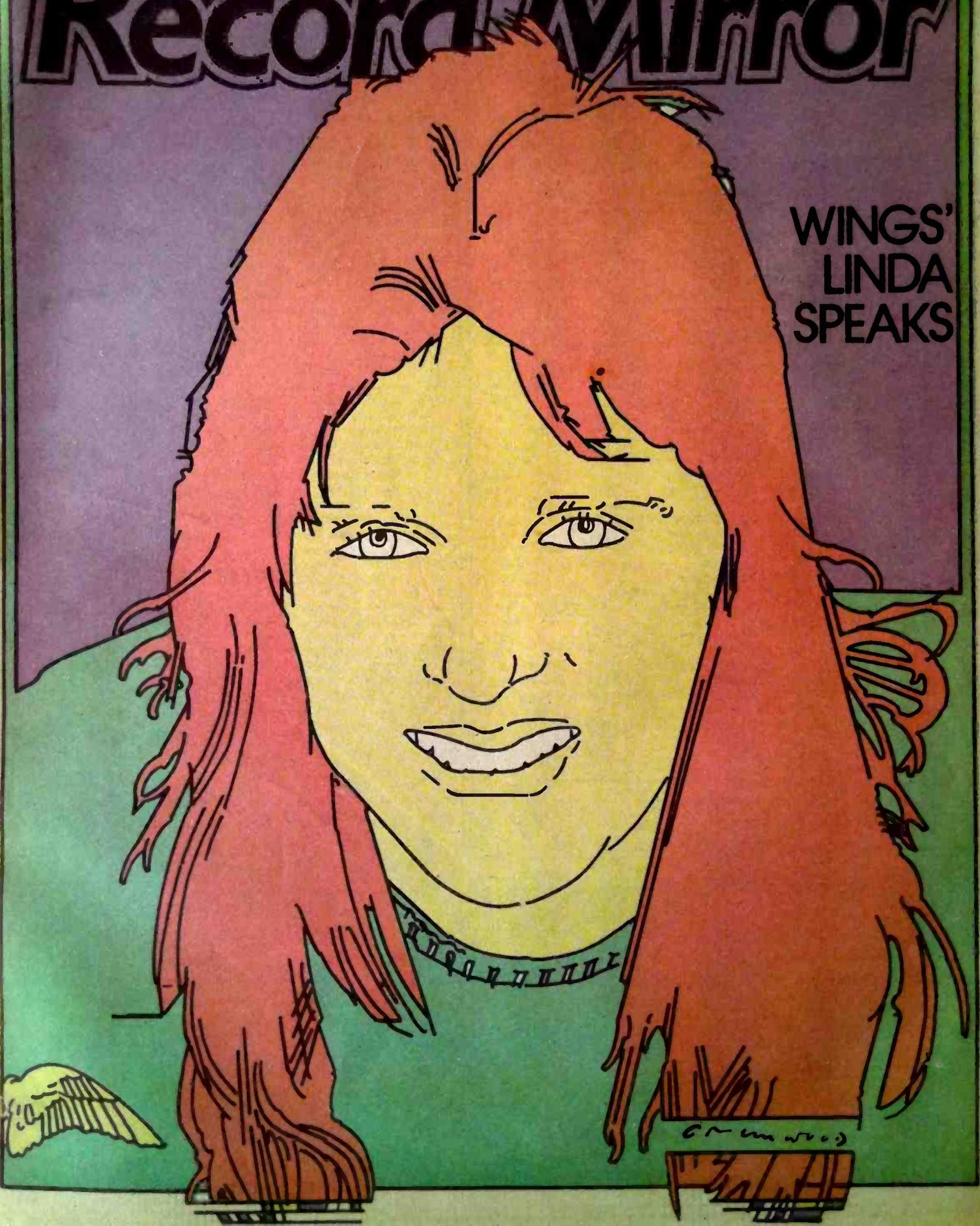


Record Mirror

WINGS'
LINDA
SPEAKS



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Record

Owing to late arrival of the UK Album charts last week's chart positions are shown here.

UK SINGLES

1	1	WUTHERING HEIGHTS, Kate Bush	EMI
2	2	DENIS, Blondie	Chrysalis
3	10	MATCHSTALK MEN CATS AND DOGS, Brian & Michael	Pye
4	6	BAKER STREET, Gerry Rafferty	United Artists
5	7	I CAN'T STAND THE RAIN, Eruption	Atlantic
6	5	WISHING ON A STAR, Rose Royce	Warner Bros
7	4	COME BACK MY LOVE, Darts	Magnet
8	3	TAKE A CHANCE ON ME, Abba	Epic
9	8	STAYIN' ALIVE, Bee Gees	RSO
10	21	I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe	Radar
11	9	MR BLUE SKY, Electric Light Orchestra	Jet
12	12	EMOTIONS, Samantha Sang	Private Stock
13	11	IS THIS LOVE, Bob Marley & The Wailers	Island
14	20	EVERY 1'S A WINNER, Hot Chocolate	Rak
15	14	FANTASY, Earth Wind & Fire	CBS
16	13	ALLY'S TARTAN ARMY, Andy Cameron	Klub
17	16	LILAC WINE, Elkie Brooks	A&M
18	29	WHENEVER YOU WANT MY LOVE, Real Thing	Pye
19	19	RUMOUR HAS IT, Donna Summer	Casablanca
20	42	IF YOU CAN'T GIVE ME LOVE, Suzi Quatro	Rak
21	15	JUST ONE MORE NIGHT, Yellow Dog	Virgin
22	30	FOLLOW YOU FOLLOW ME, Genesis	Charisma
23	17	FREE EP, Free	Island
24	26	WALK IN LOVE, Manhattan Transfer	Atlantic
25	-	I WONDER WHY, Showaddywaddy	Arista
26	31	CHELSEA, Elvis Costello & Attraction	Stiff
27	35	NEWS OF THE WORLD, Jam	Polydor
28	41	I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles	CBS
29	22	JUST THE WAY YOU ARE, Billy Joel	CBS
30	37	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century
31	43	THE GHOST OF LOVE, Tavares	Capitol
32	23	LOVE IS LIKE OXYGEN, Sweet	Polydor
33	-	NEVER LET HER SLIP AWAY, Andrew Gold	Asylum
34	45	SINGIN' IN THE RAIN, Sheila B Devotion	EMI
35	27	5 MINUTES, Stranglers	A&M
36	33	BABY COME BACK, Players	RSO
37	18	FIGARO, Brotherhood of Man	Pye
38	47	TOO HOT TO TROT/ZOOM, Commodores	Motown
39	-	TOO MUCH TOO LITTLE, Johnny Mathis / Deniece Williams	CBS
40	36	WE'VE GOT THE WHOLE WORLD, Nottingham F/Paper Lace	WB
41	24	GLAD TO BE GAY, Tom Robinson Band	EMI
42	34	WHAT'S YOUR NAME, Andrea True Connection	Buddah
43	49	AUTOMATIC LOVER, Vibrators	CBS
44	28	WORDS, Rita Coolidge	A&M
45	48	STAY WITH ME BABY, David Essex	CBS
46	46	RHIANNON, Fleetwood Mac	Reprise
47	50	READY STEADY GO, Generation X	Chrysalis
48	38	CLASH CITY ROCKERS, Clash	CBS
49	-	MORE LIKE THE MOVIES, Dr Hook	Capitol
50	44	IF IT DON'T FIT DON'T FORCE IT, Kellee Paterson	EMI

UK ALBUMS

1	1	THE ALBUM, Abba	Epic
2	2	20 GOLDEN GREATS, Buddy Holly & The Crickets	MCA
3	3	REFLECTIONS, Andy Williams	CBS
4	4	RUMOURS, Fleetwood Mac	Warner Brothers
5	-	BOOGIE NIGHTS, Various	Ronco
6	8	OUT OF THE BLUE, Electric Light Orchestra	Jet
7	5	VARIATIONS, Andrew Lloyd Webber	MCA
8	16	THE KICK INSIDE, Kate Bush	EMI
9	14	CITY TO CITY, Gerry Rafferty	United Artists
10	6	DISCO STARS, Various	K-Tel
11	7	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
12	21	PLASTIC LETTERS, Blondie	Chrysalis
13	9	DARTS,	Magnet
14	10	25 THUMPING GREAT HITS, Dave Clark Five	Polydor
15	11	NEW BOOTS AND PANTIES, Ian Dury	Stiff
16	13	ALL 'N' ALL, Earth Wind & Fire	CBS
17	15	ARRIVAL, Abba	Epic
18	28	IN FULL BLOOM, Rose Royce	Warner Brothers
19	18	GREATEST HITS, Abba	Epic
20	24	EXODUS, Bob Marley & The Wailers	Island
21	12	THE SOUND OF BREAD	Elektra
22	19	FONZIES FAVOURITES, Various	Warwick
23	30	PASTICHE, Manhattan Transfer	Atlantic
24	20	THE MUPPET SHOW VOL 2	Pye
25	39	SATURDAY NIGHT FEVER, Various	RSO
26	48	THE JESUS OF COOL, Nick Lowe	Radar
27	17	GREATEST HITS, Donna Summer	GTO
28	29	STIFFS LIVE STIFFS, Various	Stiff
29	27	LOVE SONGS, The Beatles	Parlophone
30	53	FLEETWOOD MAC,	Reprise
31	22	FEELINGS, Various	K - Tel
32	42	DRASTIC PLASTIC, Be Bop Deluxe	Harvest
33	26	BLACK JOY, Various	Ronco
34	33	THE FLORAL DANCE, Brighthouse & Rastrick Band	Logo
35	34	STAR WARS, Soundtrack - London Symphony Orchestra	20th Century
36	37	SMALL CORNERS, Cliff Richard	EMI
37	44	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
38	32	DISCO FEVER, Various	K - Tel
39	49	BEST OF FRIENDS, Cleo Laine / John Williams	RCA
40	36	THEIR GREATEST HITS 1971 / 75 Eagles	Asylum
41	-	GREATEST HITS ETC, Paul Simon	CBS
42	-	WATERMARK, Art Garfunkel	CBS
43	23	LIVE AND LET LIVE, 10cc	Mercury
44	-	MOONFLOWER, Santana	CBS
45	-	HOTEL CALIFORNIA, Eagles	Asylum
46	29	TELL US THE TRUTH, Sham 69	Polydor
47	-	DOUBLE LIVE GONZO, Ted Nugent	Epic
48	-	LIVE AT TREORCHY, Max Boyce	One Up
49	-	THE JOHNNY MATHIS COLLECTION	CBS
50	-	THE ROAD AND THE MILES, Max Boyce	EMI

OTHER CHART

Singles

1	DENIS, Blondie	Chrysalis
2	WUTHERING HEIGHTS, Kate Bush	EMI
3	BAKER STREET, Gerry Rafferty	United Artists
4	WISHING ON A STAR, Rose Royce	Whitfield
5	COME BACK MY LOVE, Darts	Magnet
6	CHELSEA, Elvis Costello & Attraction	Radar
7	TAKE A CHANCE ON ME, Abba	Epic
8	I CAN'T STAND THE RAIN, Eruption	Atlantic
9	MR BLUE SKY, Electric Light Orchestra	Jet
10	FANTASY, Earth, Wind & Fire	CBS
11	I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe	Radar
12	JUST THE WAY YOU ARE, Billy Joel	CBS
13	GLAD TO BE GAY, Tom Robinson Band	EMI
14	FOLLOW YOU FOLLOW ME, Genesis	Charisma
15	FREE EP, Free	Island
16	IS THIS LOVE, Bob Marley & The Wailers	Island
17	EMOTIONS, Samantha Sang	Private Stock
18	READY STEADY GO, Generation X	Chrysalis
19	AUTOMATIC LOVER, Vibrators	EPC
20	TOO HOT TO TROT/ZOOM, Commodores	Motown

Alternative Chart
 SUPPLIED BY: RECORD SCENE, 14 Sunbury Cross
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BREAKERS



GLADYS KNIGHT

MOVE YOUR BODY, Gene Farrow	Magnet
EVERYBODY DANCE, Chic	Atlantic
ALL I WANT, Snatch	Lightning
YOU'RE SO RIGHT FOR ME, Eastside Connection	Creole
LIFE ON THE LINE, Eddie & The Hot Rods	Island
THE ONE AND ONLY, Gladys Knight & The Pips	Buddah
EASY, Jimmy Lindsay	Island
IT TAKES TWO TO TANGO, Richard Myhill	Mercury
ARIEL, Dean Friedman	Libsong
SCOTLAND FOREVER, Sidney Davine	Philips

UK DISCO

1	1	I CAN'T STAND THE RAIN, Eruption	Atlantic
2	2	LET'S ALL CHANT/LOVE EXPRESS, Mhichael Zager Band	Private Stock/12in
3	4	WHICH WAY IS UP, Stargard	MCA/LP/US 12in
4	5	STAYIN' ALIVE, Bee Gees	RSO/LP
5	3	BIG BLOW, Manu Dibango	Decca/French Fiesta 12in
6	12	DENIS (DENEEN), Blondie	Chrysalis
7	9	IS THIS LOVE, Bob Marley & The Wailers	Island
8	7	RUMOUR HAS IT, Donna Summer	Casablanca
9	8	WISHING ON A STAR, Rose Royce	Whitfield
10	6	COME BACK MY LOVE, Darts	Magnet
11	10	FANTASY, Earth Wind & Fire	CBS
12	18	SINGIN' IN THE RAIN, Sheila B. Devotion	Carrera/12in
13	14	FREAKY DEAKY, Roy Ayers	Polydor/12in
14	11	TAKE A CHANCE ON ME, Abba	Epic
15	20	CLOSE ENCOUNTERS OF THE THIRD KIND, Gene Page	Arista/12in
16	17	EVERY 1'S A WINNER, Hot Chocolate	Rak
17	15	ALL RIGHT NOW, Free	Island EP
18	=22	WHENEVER YOU WANT MY LOVE, Real Thing	Pye
34	EASY, Jimmy Lindsay	Island/Black Swan 12in	
20=16	WHAT'S YOUR NAME, Andrea True Connection	Buddah/US 12in	
29	TOO HOT TA TROT/ZOOM, Commodores	Motown/12in	

Record Mirror

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• DISCWORD fans will be glad to know that Discword will be back as usual next week.

Juicy Juicy

It will cost you a bomb, but if you 'look interesting' they may just let you...

Join the club

I JUST LOVE rumours my darlings — especially when they suggest that my fabulous social life could actually become even more fabulous. And what everyone (and I do mean everyone) is whispering about at the moment has made my toes positively curl with excitement.

Yes, my honey bunches, there's talk flitting around at the moment about no less than two exciting new clubs that are going to open this year.

Two that could live up to the metropolis in a way that I never dreamed possible.

First I hear that one of New York's most famous clubs — Manhattan's Studio 54 — could be opening in London! It's planned for the site of the former rock venue, The New Victoria Theatre. Positively 'jet-loads' of stars will be flying over for the first night, including Liza Minnelli, Bianca Jagger and Andy Warhol. Or so it is rumoured. Luicy wishes the venture every success, but hopes that the stories about the New York version aren't all true. Apparently, so trendy is the club that the manager walks up and down the queue and selects people who "look interesting enough" to enter the hallowed portals.

The second venture is even more velled and whispered about. I can't resist passing something on nevertheless. There are plans afoot to open a "version" of New York's famed Bottom Line club in London later on in the year. Discretion — and that's something I do possess my darlings — forbids that I mention exactly who is being lined up to open the club. But he is famous, much-talked about and has been out of the

limelight of late. Ears close to the ground have even suggested he might once have been called the "future of rock and roll". Anticipation? Darlings, I can hardly contain myself.

Solrees, parties, intimate little gatherings, quiet drinks among close friends. Call them what you will, they're hitting me from every side at the moment. I know, darlings, that I'm always top of everybody's list... but even for me it's difficult to be in three places at once. If it goes on like this (what a lovely thought) I'll have to start charging a fee.

+ I didn't know whether to feel surprised or relieved when one of my spies told me that handsome former journalist Steve 'friend to the firemen' Harley had decided to leave Britain for two years. The popular singer departed on the arm of the lovely Dutch-born Yvonne Keeley, flying to sunny and smog-bound Los Angeles to complete his new album 'Couples'. He's not, he insisted, leaving for "tax purposes". "That's not the real reason", quoth the blond 26-year-old as he scurried through the departure lounge. Who are we to disbelieve him?

Take my especially busy weekend for instance. First of all your correspondent found herself whisked off to bracing Brighton for an evening of fun and revels with the Vibrators. Despite slumming it on a coach, of all things, Luicy found that the ministrations of young ladies dressed in sailors' suit tops were quite endearing. Frequent stops were made on the return to stretch the legs and admire the view — not what you're thinking, you naughty things

— while the female matelots continued to dispense refreshment. The lovely Linda Fox of Prof and the Profettes deserved a medal for her endeavours in that direction.

What with all the travel it was all I could do to be bright and early the next day to visit my good friend Mickie Most in Birmingham, where he's filming his new rock series called 'Revolver'. It was such a delightful gathering, my sweet peas, with the likes of XTC, Kate Bush, the Rich Kids, the Boomtown Rats, Steel Pulse and my old cynical friend Peter 'Mine's a triple vodka' Cook. We all enjoyed the disco atmosphere hugely, but the lively Mr Most was a little put out by the 'teething troubles' that seemed destined to scotch his exciting new show. First the technicians, and then the cameramen, complained in no uncertain terms about the volume made by the various "critics' darlings" appearing on stage. Then an irate operative, whose job it was to push the button that would turn the "revolving" stage around, caught somebody else performing his task and stamped his foot so hard that I thought a window would break.

Still all went well in the end, and that excitable Swindon combo XTC were particularly stirring, when they finally got to play.

But why, my dears, did cuddly Paul Burnett pull out of the show at the last minute? Could it really have been pressure from the Beeb?

Larks were all around the next day, I can tell you. Luicy was up at the crack of dawn to catch a special showing of 'Close Encounters Of The Third Kind' which was much enjoyed. And it seemed but a moment — what with the clocks behaving themselves most oddly — before it was time to visit the Theatre Royal for the handsome Billy Joel's elegant concert performance. This was followed by an excellent reception at the Dorchester, which I'm glad to report hasn't changed a bit.

In attendance were some of Britain's best boxers (yes, boxers), including John H. Stracey, Alan Minter and champion Terry Downes. It does make a change from uncouth football players with those enormous lapels they're so fond of wearing, don't you think? Anyway, we were treated to a few rounds of sparring to go with the generous provision of food and drink and the party lasted well into the early hours.

That 'gentleman' Bat Scabies — former drummer of a now-defunct pop combo known as The Damned — will not now be playing at their farewell concert here is the said "gentleman's" good news. He's finally got a band together with Kelvin Blacklock, Steve Turner, Eddie Cox joining his fair self. I don't know who they are either but they're called the White Cats and they'll be playing gigs down your way (if you live in Dagenham that is) soon.

How lucky we were, we thought, after that tale of woe, to be invited to a preview of Eric 'Monty Python' Idle's no-expense-spared cinematic extravaganza 'All You Need Is Cash' last week. Idle's three-minute Beatles' skit on 'The Rutland Weekend Show' has now turned into a full-length movie with a lavishly packaged album to accompany. His mythical group — The Rutles — seem to massively enjoy themselves aping — as they do — the history of the popular Merseyside combo The Beatles. But apart from a devilishly amusing appearance from 'Uncle' Mick Jagger (as a sideline commentator) and his wife as 'Martini' (Bianca, groan!) the faces in the critical sector



THIS outrageous scene in Mirror's London offices took place after the entire staff had been forced to watch 'Star Wars' and 'Close Encounters Of The Third Kind' every day for a week. Pictured above is Dee D. Jackson on a space flight to promote her new single 'Automatic Lover'. He's the one on the right. Bleep, bleep. End of plug.

were as long as the apparently endless script.

Fortunately some light relief was afforded when the film broke down halfway through. The Warner Brothers Press personnel then rapidly doubled as cinema usherettes, dispensing sandwiches and beer to all.

+ Well-known intellectual, singer and man of liberal views — Tom Robinson in case you hadn't guessed — has now been elected Honorary President of the University of London Union. The students were no doubt impressed by the undoubtedly "literary quality" of the man's lyrics in that 20th Century paean '2-4-6-8 Motorway'. What next? Jimmy Pursey for Poet Laureate?

My diary this week ends with the most exciting entry this year so far. You've guessed, Juicy is going to see the premiere of that wonderful film 'Saturday Night Fever'. Aren't you jealous? Afterwards we'll dance the night away in a special intimate discotheque "recreated" for the evening to resemble the actual one used in the film!

I'll be back next week to tell you all about it. See you then. Byeeseee.



Attract attention with a longing glance. Have your wicked way

12 INCHES & RIPPLING WITH MUSCLE

Men it can be done!

TAKE ME I'M YOURS

the **SQUEEZE** single is now available as a 12" limited edition

TUBES TAKE OVER

25 UK DATES IN MAY

SATIRICAL AMERICAN rock band the Tubes return triumphantly to Britain in May for a mammoth tour of major concert halls.

They play 19 concerts in 11 provincial venues and set an all-time record at London Hammersmith Odeon... where they will play for seven consecutive nights from May 25 to May 31.

The Tubes, who only made their British debut last year, have long enjoyed a massive following in America. And while their records, including the legendary 'White Punks On Dope' had a cult popularity in Britain, it was the first glimpse of their 'outrageous' stage show that cemented their success over here.

For the tour it's understood that the Tubes are to become more extravagant than ever. A spokesman for the band commented: 'They will be presenting a completely new show - lasting over two hours - featuring only three or four old numbers.'

The first two concerts are at Bristol Colston Hall on May 1 and 2 and the tour continues as follows: Brighton Centre May 3, Southampton Gaumont 5 and 6, Oxford New Theatre 7 and 8, Leicester De Montford Hall (as a seated venue) 9, Coventry Theatre 10, Birmingham Odeon 12 and 13, Liverpool Empire 15 and 16, Manchester Free Trade Hall 18 and 19, Glasgow Apollo 20 and 21, Newcastle City Hall 22 and 23.

The band then play London Hammersmith Odeon May 25 to May 31 inclusive. Ticket prices outside London are from £2 to £3.50, for the Hammersmith shows from £2.50 to £4. Tickets will be on sale from box offices from April 1, but postal bookings are being accepted now at Bristol, Brighton, Southampton, Coventry and Liverpool.

Meanwhile a single from the Tubes' live album 'What Do You Want From Live' (their most successful album to date in America) is scheduled for April release. It will be their 'punk' version of the Beatles' 'I Saw Her Standing There'.

PATTI: ONE IN, ONE OUT

PATTI SMITH will now play a third concert in Britain, at London Rainbow Theatre on April 4. But the concert announced last week for Birmingham Bingley Hall on March 31 has had to be cancelled.

According to a spokesman: 'The Birmingham City Council imposed additional safety and security arrangements which the promoter was unable to comply with at

such short notice.'

Now the only UK appearances by Ms Smith will be in London. However, disappointed fans will be able to see Patti performing her new single on Melvyn Bragg's 'South Bank Show' on ITV on April 1.

Patti Smith also appears on BBC's 'Old Grey Whistle Test' on April 4, the same evening as the third concert.



TUBES: seven consecutive nights at Hammersmith

SHOWADDY SURPRISE

SHOWADDYWADDY, this week announced a four-date surprise 'mini-tour' for April, including a major London appearance.

The group, whose new single is 'I Wonder Why', headline at the London Palladium on April 3, Bristol Colston Hall 17, Bournemouth Winter Gardens 22, and Preston Guildhall 23.

Tickets are available now.

LIVE IGGY

IGGY POP is to release a live double A-side single on April 7, followed by a live album a month later. The single will be 'I Got A Right' and 'Sixteen', and features new versions - recorded on last year's tour of Britain - of songs originally recorded with James Williamson. 'I Got A Right' has only previously been available on import.

The album is called 'TV Eye' and was recorded on three dates of the tour, including four tracks with David Bowie on keyboards. The other four tracks feature Iggy's second band, with ex-Stooge Scott Thurston. It was produced by Iggy Pop and David Bowie. Songs include 'I Wanna Be Your Dog', 'Dirt' and 'Lust For Life'.

BEACH BOYS SURF ON

HARRY BRITTENHAM, the American attorney acting for the Beach Boys, last week denied widely - quoted reports that the group were about to split up.

The "story" was first revealed by a Hollywood gossip columnist, who indicated that the Beach Boys would be playing a televised farewell concert later this year. Brit-

tenham has now stated that the article was "totally incorrect".

The Beach Boys are scheduled to play an American tour this summer, with more dates to follow in the autumn. They are also about to complete their first album for the Caribou label and the sound track for the film 'Almost Summer'.

FRONT LINE SIGN

VIRGIN'S FRONT Line label - launched earlier this month with records from the Gladiators and I - Roy - has signed three top Jamaican acts to long-term recording contracts.

Tapper Zukie, one of Jamaica's best-known DJ's has an album, 'Peace In The Ghetto' released on March 31 as his first for the label. He's joined by the Abyssinians and Culture - of 'Two Sevens Clash' fame -

both of whom will have albums available soon.

Front Line have also acquired the rights to Tapper Zukie's back catalogue, and will release several albums (including the renowned 'MPLA') over the next few months.

Meanwhile a Tapper Zukie 'compilation' album, 'Man Ah Warrior', is available on the MER label from 'alternative' record shops.

THING HIT TOWN

REAL THING, currently in the charts with 'Whenever You Want My Love', undertake an extensive British tour in March and April.

Full dates read: Weston-Super-Mare Wedding-Country Club March 23, Brighton Floral

Pavilion 24, Blackpool Norbreck Castle 25, Skegness Sands Club 27, Welwyn Garden City Campus West April 5, Stoke-on-Trent Tiffanys 6, Huddersfield Town Hall 7, Taunton Odeon 11, Coventry Locarno 13, Newcastle Mayfair 14, London

ELTON'S 'EGO' SINGLE

THE FIRST new material to be released from Elton John since 'Blue Moves' (recorded two years ago) will be a new single available from March 31.

Entitled 'Ego', the song is another Elton John and Bernie Taupin composition, backed with Elton's own 'Flintstone Boy'. Both tracks were produced by Elton John and Clive Franks.

The single comes in a full colour sleeve with two photographs of Elton

John by Norman Parkinson.

Although he announced his retirement from live performances in November last year, Elton John is still active in the studio. He's currently recording new songs, some written with Bernie Taupin, and some with his new co-writer Gary Osborne.

He also visits Capital Radio on Easter Sunday (26) to assist in the 'Help A London Child' appeal.

EVEN LITTLER BOB

LITTLE BOB Story has cancelled all remaining March dates in order to recruit and rehearse a new drummer. They had been using Paul Baibi from the Count Bishops as a temporary stand-in.

Meanwhile the Count Bishops release a new single 'I Take What I Want' on March 31, and a 10in. live album - recorded at London's Roundhouse - on April 21. The band are expected to tour in April.

GENERATION GAMES

TWO OF the dates on the Generation X marathon tour that were cancelled last week - due to the band's alleged "punk reputation" - have now been rearranged for a later date.

They now play Cov-

entry Locarno (originally scheduled for March 19) on April 11 and Brighton Top Rank (originally March 22) on April 12. And the concert at Bournemouth Village Bowl is switched from April 3 to April 7.

POMMIE SAINTS

AUSTRALIAN ROCK group, The Saints, have now finally signed directly to EMI Records in this country - after 18 months of being licenced from EMI Australia.

During this time The Saints have had two albums released, the latest of which, 'ETERNALLY YOURS' came out on Harvest Records on March 10th.

POP AND OTWAY

JOHN OTWAY supported by the Pop Group, will have his London Lyceum concert this Wednesday (22) recorded by Capital Radio for broadcast on March 29.

HILLAGE HEADS OUT

STEVE HILLAGE begins an extensive British tour next month to coincide with the release of his new album 'Green' produced by Hillage himself and Nick Mason, released on April 14.

Hillage describes the tour as 'a return to stand up venues and greater contact with audiences'. Special guests on the tour are National Health. Dates are: Plymouth Metro April 20, 21, Torquay Town Hall 22, Swansea Top Rank 23, Cardiff Top Rank 25, Bangor University 26, Keele University 28, Lancaster 29, Folkestone Leas Cliffes Hall May 1, Aylesbury Friars 3, Bristol University 4, Leicester University 6, Stafford Top Of The World 8, Sheffield Polytechnic 9, Manchester

University 10, Edinburgh University 12, Glasgow Strathclyde University 13, Redcar Coatham Bowl 14, 15, Newcastle Polytechnic 16, Poole Arts Centre 18, Swindon Brunel Rooms 19, Malvern Winter Gardens 20, Croydon Greyhound 21, Birmingham Mayfair Ballroom 22, Liverpool Eric's 23, 24, Oxford Polytechnic 25, Dunstable Civic 26, Guildford Surrey University 27, London Lyceum Ballroom 28.

Cheap albums

THOSE ATTENDING the Greg Kihn / Rubinos concert at London Hammersmith Odeon on April 3 will have a chance to buy a special 'limited edition' album featuring both acts live.

Only 3,000 copies will be pressed and the album will contain three tracks from Greg Kihn and three from the Rubinos. It will only be available on the day and is expected to sell for about £1.

Brighton country

THE BIGGEST ever country music event outside the Wembley Country Music Festival takes place at the Brighton Centre on July 1.

'Country Music Comes To Town', however, will have a bill made up of all - British country acts and the concert will run for five hours.

Confirmed so far are Frank Jennings Syndicate, the Hillsiders, Little Gnaty, James Donaldson, the Duffy Brothers, Kelvin Henderson, the Down County Boys and the Hank Wangford Band.

Tickets will be available, price £3.50 to £1.50, from the Box Office on May 1.

Hollies split

THE HOLLIES and lead singer Allan Clarke have announced that 'by mutual agreement' they will no longer work together.

A new album from the group, 'A Crazy Street', is released by Polydor this week and they are considering possible replacements. Meanwhile Clarke will concentrate on a solo career, and his debut album (also on Polydor) will be released in May.

Part Supreme

FOUNDER MEMBER of the Supremes, Mary Wilson - along with Karen Jackson and Karen Ragland - play the London Palladium for a three day season starting on April 13. The Palladium shows are part of a comprehensive British cabaret and theatre tour. Dates are: Purfleet Circus Taverna March 29, April 1, West Hill - 01, Sea Cliff Pavilion 2, Leicester Bailey's April 3 & 4, Bedford Nitespot 9, 10, Cambridge Kerridge Centre 12, Sheffield Fiesta Club 16, Birmingham Night Out 17 (for a week).

Platters

smooch on

PHONOGRAM are to release '20 Classic Hits' - a compilation album of the original Platters' greatest hits - this week. The album will be backed by TV advertising.

The Platters were formed in 1953 and their hits include such classics as 'Only You', 'The Great Pretender' and 'Smoke Gets In Your Eyes'.

Meanwhile Herb Reed, one of the founder - members of the group, is to tour the UK with a new set of 'Platters' (see Tours).

Capaldi joins Kansas

JIM CAPALDI plays support to Kansas at London Hammersmith Odeon on March 31. His new single, a rework of Brian Hyland's hit 'Sealed With A Kiss' is released on the same day.

E.L.O. FOUR EXTRA DATES

TOURS... TOUR

THE ELECTRIC LIGHT ORCHESTRA are to play a further four concerts at the Wembley Empire Pool on June 12, 14, 15 and 16. The extra dates follow an overwhelming advance ticket demand for the concerts already announced for June 2, 9, 10 and 11.

The additional dates also give ELO a new world record of their own - it will be the first time any group has played eight shows at Wembley. In all they will play to 64,000 people.

It was also announced last week that the Gaia Charity performance on June 2 - in aid of the Invalid Childrens Aid Association - will be in the presence of Her Royal Highness Princess Margaret, who is President of the charity.

As before, the tickets are priced at £4.25, £3.50 and £2.75 and are available from the Wembley Box Office. Postal applicants should mark their envelopes 'ELO Box Office' and enclose an a. s. e.

•Mike Mansfield will be filming and recording the concert on June 2 on film, for worldwide distribution. Actor Tony Curtis will be flying over from the States to present the show.

+By the time ELO appear at Wembley Empire Pool the venue will be known as the Wembley Arena. Since the swimming pool has not been used for many years Wembley Stadium Limited decided last week to update the name.

HERB REED AND THE PLATTERS: Purfleet Circus Taverns April 9, Frimley Green Lakeside Country Club 16, Bedford Nightspot Club 23, Maesteg White Wheat 24, Telford Jubilee '77 Night Club 25, Ilford Kings 26, Craven Park Roxy Theatre 28, Walkden Pembroke Halls 29, Cleethorpes Bunny's Club May 2, Dublin Chariot Inn 3, Batley Variety Club 7.

THE BANNED: London Hope And Anchor March 23, London Rochester Castle 24, Leighton Buzzard Bossard Club 30, Middlesbrough Rock Garden 31, Harrogate PG's April 1, Swindon The Affair 10, Chelmsford City Tavern 14, Peterborough Fleet Centre 15, Manchester Rafter 20, Liverpool Rock Garden 21, Dudley JB's 22, Sheffield Limit Club 23, Nottingham Sandpiper 27.

MARTY ROBBINS AND DON EVERLY: Gloucester Leisure Centre March 29, Oxford New Theatre 30, Middlesbrough Town Hall 31, Peterborough ABC April 1, Norwich Theatre Royal 2, Inverness Eden Court Theatre 4, Hammersmith Odeon 6, Bournemouth Winter Gardens 7.

ROSETTA STONE: Cunnock Town Hall March 24, Girvan Beach Pavilion 25, Glasgow Shuffles 26, Edinburgh Clouds 27, Kirkcaldy YMCA 28, Birmingham Town Hall 30, Worthing Assembly Hall 31, Andover Country Bumpkin April 1, Southgate Royalty Ballroom 12, Buckley Tivoli Ballroom 20, Nuneaton 77 Club 29.

EATER: Bristol BQ Club March 25, Nottingham Kalle's 26, Manchester Pips April 6, Newcastle The Rex 9, Margate Dreamland 14, Camden Lock Dingwalls 24, Birmingham Barbarellas 25, Manchester Rafter May 4, London 100 Club 8.

AFTER THE FIRE: Added dates: London Rock Garden March 28, London Marquee April 17, London Rock Garden April 20, London Twickenham Maria Grey College April 25, London Highgate Jackson Community Centre May 6.

SPITERI start a Sunday residency at London Hampstead Country Club on April 2. They also play: London Kensington April 11, Manchester University 19, London Holborn Blitz 21.

THE ROLL UPS: London Brecknock March 23, London Bridge House 24, London Fulham Greyhound 25, Lincoln AJ's Club 29. The Roll Ups then begin a tour at Margate Dreamland on April 8. Dates will be announced later.

GONZALEZ: Sunderland Annabel's March 31, Ayr Darlington Hotel April 1, Glasgow Satellite City 2, Dundee Barracuda 3, London Music Machine 7, London Southgate Royalty 14.

IGNATZ: London Hammersmith Swan March 28, London Camden Brecknock 27, London Golden Lion 28, London Rochester Castle 29, London Crackers 30, London Nashville 31, London Dingwalls April 1.

SURPRISE SISTERS are special guests of Pasadena Roof Orchestra at London Palladium on April 4. They also play London Nashville March 25 and London Marquee April 17.

ARE YOU READY FOR SATURDAY NIGHT FEVER?

WITH BOTH the film and the album shaping up to become the biggest sellers ever in America, 'Saturday Night Fever' hits Britain this week with the London premiere today (Wednesday).

And the film is backed by a promotional campaign which can only be

described as "mammoth".

The album is still No. 1 in the US charts (and has sold over seven million units) while the film has already grossed 60 million dollars at the box office.

As well as the Bee Gees' hits from the album, and the film, Britain can expect a deluge of 'Saturday Night Fever' publicity, to ensure a success similar to that in the States.

This will include TV and radio campaigns, shop displays, badges, stickers, T-shirts and disco "give-aways".

Meanwhile '2001 Odyssey' - the Brooklyn, New York disco where the film was shot - is to be virtually "recreated" in London for a party after the film's premiere.



John Travolta

RAINBOW END FOR THE DAMNED

THE FAREWELL concert of one of the original punk bands, the Damned, will now take place at London's Rainbow Theatre on April 8.

The disbanded band have had some trouble finding a venue to mount their final show. The Roundhouse was fully booked and the Lyceum were found to be still operating a ban on the group.

Tickets for the show will cost £2.25 and £1.75 and are available now.

Meanwhile a spokesman for the band added it's sad, since they've never previously played anywhere larger than the Roundhouse, that the last gig has to be their biggest.

Another transfer

FOLLOWING A sell-out series of dates in Britain and a short tour of Europe, Manhattan Transfer have slotted in four more UK concerts to meet the phenomenal demand for tickets.

They have now added Bristol Hippodrome on April 28, Oxford New Theatre 30 and Hammersmith Odeon on May 1 and 2. Tickets are available now.

Tull single chosen

JETHRO TULL's new single will now be 'Moths' taken from their upcoming 'Heavy Horses' album.

The band's first single for over a year is backed with 'Life Is A Long Song' (taken from the 'Living In The Past' album), and released by Chrysalis this week.



BONNIE'S SINGLE

THE NEW single from Bonnie Tyler will now be 'Here Am I'. The follow-up to 'It's A Heartache' is released by RCA on April 7.

The Welsh singer has also virtually completed her second album, although a title release date hasn't yet been fixed. At present she's rehearsing a full-time working band with a view to undertaking a concert tour in the near future.

ICE ROCK TOUR

TELEVISION, dubbed the "kings of ice rock", return to Britain in April to play a series of selected concert dates.

To coincide with the tour Elektra are to rush-release a special 12" "limited edition" single - taken from their forthcoming album 'Adventure'.

The single is a Tom Verlaine composition, 'Fox Hole'. As another "unique marketing concept" it will be pressed in bright red vinyl and packed in a special colour bag. The album will also come in red vinyl.

The British dates precede a European tour and Television open at Newcastle City Hall on April 10. Other dates follow with: Glasgow Apollo April 11, Manchester Apollo 12, Birmingham Odeon 13, Bristol Colston Hall 14.

The band then play three London concerts at Hammersmith Odeon on April 16, 17 and 18.

Prices outside London are from £3 to £2. In London from £3.50 to £2.50.

NEWS IN BRIEF

ALL SEVEN of the original releases on Brian Eno's Obscure label (distributed by Polydor) are now available again. These include Michael Nyman's 'Decay Music' and Jan Steele and John Cage's 'Voices and Instruments'. Remember, Obscure is the word.

SALES of Darts single 'Come Back My Love' have now exceeded 500,000 copies and the record has been certified gold. Also in line for a gold disc last week were Brotherhood of Man for half-million sales of 'Figaro'.

TRACK Records have not gone into liquidation, as reported last week. It was their holding company, C.S.B. Limited, who went into voluntary liquidation. Records on the label will still be distributed by Polydor, and Track hope to find a major backer soon. Record Mirror apologises for any misunderstanding.

BACCARA release their new single 'Darling' on RCA this week.

THE JOLT, Scottish new wave band, have completed their Polydor debut album and it's expected to be released shortly.

RITA WRIGHT, recently starring in 'The Black Mikado', releases her first single 'Love Is All You Need' this week.

SUBWAY SECT join Tapper Zukke as support to Patti Smith on her UK dates (see separate news story).

SHE'S SO MODERN



She's so 20th Century



She's so 1970's



She knows the right things to say



She's got the right clothes to wear

The Boomtown Rats new single Out March 31st.

VIBBRATORS

Incidents, Quotes, Lifestyles, Characters, Anecdotes, Predictions. Tim Lott's 18 hour day with the Vibrators

IN THE dressing room at a gig particularly when it's in a small cobbled town in Scotland — there isn't a great deal to do. Bands remedy this tedium by all sorts of methods. Sometimes they fart a lot, and laugh at how smelly they are. Sometimes they swear a lot, and laugh at how rootsy they are. Sometimes they compare the colour of their underwear, which is what was very innocently happening in the dressing room at St. Andrew's University, when the first incident occurred.

Two of the band — Gary Tibbs and Eddie, the rhythm section, made a very nearly successful attempt to debag me, and daub me with black powder paint. I found this embarrassing and even slightly annoying.

The only weapons with which to retaliate were black powder paint and water. This was inconvenient from the point of view of tidyness, but it led to the second incident, which involved the rhythm section having black paint in generous quantities being emptied over the upper half of their torsos.

This led to the third incident, which involved me being thrown out of the dressing room.

The entertainments officer at the university described it all as extremely childish, and he was naturally right.

There were other incidents, even less tasteful. One of the road crew — a chap called Dave — became a little tired and this led to members of the band painting obscenities on his cheek and taking photographs of the result, all without the unfortunate's knowledge.



Ellis



Tibbs



Knox



Eddie

The interesting thing about the road crew is that they were once part of the cream of Britain's society — one was a drama student, one a geography teacher, and the other, the son of a judge.

To see to what depths they have now sunk would bring tears to their mothers' eyes.

Another incident was still more distasteful yet. John Ellis, guitarist, artist and composer, had his normally cultured demeanor smeared somewhat when he honked up all over the nice cobbled gutter.

It was still there in the morning.

Also: one of the fans, who had seen the Vibrators concert that night, came to the hotel with red marks scored across his cheeks. Some mother's son had come up to him in the toilets at the concert and slashed his face. This took the honours as the most unpleasant incident of all.

"Doan worreh ah wuhked him ovah gud" proclaimed the damaged kid. He looked as if he'd been attacked with a sharpened three pronged fork — three angry lines on each cheek.

John Ellis bought him a drink which was really very kind.

That evening three bottles of Tequila were drunk. So were all of the Vibrators.

Quotes

I was interested to find out how Knox reacted to former bass player Pat Collier's suggestion that the Vibrators were now trying to do exactly what Collier had wanted to do before he left.

"That's simply not true."

But at the same time

"We are taking a more pop approach now." The Vibrators will probably find it less difficult to make the transition into 1978 than a lot of bands because they were never that heavily into the punk thing in the first place.

"The time wasn't right for a pop approach last year — it's only now that people would listen."

This leads to suppositions of bandwagon jumping, a fact which Knox only half-jokingly goes along with.

"What's the label you lot have found this week" says guitarist John Ellis "Power pop is it?"

Some more quotes:

"We're not particularly happy with CBS as a record company — but then what band is happy with their record company" (Tibbs)

"That was the most amazing vomit I've ever had" (Ellis)

"If people spit at me on stage, I'll spit right back. I've got red flu so it really does for them" (Knox)

"I'm going to start writing reviews of journalists." (Ellis)

"Time for another vallum." (Knox, late at night).

Lifestyles

The sturdy young fellows all live lives of simple pleasures and slight indulgence. They are not rich, but there are many poorer bands. They travel in a very battered transit van — which is nothing unusual — and spend most of the travelling time playing tapes of themselves (or maybe that was just for my benefit). They go to bed late, they get up late. They screw women when they can. With the exception of

their lack of copious drug-taking, they live just about the same as any medium-time rock 'n' roll band on the road. They sign a lot of autographs. They are nearly always polite.

Characters

To get to know the character of a person, you have to know them a lot better than I know the Vibrators. But you can make certain surface estimates. Knox, for instance, is a hyper-tense character who has to take pills all the time to slow himself down. This makes him pretty laid back in the sense that he rarely loses his temper or gets obviously upset. He was going to ring his mother up on Mother's Day, but he forgot. Knox is a gentleman who looks like a hooligan.

Eddie, the drummer, is at a different end of the psychological spectrum. I barely know him at all, but he cultivates a very tough, abrasive image. He's very proud of his new drum kit which cost him £1,500.

"They're good and LOUD" he says, that's the closest he ever gets to glee (Eddie is very deadpan).

He sometimes attacks people, and rarely laughs. This, also, could be for my benefit.

John Ellis I expect to look and act a bit like Harry Secombe when he is thirty years older. Ellis has all the geniality of a professional PR man, only his conviviality is natural. He is an artist — he paints, and he takes photographs and creates collages (often of himself).

A psychiatrist writes: "I can find nothing in this man's psychological make up to suggest any form of mental aberration."

Gary Tibbs, the bassist, isn't quite so much on the defensive as he once was. The pretty boy of the band, he talks loudly and doesn't seem to take himself so seriously as he did the last time I met him, which is a very healthy thing. He has utter faith in the Vibrators, and enjoys flexing his genitals a lot.

"The most exciting thing a woman can take to bed with her," says someone who is possibly Tibbs, is a "Vibrator."

The concert was invigorating, but no more so than six months ago. I didn't notice any advancements, musically. My attention wandered during some of the weaker numbers, but 'Baby Baby' and 'Flying Duck Theory' and 'London Girls' put my mind straight back on target.

None of the numbers they did from 'V2' struck me as instant classics.

The audience enjoyed them a lot.

Anecdotes

Quite recently, when the band overslept at a hotel, the manager, in a fit of anti-punk pique, literally ripped their mattresses from under them. The manager, assumedly, is now on Knox's death list.

Also someone dropped a cigarette in the bass drum of Eddie's kit during a concert. It started smoking and burning the vinyl but a carefully placed pint of bitter saved the day.

Predictions

I have no idea whether the Vibrators are going to 'make it' or not. If you say about any newish band "they're not going to be very big" you've got an 80 per cent chance of being right. With the Vibrators it's about 70 per cent, which is a compliment of sorts.

John Knox



THIS LADY IS ABOUT TO HAVE HER ANATOMY ALTERED.



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Salsoul



'Earth
is the cradle
of the mind.
But one cannot
live in the cradle
forever.'

K. E. Tsiolkovsky

Earth is the new album from Jefferson Starship.



Record: FL 12515
Cassette: FK12515

RCA

Jefferson Starship: Earth
Includes the single,
'Count On Me.' FB1196

And it's going to rock a lot of cradles.

Singles reviewed by PHILIP HALL



JOLLS HOLLAND: power boogie

Food for thought

DELICACIES

JET BRONX: 'Rock And Roll Romance' (Lighting Records Lig525). A minute shorter and this would have been a killer. Jet's got a weird and wonderful voice sounding like an English Jonathan Richman. Subtle ooo, ooo backing vocals and a simple little tune could make this a huge summertime hit. The more I listen to it, I realise its naive appeal is going to kill thousands, even if it is three minutes long.

THE TABLE: 'Sex Cells' (Chiswick NSS1). Really great eccentric sound from a truly talented bunch of lunatics. It's probably too disgusting to be

called power pop, but that's what it is. 'I'm obsessed with a mad desire for sex, with schoolgirls.' Mmm, naughty lyrics, contact Susanne Garrett, she should be able to help.

MEAT LOAF: 'You Took The Words Right Out Of My Mouth' (Epic S EPC 5980). Fat US rock band, enjoyable because they defy categorisation. This song is excellent in every sense of the word. True gutsy rock 'n' roll with real energy. They confirm my faith in US contemporary music.

TASTY

UNWANTED: 'Secret Polloe' (Raw 15). Now this really is a good progressive punk

record. Interesting vocals over a memorable Costello-ish reggae beat. Far more stimulating than any of the current sixties rehash sounds currently gaining so much publicity. Talking about the sixties, the B-side is an erratic, lively version of 'These Boots Were Made For Walking.' It would make Nancy Sinatra feel unwanted.

KOOL SCHOOL: 'I Can't Hide' (MCA Records MCA 350). It's a pity about their contrived name which makes them sound like yet another temporary record company 'creation' for the product on show is far from throwaway. Clever and melodic. It should follow Yellow Dog's similar sounding single into the charts.

JOLLS HOLLAND: 'Boogie Woogie 78' (Deptford Fun City Records DF 3). Squeeze's keyboards smoothie, releases power boogie EP. Five tracks, great value, great sounds. Lots of fun for new wave boogie boys. Recommended listening as you drive along Deptford High street in your Cadillac.

LIPS: 'Say Hello To My Girl' (GTO Records GT219). Above average, ultra commercial sound. Trite lyrics and lovely contrived cockney backing vocals. It's all capped by a powerful melody. A hit, I hope.

THE FAST: 'Boys Will Be Boys' (CBS 6236). Yankee powerpop? Yes, they've finally caught on. This is equal to all our home grown efforts. Pity about the heavy metal build up at the end, it somewhat spoils

a fine twisting boyish record

THE PROFITS: 'I'm A Hog For You Baby' (Radar ADA 2). Mmmm, unusual. Sort of countryish splendid guitar riff. Written by Leiber / Stoller, who have written some minor classics in their time. This is no exception and should reap Radar yet more cash.

EDDIE MONEY: 'Baby Hold On' (CBS 6080). Ex-New York cop currently being hailed as the new American street life hero. Soulful offering, with Money



very impressive vocally, supported ably by chunky backing band. Still, the song's probably too ordinary to create more than a ripple over here.

EDIBLE

MARSEILLE: 'The French Way' (Mountain Records TOPC 5012). Apart from the awful Liverpudlian vocals, the basic song's quite promising. Their black leather image is pretty off-putting and matches the vile childish lyrics. All very naughty and singalong.

DON WILLIAMS: 'I've Got A Winner In You' (ABC 4208). Relaxing gruff vocals. Just right for listening to around campfires. Personally I prefer 'Ging Gang Gooley.'

RUFUS: 'Blue Love' (ABC 4209). Bluesy blueser on blue vinyl. Chaka screams away in her inimitable way. Really claaassy, really smooth, but probably

too good(?) for the charts.

UNCLE PO: 'Use My Friends' (BEEB025). BEEB have acquired yet another group of faceless wonders. The song's quite toetap-pable, with a nice sax line but it still remains totally unspectacular.

TRICKSTER: 'Money Or Your Life' (Jet Records UP36380). Very professional sound from a band with an identity crisis, i.e. they haven't got one. Touches of Queen, ELO, 10cc et al, which makes for somewhat sterile easy listening. Martin Rushent (Stranglers, Gen. X man) producers, and manages to hide the basically likeable melody.

S.S.: 'All Time Low' (Fast Records Fast 2). Big in Doncaster, so the press handout claims, offer us a slab of 'heard it all before' new wave. Nothing particularly original about it, but it's obscure enough to make Uncle John Peel's playlist.

ONA WATSON: 'Take This Job and Shove It' (Creole CR152). I always find one funky platter indistinguishable from another. The only ones that stand out are those with unusual or humorous lyrics like this piece. It should find no problem in charting, as we have the delightful cool soul sister chorus chanting: "Take this job and shove it, I ain't working here no more." How can anyone put feeling into lyrics like that? Perhaps it's something to do with wearing light sequinned dresses.

WINGS: 'With A Little Love' (Parlophone

sound I guess. Crisp horns combine effectively with an extremely infectious rhythm. Pity about my wooden leg, I'd be out there grooving to this trendy sound.

CHICAGO: 'Little One' (CBS S 6174). Up to their usual classy standard, the husky vocals make this a little less sterile than their past efforts. A hit with sophisticated smoochers.

CHEAP TRICK: 'I Want You To Want Me' (CBS S EPC 5701). Hey, I thought these boys were meant to be something special. On this offering they certainly don't sound it. It's a very basic bopper,

its worst, trendy, cheap, cute and superficial. A few hand claps thrown in, a weak chorus and a crummy guitar solo. Not very impressive at all. Just to make it worse the band don't even look particularly young.

THE TOTALLY OUTA HAND BAND: 'Too Much Trouble By Far' (Kugaron Records Kilg 1). A nothing record. Totally ordinary apart from the band's name, which I suppose is meant to be apt. It's not, in fact, the band sound quite organised. The TOH Band remind me of City Boy and look what happened to them.

JAY FERGUSON: 'Thunder Inshnd' (Aly-



containing very little excitement and remarkably few distinguishing features. Perhaps it's just meant to be a cheap trick.

THE PLEASERS: 'The Kids Are Alright' (Arista 180). Smart Thamesbeaters tackle this Who classic and reduce it to a superficial commercial sound. Lots of yeahs and oohs all over it, which are bound to please kids too young to remember The Beatles. A weenybopper hit.

RAINBOW: 'Long Live Rock 'n' Roll' (Polydor 2066 913). Classic headbanging, dandruff producing noise.

THE STRAWBS: 'New Beginnings' (Arista 179). Now don't laugh, I know I'm probably meant to fall asleep, but this record really is quite nice in a soothing sort of way. In fact it's so relaxing that Radio One are bound to flog it to death, which at least should give the band a much needed, and in this case, well deserved hit.

ALRIGHT IF YOU'RE STARVING

DONNA FARGO: 'Do I Love You' (Warner Bros. K17141). Whining vocals constantly being drowned by an overpowering orchestra. If this has anything to do with country and western, then I'm a new wave cowboy.

DANNY WILD AND THE WILDCATS: 'Mean Evil Daddy' (Raw Records Raw 12). Harmless rockabilly bound to keep the crepes and cruising brigade happy. It's all very dated and limited, but then I suppose anything recorded 20 years ago would be.

THE YOUNG ONES: 'Rock And Roll Radio' (Virgin VS205). Starts off well but gradually gets more irritating as it wears on. Which is a pretty serious news for a record lasting only 2.45 minutes. Power pop at

lum K15114). Ex-Spirit man mellows and offers us a drab West Coast sound. If you like the Eagles buy this and then visit a doctor.

TARNEY SPENCER BAND: 'Taking Me Back' (AMS T339). Commercial country / pop without the power. Representative of so many singles, which just pleasantly drag on and on and, leaving singles reviewers in a state of nervous exhaustion.

MAX MERRIT: 'Slipping Away' (Polydor CTA 2059 006). I always thought Mr Merrit was a promising Aussie rock 'n' roller. I was wrong. He is an Aussie easy listening BORE.

ANDY GIBB: 'Shadow Dancing' (RSO 2090 281). One of the world's great unsolved mysteries, why are the Gibb Brothers so popular? Their records are all so lifeless, that I suppose most harmless citizens find them easy to relate to. Diluted soul for blank minds everywhere.

EXILE: 'You Thrill Me' (RAK 273). Latest off the Rak assembly line. File under Mickie Most monotony department.

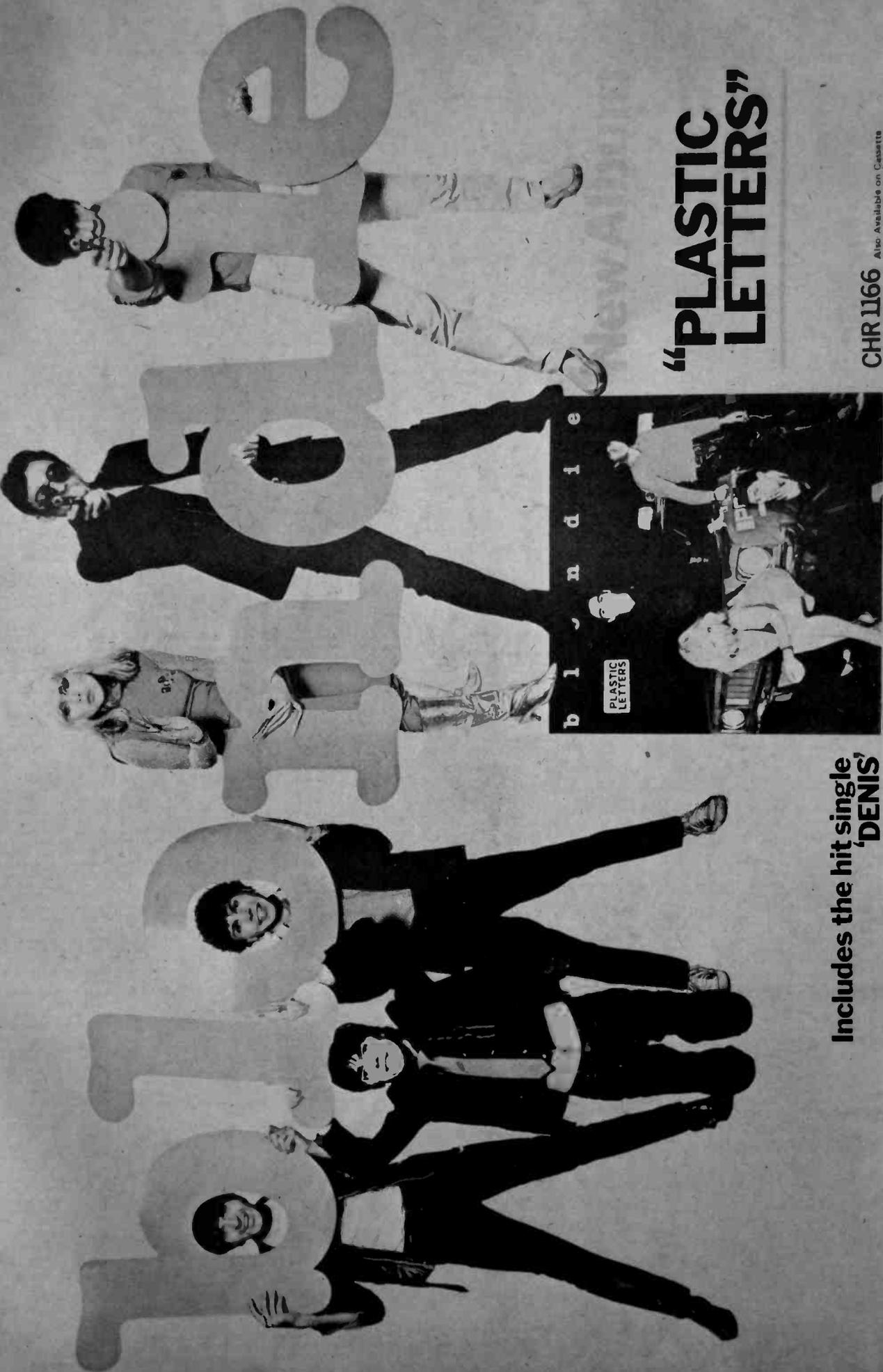
FOGHAT: 'I Just Want To Make Love To You' (Bearsville K15527). British heavy bluesers, big over the sea, no not in the Isle of Wight, the USA. It's easy to see why they're so popular, turgid riffs five years out of date.

BILL PRESTON: 'Wide Stride' (A&M AMS 7344). Superior disco instrumental. You know the type, tedious to listen to, easy to dance to. As I hate mindless dancing, this record is totally uninteresting.

REGURGITATE

MARTIN GRIFFITHS: 'Dock of The Bay' (Bonet Son2138). Sacrilege. Synthesizers and a weedy Tom Jones type crooner combine to ruin a classic. Surprise, surprise, this was recorded in Germany.





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Bethnal green

BETHNAL: 'Dangerous Times' (Vertigo 9102 020)

FOR SURE, these are dangerous times. Dangerous times for iconoclast bands with more volts than volts, more snide than pride. Punk is undergoing a distinct metamorphosis. Assimilated into the yawning chasm of the industry, watered down simply because there were too few people around to either understand or accept the form, squeezed into a pulp and pumped back out into a palatable, uncontroversial prettiness.

Maybe that's not wrong. Maybe it's just a natural, if suffocating, progression.

Bethnal seemed to have escaped the pretty palms of technique. Their debut album gives a true reflection of the Bethnal belligerence inherent in their live work. Intensive listening actually gives rise to brain images of George Csapo's Thor hammer fist punching ghosts to a Dr Martin stomp; Everton Williams' sulphate stage stormtroop

per act; Nick Michael's quiet adroitness; Pete Dowling's occasional limelight lurches.

And that can't be bad. Don't get me wrong, Bethnal ain't punk that is in the strict derivative sense from the Greek punkidacks! meaning fast flowing water. They are fast, they do flow but then substitute wine for water.

Unfortunately, their choice of 'Baba O'Riley' does tend to work against rather than with them. Let's face it, 'O'Riley' was the best song The Who ever recorded so debut album numbers ain't got that much chance, especially when confronted by such a devastating version.

And whilst on the subject of The Who there are more than just passing influences on the Bethnal outlook especially the finale 'Leaving Home' which bears a too close for comfort resemblance to 'The Seeker'.

No matter. Tracks like 'Out In The Street', 'Bartok' with the voluptuous violin outro and the title song all indicate the fact that Bethnal are heading for a redoubtable rosy future.



BETHNAL: pooling their resources?

Shame they're all foreigners though. ++++ **BARRY CAIN**

ROBERT PALMER: 'Double Fun' (Island 9476)

ROB COMES up with the good again, slick as ever, giving over the feeling that he's just walked out of a Hollywood party straight into the studio, sung his songs and walked back into the party before anybody has even noticed he's gone. Okay the songs are all good but which album am I listening to? 'Pressure Drop', 'Some People Can Do What They Want', 'Double Fun'? The only reason it

couldn't be the first one, 'Sneaking Sally Through The Alley', is because that one was more raunchy and not so smooth flowing.

There are three tracks that do stand out on this album, 'Night People', 'You Overwhelm Me' and 'Your Gonna Get What's Coming', all on the second side, all raunchy, some with a slight reggae touch and noticeable, not like the rest, which are only good for playing as good unobtrusive background music during the seduction scene.

If you've got the last two he's done I wouldn't bother getting this one unless you're following his love life on the album

covers, moving on to two young ladies now, tut tut, if you haven't got his other albums, get this one. ++++ **JON FREWIN**

SOFT MACHINE: 'Alive and Well' (Harvest SHSP 4083).

GOLLY GOSH, how exciting, a new live album from Soft Machine. Recorded in Paris last year, it totally fails to capture any sort of atmosphere. Perhaps there wasn't an audience, on the other hand everyone was probably so stoned that they were quite content to sit crosslegged and float away. It's certainly that sort of music. All subtle

rhythm changes, with the old synth plodding happily along. It's a great album if you're a masochistic insomniac. You can close your eyes and drift away, when suddenly a screeching violin will sharply wake you up. Really though it's simply an album for connoisseurs of classical jazz rock disco(?) fusion. However, as I find this sort of meandering music monotonous I'll give Soft Machine two shiny celestial bodies (stars man). ++ **PHILIP HALL**

'DEAN FRIEDMAN' (Lifesong LSLP 8008)

I LOVED 'Ariel' from the first time I heard it. It reminds me a lot of a single that came out about three years ago (can't remember the title or the singer, sorry, it's very frustrating for me too) which had the same New York humour. The girl in 'Ariel' could be the sister of the ethnic, mystically intense but carnally normal girl in the other song — she wanted to make sure the astrological signs were right before diving into bed.

Anyway, having fallen hopelessly in love with that song, having the rest of the album became a burning necessity. Now, does this infatuation bear fruit? Well, I've found that other tracks contain humour and per-

ception too, but even more barbed than 'Ariel' and that's more painful. The rest of his humour is more against himself than it is observation of other people's peculiarities. Braver of him, I suppose, but less easy to take.

But having been deceived about his ability to observe and laugh at other people's pretensions, I've now fallen in love with his vulnerability. He's a superb painter of word pictures, a song craftsman and a musician. And I still don't know what his stargism is and I couldn't give a damn. ++++ **ROSALIND RUSSELL**

GEORGE McCRAE: 'Rock Your Baby' (CBS TK 82512)

WHY HAVE I got this album? Re-released by popular demand perhaps? No I expect George McCrae's fans would both have bought their copies back in 1974.

Naughty record company. You could have bunged a few different tracks on and regurgitated it as George's greatest hits, three of which 'Rock Your Baby', 'I Can't Leave You Alone' and 'You Can Have It All' are included here sounding very dated. Difficult and a bit unfair to judge a product made that long ago ++ **MARY ANNELLIS**

Generation X fulfill their promise.



The best produced debut album of any of the so-called New Wave bands, and that's bar none.—**SOUNDS.**

Bob Andrews' guitar has a razor sharp insistence that slices through the album like cheesewire. Great stuff.—**RECORD MIRROR.**

Albums



JOHNNY MOPED: 'Cycledelic' (Chiswick WKS 8).

IT'S MOPED'S first album (and possibly his only — he's such an erratic artist we can't count on any more from him) and while it might not be a long-awaited event for you, I'd advise listening to it for several reasons. One is that his recording has a clarity and order his live shows rarely had, probably because you can concentrate on him rather than watch the theatrical performance of his band.

To be honest, I didn't think the album would be so good (although, still being honest, it's not THAT good). It has a charm all of its own, especially 'Little Queenie'. I like that because of the boogie back beat which is a speciality of Dave Edmunds, who's one of my heroes. The album lopes from that into 'Maniac' which almost qualifies as heavy metal. Well, it would if the guitar had gone on any longer.

To the other reasons for you buying a copy of this: To begin with, it's very funny. I can't think of anyone who'd bring out a track called

'Darling Let's Have Another Baby' with suitably crass lyrics (God, I hope he didn't mean it to be taken seriously ...) and the deadpan vocals. I loved it. And here's the classic. He's threatened to include on the sleeve a picture of a hippie. Sensible as a hippie. And here it is on the inner sleeve, the Captain with long hair and wearing one of those awful lace-up T-shirts. Hoho.

The history of the Moped associates is printed over a picture of what looks like the Nuremberg Rally. Those playing backing on this album are Slimey Toad (guitar and piano), Dave Berk (drums), Fred Berk (bass) and the Mopettes are: Xerxes, The Captain, Rory and Rick Toad.

On the bad side: I think he may be just a bit late with his type of music, at least for universal appeal. But it's worth giving him the benefit of a listen. +++
ROSALIND RUSSELL

ART GARFUNKEL: 'Watermark' (CBS 88054).

THE NEXT time I have to go to the dentist, I'm going to take this with

me on cassette. It's proved to be an effective anaesthetic and could be the greatest discovery since cocaine. I don't mean to be cruel, but this has turned out to be such a disappointment.

The voice is still the same, of course, that softly insistent caressing louch that can bring tears to the eyes of the melancholy. I do love that, but it only works with a few songs. That's what's wrong — he's slung us a whole dollop of the stuff, every song with only one exception was written by Jimmy Webb. That doesn't give him much choice to do anything other than what he's done: whisper his way through the whole album with very little variation.

The music and backing is supplied by a vast army of people which include Paul Simon (very minor contribution), The Chieftans and the Muscle Shoal Rhythm Section, to name but a million. All of these were panel beaten into music submission, the production moulding everything round Garfunkel's mellow bland paste. They even took the guts out of 'What A Wonderful World' (by Sam Cooke, Alpert, Adler) It's a castration I find hard to forgive. +++
ROSALIND RUSSELL

THE RUTLES: 'The Rutles' (Warner Import)

HOW CAN you squeeze an epoch into a few hundred word record review? How can you accurately reflect the baby smile freshness of the early years, the formidable mid-transitory stage, the team blotto brilliance of the late sixties and the final desperate despair which resulted in the schism, in a cursory column?

To encapsulate the story of The Rutles in this paper is akin to writing the bible on the back of a postage stamp. So I'll let this album speak for itself. The cream of eight years encapsulated in 14 songs. Who could forget the Innocent charm of 'Hold My Hand' "Our love was meant to be and darlin' it's a

City slickers

WINGS: 'London Town' (EMI)

REVIEW THE new Wings album? Why, I'd love to. Feet up, headphones on, music pouring over me in glorious stereo.

Well, not quite. Here I am, listening to a tacky ticker tape of 'London Town', crumbling from a creaky, clapped out cassette recorder, Ever Ready's forgetting their promise and threatening to strike any second. The sound is, to put it mildly, rough. Unfair to review it like this? Probably. But then again, this is how most Wings fans will get to know the album, tinkling from their trannies under the bedclothes. Forget the new wave — this is the true sound of the medium wave.

Right, to business. The tracks, 13 of them, all composed either by McCartney solo or McCartney / Laine. Thirteen? Yes that is a lot. This record is value for money-folks!

The first two tracks continue Wings' geographical forays. 'London Town' and 'Cafe On The Left Bank' (a tale of two cities?). Both are nice, safe openers, full of tried and trusted McCartneyisms — honey-sweet harmonies, simple, obvious lyrics, homely, heard it before hook lines. Especially on 'Cafe', which is 'Bluebird' revisited. Definite touches of deja vu. Familiarity breeds contempt? No, not really. I like the McCartney formula, warm and comfortable and insidious.

The next two tracks continue in the same vein, a bit low key, maintaining the mood but not really the attention... yawn... and then comes 'Children Children', a curious Olde English folk sound with a melody you can Morris Dance to. Makes a change anyway 'Girlfriend' is a bit of a duffer, but 'I've Had Enough' is OK, the closest thing to a rocker on the album, with the same riff as 'Think It Over'. Nice bouncy sixties atmosphere. Sounds like the Pleasers!

Side two. The single first, 'With A Little Luck' — not one of his best. Inoffensive. 'Famous Grouper' is a rather dubious piece of whimsy, 'Deliver Your Children' is some twee philosophy. 'Name And Number' is an Elvis impersonation, with the band obviously having fun in the studio. 'Don't Let It Bring You Down' is a nice ballad and 'Morse Moose And The Grey Goose' sounds like Peter Paul and Mary. Nursery rhyme time with Linda Paul and Denny. Yessir — I'd let my kids listen to this.

Conclusions: (Isn't it a bit early for conclusions? Maybe snap judgments is a more accurate term.) It ain't another 'Band On The Run'. It ain't rock and roll. But then what did you expect? The man's 35 for God's sake!

Knock him if you like, but some day you'll be the same age as him, and you'll wonder what you ever saw in that noisy rock music. +++
SHEILA PROPHET

certainty oohh'. Or the agonising struggle of man against his milieu in 'Living In Hope' — "Got no woman or a steady job / Feelin' like a cowboy and looking like a slob."

Or the painful psychedella of 'Good Times Roll' — "Fricasee chorus girls thigh Toffee and mackerel gateau Pineapple pie in the sky?"

All I can really say is — thanks Dirk, Ron, Stig and Barry. We all miss you. +++++
BARRY CAIN

PS: Actually, I hate Rutland Weekend Television but this ain't bad.

THE GLADIATORS: 'Proverbial Reggae' (Front Line FL 1002).

BOTH THE second offering (I-Roy being the first) from Virgin's new Front Line label, and the Gladiators' second Virgin album. And as the old adage reads... the more you listen the better it gets.

The first time I heard the single from the album — 'Stick A Bush' — I was disappointed. Wrongly so. Coming after 'Pocket Money' the same trio's amazing disco 45 last year, the tuneful, chunky polish couldn't be ignored but it seemed just a little easy.

Place it alongside the nine others that make

up 'Proverbial Reggae' and conversion is complete. This is a lazily captivating collection of fine Jamaican music — the Gladiators own mix — up. The offerings contain strong harmonies sweetly sung combined with clear and heartfelt lyrics.

Virtually every song carves a warm niche in the memory. Gently chugging rhythm coaching along the rich vocals and high refrains 'Dreadlocks The Time Is Now', as one example — instant hook, thick bass line, coasting fills, a fine tune and entrancing vocal exhortation.

So it goes on. They cover the JA themes — love, 'appenings and Jah — with songs like 'Jah Worka', 'We'll Find The Blessing' or 'Music Makers From Jamaica' but throughout they remain intensely lyrical and musically available. With such a totally pleasing album it's 'The Gladiators the time is now', their justified chance to join the select pantheon of reggae acts that score outside of Jamaica.

For converts already it's perfect, strictly musical — wise, songs and an album that needs, cries out, to be heard and enjoyed. ++++
JOHN SHEAR-LAW.

EDDIE & THE HOT RODS



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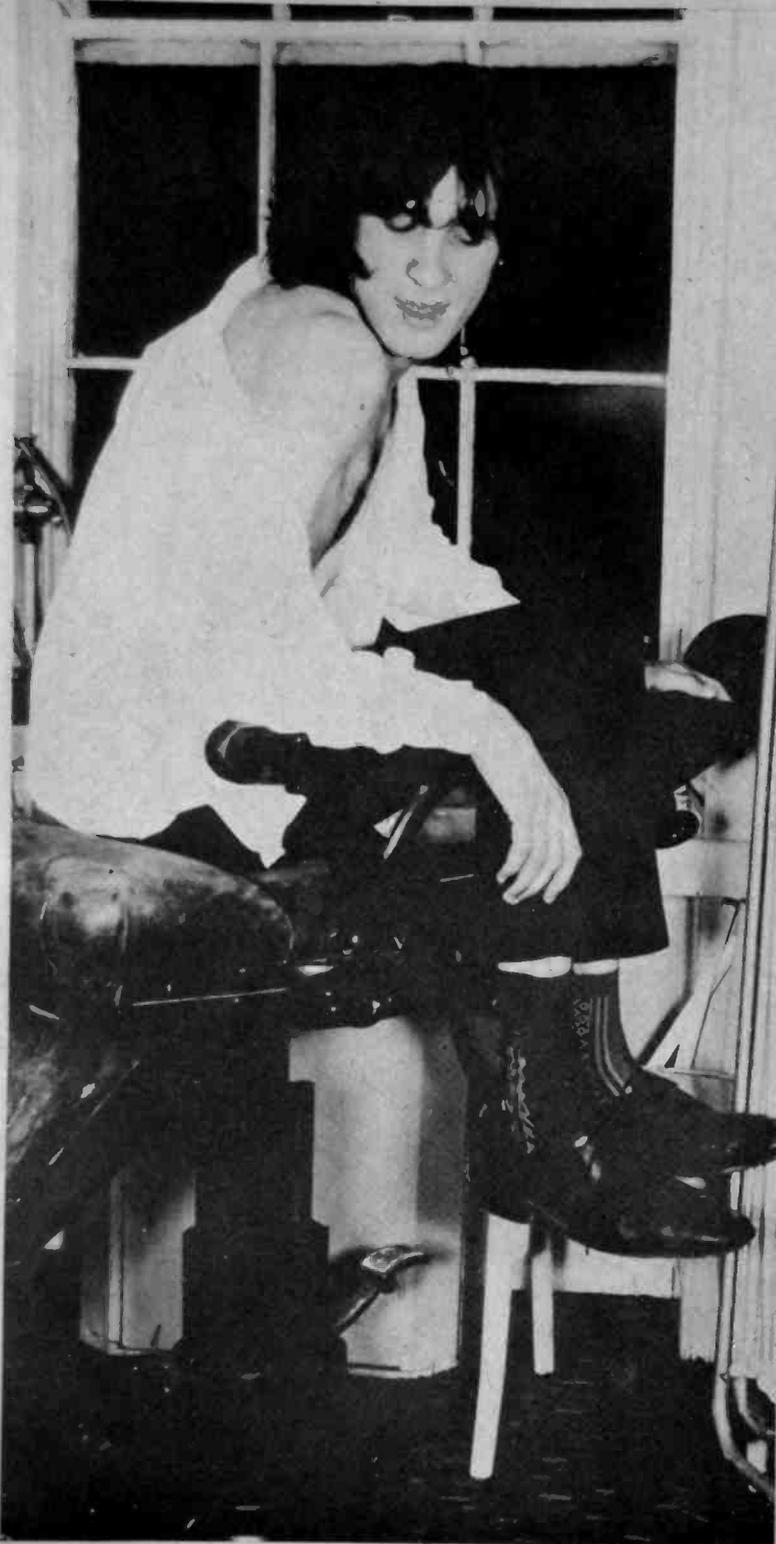
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Albums

Keep a special place for Gordon



ROBERT GORDON

ROBERT GORDON, LINK WRAY: 'Fresh Fish Special' (Private Stock PVLFP 6038).

LET'S TAKE a look at this sensibly. Take the music of an entire generation, in this case 1950s rock 'n' roll, and transplant it into 1978. Most likely the graft is going to be rejected.

I guess Robert Gordon's got to be one hell of a surgeon. 'Fresh Fish Special' has a base metal rock 'n' roll heart, right down to the greasy monkey cover. But Gordon isn't exactly Showaddywaddy.

He has something special inside that greased down head, some weird talent that enables him to breach the 20 year gap with what seems like pigeonstep rather than a great unwieldy lumber.

Half of the magic is that he's kept it pure. There's got to be a big temptation to start up the old noises with brand new frills and machine technology, ignoring the fact that fifties charm stemmed from that lack of scientific approach, but Gordon has kept it

simple and authentic. The only thing he lacks is the amateurishness of his fifties counterparts, and that's no great loss. Gordon, incidentally, is a singer, nothing more. His songs are all cover tracks — 'Twenty Flight Rock' (a tremendous rendering) is here, and so is the Leiber-Stoller 'I Want To Be Free'.

Another name appears on the cover, that of Link Wray, legendary rock 'n' roll guitarist, who is not only the perfect musical sidekick for Gordon, but a songwriter to boot, contributing the gutsy 'If This Is Wrong'.

What I really want to say is, Robert Gordon is not any redundant piece of history. I don't like old stuff too much, but this record is OK. The fusion of two generations leaves no faulty joints — Bruce Springsteen's 'Fire' appears on side one, and it seems completely congruous.

It's old music, but it's young music, if you see what I mean. Shelve your prejudices and open your ears. + + + +

TIM LOTT

JEFFERSON STARSHIP: 'Earth' (Grunge BXLI-2515)

AS AMBIGUITIES and non-commitments infiltrate the ozone, excuse me. I am about to embark on a flight to unknown parts, aboard the Jefferson Starship headed anywhere but Earth.

As I'm drifting along in a weightless romantic hew of air — brushed images, removed from all that is physical, Marty Balin's echoing mellifluously about and through the sub-conscious in full technicoloured dry ice.

It may have the appearance of Star Wars plagiarism, but the contents within are a solitarily peaceful floating melodrama, bastardised only by the occasional visit to the charts. Yet again, it could be the astrological charts, as seen through the eyes of Peter Max.

Psychedelia may be in the past, but Earth via Starship is coercive minus the course. In these fickle days of exploitive resilience, even plasticine love tones are longed for

and the reassurance of even minimal stability can be (pseudo-) orgasmic.

Graces is, like wine, an inebriating vintage. She is richer, not just vocally with age, a Scarlet Woman in the closet. As velocity whizzes on with a frightening impact, there is still nothing on this Earth which is worth leaving unexplored. Metaphysics is energy. In control of matter, relax, close your eyes. Allow yourself to be lifted to realms yet undiscovered. Guitar fingers tickle

your inhibitions; keyboards pound out your gull. There's no need to be afraid, you can sway or gyrate, but try to analyse what's crystallised and you'll fall prey to the blundering hoardies so conveniently labelled as human nature. A mere excuse for inadequacies.

Yet Starship makes Earth something to be coveted, something to enjoy, something to behold. They do not preach, their sounds have the power to convert without the pettyness of words.

Yet they, like I, need the alphabet from around which we may build a feeling. + + + + JENNIFER WATSON-TAYLOR.

JOE TEX: 'Rub Down' (Epic EPC 8248)

JOE TEX is different from 99 per cent of black recording artists. Unlike the vast majority he doesn't see it as his irritating God (or Jah) — given duty to be PROFOUND. Refreshingly he tries not to take himself or his music that seriously, and I like him because of it.

Nowhere is his chunk of funk with tongue in cheek better illustrated than the title track.

"When you asked me to the disco I wanted to faint, I can't stand it. I'm getting too old for that stuff."

Or try the subtle 'You Might Be Digging The Garden (But Somebody's Picking Your Plums)', a 'Carry On' style giggle at least, even if rhythmically identical to 'Ain't Gonna Bomb No More'.

Employing that spoken monologue style that has taken him to near-legendary status

in the States he hands out advice backed by an omnipotent bass, punctuated by the occasional blast of brass.

Only when he does his bit for Help The Aged on the ridiculous 'Be Kind To Old People' does he go over the top, and even then it's so wet you've just got to laugh. + + + STEVE GORDON

SAMMY HAGAR: 'Musical Chairs' (Capitol E-ST 11708).

DID YOU realise that Mr Hagar used to be lead singer with Montrose. Yes of course you did. Well he's been a solo artiste for a few years now, trying to recapture the fame and fortune he gained with that occasionally exciting band. Remember 'Bad Motor Scooter'. No, oh forget it them.

A few listens to this album simply relegated Hagar to that growing category of US easy listening, uninspired rock 'n' rollers.

The titles say more about the albums intentions than I ever can. 'Straight From The Hip Kid', 'Hey Boys' and 'Crack In The World' are all assembly line offerings. 'Musical Chairs' has some redeeming factors. The musicianship is of the highest standard and some of the songs are, I suppose reasonably memorable. But whatever happened to energy and imagination. Perhaps Hagar watches too much TV and goes to too many smooth Californian beach parties. It's more likely that he's simply catering for an American audience who like their music well diluted. In which case he's succeeded here. + + PHILIP HALL.

Help

Is Oz so nice?

I HAVE been told by a friend that there is a scheme on at the moment where anyone between the ages of 18 and 21 can be flown to Australia free (up to the age of 18), or for £65 over that age.

Is this true? If so, how do I apply for a place on the trip? It has always been my ambition to go to Australia, and I have got relatives there.

My mate also said that the people who fly you out there give you a house and a job too.

Trevor, Cowes
 ● The possibility of a much-reduced (or totally free) fare, and a house and a job ready "n" waiting at the other end of the flight sounds almost too good to be true. And it is.

Your friend has given you a slightly time-distorted version of an assisted passage scheme for potential immigrants to the land of Oz which was dropped several years ago. His concept of an assisted Antipodean Utopia just doesn't exist.

Unless you're a highly skilled professional, the chances of living and working in Australia get

less every year. But if you fancy your chances as an Aussie, now or when you're older, write for full details to the Chief Migration Officer, Department of Immigration and Ethnic Affairs, Canberra House, Maltravers Street, London WC2. If you'd rather go for a holiday, to visit your relatives and see the sights, the return flight alone will set you back anywhere between £450 and £770. The earlier you can book, the cheaper the flight. It's also worth applying for an International Scholar Card if you're a full-time school or college student. This will give you reduced rates on travel (it would cost approximately £540 for a return charter flight to Sydney) and allows discounts on theatre and cinema tickets and club membership.

Ask your headmaster or college principal for a letter confirming that you're a full-time student, and send a passport photo and £1.40 to International Student Card, London Student Travel, 117, Euston Road, London NW1 2SX. Get saving!

AFTER HAVING sex with my girlfriend last August, I developed VD symptoms and when I went to the clinic was told that I had non-specific urethritis and was given a course of tablets.

But I've since heard rumours that treatment only cures about 80 per cent of all patients. I'm discharged from the clinic now and have

Will it clear up?

been told to drink plenty of liquids. My girlfriend has moved away and doesn't even know I caught VD from her.

I'm really worried though, in case I still have this, but am unable to talk to my parents about my fears as they are strictly religious. A. J., Chelmsford

● NSU is an unpleasant venereal infection, carried by women, caught by men - its symptoms are similar to those of gonorrhoea, pain on passing water and discharge of pus from the penis. Doctors aren't certain what causes NSU, hence the non-specific tag.

But one thing's for sure, once you've been treated and a special clinic has discharged you, you ARE cured. You CAN be re-infected though if you have intercourse with the same partner or another girl who carries the infection.

Your best chance of protection, your own as well as your partner's is to use a sheath or

condom in future - unless you know the girl really well, and have opted for another form of contraception.

Any girls out there who know they've had contact with a man who has NSU should also visit the nearest clinic for advice and an examination. You won't necessarily show any symptoms but a check-up is advisable.

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Feedback

T. Rex band's future

I AM a T. Rex fan and would like some information on the future of T. Rex. What has happened to the rest of the band? What are EMI's plans for the future? Are EMI planning to release an album or single in the near future? Where can I get T. shirts/posters etc? Is there going to be an album released as a tribute to Marc?
 T. Rex fan, Hull.

● FIRST of all, the best place, to write to for information, posters etc. is the T. Rex fan club, address 168 Foster Way, High Green, Sheffield F30 4NE, which is probably also the best place to direct your questions. Seems impossible that T. Rex will continue in any form - the death of Marc was also the death of the band - although most of the musicians will carry on playing in their own right.

On a more cheerful note, Cube released a three track EP on March 10, comprising Hot Love, Raw Dump and Lean Woman Blues as a tribute to Marc - price 99p. Cube are also reissuing the albums T. Rex, Electric Warrior and Bolan Boogie, also My People Were Fair / Prophets, Seers and Sages and Beard of Stars / Unicorn as two for the price of one (£4.95).

Just before his death, Marc worked on an album called "Solid Gold T. Rex", which was to be a sort of "Best Of" album. Although the LP itself has been ready for sometime, EMI have postponed its release and are considering revising the album as a tribute to Marc. Should be well worth the wait. Nothing in the way of singles though, Sorry.

True connections

PLEASE COULD you tell me where I can get some information on Andrea True Connection. Is she still with Buddah records, and apart from "More, More, More" has she released any other singles or albums?
 Pete B., Hamilton

● Yup, Andrea True Connection is still with Buddah so for more gen and info write to Fye Records, 17 Great Cumberland Place, London W1. Incidentally, "More, More, More" reached No. 67 in the top hundred singles chart of 1976, but sadly, since then we've seen less, less, less of A. T. C., that is, until now. Her current single "What's Your Name, What's Your Number" on the Buddah label is riding high in the charts at numero 59. Apart from this, vinyl has been pretty scarce, and no news of any cassettes to date.

SOB

I MEAN. I've admired Paul McCartney since he stood awkwardly on a round pedestal during a 'Please Please Me' session in Brian Matthews' 'Thank Your Lucky Stars'.

He had charisma. He had a flimsy leg style. He had a coxy puddin' face more appropriate in an Ovaltine ad than a pop show. He had me.

But when I met him for the first time this week I would very dearly have loved to shove that cherubic smile right down his throat and maybe follow that up with a swift right to his rubicund cheek.

There's a very good reason for this sudden urge to indulge in unmitigated violence as I will now endeavour to explain.

Last week (it seems so much longer) I was working in my usual intense way when asked if I fancied doing a McCartney interview. Great, I thought. Now I realise one of my journalistic ambitions (the other being a Lennon interview).

But wait. The chat was to be with Mrs. McCartney simply because Paul "has already said all he wanted to say." Fair enough. Maybe she could unwittingly give me some insight into the man while revealing more about her outwardly mediocre but obviously introspective persona at the same time.

A unique opportunity 'cos McCartney interviews are about as rare as an Irish physicist.

One pm Thursday was the time arranged.

11 am Thursday — phone rings "Paul has the flu." But I'm interviewing Linda. "Yes, but she can't do it because Paul has the flu. He should be okay tomorrow. So, shall we say same time Friday?" Sounds all right.

10.30 am Friday — phone rings. "Paul's running a temperature now so the interview's been cancelled again. Sorry. "But... Don't worry, they're filming this Sunday, there's no way he won't be fit by then."

11.30 pm Saturday — phone rings. "Linda's got the flu. The film has had to be called off. I don't know when you can do the interview." But she's on our cover this week and it's far too late to change that now. What can we do? "I suggest you keep your fingers crossed."



11 am Monday (first day of my holiday sob sob) — phone rings. "It's on for 1 pm at Twickenham recording studios."

Now, with each phone call my preparatory notes expanded. More time, more questions. Some were mellifluous — "What comes first in your life? Do you take pride in your appearance? Behind every successful man...?"

Some were arrogant — "Do Wings play cute toons with no guts? Do you consider yourself a professional musician? Would you have been content if Paul had not included you in Wings? Have you ever been a burden to him?"

Some were downright rude — "Were you ever a groupie? Did past members of the band leave because of you? etc."

Armed with such an immaculate question dossier I ventured south to tweety pie Twickenham.

Are you still with me? Driving down I just didn't know what to expect. Would she be loquacious / eloquent? Would she be full of vintage animosity after all the critical bombardment of the last five years? Would she vilify me if I stumbled? Would she be tolerant? Helpful? Post-natal lugubrious? Distant? Anxious? Impatient? Confusing? Or just plain dumb?

Would she be a spouting soda hop Yank inducing sporadic states in anyone within a mile radius when stripped of her stage show silliness?

And what would she be like? But let's not go into that. Instead, let's wander on up the stone stairs leading to the studio canteen. McCartney of the P kind sits at a table over an empty plate and a cup of tea. On his left a reporter of the NME kind interviews, aided by a superfluously big cassette recorder and a photographer.

To his right sits McCartney of the L kind in — rainbow colour socks, denim culottes and waistcoat and

tee hee shirt. All topped with a dollop of hair like it was squeezed out of a Mr. Softee machine.

I guess you couldn't really call her stunning. But she's well... nice. A nice person. A person you feel at home with, like a newscaster. Nice Linda.

There's a couple of loose term business typos, oh and Denny Laine is in my ears and in my eyes. He ain't taking an active role in the interview — more a he's - so silent - you - can - hear - a - pun - drop contribution.

I never realised before just how boring listening to interviews can be when you are not directly involved. Linda looks bored, Denny looks bored, I am bored. There's Paul going on about his attitudes, his market, his 'Boll Crisis' (a punk song he has penned, in his own words) his frailties, his relationships, and it's all so BORING.

He seems, in his grey check jacket with the fat lady badge on his lapel, to be simply going through the paces. His demeanour is immaculate, his complexion ridiculously healthy, but there's no hint of enthusiasm for the moment. His is the sort of face you can easily imagine frozen under lace in a coffin.

I knock over a glass of Coke. "Hullo, and who's this?" says Paul. I'm introduced. We shake hands. I give him a cigarette. He continues the interview.

Meanwhile Linda makes periodic remarks of encouragement. "Just hang on in there Berry. We'll do the interview after this. Won't belong now."

Publicist Tony Brainsby keeps punishing my listeners with "Now, you won't take any of this NME interview down will you? Good things come to those who wait, y'know."

And wait.

And wait. "Let's go down and look at some films," says someone, it doesn't really matter who 'cos it bears a distinct resemblance to one of those voices you hear upon awakening from a dream. Lot of reverberation.

And nobody noticed Denny leave.

Next thing, I'm lost. See, I only popped out to go to the toilet. When I get back everybody's gone to see this mysterious film. After frantic searching in which I begin to feel a little like John Wayne ('The Searchers' Geddit? Huh?) I find them all in front of a large screen watching clips from a documentary film about Wings' last US tour.

I guess I'd do well in a punk band.

That goes on for about 40 minutes. It's now 3.40. I've seen them play 'Magneto And Titanium Man' twice already.

Back out in reception the three pose for photos. Then just Paul and Linda. Then just Paul. Mr. Brainsby tells me to be patient. Dammit, I AM being patient. I'm enjoying myself in a strange, masochistic way. Like when you hang around for

"Hey, Berry, let's go do the interview."

RRRright! Lead the way Linda honey. Paul makes some facetious remark like "And don't get up to anything." I feel good. In a special way even though it is pissing down. The prospect of a real I'll - give - you - the - key - to - my - soul - if - you - let - me - look - up - afterwards interview looming. Go wash the dishes Melvyn Bragg — me and Linda, we got something going here.

Just me and her and sweet Baby James in a dressing room with the name Sacha Distel smacked, French kiss style, on se door. It's The Good Life.

Linda takes six - month - old James from the baby sitter who leaves us completely alone. Now I get the chance to expound on my Wings theories and her position in relation to the band.

Now I get the chance to say Wings seem to specialise in the opiate opus, the cloak song which neatly covers the whimsy, the delectable if diaphanous nice things in our hearts.

McCartney (that's with the P) has cornered the market in conventional prettiness — totally unintentionally. He did not set out to be Mr. Nice Guy in his music. It just came naturally. And it has come naturally out of those whopping drooping jowls since he first played with Lennon at 14.

You can't knock a guy for having a copyright on melancholia and magic in songs. He moved into the Wonderful World of Entertainment league a long time ago and he's probably a lot happier now than he ever was.



This was his big chance, the one he'd always waited for. BARRY CAIN was patient but he knew sometime it would come. It did, he eventually got hold of Linda McCartney but look how it turned out.

STORY

Yeah, now I can ask Linda all about this and whether she agrees or vehemently disagrees.

But first things first. Do you like interviews Linda?

She moves baby James around on her lap like he was a bunch of roses. "I guess I'm not a great person to interview. I'm really ordinary, y'know. Ordinary and relaxed. I didn't do very well at school."

Mmmmmmm. "I'm not a showbiz person at all. I find it difficult to write about myself so it must be nearly impossible for anyone else to do."

Hey, wait a minute. This girl is shy. I mean, really shy. It's a shimmering shyness, the kind you only get in little boys, bridegrooms at wedding breakfasts and people being interviewed in the street.

It makes her cute as well as nice and that's a pretty lethal combination.

So, if you were writing about yourself what would you say? "Oh, that I'm very easy going, nice... see, told ya "and like life. I really got excited over that film just now. It brought back the feeling of actually being on stage and performing."

See what I mean. A 22 carat pussycat. Let's allow her to continue in her own sweet way.

"I would never have been on stage if I hadn't met Paul... or maybe I would, if I'd met a similar person. See, I don't take myself that seriously as a musician. I guess I'd do well in a punk band. I don't mean that in a derogatory sense. It's just that they have such a great time singing crazy songs."

If I weren't married, I'd be living out in Arizona just taking pictures'

"Sometimes I drop into the Music Machine and I get that crazy feeling. A bit like it used to be in New York, y'know, the people who like bands just hanging out."

"How can I be a musician in truth when Paul and so many other people I've met obviously are? I'm a bit more experimental. I do things that real musicians would not do. It's my asset to Wings. Like on the new album 'London Town' we do this song called 'Famous Groupies' with all these funny noises in the back. That's me. On mellotron."

"Now, Fats Domino could really play piano — and I ain't in his league."

"You get some painters who can recreate beautifully like photographs. Others are abstract. I fall into the second category when it comes to music."

Did Paul groom you into

"Oh no. More than anything he wanted a friend near him. It wasn't a case of 'Now here's middle C — learn it'. We just had a lot of fun on the way."

Now, to me anyway, this interview is really warming up. Give it a little while and things will be cooking. And I get even more confident when she says — "Y'know Berry, I sense that you like me, and that makes me feel more relaxed."

If that ain't a cue to bring in the heavy artillery I don't know what is. But, as Mr. Brainsby would say, patience. Continue with the old Lego build-up.

"But I do have an instinctive feel for music. I've always been a fan. I was a real New York fifties gal. I'd go and see Alan Freed's rock 'n' roll shows and listen to Buddy Holly et al. That's where I got my musical training. To me the fifties were the best period ever for music."

I argue she feels that way simply because she was young in the fifties. She takes the point politely.

"But I never read a review of Holly or anything like that. I wasn't into reading music press. And I still feel like that. I don't like reading articles because, in most cases, they just aren't true. I like David Bowie and yet they seem to slag him off" (I don't know where) "and I think that's terrible. If I wasn't in the music business I wouldn't take half the interest I do now."

What about her own press.

"I've only read one fairly good and accurate article on me. The rest dabble in half quotes. People in this business are in a funny position. Like, when you're at school you keep thinking when you leave nobody but nobody is going to tell you what to do. When you get an artist like Paul who is continually slagged off it just makes me sick."

Aren't you maybe just a little biased?

"Sure. But I'm biased for anyone I love. Paul is an artist. You know how you get some teachers in school who don't like you? Well, one girl who interviewed me obviously hated my guts. So she went back after the interview to be a teacher and proceeded to criticise everything but everything about me."

I throw a quote at her — "John was my Beatle hero. But when I met him the fascination faded fast and I found it was Paul I liked."

"Well, John comes over on stage or record much heavier than he really is. He just isn't like what you think. In truth he's just a nice guy not Mr. Cool."

Right, let's dispense with the chit chat and move up a frame. You've been married nine years. Describe.

"I feel newly married because it's all gone so quickly. There are some things I would have liked to change, like getting rid of all the pressures which drastically affect your home life. When you're famous people need things from you. It's always funny to hear about yourself. But it was real bad at the time of the Beatle split. Everyone wanted their way."

"But I've no regrets about the marriage. I just take things less seriously now, that's all. Except that is, for what's happening in the world. Like, the people running this country aren't running it right, the way the people want it run. And there's a lot of killing of wildlife which is just unnecessary."



"People think they are superior to animals. Everything that lives has feelings. If we don't kill each other we shouldn't kill animals."

But we do kill each other.

"Yes, that's true. Animals only kill to survive, but they aren't pigs. Hey, that's unfair. Pigs are really nice."

The wildlife interlude is brief. We return to the subject of Paul. "He's a very complex person. A very sensitive person and much more imaginative than people take him for. It's very hard to say what you think about someone. I like Denny. His heart is in the right place. People, I guess, are either negative or positive."

"I think in a marriage the essential thing is to be good friends. Then you can have a life. You've got to help each other through (just pronunciation) thick and thin. Before that your whole life revolves around yourself. When you're married you have to give yourself for yourself. You..."

There's a knock. Paul wanders in. "Five minutes to curtain call. Have you finished your interview?"

"Well, not really." I say.

"We've only just started to get going," says Linda.

"Oh," says Pa. L. "Well, it's time to go, so if you could ask your mr re poignant questions now." I think he meant pertinens.

Right, er, if you weren't married now what would

"I'd be living out in Arizona just taking pictures."

"Anyway," says Paul, "we are married and that's the way we intend to stay." He paces the floor. I wish to God he'd leave. He doesn't. I don't want to ask any more questions in that case, though I'm extremely polite. "I know you're in a hurry so I'll have to close it there." Which, roughly translated means "Please piss off 'cos this is getting really good."

"Maybe we could continue it in the car," says Linda.

"Can we take you back to town?"

"You've got enough, haven't you?" says Paul, obviously anxious to be rid of me once and for all.

"Yes," I reply, meekly I'm ashamed to say.

And they left. The interview lasted 20 minutes. I always liked John Lennon better anyway. I wonder if Yoko would fancy a chat?

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

Mailman

I DON'T know what you lot usually do in your spare time, but going by this weeks' mail, you've recently been spending a lot of time fantasising about Debbie Harry and Kate Bush. So this week, we have been forced to present you with a Sex Maniacs Special. And to those of you who sent more sordid offerings, if you send your full name and address, we'll direct you to a good psychiatrist.

Debbie

DEBBIE HARRY is perfect. Thanks for the poster. I will not ask for a poster of her naked, even though I would be overjoyed to see one, because I know you will never print it. On the extract from the Blondie concert screened on TOTP, she attained sexual perfection, although she should have stripped off completely. It was the only decent thing on the whole pathetic programme, with the possible exception of The Jam and Generation X.

A Sex Maniac.
P. S. I am a 13-year-old virgin (though not for much longer I hope).

●Tough cookies, kid, it's still illegal for you.

Kate

PLEASE, PLEASE could you print a double page picture of Kate Bush? I have fallen deeply in love with her since I first saw her on the Beeb. Her single and album are really great and I'd do more than crawl a million miles on broken glass to be in the bath with her.

R. Eddy, Torquay.

●The state you'd be in, it wouldn't be much fun for Kate.

Debbie

COULD YOU please send me a photo of Debbie Harry? If needed, I will pay for it.

Alan, Edinburgh.

●Sorry Alan, our Debbie Harry picture file is kept under 24 hour surveillance by an armed guard, accessible only to the male members of the RM staff.

Kate

KATE BUSH is luscious, gorgeous, sexy etc, etc, and we need more big colour pix (a la Bonnie Tyler) of full-

Does this turn you on?



A famous New York beauty spot

some females (e.g. Kate Bush, Stevie Nicks, Linda Ronstadt, Kate Bush, Stevie Nicks, Linda Ronstadt, The Runaways). Get the message? Who are these morons who keep asking for pictures of Debbie Harry? I don't think she's worth the space. If you print any more luscious pix, I will not be responsible for death or illness through heart attacks, high blood pressure or any other consequence of this journalistic lechery.

Anon, Oxfordshire.

●You're probably very wise keeping your address a secret.

Kate again

I HAVE two points to make: Why does every-

one think Kate Bush is so fantastic? She sounds like a constipated cat. I've even heard she only lives a mile from me, God help us.

Also: could you please have more of The Jam in your paper? I saw them recently on TOTP — they were sheer magic. Please print a very large colour pic of them (especially Bruce Foxton). He's the most irresistible hunk of man I've ever seen.

Jam Freak, Bexley, Kent.

●Perhaps you'd like to swap houses with Anon, above.

Debbie

THANKS FOR your picture of Blondie. Quite nice — except that she looked like she had been swung through the air at 100 mph by her feet. That's a pity really, cos she sure can sing. Now I suggest you also print a picture of Donna Summer, or, better still, a close up of Agnetha's shapely bottom.

P. Wasting (no address).

●Are you all living in tents, or are you just cowards?

And now, a letter from a confused sex maniac

Kate and Wayne?

I LOVE Wayne County, can we please have a centre page picture of her? And can we have a picture of Kate Bush's boobs, they're fantastic. But that doesn't mean she has to tell you lecherous load of twats about her sex life. Virgins still exist you know (I know — see letter at top — Mailman).

I also love Debbie Harry, but we've seen enough of her. I love Pauline from Legs & Co and I hate students, so don't print any pictures of them. All virgins should write in confidence, explaining their problems to Eddie Carter, Dunkery Road, Manchester.

●I think you start on your own problem first mate.

Kate

TELL ME where I can write to Kate Bush, or even better print her address. Print this or I'll send you a Wurzels LP. Kate Bush is great.

Steven Gibson, Cumbernauld.

●Mind your manners, or we'll SEND YOU one.

Debbie

I THINK Debbie Harry is ace, magic and brilliant, so can we have more posters and articles on her please? And maybe a few facts about her — weight, height, etc.

Neil & Jinx, Timperley, Cheshire.

●This is getting very tedious. But I'll let you into a secret. We have a brand new sex symbol under wraps at the moment and we'll let you see her in a few weeks. Then maybe you'll stop writing about Deb and K-K-K-Kate.

More Debbie

THE STRANGLERS rule except Arsenal FC

and that lovely bit of crumpet Deborah Harry, to whom I'm a bit partial. I would like to say that the colour picture of Debbie is the best one you've printed and it now hangs on me bedroom door together with 14 other pictures of her.

Mitch, King of the Sewer Rats.

●Yawn.

Oh no, not Kate again!

LET'S HAVE no more letters from cretins who think Kate Bush is the coolest thing since they discovered ice, I just saw her on TOTP and in my opinion she's got the good looks, vitality and charm of a mildewed monkey boot and the sex appeal of last Tuesday's bacon rind. How about a centre page of Sue Lawley? She makes BBC1 tolerable. I would crawl across a million miles of broken glass

Long haired Loony novelist with a Pink

Floyd Badge, Conney Hatch.

PS If you do get that piccy of Sue Lawley, could you get her to wear schoolgirl's uniform? That would please everyone on my corridor no end.

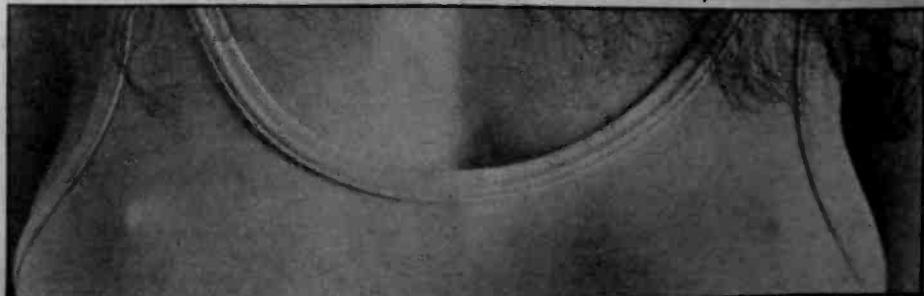
●What IS this fascination with masochistic pilgrimages across acres of broken glass?

And lastly, a word about something entirely unconnected with either Debbie Harry, Kate Bush or broken glass

Neither Debbie nor Kate

RECORD MIRROR is the best thing since Elvis Presley's death. The Pube Brothers. BFPO 17.

●Is that supposed to be a compliment?



WUTHERING SIGHTS for virgin youths — and not so virginal ones. These famous rounds of womanhood reside somewhere in south-east London. Who are they? (No prize)

DR. BUZZARD'S ORIGINAL

SAVANNAH BAND



RCA PL 12402
Includes such fun-filled tracks as
Transistor Madness, The Gigolo And I,
An Organ Grinder's Tale, and the single,
Mr Love—available soon!

*This is entertainment,
not reality* Stony Browder Jr.

Upfront

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

Wednesday

- BIRKENHEAD**, Mr Digby's (051 - 847 9339), The Wind
- BIRMINGHAM**, Barbarella (021 - 643 9413), The Pleasers
- BIRMINGHAM**, Odeon (021 - 643 8101), Tangerine Dream
- BIRMINGHAM**, Town Hall (021 - 236 2339), Eddie and the Hot Rods / Radio Stars / Squares
- BIRMINGHAM**, Westhill College, Stage Flight
- BOURNEMOUTH**, Winter Gardens (2646), John Miles / Johnny Cougar
- CANTERBURY**, College of Art (69371) 699
- CANTERBURY**, University of Kent (65224), Planet Gong / Desperate Struts
- CHATHAM**, Tam O'Shanter, Warm Jigs
- DEBBY**, Assembly Hall (3111), Gordie Strapp
- EDINBURGH**, Clouds (031 229 8353), Electric Chairs / Levi and the Rockets
- LEICESTER**, Bailey's (26482), Johnny Nash
- LONDON**, Albany Empire, Deptford (01 - 692 0785), The Crabs
- LONDON**, Brecknock, Camden (01 - 435 3073), Dog Watch
- LONDON**, Bridge House, Canning Town, Girls School
- LONDON**, Dingwalls, Camden (01 - 467 4937), Shukas / Smirks
- LONDON**, Hope and Anchor, Islington (01 - 359 4510), Sea Boys
- LONDON**, Lyceum Ballroom, Strand (01 - 838 0747), John Cougar / Wild Willy Barrett / The Flys
- LONDON**, Marquee, Wardour Street (01 - 437 6603), LA
- LONDON**, Music Machine, Camden (01 - 387 0428), Tonight Street Band
- LONDON**, Red Cow, Hammersmith, The Strakes
- LONDON**, Rochester Castle, Stoke Newington (01 - 249 0198), Hunt Instruments
- LONDON**, Rock Garden, Covent Garden (01 - 240 3981), Head Walter / Paul Birdson
- LONDON**, Royalty Ballroom, Southgate (01 - 886 7132), Black Slits
- LONDON**, Royal Hotel, Margaret Street (01 - 680 8510), The Depressions
- LUTON**, 2013, The Automatics
- MAIDSTONE**, College of Technology, Motorhead / Humble Birds
- MIDDLESBROUGH**, Town Hall (45432), Tavares / The Wayroot
- NEWCASTLE UPON TYNE**, Bridge Hotel (27780), Avalon / Third Edition
- NEWCASTLE**, City Hall (20007), Elvís Costello & The Attractions
- NEWCASTLE UPON TYNE**, The Cooprative (28286), Junco Partners
- NEWCASTLE UPON TYNE**, Gainsborough Hotel (85617), Southbound
- NEWCASTLE UPON TYNE**, Newton Park Hotel (662 010), Scorcher's
- NEWPORT**, Stowaway (3077), Wreckless Eric / The Subs



BOOMTOWN RATS: London Lyceum on Friday

WEDNESDAY brings that Liggers Paradise in the Sky just that little bit nearer to home — The Stukas are giving away free copies of their new single 'Spot' to the first hundred to arrive at London's Dingwalls for their gig. . . . This week's tour de resistance must be The Boomtown Rats, on the road once more. . . . catch 'em at Yates Stars and Stripes (Wednesday), London Lyceum (Friday) and Portsmouth Locarno (Tuesday).

More Hot Rods gigs — Ipswich Gaumont on Friday, along with Radio Stars and Squeeze. Tapper Zukie also touring Britain — London, Bouncing Ball (Peckham) on Saturday, Edinburgh Tiffanies (Monday) and Glasgow Satellite City (Tuesday).

US rock outfit Kansas play Manchester Apollo on Friday and London's Hammersmith Odeon on Saturday.

Still on the road — Buzzcocks / Rezillos / Wreckless Eric / Elvis Costello / Tom Robinson / The Pleasers and many more. . . .

- NORTHAMPTON**, Salon Ballroom (61361), Jimmy James and the Vagabonds
- OXFORD**, New Theatre (4844), Hot Chocolate
- PLYMOUTH**, Castaways (6327), Deaf School
- PURLEY**, Tiffany's (01 - 660 1174), Slade
- READING**, Bones Club, The Saints
- WALLSALL**, West Midlands College (28141), The Muncies
- WEST RUNTON**, Pavilion (203), Tom Robinson Band / 90 degrees
- WHITLEY BAY**, Jonah's, Steve Brown Band
- WHITLEY BAY**, Rex Hotel (52924), Lowers
- WIGAN**, Blutos (38746), Supercharge / 29th and Dearborn
- WOLVERHAMPTON**, Lafayette (28265), Wire Yate, Stars and Stripes, Boomtown Rates, Reggae Regulars

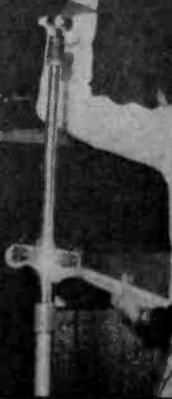
Thursday

- ABERGAUENNY**, Chevrol Club, Uxle Po
- BIRKENHEAD**, Mr Digby's (051 - 847 9329), Cock Sparrer
- BLACKBURN**, Cavendish (66262), The Imperials
- BLACKBURN**, King Georges Hall (58424), The Boys
- BRADFORD**, Royal Standard, Gurgafo
- BRADFORD**, St George Hall (32613), Tom Robinson Band / 90 degrees
- BRISTOL**, Granary (28287), No Dice
- BRISTOL**, Stars and Stripes, Generation X
- CHIPPENHAM**, West End Social Club, Jimmy James and the Vagabonds
- COLCHESTER**, Essex University (4414), 989
- CRAWLEY**, White Knight, Southern Ryda
- DERBY**, Kings Hall (3111), Buzzcocks / The Slits
- DONCASTER**, Outlook (64434), Dave Coverdale
- DUNFERMLINE**, Kinross (21902), Electric Chairs / Levi and the Rockets
- FFORDE GREEN**, Roundway Road, Leeds 8
- LONDON**, Duke of Lancaster, New Barnet (01 - 449 0465), Rebel
- LONDON**, Hammersmith Odeon (01 - 748 4081), John Miles / Johnny Cougar
- LONDON**, Hope and Anchor, Islington (01 - 359 4510), The Banned
- LONDON**, 100 Club, Oxford Street (01 - 636 0933), Aswad
- LONDON**, Marquee, Wardour Street (01 - 437 6603), Supercharge / 29th & Dearborn
- LONDON**, Music Machine, Kensington (01 - 387 0428), Motorhead
- LONDON**, Nashville, Kensington (01 - 603 6071), Rezillos
- LONDON**, Moonlight, Railway Hotel, West Hampstead (01 - 677 1473), Praying Mantis
- LONDON**, Red Cow, Hammersmith (01 - 748 3720), Young Ones
- LONDON**, Rock Garden, Covent Garden (01 - 240 3981), Smirks
- LONDON**, Rochester Castle, Stoke Newington (01 - 249 0198), Black Slits
- LONDON**, Royalty Ballroom, Southgate (01 - 886

Friday

- EASTBOURNE**, Kings Country Club (21466), Tavares
- EAST DEEHAM**, Sunshine Rooms, Flyer
- EXETER**, Grouches (78070), X3
- FALMOUTH**, Maniqui (24888), Torpedoes / Topgun
- GLASGOW**, City Hall (041 - 652 5961), John Renbourn / Stefan Grossman / Davey Graham / Duck Sukan
- HIGH WYCOMBE**, Nag's Head (21758), The Tribesmen
- LEEDS**, Florde Grene Club (683252), Vibrators
- LEEDS**, Nasty Media
- LEEDS**, Florde Grene Hotel (623470), Overlord
- LEICESTER**, Bailey's (28402), Johnny Nash
- LIVERPOOL**, Erica (061 236 7881), Advertising / Trigriska
- LONDON**, Brecknock, Camden (01 - 435 3073), The Roll Ups
- LONDON**, Cart and Horses, Stratford, Jerry the Fort
- LONDON**, Duke of Lancaster, New Barnet (01 - 449 0465), Rebel
- LONDON**, 100 Club, Oxford Street (01 - 636 0933), Aswad
- LONDON**, Marquee, Wardour Street (01 - 437 6603), Supercharge / 29th & Dearborn
- LONDON**, Music Machine, Kensington (01 - 387 0428), Motorhead
- LONDON**, Nashville, Kensington (01 - 603 6071), Rezillos
- LONDON**, Moonlight, Railway Hotel, West Hampstead (01 - 677 1473), Praying Mantis
- LONDON**, Red Cow, Hammersmith (01 - 748 3720), Young Ones
- LONDON**, Rock Garden, Covent Garden (01 - 240 3981), Smirks
- LONDON**, Rochester Castle, Stoke Newington (01 - 249 0198), Black Slits
- LONDON**, Royalty Ballroom, Southgate (01 - 886

- 4112), Freddie Fingers
- Lee Sunstroke Wild Wax Show
- LONDON**, Star and Garter, Putney, Five Hand Reel
- LONDON**, Swan, Hammersmith, Doll by Doll
- LONDON**, Tabernacle, Notting Hill Gate, Planet Gong / Blank Spauld / Dog Ends
- LONDON**, Town Hall, Acton (01 - 678 2424), Reggae Regulars
- MANCHESTER**, Cavalcade (061 - 446 1886), The Tunes
- MANCHESTER**, Rafter's (061 - 233 9788), Suburban Studs / The Ellie
- MIDDLESBROUGH**, Rock Garden (241998), Buzzcocks / Slits
- MIDDLESBROUGH**, Town Hall (46432), Chris De Burgh / Philip Goodhand - Tall
- NEWCASTLE UPON TYNE**, City Hall (20007), Tangerine Dream
- NEWCASTLE UPON TYNE**, The Cooprative (28286), Sabre Jota
- NEWCASTLE UPON TYNE**, The Hawthorne (741006), Avalon / Third Edition
- NEWCASTLE UPON TYNE**, Newton Park Hotel (82010), Oasis
- NOTTINGHAM**, Ad Lib Club, Satan's Rats
- NOTTINGHAM**, Sandpiper, Broadway (64381), Blauher and the Dogs
- OLDHAM**, Tower (061 - 624 6411), The Drones
- OXFORD**, Corn Dolly, Cornmarket Street (4781), Kite's A-Z
- PENZANCE**, Garden (2475), Wreckless Eric
- PLYMOUTH**, The Metro (51326), The Stukas
- RETFORD**, Porterhouse, Bowles Bros
- SOUTHPORT**, Dixieland Showbar (86733), Bicycle Thieves
- SWANSEA**, Circles, Wire
- WAKEFIELD**, Unity Hall (6550), The Pleasers
- WARRINGTON**, Tendent, Whitwind
- WEST RUNTON**, Pavilion (203), Slade



YOUNG ONES: London's Red Cow, Thursday

- NEWCASTLE UPON TYNE**, City Hall (20007), Tangerine Dream
- NEWCASTLE UPON TYNE**, The Cooprative (28286), Sabre Jota
- NEWCASTLE UPON TYNE**, The Hawthorne (741006), Avalon / Third Edition
- NEWCASTLE UPON TYNE**, Newton Park Hotel (82010), Oasis
- NOTTINGHAM**, Ad Lib Club, Satan's Rats
- NOTTINGHAM**, Sandpiper, Broadway (64381), Blauher and the Dogs
- OLDHAM**, Tower (061 - 624 6411), The Drones
- OXFORD**, Corn Dolly, Cornmarket Street (4781), Kite's A-Z
- PENZANCE**, Garden (2475), Wreckless Eric
- PLYMOUTH**, The Metro (51326), The Stukas
- RETFORD**, Porterhouse, Bowles Bros
- SOUTHPORT**, Dixieland Showbar (86733), Bicycle Thieves
- SWANSEA**, Circles, Wire
- WAKEFIELD**, Unity Hall (6550), The Pleasers
- WARRINGTON**, Tendent, Whitwind
- WEST RUNTON**, Pavilion (203), Slade

Friday

- BASILDON**, Double Six (20140), Cock Sparrer
- BATH**, Pavilion (26628), Eddie & The Hot Rods / Radio Stars / Squeeze
- BIRMINGHAM**, Barbarella (021 - 643 9413), No Dice
- BIRMINGHAM**, Golden Eagle, Rudi and the Rattlers
- BIRMINGHAM**, Snobs (021 - 647 5651), Trout
- BIRMINGHAM**, Top Rank (021 - 356 4453), Buzzcocks
- BLACKBURN**, Cavendish (66262), The Imperials
- BRIGHTON**, New Regent (27800), Penetration
- BURNLEY**, Bank Hall (6100), The Depressions
- BURTON ON TRENT**, 76 Clubs, The Young Ones
- CASTLE DOUGLAS**, Town Hall, The Valves
- CHELMFORD**, City Tavern (42801), Black Slits
- CLACKON ON SEA**, Osborne Hotel, The Crabs
- EASTBOURNE**, Archery, Hollywood Killers
- EDINBURGH**, Assembly Rooms (031 - 228 3614), John Renbourn / Stefan Grossman / Davey Graham / Duck Baker
- GLASGOW**, Patrick Burgh Hall, Heri Jamieson
- GRAVESEND**, Music Bowl, Planet Gong
- HEYWOOD**, Seven Stars
- IPSWICH**, Gaumont (83841), Eddie and the Hot Rods / Radio Stars / Squeeze
- KIRKCALDY**, The Ouzine, Europe
- LEICESTER**, Bailey's (26462), Johnny Nash
- LIVERPOOL**, Erica (061 - 236 7881), Elvis Costello / Attractions
- LIVERPOOL**, Rock Garden, Charge
- LONDON**, Brecknock, Camden (01 - 435 3073), Helicopters
- LONDON**, Bridge House, Canning Town, The Ups
- LONDON**, Dublin Castle, Camden, SW11
- LONDON**, Greyhound, Fulham, Gurgafo
- LONDON**, Hope and Anchor, Islington (01 - 359 4510), Grand Hotel
- LONDON**, Little Bull, Chiswick, Southern Ryda
- LONDON**, Lyceum, The Strand (01 - 836 3715), Boomtown Rates / Heat Furnace and the Heatwave
- LONDON**, Marquee, Wardour Street (01 - 437 6603), Piraten
- LONDON**, Nashville, Kensington (01 - 603 6071), The Voice Squad
- LONDON**, Red Cow, Hammersmith (01 - 748 3720), Head Walker
- LONDON**, Rochester Castle, Stoke Newington (01 - 249 0198), The Banned
- LONDON**, Rock Garden, Covent Garden (01 - 240 3981), Whirlwind
- LONDON**, Upstairs at Ronnie's, Soho, Frith St (01 - 439 0747), Spitter
- MANCHESTER**, Apollo, Ardwick (061 - 273 1112), Kansas / Cheap Trick

- BIRMINGHAM**, Barbarella (021 - 643 9413), No Dice
- BIRMINGHAM**, Golden Eagle, Rudi and the Rattlers
- BIRMINGHAM**, Snobs (021 - 647 5651), Trout
- BIRMINGHAM**, Top Rank (021 - 356 4453), Buzzcocks
- BLACKBURN**, Cavendish (66262), The Imperials
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- BURNLEY**, Bank Hall (6100), The Depressions
- BURTON ON TRENT**, 76 Clubs, The Young Ones
- CASTLE DOUGLAS**, Town Hall, The Valves
- CHELMFORD**, City Tavern (42801), Black Slits
- CLACKON ON SEA**, Osborne Hotel, The Crabs
- EASTBOURNE**, Archery, Hollywood Killers
- EDINBURGH**, Assembly Rooms (031 - 228 3614), John Renbourn / Stefan Grossman / Davey Graham / Duck Baker
- GLASGOW**, Patrick Burgh Hall, Heri Jamieson
- GRAVESEND**, Music Bowl, Planet Gong
- HEYWOOD**, Seven Stars
- IPSWICH**, Gaumont (83841), Eddie and the Hot Rods / Radio Stars / Squeeze
- KIRKCALDY**, The Ouzine, Europe
- LEICESTER**, Bailey's (26462), Johnny Nash
- LIVERPOOL**, Erica (061 - 236 7881), Elvis Costello / Attractions
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- LONDON**, Little Bull, Chiswick, Southern Ryda
- LONDON**, Lyceum, The Strand (01 - 836 3715), Boomtown Rates / Heat Furnace and the Heatwave
- LONDON**, Marquee, Wardour Street (01 - 437 6603), Piraten
- LONDON**, Nashville, Kensington (01 - 603 6071), The Voice Squad
- LONDON**, Red Cow, Hammersmith (01 - 748 3720), Head Walker
- LONDON**, Rochester Castle, Stoke Newington (01 - 249 0198), The Banned
- LONDON**, Rock Garden, Covent Garden (01 - 240 3981), Whirlwind
- LONDON**, Upstairs at Ronnie's, Soho, Frith St (01 - 439 0747), Spitter
- MANCHESTER**, Apollo, Ardwick (061 - 273 1112), Kansas / Cheap Trick

Saturday

- AYLESBURY**, Friars (88948), Rubinoos / Boyfriends / Smirks
- BARKING IN FURNES**, Rugby Clubs, Black Gortia
- BASINGSTOKE**, Black Dan, Whirlwind
- BIRMINGHAM**, Barbarella (021 - 643 9413), Wreckless Eric / Hippodrome (021 - 432 2719), John Miles / Johnny Cougar
- BIRMINGHAM**, Rebecca (021 - 643 6941), Mean Street
- BLACKBURN**, Cavendish (66262), The Imperials
- BOGNOR REGIS**, Sussex Hotel (6426), Southern Ryda
- BRIGHTON**, New Regent (27800), China Street / RH
- BRISTOL**, Barton Hill Youth Centre (583807), Electric Chairs / Levi & The Rockets
- BRISTOL**, 139 Club, Easter

- Manchester**, Rafter's (061 - 236 9783), Deaf School / Gags
- MARGATE**, Bowlers Arms, Robe
- MARGATE**, Dreamland (7011), Rikki and the Last Days of the Earth / 50 degrees
- MIDDLESBROUGH**, Town Hall (45432), Tom Robinson Band / 90 degrees
- NEWCASTLE UPON TYNE**, Bridge (27780), Goin's / Scorcher's
- NORWICH**, Toppers (26703), Bethnal
- NOTTINGHAM**, Sandpiper, Broadway (64381), The Depressions
- NUNEATON**, Stockingford Pavilion, Incredible Midas Band
- OXFORD**, New Theatre (4644), John Miles / Johnny Cougar
- PLYMOUTH**, The Metro (51326), Wreckless Eric
- POOLE**, Jolly Sailor, Flyer (83847), Edge Band
- REDCAR**, Coastham Bowl (3236), Dave Coverdale
- SWINDON**, GEC Club, Limsight

Sunday

- AYLESBURY**, Friars (88948), Rubinoos / Boyfriends / Smirks
- BARKING IN FURNES**, Rugby Clubs, Black Gortia
- BASINGSTOKE**, Black Dan, Whirlwind
- BIRMINGHAM**, Barbarella (021 - 643 9413), Wreckless Eric / Hippodrome (021 - 432 2719), John Miles / Johnny Cougar
- BIRMINGHAM**, Rebecca (021 - 643 6941), Mean Street
- BLACKBURN**, Cavendish (66262), The Imperials
- BOGNOR REGIS**, Sussex Hotel (6426), Southern Ryda
- BRIGHTON**, New Regent (27800), China Street / RH
- BRISTOL**, Barton Hill Youth Centre (583807), Electric Chairs / Levi & The Rockets
- BRISTOL**, 139 Club, Easter

JOHN MILES: Hammersmith Odeon, Thursday

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DERBY, Saxon Arms, Orange Days
DONCASTER, Rockware Glass Club, Limelight
DORCHESTER, Tavern Hotel (2137), Philles
DUDLEY, JB's (83597), Messers
EDINBURGH, Clouds (831 229 3333), Dams Band
GLASGOW, Margie (641-332 3374), Kyber Rifles
GLASGOW, Third Eye Centre (041 226 3324), Zbigniew Namyskiowski
HALSHAM, Boship Farm Hotel, Pegasus
HASTINGS, Pier Pavilion (421210), England
HOPWOOD, Rock Club (8043), School Sports
LEEDS, Ford Green Hotel (823470), David Covardale
LEICESTER, Balleys (26462), Johnny Nash
LIVERPOOL, Erics (051 236 7881), Elvis Costello
LIVERPOOL, Moonstone (051 709 8886), Yevushin
LIVERPOOL, Rock Gardens, Charge
LONDON, Alexander Palace (01-483 9711), John Renbourn / Stefan Grossman / Davey Graham / Duck Baker
LONDON, Lewis House, Canning Town, The Young Ones
LONDON, Bouncing Ball, Peckham (01-703 3438), Tapper Zakkie
LONDON, Brecknock, Orbin (01-435 3073), Orbin
LONDON, Cart and Horses, Stratford, Warm Jet
LONDON, Coronet Ballroom, Lavender Gardens, State Express
LONDON, Golden Lion, Fulham Palace Road (01 353 3642), Linera
LONDON, Greyhound Fulham (01-385 0525), Roll-Ups
LONDON, Hammersmith Odson (01-745 4081), Karens
LONDON, Hope and Anchor, Islington (01-439 4300)
LONDON, Marquee, Wardour Street (01-437 8603), Pines
LONDON, Music Machine, Camden (01-387 0428), Supercharge / 9th & Dearborn
LONDON, Nashville, Kensington (01-603 6071), Surprise Sisters
LONDON, Re. Cow, Hammersmith (01-745 5720), Head Over Heels
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Dead Fingers Talk
LONDON, Rock Garden, Covent Garden (01-249 3961), Grand Hotel
LONDON, New Roxy Theatre, Harlequin (01-955 8946), Showaddywaddy
LONDON, Squire, Catford
LONDON, Upstairs at Ronnie Scotts, Frith Street (01-439 0747), Spitter
MANCHESTER, Apollo, Ardwick (061-278 1112), Tangerine Dream
MANCHESTER, Mayflower, Buscocks / Bills
MACHESTER, Rafter's (061-236 9783), Salina / Sids
MIDDLEBROUGH, Rock Garden (241986), Cheap Trick
NEWCASTLE UPON TYNE, Bridge Hotel (77760) Goals
NORTHAMPTON, Cricket Club (32977), Vibrators / The Tourists
NOTTINGHAM, Boat Club (80903), Band With No Name
NOTTINGHAM, Sandpiper, Broadway (54381), Penetration
RETFORD, Ericotes Social Club, Jimmy James and the Vagabonds
RETFORD, Forliferhouse, Supercharge
ROCHESTER, Nags Head (1150), Pekoe Orange
SCARBOROUGH, Ollies (73085), Gloria Mundi
SHEFFIELD, Limits, Wire
SOUTHPORT, Dixieland Band (38733), Five Hand Reel
STAFFORD, Stitchefield Hall, 94
ST ALBANS, City Hall (84511), Generation X
ST IVES, St Ivo Recreation Centre (94031), Shade
STROUD, The Spring Festival, Planet Gong Tribe
SWINDON, Mecca (57565), Job Job
SWINDON, Oasis (33404), Eddie and the Hot Rods / Radio Stars - Squeeze



THE SHIRTS: New York new wavers play London's Dingwalls on Monday



STUKAS: London Dingwalls. Wednesday

TORQUAY, 400 Club, Deaf School
WATFORD, Red Lion, Rednife
WOLVERHAMPTON, Civic Hall (213359), Chris de Burgh / Philip Goodhand-Tait
ANFIELD PLAIN, The Plainsmen (83113), Scorchers
BAKEWELL, Monsal Head, Javahs
BARNSELY, Civic Hall (6757), Five Hand Reel
BLACKPOOL, Tiffany's (2172), Scott Fitzgerald
BOURNEMOUTH, Village Bowl (26836), Brakes
BRADFORD, St. Georges Hall (32513), John Miles / Johnny Cougar
BRADFORD, Tavern in the Town (26038), Oasis
BRIGHTON, Locarno (28193), Elvis Costello + The Attractions
CASTER, Ladbrokes Holiday Club, Advertising
COVENTRY, Ryton Bridge Hotel, Incredible Kidda Band
CROYDON, Greyhound (01-481 1448), Generation X
DERBY, Assembly Rooms (11111), Chris de Burgh / Philip Goodhand-Tait
GREENOCK, Victorian Carriage, Hector
HEMSWORTH, Beeches Club, Limelight
LEYTONSTONE, Red Lion, Leyton Buzzards
LIVERPOOL, Empire (051-709 1605), Tangerine Dream
LONDON, Brecknock, Camden (01-485 3073), Grand Hotel

LONDON, Bridge House, Canning Town, Remus Down Boulevard
LONDON, Dingwalls, Camden (01-267 4967), Scene Stealer / Jets / Fast Driver
LONDON, Duke of Lancaster, New Barnet (01-449 0465), Pekoe Orange
LONDON, Hammersmith Odson (01-745 4081), Gong
LONDON, Hope and Anchor, Islington (01-359 4300), Comedy Factory
LONDON, Marquee Street (01-437 8603), The Saints
LONDON, Mayfield Cinema, Hackney, Black Slate
LONDON, Nashville, Kensington (01-603 6071), New Hearts
LONDON, New London Theatre (01-405 0072), Professor Longhair
LONDON, Palladium (01-437 7375), Tavares
LONDON, Pindar of Wakefield, Regency Inn Road, Swift
LONDON, Red Cow, Hammersmith (01-745 5720), The Strikas
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Sore Throat
LONDON, Roundhouse, Chalk Farm (01-267 2864), Vibrators / Carina / Chelsea
LONDON, St. Germain's Hotel, Forest Hill, Southern Ryda
LONDON, Stapleton Court, Hill, Jerry the French
LONDON, Theatre Royal, Drury Lane (01-356 8100), Johnny Nash
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Spitter

MANCHESTER, Mayflower, Buscocks
MANCHESTER, Willow Variety Centre (061-738 8541), Imperials
NEWCASTLE UPON TYNE, The Playground, Sabre Jets
NORWICH, Oates, Rumble Strips
NOTTINGHAM, Katties (26070), Easter
OBAN, Argyleshire Gathering Hall, Bert Jansch
PORTSMOUTH, Guildhall (24336), Eddie and the Hot Rods / Radio Stars / Squeez
PRESTON, Duck Inn, Anniversary
SHEFFIELD, Fiesta (70101) Slade
SHEFFIELD, Top Rank (21227), Deaf School
YEovil, Duke of York, Bullseye
YEovil, Johnson Hall (22884), Planet Gong / Desperate Straits / Seagull
ABERTILLY, Rose Hayworth Club, Son of A Bitch
BIRKENHEAD, Hamilton Club (647 8093), Buscocks / Bills
BERMINGHAM, Locarno (061-236 9783), Scott Fitzgerald
BLYTE, Golden Eagle (4343), Steve Brown Band
BRIGHTON, Corn Exchange (82127), Mungo Jerry
BRIGHTON, BQ's (421281), Mrypton Tunes
BRISTOL, Colston Hall (291768), Showaddywaddy

COLWYN BAY, Dixieland Showbar, David Covardale
CORBY, Royal British Legion, Orange Days
CRAWLEY, Sports Centre (37431), Shade
CROYDON, Fairfield Hall (688 9291), Tangerine Dream
CROYDON, Rudolfs Red Deer, Steve Boyce Band
DOUGLAS, Outlook (6443), New Hearts
EDINBURGH, Tiffany's (031-467 1290), Tapper Zakkie
GLASGOW, Satellite City, Apollo (041-332 6055), Deaf School
HURLEY, Hurley Club, Incredible Kidda Band
KEIO HLEY, Nikkers (06282), Weta
LIVERPOOL, Empire (051-709 1655), John Miles / Johnny Cougar
LIVERPOOL, Erics (051-236 7881), Paines
LONDON, Bridge House, Canning Town, Head Walker
LONDON, Cavern, Willesden, Penetration
LONDON, Cobblestones, Streatham High Road, Southside
LONDON, Dingwalls, Camden (01-267 4967), The Shirts
LONDON, Hope and Anchor, Islington (01-359 4300), Marseilles
LONDON, John Bull, Chiswick, Leo Fardon
LONDON, Marquee, Wardour Street (01-437 8603), Adam and the Ants
LONDON, Moonlight, Railway Hotel, West Hampstead (01-877 1473), Dead Fingers Talk
LONDON, Music Machine, Camden (01-387 0428), Tom Robinson Hand / Violins
LONDON, Nashville, Kensington (01-603 6071), Advertising / The Look
LONDON, Rochester Castle, Stoke Newington (01-249 0198), First Aid
LONDON, Rock Garden, Covent Garden (01-249 3961), Exhibitor / Angle Train
LONDON, Upstairs at Ronnie Scotts, Frith Street (01-439 0747), Spitter
MAESTAG, White Wheat, The Imperials
MALVERN, Winter Gardens (2700), Elvis Costello & The Attractions
MANCHESTER, Band On The Wall (061-832 6625), Yo Yo's / Overload
MANCHESTER, Place-mate Club, Jimmy James and the Vagabonds
MANCHESTER, Rafter's (061-236 9783), Miles
MARGATE, Dreamland (27011), 899
NEWCASTLE UPON TYNE, Cooper's (28288), Young Bucks
NEWCASTLE UPON TYNE, Newton Park Hotel (662010), The Squad
NEWPORT, King's Head, Planet Gong, Sunstrake
NOTTINGHAM, Sandpiper (64381), The Depressions
NOTTINGHAM, The World (2444), Bethnal
SWANSEA, Circles, Subs
SWINDON, Affair (30670), The Pleasers
TONYPANDY, Royal Naval Club, Days Of Grace
WEST HUNTON, Village (26070), Easter
WHITLEY BAY, Jonah's 'Harcourt's Heroes
WORTHING, Pier Pavilion (37111), After The Fire

LONDON, Bridge House, Canning Town, Sunday
LONDON, Dingwalls, Camden (01-267 4967), Head Over Heels / Carol Grimes
LONDON, Hammersmith Odson (01-748 4081), Tangerine Dream
LONDON, Hope and Anchor, Islington (01-359 4300), Lee Kosamin's Loose Shoes
LONDON, 100 Club (01-438 0983), Trogs / Pekoe Orange
LONDON, Moonlight, Railway Hotel, West Hampstead (01-877 1473), Monoc
LONDON, Music Machine, Camden (01-387 0428), Tom Robinson Hand / Degrees Inclusive
LONDON, Pegasus, Kensington (01-603 6071), Boyfriends / Young Ones
LONDON, Pegasus, Stoke Newington (01-249 0198), Headdrops
LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Late Show
LONDON, Rock Garden, Covent Garden (01-249 3961), After The Fire
MANCHESTER, Rafter's (061-236 9783), Miles
NEWCASTLE UPON TYNE, Newton Park Hotel (662010), Warcourt's Heroes
NEWCASTLE UPON TYNE, University (28402), The Crabs
NORWICH, Peoples, New Hearts
PLYMOUTH, Castaways, Showaddywaddy
PORTSMOUTH, Locarno (2549), Boomtown Rats / Black Slate
SHREWSBURY, Tiffany's (35786), Buscocks / Bills
SUTTON IN ASHFIELD, Golden Diamond, Trade
WHITLEY BAY, Red Lion, Earsdon (52978), Achilles Heel

see it

FRIDAY
BBC 1 — The Omadons (10.5 - 1.40). The Donnie / Marie and Little Jimmy extravaganza... and they call it puppy fat??
BBC 1 — Showtime Special (8.55-9.45). Part One of the Beeb's family viewing comes from Switzerland, stars Red Bull and Eimu, Boney M, Sacha Distel and the Alps. Also, trying for limelight are the Matterhorn and Demis Roussos.
BBC 1 — Multi Coloured Swap Shop (9.30-12.25). So who's the guy who put Showaddywaddy up for auction?
LWT — Our Show (10.00-11.00). With special guests from 'the world of pop' — Generation X... ask and on children's telly too.
BBC 2 — Sight and Sound In Concert (8.30-7.30). This week's concerto in Eech mlner comes from XTC and Steel Pulse.
SUNDAY
BBC — The Graduate (10.35-12.20). Simon and Garfunkel yodel as Dustin Hoffman tries to get his leg over. Worth it for the rube bits.
MONDAY
BBC 1 — Showtime Special (7.55-9.45). Part two yawn... don't blink or you'll miss Charlie Aznavour, Three Degrees and Manhattan Transfer.
BBC 2 — The Rutles (8.45-9.50). What! On Easter Monday? Ron Nasty's bedtime tale.

hear it

SATURDAY
RADIO CLYDE — Hear Me Talking (10.00-11.00). Deaf School turn up their hearing aids with heavy breathing from Enrico Cadillac Jr., and bigger laundry bills for Scots listeners.
SUNDAY
RADIO LUXEMBOURG — International Hit Parade (5.00-6.00). From the likes of Abba, Wings and other European warblers. The kind of music channelled thru' Woolworths and other well known department stores.
RADIO LUXEMBOURG — Street Heat (6.30-7.30). The kind of music channelled thru' drainpipes, sewage works and other types of sanitation.
MONDAY
RADIO NEWCASTLE — Bedrock (7.00 onwards). Billy Joel talking, Teeside new wavers The Losers belching, and nice noise from Elvis C.
TUESDAY
RADIO CLYDE — Stick it in Your Ear (8.05-7.00). SQUEEZE in 55 minutes of Squeeze... funny, I use that to wash dishes... BEY BRIGGS



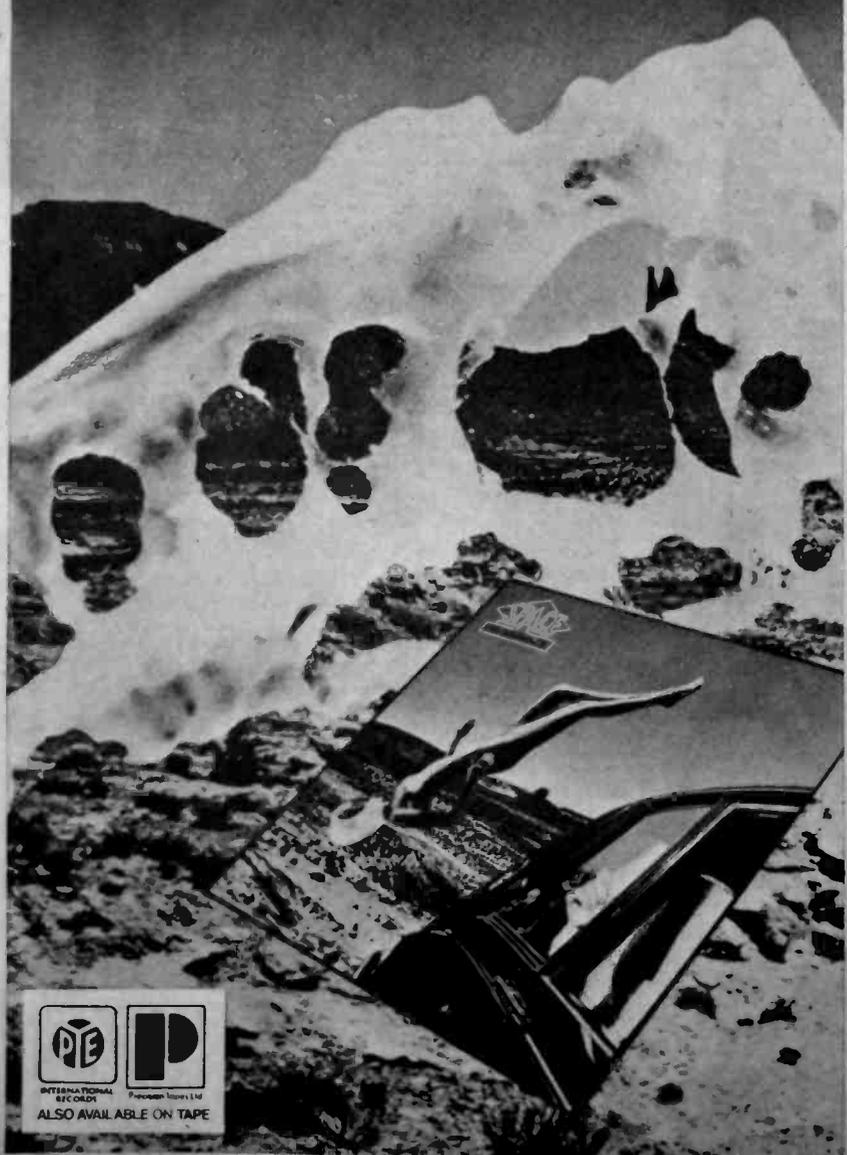
TANGERINE DREAM: Glasgow Apollo, Friday

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BILLY JOEL: Theatre Royal Drury Lane, Lon- don

WITH TODAY'S music market fit to burst with an ever increasing surfeit of amateurs it seems timely for a pro like Billy Joel to break through to British audiences.

Helped along with a hit single that's bound to become a standard Radio Two request, a well - above - average album, a varied repertoire of original songs, and a fine backing band, it seems hard to see why Billy Joel should not become as big a seller as others in the CBS male soloists stable like Paul Simon, Andy Williams and Johnny Mathis.

ouch! Except for one thing. As good as he sounds (and without question, Joel sounds good), his music is sometimes too complex and even jazzy at times, except for 'Just The Way You Are' which is not typical of his compositions. Oddly enough the resemblance to Elton John's voice is most noticeable in this song, a fact which must cause him some chagrin.

I found his two and a half hour set exhausting and, towards the end, far from satisfying. His infrequent chats with the audience did little to endear me to him either. I suspect he tries a little too hard to be likeable in a self-effacing way. But his fans couldn't get enough. Those American girls sure know how to root for their idols and there were plenty of Yanks there.

To be fair, he got a highly enthusiastic reception from much of the house.

As he returned for yet another encore to sing 'Say Goodbye To Hollywood' (which ranks as his most "formula" composition) I felt admiration for the man. Anyone who can get away with that tired old chorus just has to have something.

But he turned out some of his best work too. 'New York State Of Mind' showed Joel as a fine actor / musician / impersonator. It's a great stage number which exposed his comic streak to best effect, momentarily placing Joel well above the host of singer-songwriters.

Though his lyrics are often strongly introspective or based on his own experience, as in 'I've Loved These Days', 'Piano Man', 'Moving Out' and others, he has mastered the demanding art of storytelling in song. 'Scenes From An Italian Restaurant' is for the most part a rapidly paced jazzy account of the romance and divorce of Brenda and Eddie (look out Electric Chairs), an American Pie couple too cute for their love to survive in New York. It's a piece redolent with cynicism for romance. His band were at their tightest here — Ritchie Cannata on soprano sax getting a chance to really show his stuff.

In this song particularly Joel's approach to lyric writing puts him on par with the likes of Joni

Joel— stranger no more



BILLY JOEL: biting attack

Mitchell on her recent albums. But unlike Mitchell, he's not too refined to fall back on sentimental bitter-sweet love songs like 'She's Only A Woman To Me' which should keep his seemingly large female following well satisfied.

Though Joel is not a very visual performer, he takes care of his audience, seeming genuinely pleased to be entertaining.

And that he does so is evident enough. With songs as magnificently conceived and arranged as 'Angry Young Man' he has earned himself a place among the most professional American performers of the seventies.

The fact that so many of his songs share the same biting attack and pounding keyboard accompaniment is, I believe, reason for a shorter set.

But then I'm not a fan yet. JOHN WISHART

999 Roundhouse, London

THERE HAVE been gigs where the band hasn't been good, but everyone has had a great time because the atmosphere was so good. And there have been gigs like Sunday at the Roundhouse, where the band have played well and the atmosphere

was like a pint of flat beer.

Maybe right down the front, where bodies were getting hauled onto the stage to save them from being crushed, maybe that's where it felt good. Further back, hemmed in by seven foot high skinheads and dirty little bleeders with never ending mouthfuls of gob, it wasn't a lot of fun.

And I have seen 999 do better. They put a lot of visual effort into their show and I've always liked them for that. But on Sunday it seemed disjointed, nervous and it made me feel the same. Nick Cash is a good front man, but when he puts down his guitar to concentrate on singing, his movements become aimless.

The main problem might lie with their songs. They're all right, but not stunners. I didn't really start enjoying myself until they leapt into 'Nasty Nasty' and 'Emergency'. Until then, they had played a selection of the songs from the new album — 'Me And My Desire', 'Chicane Destination', 'Titanic (My Over) Reaction' — all of which swept over without making a lot of impression on me. However, they're still an interesting band, and there's always the next gig. ROSALIND RUSSELL



Roadshows

EDDIE AND THE HOT RODS, RADIO STARS, SQUEEZE, Lyceum, London

OUTSIDE: Wet and cold with a line of people right round the block. On the other door, a queue just three bodies long. Perhaps it's the lepers' entrance. Still I got all my vaccinations so I take the risk.

Inside: Warmer. Half full of drunken louts with dinner plate 'Hot Rod' badges pinned on their puny chests (more about chests later). Onstage, Squeeze try hard to please with a rather desperate set that's about the same temperature as the beer. Correction, the beer's warmer.

Anything Squeeze can do Radio Stars do better. Good songs, good sound and a couple of nice bodies between 'em (sigh).

Later the same night Barrie Masters somersaults onstage to be met with a hail of cheers, spit and the odd plastic glass. A roadie dives in with a cloth to keep the floor sputum free so's Barrie can do his cartwheels properly. Three numbers in and the Rods are getting hot. So's the crowd. 'Do Anything You Wanna Do' screams Barrie in the midst of triple somersault. The fans enthusiastically comply in a seething, shoving mass of white clap-along arms. Blanket approval of a very excellent set. Amazing what a Graeme Douglas can do for a band.

The biggest disappointment of the night (after Barrie Master's chest) was the encore. I mean everybody does 'Get Out Of Denver' and nobody very well.

Anyway when you've got a million and one other great songs as have The Rods, it's completely unnecessary. **MARY ANN ELLIS**

TOM ROBINSON BAND

Loughborough University
CLOSE YOUR ears to the lyrics and — ironically — it could almost have been gospel rock. There was never intangible, but nevertheless obvious faith in the Tom Robinson Band, with Tom as the centre-piece, people's champion, politician and sacrifice. A winning combination. TRB are fast succeeding in drawing the crowds, and drawing them for good.

Loughborough was a sell out — as were the two previous gigs on this tour, as undoubtedly will be the rest. Standing room only with just enough space to

raise a few determined clenched fists. 'Rock Against Racism' and 'Fight The Nazis' badges in abundance. The seeds of empathy already taking root even before the band took to the stage. A clear indication of love, set and match to TRB.

And suddenly, they're there, heralding the hopes for unity and freedom, strength for gays, feminists, blacks and somehow it all seemed so possible. 'Don't take NO for an answer' initiated the naive into TRB. A strong opener with a good hook. Never having seen the band before, I was amazed by the opulence of Tom's voice — it bounced off the back of the hall echoed by a thousand faceless voices.

Through some lesser known numbers such as 'Long Hot Summer' and 'Winter of '79', and Tom all the while puppeteering his ideals and fears. So we all sang along, knowing that we were 'us' and they were 'them', but I wonder how many people still believed in themselves after the gig.

'Glad To Be Gay' came over well, it sounds like a dirge on vinyl, but somehow hearing it live, it offers much more credibility. Again, belief from the audience as the chorus is echoed back. Followed up with '2 4 6 8 Motorway' to show that it can still be fun, and TRB have conquered yet another audience.

And another RM reporter. **BEV BRIGGS**

LOU REED Bottom Line, New York

IF LOU Reed is indeed the "godfather of punk" — as he's so often billed here — then God help those whose tastes he's christening. Perhaps a couple years ago, a couple albums ago, the guy had something to say. But this show proved the 78-speed Reed to be a mere skeleton of the rock 'n' roll animal he may have been and still claims to be.

Of course, Reed still strutted the same self-effacing aloofness which gained him notoriety when the Velvets were playing with their backs to audiences. In large part, that hubris took shape in his swanning off a no-talent Nice-esque singer - friend as his opening act, thereby allowing him to take the stage at 1.00 am for a "midnight" show.

But behind the cocky facade, there was no conviction in his show. In fact, Reed tried so hard to please that it was ludicrous. The seven-piece band he fronted was neither



ELVIS COSTELLO: he's actually improved

Elvis, you're a genius

ELVIS COSTELLO, Ulster Hall, Belfast

THIS WAS something of a homecoming for Declan. Although Elvis was born in Liverpool, I suppose you could call him a genetic paddy, a fact which maybe influenced his decision to play Dublin and Belfast as the first dates on his tour.

His chromosome compatriots were hugely glad to see him. The Belfast kids, obviously, don't have bands queuing up to play their city, and the ones that do turn up are as often as about as exciting as a John Miles interview.

So the reception for Elvis was immense. The crowd made a racket worthy of a cup final crowd. No trouble either apart from a few dumb Nazi salutes (because of "calling Mr Oswald with the swastika tattoo").

What violence there was happened onstage. The vitriol came from the speaker stacks. Elvis may not be angry, but at least he seems irritated. That edge to his voice is agonising.

But it's a different man who peers out from under the shadow of the vast organ pipes that fill the rear of the packed hall. A not-so-clinical artist, a less vicious vision.

Costello no longer has a sneer of contempt. He is utilitarian instead of arrogant; introduces songs and sings them. No more posturing, but maybe that's because he isn't playing to the Londoners he

holds so much empathy for.

And the performance is somehow more 'live'. Not so long ago, Costello was approaching gigs in such a scientific fashion that the songs were as close to replicas of the studio as they could be; each solo measured, each intonation considered.

In Belfast the approach was rougher, and looser, a sacrifice of precision for spontaneity. It's a better approach. The huge excitement Costello drummed up — four encores ended the show — cannot be put down purely to the music starvation of the punters. There was a spark there that was absent before. Considering the perfection of his previous tours, I find it hard to swallow that he's actually improved, but he somehow has.

I was jammed in the crowd and stuck in the wash of excitement, more enthralled than I have been since the last time I saw him perform.

Last year I described Elvis as a genius. He holds me in contempt for that, apparently, as he holds nearly everyone in contempt for something. It seems I was being premature.

But I wasn't, of that I'm completely sure. Elvis has genius and is a genius. It's the first time I've used that word to describe a new artist for ages, and I mean it. He is the next big thing, and the big thing after that, and after that. Costello will endure because he can't be ignored. **TIM LOTT**

adventurous nor particularly tasty, thanks in part to the limits imposed on them by Lou's self-styled guitar heroism.

The competent band, which featured the very talented Don Cherry on trumpet, only served to underline in their playing Reed's attempts to present himself as a Bruce Springsteen clone: he shucked and jived and grinned and danced to the approval of two sweet-voiced singers (Angela Howard and Christine Wiltshire) who egged him on in his white-soulman pose.

The opening number was 'Gimmie Some

Good Times', a song from the new album 'Street Hassle' which betrays Lou's philosophy that "no matter how ugly you are, you know to me it all looks the same" — which is not to indicate that Reed is working for the underdog, as some might assume, but rather that he just doesn't differentiate good from bad at this point.

Then came standards such as 'Lisa Says' and the obligatory 'Walk On The Wild Side'. Along with new songs such as the ironic 'I Wanna Be Black', these were performed in a suspect burst of energy and enthusiasm. The fraud

was especially apparent in 'Slipaway', from the 'Street Hassle' suite, which, because of its blatant reference to Springsteen's 'New York City Serenade' was all the more embarrassing and annoying. **MARILYN LAVERTY**

GORDON GILTRAP

Rainbow, London

FROM OUT of the folk clubs he's come, after a long trudge down the Yellow Brick Road that often must have seemed to be very tarnished. But Giltrap's made it at last — perhaps he always knew that he

would and just preferred to take his time in getting there.

A packed house at the Rainbow, part of a successful tour, I was worried that he wouldn't be able to handle the gynamism that the show and lighting demanded, but apart from his choice of clothes he handled the role of guitar hero very well. The sound for much of the concert was a disaster, during the opening part of the set his playing was in danger of being drowned by the backing band and an annoying hum from the PA seemed to be ever

present. But Giltrap won through, especially on 'The Tyger' inspired by his hero William Blake. Giltrap's guitar style on this sounded like olde English mixed with flamenco.

During an acoustic set in which the Rainbow took on the atmosphere of a folk club, Giltrap's best tune was 'London' capturing the feel of a rain-soaked city on a cold day as his guitar was joined by whispering keyboards. 'Revelation' featured the finest picked notes of the evening before an excitement of instruments, but the grand slam had to be 'Quest', which ran into 'The Deserter'. A finely moulded combination eventually reaching a selection of notes by Giltrap sounding like an electronic seagull.

Giltrap specialises in complex tunes, but in no part do they ever become boring. The key of course is melody and he's got all the bases covered with his work, serious tunes for listening casually at home as theme music for television.

To consolidate his success Giltrap needs another hit like 'Heart-song' and that shouldn't be too much of a problem with the vast range of material he can select from. Giltrap should be feeling very content. **ROBIN SMITH TAVARES**

Balveys, Watford

BOUNCY, AND clad in super-sheen white, Tavares are currently continuing the black vocal group tradition and moving into the cabaret market.

The lights went down just after 11.30, and Tavares, with their own rhythm section and four men from Rentahorn, bounced on stage. They slapped straight into 'Mighty Power Of Love' and you could see the appeal immediately. Tavares attack on five fronts, spreading across the front of the stage so that everyone gets a smile between choruses.

They all sing bang in tune and phrase pretty well too, but when Tiny he took a long lead note occasionally, well, he didn't exactly raise the roof.

In a way Tavares limit themselves through their band. Their musicians are slightly loose and perfunctory, and allow the brothers to perform well within their limits. I'd like to see them with a bit more attack. They did attack the last number of their show — the superpop 'Heaven Must Be Missing An Angel' — and it was the best thing they did all night. **GASPACHO ROME**

MARSEILLE

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BON I



Roadshows

THE BANNED The Nashville, London

IT'S A risky business, facing an audience for the first time with a new band. There's little comfort in the fact you have two very good singles under your belt just waiting to be justified. That was the task of The Banned at their debut gig at The Nashville last Saturday night.

The Banned finally sauntered on stage wearing their brand new, neatly pressed stage gear. Clean, wholesome and full of vitamin C.

Despite their somewhat starched appearance they managed to negotiate the stage quite successfully. In particular, bassist Ben Dover, holding sway in centre-stage was good for a laugh, as his lanky, unsynchronised frame struggled with leaps and duckwalks, his face registering a blissful grin. They guy was loving it.

The Banned presented a compact set of both old and new numbers. The new songs have a very distinct Banned stamp upon them, originating in the twanging guitar sound provided by Pete Fresh and Tommy Steal. 'Banned On The Run', 'You Made Me Do It' and 'You Dirty Rat' are all bona fide single material, although they do need to add a little more variety to their writing.

At the moment they are floundering with an excess of oldies, often almost straight lifts from the originals; 'Shake Some Action', 'You Really Got Me' and 'Have You Ever Seen Me' to name but a few.

One oddity was their playing down of their new single 'Him Or Me'. It drifted into oblivion as the fourth number, and was omitted from the encore in favour of repeats of 'Banned On The Run' and 'Little Girl'.

The vocals are shared between the guitarists and drummer Paul Sordid, who takes lead for both singles. Their music is 70's pop with encouraging rock undercurrents.

By any standards the concert was a success; for a debut it was certainly imposing. It seems the long wait for their live appearances is finally paying dividends.

KELLY PIKE

GENERATION X, Huddersfield Poly

GENERATION X has made us wait an awful long time for their debut album and their first significant national tour but on the strength of this gig, it looks like their strategy has paid off. Billy Idol has always been a down-the-line believer and it was refreshing, even inspiring, to see him still totally dedicated to the original punk ethic. He worked hard for the ultimately euphoric reception. The band got here and, after a somewhat nervous start, Generation X

must have left for the next date in much better psychological state.

Right from the opener, 'Your Generation', Idol and his rapidly improving musicians kept the kind of commitment that makes you feel they'll be around for quite a while. And while there were plenty of bum notes and strained vocals, it was more down to lack of live practice and desire to get the tour of the rocks and started, than any kind of unprofessionalism.

By 'From the Heart', 'One Hundred Punks' the band were just about back to their best. Mark Lass (drums) and Tony James (bass) have progressed a lot while Bob Andrews (especially on 'Youth Youth Youth') looks like becoming one of the few accomplished guitarists to be spawned from the punk phenomenon.

Mostly, though, the success and magic of Generation X is epitomised by Billy Idol. His charisma is such that he inspires the band as much as his audiences. Between numbers, he established rapport with the fans by occasionally explaining what a song meant, and why he had felt the need to write it.

The band worked their way methodically through the album songs — the ballad 'Kiss Me Deadly', 'Too Personal', 'Ready Steady Go' and the incredibly up tempo 'Day By Day' — before they encored with 'Youth Youth Youth' and (once again) 'Your Generation'.

The show was much more than a one-off provincial triumph. It was a total vindication for a band who'd seemed to have played it too cool for too long. Generation X came back in style, and there's plenty more where this came from.

JOE LOWELL

SORE THROAT Pegasus, North London

PIGEONHOLING a band is not always easy or even worthwhile, but if you are reading about Sore Throat for the first time you want to know what they play. They are beginning to make waves — not new waves, because they came together before the punk thing really happened. Nor do they play the much touted power pop. What they do play is forceful rock, but none of your head banging stuff — there is a harmonica in there, a sax as well and a lot of fair besides.

Like The Darts they are theatrical, which suggests a certain satirising of the business. They all dress in white doctors' jackets and towards the end proceed to jump on their own guitarist Reid Savage (all in good fun, you understand). I get the feeling that they

treat the entire concern as a bit of a joke, which is a good thing in a way. But they take the music itself a lot more seriously.

It is well above average pub rock and it is always interesting. They play which is presumably their own material — 'Julie', 'Be My Guest', 'Special Woman' — with lead vocalist Justin Ward's harmonica and Greig Mason's sax adding a touch of originality. Completing the ranks are Matthew Folders (keyboard), his brother Daniel (Bass) and Robin Knapp (drums).

Their recent tour with Deaf School will have gained them some support. I am told they have a single out next month. Do yourself a favour of listening to it.

PAULSEXTON

KANSAS Musikhalle, Ham- burg

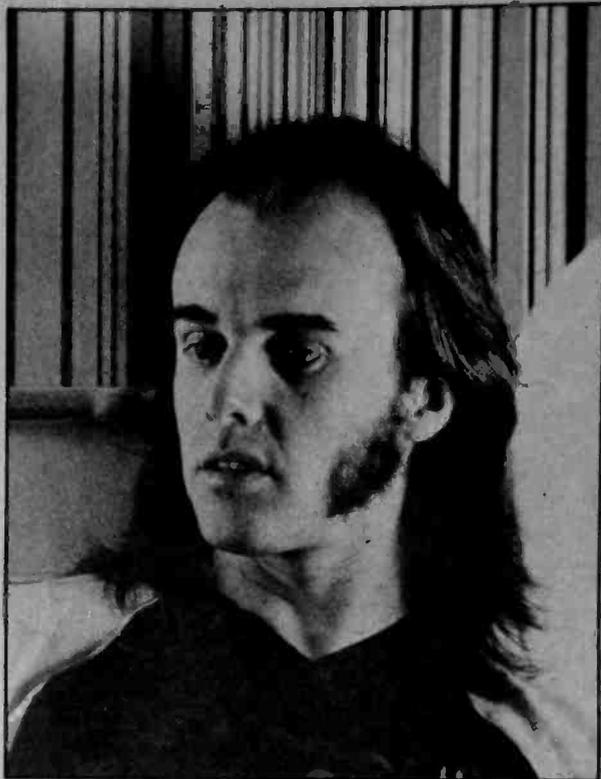
WOULD YOU go to watch androids or a computer at a rock concert? If a band make an album and produce it note perfect on stage is it worth going to see them?

The Germans turned out in force to see this master race of musicians Hamburg's Musikhalle has a dreary church-like feel to it, even a huge pipe organ at the back of the stage. Posters for rock gigs are plastered alongside others announcing Beethoven's works. I'm not a chain smoker, but I do like a fag when I'm at a gig. No, it's not to be, it's taken out of my mouth as I walk through the doors. Into the pews, the seats are wooden and they don't take long to numb the bum.

The support band on the European tour are fellow Americans, Cheap Trick but it's not their night. No matter how they tried, Cheap Trick didn't enamour the Germans at all. They're getting to a lot of people on this tour but their music shouldn't really be heard on the same bill as Kansas. The crowd have been motionless up to this point but the sight of the roadies setting up Kansas' equipment gets them on their feet and lures them to the front. It's as though they'd never seen it happen before. There's another pastime going on — making paper aeroplanes! Funny lot these Krauts.

Earlier in the evening I spoke to Kansas' drummer Phil Ehart at his penthouse suite in Hamburg's Plaza Hotel. He said he's heard that the European audiences were reserved and strange. It looked that way tonight.

It's Kansas' first time across the Atlantic since Phil formed the band in 1972. In that time they've had five albums released, 'Kansas', 'Song For America', 'Masque' (never released in Britain), 'Leftoverture' and their current offering 'Point Of Know Return'. As they've sold out their two British dates weeks before the gigs, why



Phil Ehart

Kansas — master race musicians



Kansas: superb precision music to a sit down crowd

have Kansas left it so long?

"It's only since 'Leftoverture' that we've made it big, here and in the States. We've been building up our success by doing bigger and bigger tours," says Phil.

One criticism of Kansas on stage has been that it's just them and their music. No frills, just good but too clean and systematic.

"We're a good touring band," he says. "We're able to put on a show and reproduce our albums perfectly. We don't use any lasers or anything like that, but

that doesn't mean we won't in the future. We don't want to rely on gimmicks, just our music."

Before forming Kansas, Phil got a one-way ticket to Britain hoping he could join a band there but after countless attempts to be part of a heavy metal unit his visa ran out and he returned to the States. The first thing Phil did was to get in touch with his friend Steve Walsh (vocals / keyboards). Then he called violinist Robbie Steinhardt. The other three members — Rick Williams (guitar),

Dave Hope (bass) and Kerry Livgren (keyboards and guitar) came after.

"It was a last ditch attempt at being a national band," said Phil. "We started off playing clubs but we knew we had the talent. All we needed was the break."

That break came when they sent a tape to the legendary, Don Kirshner, who signed them to his new label, Kirshner Records. The rest as they say, is now history.

Gold, platinum and double platinum

records, fame and fortune are all theirs but one thing that Kansas haven't received is any recognition from the state of Kansas.

"It's always been a sore spot with us, that our own state has never recognised us. We're honorary citizens of Alabama and Tennessee — I could name three or four — but our state hasn't recognised us."

"Nothing has ever come from Kansas, we're the biggest thing that's ever happened in their history. We've all moved out to Atlanta, we get more recognition there. That's the way Kansas is, you couldn't have the governor of Kansas acknowledging a rock band, it just isn't done."

Another thing money has brought to Phil is a couple of Corvette cars. A brand new one and an immaculate 1969 model. He talks about it like it's a baby, passing over a photograph of the gleaming machine. Talking of gleaming machines, back to the matter in hand, the gig. A fireflash heralds 'Carry On Wayward Son' from the 'Leftoverture' album. The focal point is Johnny Winter lookalike, Kerry Livgren. Your eyes don't wander around the stage looking for something to happen, the emotions and movements come straight from the superb precision music.

It's all songs from albums 'Closet Chronicles', 'Mysteries And Mayhem', their new single, 'Dust In The Wind'. The crowd love it, these songs from 'Masque' and "this title belts our success" says violinist Robby Steinhardt, 'Miracles Out Of Nowhere'. Faultless. From being like a funeral at a church, the place becomes a chanting, clapping mass. But, strangely, the crowd stay seated.

Thinks: If they could hold rock concerts at real churches they wouldn't need to put round a collection box to renovate their roofs.

The clincher for me was on the last number before the encores. Steve Walsh walks to the centre of the stage, clapping his hands. The audience join in in uniform style, then the rest of the band come forward clapping with Steve but the music carries on. A tape has taken over and none has noticed.

They had to come back. Still the Germans stayed seated, the band tried to coax them to stand up. About a dozen did but they soon sat down again. Then some guy leaps on stage, he dared to enter the altar. With one fell swoop by the bouncers he was off and out of the hall within a few seconds. Perhaps that's why the others were frightened to stand.

So it was over, I kept thinking I should hate Kansas for being too clever, but I remembered a line from one of their songs — "The music is all for you, it's all we've got to share." They made me believe that.

ALF MARTIN

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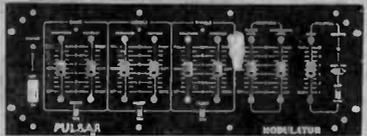
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Discos

by JAMES HAMILTON

Disco Dates

KID JENSEN brings the Tea Council's Young DJ competition to Liverpool Tiffanys **THURSDAY** (23), and Chris Hill, Robbie Vincent, Greg Edwards and Chris Brown present the Purley Tiffanys funk all-day on Easter Bank Holiday **MONDAY** (27), with mooning matches and funky fun galore! Other gigs include **THURSDAY** (23) Ric Simon hits Tamworth's Warton WM Club and Bill Robinson's Transit Sound Roadshow starts a weekly spot at Durham's Dryburn Hospital nursing staff club; **SATURDAY** (25) Robbie Vincent funks Southgate Royalty, Steve Wiggins parties at Barry Memorial Hall, and Jason West wows Barton Mills in Suffolk; **MONDAY** (27) Tonight and then **TUESDAY** (28) Elvis Costello hit Bournemouth's Village Bowl; **THURSDAY** (30) Iford Tiffanys have a nostalgic Flashback To The Sixties night with a £15 prize Winkskirt Competition and Sixties sounds for dancing.

DISCO NEWS

PETER TONG of Dartford won the London regional final of the Tea Council's Young DJ competition at Southgate's Royalty last Friday, establishing a good rapport with the audience and playing some funky goodies in the three minutes allowed him. The first annual general meeting of BADEM (British Assn of Disco Equipment Manufacturers) will be held on Thursday next, March 30th, at 6 pm in Luton's Crest Motel.

Stage & Catwalk Hire Ltd (01-485 7707) supply incredibly clever staging, rostrum or catwalk structures made in collapsible box-shaped units which clip together, leaving cut-outs for power cables to snake through them, the whole very rigid stage then being covered in smooth looking heavy duty vinyl - a luxury job, as used by Abba 'The Party'.

New Spins

FRANCINE MCGEE: 'Feelin' Good' / 'Dellirium' (RCA PC 9216). Sizzling hot import scorching now out here on 12in, a super fast flier with Donna Summer-ish vocal A-side, instrumental flip. Watch it!

BOB MARLEY & THE WAILERS: 'Kaya' LP (Island ILPS 9517). The impossible dream, an album with 100 per cent useable tracks... all of which will be used by fans of the man.

BILLY PRESTON: 'Wide Stride' (A&M AMS 7944). Dynamite funk Stevie Wonder-ish synthesiser instrumental, on 45 here at last!

PARLIAMENT: 'Flash Light' (Casablanca CAN 125). Gas of an ultra-funky clapping slow jiggler, could be their biggest yet.

HIGH ENERGY: 'Love Is All You Need' (Motown TMG 1103). Powerful shrill bubbling soul swayer with dramatic rhythm spurts.

ROY AYERS: 'Freaky Deaky' (LP 'Let's Do It' Polydor 2490145). Full-length 5:26 funky smash joined by 'When Is Real Real' and 'Sweet Tears' as other hot 'uns on a really classy quality LP, which should establish Roy as a major star.

BARRY WHITE: 'Oh What A Night For Dancing' (20th Century BTC 2365). Tension-filled romantic slow lurcher, good and soulful.

ANDY GIBB: 'Shadow Dancing' (RSO 001). Bee Gees brother sounds just like 'em on a typical chunky disco swayer.

FATBACK: 'Mile High' (Spring 2068900). Untypical bright and breezy melodic fast bumper with booming bass.

THE MEXICANO: 'Move Up Starsky' (Ice GUY 6, via Pye). Reggae classic from last year, out for third time and already clicking.

● **NEXT WEEK** - a bonanza edition of New Spins.



MILLIE JACKSON no 7 in DJ Top Ten

DJ Top Ten

- ROB JONES**, resident on the funk nights at Chelmsford Dee Jays, loves deep soul slowies and always plays at least two slow sets a session. These are his currently most requested slow sounds... and very nice they are, too!
- 1 I'D RATHER HURT MYSELF, Randy Brown US Parachute
 - 2 BEGGIN', James T US Reid's World
 - 3 GONNA HAVE TO TELL HER, Banks & Hampton US Warner Bros
 - 4 IF LOVING YOU IS WRONG, Luther Ingram US Roko
 - 5 CAUGHT IN THE ACT, Banks & Hampton US Warner Bros
 - 6 WITH PEN IN HAND, Dorothy Moore Epic
 - 7 ALL THE WAY LOVER, Millie Jackson Spring LP
 - 8 LOVE WON'T LET ME WAIT, Major Harris Atlantic LP
 - 9 THE CLOSER I GET TO YOU, Rack & Hathaway Atlantic
 - 10 MUSIC SPEAKS LOUDER THAN WORDS, Candy Station Warner Bros LP

HOT VINYL

JOHNNIE WALKER is solidly funky every Thursday at Farnborough's Dicks, in the Tumbledown Dick Hotel on Farnborough Road, and works by day at Guildford's Harlequin Records shop. Among his import tips are Dexter Wansel 'All Night Long', 'I Just Want To Love You' (Phil Int LP), Sun 'Sun Is Here' (Capitol LP), B&G Rhythm 'I Know You' (Polydor LP), Bill Brandon 'We Fell In Love While Dancing' (Prelude 12in), Ubiquity 'Star Booty' (Midnight After Dark' (Elektra LP).

JOX ON LUX

RADIO LUXEMBOURG 208 are giving disco DJs a chance to get on the air for half an hour at least! Starting this Saturday (25), or rather Sunday morning, the new 1 till 2am 'Celebrity DJs' weekly show will be divided between two disco jocks selected from the 30 or so audition tapes which, Luxembourg gets in a normal week. Instead of the usual negative reply sent out by Tony Prince, the Lux star will invite jocks who have promise to record a half-hour show segment at Luxembourg's London studios, using 208 playlist material. To get in on the act you do need to be good, and should send audition tapes to Tony Prince at Radio Luxembourg, 38 Hertford Street, London W1Y 8BA. Good luck!

SHADES 'N JAMES

THIS THURSDAY (23) I'm once again joining Tony 'Shades' Valence on his BBC Radio Medway soul show - which, incidentally, is soon to be lengthened considerably. For the time being, though, South-Eastern listeners can catch us between 8.30-10pm on 290m MW/96.7 VHF, to hear a hot mixture of disco and soul.

DJ Hotline

- WHIRLWIND**
- 'Hang Loose' (Chiswick) bops Les Aron (Lancing Place), DJ Donald (Coldstream), Stuart Robinson (Wakefield Swallow), while Rockabilly Holders 'Hurricane Rock' (Sun) rocks Liz Bailey (Leicester Society), Andy Davids (Reading)
- Kongas** 'Gimme Some Lovin' / 'Dr Doo Dub' (French Grooves LP) thumps Dave Royal (Southgate Royalty), Greg Gregory (Soho Sundown) King Errison 'Manhattan Love Song' (US Westbound 12in) funks Owen Washington (Chatham Old Ashtree), Bob Jones (Chelmsford Dee-Jays)
- John Forde** 'Atlantis' (EMI) whets Phil Black (Barry Pelican), Bill Robinson (Iveston New Inn) Squeeze
- 'Take Me I'm Yours' (A&M) capitalises Chris Brown (Elephant & Castle) Charlie Chaplin's, Nick Titchener (Wimbledon) KTC 'Statue Of Liberty' (Virgin) lights Johnny Diamond (Brighton Castle), Brian Mandle (Dundee Tech)
- Helen Davis 'Satisfaction' (Carrere 12in) stones Jim Hale (Portsmouth), Gordon McNeil (Rothsay Glenburn) Augustus Pabo 'King Tubby' (Island 12in) dubs Doctor John (Telford Disco Tech), Peter Gunn (Bristol) Dreamland, while Gladiators 'Stick A Bush' (Front Line), reggaees Steve Wiggins (Barry), George Faith 'I've Got The Groove' (Island) toasts Tom Amigo (Cardiff M Discos), amazing Penguin Feet & The Teardrop Kid 'Larry Move Your Hand' (US HDM) doo-wops Trevor John (Wednesfield, The Regal) Dewy 'Love Music' (RCA) doo-wops Graham Canter (Mayfair Gullivers), Erupion 'Movin' (German Ariola LP) bags Baby Bob (Leicester Palais), Sunshine Band 'Black Water Gold' (US TK) taps Terry Lennaine (Birkenhead Hamilton), Chocolat's 'Let's Do It The French Way' (French Ibach LP) nabs Norman Davies (Dublin Phoenix),

UK DISCO TOP 90

YES, you read right - 90! Now that contributing DJs are sending in expanded Top 30 charts, there are a great many more breakers showing up with heavy enough support to make an even more comprehensive list. See page two for the first 20 positions.

- 22 26 IT'S SERIOUS, Cameo Casablanca LP
- 23 13 CAN YOU GET IT? FUNKY MONKEY, Mandrill Arista/12in/LP
- 24 30 THE GHOST OF LOVE/BEIN' WITH YOU, Tavares Capitol/promo 12in
- 25 46 EVERYBODY DANCE, Chic Atlantic A/P/US 12in
- 26 27 JACK AND JILL, Raydio Arista LP
- 27 44 IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson EMI Int
- 28 25 FEELIN' GOOD, Francine McGee RCA 12in
- 29 41 THE BEAT GOES ON AND ON, Ripple US Salsoul
- 30 40 WE, Brass Construction MCAL/US/12in
- 31 21 GALAXY, War US/12in
- 32 23 MAGIC MIND/JUPITER, Earth Wind & Fire CBS LP
- 33 47 FUNK REACTION, Lonnie Smith TK
- 34 34 SUPERNATURE/GIVE ME LOVE, Cerrone Atlantic LP
- 35 36 I FEEL SANCTIFIED-BRICK HOUSE, Commodores Motown LP/promo 12in
- 36 19 THE GROOVE LINE, Heatwave GTO
- 37=38 WANNA GET FUNKY, Peter Brown TK 12in
- 32 JUST ONE MORE NIGHT, Yellow Dog Virgin
- 39 45 YOU'RE SO RIGHT FOR ME, Eastside Connection
- 40 60 DON'T COST YOU NOTHING, Ashford & Simpson Warner Bros 12in
- 41 43 FEEL LIKE DANCIN', Al Hudson ABC 12in
- 42 50 THE BOTTLE HELLO SUNDAY! HELLO ROAD!, Gill Scott-Heron Arista 12in
- 43 37 YOU LIKE IT WE LOVE IT, Southroad Connection US Mahogany 12in
- 44 SAUSALITO, Grover Washington Jr Funky LP
- 45 24 RISKY CHANGES, Bionic Boogie US Polydor LP/12in
- 46 52 LET'S HAVE SOME FUN, Bar-Kays Mercury LP
- 47 48 MOVE YOUR BODY, Gene Farrow Magnet 12in
- 48 28 I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe Radar
- 49 HI-TENSION HI-TENSION Island 12in
- 50=57 DANCE LITTLE DREAMER, Bionic Boogie Polydor
- 1 LOVE MUSIC/LOVE TRAIN, O'Jays/Phil Int
- 52 YOUR LOVE IS SO GOOD FOR ME, Diana Ross RCA
- 53 CLOSE ENCOUNTERS, Mecca Warner Bros 12in
- 54 EMOTIONS TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis & Deniece Williams CBS
- 55 DANCE A LITTLE BIT CLOSER, Charo Salsoul US 12in
- 56 SHU' DIG DANCIN', Inner City Express/Ebony DJM
- 57 DISCO LOVE BITE, Tee Ceas DJM
- 58 BABY COME BACK, Player RSO
- 59 MY GUY, Mary Wells Motown
- 60 ON BROADWAY, George Benson/Warner Bros 12in
- 61 38 DANCE WITH ME, Peter Brown TK LP
- 62 31 SHOUT IT OUT/RIDE ON BT, BT Express/EMI Int
- 63 55 MUSIC HARMONY AND RHYTHM, Brooklyn Dreams RCA promo 12in
- 64 42 IS THIS A LOVE THING, Raydio Arista LP
- 65 40 IT'S A DAMN SHAME, Johnny Guitar Watson DJM
- 66 ADANCE FANTASY, Montana US Atlantic 12in
- 67 LET ME PARTY WITH YOU, Bunny Sigler Salsoul 12in
- 68 RUN AROUND SUE, Left Garrett Atlantic 12in
- 69 NIGHT FEVER, Bee Gees RSO LP
- 70 54 DO IT, DO IT AGAIN, Raffaella Carrà Epic
- 71 I FOUND LOVE DANCING ON THE DISCO FLOOR, M.J. Williams Arista 12in
- 72 KU KLUX KLAN, Steel Pulse Island 12in
- 73 DISCO INFERNNO, I LIKE IT, Players Association Vanguard 12in
- 74 REACH FOR IT, George Duke Epic
- 75 OH PRETTY WOMAN, Uncle Sam Ariola
- 76 GIVE US A GOAL, Slade Barn Int
- 77 THERE ARE MANY STOPS ALONG THE WAY, Joe Sample US ABC LP
- 78 KILOWATT INVASION, Kay-Gees US De-Lite LP
- 79 JUST LET ME DO MY THING/CHIMI, Sine US Prelude LP
- 80 SHAME, Evelyn 'Champagne' King US RCA 12in
- 81 59 MOVE UP STARSKY, The Mexicano Ice
- 82 MIDNIGHT AFTER DARK, Ubiquity US Elektra
- 83 MONY MONY, Flintlock Pinnacle
- 84 GET ON UP, Roundtree Power Exchange
- 85 I WONDER WHY, Showaddywaddy Arista
- 86 SHORTSTOPPING, Veda Brown Slax
- 87 SOLAR HEAT, Olympic Runners RCA LP
- 88 KOOCHIE KOO, Bacara RCA LP
- 89 YOU ARE THE REASON, 5th Dimension Motown
- 90 IN THE POCKET, Pockets CBS

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HOW TO GET GIRL-FRIENDS, what to say, how to overcome shyness, how to date any girl you fancy. - SAE for FREE details. DEPT RM 38 Abbeydale, Winterbourne, Bristol
THE ONLY FREE dating service. Send letters describing yourself (+ SAE) to: 18 Woden Road, East Wednesbury, W Midlands.
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JANE SCOTT for genuine friends, introductions opposite sex, with sincerity and thoughtfulness. Details free - Stamp to Jane Scott, 3/RM, North Street, Quadrant, Brighton, Sussex BN1 3GS.
DOVELIN PARTNER catalogue. Select your own partners and pen-friends - For free samples, photos, see A16, PO Box 100, Haywards Heath, Sussex.
GIRLS WANTED for male penfriends S.A.E. Music Fans Club, 10 Chariton Road, Tetbury, Glos.

GENUINE NICE guy, 5'8", 25, seeks sincere girlfriends to be with anywhere. - Richard, 417 Lodge Avenue, Dagenham, Essex.

Records For Sale

RARE SINGLES FOR SALE, ALL ORIGINALS. TYRANNAS AURUS REX, BY THE LIGHT OF THE MAGICAL MOON. TYRANNAS AURUS, KING OF THE RUMBLING SPIRES, JOHNS CHILDREN, DESDEMONA, JIMI HENDRIX, NO SUCH ANIMAL, PINK FLOYD, JULIA DREA, PINK FLOYD, APPLES AND ORANGES, SLADE, SHAPE OF THINGS TO COME, MOTT THE HOPPLE, MIDNIGHT LADY, BLUE CHEER, WEST COAST CHILD OF SUNSHINE, ELTON JOHN, ROCK AND ROLL MADONNA (LIVE), BURUNDI STEPHENSON BLACK, BURUNDI BLACK, PINK FAIRIES, WELL, WELL, WELL, VANILLA FUDGE, PEOPLE, DEEP PURPLE, KENTUCKY WOMAN. SENSIBLE OFFERS PLEASE SEND EACH SINGLE, PLEASE SEND SAE WITH OFFER FOR YOUR SINGLE REQUIRED, TO GRAHAM MARSHALL 'FEN ACRES', SAWTRY, HUNTINGDON, CAMBS. SINGLES FROM TWOPENCE. - SAE lists: Kevin, 36 Suffolk Road, Gorleston, Norfolk.

ELVIS HMV 78s, offers. - 878 1400.
SINGLES! OLDIES. Recent hits, obscurities, etc. Thousands for sale. All types. Many very cheap. - SAE list: 49 High Street, Barrington, Cambridge.

DUSTY SPRINGFIELD LPs, Girl called, Everything coming up, Cameo, In Memphis; offers. - 108 Pinkneys Road, Maidenhead, Berks.
BRAND NEW singles for 45p. Just out of charts, factory fresh. Guaranteed unplayed. Records now in charts can be ordered too! - Large SAE to: H S Pickard Records, 20 Michigan Avenue, Manor Park, London, E12 5JD.
LP'S FROM 20p, 45s from 5p. - Large SAE: Thompson - 24 Beaufort Avenue, Blackpool.
MOTOWN COLLECTOR, auction and set sale rare singles, EPs, LPs - Oriole, Stateside, etc. - Large SAE to: Ian Freeman - 39 Castle Drive, Northborough, Peterborough.
RECORDS AT trade prices to you. - Send large SAE: J. Murphy, 86 Broomfield Street, Poplar, London, E14 6BO.
BOLAN BACKING on Hunt's Desdemona / Hippy Gumbo single, Hot Love (original). Bolan specials: Melody Maker, Jackie, Record Mirror, offers. - Box 1493.
GOLDEN OLDIES garage, ex-jukebox records from 124p. Hundreds of hits, most major stars. - see for lists: Dept H8, 82, Vandyke Street, Liverpool, L5 0RT.

OLDIES SALE, 1958-1976. Prices slashed, private collection. - SAE: 37 St Margaret's Avenue, Horsforth, Leeds.

ROCK 'N' ROLL SALE, 2,000 singles, 1955-63, 25p-11 each, including 100 P. Presley, 100 Cliff / Shadows + Holly, Vincent, Vee, Sedaka, Faith, B. Fury, J. Reeves, Eversly, London labels, Instrumentals, Joe Meek, Spector, R&B. - Sae / IRC, Duckett, 64, St Peter's Avenue, Caversham, Reading 2.
RECORD FINDING SERVICE. Those you want and can't find. Thousands in stock, will get if not. Any artists, any records, just jot down those you need and send with sae. - Don, 137, Southend Road, Wickford, Essex.
TONY HANCOCK Memorial Club. - Calling Hancock collectors (THMC), 2, New Buildings, Milverton, Somerset.
JAMES DEAN, Rare collector's cards (limited edition). £1. Cwo. - Archive, 2, New Buildings, Milverton, Somerset.
SECONDHAND singles for sale, fully guaranteed from 15p each, thousands in stock. - Send 20p for lists to Dave Banks, 223, Williamthorpe Road, North Wingfield, Chesterfield.
LPs: ELVIS, Como, Cash, Reeves, Andy Williams, new Pickwick, three different, £2.00 post paid. - List sent Cummings, 11, Drumoyne Avenue, Glasgow (RM).

LARGE SELECTION ex-juke box records. - SAE: 47 Chelmsford Street, Weymouth, Dorset. 45s, 82-76, A1. - SAE list: Colin, 2 Beatrice Close, E13.
GET IT ON (original), Prophets (Regal), Futuristic Dragon posters, offers. - Box 1488.

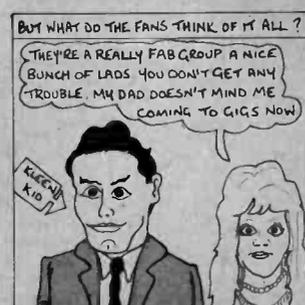
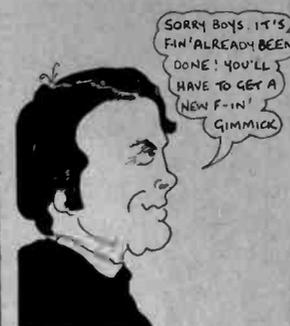
Records Wanted

ELVIS BOOTLEGS urgently wanted and any Elvis films, posters, paintings and USA singles with photo covers. - Box No. 1489.
RAY WHITLEY "I've been hurt" HMV. Dennis Dell "Better use your head" CBS. John Devaries Expression "The closer she gets" MGM. Timebox "Soul Sauce" Piccadilly. Four Tops "Something about you" T. Motown. Linda Lewis "You turned my bitter into sweet" Polydor. The Platters "Sweet Sweet Lovin'" Stateside. Isley Brothers "Why when love is gone" T. Motown. Best prices paid. - Box No. 1497.
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RADIO ONE FEATURED 40

ARIEL, Dean Friedman
 BABY COME BACK, Player
 BAKER STREET, Gerry Rafferty
 BLUE SUEDE SHOES, Carl Perkins
 CLOSE ENCOUNTERS, Gene Page
 COME TO ME, Ruby Winter
 DENIS, Blondie
 EVERY 1'S A WINNER, Hot Chocolate
 FANTASY, Earth Wind & Fire
 FOLLOW ME FOLLOW YOU, Genesis
 GIVE US A GOAL, Slade
 HIM OR ME, The Banned
 I CAN'T STAND THE RAIN, Eruption
 CHELSEA, Elvis Costello & The Attractions
 IF YOU CAN'T GIVE ME LOVE, Suzi Quatro
 I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles
 I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe
 IS THIS LOVE, Bob Marley & The Wailers
 IT TAKES TWO TO TANGO, Richard Myhill
 I WONDER WHY, Showaddywaddy
 MIGHTY QUINN, Manfred Mann's Earth Band
 MORE LIKE THE MOVIES, Dr Hook
 NEVER LET HER SLIP AWAY, Andrew Gold
 NEW BEGINNINGS, Strawbs
 RUMOUR HAS IT, Donna Summer
 SAVE ME SAVE ME, Network
 SHADOW DANCING, Andy Gibb
 SOMETIMES WHEN WE TOUCH, Dan Hill
 SPREAD YOUR WINGS, Queen
 STAYIN' ALIVE, Bee Gees
 TAKE A CHANCE ON ME, Abba
 THE GHOST OF LOVE, Tavares
 THE ONE AND ONLY, Gladys Knight & The Pips
 WALK IN LOVE, Manhattan Transfer
 WHAT'S YOUR NAME WHAT'S YOUR NUMBER, Andrea True Connection
 WHENEVER YOU WANT MY LOVE, Real Thing
 WHEN YOU WALK IN THE ROOM, Child
 WISHING ON A STAR, Rose Royce
 WUTHERING HEIGHTS, Kate Bush

Lifesong
 RSO
 United Artists
 Charly
 Arista
 Crole
 Chrysalis
 RAK
 CBS
 Charisma
 Polydor
 Harvest
 Atlantic
 Radar
 RAK
 Kleebee
 Radar
 Island
 Utopia
 Arista
 om
 Bronze
 Capitol
 Asylum
 Arista
 Casablanca
 Epic
 Network
 RSO
 20th Century
 EMI
 RSO
 Epic
 Capitol
 Buddah
 Atlantic
 Buddah
 Pye
 Ariola
 Hansa
 Whitfield
 EMI

RECORDS OF THE WEEK

Noel Edmonds, MORNING MAN, The Joy
 Simon Bates, PROMISED LAND, Johnnie Allan
 Paul Burned, WONDERFUL TONIGHT, Eric Clapton RSO
 Tony Blackburn, CAN'T WE JUST SIT DOWN AND TALK IT OVER, Linda Lewis
 Fantasy
 Stiff
 RSO
 Arista

RADIO PLAYLISTS

RADIO CITY

HIT PICKS
 Roger Byth: NEW BEGINNINGS, Strawbs Arista
 Dave Lincoln: CAN'T SMILE WITHOUT YOU, Barry Manilow Arista
 Phil Easton: THE FRENCH WAY, Marseille Mountain
 Mark Joens: THUNDER ISLAND, Jay Ferguson Asylum
 Brian Cullen: WE'LL NEVER HAVE TO SAY GOODBYE AGAIN, Epic
 Maureen McGovern
 Johnny Jason: IT'S STARLIGHT, Corrie Wells A&M

ADD ONS
 WITH A LITTLE LUCK, Wings Parlophone
 IT TAKES TWO TO TANGO, Richard Myhill Mercury
 SIT DOWN AND THINK AGAIN, Catherine Howe Ariola
 IT MUST BE LOVE, The Rutles Warner Brothers

RADIO CLYDE

GLASGOW

HIT PICKS
 Dave Marshall: CAN'T WE JUST SIT DOWN AND TALK IT OVER, Arista
 Linda Lewis I MUST BE IN LOVE, The Rutles Warner Brothers
 Steve Jones: I MUST BE IN LOVE, The Rutles Warner Brothers
 Richard Park: BABY HOLD ON, Eddie Money CBS
 Tom Ferris: CUT ACROSS SHORTY, Mud RCA
 Brian Ford: ROCK & ROLL RADIO, The Young Ones Virgin
 Bill Smith: DANCER DANCE, Pussyfoot EMI

CURRENT CHOICE
 THIS NIGHT WON'T LAST FOREVER, Bill Labounty Warner Brothers

ADD ONS
 ARIEL, Dean Friedman Lifesong
 COME TO ME, Ruby Wintlers Creole

BRMB RADIO

ADD ONS
 IF YOU CAN'T GIVE ME LOVE, Suzi Quatro RAK
 I MUST BE IN LOVE, The Rutles Warner Brothers
 COME SEE WHAT LOVE, Bryn Haworth A&M

AUTOMATIC LOVER, Dee D. Jackson Mercury
 WARM RIDE, Graham Bonnett Ring
 CAN'T WE JUST SIT DOWN AND TALK IT OVER, Linda Lewis Arista
 I CAN'T GO ON LIVING, Theima Houston Motown
 BABY HOLD ON, Eddie Money CBS
 I'M KNEE DEEP IN LOVING YOU, Dave & Sugar RCA

RADIO LUXEMBOURG BULLETS

ALL IN IT TOGETHER, Pirates Warner Brothers
 NO HARD FEELINGS, John Miles Decca
 WHERE YOU GONNA FIND SOMEBODY LIKE ME, Imperiala Power Exchange
 STEEL PULSE, Klu Klux Klan Island
 SHADOW DANCING, Andy Gibb RSO
 CUT ACROSS SHORTY, Mud RCA
 THUNDER ISLAND, Jay Ferguson Elektra
 HEART AND THE STONE, Billy Murray State
 YOU BLEW IT IF YOU DO IT, Tanned Leather Response
 TOO MUCH, TOO LITTLE, TOO LATE, Johnny Mathis / Deniece Williams CBS
POWER PLAY:
 MOVING LIKE A SUPERSTAR, Amadeo Rampage
 208 TWIN SPIN:
 STREET CORNER SERENADE, Wat Willie Epic

BBC BLACKBURN

HIT PICKS
 Jude Bunker: WARM RIDE, Graham Bonnett Ring
 Wendy Howard: I MUST BE IN LOVE, The Rutles Warner Brothers
 Kath Dutton: HAZEL, Maggie Bell Swansong
 Nigel Dyson: YOU ARE THE REASON, 5th Dimension Motown
 Phil Scott: I WONDER WHY, Showaddywaddy Arista
 Rob Salvadge: WITH A LITTLE LUCK, Wings Parlophone
 Trevor Hall: ON BROADWAY, George Benson Warner Bros

RADIO VICTORY PORTSMOUTH

HIT PICKS
 Chris Pollard: DIARY, Bread Elektra
 Nicky Jackson: THE KIDS ARE ALRIGHT, The Pleasers Arista
 Dave Christian: WITH A LITTLE LUCK, Wings Parlophone
 Andy Ferris: BABY HOLD ON, Eddie Money CBS
 Chris Rider: THE CLOSER I GET TO YOU, Roberta Flack / Donny Hathaway Atlantic
 Anton Darby: COME SEE WHAT LOVE, Bryn Haworth A&M
 Howard Pearce: CAN'T SMILE WITHOUT YOU, Barry Manilow Arista
 Dave Carson: I MUST BE IN LOVE, The Rutles Warner Brothers
 Jack McLaughlin: YOU BLEW IT IF YOU DO IT, Tanned Leather Response
STATION SPECIAL
 ROCK & ROLL RADIO, Young Ones Virgin

Mirror

UK SOUL

- 1 1 FANTASY, Earth Wind & Fire CBS
- 2 3 WISHING ON A STAR, Rose Royce Whitfield
- 3 2 I CAN'T STAND THE RAIN, Eruption Atlantic
- 4 4 BIG BLOW, Manu Dibango Decca
- 5 17 TIME WILL PASS YOU BY, Toby Legend TK
- 6 6 TOO HOT TA TROT, Commodores Motown
- 7 12 JACK & JILL, Raydio Arista
- 8 5 WHICH WAY IS UP, Stargard MCA
- 9 13 DO YOU WANT TO GET FUNKY, Peter Brown TK
- 10 11 FREAKY DEAKY, Roy Ayres Polydor
- 11 9 THE GHOST OF LOVE, Tavares Capitol
- 12 14 IF IT DON'T FIT, Kelle Patterson EMI
- 13 7 FUNKEY MONKEY, Mandrill Arista
- 14 15 RUMOUR HAS IT, Donna Summer Casablanca
- 15 10 WHAT'S YOUR NAME, True Connection Buddah
- 16 16 LOVELY DAY, Bill Withers CBS
- 17 19 YOU'RE SO RIGHT, East Side Connection Creole
- 18 8 WHEN EVER YOU WANT MY LOVE, Real Thing Pye
- 19 - FUNK REACTION, Lonnie Smith TK
- 20 - LETS ALL CHANT, Michael Zager Band Private Stock

US SINGLES

- 1 1 NIGHT FEVER, Bee Gees RSO
- 2 2 STAYIN' ALIVE, Bee Gees RSO
- 3 3 EMDTION, Samantha Sang Private Stock
- 4 4 LAY DOWN SALLY, Eric Clapton RSO
- 5 6 CAN'T SMILE WITHOUT YOU, Barry Manilow Arista
- 6 8 LOVE IS THICKER THAN WATER, Andy Gibb RSO
- 7 7 I GO CRAZY, Paul Davis Bang
- 8 8 SOMETIMES WHEN WE TOUCH, Dan Hill 20th Century
- 9 14 IF I CAN'T HAVE YOU, Yvonne Elliman RSO
- 10 11 THUNDER ISLAND, Jay Ferguson Asylum
- 11 10 JUST THE WAY YOU ARE, Billy Joel Columbia
- 12 23 DUST IN THE WIND, Kansas Klashner
- 13 9 DANCE, DANCE, DANCE, YOWSAH YOWSAH, Chic Atlantic
- 14 15 FALLING, LeBlanc & Car Blg Tree
- 15 19 JACK & JILL, Raydio Arista
- 16 18 OUR LOVE, Natalie Cole Capitol
- 17 17 WONDERFUL WORLD, Art Garfunkel Columbia
- 18 26 WE'LL NEVER HAVE TO SAY GOODBYE, John Coley Blg Tree
- 19 22 EBONY EYES, Bob Welch Capitol
- 20 25 RUNNIN' ON EMPTY, Jackson Browne Asylum
- 21 21 ALWAYS & FOREVER, Heatwave Epic
- 22 24 GOODBYE GIRL, David Gates Elektra
- 23 27 WHICH WAY IS UP, Stargard MCA
- 24 28 FLASHLIGHT, Parliament Casablanca
- 25 29 SWEET TALKING WOMAN, Electric Light Orchestra Jet
- 26 30 BEFORE MY HEART FINDS OUT, Gene Cotton Arista America
- 27 31 LADY LOVE, Lou Rawls Philadelphia International
- 28 39 THE CLOSER I GET TO YOU, Roberta Flack Atlantic
- 29 33 HOT LEGS, Rod Stewart Warner Bros
- 30 34 THANK YOU FOR BEING A FRIEND, Andrew Gold Asylum
- 31 12 NAME OF THE GAME, Abba Atlantic
- 32 40 FEELS SO GOOD, Chuck Mangione ABM
- 33 35 HOW DEEP IS YOUR LOVE, Bee Gees RSO
- 34 38 IT'S YOU THAT I NEED, Enchantment Road Show
- 35 - COUNT ON ME, Jefferson Starship RCA
- 36 37 YOU REALLY GOT ME, Van Halen Warner Bros
- 37 42 THE CIRCLE IS SMALL, Gordon Lightfoot Warner Bros
- 38 41 BOOGIE SHOES, K. C. & The Sunshine Band TK
- 39 43 DISCO INFERNO, Trammps Atlantic
- 40 45 IMAGINARY LOVER, Atlanta Rhythm Section Polydor
- 41 46 FOOLING YOURSELF, Styx ABM
- 42 44 COWBOYS, Waylon & Willie RCA
- 43 13 WHAT'S YOUR NAME, Lynyrd Skynyrd amca
- 44 - FANTASY, Earth, Wind & Fire Columbia
- 45 - LITTLE ONE, Chicago Columbia
- 46 - BABY HOLD ON, Eddie Money Columbia
- 47 - I'M GONNA TAKE CARE Rubicon 20th Century
- 48 36 WE ARE THE CHAMPIONS, Queen Elektra
- 49 - MORE THAN A WOMAN, Tavares Capitol
- 50 - THIS TIME I'M IN IT FOR LOVE, Player RSO

US ALBUMS

- 1 1 SATURDAY NIGHT FEVER, Soundtrack RSO
- 2 2 THE STRANGER, Billy Joel Columbia
- 3 3 SLOWHAND, Eric Clapton RSO
- 4 4 RUNNING ON EMPTY, Jackson Browne Asylum
- 5 5 AJA, Steely Dan ABC
- 6 8 EVEN NOW, Barry Manilow Arista
- 7 7 WEEKEND IN LA, George Benson Warner Bros
- 8 6 NEWS OF THE WORLD, Queen Elektra
- 9 9 THE GRAND ILLUSION, Styx ABM
- 10 12 POINT OF KNOW RETURN, Kansas Klashner
- 11 11 LIVE AT THE BIJOU, Grover/Chaka Khan Kudu
- 12 10 ALL 'N' ALL, Earth, Wind & Fire Columbia
- 13 16 WAYLON & WILLIE, Waylon Jennings & Willie Nelson RCA
- 14 14 RUMOURS, Fleetwood Mac Warner Bros
- 15 15 FOOT LOOSE & FANCY FREE, Rod Stewart Warner Bros
- 16 18 BLUE LIGHTS IN THE BASEMENT, Roberta Flack Atlantic
- 17 17 THANKFUL, Natalie Cole Capitol
- 18 20 OOOBIE LIVE GONZO, Ted Nugent Epic
- 19 35 JEFFERSON STARSHIP EARTH, Jefferson Starship Grunt
- 20 24 STREET PLAYER, Rufus/Chaka Khan ABC
- 21 13 FUNKENTELECHY, Parliament Casablanca
- 22 22 ENDLESS WIRE, Gordon Lightfoot Warner Bros
- 23 33 BOOTSY, Bootsy's Rubber Band Warner Bros
- 24 26 HERE AT LAST... LIVE, Bee Gees RSO
- 25 27 FEELS SO GOOD, Chuck Mangione ABM
- 26 28 FRENCH KISS, Bob Welch Capitol
- 27 19 WATERMARK, Art Garfunkel Columbia
- 28 30 GOLDEN TIME OF DAY, Maze featuring Frankie Beverly Capitol
- 29 21 LONGER FUSE, Dan Hill 20th Century
- 30 34 FLOWING RIVERS, Andy Gibb RSO
- 31 41 WAITING FOR COLUMBUS, Little Feat Warner Bros
- 32 32 MY AIM IS TRUE, Elvis Costello Columbia
- 33 38 STARGARD MCA
- 34 39 RAYDIO Arista
- 35 40 TEN YEARS OF GOLD, Kenny Rogers United Artists
- 36 36 DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA
- 37 29 QUARTER MOON, Emmylou Harris Warner Bros
- 38 48 EXCITABLE BOY, Warren Zevon Asylum
- 39 44 INFINITY, Journey Columbia
- 40 45 THE ALBUM, Abba Atlantic
- 41 46 LIVE, Barry Manilow Arista
- 42 23 OUT OF THE BLUE, Electric Light Orchestra Jet
- 43 25 STREET SURVIVORS, Lynyrd Skynyrd MCA
- 44 31 CATS ON THE COAST, See Level Capricorn
- 45 - FANTASY LOVE AFFAIR, Peter Brown Drive
- 46 37 LITTLE CRIMINALS, Randy Newman Warner Bros
- 47 43 CHIC Atlantic
- 48 - HOUSE OF RISING SUN, Santa Esmeralda 2 Casablanca
- 49 42 PLAYER RSO
- 50 - VAN HALEN Warner Bros

YESTERYEAR

- 5 Years Ago (24th March, 1973)
 - 1 CUM ON FEEL THE NOIZE, Slade
 - 2 THE TWELFTH OF NEVER, Donny Osmond
 - 3 20th CENTURY BOY, T. Rex
 - 4 POWER TO ALL OUR FRIENDS, Cliff Richard
 - 5 FEEL THE NEED IN ME, Detroit Emeralds
 - 6 KILLING ME SOFTLY WITH HIS SONG, Roberta Flack
 - 7 GET DOWN, Gilbert O'Sullivan
 - 8 HELLO HURRAY, Alice Cooper
 - 9 CINDY INCIDENTALLY, The Faces
 - 10 GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE, Jimmy Helms
- 10 Years Ago (23rd March, 1968)
 - 1 LEGEND OF XANADU, Dave Dee, Dozy, Beaky, Mick and Tich
 - 2 CINDERELLA ROCKAFELLA, Esther and Abi Ofarim
 - 3 DELILAH, Tom Jones
 - 4 ROSIE, Don Partridge
 - 5 DOCK OF THE BAY, Otis Redding
 - 6 JENNIFER JUNIPER, Donavan
 - 7 FIRE BRIGADE, The Move
 - 8 GREEN TAMBOURINE, The Lemon Pipers
 - 9 ME, THE PEACEFUL HEART, Lulu
 - 10 WONDERFUL WORLD, Louis Armstrong
- 15 Years Ago (23rd March, 1978)
 - 1 SUMMER HOLIDAY, Cliff Richard and The Shadows
 - 2 FOOT TAPPER, The Shadows
 - 3 THAT'S WHAT LOVE WILL DO, Joe Brown
 - 4 LIKE I'VE NEVER BEEN GONE, Billy Fury
 - 5 PLEASE PLEASE ME, The Beatles
 - 6 THE NIGHT HAS A THOUSAND EYES, Bobby Vee
 - 7 ISLAND OF DREAMS, The Springfields
 - 8 CHARMAINE, The Bachelors
 - 9 HEY PAULA, Paul and Paula
 - 10 WAYWARD WIND, Frank Ifield

US DISCO

- 1 2 COME INTO MY HEART, USA TK
- 2 1 ROMEO & JULIET, Alec R. Costandinos Casablanca
- 3 6 VOYAGE, Marlin TK
- 4 3 BIONIC BOOGIE, Bionic Boogie Polydor
- 5 6 LET'S ALL CHANT, Michael Zager Band Private Stock
- 6 8 DANCE WITH ME, Peter Brown Drive
- 7 4 GIMME SOME LOVIN', Kongas Polydor
- 8 10 GALAXY, War MCA
- 9 7 CHATTANOOGA CHOO CHOO, Tuxedo Junction Butterfly
- 10 11 I CAN'T STAND THE RAIN, Eruption Ariola
- 11 12 PLAY WITH ME, Sandy Mercer H&L
- 12 9 STAYIN' ALIVE, Bee Gees RSO
- 13 14 I FEEL GOOD, Al Green Hi
- 14 - MACHO MAN, Village People Casablanca
- 15 - WEST SIDE STORY, Salsoul Orch Salsoul
- 16 - TRUST IN ME, Vicki Sue Robinson RCA
- 17 13 THE BEAT GOES ON AND ON, Ripple Salsoul
- 18 NIGHT FEVER, Carol Douglas Midsong
- 19 17 MELODIES, Made in USA Delite
- 20 - IF MY FRIENDS COULD SEE ME NOW, Linda Clifford Curtom

STAR CHOICE



John Ellis - The Vibrators

- 1 GOOD VIBRATIONS Beach Boys
- 2 HEY JOE Jimi Hendrix
- 3 I NEED YOUR LOVE SO BAD, Fleetwood Mac
- 4 TITTIES AND BEER, Frenk Zappa
- 5 MOTHERLESS CHILDREN, Blind Willy Johnson
- 6 STEPPING OUT, Eric Clapton
- 7 CLEAR SPOT, Captain Beefheart
- 8 BEAUTIFUL YOU, Tonto's Expanding Head Band
- 9 AL CAPONE, Prince Buster
- 10 ISIS, Bob Dylan

US SOUL

- 1 2 BOOTZILLA, Bootsy's Rubber Band Warner
- 2 1 FLASH LIGHT, Parliament Casablanca
- 3 5 THE CLOSER I GET TO YOU, Roberta Flack with Donny Hathaway Atlantic
- 4 3 IT'S YOU THAT I NEED, Enchantment Roadshow
- 5 4 STAYIN' ALIVE, Bee Gees RSO
- 6 7 AM I LOSING YOU, Manhattan Columbia
- 7 9 REACHING FOR THE SKY, Peabo Bryson Capitol
- 8 8 LET ME PARTY WITH YOU, Bunny Sigler Gold Mine
- 9 11 WORKIN' TOGETHER, Maze Featuring Frankie Beverly Capitol
- 10 10 DON'T COST YOU NOTHING, Ashford And Simpson Warner Bros
- 11 15 NEVER GET ENOUGH Ltd ABM
- 12 14 FANTASY, Earth, Wind & Fire Columbia
- 13 16 DANCE WITH ME, Peter Brown Drive
- 14 18 TOO MUCH, TOO LITTLE, TOO LATE, Johnny Mathis / Deniece Williams Columbia
- 15 6 WHICH WAY IS UP, Stargard MCA
- 16 13 OUR LOVE, Natalie Cole Capitol
- 17 - DO YOU LOVE SOMEBODY, Luther Ingram KoKo
- 18 - L-O-V-E, Brass Construction United Artists
- 19 12 ALWAYS AND FOREVER, Heatwave Epic
- 20 - ALL THE WAY, Millie Jackson Spring