwhile the Global Village in London is to reopen - after a two-year gap - as a rock venue on Friday nights only. The club is normally a disco but the management are experimenting with Friday rock for the next few months. First band to play will be London-based Sounder on April 21.

'PENNIES' SURPRISE SUCCESS

THE SUCCESS of the TV series 'Pennies From Heaven', which finished recently, has given World Records their first chart hit!

For their album, featuring 16 of the 1930's songs from the series, has sold faster than any other record they've put out. Now names like Al Bowly, Harry Roy, the BBC Orchestra and Carol Gibbon and the Savoy Orpheans are undergoing a revival in popularity!

The company plan another album of '30's' dance band music, 'More Pennies From Heaven', which will be available in June.

RAMONES — NOT YET

THE WIDELY speculated British and European tour by the Ramones is not now take place until October "at the earliest", a spokesman for the band told us this week.

The Ramones go into the studio shortly to start laying down tracks for their fourth album with producers Tony Bongiovi and Tony Erdelyi. Since they'll be working on the album for the next three months tour plans have been temporarily shelved.

Essex joins Evita cast

DAVID ESSEX is to join the cast of 'Evita' which is due to open in London on June 21.

The singer will play the role of Che, the legendary guerrilla leader of the Cuban revolution, in Tim Rice and Andrew Lloyd Webber's musical. Che is the commentator on Eva Peron's rise to power in the story.

Essex, who starred in the films 'Stardust' and 'That'll Be The Day', last appeared on stage six years ago in the musical 'Godspell'.

WORLD'S WORST COMES OUT

THE WORLD'S "worst record" will be the first release on the Wanted record label. Jimmy Cross's 'I Want My Baby Back' was voted by Kenny Everett listeners as the "World's Worst Record" on Capital Radio. It will be released on May 2.

Wanted's David Macaleer and Craig Baguley secured the rights to the record on a brief trip to the USA. They hope to follow with more "worst records" soon.

NEW BEEB DJ

A FORMER motor mechanic and shoe salesman will be Radio One's new DJ for the 10 am to midday 'Saturday Show' from April 22. Adrian Juste will be taking over the show and he's said to have a similar wacky style to Capital Radio's Kenny Everett.

He was born in Kirby Muxloe, Leicestershire, and began his career working on Radio Leicester.

Nazareth get a new heart

SCOTLAND'S LEADING headbanger band Nazareth release a new single 'Place In Your Heart' on Mountain on April 21. In contrast to their usual style it's "a soft country flavoured rocker".

The single is taken from Nazareth's current album 'Expect No Mercy'.

Garcia solo album

LEGENDARY GRATEFUL Dead guitarist Jerry Garcia releases a solo album 'Oats Under The Stars' on Arista this week.

For the album Garcia has teamed up with Grateful Dead lyricist Robert Hunter and songs include 'Love In The Afternoon' and 'Rubin and Cherise'.

It's Sad but true

SAD CAFE, who've just released their second album 'Misplaced Ideals', continue their tour as follows: Bradford St Georges Hall, April 30, Newcastle City Hall, May 1, Southport Theatre, 2, Oxford New Theatre, 3, Croydon Fairfield Halls, 4, Sheffield City Hall, 5.

RECORD MIRROR

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

NEWS

Lindisfarne back again

FOLK ROCK band Lindisfarne have reformed with their original line-up.

The five man band, featuring Ray Jackson (harmonica and vocals), Alan Hull (vocals), Rod Clements (bass), St Cowe (guitars and mandolin), and Ray Laidlaw (drums), release a single 'Run For Home' on Mercury on April 28. They will also be releasing an album in June.

The band embark on more than 30 dates nationwide in May. University dates are: Leeds, May 3, Aberystwyth 5, Nottingham 6, Brunel 7, Cardiff 8, Sheffield 9, Liverpool 10, Durham 12, Preston 13. Followed by Croydon Fairfield Halls 14, London Queen Mary College 16, Hull University 18, Bradford University 17, Edinburgh University 18, Glasgow Apollo 19, Leicester Polytechnic 20, Oxford New Theatre 21, Birmingham Hippodrome 22, Eastbourne Festival Hall 23, Reading University 24, Warwick Univer-

sity 25, Manchester UMIST 26, Portsmouth to be confirmed 28, Bristol Colston Hall 29, Ipswich Gaumont 30, Chelmsford Odeon 31, Canterbury Odeon June 1, West Runton Pavilion 2, Redcar Coatham Bowl 3, Newcastle City Hall 5, 6,



MADDY PRIOR'S first solo single — taken from her debut solo album 'Woman In The Wings' and entitled 'Rollercoaster' — is released on April 28.

It was produced by Ian Anderson of Jethro Tull, Robin Black and David Palmer. Maddy and Ian are pictured above.

The solo Ms. Prior is currently recruiting a backing band for her British tour which commences on May 11.

Wayne adds

DUE TO the success of their "farewell" concert at the London Music Machine Wayne County and the Electric Chairs have now added five more dates before they leave for Berlin.

Departure date is now put back to May 15 and the band play: London Marquee April 25, London Nashville May 4, London Rochester Castle 5 and 6, High Wycombe Nags Head 11.

They'll be working on their new LP until the end of the month, with British Lions' member Morgan Fisher helping out on keyboards.

More Sham

SHAM 69, who release their new single 'Angels With Dirty Faces' on April 28, continue gigging as follows: Manchester Rastros April 29, Nottingham Sandpipers 21,

Cardiff University 22, Plymouth Castaways 24, Brighton Top Rank 25, Margate Dreamland 28, Kingston Criterion May 6.

Meanwhile a major nationwide tour is being set up for Sham in late May or early June.

Paul's show

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

The programme will feature Paul singing an average of three or four numbers each week, along with a galaxy of guest appearances. Guests on the first show include Wings, The Pleasers and Showaddy-waddy. As well as established bands it is planned to feature new bands and solo artists in subsequent programmes.

REAL THING: additional dates, Leicester Bailey's April 21, Derby Bailey's 25, Middlescroft Community Centre 29, Fire Hall Circle 30.

BETHNAL: Penzance The Garden April 20, Newton Abbot Seale Hayne Cottage 21, Folkestone Leas Cliff Hall 26, Bristol Polytechnic 27.

PIN UPS: South Shields The Tavern 24-26, Newcastle La Dolca Vita 27-29, London The Kensington May 2, Chiswick John Bull 4, Luton Sands Club 6, Worthing Carioca Club 10, Ilchester Heron Club 11, London Camberwell School of Art 12, Oxford Polytechnic 18, Birmingham Newman College 19.

JOHNNY G: Isleworth Polytechnic April 28, Putney White Lion 19, 26.

SIUXSIE AND THE BANSHIES: Liverpool Eric's April 21, Huddersfield Polytechnic 22, Birmingham Barbarella's 25, High Wycombe Town Hall 28, Newport Stowaway May 3, Bristol Stars and Stripes 4, Plymouth Metro 5, Croydon Greyhound 7.

CHARLEY PRIDE: the top Nashville country singer undertakes his long awaited British tour as follows: Ipswich Gaumont Theatre, May 5, Norwich Theatre Royal 6, Liverpool Empire Theatre 10, Aberdeen Capitol Theatre 11, Glasgow Apollo Centre 12, Glasgow Coventry Theatre 13, Peterborough ABC Theatre 14, Hammersmith Odeon 18, Southampton Gaumont 19, Oxford New Theatre 20.

RACING CARS play the following Scottish dates: Glasgow Strathclyde University April 22, St Andrews University 23 and Edinburgh Tiffanys 25.

THE BRAKES: Kent University April 20, London Marquee 23, London Dingwalls 28, Wolverhampton Lafayette May 6, Dudley JB's 11, Newport Village Inn 12, Harrogate PG's 13, London Hope And Anchor 18, London City University 19, London Marquee 22, Sheffield Limit Club 28, Swindon Affair 29.

TOURS

90deg INCLUSIVE: Reading Bullmerse College April 22, Deptford Club 25, Cockfosters Trent Park College 28, London 100 Club May 4, Southend Technical College May 5, Hammersmith Red Cow 12, 19, 27, Middlesborough Rock Garden 26.

CIMARONS: added dates: Newcastle New Pine Theatre May 2, Glasgow Satellite City 4, Aberdeen University 5, Dundee University 6, Edinburgh Ial Club 7, London 100 Club 8, Bradford University 10, Sussex University 12, Colchester University 13.

DEAD FINGERS TALK: Margate Dreamland April 21, North East London Polytechnic 22, London Cavern Club 24, Sheffield The Limit 26, Leeds Roots Club 27, Scarborough Penthouse 28, Northampton Cricket Club 29, Swindon Affair Club May 1, Nottingham Sandpiper 3, Liverpool Eric's 4, Middlesborough Rock Garden 5, Dundee College of Technology 6, London Nashville 10, Brighton New Regent 12, London Marquee 14, Hull Tiffanys 15, Plymouth Woods 17, Penzance Garden 18, Birmingham Barbarella's 20, Hincley Steering Wheel 22.

LURKERS: London Marquee April 20, Stoke Newington Rochester Castle 28, London Rock Garden May 8, Oxford United Football Ground 8, Reading Bones Club 10, Margate Dreamland 12, Portsmouth Community Centre 13, Liverpool Eric's 18, Bradford Loyal Standard 21, Whitby Bay Hotel 24, Cowley Community Centre 26, London Marquee 28, 29.

DEAN FORD: Liverpool Rock Garden April 28, Derby Bushop Lonsdale May 6, Hampstead Community Club 7, Sheffield Limit 11, Norwich University of East Anglia 12, London Dingwalls 13, Wolverhampton Lafayette 14, Kirkclevington Country Club 19, Middlesborough Rock Garden 20, Bristol Granary 25, London Rock Garden 26, 27.

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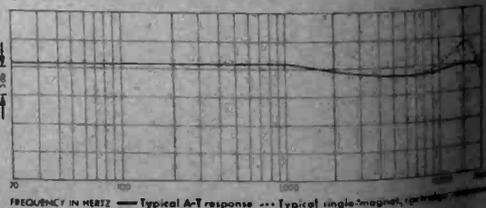
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Channel Balance: 1.5
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Tracking Force (gms): 1-2



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MR & MRS

INTERVIEW KRIS Kristoferson great I fell in love with his pert bum in that film he did with what's her name. I'd like to see more of him. Maybe even show him my oh and Rita Coolidge as well. Perhaps I'll just ask for his autograph. Not for myself you understand. My mum's in love with him too.

So it's face to faces and the first question comes from Rita inquiring as to what I'd like to drink. My eyes light on a bottle of Coke. "Er I'll have..." "Good," says Rita "That's all that's left" there follows a short debate on the whereabouts of the ice bucket and then we're all sitting comfortably. So I'll begin.

First some background blurb. In case you didn't know Kris and Rita are joined together... they're not siamese twins... in holy wedlock and have a four-year-old daughter, Casey. He's 41, she's 32. He's scruffy, she's bandbox smart. She's a singer, he's a singer/songwriter/movie star. He hasn't got a beard anymore, and neither's she.

They're over here for the first time in six years to play a few selected dates around the country. "Don't ask me where or when," draws Kris. "I ain't gotta clue." "We were doing an interview for radio yesterday and somebody asked about our dates on the air. I had no idea so I had to make them up. I'm really forgetful. Then the next question was what's the title of

my new album and I just couldn't remember so I had to say I don't know. Luckily Rita remembered for me."

"This is a bit of a nostalgia trip for us really," says Rita softly. "It was in England that we did our first stage show together. You do remember that don't you honey?" she looks at Kris.

"Er... um... sure I do," laughs Kris.

The 'show' is a lavish spectacle featuring first Kris and then Rita and culminating in a Peter's and Lee-like confrontation for the duo.

"The audience seem to love it when we stare into each other's eyes and hold hands so we play up to it," shrugs Kris.

"Once I leant over to pat Rita's back and missed and my hand landed in a far more interesting part of her anatomy. Right in front of everybody. I didn't know where to put my face... or my hand either come to that."

Of the two, Rita seems to be the most apprehensive about their forthcoming concerts. Understandable really as it's only in the last year that she's managed to break out of a predominantly cult following with her first hit single over here, a reworking of the old Boz Scaggs number, 'We're All Alone'.

"I really needed that hit," she admits. "It encouraged me and gave me confidence to know I'm successful in my own right. Music means everything to me — it's my life."

Music too is currently of primary importance to Kristoferson since he walked out on a starring role in 'Hanover Street' in which he was to play a World War II pilot. Papers

proclaimed that Kristoferson had stated he would never act again.

"That's all crap," says Kris crossly. "I just told reporters that it wouldn't worry me if I never made another film again."

"Come to that it wouldn't worry me if I never made another album. Hell there's nothing I can predict I'm not going to do again. Except drink or smoke."

Three years ago Kris decided to put his liver before his liquor and quit a 20 year drinking habit. I look rather hesitantly at the cigarette poised in my hand. Kris takes the matches from me. Arggh, he's going to try and convert me to fresh air too? No, he's just an extremely polite person who wouldn't dream of letting a lady light her own fag. (Yeah but why was he lighting yours. Ed.)

"Now I've given up booze and tobacco I hope to live a little longer and find time to write some science fiction stories. At the moment there's just no time." He stands up and stretches.

"Hey, you've got some great parks over here haven't you. I went for a run in Hyde Park this morning — just like being in the country. You couldn't do that in Central Park you'd be mugged before you reached the first tree."

Rita also rises and wanders off in search of their offspring. Kris chats about his forthcoming guest appearance in The Muppet Show.

"That's something I'm really looking forward to," he grins. "They're gonna have me singing 'Help Me Make It Through The Night' to a pig. Can you imagine that?"

Yes I can. Miss Piggy has all the luck.

MARY ANN ELLIS talks to KRIS and RITA

Willie Alexander and the Boom Boom Band

From Boston comes the Boom Boom Band fronted by Willie Alexander.

They have already contributed to the "Live At The Rat" compilation and have been compared on the R & B level to such bands as Mink De Ville and Graham Parker.

Their first album "Willie Alexander and the Boom Boom Band" MCF 2835 was produced by Craig Leon — the man who produced the Ramones.

Their single from the album is "YOU'VE LOST THAT LOVIN' FEELIN'", to be released on April 28th.

"It's good and compelling listening. Uncluttered three or four minute masterpieces which has one longing for more."

RECORD MIRROR

"Willie Alexander has learned to walk it in a way that fascinates both him and us."

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SINGLES

Reviewed by ROBIN SMITH

THE WRATH OF SMITH IS ON YOU

JETHRO TULL: 'Moths' (Chrysalis CHS 2214). Whitesmoke bayehewing-turningthesodafstroking-rockaboo. A single from the soil, for dancing round the campfire. Anderson intones a story of a wakening summer (c'mon get out of bed) and moths gathering around the flame. Reminds you of sunrises and sunsets in deepest Berkshire the roll of the hills and the birds black against the sunlit sky (Oh shup up-Ed). Hopping acoustic guitar playing that left me flat on my back and then the old flute trademark. B side is the evergreen 'Life Is A Long Song' timely reissue of the hit single of few years back. Pass the flagon of cider.

LEO SAYER: 'Dancing The Night Away' (Chrysalis CHS 2218). Nouveau Sayer West Coast type ballad. Fairly lightweight but Richard Perry production that'll grab hold of late nighters in discos up and down the country. Lyrically it's quite appalling. But when you're snuggled up to the one you love, who's bothered?

BRYAN FERRY: 'What Goes On' (Polydor POSP 3). He's limped home with a broken wing and a broken voice. It yawns all the way from the top of his voice to the bottom of the rhythm section. I ain't got no wigour. Former art school hero gets paint all over his face and fingers.

X-RAY SPEX: 'The Day The World Turned Day Glo' (Artificial Int 553). Still Polly carries on about how we're all turning into a plastic society. Her usual verbal attack on the microphone slightly outmarched by the pits playing of the band. New record company but no change. Next.

CHERIE CURRIE: 'Call Me At Midnight' (Mercury 6167 649). Vinyl struggles from former Runaway nymphet trying out a solo career. This sounds like a Suzi Quatro song before she started sounding like Smokie.

PATTI SMITH: 'Because The Night' (Arista ARIST 181). I used to hate her. Peculiar body, ludicrous talk, strange philosophies. I have to say that the majority of her work is s... bad. But then she does something like this. Voice rising in the first 15 seconds, blast of a chorus and musical subsidence changing from a wall of sound to a ballad alternately. Hrrumph it's a classic and that's something I thought I'd never be able to say about her.

STADIUM DOGS: 'Easy Beat' (Magnet MAG 114). If they'd have developed the Beach Boys type harmony, stopped going off the main thread they could have had something. I think the words are meant to be deeply meaningful but you can't hear them properly so the effect is lost. It isn't going to be a rabid success, ho ho.

MARY MACGREGOR: 'I've Never Been To Me' (EMI INT 554). Typically horrendous American ballad. Something about a lot of bored housewives. What about bored husbands for a change?

JOHN STEWART: 'Fire In The Wind' (RSO 2090 2861). Ah yes. I remember reviewing an album by Stewart, who's done big things in Spain — but then can't anybody? Johnny Cash buitch cowboy overtones. Forget it.

HARMONY: 'It's OK' (Polydor 2121 356). Aye up, it's a jolly holiday song. Possible fave rave in Majorcan (with a heavy accent on the J) discos. Scraping the bottom of the Eurotop barrel.

ATLANTA RHYTHM SECTION: 'Imaginary Lover' (Polydor 2066 910). Hey yawl, it's a bit of Southern comfort on black plastic. Surreptitious toon that glides alone well. Trouble is, that like 'So Into You', it'll probably only be a nearly hit.

DONNA SUMMER: 'Back In Love Again' (GTO GT 117). Well, well, well. At any moment you think she's going to break into the old Supremes' 'Baby, Where Did Our Love Go'. All the usual clinical contrivances to try and make you dance. It'll sell millions.

LABI SIFFRE: 'Solid Love' (EMI 2750). As Eurovision songs go, it isn't bad. But naturally if you've got to appeal to these foreign chappies then you musn't risk anything too original.

SUBWAY SECT: 'Nobody's Scared' (Brain Records BRS 01). Not too many chords, a few primeval screams. Stretch and move on to something else.

MADISON: 'Who Killed Davey Moore' (Logo GO 312). Disco version of Dylan song. It sounds a little like the Four Tops in the later stages of their rigor mortis.

PROFESSOR LONGHAIR: 'Mess Around' (Harves HAR 5154). A name to strike awe into the cockles of your heart, he's a LEGENDARY BLUES PIANIST. So what I say? — but quite a pleasant bit of fiddling around on the keyboards and of course he is A LEGENDARY BLUES PIANIST.

SHEPHERDS BUSH COMETS: 'New Wave' (Sonet SON 2137). Aha, yes it's another fun record, I can see Uncle Bob and the gang slapping their knees to this one down on Brighton pier. There is little that comes so close to torture as a fun record.

HI TENSION: 'Ill Tension' (Island WIP 6422). Up and down up and down, move from side to side. Yawn, yawn, yawn.

SNAPPER: 'Only Love Can Make It' (UA UP 36375). Apart from advertising how wunnerful American dental care is, there's very little to Snapper apart from a wheezing Bay City Roller late period bubblegum style. It bursts all over their faces.

T. CONNECTION: 'Let Yourself Go' (TK STKR 6024). "Bouncy piece of disco," he said with a false smile as they offered him three tubes of Smarties to give it a good review. No, he had to be honest and quietly throw it from the third floor.



Clockwise: Poly Styrene, Hi Tension, Patti Smith, Bryan Ferry, Ian Anderson,

ROSE ROYCE: 'It Makes You Feel Like Dancin'' (Whitfield K17148). Crossover between James Brown and Sly And The Family Stone. It's dead-endish from both sides.

PIN UPS: 'If You Can't Boogie' (EMI 2770). Why bother? I mean, why waste the time and the effort on turning out sub-standard disco? Appalling tedium.

ART GARFUNKEL: 'Marionette' (CBS SCBS 6325). Art cuts his strings and falls over on a wet Jimmy Webb song. Kiddies party type composition. Too sugar sweet.

NEIL DIAMOND: 'I'm Glad You're Here With Me Tonight' (CBS SCBS 6280). Oh Neil, you say the sweetest things... not really. Fireside song that might just manage to melt the heart of your Teddy bear.

BIDDU ORCHESTRA: 'The Stud' (Epic SEPC 6317). Film theme from a sort of 'Carry On Screwing'. Girls breathing orgasmically but by and large it is very limp. Let's have no smutty jokes about the word at the end of the last sentence.

RUBINOOS: 'Rock And Roll Is Dead' (Berserkley B22 13). The band who everybody is talking about. The Rubinoos are either mildly amusing or fall flat on their faces. This wasn't the best offering to release.

CHUBBY CHECKER: 'You Just Don't Know' (London HLV 10587). Sedate single that I can see them dancing to at young wives meetings and OAP's parties. Easy on your feet and brain.

SARR BAND: 'Double Action' (Calender DAY 115). Dis time it's Euro disco. Apparently the Sarr Band do big things on the continent and I hope they're not planning an attack over here.

BUNK DOGGER: 'You Know The Sandman' (RCA Victor PB 5967). Plastic reggae, the sort of stuff that used to be around in skinhead days and not worth a revival.

DOUG ASHDOWN: 'Water In America' (Decca FR 13730). Guy misses gal: who's living with someone else. It will either promote floods of tears or a feeling of nausea. I'm the latter.

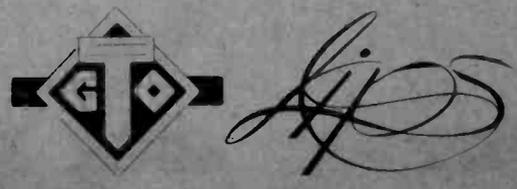
BUZZCOCKS: 'I Don't Mind' (UA UP 36386). A noise by and large but there are some enlivening moments including harmonies. I have to admit that they've honed down the old wallop style a bit, but it's not enough to get me over. No, please don't break my legs.

999: 'Me And My Desire' (UA UP 36376). Liked the guitar break anyway. Actually, for a while, the vocals even had me quite captivated, but pretty soon the strength began to fade. Patronisingly, I could say it's a step in the right direction.

Soon everybody will be talking about the new single

LIPS

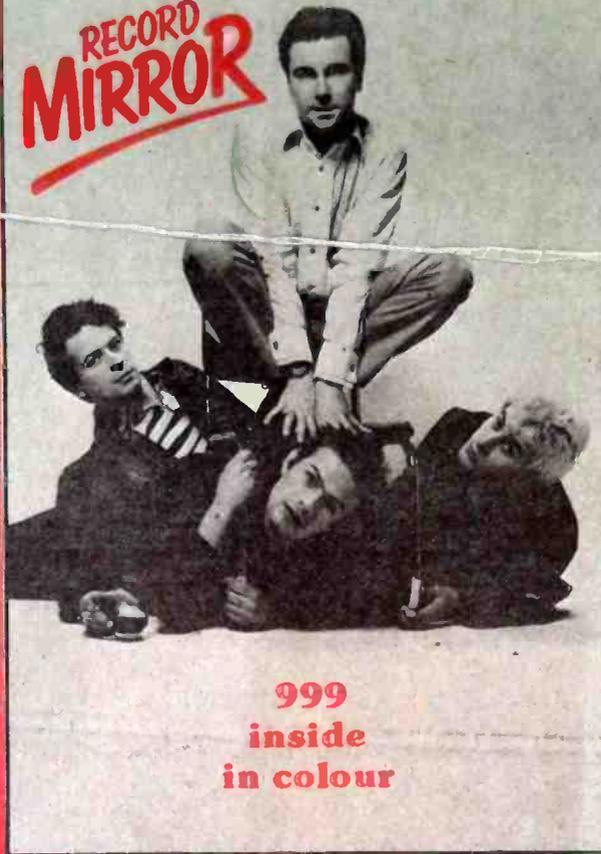
'Say Hello To My Girl'



Have you heard it?



RECORD MIRROR



**999
inside
in colour**

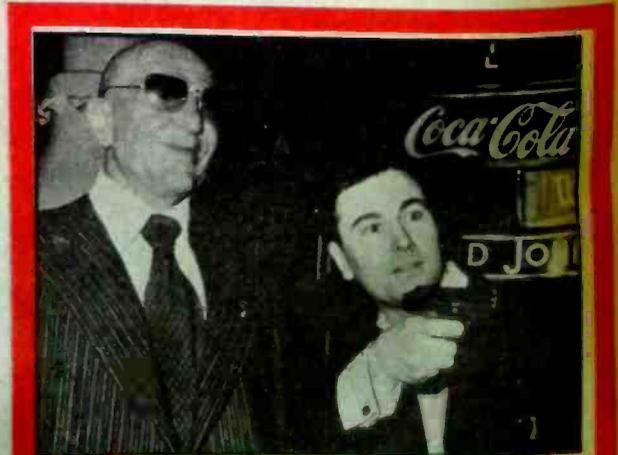


**'This is me
and my
desire . . .'**



He said it. In true Jim'll fix it tradition, RM gives 999's Nick Cash the chance to fulfil his wildest ambitions. From robbing a bank to shooting Maggie Thatcher - all in one afternoon!

Photos by Rob Hope and Chris Gabin



FRANK



*CHERRY
Vanilla*



VANILLA DATES

- 28th April University, Edinburgh
- 29th April University, Glasgow
- 30th April The Coathan Bowl, Redcar
- 5th May Eric's, Liverpool
- 6th May The Roc Club, Rochdale
- 7th May Theatre Royal, Lincoln
- 9th May Barbarella's, Birmingham
- 10th May The F Club, Leeds
- 11th May Rafters, Manchester
- 12th May Sandpiper, Nottingham
- 13th May The Limit, Sheffield
- 14th May Chancellor Halls, Chelmsford
- 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

JOHN SHEARLAW talks to Elkie Brooks
about booze, food, tours, hits and
her new album

Definitely this year's model

DON'T LET the title of the hit 'Lilac Wine' put you off. Watch out for the full-page colour adverts in the glossy magazines.

Under the marvellous heading: "The first time I heard my voice on the tape recorder it really put me off" - The Guinness Interview', Elkie Brooks can be seen extolling the delights of that famous Irish brew.

"I drink herbal teas, make my own (unfortunately runny) yoghurt, and eat lots of vegetables, brown rice and fish," she says in the interview, which took place last year. "I also drink Guinness because I like it, and because it's a natural beer."

Additives

"I'm very much into natural foods at the moment. I can't stand things with additives."

The present-day Elkie Brooks agrees wholeheartedly.

"I do like Guinness," she tells me. "I also like Courage, John Courage that is!"

And regarding her culinary aspirations, also featured in the 'Guinness Interview'?

"Yes, I pre-viously would have been a cook. I was very keen, and wanted to have my own restaurant. Maybe I will do one day... when things slow down a bit."

But Egon Ronay can relax at the back there. For a while yet anyway.

Next month Elkie sets off for her second headlining tour - as Elkie Brooks the solo star.

Last year the tour included two sell-out nights at the Albert Hall. This year she goes one better as the 28-date tour includes eight shows at the capital's home of dripping diamonds and rattling jewellery - the London Palladium.

Finally, after 15 years - "actually it's a bit more than that, love, but I'm not going to give my age away" - of singing for what must have seemed scant rewards, Elkie Brooks has reached the top of the tree.

The glittering tour, which coincides with the release of Elkie's third solo album 'Shooting Star' seems certain to consolidate her position as one of Britain's most stylish and individual singers.



The 1978 Elkie (above) bears the stamp of Vogue whereas the Elkie of a few summers ago (left) helped turn short shorts into hot pants.

And she points out: "I've always been the same. It's just that the audiences now have finally caught up with me."

Again, not before time. Manchester-born Elkie, now 31, began singing with Eric Delaney's dance band as long ago as 1968. Throughout the sixties she worked with a variety of jazz-orientated bands - and along the way forging friendships with many, including Humphrey Lyttelton, that are important today.

By the turn of the decade, however, she's moved into the world of rock, fronting first the "fringe" outfit Dada, and later Vinegar Joe with whom she made three albums and toured America.

Didn't sell

Dada, she remembers, was too expensive to keep going as a nine-piece, while Vinegar Joe fell foul of that perennial music business law - they didn't sell records.

"Apart from that we were a very successful band, we did very well in clubs and colleges," she says. "There was no "special faith" that kept me going. But I really enjoyed singing. It's like anything, if you enjoy something it will keep you going."

Then Elkie was the extravagant, light-shorted, tough and gritty singer. What came out when Vinegar Joe disbanded was a mature and assured singer who had been through all the styles - jazz, rock, pop and any others you care to name - and stuck to her own.

The first outing was 'Rich Man's Woman', and finally the album 'Two Days Away', with songs written by Jerry Lieber and Mike Stoller, clinched it - almost a conceptualisation. The new Elkie Brooks.

She looks at it more simply. "I think if you're fairly talented and keep going... if you're lucky enough to get involved with the right



people at the right time... and with the right record company... well, you stand a chance."

But she adds wryly: "It does do to have the talent in the first place!"

Were there times when she was depressed about not breaking through?

"You always have problems if you're unhappy," she counters. "I have had hard times, trouble finding the rent money and things like that."

"But it's part of my life I'd like to forget about. I'm excited now - about the tour and the new album. I think I like a challenge, not getting nervous because of what's happened in the past."

"I'm not bitter about it either, so you can't put words into my mouth like that."

We return to the present, and the new album 'Shooting Star'. Recorded this year Elkie apparently felt "more involved" in the album than the previous two - "not that I didn't believe in the material before though", she emphasises.

"It's just that I had a lot of time when I was touring last year to write songs. This time I've got four songs on the album (two are co-written). Obviously that's something I'd like to carry on doing."

The rest of the album? 'Shooting Star' includes versions of Neil Young's 'Only Love Can Break Your Heart' and Rod Stewart's Erstwhile classic 'Stay With Me Baby' as well as Peter Frampton's 'Putting My Heart On The Line'.

"I'm happy with it. I actually - unusually - over-recorded this time so it's down to the best being left."

But it's not an album she wants to be labelled, much in the same way as she doesn't want to be labelled as an artiste.

"You see I'm just a singer," she says. "I'm not rock, not pop, not jazz. I sing a huge range of songs."

What about the "first lady of jazz-rock" tag that seems to be bandied about these days?

"Simply because I'm accepted for my singles I can put a few different songs across to audiences sometimes," she explains. "Maybe a jazzier song - something a little cleverer - occasionally."

"That doesn't mean I'm leading a jazz crusade. I can turn audiences onto something they've never heard before... and sing what I want to sing at the same time."

"I'd never want to sing the same songs - even jazz songs - all the time. Otherwise I could just be singing in a jazz club every night... and not the Palladium."

No crusades, and certainly no arrogant elements of "calling the tunes" as I tried to suggest.

Confident

"That's putting words into my mouth again, and no, it's not true. I might be more confident, and more mature having been through a few wars, but it's always down to the public."

"You can't say 'Shooting Star' is going to be the "big one" or anything. We'll have to wait and see, love."

Wait we will. See we probably shall. While not sharing the enthusiasm of one biography writer, it's suggested that Elkie has reached a "pinnacle of individualism" shared by the all-time "greats"; it is remarkable that she has come so far, so quickly... after so long.

As she says, her assurance, individuality and style has always been there. The times have just caught up.

That restaurant can wait. "I'm set for quite a few years yet," says Elkie, anxious as ever to keep the record straight.

"The next target is America - but only when the time is right," she tells me.

It figures.

ROCK 'N' ROLL IS DEAD

the Rubinos

New single... out now!



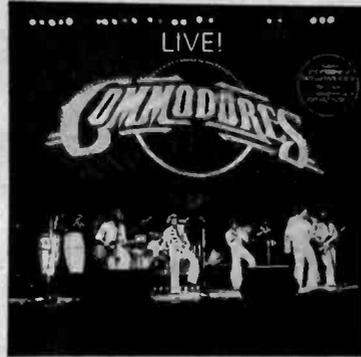
DEATHS

ROCK 'N' ROLL. - On March 27th, 1978. Suddenly at home, with its boots on. NO FLOWERS. Beserkley, 97 Kingston Hill, Kingston-Upon-Thames, Surrey. RICHMOND. - On Monday, 27th March.

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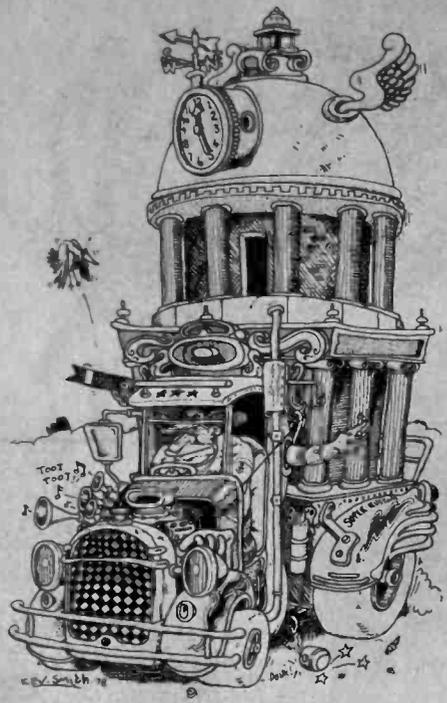
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OFF CENTRE

Edited by TIM LOTT



THE POPULAR image of roadies being drunken, debauched pigs is not entirely rooted in fiction. Then they can hardly be blamed for letting off steam occasionally when most of their time is spent working their gonads off for strictly limited financial rewards.

One of the compensations of what is basically a fairly rough and ready way to make money was the off-duty treatment afforded to roadies who were good enough to hitch themselves to big name bands. They got to stay in the best hotels, eat the finest food and drink the choicest booze.

But all that could be changing now. The Edwin Shirley Trucking Company have just spent £65,000 in a dramatic step towards curbing all those merry nights in expensive hotels.

They've come up with a customised roadies' superbus. Built for a big time roadies, it has beds and seating for 16. To compensate for revoked hotel luxuries, there will be a bar, video, television, showers and a stereo.

The bus will have its first outing with the Queen European tour this week. Cliff Jones for Edwin Shirley says that the bus should prove more convenient for the roadies than flitting in and out of hotels.

"But," he adds, ominously, "we will have to wait a few months before we find out whether they actually like the idea or not."

THANK GOD IT'S FRIDAY.



DONNA SUMMER as "NICOLE"
The long hot summer of the disco & her first acting role. Call the Fire Department.

Deptford's carnival

IN CASE you can't wait until the Rock Against Racism / Anti Nazi League carnival on April 30 - I hear that The Clash have added themselves to the bill by the way - another quasi political organisation, the All Lewisham Campaign Against Racism And Fascism (ALCARF) are holding a series of three music and politics carnivals in Deptford.

The first one took place over the weekend, but there will be two more on the 22nd and the 29th. They run from 10 am to 2.30, and the site will be at Deptford Market on the corner of Douglas Way and Idonia Street, SE8. Bands featured will be primarily local black soul, jazz and reggae bands. There will also be theatre groups and stalls set up at the market.

This lady keeps Quo satisfied

CRASH. The pub door bangs open to reveal a six foot mass (I mean miss) Tana Douglas.

Tana is Status Quo's female roadie. I had these visions 'Sorry Rick, I'd love to move that PA but my nail varnish isn't dry yet.' or 'Yes, I know it's taken you three hours to load up the van, but you'll just have to take all the equipment out again. I know I dropped my eyelashes in there somewhere.'

She likes Jack Daniels, large ones. She snarls into her diminishing drink - "I'm only going to do this if we talk about Quo" But a few drinks later that amazonian tongue loosens.

"The other roadies (all male) are great. They treat me just like a mate."

"But they do tend to get protective sometimes. When we were in Germany they were all going off to this sleazy strip joint. I asked if I could come - but they wouldn't let me. Said it wasn't nice."

"I do the same as everyone else while I'm working, though. You don't need to be incredibly strong - its not what you lift, it's how you lift it."

Tana's been all over the world roadying, and not



TANA and Francis Rossi: two giants in rock

only with Quo.

"There was this time in Sidney when I was working on Suzi Quatro's road crew. The guys in the audience were going bananas, fainting like flies. So we had to keep dragging them out the back."

"There was this one guy who was out cold. So we carry him out, and he finally comes round."

"He took one look at me, cried 'OH SUZI!' and passed out again."

Tana allows herself a girlish chuckle and swills

the scotch again.

"I mean," she reflects, "I'm a big girl. Nothing like Suzi."

Her chosen career isn't only hard work, it can be dangerous. Once she got electrocuted.

"I was balanced on this balcony and I didn't notice that one of the leads had come out. It was live, and when I touched it, I got such a shock, I nearly went over the edge. It was quite a drop I would have been killed if I'd have fallen, along with a couple of the

audience."

Like a true pro, Tana managed to continue the lighting for the show, but was in such a state she missed all the cues.

"Francis Rossi says to me afterwards, 'How come you kept missing me,' and I said, 'honey, that ain't all I missed. I nearly missed the rest of the tour.'"

Next week in part 999 of Women in Rock - an exclusive interview with the toilet cleaner at Record Mirror. **THOMAS BOUY**

Landscape do it all their way

LANDSCAPE ARE one up and coming group who aren't looking for someone to produce, promote or manage them. The reason? They already do it all themselves.

They even have their own label, Event Horizon Records, and they've already released one EP, the craftily titled 'U2XME1X2MUCH'.

"We record the songs, have the records pressed up, and take them to Rough Trade and Lightning, who distribute them for us," they explain. "We also do some private distribution - if we do a gig out of town, we go a day early and take our records round all the local shops. We've sold a lot of copies that way."

They reckon the EP has sold 5-6,000 copies so far - hardly in the silver disc stakes maybe, but "When you've got your own company, the percentage you make is a lot higher than usual - in fact, it's vast. We've made quite a lot of money from those singles. In fact, we're very happy with the way Event Horizon treat us."

"Having our own label also means we can fix prices at the levels we want. The first EP maybe

sounds quite expensive - £1.25 - but there are 10 minutes of music on it. And the second will sell for £1."

The group are currently doing a tour of town halls in London - the latest date being Fulham Town Hall this Friday. Apparently, they're an ideal size for a venue - halfway between clubs and big halls, holding around 4 or 500.

"We decide when we want to play, book the hall, and then find a support act - a couple of times we've used clowns and fire-eaters as a bit of a change. We have to sort out a bar as well - that can cause a bit of trouble."

"Then we place a large ad in Time Out, and we print up 500 mini-posters, which we stick up all over the place, mainly in local shop windows. It's grass root promotion - and it works."

"The town halls are good, because they're fairly cheap. They still charge a fee, but nothing like the astronomical amounts some venues charge."

If all sounds pretty simple and straightforward - but if it is so easy to do it yourself, why do other bands in their position follow Landscape's example?

SHEILA PROPHET



LANDSCAPE: going it alone

Rhubarb and Mr Rotten

JOHNNY ROTTEN made an auspicious comeback to the TV screen on Sunday for the 100th edition of the London Weekend Show.

Interviewed by Janet Street - Porter while perambulating aimlessly around Covent Garden, Johnny proved himself once again as the master of the smart one - liner. The sweet - tongued Street - Porter had to call on all her reserves of professional bonhomie to cope with conversation stoppers like "your hair looks like rhubarb" and "what a cheap camera!"

But the lovable little scruff seemed in a more playful



than malicious mood. He tolerated Janet's inquisitions quite amicably and the chat furnished viewers with some interesting new details on bettifered ex - Pistol.

A lot of new people, ventured J S-P, think that your

new band is going to be a reggae group. A lot of people, riposted Johnny with a smirk, think wrong.

Other snippets - Johnny's new compositions are "about the usual things - Misery, self indulgence and other trite obsessions."

JR revealed that he wasn't expecting to get a record released for another six months. This, he said, was because of Malcolm McLaren.

"How are you going to deal with the situation", asked Janet, innocently.

"Kill him," answered our hero, with a winning smile.

Beeb goes for a laugh

HEY, THE Beeb have just realised what's lacking on Radio One. And it's only taken them 10 years. The missing ingredient among their current motley crew of geriatric DJ's is of course "Humour". Well, yes I know that Tony Blackburn is good to laugh at but definitely a no no to laugh with.

Seems that the Head of Light Entertainment on Radio One heard a zany tape compiled by local radio DJ, Adrian Juste and thought it had enough enthusiasm and energy to sign Adrian to take over the Saturday slot from Kid Jensen.

"I still can't believe it," said an excited Adrian speaking from somewhere in Leicestershire. "The tape consisted of trailers I had compiled for other Radio One DJ's shows. I'd always hoped something would come of it."

"I use lots of jingles, bits of film, TV programmes and funny voices which the BBC obviously liked. I must admit that Kenny Everett did influence me a lot, although I'm not trying to copy him."

"I'm not really into using this as a stepping stone for TV or other 'live' work. Radio is my first love and it's what I'm best at. I could never do anything else." **MARY ANN ELLIS**



FLEET STREET seems to have been suffering advanced Mormon - obsession this week. Joyce McKinney, who is something of a superstar for this peculiarly rich bunch of religious enthusiasts, has been plastered over the dallies with an irritating consistency, popping up yet again in the **SUNDAY EXPRESS** and looking smug. To escape from this sprawling cult isn't as easy as turning the page - for overleaf the Express shows that the Mormons have been showing their holy thumbs in other pies, and their morals with it.

For, according to Lady Olga Maitland's society column, that wonderful tribute to the fairyland of good clean fun, 'Star Wars' was financed to Mormon money. This, of course, meant that there could be no dubious sexual shenanigans in the film - in fact, Luke Skywalker never got to plant Princess Leia with a kiss because it's not quite pukka among Mormons to encourage such malpractice.

The Mormons also apparently stipulated that Princess Leia should be none too glamorous - a revelation that has probably damaged Carrie Fisher's ego as much as it has inflated her bank account.

Opposite a picture of Carrie is the sneering mug of Jerry Hall, who's been going around with Mick Jagger for a couple of years now. Jerry and Mick, the dears, are intending to settle down in a bijou little downtown house in Greenwich Village. Mick seems to have finished with Bianca for good, and no doubt Jerry will have the old chap in slippers and a dressing gown before you can say old age pension. I wish them a happy retirement together.

Meanwhile, elsewhere on the human interest roundabout, Stephanie De Sykes, who I had forgotten existed, wears her heart on her sleeve for the **NEWS OF THE WORLD** front page. Reading the first few paragraphs it is revealed that Stephanie co - wrote the Eurovision song contest entry for Britain. I skipped the rest of the story out of principle, but apparently she's preggers by the new man in her life, ex - Mojo, Stuart Slater, who, at the risk of being smutty, has obviously got his own mojo workin'.

Finally, a remarkable letter which will bring a reluctant grin to the face of dedicated pessimists all over Britain.

"The current rash of **HAPPY** pop songs irritates me. For example, discs about our Wonderful World are silly," says Richard Evans of Brecon. "Let's have pop songs with **REAL MEANING**"



FAMILY PORTRAIT



PAUL



RIGGER



PARTY PIECE

Another bit of Wings

(THIS TIME THE BOOK)

HANDS ACROSS THE WATER: WINGS TOUR USA (Paper Tiger £3.25)

WE'VE HAD it (up to here) from Abba. Now from yet another supergroup an intercontinental, multi media rock 'n' roll experience. We've had 'Wings Over America' (the RECORD). We're getting - soon - Wings Over America, (the FILM). But right now it's 'Wings Over America' - (the BOOK).

And it's not the self - indulgent mish mash of family snaps that you might fear. Sure, it's stuffed with lots of pics of Linda and Paulie doing lots of rock star type things - signing autographs, throwing custard pies around, doing interviews, performing, etc.

But Aubrey Powell, of Hipgnosis, who took all the photos, hasn't allowed his lens to focus too frequently or grovellingly on the happy couple. It's not so much a family scrapbook as photo snippets of America - Kennedy's assassination site, Golden Gate Bridge, Alcatraz. A sort of collection of beautifully photographed postcards with a few dozen mug shots thrown in.

'Hands Across The Water' is elegantly presented and thoughtfully put together. I find other people's snapshots, however good, strictly disposable, but it looks nice on the Habitat coffee table, and at £3.25 it's not too pricey considering the quality of the content.

Win £50!

● **FIFTY POUNDS** (yes, seriously folks) can still be yours if you send us your own caricature of a rock star - anyone from Elvis Costello to Abba. Which gives you plenty of scope, right? All entries to: Tim Lott, Off Centre Editor, 40 Long Acre, London WC2 by Friday, April 28.

It's COOZZY

Somewhere over the rainbow

ROBIN SMITH
meets
Cozy Powell,
drummer
with
Rainbow



RICHIE BLACKMOOR
gets the full force
of the in concert Cozy.

HIGH ON the 45th floor, the mighty Cozy Powell is in action. Armed only with a fire extinguisher and nerves of steel our hero is out for a bit of a jape, while the traffic rumbles down on the streets far below.

As his muscles agonisingly ache he at last reaches his goal. Breathing heavily with the effort, he raises the fire extinguisher and sprays the contents through an open window. Chuckling, he clambors down to his room. But the night is still young and his adventurous youthful spirit cannot rest.

The above story is true, Cozy likes to play with fire extinguishers. Trouble was that on this occasion he nearly succeeded in drowning the guy whose room it was. But Cozy doesn't give the impression of being a prankster when you first meet up with him. More a quiet guy sitting unobtrusively in a pub.

"You have to let off steam," he says. "You stay at hotels and every room just ends up looking the same, so it drives you mad. But we never smash furniture just

rearrange the decor a little. We've also tied a concert promoter naked high above the stage. Yeah well, it was a bit cruel, but the audience had some fun.

"I suppose Rainbow is a bit like the Who. To a certain extent we thrive on violence. We argue and that sort of buzz comes out in the music and on stage, it's high tension explosive music. Maybe I need drumming to channel away some of my excess energy. It's very brutal playing the skins. Off stage, Ritchie and I have a go at the bass and keyboard players. They never seem to last very long with this band.

Recently Cozy succeeded in battering his Ludwig drum kit to death. He now uses a specially built Yamaha kit which apparently is indestructible.

"Ludwigs are pretty strong but at last I managed to get it to crack," he continues. Sometimes I feel like an olympic athlete I work so hard. I have a love hate relationship with this sort of job. I don't like it because it takes me away from home such a lot it feels like I've only been home two weeks in the past two years. It seems as if we're constantly touring and I don't like the States. Kids over there have it easy.

they're so used to bands coming over that a concert is no longer an event for them. In many ways they're spoilt musically. Our music's for working class kids, but I didn't believe in releasing a live album. They charged over £6 for it and I thought it was just the record company cashing in. It was a rip off.

"I'm honest about things like that. I say exactly what I think."

"Twas for that reason that Cozy could have never been a teeny idol. Some years ago he was in danger of being tarred up in gold lame boots and glitter when the immortal Cozy Powell's Hammer had a string of hits.

"I did those singles as a joke really. I suppose they were a bit like the old drumming singles that Sandy Nelson used to do. But I used to get embarrassed at having to appear on Top Of The Pops. I just couldn't see myself building up an audience of screaming little girls and getting involved in all that publicity. It could have got too big for me.

"I felt that I wanted to give up the music business. I wanted to be a racing driver but I realised that you have to be trained properly so I went on a course. I reckon I'd still be doing that now if I hadn't got a call from Ritchie.

"I respected him as a musician and when he put the idea to me of joining Rainbow I went ahead. I was interested because I knew it would be a fine exciting band.

"Yeah we get knocked very heavily for taxes and the high taxes just don't affect the artists. The music business is Britain's biggest industry it could knock the car industry in the hedge. So if you drive stars out by ridiculous laws, that means they record less over here and that affects everybody right down to the guy on the production line. He's made redundant because there aren't any records left for him to pack. At the rate they're going it could easily work out like that. I think the tax should be knocked down to 50 per cent."

Even so, Cozy's not doing so badly. He can afford to live in Paris and afford cars almost at the drop of a drumstick. But he still persists in wearing the ageing snakeskin boots that are featured in many photographs of him.

"Well they're comfortable. Rainbow aren't one of your trendy bands that the press writes acres on. If we don't fit in with what's going on fine, we don't make concessions. We play good rock 'n' roll for the majority of kids, that's all I care about. That's what our new album 'Long Live Rock 'n'

Roll' is all about, but I do think it is more commercial than the last one. "Many up and coming bands today have it easy. They think that if they do an hour's set then that's hard work."

Cozy's talents were to show themselves at an early age. He joined the school orchestra and ended up buckling up some of the instruments. He went on to a number of local bands before arriving in Germany playing

the clubs. "That was real work. You'd be drumming and playing for literally hours without a break. You'd just sit there and sweat it was exhausting. I remember once I drove all the way to Moscow for a gig once. But it was fun I suppose I'm a survivor, maybe a bit of an adventurer. "I play what I feel, I don't go in for fancy jazz stuff because I know my limitations. I've heard some drummers play jazz and it just doesn't work for them. I find that I like to live on the edge of excitement. I'm a bit of a nut sometimes and I guess that comes out in my playing. "You have to prove yourself and be honest with yourself. I remember at school they all said I'd never make it into a band, but here I am. Yeah. But hasn't drumming with Rainbow's Concorde — defying deathbeds damaged your hearing? "No, the doctors say it hasn't been affected at all. So you've still got perfect hearing then? "Pardon?"

THANK GOD IT'S FRIDAY.



GUS and SHIRLEY
When the computer
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came
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| Rita Coolidge — Anytime, Anywhere | Gallagher & Lyle — Showdown | Chris De Burgh — At The End Of A Perfect Day | Close Encounters | Rufus — Street Player | Steely Dan — Aja | 20 Rock Musical Greats | Rolling Stones — Get Stoned | Manfred Mann's Earthband — Watch | Eddie Money | David Essex — Gold And Ivory | Cheap Trick — In Colour | New York New Wave | Genesis — And Then There Were Three | Johnny Moped — Cyclicalec | Link Wray — Early Recordings | Radio Stars — Songs For Swinging Lovers | Cherwick Chartbusters (Vol. 2) | Frankie Miller — Double Trouble | Generation X — 33 | Blondie — Plastic Letters | Ruby Winter | Little Richard — Now | John Miles — Zaragon | Bowles Bros. | Camel — A Live Record | Jacques — News Of The World | Hot Chocolate — Everyone's A Winner | Isaac Hayes — Chronicle | Know Your Product — Saints | Heatwave — Central Heating | Dean Friedman | War — Galaxy | Elio 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 | Baccara — Sorry I'm A Lady | Fifth Dimension — Star Dancing | Bob Marley — Kaya | Carl Douglas — Keep Pleading Me | Jimmy Helms — Gonna Make You an Offer | Gordon Giltrap — Perilous Journey | Dan Hill — Lonser Fuse (Sometimes when we touch) | Merri Wilson — First Take (Telephone Man) | Space — Deliverance | Darts | Chris Rea — Whatever Happened to Benny Serrini | Buzaecka — An Other Music In A Different Kitchen | Gerry Rafferty — City To City | Cimarons — Live | Drs of Madness — Sons Of Survival | Band Of Joy | Charlie — Lines UK | Jubilee — Cert X | Nazareth — Play 'N' Game | SAHB — Rock Drill | Krazy Kat — Troubled Air | Foster Brothers — On the Line | Rutles — Let It Rot | Deaf School — English Boys | Working Girls | Hope & Anchor — Live | Warren Zevon | Smoke — Greatest Hits | Steve Hillage, Motors | The Vintage Years — Vol. 1 | The French Collection | Pasadena Roof Orchestra | The Boys — Alternative | Chartbusters | Small Faces — Greatest Hits | Rokoko | The Rubinoos |
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Please answer the following questions, then cut out and keep.

Section 2

1. What was the title of Frankie Miller's first album?
2. Which band did Maggie Bell front?
3. Which all Scottish band was Midge Ure in before he joined The Rich Kids?

This section only valid when accompanied by sections 1, 3 to 6

DASH



ALBUMS

- ++++ Unbeatable
- +++ Buy It
- ++ Give It a spin
- + Give it a miss
- Unbearable

Todd the robot

TODD RUNDGREN: 'Hermit Of Mink Hollow' (Bearsville K 55521)

SO TO rustle up some telling points about 'Hermit Of Mink Hollow' out of the attic... but the dust is so thick. Rundgren is posing the same problem as he always does. Even if he doesn't leave me cold, every album takes me somewhere below room temperature. That Jimmy Hill bone structure conceals a brain of pure metal, a creative android, that welds notes and rhythms and words together into a shiny, tempered format, not so much a song as a construction.

Robots have no soul, which is why Rundgren is always a let down. Then, as engineers, they can be impeccable, which is why Rundgren is always a focus of fascination. 'Hermit Of Mink Hollow' - dumb, unweirdly title - is Todd, post-Utopia. He plays everything. He writes each track. He produces. Every flaw and every grace is his own and only his own.

To detail those; apart from his industrial heart, Rundgren has a paradoxically human falling, that is, whimsicality. Side one is the manifestation of that. 'Onomatopoeal' is the sort of drastically silly track that suggests a low boredom threshold, a sort of inconsequential flapping around that is Rundgrenesque self-therapy. Clever but boring.

I get a feeling somewhere that I can't describe. It's sort of whack whine wheeze whine / splutter spat squirt scrape, / click clank clunk clatter / ring rip retch... and so on, until the Runt has fully exorcised his producer's soul dying to break out, and show off with lots of clever noises. Droll, but very incongruous.

This calculated foppery doesn't only present itself in lyrical terms, but, more frequently, in musical terms. 'All The Children Sing' is a jingle jangle by jiminy isn't it jolly anthem that is trite without being fetching.

The idea of serious music is often tied up with rancid pomposity, but it can sometimes be a good thing. The only thing is, Todd can't fully accept that. He's an outwardly intense performer with a child's temperament that consistently devalues his records. Neither chalk nor cheese, he hovers between the laughable and the essential, never knowing where to stop. As for the graces of 'Hermit Of Mink Hollow' - despite this black and

white spite, the good outweighs the bad. Side two is sub-headed 'The Difficult Side', though it could be more accurately titled 'The Bleeding Heart Side'. It's a character that fits Rundgren more comfortably, camera observation of deprivation. 'Fifty cents rent goes pretty far when you live in a subway car' one stop's the same as another / Even Son Of Sam sees her sleeping / she's not worth the bother sorrow, do they ever want to cry' ('Bag Lady') is a piss-off, but at least it's not fatuous.

There's poignance on this album, and excitement, and power, but all stem from mechanoid means, instrument, a device, even if the device, as in the case of lyrics, is Rundgren's own brain. But communication via Rundgren's voice is pale - stringy and thin, it has function - to relate words - but no depth, nothing to provoke gut reaction.

The skin and bones of 'Hermit Of Mink Hollow' is in production, arrangement, execution, not inspiration from the heart. This isn't such a bad prospect; technical wizardry can be a lot of fun, even within the classical "song" format (none of the 12 tracks are more than four minutes long).

Rundgren without Utopia is a less self-indulgent animal than with. He shows control, and clever crafting; a highly advanced technocrat creation without self-expression. I can admire that, but I can't appreciate it. Maybe it will come with time, Rundgren is always a slow developer. Until then, the bulletin is medium to good but likely to improve as the stylus erodes the vinyl. ++++ 1/2 TIM LOTT



TODD RUNDGREN: shows control stultifying, turgid tracks for too long. Close Encounters of the third kind the most dramatic and painful of the three. DDM (dreaded disco music) is heard and possible brain damage incurred. Space (of the galactic kind) is the theme of this motley collection of tracks which include the title track, 'Star Trek', 'Saturn' and 'Beyond The Hole Space' among others. Vocals for the most part are either non-existent or unimaginative, repetitions of the song title as in the suggestive 'I Sho Like To Ride On Your Star'. Space (of the empty kind) exists from the first track to the last. Space where the music should be. +++ MARY ANN ELLIS

Town tryer

COLIN TOWNS: 'Full Circle' (Virgin Records V 2093)

CERTAIN TRUTHS are inescapable and eternal. Light, for instance, always travels at 186,000 miles per second. The square on the hypotenuse is equal to the sum of the squares of the other two sides. Long haired young men on Virgin Records record albums involving an indeterminate number of artificially produced sounds.

In other words, this is yet another album of largely electronic "mood music" from Branson's roster. The description is even more apt than usual, since 'Full Circle' has been produced to help along atmospherics on a new thriller movie starring Mia Farrow.

There, the predictability stops short. Surprisingly, since most sound tracks sound lame without a movie to give their meaning birth, Colin Towns has composed and performed a lovely album. Appropriately enough, since 'Full Circle' is a film about haunting, it is ghostly; but without being Hammer - corny or pretentious.

There are shades of 'Tubular Bells' here. But 'Full Circle' is a more consistent and less whimsical work than Oldfield's melodic scritchings. When it comes to instrumentals I am more a fan of the Kraftwerk school than of Towns and his ilk (Oldfield, Froese, Eno), but this is sculpted and occasionally beautiful piece of music. My prejudices languish, kicked to death by inspiration. ++++ TIM LOTT



GENE PAGE: 'Close Encounters' (Arista AB 4174)

CLOSE ENCOUNTERS of the first kind sightings at close range. Gene Page's grinning mug staring up from the album cover. Argh. Isn't that the kind of shot you get on those dreaded disco albums? Close Encounters of the second kind physical evidence of monotonous disco muzak. One notices a tendency to fall asleep if exposed to any one of these

THANK GOD IT'S FRIDAY.



Disc Jockey, BOBBY SPEED
He could handle the records, but then the robot started spinning.



KRIS KRISTOFFERSON: 'Easter Island' (Monument MNT 86056)

I SUPPOSE when you're as rich and famous as Mr Kristofferson, making an album is just treated as a casual hobby, which has the added bonus of bringing in a few extra dollars.

All Kris has to do is collect a few musician friends together, write some mellow songs with obscure lyrics, then go into the studio and groan away. If Kristofferson has given you the drink to improve his singing, then I'm pleased that I didn't hear him when he was drunk. On this album his monotonous voice rasps away, until I got to the stage of feeling physically and mentally tired listening to it. Perhaps that's called relaxation.

'Easter Island' is really an album which could have been made by any number of faceless singer songwriters. It is just so ordinary that you wonder how Kristofferson ever reached the status he's achieved today.

PHIL HALL

Island of no fun

PLANET EARTH: 'Planet Earth' (Pye NSPL 18556)

MONOTONOUS, mechanical 'music', built wholly around synthesizers and obviously developed strictly pour le disco-tech. Does that interest you? Using computers to make 'music' frightens me as much as cloning, and has the same devastating effects - nan's ingenious outdoing himself. Apart from the redundant syncopation, there's a drippy instrumental version of 'Across The Universe'. Yuch. It may have rhythm to dance to, but it has no soul - not even any vocals, which at least you could say Donna Summer has, at times.

Such blatantly mechanical albums don't have musicians on them, they have robots without identities. How repulsive. With the exception of one track on the second side, 'You Are My Starship', which has a nice saxophone solo, it all sounds the bleedin' same.

JENNIFER WATSON-TAYLOR



CHARO AND THE SALSOUL ORCHESTRA: 'Cuchi-Cuchi' (Salsoul SLP 1501)

THIS IS the worst record I have ever heard. Charols a bottle blonde American lady who seems to think that singing in a heavy pseudo Spanish accent enhances the motley collection of songs on this album. In reality she sounds like a tenth rate defective Baccara. There are truly horrendous versions of 'Let's Spend The Night Together', 'Only You' and 'Dance A Little Bit Closer' plus terrible renditions of 'Speedy Gonzalez' and 'Cuchi-Cuchi'.

Despite the sexy pose on the cover - flash of teeth, thigh and nipple - on record Charo sounds like a demented Donna Summer with a bad case of asthma. Not very subtle either. As she wheezes her way through such innuendo-ridden tracks as 'More Of You' and 'You're Just The Right Size' (I don't think she's referring to height!).

MARY ANN ELLIS



THE BAND: with a few friends!

Goodbye old friends

THE BAND: 'The Last Waltz' (Warner Bros K 69076)

THE THREE album set and the matching booklet gives the complete Band farewell show (minus the dinner and atmosphere) but why a WALTZ? I thought it was an obvious but badly chosen symbol. Opening with 'The Theme From The Last Waltz' was hardly rock and roll. More of a flight of fancy, a whim carried too far. It was too clean and sterile for what was once an excellent band.

To the real music: it's an all star line up of mammoth proportions. Here's a sample: Emmylou Harris, Muddy Waters, Eric Clapton, Paul Butterfield, Joni Mitchell, Neil Young, Ronnie Hawkins, Van Morrison, Bob Dylan, Ringo Starr, Ron Wood, Dr John and Neil Diamond. Short of the Beatles there can't have been a more expensive gathering of rock artists (good job nobody dropped a bomb on the place). But despite all this luminous interference, the Band sounded as tight as they ever did. From their early days thru their time with Dylan, they maintained a high standard of playing and singing, but maybe they were right in calling it a day. As far as I'm concerned Robbie Robertson was close to being a genius, but the band had outlived its reputation.

But this is hardly a Band album, it's everybody. And everybody has been sandpapered down - was it really like this or have the rough edges been edited out? Was it the artists or the producer who wanted the mistakes wallpapered over to make this an event if it is superb. But really that's all it is. And if you haven't seen the film (which you won't because it won't be out until the summer) it's like getting only half the picture.

It would take loads of time and space to go through this in detail, so here are some of the more interesting bits, starting with Neil Young. When he sings 'Helpless' (as he does here) he makes me feel like giving him a good kick in the backside, just because he sounds such a WIMP. He sounds so PATHETIC. Even with the help of Joni Mitchell it sounds awful. Her own track 'Coyote', with Dr John on conga, is better, much more of an occasion for me. And that's what the whole set should be.

Neil Diamond's track 'Dry Your Eyes' is typical of his dry rasping style (which I don't like) and as such is a good representation of him. More exciting for me were: Dr John's 'Such A Night', a soft boogie which I really wish I'd seen live, Eric Clapton's 'Further On Up The Road' (with Robertson duetting on guitar - great) is excellent, as was the previous track, Muddy Waters' 'Mannish Boy'. Van Morrison's 'Caravan' is another gem, another golden moment which hits the ground too soon (it's almost impossible to take in this album in one sitting).

This concert would take a lot of beading, by sheer weight of stars and talent. I've been more excited in my life, but this is special. In the light of today's music, it's a bit like watching the heyday of Hollywood sliding into the sunset. We're catching it at its ripest, but it's on the way out. You may feel as I did - that this was too much, too little, too long to digest. Just when you're getting into one artist you're onto the next. Really I prefer listening to an album on one person at a time.

But living with this may untangle the mesmerising effect of the jumbled impressions. Oh yes, and The Band weren't bad either. + + + + +

ROSALIND RUSSELL

THE FABULOUS FOUR CALLED CHILD



THEIR NEW SINGLE

WHEN YOU WALK IN THE ROOM

AHA 511



ALBUMS

Loudon passes the test

LOUDON WAINWRIGHT III: 'Final Exam' (Arista SFART 1042)

I USED to wonder what Loudon Wainwright would develop into — a timid entertainer or biting satirical commentator. Well, he's reached the grand old age of 31 and so far he hasn't become either of those. He's still just dear old Loudon, shambling along in his own sweet way and delighting his fans both onstage and on record. And he's still enjoying himself. As he says on 'Watch Me Rock I'm Over 30' — 'I'm a veteran I ain't no rookie / But when I get out on the road I can still get me some rookie'.

And he predicts: 'I'll be rockin' and rollin' till the ripe old age of 50'. If he is, for one won't mind, because his bittersweet touches of wit are still a unique pleasure. He has the gift of capturing emotions in a few simple lines. Take 'Fear With Flying' / Who's afraid of crashing / That's why my face is whitening / And my teeth are gnashing' and 'The pilot assures us / It's merely an air pocket / Satan can you save us? / I got a soul, I'll heck it'. Who can resist those lines?

But his topics aren't always as frivolous as those: Loudon can deal with heavier subjects with the same light, but exacting, stroke. For instance, the break-up of his marriage is reflected in 'Pretty Little Martha' — 'You're in Quebec with your mother / I'm down here in New York State / You're in Quebec with your mother / The world is cruel and so is fate' — a poignant little message to his daughter.

As always, the lyrics are the primary delight in Loudon's work; the backing band he's employed here perhaps add to his commercial possibilities of his album, but otherwise are fairly superfluous.

No, Loudon may not be going anywhere in particular, but as long as he turns out stuff as good as this, he can stick around as long as he wants to. +++ SHEILA PROPHET



HEATWAVE: 'Central Heating' (GTO Records GTLF77)

SOME PEOPLE say that Heatwave are Britain's

best soul band. I disagree. This album is anything but soulful. It is smooth, at times heartless but always irritatingly danceable. This isn't a bad album, it's just that I get annoyed when all disco sounds are confused with true soul music.

'Central Heating' is simply a reasonable modern dance album, no more, no less. If you liked Heatwave's singles, then you won't be disappointed if you buy this. In fact, the classy variety on this album may surprise you. There are a couple of 'nice, trite' smoochers and plenty of rhythmic chuggers, as James Hamilton would call them.

I suppose Heatwave are the best British based soul band simply because they write classier melodies than their somewhat weak competitors. I wonder if they lived in America would they gain quite so much attention. I doubt it. +++ PHILIP HALL



FOTOMAKER: 'Fotomaker' (Atlantic K50450)

FOTOMAKER ARE a new American band, with a line-up which includes the original Rascals' rhythm section and an ex-Rasperry, who are successfully straddling the ravine between rock and MOR.

Their music is gloriously accessible. Fotomaker is an album suitable for work, rest and play; easy on the ear, but never descending to the banal. It is blissfully lacking in the lush orchestration and sugar-coated lyrics which pervade most albums of this genre, its strength instead lying in the immediate melodies and subtle presentation which keeps this album flowing at a steady peak.

There are 10 tracks, including their first single, 'Where Have You Been All My Life'. Of the other nine over half would make strong single releases, particularly 'Can I Please Have Some More' and 'Two Can Make It Work', which to me leave 'Where Have You Been' at the starting post.

The whole album is a lesson in professionalism; clean, precise, but never self-indulgent. By any standards it is a good LP, but for a debut it is superb. Very American, very smooth, but very, very good. +++ KELLY PIKE

U.K.: 'U.K.' (Polydor Deluxe 2302 880)

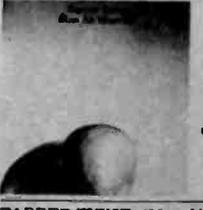
MAYBE THEY'VE got together two years too late. The age of the supergroup reforming from the remnants of past bands is rather extinct. U.K. are Eddie Jobson, John Wetton, Allan Holdsworth and Bill Bruford. Bill scored glowingly with 'Feels Good To Me' and this album is a good successor.

Threads intertwine and split up, Bruford firmly at the helm with good time and precision. The first two tracks 'In The Dead Of Night' and 'By The Light Of Day' are pictures of sunset and sunrise. But for technical skill with feeling there's the opening cat fight of 'Presto Vivace And Reprise', 'Alaska' is a chilling, synthesiser creating huge icebergs in the night.

I thought they might have kept the continuity but 'Time To Kill' is a huge contrast, a seemingly endless diversion of notes. 'Nevertheless' takes a step backward into relaxation what sounds somewhat like a Spanish guitar and highly strung vocals. 'Mental Medication' is hospital clean, the most unusual track and one that takes a lot to accept as it strains in complexity. Again the Bruford entourage feel good to me. **ROBIN SMITH**

HOOD DOO RHYTHM DEVILS: 'All Kidding Aside' (Fantasy FT 540)

AT LEAST this has some credibility, despite the ludicrous name. Alan Toussaint wrote the lead



TAPPER ZUKIE: 'Man Ah Warrior' (MER 101) TAPPER ZUKIE: 'Peace In The Ghetto' (Front Line FL 1009)

TOGETHER they come. The first from Tapper Zukie, and the latest — following a contract — signing with Virgin Records. In order; legendary toasting sounding better by the day. And contemporary toasting — a quick one to point the way for the future.

The best first, 'Man Ah Warrior' was recorded in Britain, way back in 1973. Fresh in from Jamaica, and working with Clement Bushay, the young Tapper's voice was a revelation. Stak, monotonic talkovers that expressed the mood of the times in raps like 'Simpleton Badness' and the classic 'A Message To Pork Eaters'. He was also able to dub it up in humorous and lively style with the likes of 'Ziego' ('Ziego make you walk / Ziego make you wine / Ziego is the one that make you move the body line') and 'Zukie Fashionwear'. But despite several singles and 'versions' it was not until 1976 that Tapper hit the headlines with 'MPLA', and, by the by, appearing with Patti Smith.

Reputation established, it's fitting that 'Man Ah Warrior' should be re-released after nearly five years on the MER label: President — Lenny Kaye of the Patti Smith Group Direct and undimmed it's a

(not title) track, 'Working In The Coal Mine', which is exactly 3.40 minutes worth of watery gospel under synthesizers and raspy vocals that should be singing honky-tonk.

That's about it. This useless conglomeration of random ideas; feeble attempts at modernisation through disco beats and synths, female backing vocals with no swing, country singers trying to be young 'n' hip, untimely strings and brass: all come together marvelously into a mundane musical melting pot, with total disregard for roots and emotions (which should have been their main concentration).

I can't see any market place for this dispersion, which is disappointing, as most stuff out of Muscle Shoals and Nashville is at least definitive. + **JENNIFER WATSON-TAYLOR**



CLIMAX BLUES BAND: 'Shine On' (Warners K56481)

EXILED FROM New Wave Street the Climax Blues Band are doing well in America while being labelled as long haired boring old farts over here. Naturally then, it's my sort of stuff.

This is an album with more than a few hints of dark glasses in the

sunshine West Coast. There don't appear to be that many blues anymore, it seems to have been watered down. This isn't a criticism, their style these days is infinitely preferable to some of the groans they used to produce back in the early days.

Over with the prologue and on with the tracks. For openers there's 'Makin' Love' as warm as a sun kissed Florida orange and the next single for sure, 'Mistress Moonshine' is lazy but solid, touched off nicely at the end with a bit of underplayed guitar. It's this laid back theme man that follows pretty much the whole course of the album especially on 'When Talking Is Too Much Trouble' an elementary relationship break up song. 'The Gospel Singer' is perhaps the most bluesy song on the album. But since they seem intent in breaking it away from this style it does sound a might plastic.

Apart from the odd social call the Blues Band have been away too long to make it back over here. Another good old British band who've disappeared over the horizon to pastures new. +++ **ROBIN SMITH**

THE JERRY GARCIA BAND: 'Cats Under The Stars' (Arista AB4160)

YOU'LL REMEMBER friend Garcia as one of the leading protagonists with the Grateful Dead. Indeed he's enlisted the services of a number of his cronies from the Dead for this album, including Keith Godchaux and his wife Donna, and two tracks also feature the

sultry Maria Muldaur.

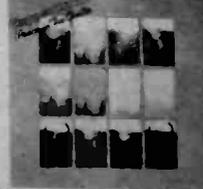
The record's most pronounced feature is that it is a collection of very unpronounced songs. That is to say they're so laid back that the listener is sometimes in danger of dozing off. All the songs are very slow-paced, but it's not so much this as Jerry Garcia's rather torpid vocal delivery that give the workout an air of sluggishness. Of Garcia's songs only 'Cats Under The Stars' itself is really noteworthy, and that mainly thanks to its catchy chorus line. Even when he tries to be more raunchy, on the Nils Lofgren-ish 'Rhapsody In Red', the end result is a bit insipid. On side two the proceedings receive a much-needed shot in the arm from a number written and sung by Donna Godchaux, 'Rain', and John Kahn's wordless 'Down Home'.

But the whole album has a sort of down-home, back-porch atmosphere to it. Oh for a little more incisiveness. ++ 1/2 **PAUL SEXTON**



SANTA ESMERALDA starring JIMMY GOINGS 'The House Of The Rising Sun' (Philips 910164)

WHAT IS this penchant Santa Esmeralda have



DETECTIVE: 'It Takes One To Know One' (Swansong S50408)

RUSHING HOME with this album clasped in my hot little hands I was full of great expectations. Everywhere I looked I was bombarded with rave reviews of how Detective are dragging America to its feet. Jimmy Page's apparent relish of the quintet only served to enhance my illusions.

By the time the styhus had at long last removed itself from side two I had resigned myself to the fact that either I had been a victim of the dreaded hype, or Detective just don't supply the goods in the studio like they do on the stage.

Working on the bitter theory, it seems that there is no one place where the blame can be conveniently laid. Nobody forgot to add the guitars on anything, there's just an overall lack of enthusiasm, excitement and originality. I suppose the biggest no-no is the material; tiresome, dated re-runs of all the traditional hits. Production and musicianship pass, but they still suffer from that five-to-five feeling. If it takes One To Know One I didn't realise quite what a failure I am. ++ **KELLY PIKE**

Two for toasting

worthy introduction to Zukie talking, and still one of his best.

To the present then, with 'Peace In The Ghetto'. A selection of 'versions' and more recent toast. The latter, indeed, highly contemporary with the emphasis on the recent Kingston Trenchtown peace treaty which Tapper was closely involved in.

The 'versions' are of singles recorded before he joined Virgin — 'Peace In The City' (formerly 'Peace Heroes') and 'Dangerous Woman' (formerly the well-known stage number 'She Want A Phensic'). The rest, recorded in JA with Bunny 'Striker' Lee, is solid stuff but only occasionally strikes out sharp and clever. The man from Rema scores with 'Tribute To Steve Biko' and raps consistently throughout, but the dub and toast combination doesn't sparkle nearly as much as you'd expect. Perhaps because the album has followed so quickly from the signing... and, the events which inspired it.

He's currently mashing up UK audiences on the road throughout the land and it seems safe to say that his next Front Line set will make a more authentic killer than 'Peace In The Ghetto'. Recommended not a little, but the light of 'Man Ah Warrior' still shines through stronger. +++ (for 'Peace In The Ghetto') and ++++ (for 'Man Ah Warrior'). **JOHN SHEARLAW**

EASY VICTORY

But the Commodores learnt the hard way

IN CASE you hadn't noticed, the Commodores are currently one of the biggest bands in the world. One of the hottest too — I'm not talking about theory here. There are facts and sales figures prove it.

Even better is that what's in the grooves proves it too. It is easy to be bland and enormously successful, but for those of us who care, the trick is to be real soulful and real funky.

The Commodores have just breached the pop charts with 'Easy'. In doing so they have helped break down some of the barriers that keep black music in a corner. Lionel Ritchie wrote 'Easy' as a response to a radio programme director who told him she wouldn't include any Commodores' records because they sounded too 'black'.

He vowed he would write something she would have to play. In coming up with 'Easy' he created a ballad classic. Subsequently she was forced to programme it — and the ultra-funky black sounding 'Brick House' as well, which was the follow-up.

A victory for the Commodores one in the eye for those who insist that the R & B charts are a reflection of minority music.

They were voted the number one live soul act in the world in the recent 'Blues and Soul' chart. There's an album they are hoping to have released in time for the UK tour — the provisional title is 'Natural High' — but they are still talking about it.

I talked to Tommy Mcleary, the group's lead guitarist, just before they went on stage at the Amsterdam concert. He told me that they had more than 50 songs the group had written that they considered for the new album. The Commodores are obviously not short of inspiration but I thought I'd ask if he'd have liked to have Jimi Hendrix in the band.

"Well the kind of music that Jimi might have been making if he'd been alive is the kind of music that the Commodores are trying to make. If you remember just before he died, he was getting real funky with the Band of Gypsies. You see, he was coming to the realisation that he had the pop audience but not the r and b audience and he knew he had to cross over.

"If you listen to 'Slippery When Wet' and 'Easy' it's more of a commercial sound with that slight Hendrix influence."

Right from the beginning the Commodores analysed their situ-

ation and laid the ground plan for their present position.

William King told me: "We wanted to know why a Three Dog Night could pull 20,000 people in an auditorium and the Temptations couldn't. We were really curious to know why this was. And we'd go and see the rock concerts that were on to see what they did on stage."

Thus study of the rock world has paid off. They are probably amongst only a handful of bands that can boast an audience that's about 50 per cent black and 50 per cent white. Now that the band have captured a slice of the 'pop' market, I asked them whether they were going to try and educate that audience.

"Let me tell what we are going to do. On our albums there are certain kinds of material geared to particular markets. We had a 'Machine Gun' and 'Sanctified' years ago and we still have that same kind of cut now. All you do is just advance your music along with the times, and you keep that same type of feeling in the song. No matter what we do we always have a tune in there that is r and b. If we lose that audience, then we have lost everything, because we will have lost our roots."

Many groups are centred on just one or two individuals, but the Commodores are rare in that they have a creative hub which includes all six members of the group.

"One of the things that we have always insisted on is the group, because it takes sox of us to make this happen." Tommy emphasised.

"Where we have got to now, has taken us 10 years and it's been a long, hard fight. We like to have control. We do the writing, arranging, and the producing along with James Carmichael. So we have control over our material. We are our own management and we run our own tours."

The Commodores see their only competition as themselves. William King asserted: "When it comes to competition a lot of people match the Commodores with Earth, Wind and Fire. But no-one puts Rod Stewart and Peter Frampton against each other. You just buy their records, so why compare them. Now it is true that we are the two largest black groups out there and in our particular field we are heads above any other group, but that still doesn't give anyone the right to compare us."

Along with artists like Stevie Wonder, the Commodores have gone some distance to break down those barriers.

by GEOFF TRAVIS

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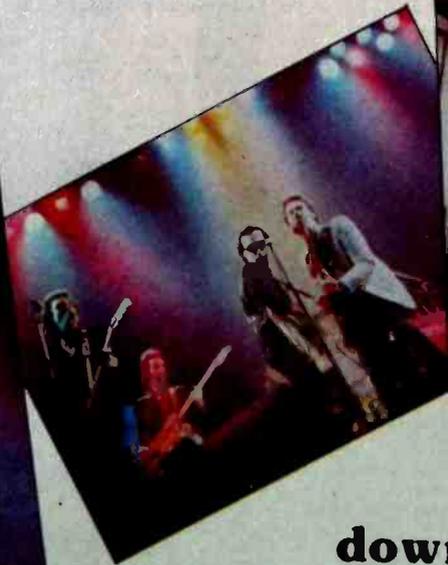
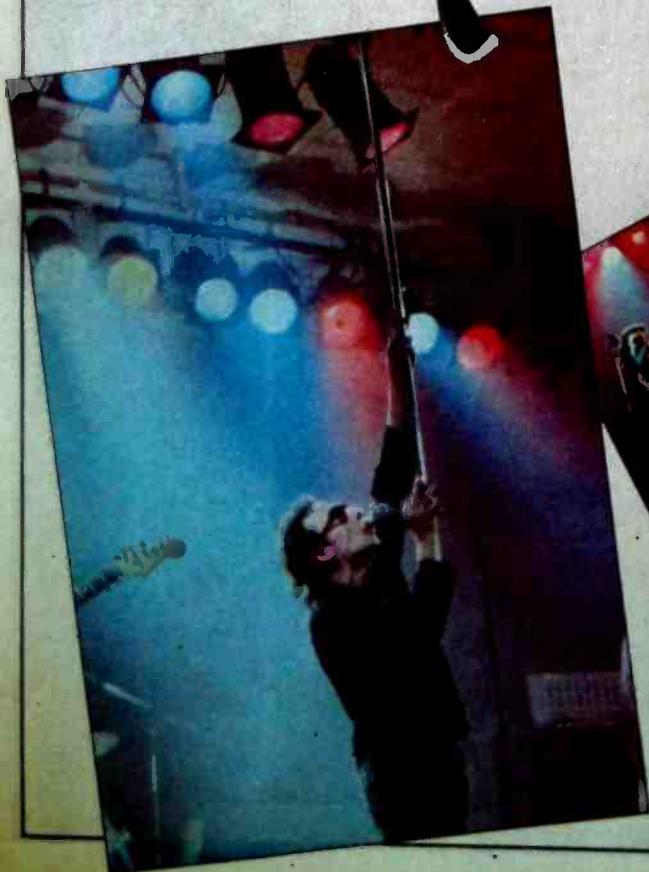
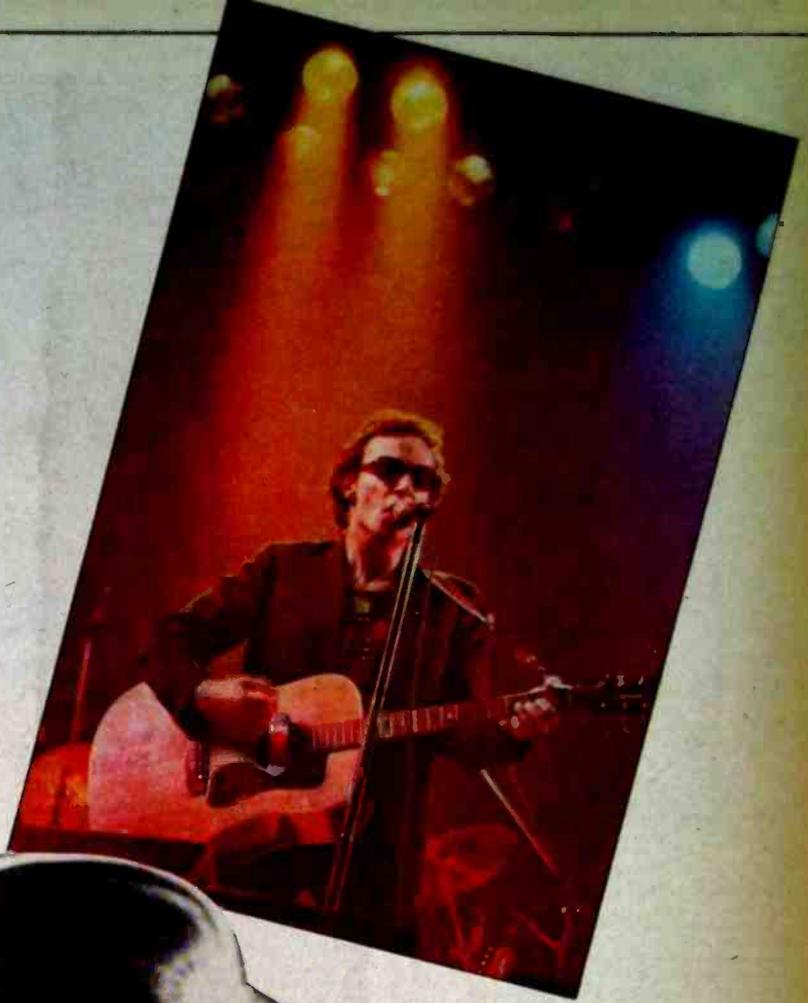
On tour

MAY		
1	BIRMINGHAM	Town Hall
2	CARDIFF	Top Rank
3	OXFORD	College of Education
4	BOURNEMOUTH	Village Bowl
5	CAMBRIDGE	Corn Exchange
6	MALVERN	Wintergardens
7	MANCHESTER	New RitZ
8	EDINBURGH	Tiffany's
9	DUNDEE	Caird Hall
10	GLASGOW	Queen Mary's Union
11	MIDDLESBROUGH	Town Hall
12	NEWCASTLE	Mayfair
13	BRADFORD	University
14	HEMEL HEMPSTEAD	Pavillon
16	SHREWSBURY	Tiffany's
17	KEELE	University
18	COVENTRY	Tiffany's
19	WEST RUNTON	Pavillon
20	LIVERPOOL	Eric's
22	PLYMOUTH	Castaways
23	BRISTOL	Locarno
24	BATH	Pavillon
26	LONDON	Lyceum
27	ST ALBANS	City Hall



THE COMMODORES: hot and high

Looking at Parker on the road



**Bev Briggs tracks
down Graham Parker in
Germany with the aid of a
phrase book and English roadies**



Alan Johnson

ODER Eine Kleine Nacht mit Herr Parker und der Rumour Musick.

I mean it's not that I've got anything against the German race as a whole, it's just that on arrival at Frankfurt airport I suddenly remembered how I falled miserably in German 'O' level, recalled in great detail how much I'd loathed and detested my former German penfriend, and discovered that contrary to popular Record Mirror belief, not all Germans speak English (Thanks Alf).

Add to this the minor ailments of jet-lag/hangover courtesy of Lufthansa, and the £1.50 I had to fork out to go for a slash at Frankfurt Airport, and I think you've got the general atmosphere. Not exactly what I'd call euphoria. Ach, Deutschland, Deutschland was ist los mit dir???

So there I was having such a fun time on Germanic soils, innocently oblivious to my number one problem. Where the hell could I find Graham Parker? Fortunately (good word for a Monday morning - eh?) a kindly Franfurter (nein!, not the edible kind Dummkopf!), solved the mystery, and the aforementioned directed me to a Konzert Halle.

Approximately one and a half hours / three and a quarter headaches / and a dictionary of pidgen-english later I managed to get into the gig. Ich bin eine . . . ugh . . . what's the word for journalist? / Ich arbeite fur ein . . . damn, how do you say "newspaper" in deutsch? The box office were not, how do you say, amused. Schade, schade.

Thank God for English roadies and German beer! Now this was quite a novelty for me. My first experiences of Germany and my first witnessing of Graham Parker all in one lo-o-ong night.

The gig was good, undoubtedly good - I'm tempted to say brilliant but for the audience, 'cause the audience can make a gig, but the military rows of seats cramped into a hall the size of a basketball court reflected the obvious desire for

law and order, which sadly was maintained by all.

Parker on stage is much more interesting and alive than Parker offstage. Parker on stage is vitality / energy and one hell of a lot of bleedin' fun. Parker off-stage is shall we say . . . pleasant, but a trifle . . . Zzzzzz, sorry, can't think of an appropriate euphemism. It's like a rock 'n' roll schizoprenia, with the man behind the microphone and the mouse behind closed doors, but it's the man behind the mike that sells the vinyls and packs the gigs. The mouse is thoughtfully kept under lock and key.

The opening number 'Stick To Me' was gutsy. I couldn't understand why only .05 per cent of the audience were dancing in the aisles. Bewildered, I turned to my neighbouring bi-lingual German, "Why don't they dance?" "Because," he replied with emphasis, "Ze are Germans."

The whole set ran smoothly, with a handful of the audience leaping around the front of the stage. 'Hey Lord, Don't Ask Me Questions' won the most votes, but 'I'm Gonna Tear Your Playhouse Down' must surely be the best number.

Oh, he did alright did Graham, the crowd loved him in their own polite way. Loved this physical weed, this emaciated walf, this minimalist loved him to death. Loved him through two encores, and loved him still when the house-lights were turned on.

Backstage however, Mr Parker wasn't quite so enthusiastic, so what do you think of the gig Graham? "The audience were fucking terrible." Fullstop. No more said. Into the coach with a thermos flask of honey, whisky and milk, to keep the dulcet tones ever-dulcet, and back to the hotel to be safely tucked into bed, far away from the decadent night.

Next day Berlin (tomorrow the world??) The man in question spent the day recording a programme for the US Forces radio, so I spent the day running up an expense

account and met up with him later in the hotel.

The thing about seeing Graham Parker close to is that he looks so old. Old and jaded. Without his ever-famous shades the face looks naked, like a plucked turkey. He sits, sparrow ankles encased in turquoise socks, and pampers his throat with a whisky and bitter lemon, watching Laurel and Hardy dubbed into German on TV, profering the occasional monosyllable when I try and start up some sort of conversation.

"Have you always worn the shades?"

"Yeah, ever since I started playing as Graham Parker and the Rumour - once they fell off at the Roundhouse during the encore."

He tells me that the best gigs that've played were in Ireland, that soon they're going to tour Australia and that he learnt to play guitar by numbers.

Does he have any say in where he plays?

He retorts with an eloquent "No." Martin Belmont quietly sitting it out in the background attempts to make a phone call, but is hit by the obvious obstacle of not being exactly au fait with the German language.

"Why can't they speak

English, we won the bloody war!"

Their attempts to take the hotel lift by storm are marred by more "bleedin' krauts" taking up all the space, so we modestly descend by the stairs. The girl cab driver recognises him and appears to be fairly excited at the prospect of driving him to the gig. So excited in fact that she nearly kills us twice and we're stopped by the police for speeding. Still, as they say in Hollywood, the show must go on . . . and on it goes with a bang!

The hall was enormous and when I say it was packed, believe me it was packed, and the kids danced and gurgled and sang 'Votch Ze Moon Com Down' as good as any Englander. 'New York Shuffle' shuffled the audience across the hall and 'Saturday Night Is Dead' killed 'em. The encores rolled off like water from a duck's back (I was going to say like cars from a Ford Plant but that's hardly anything to boast of . . .)

So Springtime for Parker terminates and Berlin returns to its previous domesticity.

Mr P. wanders aimlessly backstage waiting for the off-shoot back to the hotel and his honey, whisky and milk

nightcap. He waits for someone to make the decision to move and follows like a sheep to the fold.

The autonomy, energy and rock 'n' roll kid is gone, and fleecy backed he follows the rest homewards.

If you get the chance, catch him live, 'cause he's one hell of a good performer, but stay on the right side of the dressing room door, or you might just hear the mouse squeak in its cage.

MARLENA DICK-TRICK



Cox



Alan Johnson

MAILMAN

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

Can we avoid it?

FIRST AT the starting post this week.

I HAD hoped that politics could be avoided in a good music paper like RM, but since that is apparently not the case I would like to reply to your 'Join The Fight Against The Front' article of April 8.

Whilst I acknowledge the contributions made by coloured people to rock music, I hardly find this sufficient reason to support the accommodation of vast numbers of them in a land where unemployment, housing, educational and social services resources are badly strained.

The National Front are not Fascists; they seek only to put the needs of the white British first in their own country. This is common sense, not extremism. An end to immigration is not now sufficient to relieve the burden on Britain. Repatriation is necessary because there are so many coloureds here (an estimated six million) that the largest part of any increase in their numbers will be caused by the high birthrate of those already here, rather than by further influx.

The NF state that any repatriation should be by humane means. Coloured people have a different culture to us and they do not integrate well. Whatever musical debts we owe them, we should not seek to repay them at the expense of our country. L. Barton, no address. PS: I would enclose my address, but I still live with my parents and it wouldn't be fair to them if some brick throwing moron from the Anti-Nazi League were to break all our windows.

First: why assume that all immigrants are black? What about wending back the Australians, New Zealanders, Americans, the Common Market lot, the Irish? Or are you just prejudiced against blacks? Second: six million (your figure, not necessarily correct) is a very small percentage of our estimated popu-

lation of over 50 million. Third: the birthrate in this country is falling rapidly. Fourth: who SAYS they don't integrate well? What about second and third generation black British? Fifth: what are "humane means"? Your glossing over of this essential point is disturbing. And last: you can't have much courage of your convictions if you're not prepared to identify where you live - and why should people who hold different points of view to your own be "morons". You're entitled to your opinions, but your excuses don't hold water.

AND now for the rest of the cranks, and we're pleased to announce that the King Of The Nosebleeds, The Creester AND The Alien are all back with us

He thinks he's a star

I'M a star! I've made it at last! Extremely important message now follows: DUB is like Oxygen. Cheers to all. The Creester. PS: Can I retire now? Yes, as long as you don't expect a gold watch.

Blood on the sand

READING ABOUT your correspondents' desires to crawl a million miles on broken glass inspired me to reach for my calculator. Here are a few facts: assuming each masochist requires a path two feet wide, the total area of glass would be 242,424 and 8/33 acres or 378,26/33 square miles, or 25,000,000,000 milk bottles.

Assuming a steady three miles an hour crawl, and allowing for sleep (what about time off to change the bandages? - MM) the journey would take 57 years, by which time Debbie Harry and Kate Bush will have lost



THE CREESTER: made it

most, if not all, their attraction. D. J. Allen, Bragg's Lane, Wrestlingworth, Sandy, Beds. If you can live in Sandy Beds, I can't see why their masochism is any dafter.

This one is sorry

I'M BACK. Sorry I haven't written for such a long time but I've been staying in a nice hotel which the doctor recommended. It had bars on the windows and the nurses were lovely. I would like to apologise to Charlie Brinkworth for saying his cartoon strip was crap a few months ago. I now think it is the best cartoon strip to be found in any paper, mainly as it has featured me in it a couple of times. Keep it up Charlie (he tries - MM).

I notice you still get silly gits writing in saying how super Marc Bolan was. Why don't they just forget him? (You're just pushing for a reaction - MM). By the way, my 'Girls Only' fan club has been set up and is now ready. King Of The Nosebleeds, Ewell, Surrey. I wouldn't hold your breath waiting for applicants.

Curses all round

IF YOU do not print this letter, I will be forced to put a curse on you. As you may have guessed I am a witch. But let us not quarrel. My purpose for writing this badly spelt letter is to inform all your readers about the nice sexy art of witchcraft. (I've cut out the next bit, at the risk of being cursed, cos it rambled on - MM) I remember the Devil once did me a little favour. You see, I once killed someone with a curse (er, maybe I'll put that bit back in - MM) and in return the Devil let me have sex with Kate Tree in the form of the fly. By the way, I was the fly, not her. If, after reading this you are interested in

Mal, a cage in Bristol Zoo. PS: D'you think Eric would marry me if I asked him nicely? I dunno. Eric, will you marry Anna? Please write soonest. PPS: Any chance of a nude pin up of Alf Martin? Not a lot, have you seen him?

And now the straight letters.

No pants, just jacket

I WAS reading Mailman in your excellent publication dated April 8 and noticed Ludo's appeal for a pair of Levis. Well, I can't help on the trousers side (no, it wasn't a side he wanted, the whole pair - MM) but I do have a genuine Levi jacket which doesn't fit me. It has only been worn twice and is in good nick. I was wondering if Ludo would be interested. The price is negotiable. David Morcombe, Davenport, Stockport. We were thinking more in the nature of a gift, old buddy. Anyway, what would you do with a pile of Koruna?

Hell, what hell?

THE APRIL 8 issue of your mag is pathetic (you ain't so groovy either mate - MM). The Sid Viculous interview is boring and harmful. Any hell Sid and Nancy have lived through was brought on totally by themselves. Sid talks about the Grundy thing, he wasn't even in the band then. Sid Viculous is a narrow minded, thick, loud mouthed, talentless, self destructive prima donna. Poor old Sid got beat up by the police at the 100 Club did he? Well, he knows why and if he doesn't shut up someone might just tell you. Just wait until the ex-Sex Pistols put down anything on record - OK, then you'll see who was the main force behind the band (excluding Malcolm). Of course, some of us already know. Love Steve XXX, Bowood Road, Sheffield.

But on the other hand

I tried to create a new wave associated character; have I succeeded? I tried to start a new fashion in letter styles; but have I really succeeded? I tried to be the linking bridge between old and new wave cultures. I tried to give new wave the answers it needed to silence its critics. I tried but got no answers, acknowledgement or encouragement. Yet I tried, I almost nearly did, still. I tried. The Alien.

Try again.

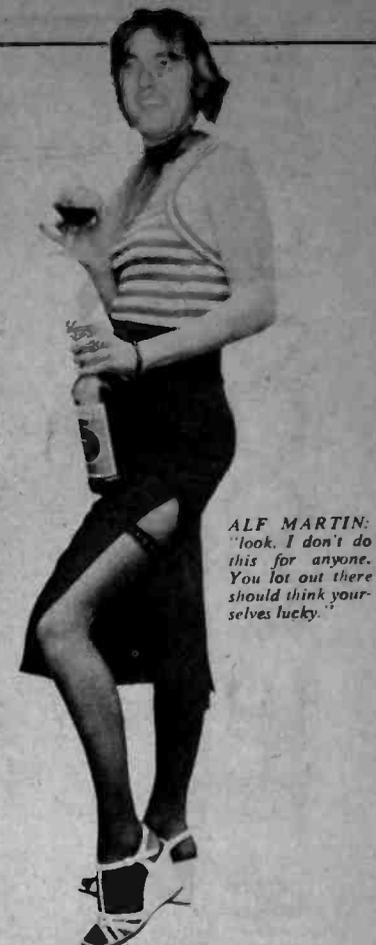
Tolerable, just tolerable

I HAVE been ex-cogitating and have stumbled over the conclusion that last week's Sid and Nancy interview was most tolerable, in fact quite superlative. This brings me to the subject of that other darling man - Elvis Costello. I had the great fortune to observe him and The Attractions at Middlesbrough Town Hall on April 2. What a night THAT was. If any of your readers were also present and happened to take photographs, please feel free to communicate with me by post as I am interested in buying some.

Anji Costello, 4 Dorman Road, Eston, Cleveland. Ta very much - RR.

Slow Kate down

KATE BUSH'S epic 'Wuthering Heights' was recorded at approximately 40 rpm and then



ALF MARTIN: "look, I don't do this for anyone. You lot out there should think yourselves lucky."

speeded up at least 10 per cent prior to cutting. If you don't believe it, try slowing down the disc and you will get a fair representation of Kate Bush a la Top Of The Pops. How about it EMI? Suzie Perfluous, Fernieside Avenue, Edinburgh.

We are a Government owned FM station, operated in conjunction with the Northern Rivers College of Advanced Education. It has a listening area of about 100 square miles. I shall be in the UK later this year looking for material for new programmes. Anyone who has any ideas can contact me at PO Box 46, Mullumbimby, NSW, Australia. Colin Scattergood. Right on, Sport

Have you an idea?

I've been receiving RM for the past six years and as a DJ on radio SNCR-FM I have found it to be right on top for coverage of the rock scene, record reviews and news of gigs and happenings overseas. There was a time when

TIM LOTT: "I'll be appearing nude next week."



Getting what she wants

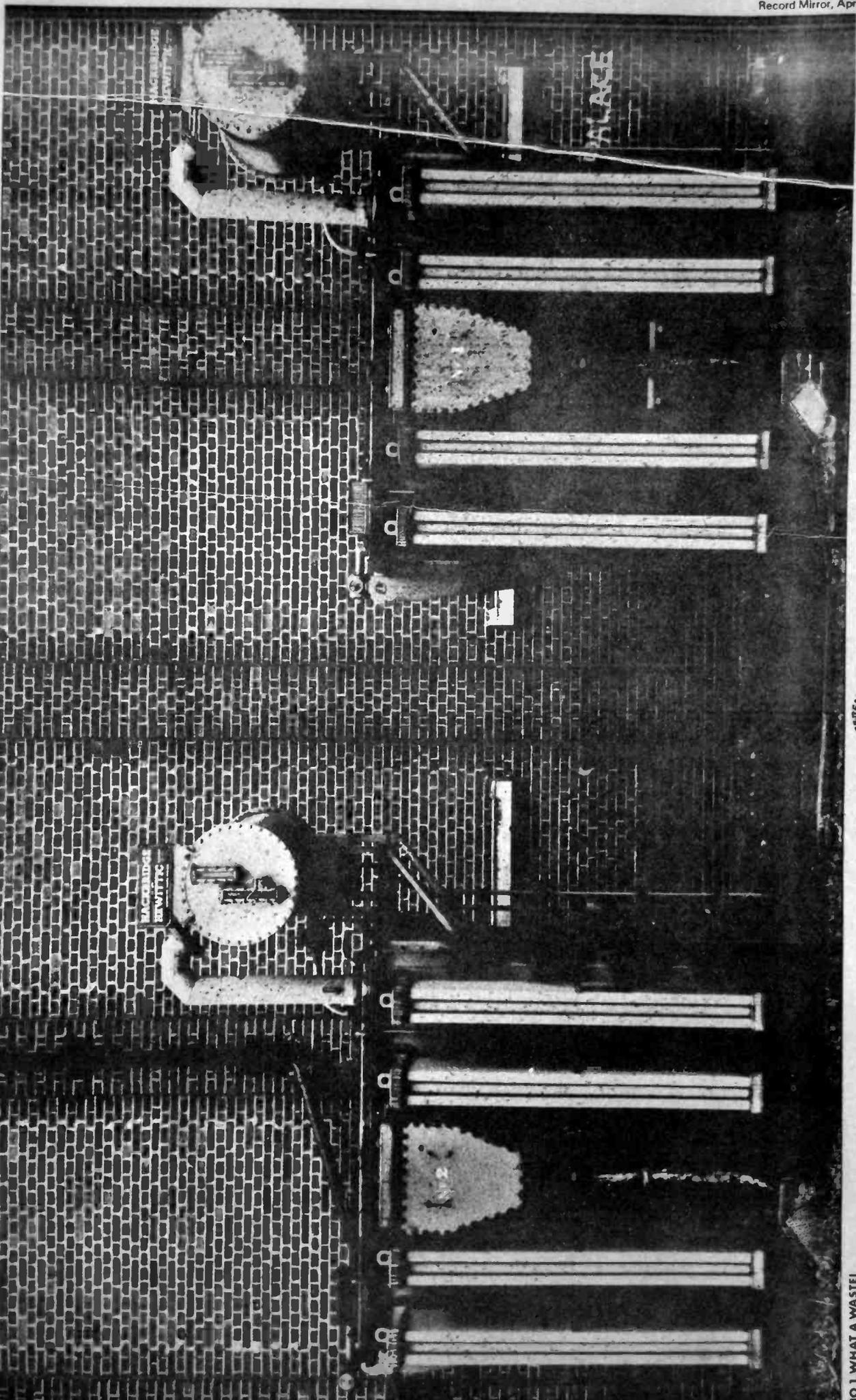
I WANT some real men too - how about a nude pin-up of Rick Parfitt, that blond muscular throbber of Quo (hang on I'll need five minutes' rest to recover from the thought of such a sight) or a full frontal nude of John Shearlaw or Tim Lott - no, maybe not. Nickie Jane Hart, Old Fort Road, Shlreham-by-Sea, West Sussex. Next week, your wildest dreams will be realised (you'd be surprised what I can do with a magic wand).

Birthday suit blues

COULD YOU please print a centrefold of the lovely Lemmy? Preferably in his birthday suit. Falling the beautiful bassist, what about Wreckless Eric, whom I've fallen madly in love with? Peace and groove, Anna

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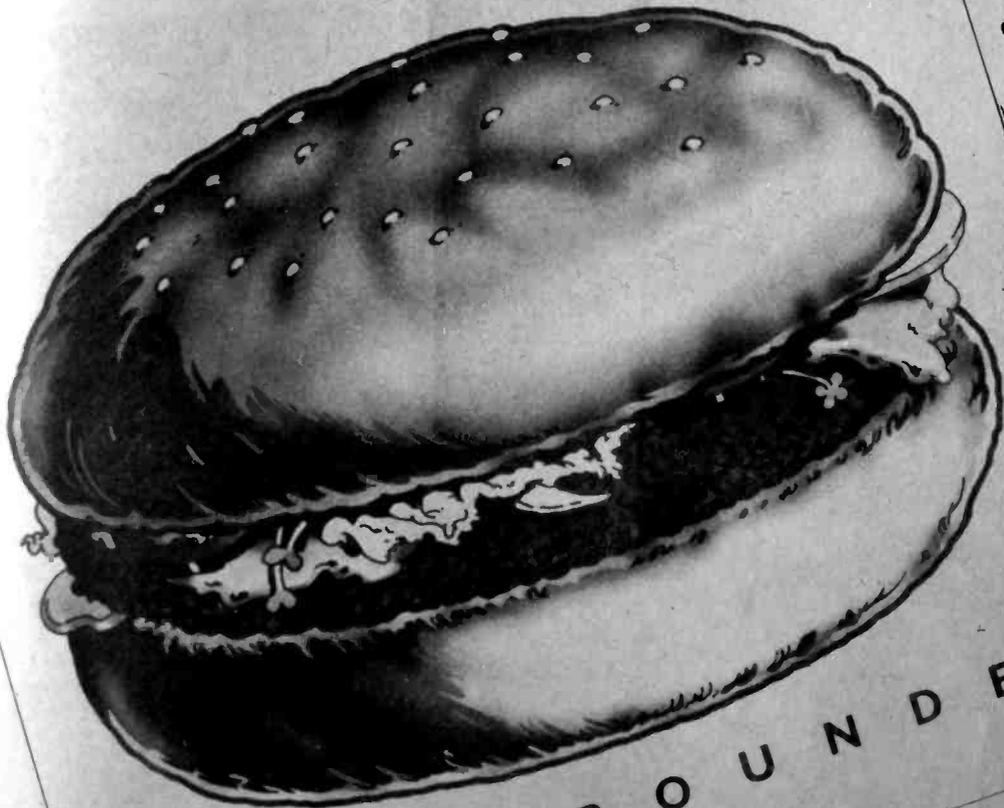
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The complete set of six special coupons, numbered 1-6, published solely and cut from Record Mirror will only allow the bearer to receive a copy of 'HALF POUNDER' and badge. One album and badge per set of six coupons.

The publishers of Record Mirror cannot be held responsible for the non-receipt of entries or guarantee the arrival of postal delivery of albums.

Despatching details will be included in Record Mirror. Issue dated 13 May 1978.

hi-fi

for pleasure

First combined issue out now!

PLUS **Hi-Fi Buyer's Guide**

DO VALVE AMPS HAVE MORE BOTTLE?

In April, our first combined issue, valve and transistor amps, fight it out! We test ten of them and tell you which method wins.

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Mary Robbins scans erotic hi-fi advertising, in a feature entitled Infidelity, and John Peel tells you how to buy headphones.

All this together with Top Sound, a quality recommended system that won't break the bank and 'so you've been sold a pup', the first in a series on consumer rights.

PLUS Music reviews, readers queries, letters and news



It's all in the colossal 176 page April issue!

HELP

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

Eleven is much too young

One up one down

I WAS born with only one testicle descended and find this very embarrassing when making love. The other is still inside my body. I think it is possible to have a corrective operation now. (I'm 26), or is it too late? Peter, Jarrow

● This kind of operation is normally carried out on small boys before the age of five. Medical research has found that if the action isn't taken until later in life, the undescended ball may not grow or function properly. For conclusive advice, see your doctor who can refer you to a specialist.

I'M 15 and my girlfriend is 11 years old. We are very much in love and get regularly. Though we would like to have sex, we would like to know if it is safe as my girlfriend has not yet had a period and has only just started growing breasts. If it is not safe, where can I get a sheath? As I am only 15, I cannot go to the pubs yet.

Kevin, Salop

● Don't be so stupid. No way is it safe to have sex with your friend, no matter how attractive you find her. You're playing on very dangerous ground. She's only 11, physically and emotionally still a child, and incapable of handling a sexual relationship with you or anyone else for that matter.

Having sex with this girl will not only put her at risk, but would land you in one helluva lot of trouble with the law when her parents found out. (And they would!). As it is a criminal offence to have sexual intercourse with a girl aged under 16, messing around with an 11-year-old would not be taken lightly.

Masturbate, (alone!), to relieve the pressure. Find yourself an older girlfriend. One wrong move and your world will collapse under you. You could find yourself in approved school. She could end up in the care of the local authority. If you love her - wait.

Syphilis — what it can do to you

I HAVE found out that I have a form of VD called syphilis. Could you tell me where I can get treatment for this? And is it true that after a certain period of time it cannot be cured?

Andy, Buckhurst Hill, Essex

● Syphilis, (pox), is the most crippling form of venereal disease if left untreated, but since the discovery of antibiotics it is possible to treat the infection at any stage with a course of penicillin injections or other drugs.

Infection can happen through penis / vagina contact, mouth / genital contact or penis / anus contact. (most syphilis infections occur in male homosexuals). Symptoms in the first stage come out between ten and 12 weeks after infection when a painless sore appears on or around the sex organs. In a man this sign can be easily seen, but it can be hidden inside the vagina and not spotted so easily in a woman.

After a few days or weeks this ulcer usually disappears. The later signs - mouth sores, sore throat, a body rash and loss of hair, usually go away too.

If you don't have treatment the germs still remain in the body and

after a few years will damage your heart, eyes, ears and central nervous system, eventually causing paralysis, blindness, insanity and death.

Gonorrhoea, (clap), is the most common type of VD - about 1,000 people in this country catch it every day. First signs of clap are a burning / itching sensation in the urethra which really hurts when you pass water and a yellowish discharge. Untreated gonorrhoea will infect your scrotum and make you sterile. It will eventually attack your main joints and all your vital organs.

If you're experiencing any of these symptoms or know that you've had sexual contact with an infected person, you must act NOW. And don't have sexual relations with anyone else until you've visited your nearest special clinic for a complete check-up.

Go along to the Whitechapel Clinic, Turner Street, Mile End. (Tel: 01-247 7310). Opening hours Monday to Friday - 10.00 am-6.30 pm. Your visit will be treated in complete confidence. DO IT.

Anyone else worried? You can check out your local clinic by ringing your nearest hospital.

FEEDBACK

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

Anyone can Wurzel

PLEASE could you print the address of the Wurzels fan club, as I saw them live some time ago but have not seen their fan club advertised anywhere.

Linda Fryers, Milton Keynes.

● Hmm, maybe the reason behind the apparent lack of ads, for the fan club is 'cause they ain't got one... but despair not, yes yoke! fans, words, wit and other relevancies on the Wurzels can be obtained by writing to the Wurzels, c/o The John Miles Organisation, Cadbury Camp Lane, Clapton in Gordano, Bristol BS20 9SB.

Perry-tonitis

PLEASE could you print the address of the Perry Como fan club. - Mrs M., Jersey.

● One Perry Como fan club coming up... write to Mrs Marie Gallett, 12 Church Road, Short Heath, Willen Hall, West Midlands WV12 5PT.

Only Ones' line-up

WHAT IS the line-up of the Only Ones? Any news on them?

● T' Only Ones are: - John Perry, Peter Perrett, Mike Kellie and Alan Mair, and no news is good

news, so the bad news this week is that they've just released a single on CBS, entitled Another Girl / Another Planet. - Barbara Walker, London.

Santana fax 'n' wax

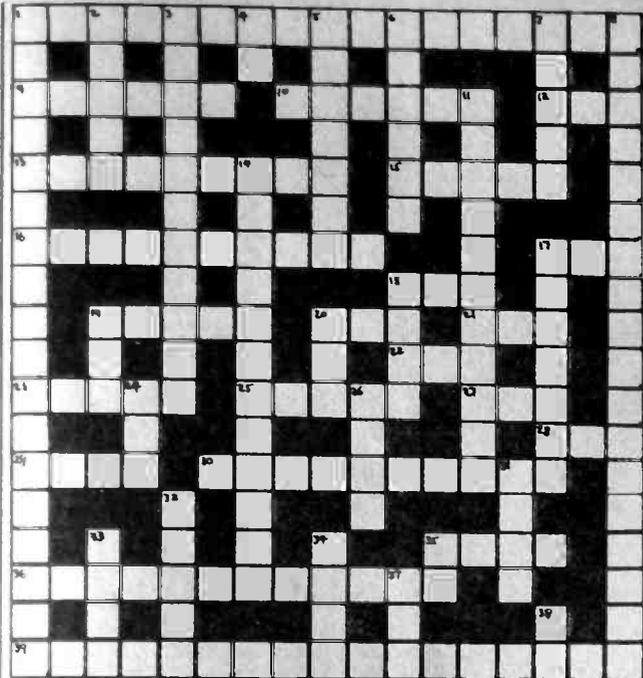
COULD YOU give me Santana's line up and a list of their albums and singles. I'd also like to know what country they come from, my mum reckons they're from Spain.

A Santana fan Hemel Hempstead.

● Santana are Devadip Carlos Santana guitar and vocals, Graham Lear drums, Tom Coster keyboards, Paul Rekow percussion, Pete Escovedo timbales, David Margen bass, Greg Walker vocals.

Albums: 'Santana' (CBS 63615), 'Abraxas' (CBS 64087), 'Santana Third Album' (CBS 69015), 'Caravanserai' (CBS 65289), 'Welcome' (CBS 69040), 'Greatest Hits' (CBS 69081), 'Borvoletta' (CBS 69084), 'Arrigo' (CBS 86005), 'Lotus' (CBS 69084), 'Festiva' (CBS 86020), 'Moonflower' (CBS 88272). Santana aren't Spanish they come from America.

XWORD



CLUES

ACROSS

- 1 Money spinning Pink Floyd album (4,4,2,3,4)
- 9 Group that told us about Black Betty (3,3)
- 10 See 19 Across.
- 12 Harris or Dylan (3)
- 13 & 30 Across. 1977 Abba No 1 (7,2,7,3)
- 15 They told us about Julie Ann in 1975 (5)
- 16 He had a Kaleidoscope of Rainbows (4,6)
- 17 Dirty pop group (3)
- 18 Beach Boys' single (3)
- 19 & 10 Across Had hit single in 1975 with Sealed With A Kiss (5,6)
- 20 Former 10cc member (3)
- 21 Blue Mink had a Melting (3)
- 22 Steely Dan album (3)
- 23 Hot Rods' leader (5)
- 25 See 26 Down
- 27 Davies or Stevens (3)
- 28 Wipe or Straighten (3)
- 29 Instrument (4)
- 30 See 13 Across
- 35 The one that had the original hit of Concrete And Clay (4)
- 36 Radio Stars' single (7,5)
- 39 1969 Thunderclap Newman No 1 (9,2,3,3)
- 2 1977, hit for Mr Blg (5)
- 3 Bee Gees surviving Night Fever (6,5)
- 4 Hook or John (2)
- 5 Life supporting 1977 hit single (7)
- 6 What Smokey Robinson's tears leave (5)
- 7 Original Crickets song that was a hit for 17 Across (2,3)
- 8 Carly Simon telling us that she's the best (6,4,2,6)
- 11 1978 Showaddywaddy hit (6,5)
- 14 1966 Beach Boys' classic (3,4,5)
- 17 See 33 Down
- 18 Wire have just raised a Pink one (4)
- 19 Paul Rodgers' company (3)
- 20 Reed or Adler (3)
- 24 What Status Quo had in the sun (3)
- 26 & 25 Across Had his only British singles success in 1972, with Heart Of Stone (4,5)
- 31 Mr Redding (4)
- 32 Isley Brothers' original that was Lulu's first hit single (5)
- 33 & 17 Down 1963 Beatles No 1 (4,2,2,3)
- 34 Medical substance in Roxy Music single (4)
- 35 Former 10cc label (1,1)
- 37 German group that wanted More (3)
- 38 Stranglers label (1,1)

DOWN

- 1 They recorded a Number of assorted love songs (5,3,3,7)

LAST WEEK'S ANSWERS

ACROSS

- 1 Nick Lowe. 5 Gabriel. 10 Lovin Spoonful. 11 Jon. 12 Lord. 13 Hot Legs. 15 Flack. 16 Too. 17 My Girl. 20 Ed. 22 Reed. 24 Attractions. 26 Enid. 31 Sir Duke. 32 Rush. 34 Cream. 35 Ian Dury. 37 Hot To Trot. 38 Heroes.

DOWN

- 1 Nils Lofgren. 2 Coverdale. 3 Lane. 4 Wipe Out. 6 Blue Sky. 7 If. 8 Laine. 9 Fool To Cry. 11 Joni. 14 Ike. 17 Meco. 18 Grin. 19 Ron. 21 Daddy Cool. 23 Dan. 25 Steely. 27 Sherry. 28 Mr. 29 Guru. 30 Bush. 33 Hite. 36 Duo.

CAN'T GET
YVONNE ELLIMAN
OUTA YOUR MIND?
BETTER TAKE
HER NIGHT FLIGHT



Yvonne Elliman

THE NEW ALBUM

“NIGHT
FLIGHT”

L.P. 2394 197 Cassette 3216 197

INCLUDES
HER NEW SINGLE

‘IF I CAN’T HAVE YOU’



The RSO Family

"THE MUSIC business is wonderful. A superb industry. One big happy family."

Pure nonsense of course — but then Jonathan King has made his living out of nonsense. The man behind such items as 'Una Paloma Blanca' 'The Sun Has Got His Hat On' and 'Leap Up And Down And Wave Your Knickers In The Air' — the kind of single Radio One just adores.

The kind of single that sends singles reviewers everywhere mad with rage. And the kind of single, I distinctly remember, that caused hundreds of young females in the JM Ballroom in Dundee to hop from foot to foot twirling imaginary items of underwear above their heads.

For foisting these, and many more three minute horrors on an unsuspecting public, Jonathan King feels no guilt.

"Some people hate me for what I do," he admits happily. "Well, let them hate. I just love — and have fun."

Sharp

And it's hard to dislike him for it. Whatever you think of his music (and I think plenty) a verbal sparring match with Mr King is fun. He's a sharp fella — anyone who's been in the business as long as he has and done as well as he has must be sharp, he's also disarmingly cheerful and chatty. You know he probably doesn't mean a word of what he's saying, but he does it all so charmingly that you just giggle and let him carry on.

Right, on with the interview. Jonathan's early career is a bit before my time, and the only information I have here is a record company press release which has apparently been written by an illiterate Chinaman. So tell me how you started, Jonathan.

He immediately launches into a potted autobiography. "When I was 15, I was a pop fan with ambitions to be a pop star. I wrote songs, most of them pretty dreadful, and tried to sell them to record companies. Nobody wanted to know. Then I wrote 'Everyone's Gone to

The Moon' and suddenly some people did want to know. After that I went to Cambridge to study for a degree in English Literature — which I got — and then I came back to do my first TV chat show, which was called 'Good evening, I'm Jonathan King'. Then I got into record producing . . ."

Hang on, hang on, we're getting ahead of ourselves. Back to the first record.

"Wasn't it a protest song? "Sort of semi. I did one afterwards called 'Good News Week' with a group called Hedgehoppers Anonymous. Hedgehoppers Anonymous were an RAF band — I didn't even let them play on the record, just used their name."

Retire

One thing I do remember from Jonathan's early days was his announcement in his weekly column in Disc that he intended to retire at the grand old age of 25. So why are you still around then, Jonathan?

"I did retire. I retired from being a columnist, journalist and broadcaster. I stopped pontificating, because I thought that was a scam for the young. I stopped pontificating and started . . ."

Participating? "Exactly. I began producing records, and then I formed my own record company, because after making all these hits as an independent producer I thought I ought to make the profits myself, instead of seeing other companies getting them."

"The record company became a pain in the arse really, because it meant I had to get involved in the business area."

But surely it made you rich . . . ?

"No, I'm not at all rich. I think I'm rather poor, in fact."

I bet I'm poorer than you are . . .

"Yes, I expect you are." Jonathan has a reputation for being a pretty wily businessman — one who knows all the tricks — but he claims that's an unfair label.

"I know, people think I'm more businesslike than I am. But I really prefer to stay out of all that, because otherwise you just don't have time to attend to the fun, creative side of things. That's really why I pulled the label back, and made it more of a production house."

'Production house' is one of those baffling music biz

expressions that nobody on the outside understands. Explain . . .

"It means that, instead of being on the label that appears in the shops, like my other singles were, we get the record together and sell it to another company. Like, my new single, 'Old DJs (Playing New Sounds)' is on Epic. And my next one will be out on Phonogram. It cuts down your profits, but it also cuts down the expenditure — you can leave it to them to do all the work on it."

Ah yes, the single. Why bring it out now?

"I haven't brought out a single for ages, because of all the chart hyping going on. It is getting ludicrous — you could practically go through the week's charts saying, 'That one was bought in', 'So was that'. It's getting less hyped now, I think, mainly because there are so many charts. It's impossible to hype every chart, it would be far too expensive. So if you've got a single shooting up one chart and doing nothing in another, it's going to look suspicious."

"I never really got into chart hyping — mainly because of the expense involved," he grins. "It's only worth spending money on hyping a single if that band is then going to return the investment by selling a lot of albums. With our little one off singles, it just wasn't worth it."

All very plausible. But the 'not really' does worry me a bit. What does 'not really' mean?

"Well, it depends what you mean by hyping," he says. "You see, I don't think most of it is corruption — it's just more and more expensive marketing. We always used to send free records to shops everyone does that. It's when you start buying them back that it gets really expensive."

"For the last year and a half it's been getting really awful — it's very difficult to break records. But now I think it's easier for a genuine hit to break through — that's why I bought out the single new."

And if anyone should know about hit singles, he should. Over the years, his records have popped up in the Top 20 literally dozens of times — some of them under his own name, some with the identity disguised to protect the guilty party. Remember 100 Ton And A Feather, Nemo, the Piglets, the Weathermen (eek — I can't go on with this list. It's too horrible to contemplate).

But even that list doesn't make him cringe. "I'm always very much ahead of time with my records — look at Genesis for example. I discovered, produced and named them back in '67. I knew then they were talented and they deserved success: I just never thought it would take 11 years for it to happen!"

"Looking back to five years ago, I had a girl singer, Tina Harvery who I thought was terrific, but nobody seemed to like at the time. Maybe I should re-release her stuff now. I don't like sitting on talent, I usually work on something for about a year, and if I can't break it, I pass it on to another company for them to try. I did that with the Kursaal Flyers — couldn't break them, so I gave them to CBS and they had a moderate amount of success with them."

"What's my biggest failure ever? I can't recollect ever having had any failures. All I see looking back is 13 years of total, unbroken success!" Jonathan's other favourites amongst the singles he's put out are 'Hooked On A Peeling' by 100 Ton And A Feather, and a country and western version of the Stones' 'Satisfaction' (aargh!) by an outfit he

JONATHAN KING — harmless joker, ageing punk rocker or the conman of pop? In an attempt to find the truth, SHEILA PROPHET cross-examines him about his early career, about chart hyping, about the Piglets, about who did play on that infamous Bay City Rollers single, about Ricky Wilde and Simon Turner — and about his current venture into politics. Her verdict on the man? Read on . . .



named Bubblerock.

And the ones he didn't like?

"'Una Paloma Blanca'. I disliked that intensely. People are always going around criticising other people for their tastes — it's like that with the punks. I think there are a lot of good things about punk music, but the kids are just going around knocking anything they don't like."

"Taste is such a personal thing: I don't always make records for myself. Like 'Leap Up And Down And Wave Your Knickers In The Air' — I hated that, it was anathema to me. But I knew lots of kids would enjoy jumping about to it. Unless you're intending to educate the entire world, you have to

I'm always very much ahead of time with my records — look at Genesis for example. I discovered, produced and named them back in '67'

divorce yourself from your own personal tastes." Jonathan also made fairly extensive forays into the teenybop market in the early seventies, most notably with the Bay City Rollers in 1971. He produced their first hit, 'Keep On Dancing', nearly three years before the

Rollers' big success. What did he think of them? "When I first saw them, I knew they had the capacity to become extremely successful," he says. "I produced their first record — yes, that is true, I did play on it. There was more of me on it than there was of them — three

were about 13 parts of me and two of the Rollers!"

He also tried to launch two of his own teeny stars — Simon Turner and Ricky Wilde. Now whatever happened to them . . . ?

"I've no idea," he admits. "I haven't seen them in years. I still think we had the right idea there, we just had the wrong records. The time was right for them to break through, if only we'd had the right songs. Actually, I've always fancied being a teenybopper star myself — I think my boyish good looks would go down well with the girls, don't you?" He leans back in his armchair and cackles. But, f point out, isn't the fighting rather a losing battle, againt time with that one?"

КОГДА ТАНКИ
ПРОРЫВАЮТСЯ
ЧЕРЕЗ ПОЛЫШУ
AUTOMATICS

ISLAND

KING OF POP



"Yes I am," he laughs. "I'm always afraid that I'm going to go through the flames once too often and crumble to dust like Ursula Andress did in 'She'."

Ooops — we're talking real nonsense now. But it is true, it seems that Mr King is feeling his age these days. Can he still spot the upcoming stars?

"There's room for one pretty band to happen," he predicts. "They'll probably come from one of the poppier bands on the club circuit just now. That's what's going to happen, I'm sure. I can still look at people and see potential — like I can look at Billy Idol and say that looks like a star."

"We've just been through a very good time for new talent. Like Kate Bush — knew she'd be big ages ago. And the Blondie single. It's all girls, isn't it? Maybe we would start a Boys' Lib movement."

That's a horrible idea. "No it's not." He leans forward, a gleam in his eye. Another idea germinating somewhere in that brain? (Oh, NO!) "Women are all right in their place — in bed and in the kitchen."

Politics

I refuse to enter into an argument of this sort. (I'm not that dumb). Let's change the subject. We've been through money, corruption, sex ... next on the agenda is, let's see, ah yes, politics!

Jonathan's latest venture is to stand as the Royalist candidate for Epsom and Ewell. The Royalist party is of course, his own invention.

"I'm part of the Royalist party, though I don't think the Queen knows about it yet," he says. "The idea behind it is that this will be the last by-election before a general election, and whoever gets in will only be there for a matter of weeks or months. I just thought it might brighten things up, having someone different trying for what is considered to be a safe Conservative seat."

"I like to think I'm rolling a hand grenade along the corridors of power. I feel I can take a stand on local and personal matters for my constituents — maybe I can prove that you don't have to be a crashing bore to be an MP. I've heard them in Parliament on the radio and they all sound like they've got

I've always fancied being a teenybopper star myself — I think my boyish good looks would go down well with the girls'

awful plums in their mouths or they can't talk. It's like a zoo."

So what's the party manifesto, Jonathan?

"I want to give more power to the royal family. I think Philip or the Queen or Charles can deal with things a lot better than that lot."

So are you going to go out kissing babies?

He makes a face. "I hope that won't be necessary. I don't think I could face that — I might bite them. No, I think my image as Jonathan King punk rocker will do me nicely."

Well, what can I say but ... good luck?

He suddenly jumps to his feet.

"Right, Sheila B Devotion, have you got enough now?" The audience is obviously drawing to a close.

Just one last question ...

"All right."

What are your ambitions, Mr King?

"I want to be a writer. I want to write novels, books and plays. That's what I see myself doing eventually — settling down in the country to write."

Leaving pop music behind?

"No, I don't think I'll ever leave pop entirely. I love it too much. I'm having a very happy marriage with pop music — and there's no divorce imminent. In fact, I think the only separation from pop will be death."

And he means that most sincerely, folks.



I'm having a very happy marriage with pop music — and there's no divorce imminent. I think the only separation from pop will be death'

Gdy Znów
czołgi przeorzą
Polskę
AUTOMATICS

UPFRONT

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



RICH KIDS: Cambridge Corn Exchange, Friday

RICH KIDS are all set to spread it about a bit on a short series of UK dates, following their recent Euro success. Make it with the Midas touch at Cambridge Corn Exchange (Friday), Sheffield Polytechnic (Saturday), Bristol Locarno (Sunday) and Guildford Civic Hall (Tuesday), before their closing London date next week. And it's an 8-dater for MAGAZINE, off on their second British tour, joined once again by Dave Formula on keyboards — this time as a permanent member. Goldfinger hits the streets at Glasgow Satellite City (Monday) and Liverpool Eric's (Tuesday).

Hell-bent on raising some love instead, SUZI QUATRO plays the field at selected punter palaces throughout the land, including London Music Machine (Thursday), Maidstone College (Friday),

Dunstable California (Saturday) and Southampton Gaumont (Sunday). STEVE HILLAGE is deliberately avoiding sit-down venues this tour around, opting for stand-up halls and a greater audience contact instead. Ol' axe-hat and his all-Caucasian ensemble play a double-niter at Plymouth Metro (Thursday and Friday), lighting out for Swansea Top Rank (Sunday).

There's much more from the COMMODORES and jean machine RORY GALLAGHER too ethnic reggae band THE GLADIATORS fly in some sunshine from the heart of JA, their first-ever UK visit. And THE BOYS 'n TONIGHT share top-billing for a one-off gig at London's Lyceum, organised in association with Capital Radio, (Wednesday). Enough punk funk and junk for everyone — but don't forget to check 'em out before you go.

WEDNESDAY

APRIL 19

- AYLESBURY, Britannia (4838), The Speedos
- BIRMINGHAM, Barbarellas (021-643 9433), Doctors of Madness
- BIRMINGHAM, Odeon (021-643 6101), Manfred Mann's Earth Band / Band of Joy
- BRIGHTON, Top Rank (28986), The Gladiators / Reggae Regulars
- CAMBERLEY, Lakeside Country Club (5939), Herb Reed
- CHATHAM, Centre Hall (Medway 403863), Carl Perkins / Bo Diddley / Matchbox
- CHATHAM HILL, Tam-o-Shanter, SW19
- GATESHEAD, Stirling House (78119), Deep Freeze
- GLASGOW, Apollo (041-332 6056) Commodores
- GREAT YARMOUTH, Tiffanys (57018), Real Thing
- ILKLEY, College of Further Education, Oso
- LUTON, Sands Showbar, Beano
- KINGSTON, Dolphin, Fife Road, Visitor
- LEICESTER, Baileys (26487), Suzi Quatro
- LEIGHTON BUZZARD, Bosard Hall, The Pleasers
- LINDOLN, AJ's Club, Girlieboob
- LITTLE SUTTON, Bullshedd, Juggernaut
- LONDON, Albany Empire, Creek Road, Deptford (01-692 0785), 90 Degrees Inclusive / Brickley Boogie Band / Rubber Johnny
- LONDON, Brecknock, Camden (01-485 3073), Grand Hotel
- LONDON, Bridge House, Canning Town (01-478 2839), Remus Down Boulevard
- LONDON, Dingwalls, Camden (01-267 4987), The Voice Squad
- LONDON, Fanga Disco, Praed St (01-282 7952), Bronx
- LONDON, Green Man, Plumstead, Boudicca
- LONDON, The Hollies, Canning Town, Cheap Flights / Rouge
- LONDON, Lyceum, The Strand (01-636 3715), The Boys / Tonight
- LONDON, Marquee, Warour Street (01-437 8803), Boyfriends
- LONDON, Music Machine, Camden (01-387 0428), Slouxsair And The Banabees / The Table / Spizz Oil
- LONDON, Pegasus, Stoke Newington, Starsted Saint
- LONDON, Red Cow, Hammersmith, Charlie Dore's Back Pocket
- LONDON, Rochester Castle, Stoke Newington (01-248 0198), Johnny Curious And The Strangers
- LONDON, Rock Garden, Covent Garden (01-240 3961), Roll Ups / Overseas
- LONDON, Royal Albert Hall (01-589 8212), Kris Kristofferson / Rita Coolidge / Billy Swann
- LONDON, The Stapleton, Crouch Hill (01-272 2108), Nebula
- LONDON, Western Courts, Paddington (01-723 0886), Steve Boyce Band
- MANCHESTER, The University (061-238 8114), Spitter
- NEWARK, Palace Theatre (71106), Racing Cars / Bowles Brothers Band
- NEWCASTLE UPON TYNE, Bridge Hotel (27780), Famous Five
- NEWCASTLE UPON TYNE, Gosforth Hotel (28286), Junco Partners
- NEWCASTLE UPON TYNE, Newton Park Hotel (862010), Searchers
- NORWICH, University of East Anglia (52068), Rumble Strips
- PABLEY, Silver Threads, Rock Hill Street, Wild Angels
- PLYMOUTH, Metro (51326), Matumbi
- PLYMOUTH, Woods (266118), The Trojans
- READING, Hexagon, Pasadena Roof Orchestra
- STOKE ON TRENT, Jollies (317492), Stylitics / Candy Station
- SUNDERLAND, Empire (73274), Dave Swarbrick
- WARRINGTON, Technical College, Garbo's Celluloid Heroes
- WHITLEY BAY, Jonah's, Steve Brown Band
- WHITLEY BAY, Rex Hotel (623201), Oasis

THURSDAY

APRIL 20

- ABERDEEN, Fusion, Wild Angels
- ALLOA, Spiral Disco, Ignatz
- BASILDON, Towngate Theatre (23853), Ralph McTell
- BIRMINGHAM, Oakdale Social Club, West Bromwich, Cadillac
- BRADFORD, Golden Cock-snel, Overlord
- BRADFORD, Royal Standard, Straits
- BRIGHTON, Sherry's Showbar (21628), Beano
- BRIGHTON, Granary, Welsh Back (28267), Vapour Tracks
- BRIGHTON, Tiffany's (34087), Wilko Johnson / Blast Furnace and The Heat-waves
- BURY ST EDMUNDS, Suffolk Punch Club, RAF Honnington, Crasy Cavan & The Rhythm Rockers
- CAMBERLEY, Lakeside Country Club (5938), Herb Reed
- CANTERBURY, University of Kent (65224), The Brakes
- CRAWLEY, Nags Head, Reggae Band
- DONCASTER, Outlook (84434), Squeeze
- DUNDEE, The University (23181), Graham Parker & The Rumour / Cuban Bech
- EAST DERHAM, Sunshine Rooms, Ruby Joe
- EPSOM, Art College, Rivvits
- HIGH WYCOMBE, Nags Head (21758), Radio Birdman
- LEEDS, F Club, Roots, The Front / The Bentz
- LEIGHTON BUZZARD, Bosard Hall, The Pleasers
- LITCHFIELD, Enotes, Incredible Kids Band
- LIVERPOOL, Eric's (051-236 7881), The Young Ones / Uncertain Thing
- LONDON, Brecknock, Camden (01-485 3073), Scarecrow
- LONDON, Bridge House, Canning Town (01-478 2886), Roll Ups
- LONDON, Castle Hotel, Tooting Broadway, The Crack
- LONDON, Dingwalls, Camden Lock (01-267 4987), George Melly and John Chilton's Feetwarmers
- LONDON, Golden Lion, Fulham (01-285 8942), The Monos
- LONDON, 100 Club, Oxford Street (01-836 0933), Gladiators / Reggae Regulars
- LONDON, John Bull, Chlawick (01-994 0062), Rebel
- LONDON, Marquee, Wardour Street (01-437 8803), The Larkers
- LONDON, Middlesex Polytechnic, Crouch End, Red Balune / Acme Quartet
- LONDON, Music Machine, Camden (01-387 0428), Suzi Quatro / Strangeways
- LONDON, Nashville, Kensington (01-603 6071), Black Slate / The Jerks
- LONDON, Pegasus, Stoke Newington (01-226 0980), Sore Throat
- LONDON, Red Cow, Hammersmith (01-748 5720), The Members
- LONDON, Rochester Castle, Stoke Newington (01-249 0198), Patrick Fitzgerald
- LONDON, Rock Garden, Covent Garden (01-240 3961), The Smirks / Reaction
- LONDON, Roundhouse Bar, Chalk Farm (01-267 2664), Swift / O.K.
- LONDON, Roxy Club, Neal Street (01-985 9441), Handbag
- LONDON, Royal Albert Hall (01-589 8212), Max Bygraves
- LONDON, Royalty, Southgate (01-886 0951), Carl Perkins / Bo Diddley / Matchbox
- LONDON, Saxon Tavern, Calford, Chicken Shack
- LONDON, Swan, Hammersmith (01-748 1043), Uncle Po
- LONDON, Two Brewers, Clapham, Southside
- LONDON, White Lion, Putney, John Spencer & The Louie
- LONDON, Windsor Castle, Harrow Road, Doll by Doll
- LUTON, Royal Hotel (32131), Raw Deal



DEBUT ALBUM FROM

Player

On R.S.O. Records and Tapes



STEVE HILLAGE: Plymouth Metro, Thursday

CONTINUED ON PAGE 36

HEATWAVE

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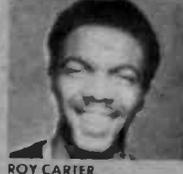
MARIO MANTESE



ERIC JOHNS



ERNEST BILBO BERGER



ROY CARTER

UPFRONT

FROM PAGE 34

MANCHESTER, Raftera (061-236 9788), Sham 69 / Destroyers
MELTON MOWBRAY, Painted Lady, Chants
MIDDLESBROUGH, Inn Cognitos, JALN Band
MIDDLESBROUGH, Rock Garden (241995), Doctors of Madness
MIDDLETON, Civic Hall (68986), X-Ray Specs
NEWCASTLE UPON TYNE, Hawthorne Inn (741096), Avalon
NEWCASTLE UPON TYNE, Newton Park Hotel (682010), Oasis
NOTTINGHAM, Hearty Good Fellow, The Tourists
NOTTINGHAM, Palais (51075), The Real Thing / Hippolytes
NOTTINGHAM, Sandpiper (64381), Screens
PENZANCE, The Garden (2475), The Troops
PERTH, St Albans Hotel, Brody
PLYMOUTH, Metro (51326), Steve Hillage / National Health
PRESTON, Piper Club, Pin-Up
READING, Target (585887), Earthbound
SLOUGH, Thamehall, Jasper Carrott
STOKE ON TRENT, Jolies (517492), Stylistics / Candi Station
STOKE, HANLEY, Victoria Hall (24641), Manfred Mann's Earth Band / Band of Joy
SWANSEA, Nutz Club, Mumbles, Racing Cars
TORQUAY, 400 Club, Girschool
WEST RUNTON, Pavilion (203), Rory Gallagher / Joe O'Donnell
WHITLEY BAY, Jonah's Harcourt's Heroes

FRIDAY

APRIL 21
ABERDEEN, Hillhead Hall, Rumble Strips
ABERDEEN, University (57261), The End
ASHFORD, Stanhope Hall, Globe Road Show
BATH, Brillig Arts Centre (64364), Keith Christmas
BIRMINGHAM, Barbarellas (021-643 9418), The Pleasers
BIRMINGHAM, Bournebrook Hotel, The Mekons
BIRMINGHAM, Odeon (021-643 6101), Rory Gallagher / Joe O'Donnell
BOGNOR REGIS, Bars Ballroom, 96 Deg Inclusive
BRACKNELL, Sports Centre (54203), Jasper Carrott
BRIGHTON, Sherry's Showbar (21628), Beano
BURNLEY, Miners' Club, Bankhall, Bandanna
CAMBERLEY, Lakeside Country Club (5939), Herb Reed
CAMBRIDGE, Corn Exchange (68767), Rich Kids
CARDIFF, College of Further Education, Girschool
CHATHAM, Tam - O - Shanter, Reddie
CRAWLEY, Crawley College, Edge Band
DUDLEY, JB's (53597), Vapour Trails
EDINBURGH, Clouds (031-229 5358), Merger
EDINBURGH, University (031-667 1290), Slade
EDINBURGH, University Health Centre (031-667 1290), Chou Pahrut
GLASGOW, University of Strathclyde (041-552 1270), Graham Parker & The Rumour / The Subs
GREENOCK, Regency, Hector



MAGAZINE: Glasgow Satellite City, Monday

HARLOW, College of Technology (22300), Oso
HIGH WYCOMBE, College of Higher Education (22141), Scratch
KEIGHLEY, Victoria Hall (602401), Wilko Johnson / Blast Furnace and The Heatwaves
KINGHORN, Quinze Nook, Brody
KIRKCALDY, Birksgate, Sneaky Pete
LEICESTER, Polytechnic (27652), Aswad
LIVERPOOL, Eric's (051-236 7881), Slouxsie and the Banshees
LONDON, Acklam Hall, Fortobello Road (01-969 7394), Penguin Cafe / Special Brew

LONDON, Basement Club, Sheldon Street, Jebb Avenue
LONDON, Blitz Club, Holborn, Spliteri
LONDON, Brecknock, Camden (01-485 3073), Roll Ups
LONDON, Bridge House, Canning Town (01-478 2896), Jacky Lynton and Happy Days
LONDON, Dingwalls, Camden Lock (01-267 4987), Rocks
LONDON, Dublin Castle, Camden, BwH
LONDON, George Canning, Brixton, Jabba
LONDON, Music Machine, Camden (01-387 0428), Gonzales / Hi-Fi
LONDON, North East London Polytechnic, Plaistow (01-527 0933), Late Show / The Monos
LONDON, Royal Court Theatre (01-730 5174), Renoi
LONDON, Fulham Town Hall (01-703 7677), Landscape
LIVERPOOL, Polytechnic (051-236 2481), Marseille
LONDON, Green Man, Plumstead, Me and the Boat
LONDON, Half Moon, Putney, George Flame and The Blue Flames
LONDON, Hope & Anchor, Islington (01-359 4510), Vince Baxter & The Dynamos
LONDON, Lewisham Odeon (01-822 1331), Carl Perkins / Bo Diddley / Matchbox
LONDON, Marquee, Wardour Street (01-437 6603), The Automatics
LONDON, Musicians' Collective, Gloucester Avenue, Roger Dean's Lysis
LONDON, Nashville, West Kensington (01-608 6071), Black Slate
LONDON, New Roxy Theatre, Harlesden, Gladiators / Reggae Regulars
LONDON, Nightingale, Wood Green, Nebula
LONDON, Pegasus, Stoke Newington (01-226 5930), Cheap Flights / The Orphans
LONDON, Rainbow (01-263 3148), Dave Swarbrick
LONDON, Red Cow, Hammersmith, Star Jets
LONDON, Roxy Club, Neal Street (01-836 8811), Gotham City Swing Band
LONDON, Royalty, Southgate (01-686 0951), Rokkoto
LONDON, Tramshed, Woolwich (01-855 3371), Bubble Theatre Band Show
LONDON, Countryman Club, Jervuasia
MAIDSTONE, Maidstone College, Susi Quatro
MANCHESTER, Free Trade Hall (061-434 0943), Commodores
MANCHESTER, Palace Theatre (061-236 0184), Manfred Mann's Earth Band / Band of Joy
MANCHESTER, Theatre Royal (061-368 22061), Tapper Zukie
MARGATE, Dreamland, Sunshine Rooms (27011), Dead Fingers Talk / Record Players
MELTON MOWBRAY,

Painted Lady (812121), Chants
MIDDLESBROUGH, Rock Garden (241995), The Brake
NOTTINGHAM, Trent Polytechnic (48248), England
NEWPORT, Village, Tony McPhee's Terraplane
NOTTINGHAM, Sandpiper (54381), Sham 69
NUNEATON, Hill Top, Caldwell, Incredible Kidda Band
OXFORD, Polytechnic (58780), Cafe Jacques
PLYMOUTH, Metro (51326), Steve Hillage / National Health
POOLE, Arts Centre, Randy Edelman
PRESTON, Piper Club, Pin-Up
REDCAR, Coatham Bowl (3258), Whirlwind
RETFORD, Porterhouse (4981), The Young Ones
SCARBOROUGH, Penthouse (63204), The Blades
SOUTHPORT, Southport Theatre (40404), Manhattan Transfer
STOKE ON TRENT, Jolies (517492), Stylistics / Candi Station
STRATFORD, Green Dragon, Bullitt
SUNDERLAND, Thornley Club, Juggernaut
WATFORD, College of Technology (41211), Grand Hotel
WEST RUNTON, Pavilion (203), Freddie Fingers Lee / Flying Saucers
WOLVERHAMPTON, Lafayette (26285), X-Ray Specs

SATURDAY

APRIL 22

ACCRINGTON, Albion Hotel, Bullet
BANBURY, Banbury United Club (710339), Brewers Droop / Nighthawks / Armpit Jug Band
BATH, College of Higher Education, Warren Harry
BIRMINGHAM, Barbarellas (021-643 9413), The Pleasers
BIRMINGHAM, Digbeth Civic Hall (021-236 2392), After The Fire
BIRMINGHAM, Elizabethan Days, Klocobet
BIRMINGHAM, The Mecatt Cross, Special Clinic
BOLTON, Institute of Technology, Girschool
BOURNEMOUTH, Winter Gardens (28448), Showaddywaddy
BRIGHTON, New Regent (27800), The Blades
BRIGHTON, Sherry's Showbar (21628), Beano
BRISTOL, Granary, Welsh Back (28287), Pekoe Orange
BURY - ST - EDMUNDS, Griffin Inn, Steve Boyce Band
CHATHAM, Central Hall (43930), Jasper Carrott
CORBY, Exeter Community Centre, The Tourists
CUCKFIELD, King's Head, Southern Ryda

DUNSTABLE, California Ballroom (82804), Nud Quatro
EDINBURGH, Herriot-Watt University (0 1-229 3574), The End
EDINBURGH, Usher Hall (031-229 7607), Manhattan Transfer
FARNBOROUGH, Technical College, Mullin Greenway Band / The Brains Trust
GLASGOW, Burns Howff (041-332 1813), Chou Pahrut
GLASGOW, Queen Margaret Union (041-334 1565), Supercharge
GLASGOW, The University (041-339 8865), Slade
HASTINGS, Pier Pavilion (421840), Hollywood Kidn-ers
HUDDESFIELD, Polytechnic, Slouxsie And The Banshees
KINGHORN, Quinze Nook, Monolog
KINGSTON, Dolphin, Red-nite
LEEDS, F Club, Roots, Myrner
LEEDS, University (39072), Whirlwind
LONDON, Brecknock, Camden (01-485 3073), The Vipers
LONDON, Bridge House, Canning Town (01-478 2896), Salt
LONDON, Dingwalls, Camden Lock (01-267 4987), Grand Hotel / Medium Wave Band
LONDON, Duke of Lancaster, New Barnet, Trader
LONDON, Green Man, Plumstead, Out Of The Blue / Shooting Star
LONDON, Hammersmith Odeon (01-748 4081), Commodores
LONDON, Hampstead Country Club, Spliteri
LONDON, Nashville, West Kensington (01-603 6071), Little Acre
LONDON, Music Machine, Camden (01-387 0428), Cafe Belle / Twice Nightly
LONDON, North East London Polytechnic, Plaistow, Dead Fingers Talk
LONDON, Pegasus, Stoke Newington (01-226 5930), Big Chief
LONDON, Royalty, Southgate (01-686 4112), Chris Hill
LONDON, St Mary's Church Hall, Brixton, Misty
LONDON, Two Brewers, Clapham (01-622 3621), Jabba
LONDON, Wheatshed, King's Road, Overseas
LONDON, Windmill, Acton High Street, Reddite
MANCHESTER, Raftera (061-236 9788), Marseille
MELTON MOWBRAY, Painted Lady, Chants
NEILSTON, Victoria Bar, Hector
NEWARK, Palace (71159), Little Glny
NEWCASTLE UPON TYNE, Polytechnic (28781), Graham Parker & The Rumour / Supercharge
NOTTINGHAM, Boat Club (469082), The Young Ones
NUNEATON, 77 Club, Black Gorilla
PETERBOROUGH, ABC (3694), Max Boyce

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Postal applications accepted.



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ON TICKETS



SLOUXSIE & THE BANSHEES: Birmingham Barbarellas, Tuesday

PLYMOUTH, Pavilion, Carl Perkins / Bo Diddley / Matchbox
PRESTON, Piper Club, Pin Ups
READING, Bulmershe College, 60 Degree Inclusive
READING, Jack Of Both Sides, Double Exposure
SHEFFIELD, Polytechnic (2129), Rich Kids
SLOUGH, Slough College, Cabé Jacques
SOUTH NORMANTON, Community Centre, Race Against Time / Spasms
STOKE ON TRENT, Jolicea (317492), Stylitics / Candi Station
SUNDERLAND, Lees Club, Juggernaut
WARRINGTON, Red Lion, Bandanna
WELWYN GARDEN CITY, Mid-Herts College (26316), The Boyfriends / Mino Fair
WEST RUNTON, Pavilion (203), Oso / Delegation
WOLVERHAMPTON, Civic Hall (21359), Manfred Mann's Earth Band / Band Of Joy

PRESTON, Lockley Grand Hall, Showaddywaddy
REDCAR, Coatham Bowl (3236), X-Ray Spex
SALFORD, Willows (061-736 4541), Real Thing
SHEFFIELD, Top Rank (21927), Doctors of Madness
SOUTHAMPTON, Gaumont (29772), Suzi Quatro
ST ANDREWS, The University (4931), Racing Cars / Rumble Strips
SWANSEA, Top Rank (23955), Steve Hillage / National Health
WAKEFIELD, Newton House Club (71042), Linsellight
WAKEFIELD, Theatre Club (76021), Stylitics / Candi Station
WOLVERHAMPTON, Lafayette, Little Ace

MONDAY

APRIL 24
BARNSELEY, Worsborough Dale Club, Linsellight
BIRMINGHAM, Tracey's, Redditch (81160), Special Clinic
BLACKBURN, King George's Hall (58424), X-Ray Spex
BLACKPOOL, Jenkinsons, (29203), Supercharge
BLUTH, Golden Eagle (4348), Steve Brown Band
BRISTOL, Crockers, Hard Up
CARDIFF, Chapter Arts Centre (26776), Triton
CHESTERFIELD, Adam & Eves, The Veins
COVENTRY, Coventry Theatre (23141), Max Boyce
DONCASTER, Outlook (64434), Vibrators
GLASGOW, Satellite City, Apollo (041-332 8055), Machine / The Slits
GUILDFORD, The Junction, Quay Street (72422), Jasmine Pie / The Reaction
HOLLYCROFT, Steering Wheel Hotel, Some Chickens
LEEDS, Peacock, Yeoman, The Sneakers
LIVERPOOL, Erics (051-236 7881), Gladiators / Reggae Regulars
LIVERPOOL, Sportsman (051-709 3757), Cheap Flights
LONDON, Brecknock, Camden (01-485 3073), Helicopters
LONDON, Bridge House, Canning Town (01-478 2865), Warm Jets
LONDON, Covent Willensden, Dead Fingers Talk
LONDON, Dingwalls, Camden Lock (01-267 4987), Eater / Bombers / Tribesman / The Front
LONDON, Hammersmith Odeon (01-748 4081), Commodores
LONDON, 100 Club, Oxford Street (01-638 0933), Louisiana Red / Sugar Blue
LONDON, John Bull, Chiswick (01-994 0062), Rednote
LONDON, Kensington, Russell Gardens (01-603 3245), Pekee Orange
LONDON, Music Machine, Camden (01-387 0428), The Adverts / Nico / The Killjoys
MAESTEG, White Wheat, Herb Reed
MANCHESTER, Apollo Ardwick (061-2731112), Machine Gun Transfer
MANCHESTER, Band on the Wall (061-832 6626), Idiot Rango
NEWCASTLE UPON TYNE, The Coopersage (28286), Young Bucks
NEWCASTLE UPON TYNE, Gosforth Hotel (856617), Pin Ups
PLYMOUTH, Castaways (63127), Sham 69
SHEFFIELD, Top Rank (21927), Wilko Johnson / Blask Furnace & The Heatwaves
SOUTH SHIELDS, Tavern, Pin Ups
THORNE, White Hart Hotel, Beano
WAKEFIELD, Theatre Club (75021), Stylitics / Candi Station
WOLVERHAMPTON, Civic Hall (21359), Slade

SUNDAY

APRIL 23
ACCRINGTON, Lakeland Lounge (361263), Cheap Flight
ASHINGTON, Regal Cinema (812331), Supercharge / The Squad
REDFORD, Nitespot, Herb Reed
BIRMINGHAM, Barbarellas (021-643 9413), Stage Frighi
BIRMINGHAM, Golden Eagle (021-654 2886), Whirlwind
BOURNEMOUTH, Winter Gardens (28446), Carl Perkins / Bo Diddley / Matchbox
BRACKNELL, South Hill Park Arts Centre (27272), Sasa Marx
BRISTOL, Locarno (26193), Rich Kids
BURY ST EDMUNDS, Focus Theatre (4259), George Melly and John Chilton's Feetwarmers
CARDIFF, Chapter Arts Centre (25776), Stan Tracey Octet
CARDIFF, New Theatre (24466), Dave Swarbrick
COVENTRY, Ryton Bridge Hotel, Incredible Kidda Band
CROYDON, Fairfield Halls (01-681 0621), Manfred Mann's Earth Band / Band Of Joy
DUMFRIES, Stage Coach Hotel, The End
HUCKNALL, The Westville, The Tourists Gallagher / Joe O'Donnell
LEEDS, The University (3807), Graham Parker & The Rumour / Strangeways
LONDON, Duke of Lancaster, New Barnet, Publico
LONDON, Hammersmith Odeon (01-748 4081), Commodores
LONDON, Hampstead Country Club, Spitteri
LONDON, The Hollies, Canning Town, Southern Ryda
LONDON, Marquee, Wardour Street (01-487 6608), The Seekers / The Brakes
LONDON, Pindar of Wakefield, Kings Cross (01-437 1753), Swir
LONDON, Red Cow, Hammersmith (01-748 6720), Warren Harry
LONDON, Roundhouse, Chalk Farm (01-267 2664), Steel Pulse / Wreckless Eric / Police / John Cooper / Clarke
LONDON, Theatre Royal (01-436 8106), Randy Edelman
LONDON, Torrington, North Finchley, Bowles Brothers Band
LONDON, Western Counties, Paddington (01-723 0685), Rednote
MANCHESTER, Apollo, Ardwick (061-273 1112), Manhattan Transfer
MANCHESTER, Band on the Wall (061-832 6626), The Mekons / Passage
NEWBRIDGE, Newbridge Institute, The Young Ones



SUZI QUATRO: London's Music Machine, Thursday

TUESDAY

APRIL 25
BELEAF, The Polytechnic, Cinaros
BIRMINGHAM, Barbarellas (021-643 9413), Slouste & The Banshees / Eater / The Front
BISHOPSTORTFORD, Triad (66383), Raw Deal
BRADFORD, Gate House Working Men's Club, Ronnie Storm & The Typhoons
BRISTOL, Crockers, Hard Up
CARDIFF, Top Rank (26558), Steve Hillage / National Health
DURHAM, Coach & Eight (63294), Avalon
EDINBURGH, Tiffany's Racing Cars / Rumble Strips
GATESHEAD, Bellevue Hotel (870856), Disguise
GATESHEAD, Stirling House (78110), The Squad
GUILDFORD, Civic Hall (71651), Rich Kids
LINCOLN, Theatre Royal (25565), Slade
LONDON, Albany Empire, Deptford (01-692 0763), 90 deg Inclusive
LONDON, Brecknock, Camden (01-485 3073), Sucker
LONDON, Bridge House, Canning Town (01-478 2865), The Monos / The Tickets
LONDON, Dingwalls, Camden Lock (01-267 4987), Solo
LONDON, Duke of Lancaster, New Barnet, Rednote
LONDON, Hampstead Country Club Spitteri
LONDON, 100 Club, Oxford Street (01-638 0933), The Banshees / Eater / The Front
BISHOPSTORTFORD, Triad (66383), Raw Deal
BRADFORD, Gate House Working Men's Club, Ronnie Storm & The Typhoons
BRISTOL, Crockers, Hard Up
CARDIFF, Top Rank (26558), Steve Hillage / National Health
DURHAM, Coach & Eight (63294), Avalon
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LONDON, Brecknock, Camden (01-485 3073), Sucker
LONDON, Bridge House, Canning Town (01-478 2865), The Monos / The Tickets
LONDON, Dingwalls, Camden Lock (01-267 4987), Solo
LONDON, Duke of Lancaster, New Barnet, Rednote
LONDON, Hampstead Country Club Spitteri
LONDON, 100 Club, Oxford Street (01-638 0933), The Banshees / Eater / The Front

Street (01-638 0933), Alternative TV / E1 Seven
LONDON, Music Machine, Camden (01-387 0428), Warren Harry / Frankenstein
LONDON, Pegasus, Stoke Newington (01-226 5930), Startled Saint
LONDON, White Lion, Putney Bridge Road, UK Subs / The Crack
NEWCASTLE UPON TYNE, The Coopersage (28286), Jeff Grant Band
NEWCASTLE UPON TYNE, Gosforth Hotel (856617), White Heat
NEWCASTLE UPON TYNE, Newton Park Hotel, (862010), Marcourt's Heroes
PORTSMOUTH, Locarno (25491), Graham Parker & The Rumour / Propaganda
READING, Hexagon, Supercharge
REYL, Tito's, Cheap Flights

BRADFORD UNIVERSITY SV
WRECKLESS ERIC & THE TOURISTS
WEDNESDAY 26th
 Late Bar Communal Building Admission 50p

FFORDE GREEN ROCK SCENE
ROUNDWAY ROAD LEEDS 8
 Fri 21st SNATCH
 Sat 22nd VAPOUR TRAIL
 Sun 23rd HEAD WAITER

TV

WEDNESDAY
BBC 2 — High Wide & Handsome (9.30 - 11.10): Sing - a - longa Jerome Kern / Oscar Hammerstein and the dirty thirties oil boom. Books supplied by Dorothy Lamour.
ITV — World Snooker (11.30 - 12.00): England versus the rest of the world? A load of balls.
THURSDAY
BBC 1 — Top of the Pops (7.10 - 7.40): Suzi 'n' Showaddywaddy versus matchstalk men & cats & dogs. Can Quatro climb to the climax?
BBC 1 — Snooker (11.15 - 12.05): Snooker.
FRIDAY
BBC 2 — Rippling Varns (9.00 - 9.35): Nubile young nutter gets torn off a strip by the Curse of the Claw, Aaaragh (1).
BBC 2 — Snooker (11.00 - 12.00): Cue for more green baize fantasies.
SATURDAY
LWT — The Monkees (11.00 - 12.00): Diminutive Davy Jones (68) wants to become a star. Can he make it? See for yourselves.
BBC 1 — Eurovision Song Contest (8.30 - 10.45): British hopeful Coco versus Euro - contenders Bacchara and a plethora of miscellaneous / misconceived muzak.
SUNDAY
LWT London Weekend Show (1.00 - 2.00): Whaddya wanna see on the show? Readers rap with Janet S-P. Write to: Janet Street - Porter, London Weekend Show, LWT, Upper Ground, London, SE1.
MONDAY
BBC 1 — Chiggers Plays Pop (4.50 - 5.50): Flintlock, Wales O'Regan (who?), and mighty Mud guest this week.
TUESDAY
BBC 2 — Old Grey Whistle Test (10.55 - 11.35): Old grey SNOOKER sneaks in again. Back to normal next week.

RADIO

MONDAY TO FRIDAY
RADIO ONE — John Peel (10.00 - 12.00): Keeps y'l spinning thru' the night with his nefarious taste in black circular plastic.
WEDNESDAY
RADIO FOUR — Bestseller (11.05 - 11.50): Sci - fi culture strikes again. Close encounter with H. G. Well's handy pocket novella 'War of the Worlds'.
THURSDAY
PICCADILLY RADIO — Andy Peebles (11.00 - 3.00 am): Superslick American funk team, The Commodores do their stuff at approximately 11.30 am.
SATURDAY
RADIO ONE — Saturday Show (10.00 - midday): New Beeb find Adrian Juste takes over Kid Jensen's morning slot. Sounds a bit like Kenny ('Celebrity Squares'), Everett to me!
RADIO ONE — In Concert (6.20 - 7.30): Deaf School tread the boards, supported by Andy Desmond.
SUNDAY
CAPITAL RADIO — Hullabaloo (4.00 - 6.00): Maggi Norden presents another whizzo fun - packed edition — including surprise studio guests from the wonderful world of pop.
MONDAY
RADIO NEWCASTLE — Bedrock (7.15 onwards): Up 'n' coming Geordie band Bridge make their broadcast debut — let's hear it for the new guys! And there's rap 'n' stuff with Supercharge and Andy Ward of Camel.
TUESDAY
RADIO GLYDE — Stik II In Your Ear (6.05 - 7.00): Ex - Genes man Steve Hackett joins Bay City Roll - Ups producer Phil Walman and Billy Swan in another session.



Be prepared. Do it the French Way.

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 Saturday 22nd Adm 95p
The Buster James Band

The French Way. The first single from Marseille. Out now.

MARSEILLE

BONI
 phonogram
 MARS

ROADSHOWS

BUT WHERE WAS THE EXPLODING DRUM KIT?

TELEVISION

London Hammersmith Odeon

I WISH I didn't have to do this.

I mean, I liked 'Marquee Moon', but I never could tell which track was which, and my copy of the second album didn't come from WEA in time so I don't know any of the new songs either.

Television are already onstage when we get there. They don't move. They don't talk. They don't look at the audience. Maybe they've forgotten we're here. Hey boys, here we are. Over HERE!

They finish the first song, start the second. It sounds exactly the same as the first. It goes on for 10 minutes, stops, begins again. I look around, spot Generation X wandering about the hall.

Another song. I recognise it, so it must be off the first album. What's it called? I dunno, but it goes dum dum dee dum dum twang. "It's very low key, isn't it?" says Mick Jones to the man standing next to me.



YOU NEED an ego to wear a haircut like this.

The song ends. Tom speaks. "The Dream's Dream," he announces. Not exactly a full-blown political statement, but I s'pose it gets the message across. I go to the loo to pass the time. When I come back the number's still going. Or is it another one? Who knows? Who cares?

This is becoming one of those gigs where you hang on for the bitter end in the vain hope that something exciting will happen, like one of the band falling offstage or the drum kit exploding. It never does, of course, but you hang on anyway, fool that you are.

Television turn out good records, but onstage they are boring. God, are they boring. And it's their own fault — they don't even TRY to make us like them. I'm amazed at Tom Verlaine's arrogance. I mean, what makes him think we should waste two hours of our lives observing his ego trip?

And to think I missed the end of 'Carry On Cabby' for this **SHEILA PROPHEX**.

THE COMMODORES, Amsterdam

The bottom line is that the Commodores are one of the finest soul bands in the whole world. They may even be the best if it is worthwhile making that claim. They are capable of really hard funk and also of stratospheric ballads that manage to be mellow while threatening to break into murderous funk at the same time.

The overture is the theme music to 2001 whilst the stage is blacked out. As the shadowy figures walk onto the stage and plug into the machines the crowd scream and squeal with pleasure and anticipation. We are in a 4,000 seater ice hockey stadium, and it's about three quarters full. Three Ounces of Love have more than warmed the crowd up with an excellent set of nearly all original material from three dynamic Detroit ladies.

They are one of Motown's newest signings and they remind me of Labelle, except they sang better though they weren't as distinctive as

personalities. Give them time.

The Commodores show a planned assault on the senses and the feet. It is a mixture of funk histrionics, corn and real emotion. There is a continual riot going on, if anarchy can be choreographed, this is it.

When the lights go up the groove begins, it's not just a groove it is the Groove, if you catch my meaning. One thing, the band look extraordinarily silly in costumes that look like the get up that the head characters in 'Planet of the Apes' used to wear. Wide belts and space age wings to their shoulder blades signifies the usual costumed crassness of US soul acts. Why the Commodores should allow themselves to adopt such ludicrous stage apparel really puzzles me.

Still when they swing into 'Slippery When Wet' all criticism shrinks into near oblivion.

There are six Commodores and a three man horn section and rhythm guitarist called the 'Mean Machine' on stage and they are firing on all cylinders. Most bands have one or two visual

foils, the front men that draws you eye. The Commodores have at least six focal points and then on top of that they have a nominal leader in Lionel Ritchie.

He has the voice of the Commodores. When the opening bars of 'Easy' were played there was pandemonium and when Ritchie sings the opening lines you can feel yourself being swept away in a tide of emotion.

Every song in the set is a classic. 'Just To Be Close To You', 'Funny Feelings', 'Zoom', 'Sweet Love'. Lionel Ritchie raps to the audience in between numbers. "You are now in Commodore country and we are here to take control of your ever-loving minds."

Swirling synthesizers and deep bass voices creating atmospheric encounters with the unusual are all part of the Commodores master plan. The band with a double headed killer flourish of 'I Feel Sanctified' and 'Brick House' finish their set and leave the stadium dancing and swaying on their feet.

GEOFF TRAVIS

SAD CAFE / SUPERCHARGE / UNCLE PO Lyceum London

THIS WAS IT. The big one. My first visit to that mecca of ballroom dancing. The Lyceum. Plush carpets, elaborate chandeliers, extortionate bar prices, yes it certainly looked as though the evening was going to live up to expectations.

After two gin and tonics I was dying for a quick foxtrot. Only problem was that everyone had

scruffy denims on and were looking at the stage.

Rather than appear anti-social, my bloodshot eyes focused on a group of average musicians known as Uncle Po. Apart from a couple of catchy pop songs the band were totally lacking in that undefinable ingredient which makes a band interesting.

Supercharge were disgusting, obscene and loveable. My refined senses were treated to truly splendid soul music, which combined with the vulgar wit made my body shake in a way quite unlike my previous waltzing experiences. Mmmm, enjoyable, X-Rated funk for Derek and Clive Travolta's.

The arrival of Sad Cafe looked equally promising. Sax, keyboards, a couple of posey guitarists, congas and a lead singer who completely dominates the stage, as he struts round, hands in the pockets of his peach coloured suit. Yep, plenty to look at coupled with some great smooth and classy rock songs, both slow/fast and at all times melodic.

However the set was a long one. Impressive guitar solos gradually became monotonous. The songs started to become more drawn out and I became tired out. Sad Cafe sadly became self indulgent, leaving me restless and frustrated thinking about how exciting the evening could have been. **PHIL HALL**.

REAL THING Charing Cross Astoria, London

MUSICAL SNOBS please take note. I went to a Real Thing concert and actual-

ly enjoyed myself. No I didn't dance in the aisles, but I did tap my toes and smile. Do you remember smiling at a gig? It's unusual unless the band are deliberately humorous or just plain embarrassing. The Real Thing were neither.

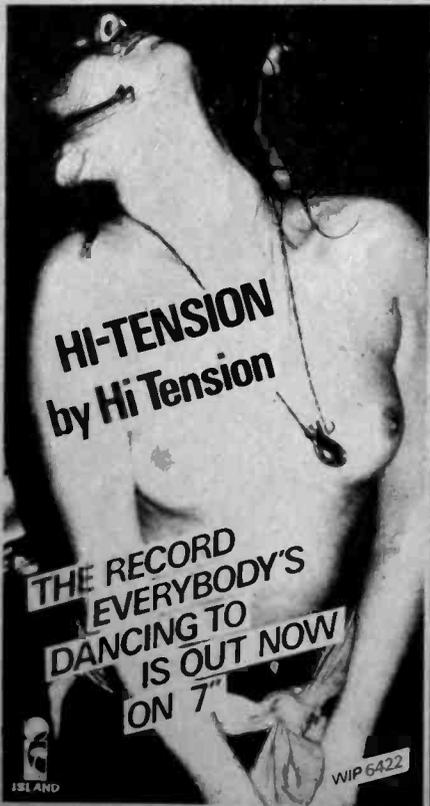
Cliches such as boring, fresh and exuberant all apply so well to this band, that you wonder why they have to be analysed. All they are doing is simply going on stage and having a good time. It's all very basic, innocent fun.

They smile a lot, dance a lot and sing, naturally soulfully. Yuk, it all sounds very sickly. It isn't. I must admit it could be, but they are two saving graces. First and foremost the songs are all undeniably catchy. Secondly, the backing band do look and sound as though they really are interested in what they are playing.

The hit singles really are above average chart sounds. More importantly the self penned album tracks may not be so singalong, but they are far more satisfying. Hey these captivating Liverpudlians even do a mini concept based on their home town experiences.

It may sound naive to the cynical, but it really was promising progressive soul. After all they can only get better and even now comparisons with the Isley Brothers should become more apparent.

So that's it, perhaps I've gone over the top, but the Real Thing shouldn't be ignored, after all, at what they're doing I doubt whether any similar British band can equal them. **PHIL HALL**.



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ISLAND



TROOPER BAILEY goes marching in.

THE SAINTS GROW HORNS

THE SAINTS, Tiffanys, Edinburgh

CORPULENT cabaret! New Wave nightclubbing! Yes folks it's those Antipodean anti-bodies, The Saints. Back on the scene, and believe me 'cabaret' is the word.

Onstage is Chris Bailey — looking svelte, bow-tied and dapper — a real trooper of an MC. To his left are a trio of ageing tuxedoed brass blowers. Yup, the Saints have sprouted horns! The surprising thing is, however, that it works.

The act has three distinct sections. The first features the brass section, most effective on their last single, the excellent 'Know Your Product', and 'Messing With The Kid'. This latter lament is an exercise in intensity, long angst-ridden, and most importantly, non-formularised.

The second section of the set consisted of dubiously charming ditties. As obvious faves such as 'Stranded', 'This Perfect Day', 'Demolition Girl', and 'Do The Robot' raced by, the crowd went the

proverbial bananas. Also featured was a number which was a dead ringer for Zeppelin's 'Communication Breakdown', and was as predictably boring as that implies.

The last section includes their irreverent but truculent treatment of sixties classics. 'River Deep Mountain High', 'Louie Louie', 'Hang On Sloopy', and Paul Anka's 'Poor Little Fool', and 'Diana' are all given the GBH, and I, being the latent rock 'n' roll sadist that I am, rather enjoyed it all. Ve-ery entertaining.

The Saints should stick to battering other people's songs senseless or concentrate on their slower brassy songs. Their own humourless headbanging excursions left me cold, and remember boys, the punk revival isn't due for quite some time yet.

RONNIE GURR

ROADSHOWS

COSTELLO'S CONCERTED EFFORT

ELVIS COSTELLO AND THE ATTRACTIONS Roundhouse London

RUMOURS abound that it's going to be an acoustic set, a phone call to Radar records doesn't put anything straight, they said they'd heard that as well, (it was even printed as such in one of the music papers) but they assured me that it wasn't — but there again they said they weren't really sure, even about who was going to be there with him — nothing like going to see someone with an open mind and an open band.

Arriving about 20 minutes before Elvis' set I was surprised to find so few people trying to get in. Having been unable to procure tickets they most probably thought there was no hope of entering this converted railway shed that Elvis would undoubtedly turn into a hallowed hall for the night.

Before the set, the general feeling of people at the bar seemed to be that they could write the review before he'd even started. They had a pretty good point. What else could I follow with after he'd been dubbed a genius by so many.

Costello began the set as usual with two acoustic numbers. Then the amps were switched on joining the electricity being generated by the packed audience. Even if it had been an acoustic set there was enough tension in that audience to power anybody through the night.

And that's what they did. Packed in at the front the palpitating mass pushed Elvis for more and more, the

applause growing after every number. The dexterous Nick Lowe stood in on bass, doing a really fine job considering that he couldn't have had much time to memorise the numbers, joining Elvis on vocals as well.

I was slightly disappointed by Lowe's voice — rather weak in places — and by his played down involvement in the set.

Still it was Costello's gig. Even so it seemed a waste not to involve him more as the chance to see them both doing a full set together does not arise often.

In fact I was slightly disappointed by the sets as a whole. Maybe I was expecting too much. I had thought that the combination of Costello and Lowe would not only be sound wise, an event not to be missed, but that visually, in the sense of the stage presence, the two would vitalise.

But it didn't happen. Remembering back to the Stiff Live Tour film Costello's presence did leave something to be desired, acting, either like a temperamental star or a blank clerk who can't handle the applause. Admittedly he was nowhere near as adverse at the Roundhouse and seemed to be enjoying himself more, and I think enjoying is the right word as he looked pretty bored in the Stiff film.

When you hear Costello's music on record it really makes you listen.

But in concert I found my mind wandering towards the end. Even the two songs that must be his strongest — if only because you hear them so often — 'Watching The Detectives' and 'I Don't Want To Go To Chelsea' palled slightly when played among his other numbers. This could be because his style of writing for all his songs is based on a pretty straight-forward format, or his non-emphasis on any particular song when introducing it or his good but unchanging guitar playing.

My feelings were definitely not

shared by the crowd as the applause swelled for his encores, one of them joined by Phil Lynott on bass, and as Elvis said at the end, 'we really did not know anymore songs,' you can only applaud Nick Lowe for playing as well as he did considering the short notice he had.

And Elvis? Well I did enjoy the show and I'm looking forward to seeing what you'll do next but I wouldn't say you were a genius, just very close to one.

JON FREWIN



STEVE GIBBONS BAND

EDDY VORTEX

HE LOOKS LIKE EDDIE COCHRAN
OH BOY THAT'S SOMETHIN ELSE
HE'S GOT A GREASY WAVE AND A BRAVE TAT TOO
THAT SAYS LOVE MYSELF
HE PUT HIS MONEY WHERE HIS MOUTH IS
HE'S FLASH AS HE CAN BE

BUT HE LOOKS LIKE EDDIE COCHRAN AN THAT'S GOOD ENOUGH FOR ME
HE PLAYS A FIFTIES FUTURAMA
OH BOY HE MAKES IT MEAN
YOU CAN ALWAYS FIND HIM RIPPIN IT UP
DOWN AT THE LOCAL SCENE
HE WAS BORN IN THE NIFTY FIFTIES
HE'S GOT A PSYCHEDELIC DAD
HE LOOKS LIKE EDDIE COCHRAN EDDY VORTEX AINT TOO BAD

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HE'S LUVIN FOR THE ROCK OF IT AN LOVIN EVERY BIT OF IT
AN HE DON'T USE COCAINE

ROBERT MITCHEM FLANNELS
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HE'S GOT A TWO TONE DRIVE WITH SILVER FLECKS
HE'S GOT A WINKLE PICKER FEET
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A SINGLE



Lookin' for a climax

WILKO JOHNSON
London Thames Poly

I WAS bored, but it wasn't really Wilko's fault. It was the venue, a student assembly hall, full of an odd mixture of people. Straight students, hippie students and some strange chaps with shaved heads presented a peculiar variety reactions none of which really seemed to suit the band. Considering all this, I thought the band put on a good show for them.

Watch, the way he snoots around in this manic way. One of our readers once likened Wilko to a sad eyed dog, and he wasn't far wrong (in the nicest possible way). He does look odd. But not half as odd as a chap in the audience who danced like a pigeon all night (I mean, he danced like a pigeon walks, as far as I'm aware they don't dance). But Wilko has presence, and that counts for a lot. I liked his music, it's basic rock and roll, and I'm sure I'd like it a lot more in an ordinary venue, a club.



WILKO JOHNSON: great to watch

he's chosen as his next single 'Walking On The Edge'. It has a funky back beat and good dramatic breaks. I expect the recorded version will be cleaner than the live version, but it was powerful. Wilko shares vocals with his keyboard player Johnny Potter. Potter's playing is excellent, but his singing is a little bit weak.

'Doctor Dupree' featuring an odd Chinese shuffle, even shook up the people who looked as though they'd be happier banging heads to Genesis. That idea was carried into 'Burning Down' and the reaction was even better. But the trouble with the songs is that even though they're all well done, I felt there wasn't any build up, not enough of a climax.

Instead of hitting a high in the set, they struck it in the encore. The famed Lemmy appeared onstage to help out and gave 'Got My Mojo Working' a fair battering which I enjoyed immensely. Until then, I felt as though the band was hitting its collective head against a brick wall. I will go to see them again, hopefully in a venue less sterile. **RO-SALIND RUSSELL**

No malice, because he gives a lot of people a lot of pleasure. But he restricted himself here by playing completely unassisted. Just one man and his piano, and he set himself an almighty task of constantly holding the audience's attention. One's concentration is bound to wander occasionally when the formal is song — applause — 'This next song' — applause — ad infinitum. Edelman's songs have very few complexities about them, and it's therefore a little surprising that he hasn't had more commercial success. 'Concrete and Clay' is still his only British Top 20 record. For all I've said, though, it's very hard to knock what he does.

The songs are easy to listen to, easy to remember and easy to enjoy. He is undoubtedly a very talented pianist and songwriter. 'The Up town Up tempo Woman' is a poignant ballad as is the beautiful 'Weekend in New England'. Although Randy wrote this, Barry Manilow's is, for me, the better version.

Edelman even sang 'Does Your Chewing Gum Lose Its Flavour?' It couldn't be called light relief because all his material is fairly lightweight.

Comparisons with Carole King are tempting, not simply because they look alike. Perhaps they should get together — Randy's audience would love it as they appeared to love this — witness the four encores he was obliged to play.

PAUL SEXTON

2.3 / PATRICK FITZGERALD, The Outlook, Doncaster.

LET'S hear it for the little guys: 2.3 with their amiable stage persona, and their refusal to dredge up new wave clichés (not a pseudo-cockney accent amongst em).

Patrick Fitzgerald, with his endearing punk-minstrel image, the absence of any supporting musicians merely serving to enhance his own lyrics' views.

He stands there, bashing out at his old acoustic guitar, either amusing or crapping off the crowd with his vitrollic (though observant) comments.

Political overtones emerge only from the savagely anti-Nazi song, 'Lewisham', which gleamed the evening's biggest cheer.

It'd be too easy for him to join or form a band. He chooses to stick with the

sparse-acoustic approach, retain his individuality (and originality). His views may not be radical — but he knows that anyhow. He's no posser, he entertains — and I like him.

2.3 produce gutsy, choppy songs that ain't punk and ain't (ahem) power pop. There's mucho melody here, and backing / harmony vocals are the band's real strength, cutting through with precision.

Aside from an abortive sax interlude, which was fumbled into oblivion, there was enough to convince even the most cynical onlooker. 2.3 can only improve as time goes by. I shall be watchin' em.

KRIS WESTWOOD

KRIS KRISTOFFERSON / RITA COOLIDGE Birmingham Hippodrome

TO CHARGE a top price of £7.50 and still be able to fill the place, suggests artists of considerable stature and / or ability. Well, neither Kristofferson or Coolidge could be described as major music artists in their own right. And as a duo their recorded output has hardly been awe-inspiring. Admittedly Kristofferson has found fame recently as a movie star and no doubt part of his attraction is due to his good looks and rugged persona. Which is rather fortunate really as his voice soon becomes excessively tedious, either when he's talking in that slow southern drawl or singing in that deep throaty way.

The first half of the show demonstrated his talents as a songwriter and his ability to find good musicians for the backing band. Everything was smoothly, slickly and efficiently done and as a consequence the songs tended to merge into one familiar pattern.

Part two Rita Coolidge took over from hubby Kris, and soon demonstrated her own mediocre vocal talent. Despite the excellent material she did little to convince that she is more than second rate in the vocal stakes and has little or no stage persona.

We then finished with the inevitable duet saga which was suitably gooey to satisfy the many households present. I shouldn't complain — after all who ever heard of meek fans paying £7.50 a ticket.

NIALL CLUIEY

BRITISH LIONS Music Machine, London

CONSIDER the circumstances. It's gone midnight in Camden's cavernous Music Machine, and an average crowd has turned out to catch British Lions, vaguely aware that most of the band "are good" because they've been in Mott and even Ian 'Unter's Mott the toople. The band won't be fooled by the usual front row headthrashers; to-

night, with their first album barely in the shops and no great wealth of live dates behind them, they'll be satisfying curiosity more than fanaticism.

Given the said circumstances, the Lions did the only sensible thing. They trotted out onto the stage grimly determined to win a few converts by the end of their set and launched a steady bombardment of tracks from the 'British Lions' album until, finally, the punters had to

award an encore for work rate if nothing else.

The tunes were new but the sound was familiar — trace Buffin and Overend Watts back through 10 years' worth of playing together to find one of the most reliable rhythm sections around, and add Ray Major (guitar), Morgan Fisher (keyboards) and front man John Fiddler to complete the picture of a resolutely English rock band.

In fact, the set turned out to be as near to a

complete recital of the album as you could imagine. The first song of both, 'One More Chance To Run', was good, an early indication of what the band do best with a crisp, punchy riff and tight vocal harmonies (good enough to re-appear as the encore) and they kept up the pace with 'Wild In The Streets' and 'Break This Pool', with its intro so reminiscent of 'Not Fade Away'. Their single, 'International Heroes' was included; it was rather ponderous (lyrical and melodic are the polite words) and it struck me as a puzzling choice when the band are so potentially all about tougher rock 'n' roll.

Corn there was in ample measure. Fiddler sobbed out the well worn "I've been travelling for oh so long" lament as the Lions cruised into 'Big Drift Away' but Morgan managed to keep the eyelids up with some neat interplay between electric piano and organ. His playing even when one hand was firmly wrapped

around a bottle was interesting enough to occasionally direct the spotlight away from Major who turned out some good, searing lead lines. However, Major veered dangerously close to flash overkill when he launched into the sort of agonised guitar solo that went six feet underground in a box years ago.

But it's not fair to nail the Lions down as standard issue British rock; put them in a sweeter venue with more sensible hours and they'll have audiences demanding precisely that.

If someone tells them to tone down the heroics and stick with those well constructed riffs, they'll be worth catching when they go on the road with AC/DC for their next tour.

CHRIS SIMMONDS

RANDY EDELMAN, Fairfield Halls, Croydon

THIS GUY really is the archetypal singer-songwriter. I write that with

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GUDBUY TO PAIN

SLADE, Hammersmith Odeon, London.

BACK in the days when I was but a wee weeny-bopper, Slade were my idols. Never mind The Osmonds; Slade, Bowie, Bohan, they were my heritage at a time when I thought New York Dolls were Tiny Tears colonial cousins. If six years ago I had been offered a couple of tickets to a Slade gig, I would have thought myself the bee's knees.

When the situation arose a few days ago, I was less ecstatic. Skeletons were dragged from the cupboard and my credibility blown sky-high. Tastes change, people change, but Slade don't.

Well Dave Hill has swapped the silver glitter for leather treads and a Kojak cut, and Noddy sports similar lower garments, a frilly sbiri and impressive paunch; but underneath they're still the proverbial working class heroes. The audience was 95 per cent

male teenagers who clapped, cheered, sang and swayed to all the old favourites. 'Gudbuy T'Jane', 'Take Me Bak 'Ome', 'Far Far Away', 'Mama We're All Crazy Now' — the list continues, as Noddy introduces almost every song with 'Now an oidle, remember

Those numbers not culled from the singles catalogue each had a trick or treat to ensure a firm imprint on the memory. Dry ice and rainbow lighting for 'Burning In A Sea Of Love', or drum, bass and (lengthy) violin solos from Don Powell and Jimmy Lea. They haven't forgotten the tricks of the trade.

They first start a rousing chorus of 'You'll Never Walk Alone' before launching into their new single, 'Give Us A Goal'; amidst the cascading toilet rolls, the atmosphere is closer to a football match than a major concert.

Holder's voice is stronger than ever, with a quality of coarse grit,

but the strength of an ox. Musically, other than Lea, the band are little more than competent. Their main strength is their rhythms, which form a pounding basis for their simple, but effective melodies. Even on the only ballad of the evening, 'Everyday', the swaying of the crowd was as spontaneous as the foot-stomping to 'Get Down And Get With It', the encore.

The surprise, for me, of the evening was that the showman proved to be the seemingly quiet Lea, who continually leapt from the speakers, ran along the catwalks and invaded Hill's less active region of the stage. He even set out to debase himself by first placing his head in the bass bin, and then the drum, yet still escaped with his head soldered to his shoulders.

I'm not sure I was glad to be taken back, but although Slade are no longer rising stars, they can still pack a punch with their greatest hits... live. **KELLY PIKE**

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SUSAN KLUTH meets The Real Thing

PIECES OF EIGHT

don't care about something, you treat it with disrespect. That's Liverpool 8 all over. People don't like where they live, therefore they don't treat it with any respect."

It doesn't end there however. On a short Granada TV documentary about the area last year, Eddie Amoo said: "The future of Liverpool 8 lies with the kids." The Real Thing decided they should use their

home ground as a basis for writing songs to give some identity to the area and, hopefully, to encourage people to think about its future more positively.

"We've had mixed reactions from Liverpool people," Chris reckoned. "A lot of them — those that don't actually live in 8 — have really got into it because they understand that we're trying to talk about the place we live and were brought up, and we're proud of it."

"There are kids from 8 standing around saying they're not getting any breaks — and that might be true. We didn't get any breaks either, man. But now we've got ourselves into a position where we can't comment. Those kids could take strength from us. They could get themselves into that position too if only they tried."

The Real Thing are still unshakably Liverpool residents. Ray Lake has his own flat, though he reputedly spends most of his life cruising round on his Triumph Bonneville, Chris, Eddie and Dave Smith live in a house they've just bought, complete with a rabbit-warren basement where they're currently installing their own studio. "We worked seven hard years to buy this," Chris stresses.

They've also recently got together a new band, after their drummer Nigel Wilkinson amicably deserted them to put together his own album. The new line-up is pretty impressive, including ex-Isotope drummer Sergio Castillo and ex-Streetwalkers bassman Jon Piolet. In between touring they're putting down tracks for their next album which (so the buzz goes) will be "a mixture." And after the summer they should be back for another tour, this time in bigger venues where they can use more musicians.

Because the Real Thing's quandary is whether to concentrate on the relatively safe path of being a Top 20 outfit, or whether to plunge into the Liverpool concept which is still pretty unfamiliar to a lot of people. The answer's indeed a mixture, and Chris thinks he has that answer.

"People are really surprised at what we do. Because one thing the public want when they go to a concert is a good kick up the arse. You just don't want to go to a gig now and come out thinking, oh yes, that was nice, no more than that. I've been to see groups recently which I won't name but they're big names with a lot of hits. And they've done nothing except playball those hits. It's dead gentle and there's no reaction."

"When we go onstage there's always a lot of excitement. We give them more than the chart hits. The kids may be a little bit confused at first about the "Liverpool 8" thing, because the music's a bit more sophisticated. But eventually it's like they can't help but get into it."



SOUL

THE Real Thing don't stay out of the news for long. Just in the last few months they've been on the telly ('Blackcurrent', including the theme music), in the movies ('Black Joy' with 'Lightning Strikes'), in the charts ('Whenever You Want My Love'), and on the road (a two-month nationwide tour has just begun).

"Usually British black bands have one hit and that's it," said singer Chris Amoo, doing the cold-light-of-day bit. "For straight soul music, the Americans always do it the best. OK, you may come up with a lucky single that fits into the disco groove or whatever, but as far as sustaining yourselves it's not easy. And one thing we've tried for is never to get into a position where we could be called second best."

The Real Thing have found themselves success. They've long since ditched the onstage routines and the Temptations rehashes of most soul bands with similar origins. They've turned up in the charts again and again since the debut 'You To Me Are Everything' of two years ago, gilded either by master arranger/producer Ken Gold or the resident talents of brothers Chris & Eddie Amoo. Just in those terms they couldn't be called second best.

With success the Real Thing have also found themselves in a quandary. Flip over your copy of 'Whenever You Want My Love' and you'll find a song called 'Stanhope Street' which came from their last album, the title of which '4 from 8' is the key to the mystery.

Eight is Liverpool 8, the area where the four lads were born and grew up and which they still regard as home. It is a mixture of peeling old mansions, half-cleared slums and anonymous council projects, and a largely black population. What sociologists term "blighted." Up to a point, the Real Thing would agree with that.

"If anyone bought you a toy," explained Chris, "if you didn't like it, you threw it out. If you don't like or

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DISCOS

By JAMES HAMILTON

HOT VINYL

CHRIS BROWN (Camberley Frenchies) import tips Tower of Power 'Lovin' You Is Sealing Me Thru' (US Columbia LP), Deodato 'Whistle Bump' (Warner Bros LP), Daniel Stone 'The Point' (Finest 12in), Saturday Night Band 'Come On Dance Dance' (Prelude LP), Webster Lewis 'There's A Happy Feeling' (Epic LP), Larin Rinder & W Michael Lewis 'Bony (Animal Fire)' (Axi LP), Kenny Delt & Parano 'Conquer All' (Mercury), Johnnie Taylor 'Keep On Dancin'' 'Hey Mr Melody Maker' (US Columbia LP), Dum Pearson Jr 'Phoebe On Down' (Shyriden 12in), O'Jay 'Use To Be My Girl' (Phil Int).

UK DISCO TOP 90

- | | | | |
|----|----|---|------------------------|
| 21 | 25 | I LOVE MUSIC / LOVE TRAIN, O'Jays | Phil Int 12in |
| 22 | 31 | DANCE WITH ME, Peter Brown | TK |
| 23 | 21 | SUPERNATURE / GIVE ME LOVE, Cerrone | Atlantic/LP |
| 24 | 20 | REMOUR HAS IT, Donna Summer | Casablanca |
| 25 | 23 | EVERY 1'S A WINNER, Hot Chocolate | Rak |
| 26 | 24 | WHENEVER YOU WANT MY LOVE, Real Time | Pye |
| 27 | 38 | GALAXY, War | MCA 12in remix |
| 28 | 46 | LOVE MUSIC, The Real Dewy | RCA |
| 29 | 29 | SHAME, Evelyn 'Champagne' King | US RCA 12in |
| 30 | 30 | BAMA BOOGIE BOOGIE, Cleveland Eaton | US Ovalton 12in |
| 31 | 52 | I LOVE NEW YORK, Metropolis | Salsoul/US 12in |
| 32 | 60 | AUTOMATIC LOVER, Dee D. Jackson | Mercury |
| 33 | 37 | THE GHOST OF LOVE, Tavares | Capitol |
| 34 | 27 | KU KLUX KLAN, Steel Pulse | Island/12in |
| 35 | 42 | YOU/JUST US, Samuel Jonathan Johnson | US Columbia LP |
| 36 | 26 | I WONDER WHY, Showaddywaddy | Ansta |
| 37 | 28 | WHAT'S YOUR NAME, Andrea True | Buddah/US 12in |
| 38 | 90 | MORE THAN A WOMAN/YOU SHOULD BE DANCING, Bee Gees | RSD LP |
| 39 | 41 | SUN IS HERE / DANCE, Sun | US Capitol LP |
| 40 | 43 | BAKER STREET, Gerry Rafferty | UA |
| 41 | 35 | MOVE YOUR BODY, Gene Farrow | Magnet 12in |
| 42 | 86 | BACK IN LOVE AGAIN, Donna Summer | GTO 12in |
| 43 | 56 | I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles | CBS |
| 44 | 49 | THERE ARE MANY STOPS ALONG THE WAY, Joe Sample | ABCLP |
| 45 | 36 | THE SOUND OF BREAKING GLASS, Nick Lowe | Radar |
| 46 | 47 | SOLAR HEAT, Olympic Runners | RCA LP |
| 47 | 44 | TOO MUCH TOO LITTLE / EMOTIONS, Mathis & Williams | CBS |
| 48 | 51 | RUNAWAY LOVE / IF MY FRIENDS, Linda Clifford | US ClifordUS Curton LP |
| 49 | 40 | JUST LET ME DO MY THING / CHIMI, Sine | US Prelude LP |
| 50 | 45 | IF YOU CAN'T GIVE ME LOVE, Suzi Quatro | Rak |
| 51 | 65 | MACHO MAN, Village People | DJM |
| 52 | 45 | EASY, Jimmy Lindsay | Island/12in |
| 53 | 57 | WIDE STRIDE, Billy Preston | AB&M 12in |
| 54 | 61 | BRICK HOUSE (LIVE), Commodores | Motown/LP/PROMO |
| 55 | 66 | NEVER LET HER SLIP AWAY, Andrew Gold | Asylum |
| 56 | 31 | IF I DON'T FIT DON'T FORCE IT, Kellee Patterson | EMI Int |
| 57 | 64 | MOVING LIKE A SUPERSTAR, Amadeo | Rampage 12in |
| 58 | 87 | LET'S GET FUNKIFIED, Boiling Point | US Bullet |
| 59 | 82 | RIO DE JANEIRO, Gary Criss | US Salsoul 12in |
| 60 | 54 | ON BROADWAY, George Benson | Warner Bros/LP/12 |
| 61 | 79 | YOU'RE SO RIGHT FOR ME, Eastside Connection | Croale/12in |
| 62 | 59 | DO IT DO IT AGAIN, Raffaella Carrà | Epic |
| 63 | 58 | VENUS, Lipstick | Ensign |
| 64 | 76 | YOU ARE THE REASON, 5th Dimension | Motown |
| 65 | 39 | FREAKY DEAKY, Roy Ayers | Polydor/LP |
| 66 | 52 | YOUR LOVE IS SO GOOD FOR ME, Diana Ross | Motown |
| 67 | 50 | ALL NIGHT LONG, Dexter Wansel | US Phil Int/LP |
| 68 | 68 | SHU OIG DANCIN', Inner City Express | Ebony 12in |
| 69 | — | CAN YOU GET IT, Mandrell | Arista 12in |
| 70 | — | IF PRETTY WOMAN, Uncle Sam | Anola |
| 71 | — | TAKE FIVE, Reggie & The Orkies | Electric |
| 72 | 78 | LET ME PARTY WITH YOU, Bunny Sigler | Salsoul 12in |
| 73 | 62 | FLASH LIGHT, Parliament | Casablanca US 12in |
| 74 | — | MY GUY, Mary Wells | Motown |
| 75 | — | THE KIDS ARE ALRIGHT, Pleasers | US 12in |
| 76 | 77 | DISCO INFERNO / I LIKE IT, Players Assn | Vanguard/12in |
| 77 | 81 | EGO, Eton John | Rocket |
| 78 | 83 | BOGIE BOOGIE, KC & The Sunshine Band | TK |
| 79 | 72 | RUNAROUND SUE, Leif Garrett | Atlantic/12in |
| 80 | 73 | CLOSE ENCOUNTERS, Mecca | RCA |
| 81 | 67 | RISKY CHANGES, Bionic Boogie | US Polydor/LP/12in |
| 82 | — | SATISFY MY SOUL, Bob Marley | Island LP |
| 83 | — | WHAT'S GOIN' ON, HARVEY MASON | US Arista LP |
| 84 | — | MORE THAN A WOMAN, Tavares | RSD LP |
| 85 | — | SAVE AND SEND, Cheryl Barnes | US Millennium/12in |
| 86 | — | GIVE A GOAL, Slide | Bam |
| 87 | — | WEST SIDE STORY, Salsoul Orchestra | US Salsoul 12in |
| 88 | — | FREAK WITH ME, Universal Root Band | US Red Greg 12in |
| 89 | 71 | DISCO DANCE, Michele | US West End 12in |
| 90 | 74 | HANG LOOSE, Whirlwind | Chiswick |



EMILE DEODATO'S 'Whistle Bump' is one of Chris Brown's Hot Vinyl pics.

RENTA TV STAR

CHRIS HILL, Pied Piper of Punk, now plays the part of King of the Kids in Mickie Most's new 'Revolver' TV show (catch the ATV pilot on Saturday before the series starts in July). Revolver is the name of the club where the show is set, and the club's audience will be the real stars.

Peter Cook as club manager, BRMB's Les Ross as a junk food salesman and Chris Hill as a revival spot each week, with the Beatles on 'Ready Steady Go' due for inclusion.

The whole show promises to be somewhat avant garde in both TV technique and format, with complications like beginning at the end as it's envisaged "in the round" — work that out if you can! Should be worth watching, huh?

DISCO DATES

THURSDAY (20) Caroline Roadshow hits Canterbury and Uxbridge, Roy Simon pops 'Lamworths' (Warner WM Club) and Stuart Hamilton reggaes Liverpool's Timepiece for a regular weekly reggae night; FRIDAY (21) Caroline Roadshow hits Hatfield Polytechnic, Robbie 'Shaving Foam' Vincent funks Ashford (Kent) Kempton Manor on the A20, Greg Edwards funks Bournemouth's Village, Pete Hallett pops Peterfield School Youth Wing for under-18s, DJ Donald does Galaxie 500's Rokitoko play Southgate O'Harra; SATURDAY (22) Northern Ireland's Raymond O'Hara and Tonbridge's Tony Simon are Radio Luxembourg's Celebrity DJs, Kid Jensen's Tea Council Young DJ search reaches Southampton Top Rank, Caroline Roadshow hits Chelmsford Chelmer Institute, Jim Kool pops Chelmsford Village Hall, DJ Donald does Coldstream Top Rank and Chris Hill funks Southgate O'Harra; SUNDAY (23) Dunstable California funky all-dayer has Chris Hill, Chris Brown, Steve Allen, Big Tom Holland, DJ Wally

NEW SPINS

MAYTALS: 'Disco Reggae' (Salsoul STAT 78). Sizzling mixture of old-style ska brass and modern disco rhythm becomes an ever-changing 4-10 trip through different musical noises — hear it all before you decide either way. Hot already with hip London jocks. It's on very limited 12 in for extra bass response, and is out here at my instigation — so make it a hit, please! Good solid reggae filip too (they're minus 'Toots on these)

ROSE ROYCE: 'It Makes You Feel Like Dancin'' (Whitfield K 1148). Typical funk clapper, big on LP last year but now on 12 in with added DJ-type intro.

CREATION: 'Break Thru' LP (Motown STM 12078). Excellent mainly uptempo set bounds along with the full Tailgate! Included (it's out again on TMG 1075 with the perky 'Mr

self Go' (TK THR 8024). Another happy rhythm ratter, 5:08 long, slightly disjointed during the main vocal part.

LONNIE JORDAN: 'Junkie To My Music' (MCA 361). Latin American salsa gait, ethnic but full of rhythm.

PHAROAH SANDERS: 'Got To Give It Up' (LP 'Love Will Find A Way' Arista SPART 1051). Exciting 6:29 jazz-funk instrumental of Marvin Gaye's storming bouncy stomper.

VARIOUS: 'Talk Of The Grapevine' (Grapevine GRAL 1080, via RCA). Amazing 26-track northern soul album, chock full of goodies — some of them truly soulful, too!

EDDIE KENDRICKS: 'How's Your Love Like Baby' / 'Ain't No Smoke Without Fire' (Arista ARIST 12182). 12 in jiggly semi-soul swayer, the boundedly clapping fast 58 filip being the hot side.

JACKIE PAYNE: 'It's Gonna Be Alright' (Barak BAR 1, via President). Good rolling soul bubbler with synthetics and handclaps, first out last year.

EXPRESSIONS: 'Round And Round in Circles, Pt 1/2' (EMI 2169). 'Breaking Down The Walls Of Heartache'-type breezy pop-soul romper, big up north as by Loaded Dice (same recording).

LOVELITES: 'Get It Off My Conscience' (Grapevine GRP 107). Good girlie pop northern soul cherner. It's the same old bass line!

JOY MACK: 'You Had Your Chance' (Four Sixty 460-061, via Four Sixty, 01.59 3410). Superb deep soul 'I'd Rather Go Blind'-type reggae smoocher.

JOOLES HOLLAND: 'Bulek 48' (EP 'Boogie Woogie' 78) Debut Fun City DFC 053). Frantic boogie woogie rocker ends in suggestive panting! Five great though specialist tracks in all.

REHOPES: 'I Take What I Want' (Chiswick NB 33, via Anchor). Sam & Dave's old gospel raver goes new wave R&B.

DOUGLAS ROY: 'Disco To The King, Pt 1/2' (Polydor 2059889). On one! It had to happen — a Eurodisco medley of Elvis oldies, which clash horribly with the zingy backing despite being well sung.

ROSEBUD / DISCO BALLS: 'A Tribute To Pink Floyd' LP (Arista K 30446). Some tribute — Floyd go Eurodisco! 'Arnold Layne' is covered, but not 'Interstellar Overdrive' could pass for funk-jazz.

ALEC R. COSTANTINOS: 'Romeo & Juliet, Excerpts From Act III' (Lightning LIG 555). Cerrone-type Euro sound, with bit of chib, bouncy beat, edited from the full-length LP version.

PERFORMANCE: 'Dynamic Dragger' (RK 1007, via Pye). Fast instrumental Euro sound, with some of the bounciest beats.

BIDDU ORCHESTRA: 'The Good' (Epic EPC 8317). Dated but catchy huster from the movie.

LENNY WILLIAMS: 'Look Up With Your Mind' (ABC 4214). Attractive but impactful swinger.

PEABO BRYSON: 'Reach In For The Sky' LP (Capitol Tower EST 1725). Lovely US soul smash little-track smoocher, plus more similar slowies and a chunky 'Have A Good Time', out here on import pressing.

ATLANE RHYTHM SECTION: 'Imaginary Lover' (Polydor 2046910). Slinky soft rock swayer.

CIANTELLS WITH JAH BERRY: 'Waiting In The Wings' (Phase 1, via Saultgitar, 01.49 2374). Good reggae 12 in with Impressions-ish vocals and a toasting dub last half, completely dub filip.

BABA & ROODY: 'Hacks-Tacks Music' (CBS 5817). Organizational painting Euro reggae novelty, a bit tiresome but fun for some.

MILLINGTON: 'Ladies On The Stage' (UA UP 3687). Ex-Fanny girls get a Bee Dooes-style sort of.

GLADIATORS: 'Stick A Bush' (Front Line FLS 102). Jaunty reggae filbler.

CONTRIBUTIONS

ENQUIRES STILL come in about the way to contribute DJ charts to help compile the Record Mirror / Music Week Disco Chart. All regularly working jocks are eligible, but mobile jocks playing like Jingles and Gerry Rafferty are of less value than their funkier fellows. On your own paper, send a truthful floor response Top 20 (every week if possible) to arrive by Wednesday, addressed to James Hamilton, Record Mirror, 40 Long Arc, London W8EJT. Include specialist DJ Top Tens, Jox Yox, Mix Master, Disco Dates or other relevant items for publication too, if you like, as the DJ Hotline is too small to feature all contributing jocks each week — and, in any case, is designed for records not already in the Disco Top 90, which narrows DJ's chances considerably if they're only playing the hits. Although no 'open sesame' to free records, regular contributions to the chart can count in your favour with record companies.

CONNECTIONS

Let's 'Can't We Just Sit Down' (Arista) smooches Paul Allen (Hull Scamps), Ian Cassella (Aldridge Maroon), Alan Kerr (Kilmarnock) Jimmy Bo Home 'Dance Across The Floor' (TK) Jack Jay Savoca (Gillingham Ardear), Alan Donald (Rothess Royall), Ray Robinson (Leicester Tufanys) Wings With A Little Luck' (Parlophone) wins Bill Adams (Cannock Hollies), David Ferguson (Warwick) Keith Black 'Just For You' (Jag) beats Bill Robinson (Iveson New Inn), Andy Davids (Reading) Maggie Bell 'Hassell' (Swan Song) hits Sam Harvey (Harwich Deva Society) Alan Price 'Dance Groove' (US Jupiter LP) funks Colin Hudd (Graveland Wings), Johnnie Walker (Parnborough Walkers)

DISCO NEWS

GREG LYNN moves soon from RCA to helm the disco dept at CBS, where Prelude is the latest US disco label to get a UK deal. Thelma White DJ Assn invite all area jocks to meet Arista's Tony Berry and watch an electrical shock revival demonstration at Radio 210's studios this Sunday (23) at 12 noon — the studios are in The Fibbers, Bath Road (A4), Calcut, between the junctions of Reading and A4. Chelmsford are demonstrating their new Banc amplification equipment from Saturday for a week at 50 Rainsford Road (phone 0245 58606).

MIX MASTER

GRAHAM GOLD (Greenford Changers) won't tell the precise mixing point, but goes great guns with the sequence Chic 'Everybody Dance' (Arista LP), O'Jays 'I Love Music' (Phil Int 12in), Sine 'Chimi' (US Prelude LP), War 'Galaxy' (MCA 12in), Manu Dibango 'Big Blow' (Decca), Roy Ayers 'Freaky Deaky' (Polydor), Manu Machine Funk Train 'Oasis LP' (Frankie McGee/DeMurem RCA 12in), Kool & The Gang 'Slick Superchick' (Mercury LP). Works well, sez he!

DJ TOP 10

HENRIK STEVN from Thisted, Denmark, works a regular monthly rota of Danish and Norwegian clubs for the Gerry Coard agency. Despite his homeland, there are few Danish disco records available, and his chart relies on all European countries.

- | | | |
|----|-------------------------------------|-----------------------|
| 1 | CHARLY BOY, Tina Rainford | German CBS |
| 2 | MAMBO MAMA, Penny McLean | German Jupiter |
| 3 | PHILADELPHY, VIP Company | German RCA |
| 4 | LOVE ME BABY, Sheila B. Devotion | German Polydor |
| 5 | DON'T GO, Mickey | German Gema / Pinball |
| 6 | YOUNG LOVE IS, Michaela Millea | German Hansa |
| 7 | FERME LA PORTE, Veronica Unlimited | Dutch Philips |
| 8 | DEL RENE HELTERI, C. W. Jorgensen | Danish Metromone |
| 9 | PAPA SOUL, Legs O'Feelings | German Ariola |
| 10 | IT'S MY DISCOTHEQUE, Disco Circus | German Hansa |
| 11 | THE KING IN BLACK DISCO, Black Paul | German German |
| 12 | DISCO BOUZOUKI, Bouzouli Disco Band | French Decca |

DJ HOTLINE

ANDY GIBB 'Shadow Dancin'' (RSO) fevers Mark Anthony (Woburn Green), Steve Wiggins (Barry YC), Gary Allan (Liverpool McMillan), Sammy Dehla-villard (Billesley), Tyrone Ashley 'Looks Like Love' (UA 12 in promo) socks Steve Day (Chingford), Tony Barnfield (Mayfair, Saddle Room), Tom Amigo (Cardiff), Graham Parker 'Hey, Lord' (Vardog/rocks Greg Davies (Walford New Penny),

Stuart Swann (Nantwich Cheshire Cat), Steve King (Leicester Adam & Eve) Phatman Hook 'Sound-ing On The Vego' (US Motown LP) funks Graham Canter (Mayfair Gulliver), Chris Brown (Camberley Frenchies), Brian Herbert (Wellpond Green Dimooes) Deodato 'Whistle Bump' (US Warner Bros LP) funks Owen Washington (Gillingham Oats), Bob Jones (Chelmsford Bob Jays), DJ Wally (Trumpington Green Candies) Linda

Garret Mimma 'Tall Smat-cher' (Arista LP) funks Feeds (Carlisle Floppa), Steve Allen (Peterborough Anna-belles) Amanda Lear 'Queen Of China Town' (Arista LP) funks Norman Davies (Dulwich Phoenix), Bob Harknett (Harlow Gaby Vintners), Dionne Warwick 'Do You Believe In Love' (Warner Bros) souls Steve Foley (Weston - Super Marc Bisdar), Tim Henchell 'Cherry I Love My Music' (Epic) cops Capuchino (Redhill Bushy), Terry Emm (Dunstable), Chris Lea 'Foot' (Stages) adds Phil Black (Barry Clout) Peter Gunn (John-top Dreamland) Brian Paul Young 'Love Is In The Air' (Arista) adds Terry Hooper (Hilford Room At The Top), C. Raby, D. Mason (Edinburgh Napier College) Jimmy Cliff 'Wild

World' (Island EP) pulls Phil Bishop (Golders Green Great Expectations), Dr John (Telford Disco-Tech) Gladiators 'Hek A Bush' (Front Line) reggae adds J. Kelly (Aldershot), Nick Titchener (Wimborne) Mud 'Get Across Shanty' (RCA) gets Gordon McNeil (Rothess Glen-burn), Speedjive (Black-burn), Lawrence Hilton Jacobs 'Wonder Woman' (US ABC LP) has Steve Mack (Manchester Blinkers), John Gibbs 'Trinidad' (US Jumbo Caribbe) gets Graham Gold (Greenford Changers), James Brown 'Funky Night' (Epic) funks Chris Brown (Elephant & Castle Charlie Chaplins), Moment Of Truth 'You Got Me Humming' (US Salsoul 12 in) revives Robin Nash (Camberley Banners), James Brown 'Funky Night' (Epic) funks Steve Stuart (Rushperry Wakefield Swat-low).

SOUL

GEOFF TRAVIS meets the lady who lit up Broadway



CANDI STATON'S London dates on her first ever British tour, opening for the Stylistics, were plagued by bad sound. I think the audience wasn't really expecting someone of her ability to open the show.

It was a bit like the time that Lenny Williams was support to Deniece Williams last year, no-one really knew about it and when he played the theatre was half empty.

Still I am convinced that we are going to hear a lot more about the woman that had a smash here in 1976 with 'Young Hearts Run Free,' and who picked up on the Bee Gees by recording a great version of 'Nights On Broadway' before the Bee Gees stared out at you from every single music page in the current fever for that 'Saturday Night' film.

When I spoke to Candi she was disappointed with her performance.

"We had a bad sound, my monitors weren't on and I couldn't hear myself singing, it was really an unhappy situation for me to be in, because I am a perfectionist and I like things to be perfect, and if things don't go off quite well it upsets me because I don't want to leave my audience lacking anything. I want to leave them totally satisfied and if I feel I haven't done

STATON TO STATON FIRST CLASS

what they expect of me I feel really bad about it."

Obviously a professional with a real concern for her audience, Candi has always struck me as having an uncanny ability to pick good songs. On her last album she sang a Doobies' song, the Bee Gees one, and a song that Freddy Fender popularised. How did she come to record these songs?

"Those songs were my choices, they are some of the songs that I really love. In my career I have never done a lot of other artists' songs. I've only done original material and I wanted to do other songs that were already popular and to give my interpretation of them. You know those are the songs that I hum when I am at home. With the last album I got the chance and I really enjoyed doing them."

She sits up and pauses to think for a few seconds.

"You see I listen to all kinds of music, I am a fan like everybody else. I even go out and buy records. I listen to rock music, all kinds, I hear something I like and I go after it. I tell you one of my favourite singers is Ray Charles. The last album he did is just great. The mood he set for that Johnny Nash song is just like going to church."

We agreed that Ray Charles was being neglected. And dwelling on the subject of singers who improve with time we touch upon the hallowed name of Bing Crosby. I asked Candi if she thought she would be performing as long as the venerable Mr Crosby.

"Without singing my life would have no meaning for me. Because I have been doing it for so

long, I love to do it and to create things. That's why I'd like to stay in the studio a lot more, that's where it all begins. In the studio you find out so many hidden areas in yourself that you didn't know that you had."

True to the legend about many great singers, Ms Staton began her singing career in church. One of the things she most vividly remembers was her ability to improvise lines when the words wouldn't come.

Last year she played the Aladdin Theatre with Ray Charles in Las Vegas. She reckons that a Las Vegas audience is a good one.

"All down the strip, there is everyone playing, they don't have to come and see you. You wonder why they come. They stumble in and see your first show they go down the street and see Natalie Cole's second show. Vegas is always exciting, all night there is something going on. I love to play there."

Candi has just finished her new album which she recorded in Los Angeles under the direction of producer David Crawford who wrote most of the songs. Her next single might be a Crawford composition called 'Honest I Do', it's a mid tempo song with echoes of other songs that makes it eerily infectious. She sounds a bit like early Gladys Knight on it, and I can't think of any higher praise

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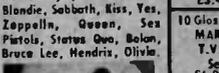
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- HEY SENOITA, War
- IF YOU CAN'T GIVE ME LOVE, Suzi Quatro
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- LADY LOVE, Lou Rawls

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- The Ghost of Love, Tavares
- THE ONE & ONLY, Gladys Knight & The Pips
- TOO MUCH, TOO LITTLE, TOO LATE, Johnny Mathis / Deniece Williams

- WALK IN LOVE, Manhattan Transfer
 - WERE WOLVES OF LONDON, Warren Zevon
 - WHAT GOES ON, Bryan Ferry
 - WITH A LITTLE LUCK, Wings
- RECORDS OF THE WEEK

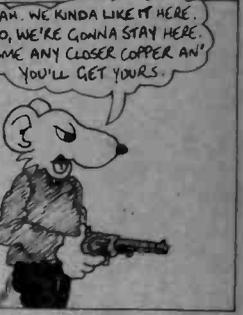
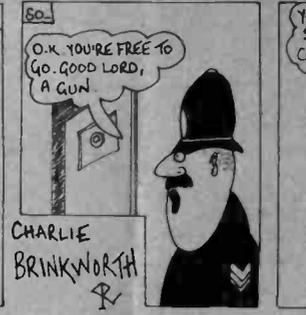
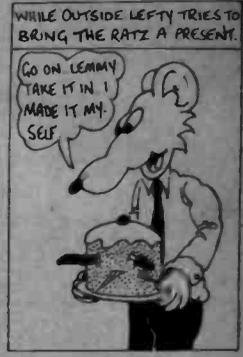
- Noel Edmonds: WE'LL NEVER HAVE TO SAY GOODBYE AGAIN, England Dan & John Ford Coley
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- DANCING THE NIGHT AWAY, Leo Sayer
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- DON'T COST YOU NOTHIN', Ashford & Simpson
- BAD OLD DAYS, CoCo
- ICAN'T GET ME NO SATISFACTION, Devo
- WE'LL NEVER HAVE TO SAY GOODBYE AGAIN, England Dan & John Ford Coley
- ONE GLANCE, Jarvis Brothers
- NEVER TOGETHER BUT CLOSE SOMETIMES, Carlene Carter
- MAKING UP AGAIN, Goldie
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- WHAT GOES ON, Bryan Ferry
- ROXANNE, Police
- DANCING THE NIGHT AWAY, Leo Sayer

PEOPLE'S CHOICE

- IF I CAN'T HAVE YOU, Yvonne Elliman
- IT MAKES YOU FEEL LIKE DANCING, Rose Royce

BBC BLACKBURN

- HIT PICKS
- Jude Bunker: DANCING THE NIGHT AWAY, Leo Sayer
- Nigel Dwyer: DON'T GIVE UP ON US, Billy Paul
- Hob Salvidge: HOT LOVE, T. Rex
- Kath Dutson: MOTHS, Jethro Tull
- Phil Scott: CALL ME AT MIDNIGHT, Cherrie Currie
- Trevor Hall: BOOGIE SHOES, K. C. & The Sunshine Band
- Pat Gibbons: LOVE TALKING, Rare Essence
- Geordie Jackson: LOVING YOU HAS MADE ME BANANAS, Guy Marks

RADIO CITY LIVERPOOL

- HIT PICKS
- Roger Blythe: FALLING, Le Blanc & Carr
- Dave Linquin: THE CIRCLE IS SMALL, Gordon Lightfoot
- Phil Easton: BECAUSE THE NIGHT, Patti Smith
- Mark Jones: JUPITAR, Earth Wind & Fire
- Brian Cullin: RIVERS OF BABYLON, Boney M
- Johnny Jason: YOU BELONG TO ME, Carly Simon
- Dave Eastwood: DANCING THE NIGHT AWAY, Leo Sayer

RADIO CLYDE GLASGOW

- HIT PICKS
- Dave Marshall: WE'LL BE THERE OVER THERE, Andy Cameron
- Steve Jones: WHAT GOES ON, Bryan Ferry
- Richard Park: I CAN'T GET NO SATISFACTION, Devo
- Tom Perrie: RIVERS OF BABYLON, Boney M
- Brian Ford: FEELS LIKE THE FIRST TIME, Foreigner
- Bill Smith: DON'T TAKE IT LYIN' DOWN, Dooleys
- Donnie Donnelly: DANCE A LITTLE CLOSER, CLOSER, Charo & The Salsoul Orchestra

RADIO LUXEMBOURG

- BULLETS
- SWEET LADY, Diamonds
- YOU TAKE THE WORDS RIGHT OUT OF MY MOUTH, Meat Loaf
- JUPITAR, Earth Wind & Fire
- JUST FOR YOU, Alan Price
- EDDY VORTEX, Steve Gibbons
- ANOTHER GIRL ANOTHER PLANET, The Only Ones
- RIVERS OF BABYLON, Boney M
- WE'LL NEVER HAVE TO SAY GOODBYE AGAIN, England Dan & John Ford Coley
- Donny Hathaway
- Kid Jensen: 'THE DAY I FOUND A FIVER, The Motors
- LIVE IN THE CITY, Dennis Rousseau
- LOVE IN THE AIR, John Paul Young
- POWER PLAY!
- FEELS LIKE THE FIRST TIME, Foreigner
- BOO TWIN BEAN!
- THE CIRCLE IS SMALL, Gordon Lightfoot