

# RECORD MIRROR

## QUEEN in Paris

QUO'S  
RICK PARFITT  
bares all~and  
we mean all!  
IN  
COLOUR

RUTLES  
PERE UBU  
STEVE HACKETT



# UK SINGLES

|    |    |  |                |
|----|----|--|----------------|
| 1  | 2  | NIGHT FEVER, Bee Gees                                  | RSO            |
| 2  | 3  | MATCHSTALK MEN & CATS 6-DOGS, Bletchley Midgets        | Pya            |
| 3  | 1  | I WONDER WHY, Showaddywaddy                            | Arista         |
| 4  | 4  | IF YOU CAN'T GIVE ME LOVE, Suzi Quatro                 | RAK            |
| 5  | 7  | TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis            | CBS            |
| 6  | 6  | NEVER LET HER SLIP AWAY, Andrew Gold                   | Asylum         |
| 7  | 9  | FOLLOW YOU FOLLOW ME, Genesis                          | Charisma       |
| 8  | 5  | WITH A LITTLE LUCK, Wings                              | Parlophone     |
| 9  | 8  | BAKER STREET, Gerry Rafferty                           | United Artists |
| 10 | 20 | LET'S ALL CHANT, Michael Zager Band                    | Private Stock  |
| 11 | 11 | SINGING IN THE RAIN, Sheila B. Devotion                | EMI            |
| 12 | 36 | EVERYBODY DANCE, Chic                                  | Atlantic       |
| 13 | 27 | AUTOMATIC LOVER, Dee D. Jackson                        | Mercury        |
| 14 | 14 | MORE LIKE THE MOVIES, Di Hook                          | Capitol        |
| 15 | 19 | SHE'S SO MODERN, Boomtown Rats                         | Ensign         |
| 16 | 39 | BAD OLD DAYS, Coco                                     | Arnia          |
| 17 | 21 | IT TAKES TWO TO TANGO, Richard Myhill                  | Mercury        |
| 18 | 13 | SOMETIMES WHEN WE TOUCH, Dan Hill                      | 20th Century   |
| 19 | 12 | WALK IN LOVE, Manhattan Transfer                       | Atlantic       |
| 20 | 10 | DENIS, Blondie   | Chrysalis      |
| 21 | -  | RIVERS OF BABYLON, Boney M                             | Atlantic       |
| 22 | 28 | JACK & JILL, Raydio                                    | Ansta          |
| 23 | 22 | TAKE ME I'M YOURS, Squeeze                             | A&M            |
| 24 | 23 | CHELSEA, Elvis Costello & Attractions                  | Radar          |
| 25 | 34 | DO IT DO IT AGAIN, Raffaella Carrà                     | Epic           |
| 26 | 42 | THEME FROM HONG KONG BEAT, Richard Denton              | BBC            |
| 27 | -  | BECAUSE THE NIGHT, Patti Smith Group                   | Arista         |
| 28 | 15 | WUTHERING HEIGHTS, Kate Bush                           | EMI            |
| 29 | 40 | BACK IN LOVE AGAIN, Donna Summer                       | GTO            |
| 30 | -  | COME TO ME, Ruby Winters                               | Creole         |
| 31 | 17 | I CAN'T STAND THE RAIN, Eruption                       | Atlantic       |
| 32 | 29 | WHENEVER YOU WANT MY LOVE, Real Thing                  | Pya            |
| 33 | 45 | MOVE YOUR BODY, Gene Farrow                            | Magnet         |
| 34 | 31 | I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles        | CBS            |
| 35 | 35 | EGO, Ehon John   | Rocket         |
| 36 | 25 | I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe          | Radar          |
| 37 | 16 | EVERY 1'S A WINNER, Hot Chocolate                      | RAK            |
| 38 | 37 | HAZEL, Maggie Bell                                     | Swansong       |
| 39 | 41 | I MUST BE IN LOVE, Rules                               | Warner Bros    |
| 40 | 24 | EMOTIONS, Samantha Sang                                | Private Stock  |
| 41 | 46 | HEY LORD DON'T ASK ME QUESTIONS, Graham Parker Vertigo |                |
| 42 | 32 | THE ONE AND ONLY, Gladys Knight & The Pips             | Buddah         |
| 43 | -  | WHEN YOU WALK IN THE ROOM, Child                       | Arnia          |
| 44 | 48 | I CAN'T GET NO SATISFACTION, Devo                      | Stiff Boy      |
| 45 | -  | LOVE IS IN THE AIR, John Paul Young                    | Ariola         |
| 46 | 36 | FOXHOLE, Television                                    | Elektra        |
| 47 | -  | JUST FOR YOU, Alan Price                               | Jet            |
| 48 | -  | WHAT A WASTE, Ian Dury                                 | Stiff          |
| 49 | -  | THE DAY THE WORLD TURNED OAYGLOW, X-Ray Spex           | EMI            |
| 50 | -  | DANCE A LITTLE BIT CLOSER, Charo                       | Salsoul        |

# UK ALBUMS

|    |    |   |                 |
|----|----|---|-----------------|
| 1  | 1  | 20 GOLDEN GREATS, Nat King Cole                     | Capitol         |
| 2  | 2  | SATURDAY NIGHT FEVER, Various                       | RSO             |
| 3  | 3  | AND THEN THERE WERE THREE, Genesis                  | Charisma        |
| 4  | 4  | LONDON TOWN, Wings                                  | Parlophone      |
| 5  | 5  | THE ALBUM, Abba                                     | Epic            |
| 6  | 9  | CITY TO CITY, Gerry Rafferty                        | United Artists  |
| 7  | -  | ADVENTURE, Television                               | Elektra         |
| 8  | 8  | KAYA, Bob Marley & The Wailers                      | Island          |
| 9  | 6  | 20 GOLDEN GREATS, Buddy Holly & The Crickets        | MCA             |
| 10 | 66 | THE STUD, Various                                   | Ronco           |
| 11 | 7  | THE KICK INSIDE, Kate Bush                          | EMI             |
| 12 | 14 | THE RUTLES, The Rutles                              | Warner Brothers |
| 13 | 10 | THIS YEAR'S MODEL, Elvis Costello & The Attractions | Radar           |
| 14 | 16 | 20 CLASSIC HITS, The Platters                       | Mercury         |
| 15 | 11 | OUT OF THE BLUE, Electric Light Orchestra           | Jet             |
| 16 | 13 | RUMOURS, Fleetwood Mac                              | Warner Brothers |
| 17 | 17 | PASTICHE, Manhattan Transfer                        | Atlantic        |
| 18 | -  | YOU LIGHT UP MY LIFE, Johnny Mathis                 | CBS             |
| 19 | 18 | PENNIES FROM HEAVEN, Various                        | World Records   |
| 20 | 12 | PLASTIC LETTERS, Blondie                            | Chrysalis       |
| 21 | 15 | FONZIE'S FAVOURITES, Various                        | Warwick         |
| 22 | 21 | VARIATIONS, Andrew Lloyd Webber                     | MCA             |
| 23 | 19 | ANYTIME ANYWHERE, Rita Coolidge                     | A&M             |
| 24 | 23 | BAT OUT OF HELL, Meat Loaf                          | Epic            |
| 25 | 26 | THE SOUND OF BREAD, Bread                           | Elektra         |
| 26 | 22 | REFLECTIONS, Andy Williams                          | CBS             |
| 27 | 20 | 25 THUMPING GREAT HITS, Dave Clark Five             | Polydor         |
| 28 | 31 | NEW BOOTS AND PANTIES, Ian Dury                     | Stiff           |
| 29 | 34 | GENERATION X, Generation X                          | Chrysalis       |
| 30 | 39 | EVERY 1'S A WINNER, Hot Chocolate                   | Rak             |
| 31 | 28 | GREATEST HITS, Abba                                 | Epic            |
| 32 | 29 | THE STRANGER, Billy Joel                            | CBS             |
| 33 | -  | V2, Vibrators                                       | Epic            |
| 34 | 36 | EASTER, Patti Smith                                 | Arista          |
| 35 | 38 | ARRIVAL, Abba                                       | Epic            |
| 36 | 25 | BEST FRIENDS, Cleo Laine / John Williams            | RCA             |
| 37 | 51 | GREATEST HITS, Donna Summer                         | GTO             |
| 38 | 44 | OL' BLUE SUEDES BACK, Carl Perkins                  | Jet             |
| 39 | 27 | EXODUS, Bob Marley & The Wailers                    | Island          |
| 40 | -  | THEME FROM CLOSE ENCOUNTERS, Soundtrack             | Arista          |
| 41 | 41 | SIMON & GARFUNKEL'S GREATEST HITS,                  | CBS             |
| 42 | 24 | BOOGIE NIGHT, Various                               | Ronco           |
| 43 | -  | ALL THIS AND HEAVEN TOO, Andrew Gold                | Asylum          |
| 44 | 30 | ANOTHER MUSIC IN A DIFFERENT KITCHEN, Buzzcocks     | UA              |
| 45 | -  | THE MUPPET SHOW VOL. 2, The Muppets                 | Pye             |
| 46 | 33 | ALL 'N' ALL, Earth Wind & Fire                      | CBS             |
| 47 | 35 | FOOT LOOSE AND FANCY FREE, Rod Stewart              | Riva            |
| 48 | -  | A LITTLE BIT MORE, Dr. Hook                         | Capitol         |
| 49 | -  | 20 GOLDEN GREATS, Diana Ross & The Supremes         | Motown          |
| 50 | -  | MISPLACED IDEALS, Sad Cafe                          | RCA             |

# RECORD MIRROR

## OTHER CHART

|    |   |  |                |
|----|---|--|----------------|
| 1  | 1 | DENIS, Blondie                         | Chrysalis      |
| 2  | 1 | PINK E P Stranglers                    | A&M Import     |
| 3  | 1 | WHITE PUNKS ON OOOPE, Tubex            | A&M            |
| 4  | 1 | PETER & THE WOLF, Bowie                | RCA Import     |
| 5  | 1 | ONE CHORD WONDERS, Advers              | Stiff          |
| 6  | 1 | WAKE UP / GENE VINCENT, Ian Dury       | Stiff          |
| 7  | 1 | DELIRIUM, Francine McGee               | RCA            |
| 8  | 1 | LIFE ON THE LINE, Rods                 | Island         |
| 9  | 1 | SWEET TALKING WOMAN, ELO               | Jet            |
| 10 | 1 | DO WHAT YOU WANNA, T. Connection       | TK             |
| 11 | 1 | X-RAY SPECS, Davylo                    | EMI            |
| 12 | 1 | HUSTLE BUS STOP, Mastermind            | Prelude Import |
| 13 | 1 | WRECKLESS ERIC,                        | Stiff          |
| 14 | 1 | SAVE AND SPEND, Cheryl Barnes          | U. S. Import   |
| 15 | 1 | HEROES (German), Bowie                 | German Import  |
| 16 | 1 | MACHINES E. P                          | A Local        |
| 17 | 1 | DIOSIN' YOU, Lenny Williams            | Anchor         |
| 18 | 1 | BACK IN LOVE, Donna Summer             | GTO            |
| 19 | 1 | IT'S SERIOUS, Cameo                    | Casablanca     |
| 20 | 1 | CHATOONOOGA CHOO CHOO, Tuxedo Junction | U. S. Import   |

## BREAKERS

|  |                |
|--|----------------|
| JOKO HOMO, Devo                                | B&B            |
| BEAT GOES ON AND ON, Ripple                    | Salsoul        |
| THE CLOSER I GET, Roberta Flack/Donny Hathaway | Atlantic       |
| BOOGIE SHOES, K. C. & The Sunshine Band        | Mercury        |
| IT MAKES ME FEEL LIKE DANCING, Rose Royce      | Warner Bros    |
| I DON'T MIND, Buzzcocks                        | United Artists |
| SHADOW DANCING, Andy Gibb                      | RSO            |
| CAN'T SMILE WITHOUT YOU, Barry Manilow         | Arista         |
| LOVE IS SO EASY, Stargard                      | MCA            |
| NICE 'N SLEAZY, Stranglers                     | United Artists |



ROBERTA FLACK: getting close with Donny Hathaway

## YESTERYEAR

|    |   |                                      |                     |
|----|---|--------------------------------------|---------------------|
| 1  | 1 | YOUNG AND DREAMING, Dawn             | Dawn                |
| 2  | 1 | A YELLOW RIBBON,                     | Gary Glitter        |
| 3  | 1 | HILLO HELLO I'M BACK AGAIN,          | Gilbert O'Sullivan  |
| 4  | 1 | GET DOWN,                            | David Cassidy       |
| 5  | 1 | I'M A CLOWN / SOME KIND OF A SUMMER, | Little Jimmy Osmond |
| 6  | 1 | WEEDEE DEE,                          | Geordie             |
| 7  | 1 | ALL BECAUSE OF YOU,                  | Bowie               |
| 8  | 1 | DRIVE IN SATURDAY,                   | Donny Osmond        |
| 9  | 1 | THE TWELFTH OF NEVER,                | Wings               |
| 10 | 1 | MY LOVE,                             | Roxy Music          |

|    |   |                                   |                          |
|----|---|-----------------------------------|--------------------------|
| 1  | 1 | 1963-64, Louis Armstrong          | Louis Armstrong          |
| 2  | 1 | 1965-66, Cliff Richard            | Cliff Richard            |
| 3  | 1 | 1967-68, The 1910 Fruitgum Co.    | The 1910 Fruitgum Co.    |
| 4  | 1 | 1969-70, John Rowles              | John Rowles              |
| 5  | 1 | 1971-72, Tom Jones                | Tom Jones                |
| 6  | 1 | 1973-74, Andy Williams            | Andy Williams            |
| 7  | 1 | 1975-76, The Hollies              | The Hollies              |
| 8  | 1 | 1977-78, The Honey Bus            | The Honey Bus            |
| 9  | 1 | 1979-80, Otis Redding             | Otis Redding             |
| 10 | 1 | 1981-82, The Small Faces          | The Small Faces          |
| 11 | 1 | 1983-84, Gerry and The Pacemakers | Gerry and The Pacemakers |
| 12 | 1 | 1985-86, Ned Miller               | Ned Miller               |
| 13 | 1 | 1987-88, The Beatles              | The Beatles              |
| 14 | 1 | 1989-90, Tommy Roe                | Tommy Roe                |
| 15 | 1 | 1991-92, The Springfields         | The Springfields         |
| 16 | 1 | 1993-94, Frank Field              | Frank Field              |
| 17 | 1 | 1995-96, The Cascades             | The Cascades             |
| 18 | 1 | 1997-98, Roy Orbison              | Roy Orbison              |
| 19 | 1 | 1999-00, The Shadows              | The Shadows              |
| 20 | 1 | 2001-02, Buddy Holly              | Buddy Holly              |

## STAR CHOICE

|    |   |   |                      |
|----|---|---|----------------------|
| 1  | 1 | STAY WITH ME, Lorraine Elverson             | Lorraine Elverson    |
| 2  | 1 | THE AIR I BREATHE, The Hollies              | The Hollies          |
| 3  | 1 | LYING EYES, The Eagles                      | The Eagles           |
| 4  | 1 | THREE STEPS TO HEAVEN, Eddie Cochran        | Eddie Cochran        |
| 5  | 1 | SUITE: JUDY BLUE EYES, Crosby Sills & Nicks | Crosby Sills & Nicks |
| 6  | 1 | MY BLANK PAGES, The Byrds                   | The Byrds            |
| 7  | 1 | RAINING IN MY HEART, Buddy Holly            | Buddy Holly          |
| 8  | 1 | SAY YOU DON'T MIND, Denny Laine             | Denny Laine          |
| 9  | 1 | SO SAD, The Everly Brothers                 | The Everly Brothers  |
| 10 | 1 | DO I LOVE YOU, The Ronettes                 | The Ronettes         |



RUSS FIELD of Showaddywaddy

# US SINGLES

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

# US ALBUMS

|    |    |  |                  |
|----|----|--|------------------|
| 1  | 1  | SATURDAY NIGHT FEVER, Soundtrack             | RSO              |
| 2  | 2  | SLOWHAND, Eric Clapton                       | RSO              |
| 3  | 6  | LONDON TOWN, Wings                           | Capitol          |
| 4  | 4  | THE STRANGER, Billy Joel                     | Columbia         |
| 5  | 5  | WEEKEND IN L. A., George Benson              | Warner Bros      |
| 6  | 6  | POINT OF KNOW RETURN, Kansas                 | Kirshner         |
| 7  | 7  | JEFFERSON STARSHIP EARTH, Jefferson Starship | Grunt            |
| 8  | 9  | BLUE LIGHTS IN THE BASEMENT, Roberta Flack   | Atlantic         |
| 9  | 3  | EVEN NOW, Barry Manilow                      | Arista           |
| 10 | 12 | RUNNING ON EMPTY, Jackson Browne             | Asylum           |
| 11 | 10 | AJA, Steely Dan                              | ABC              |
| 12 | 13 | EXCITABLE BOY, Warren Zevon                  | Asylum           |
| 13 | 15 | FEELS SO GOOD, Chuck Mangione                | A&M              |
| 14 | 11 | THE GRAND ILLUSION, Styx                     | A&M              |
| 15 | 21 | CHAMPAGNE JAM, Atlanta Rhythm Section        | Polydor          |
| 16 | 22 | SON OF A SON OF A SAILOR, Jimmy Buffett      | ABC              |
| 17 | 18 | FRENCH KISS, Bob Welch                       | Capitol          |
| 18 | 20 | WAITING FOR COLUMBUS, Little Feat            | Warner Bros      |
| 19 | 19 | FLOWING RIVERS, Andy Gibb                    | RSO              |
| 20 | 30 | YOU LIGHT UP MY LIFE, Johnny Mathis          | Columbia         |
| 21 | 40 | SHOWDOWN, Isley Brothers                     | T-Neck           |
| 22 | 25 | INFINITY, Journey                            | Columbia         |
| 23 | 24 | FUNKENTELCHY, Parliament                     | Casablanca       |
| 24 | 28 | FANTASY LOVE AFFAIR, Peter Brown             | Drive            |
| 25 | 17 | HERE AT LAST... LIVE, Bee Gees               | RSO              |
| 26 | 44 | AND THEN THERE WERE THREE, Genesis           | Atlantic         |
| 27 | 14 | STREET PLAYER, Rufus/Chaka Khan              | ABC              |
| 28 | 27 | RAYDIO                                       | Ansta            |
| 29 | 31 | VAN HALEN                                    | Warner Bros      |
| 30 | 23 | FOOT LOOSE & FANCY FREE, Rod Stewart         | Warner Bros      |
| 31 | 33 | BRING IT BACK ALIVE, Outlaws                 | Ansta            |
| 32 | 32 | THANKFUL, Natalie Cole                       | Capitol          |
| 33 | 34 | LET'S DO IT, Roy Ayers Ubiquity              | Polydor          |
| 34 | 36 | WARMER COMMUNICATION, Average White Band     | Atlantic         |
| 35 | 16 | BOOTS? PLAYER OF THE YEAR, Bootsy's Band     | Warner           |
| 36 | -  | MAGAZINE, Heart                              | Mushroom         |
| 37 | 37 | EDDIE MONEY                                  | Columbia         |
| 38 | 38 | OUT OF THE BLUE, ELO                         | Jet              |
| 39 | 41 | HERE YOU COME AGAIN, Dolly Parton            | RCA              |
| 40 | 43 | NIGHT FLIGHT, Yvonne Elliman                 | RSO              |
| 41 | 42 | WHEN YOU HEAR LOU, Lou Rawls                 | Philadelphia Int |
| 42 | -  | AMERICAN HOT WAX, Soundtrack                 | A&M              |
| 43 | -  | THIS YEAR'S MODEL, Elvis Costello            | Columbia         |
| 44 | 49 | MACHO MAN, Village People                    | Casablanca       |
| 45 | 46 | DOUBLE FUN, Robert Palmer                    | Island           |
| 46 | 47 | THE ALBUM, Abba                              | Atlantic         |
| 47 | -  | RUMOURS, Fleetwood Mac                       | Warner Bros      |
| 48 | 48 | DOUBLE LIVE GONZO, Ted Nugent                | Epic             |
| 49 | -  | BAT OUT OF HELL, Meat Loaf                   | Epic             |
| 50 | -  | HEAVY HORSES, Jethro Tull                    | Chrysalis        |

# UK DISCO

|    |    |  |                            |
|----|----|--|----------------------------|
| 1  | 3  | NIGHT FEVER, Bee Gees                              | RSO/LP                     |
| 2  | 1  | LET'S ALL CHANT / LOVE EXPRESS, Michael Zager Band | Private Stock / 12in       |
| 3  | 4  | HI-TENSION, Hi-Tension                             | Island 12in                |
| 4  | 2  | I CAN'T STAND THE RAIN, Eruption                   | Atlantic / LP              |
| 5  | 7  | EVERYBODY DANCE, Chic                              | Atlantic / US 12in         |
| 6  | 13 | SINGING IN THE RAIN, Sheila B. Devotion            | Carrera / 12in             |
| 7  | 11 | THE BEAT GOES ON AND ON, Rippl                     | Salsoul 12in               |
| 8  | 10 | DANCE A LITTLE BIT CLOSER, Charo Salsoul / LP      | promo 12in                 |
| 9  | 12 | DON'T COST YOU NOTHING, Ashford & Simpson          | Warner 12in                |
| 10 | 14 | DELIRIUM, Francine McGee                           | RCA 12in                   |
| 11 | 6  | STAYIN' ALIVE, Bee Gees                            | RSO / LP                   |
| 12 | 5  | DENIS (DENEE), Blondie                             | Chrysalis                  |
| 13 | 8  | IS THIS LOVE, Bob Marley & The Wailers             | Island                     |
| 14 | 15 | JACK AND JILL / GET DOWN, Raydio                   | Arista / LP                |
| 15 | 18 | WHICH WAY IS UP / LOVE IS SO EASY, Stargard        | MCA 12in                   |
| 16 | 9  | BIG BLOW, Manu Dibango                             | Decca / French Fiesta 12in |
| 17 | 32 | AUTOMATIC LOVER, Dee D. Jackson                    | Mercury                    |
| 18 | 18 | VOYAGE (ALL CUTS), Voyage                          | GTO LP                     |
| 19 | 17 | IT'S SERIOUS, Cameo                                | Casablanca / LP / 12in     |
| 20 | 22 | DANCE WITH ME, Peter Brown                         | TK                         |

# UK SOUL

# JUICY LUCY

## Turning out for the OAP

I'M HAPPY to report this week that you don't have to be young to be in the news. Neither do you have to be a beautiful blonde model on the run from the Mounted Police. Ageing debonair Alexis Korner the voice behind so many of our TV ads and cult star of the sixties) celebrated his 50th birthday last week on the Great Gatsby set at Pinewood Studios. The champagne and food were swallowed by many famous mouths.

Even Radio One was there — along with some kraut TV chaps — to record the event so that everyone can share in the fun. Alexis played the first set with Zoot Money and then Stones' roadie Stu came on to help out the cabaret (well, what else do you expect when someone gets to that age?). There was a jam for the third set, starring the happy and emotional Eric Clapton who showed he could still twang with the best of them, Chris Farlowe, Paul Jones — apparently having got over his bout of juvenile behaviour at another party, where he threw lettuces at guests — and Duffy Powell. Watching the fun were Ronnie Lane, Bomber Harris and Dee Harrington (still no hint as to how much she got for her Stewart revelations darlings). The Stones were all invited — after all they owe a lot to the experienced hand of Korner — but none of them showed up.

■ 'Saturday Night Fever' is the top money making album of all time, beating Fleetwood Mac's 'Rumours' and Peter Frampton's 'Frampton Comes Alive'. It is claimed that the record is expected to sell around 20 million by the end of the year.

World famous Virgin press officer, Al Clark is to star in a Spanish TV show about the Sex Pistols (a couple of the Pistols are to be in it too). While he recorded his piece in Spanish, everyone else was banned from the room. Oh to have been a Spanish fly on the wall. Mr Clark (30) is understood to be considering an offer from Hollywood.

Talking of Sex Pistols, Johnny Rotten and friends were seen visiting the Roundhouse recently, for a Jolt/Gen X gig. A lady companion of Rotten's came over to the Jolt's roadie and, they tell me, rather rudely demanded a cigarette. She was refused (he didn't smoke) so she asked him to buy her a drink. That was refused also, but when she became insistent, he gave her his drink — all over her head. Rotten's large male companion appeared and offered to assist the lady, at the expense of the roadie. The matter was left there temporarily (to the relief of Jim of The Jolt who really doesn't have physique to get involved in a bundle — anyway, it's so undignified) but later the lady returned and demanded that the roadie should pay for the cleaning of her expensive

jumper which apparently came from Seditonaries. He told her if she could afford to buy her clothes there, she could obviously afford to meet her own cleaning bills. I wouldn't have thought it mattered really. I mean, who's going to want to be seen dead in last years fashion anyway?

And while we're on fashion my sweets, I wonder what Linda McCartney said to upset her hairdresser to make him give her that haircut? Honestly, if I were to appear on Top Of The Pops darlings, I'd go to a bit more trouble with myself. Really, I would.

■ Some sly shark in Sweden has been trying it on. Seems the Swedish gent put an advert in a leading local newspaper stating an Abba concert would take place at Helsinki Ice Stadium on May 29. Abba's office got in quick and denied any European dates for the group. The Helsinki Police are now seeking a very rich Abba crook.

On a more cultured note, I hear young Joey Ramone has been taking an active interest in the arts. His mother is a keen collector of paintings — though I understand she doesn't wield the paintbrush herself — and was recently asked to open an art exhibition in New York last week. Joey went along to keep mum company and add an air of intellectualism to the proceedings. I've always rather fancied Salvador Dali myself.

Poor Co-Co. Really I DO feel sorry for them. First they had to sing that song for Europe and then they go and lose their equipment — their GUITARS, dears. They flew in to appear on TOTP but the airline mislaid the guitars and so the Boomtown Rats very kindly helped out and let Co-Co borrow theirs. What a pity none of the musical brilliance rubbed off on Co-Co in the process.

Don't you think Billy Idol looks more gorgeous every time you see him? The delightful peroxide blond was at the Music Machine the other evening, adding a spark of life to an otherwise wasted night. He tells me he's a big fan of Suzi Quatro but quite frankly I can't see what he sees in her. Especially as she has given up wearing her leather jumpsuit in favour of those rather dull, everyday stage clothes. Billy, as always, looked divine.

Well, it had to happen, didn't it? The pure and unblemished career of the Osmonds is apparently in some jeopardy. I read that young, sophisticated Marie has fallen for 20-year-old Andy Gibb. The two were together on the romantic island of Hawaii where Marie is making a film, strengthening the friendship they formed when young Gibb appeared on the Donny and Marie show. Gibb, who is estranged from his wife and child, left the island, apparently having been warned off. True love never runs smooth and those holiday romances never work out. Ask Roddy (who? Ed).

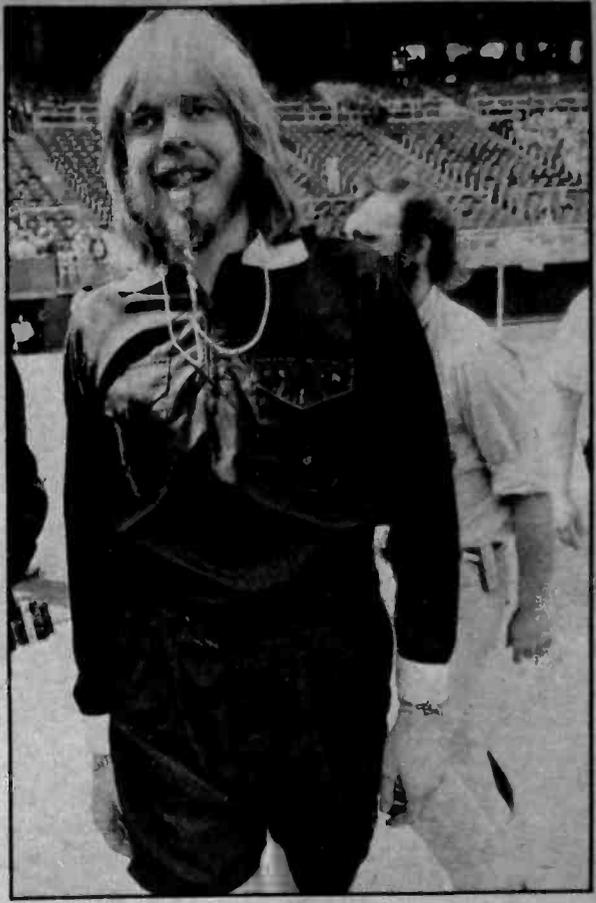
So Debbie Harry thinks she

doesn't look her age (32, in case you didn't know). "I've never really looked like other women," she says. Well, not many women want to have two tone hair, dear, but at least it's striking. She claims people think she looks 10 years younger. You didn't fool me a bit, dear, when you came to visit the Record Mirror offices. Sprightly Debbie says she is going to wipe off the make up and cut her hair, when she has more control over her career, and see if she can make it on the music alone. I should hang on to artifice for a while if I were you Debbie.

So 39-year-old PJ Proby is out of a job again. That's what comes of his attempts to improvise on his part in the Elvis musical. The management did not agree with Proby's interpretation and they particularly did not like his stopping to talk to the audience. Well, I say the audience deserved it for going to see the show in the first place.

I understand that peroxide trio The Police add to their gig money by making incognito appearances in television ads. Current claim to fame is Sting (lead vocals/bass) doing his utmost to keep his libido under control in a Triumph Bra advert. Says the blasé Sting: "I just play a pinball machine while this bird tries to lure me with her breasts".

On the same subject, the phone number 01 409 2122 leads into a recording of 'Roxanne' (The Police single). Incidentally it is about a prostitute, but contains a breathy introduction from a nubile young wench who hopes you're enjoying it as much as she is. I can reveal she's A&M's



Elton John's hair transplant revealed? Whoops, no, it's that sweetie with the organ Rick Wakeman joining the football in-crowd.

delectable press officer Versa. Such a nice girl.

Elton's at it again. First of all he starts moaning about his new single 'Ego' (see Off Centre) not going up the charts, now he's admitting that his record company, Rocket, had tried to hype the chart. In an interview on London's Capital Radio old Reg said: "We had to do it, because every other company does it." Tsk, tsk Reg, that's not the answer.

Singer-guitarist Donnie Dacus has been chosen to

replace the late Terry Kath in Chicago. Dacus has played with Steve Stills and Boz Scaggs.

Another good man goes down again. John McVie, former husband of Christine Perfect, both of Fleetwood Mac, has gone and tied the knot to long-time girlfriend, Julie Rubens. Guests at the wedding were Ron Wood, John Mayall and fellow members of Fleetwood Mac.

Well that's my lot darlings. I'll be back next week with more true tales. Byeeeee.



A nice pair of Cherries. (To the uninitiated, Cherry Vanilla).

# NEWS

OUT NEXT MONTH:

# STONES NEW ALBUM

## Deaf School split

The former art school band who built up a steady following around the clubs and colleges will be going their individual ways. Guitarist Cliff Langer told RM: "It wasn't commercially viable any more, after all there were eight of us in the band. We just weren't moving forward anymore. The split was a good and positive one. I reckon these will be five new bands popping up after the split. We would like to thank all our fans especially those up north."

Deaf School's last album was 'English Boys And Working Girls.'

## IN BRIEF

**CHRIS SMITH**, organist with The Boyfriends since last November, will leave the group after their gig at the Marquee this week. He told Record Mirror he was "unhappy" with the musical direction the band was going in, but there appear to have been no serious personality clashes within the group. "I will be forming a new group as soon as possible," Smith told RM.

**JOE WALSH'S** long-awaited debut album on Asylum Records may be released on June 16. The album is called 'But Seriously Folks' and tracks include 'Over And Over', 'At The Station' and 'Inner Tube'. Walsh will soon be joining the rest of The Eagles for their next studio album, again produced by Bill Szymczyk.

## PROMOTIONS EXECUTIVE

is required by the publicity and promotions department of Spotlight Publications Limited, 40 Long Acre, London WC2.

The job requires a knowledge of weekly and monthly magazine publishing, together with experience of circulation, subscription and advertisement sales promotions.

He or she will be required to work fast and be self-motivating with the ability to originate and handle promotion campaigns, from start to finish. The successful applicant, probably between 23-28 years of age, will also be required to assist in the work already handled by other members of the department, on magazines, which include Sounds, Record Mirror, Music Week, Over 21 and Hi-Fi For Pleasure.

If you think you have sufficient experience and enthusiasm for this job, that requires constant, but rewarding hardwork, don't hesitate to call Brian Batchelor, Publicity/Promotions Director, on 836-1522, or write to him with career details to: Spotlight Publications Limited, 40 Long Acre, London WC2.

THE ROLLING STONES' first album for EMI is out in May, and their new single, which consists of two tracks off the album, 'Miss You' c/w 'Far Away Eyes' precedes it on May 5.

The Stones recorded the album at Pathe Marconi Studios in Paris. There are ten tracks in all, nine of them Jagger/Richard compositions, and the tenth a new version of the Norman Whitfield/Barratt Strong classic, 'Just My Imagination'.

Produced by Jagger and Richards and mixed in Paris, the album's full track listing is as follows: Side One - 'Miss You', 'When The Whipl Comes Down', 'Imagination', 'Some Girls', 'Lies'. Side Two - 'Far Away Eyes', 'Respectable', 'Before They Make Me Run', 'Beast Of Burden', 'Shattered'.

## KINKS TAKE ON TWO NEW MEN

THE KINKS, with their two new members Jim Rodford on bass (formerly with Argent) and Gordon Edwards on keyboards, play five British dates in May. They are Manchester Apollo May 13, Liverpool Empire 14, Birmingham Hippodrome 15, Oxford New Theatre 18 and Newcastle City Hall 19. They haven't included any London dates in the tour, because they have already done two gigs in London in the last year, according to a spokesman.

Ticket prices are £2, 50, £2 and £1, 50 and are on sale now at usual agencies.

The Kinks release their second album for Arista 'Misfits' on May 5, together with a single off the album, 'Rock 'n' Roll Fantasy'.

## RELEASE DATE SET FOR MAGAZINE DEBUT ALBUM

MAGAZINE HAVE their debut album, 'Real Life' released by Virgin Records on June 2. Neither side of their current single, 'Touch And Go / Goldfinger' is included on the album, although it does contain a re-recorded version of

their last hit, 'Shot By Both Sides'.

Full track listing for the album is as follows: Side One - 'Definitive Gaze', 'My Tulpa', 'Shot By Both Sides', 'Recall', 'Burst', Side Two - 'Motorcade', 'Great Beautician In Sky', 'The Light Pours Out Of Me', 'Parade'.

A final date has been added to Magazine's current British tour - Sheffield University on May 5.



MESSRS R. WOOD, M. JAGGER, and K. RICHARDS get happy

# DEAD BOYS DRUMMER STABBED

JOHNNY BLITZ, drummer with American band the Dead Boys was stabbed in the heart and lungs in New York last Thursday.

At the incident were Blitz, Blondie's roadie,

Michael Sticca and a girl friend.

Blitz, Sticca and friend were outside the Dell Shop when some people

pulled up in a car, a fight started and all the people jumped out of the car and joined in.

Blitz, aged 21, was

taken to Belle Vue hospital where he was in the operating room for nine hours and is still in a critical condition.

Sticca has been charged with assault and is being held in Riker's Island Penitentiary. No-one in the car has been held.

## Wilko dates changed

WILKO JOHNSON Solid Senders, whose debut single, 'Walking On The Edge' / 'Doctor Dupree' is released on May 5 have added the following dates to their tour. Salisbury Town Hall, May 18, Port Talbot Troubador 19, Oxford Pembroke College 20, Chelmsford Chancellor Hall 21. The date at Liverpool Eric's, May 2 has now been cancelled.

## ALL DAY MUSIC FESTIVAL

AN all-day music festival featuring at least six groups, a disco and various entertainments will be held at Kilmaddiny Indoor Riding Centre Bearsden, Glasgow on Saturday April 29.

Cado Belle, Ignats, The Skids, New Celeste, Danny Kyle and the Radio Clyde Road Show are definitely booked to appear.

The festival will begin in the early afternoon and continue late into the evening. There will also be barbecue and bars.

## IGGY POP: NEW LIVE ALBUM/TOUR



IGGY POP: Bowie plays along too.

IGGY POP releases a new album 'TV Eye: 1977 Live' on RCA on May 5, to be in with European tour - But he won't be playing in the UK.

The album was recorded in three American cities last year and four of the tracks feature David Bowie on keyboards. The album includes recent Iggy Pop numbers like 'Sixteen', 'Lust For Life', and 'Nightclubbing', old

standards like 'TV Eye', 'Dir' and 'I Wanna Be Your Dog', and the previously unreleased 'I Got A Right'.

Iggy commences his European tour on May 3 starting in Amsterdam. The band have been rehearsing in London, although it seems unlikely that Iggy will be making any British appearances in the near future.

## Modern Lovers to tour

THE MODERN LOVERS (formerly Jonathan Richman and The Modern Lovers) begin their second major tour of Britain beginning on May 25 at the Bournemouth Winter Gardens. Other dates are: Oxford New Theatre 27, Derby Assembly Rooms 28, Newcastle City Hall 31, Apollo Glasgow June 1, Leicester De Montford 4, Brighton Dome 5, Bristol Colston Hall 9, Birmingham Odeon 10, Portsmouth Guildhall 11, Edinburgh Odeon 14, Sheffield City Hall 15, Manchester Free Trade Hall 18, Hemel Hempstead Pavilion 19, Cardiff University 21, London Hammersmith Odeon 23.

## Ferry album

BRIAN FERRY'S new album 'The Bride Stripped Bare' is to be released in mid May. It contains six new Ferry compositions and others by Lou Reed and J. J. Cale. There is also a traditional Irish song. The album was recorded in Montreux, Switzerland. There are plans for a tour later this year.

# Kiss go solo: but only for one album each



KISS BASS player Gene Simmons is in Britain to make his solo album. He arrived with his new companion, Cher Allman. The other three Kiss members are also working on solo albums, all to be released on the same day in the autumn.

Simmons decided to record in the UK after hearing so much about the famed Manor studios. He will be working there until the end of April. The album will consist of his own material, but he hopes to persuade other artists to guest on it. No names have been announced as yet.

When Kiss reunite in America, they begin work on their two hour long Sci-Fi movie, 'Kiss Meets The Phantom Of The Park'. The idea for the film came from the American comic which is based on the characters in the band. In the film, Kiss play themselves with superhuman qualities. Simmons will star, breathing fire and flying. Kiss are to compose and record the theme music in the summer.

A double Kiss album is released in the UK this week and is a compilation of their hits. It's titled 'Double Platinum'.

# SANDY DENNY DIES

SANDY DENNY died in hospital last Friday from a brain haemorrhage she sustained after she fell down stairs at the home of friends in London earlier in the week.

She went into a coma but despite an operation did not respond to medical treatment.

Denny, perhaps best known for her own song 'Who Knows Where The Time Goes', will always be associated with Fairport Convention. She joined the group soon after the band was formed and recorded several albums with them including 'Unhalfbricking' on which she contributed several classic songs and 'Llŷe and Llef', a milestone folk-rock album of the Sixties.

She left the band to begin a solo career in 1970 and recorded two albums for Island. Later she rejoined the band briefly and recorded 'Rising For The Moon' with them before picking up her solo career again.

After the release of 'Rendezvous' last year she made her first solo tour with her own band, her last concert being at London's Sound Circus in November.

She was married to Trevor Lucas, guitarist with Denny's own band Fotheringay, and later Fairport Convention.



Sorry boys,  
no more  
Blondie  
till '79

BLONDIE WON'T be playing in Britain again this year. Sorry to disappoint all the Debbie Harry fans, but because of her commitments, they have put the tour back until January next year.

The band, whose single 'I'm Always Touched By Your Presence Dear' is out this week, may only visit the UK for a promotional trip later in the year and play one concert in Holland, in July.

# Buzzcocks confirm tour dates

THE BUZZCOCKS have confirmed the dates for their UK tour, titled 'Entertaining Friends'.

They open at Liverpool University in May and continue at: Aylesbury Friars (8), Bath Pavilion (9), Cardiff Top Rank (10), Shrewsbury Tiffans (12), Coventry Lorcarno (14), Newcastle City Hall (18), Bradford St Georges (19), Bracknell Sports Centre (20),

Southampton Top Rank (21), Middlesbrough Town Hall (25), Birmingham Mayfair (26), London Roundhouse (29), Dublin Stadium (June 1), Belfast Ulster Hall (2), Glasgow Apollo (4), Aberdeen Music Hall (5) and Edinburgh Odeon (6).

The band, whose single 'I Don't Mind' was released last week, will be supported by Penetration on all dates, but there is a possibility more acts will be added.

## Aura Records first releases

A NEW record company, Aura Records, has been formed by Aaron Slix, former international head of Arista Records, and the first two albums on the label will be released in May. They are 'Ventriloquism' by Manchester duo the Beaver Brothers, and 'X - Dreams' by Annette Peacock, which features such noted musicians as Mick Ronson, Bill Bruford, Chris Spedding and Jimmy Mullen.

Singles from both albums, 'You'll Never Believe It' by the Beaver Brothers and a new version of the Elvis classic 'Don't Be Cruel' by Annette Peacock will be released on May 5.

## No Dylan tour say CBS

RUMOURS THAT Bob Dylan is to tour the UK in the summer have been strongly denied by his record company. Several papers have carried a story that Dylan is being lined up for six dates at Wembley, but they're all unfounded say CBS.

"It seems that someone starts up a Dylan tour story every summer," said a spokesman. "We know nothing about this at all."

## Chicago replace Kath

CHICAGO HAVE chosen singer and guitarist Donnie Dacus as replacement for Terry Kath, who died last year in a shooting accident. Dacus, who's 26 and hails from Texas, has played with Stephen Stills and Boz Scaggs, and has recently played one of the leading roles in 'Hair'.

Chicago are ready to record a new album in Miami, and have a full US tour lined up for the summer.

## IN BRIEF

THE MOVIES have their second album released at the end of May. It's titled 'Bullets Through The Barrier'. A single from the album, 'No Class', is out on May 19.

HEATWAVE RETURN to Britain at the end of May and will be touring the UK through June. Dates have yet to be finalised. Their new single 'Central Heating' is the title track from their album and is out on May 5.

DEAN FRIEDMAN comes into Britain this week on a three day

promotional visit. Friedman, who had a hit with his single 'Ariel', has his follow up single out this week, titled 'Woman of Mine'. It's taken from his first album. A second album will be released in the late spring.

ADVERTISING LEAVE for a Scandinavian tour this week and they will top the bill at two festivals in Finland. On their return to Britain, their only London gig curing May will be at the Grosvenor House Hotel, where they will play at The Design And Art Directors' Advertising Awards.

Advertising's first album, titled 'Advertising Jingles', is now completed and will be released on June 9.

# DONNY GETS MARRIED IN JUNE

DONNY OSMOND is getting married!

20-year-old Donny announced in Hawaii this week that he and the lucky bride, 18-year-old Debra Glenn, will be tying the knot in June.

The couple apparently met two years ago on a double date with Donny's brother Jay. Debra is a doctor's daughter, and is studying at the Mormon University in Provo, Utah.

Commented Donny: "Deb and I have always played pranks on one another, so I decided this would be the one she would never top."

Debra has a small part in the film Donny is currently making in Hawaii with sister Marie, and she can also apparently play flute and piano.

Debra is, of course, a Mormon.

Rocking  
Reeling  
Dancing  
Rolling  
Loving  
Living

ALREADY SHAKING THE DISCO CHARTS APART!!

# VILLAGE PEOPLE



## MACHO MAN (DJS 10856)

From the sensational album of the same name - Macho Marr (DJF 20538, Cassette DJH 40538.)

# NEWS

## DARTS TOP SALES CHARTS

DARTS chart successes during the first quarter of 1978 have put them top of the singles sales list for that period.

Their new single 'The Boy From New York City' is getting considerable airplay at present and a new album 'Everybody Plays Darts' will be released on May 12.

Darts tour Britain from May 19 to June 18. Support act will be The Late Show.

## Reddy for Palladium

HELEN REDDY has been booked to appear at the London Palladium in May. She will do four performances over three nights and the dates are: May 11 (8.30 pm), 12 (8 pm) and 13.16. 15pm and 9 pm.

Tickets are: £7.50, £5, £3.50 and £2.50. EMI are to record one of the concerts and put out the result as a live album titled 'Helen Reddy At The London Palladium'.

## Rich Kids get ex-Faces player

EX-FACES MEMBER Ian McLagan will play keyboards with the Rich Kids on some of their forthcoming dates, including their gig at the London Lyceum on April 28.

The group have added three extra dates to their tour. They are Salford University, April 28, Huddersfield Polytechnic 29, Norwich St Andrew's Hall 30.

THE NEW five-piece Vibrators, below, take to the road at the end of April for the first live dates since David Birch and Don Show joined the group. The dates are as follows: Lincoln Drill Hall, April 27, Great Yarmouth Vauxhall Holiday Park, 28, Shrewsbury Tiffany's, 30, Slough College, May 3, Edinburgh University 5, Preston Polytechnic 5, Preston Polytechnic 6, Birmingham Barbarellas 10, Manchester Rafter's 12, Sunderland Polytechnic 13, Newcastle Regal 14, Blackburn King George's 15, Bristol Locarno 16.



## IN BRIEF

**GERRY RAFFERTY'S** single Baker Street has been certified gold in the UK. The single has notched up more than 50,000 sales.

**LEADING FOLK** group The Chieftans will be touring Britain in May. Dates are: Middlesbrough Town Hall May 18, Warrington Parr Hall 19, Accrington Hyndburn Sports Centre 20, Bradford St George's Hall 21, Stockport Davenport Theatre 22, Reading Hexagon 24, Poole Wessex Hall 25.

**CHARLEY PRIDE**, American country artist, has had two of his British dates changed because they clash with European football fixtures. The gig at Liverpool Empire is changed from May 10 to May 8, because of the European Cup Final.

His gig in Sweden has also been changed, because Aston Villa play with Swedish World Cup team on May 17.

**TAMMY WYNETTE** is to tour Britain in the autumn. Promoter Mervyn Conn is fixing a series of 12 dates to run between September 6 and 20.

**FLINTLOCK'S** Show 'Fanfare' returns to television for a seven week series starting on June 16.

**RAFFAELLA CARRA**, currently high in the charts with her single 'Do It Do It Again' has her first album released on Epic in May. Ms Carra, who is reputed to receive one million fans letters a week, hosts her own Italian TV show.

**RICHARD HELL** is recording a new album in the States and it will be released in August.

**MIKE KHAN** plays a benefit concert for the Hackney Adventure Adventure Playground at the Hope and Anchor on May 1. Money raised will go towards paying the licence for a bus donated by Hackney Rotary Club. Tickets are £1 each.

**CHARLY RECORDS** have signed Blades (formerly Amazorblades) to a three-year contract. Their first single will be released on May 25 and an album is planned for release about mid-July.

**POLYDOR International** and Soul City Records have agreed to the British release of America singer Johnny Rivers material. His first album for the label 'Outside Help' will be released over here on June 2.

**CLASSICAL GUITARIST** and composer John Williams plays a fund raising concert for Amnesty International at the Royal Albert Hall on May 2. The concert marks the first major fund raising event for Amnesty International since they were awarded the Nobel Peace Prize. The special guest will be Ralph McTell.

**AMERICAN GOSPEL** singer Jessy Dixon, who has worked with Paul Simon, headlines a British and European tour at the end of August. The tour will include at least eight major British GIGS.

## Maddy Prior's new band

MADDY PRIOR has finalised the details of her new band which will accompany her on her first solo UK tour which begins on May 11.



The line up is: Ray Flacke (guitar, ex Meal Ticket), Chris Stainton (piano / organ), Pat Donaldson (bass), John Lingwood (drums) and Kevin Saviger (synthesiser).

Her new single 'Roller Coaster' which was due for release on April 28, has been put back to May 5 because of pressing problems.

## Little Bob finds a drummer

LITTLE BOB Story has a permanent drummer at last. He is Casablanca-born Vico Rebibo, who now lives in Paris.

The band have a tour scheduled for May, including a visit to Ireland. They open at London Dalston Lane Cubes (May 5), Brighton Poly (6), Fulham Golden Lion (7), Reading University (10), Colwyn Bay Dixieland (11), Cork Arcadia (13), Belfast Queens University (26), Belfast Pound Club (17.18), Castle Douglas Town Hall (19), Edinburgh College of Art (20), and Cirencester Royal Agricultural College (26).

## TOURS

THE BOWLES BROTHERS band begin their first major tour on May 1 at the Royal Albert Hall supporting Don McLean. The tour coincides with the release of their debut Decca album 'Roger Buys A Fridge'. Dates are: Royal Albert Hall May 1, Ipswich Gaumont 3, Leicester De Montfort 4, Oxford New Theatre 5, Brighton Dome 6, Southampton Gaumont 7, Coventry Theatre 8, Birmingham Odeon 9, Sheffield City Hall 10, Preston Guildhall 12, Glasgow Apollo 13, Edinburgh Usher Hall 14, Newcastle City Hall 15, Manchester Free Trade Hall 16, Bristol Colston Hall 17.

**RIKKI AND The Last Days Of Earth**, who release a new single 'Twilight Jack' on DJM on May 5, will be touring this month and dates are: Liverpool Erics April 27, Isleworth Polytechnic 28, Manchester University 29, Bradford Royal Standard 30, London Marquee May 1, Birmingham Barbarellas 3, Exeter Blue Lagoon Club 4, Plymouth Polytechnic 6, Chelmsford Chancellor Hall 7, Woolwich The Tramshed 8, Brighton Polytechnic 13, Swindon The Affair 15, Canterbury College Of Art 18, Lewisham Goldsmith's College 19, Lincoln Bishops Grosesque College 20, Dundee University 28, Aberdeen University 27, Edinburgh Tiffany's 28.

**WARREN HARRY**: Hammersmith Red Cow April 30, Stoke Newington Pegasus May 4, Manchester Rafter's 6, Stoke Newington Pegasus 11, Hammersmith Red Cow 12, Chelsea College 13, Hammersmith Red Cow 18, Plymouth Metro 19, Bedford College 20, Stoke Newington Pegasus 25, Cirencester Royal Agricultural College 26, Tommampandy RN Club 27.

**WIRE**: Plymouth Metro April 27, Birmingham Barbarellas 28, Harrogate PG's 28, Wolverhampton Club May 1, Kelghey Knickers 2, Wolverhampton Lafayette Club 5, Liverpool Eric's 6, Manchester Mayflower 7, Doncaster Outlook 8.

**ROY HARPER**: Bangor University April 28, Trafalgar Square Friends Of The Earth Benefit concert 28, Bristol Technical College 30, Oxford Town Hall May 1, Bradford University 6, Folkstone Lees Cliff Hall 8, London School of Economics 10, 11, Nottingham Playhouse 14.

**CIMARONS**: 100 Club, London, now May 9 not May 16 as previously listed.

**SHAM 69** continue their British tour at: Birmingham Mayfair May 11, London Harlesden New Roxey Theatre 12, Swansea Circles 15, Sheffield Top Rank 17, Preston Poly 18, Edinburgh Clouds 19, Doncaster Outlook 22, Yate Stars and Stripes 25, Cambridge Corn Exchange 26. This ties in with the release of the band's new single 'Angels With Dirty Faces'.

**CHANGES TO Blue Oyster Cult** dates. They now read: Bristol Colston Hall April 27, Manchester Free Trade Hall 28, Glasgow Apollo 29, Newcastle City Hall 30, Birmingham Odeon May 1, London Hammersmith Odeon 3/4.

**PASADENA ROOF ORCHESTRA**: Lincoln Theatre Royal April 26, Loughborough Town Hall 28, Newark Paris Theatre 29, York Theatre Royal 30.

**SMIRKS**: West Cumbria College May 1, Spurley Hey High School 3, North Staffs Polytechnic 6, Portsmouth Polytechnic 8, Middlesbrough Rock Garden 12, Manchester UMIST 13.

**STEEL PULSE**: Birmingham Top Rank May 9, Keele University 10, Doncaster Outlook 11, Leeds Polytechnic 12, Huddersfield Polytechnic 13, Brighton Top Rank 16, Portsmouth Locarno 18, Dunstable California Ballroom 20, Bournemouth Village Hall 22, Bath Tiffany's 23, Plymouth The Woods 24, Penzance Winter Gardens 25, Torquay 400 Ballroom 26, London Harlesden Roxy 27.

**MORE Steve Gibbons** dates have been announced. These are: Glasgow Tiffanys June 1, Edinburgh Clouds 2, Bradford University 3, Nottingham Playhouse 4, Guildford Civic Hall 6, Portsmouth Guildhall 6, Poole Arts Centre 7, Folkestone Leas Cliffes Hall 10, London Lyceum 11.

**THE ENID**: Manchester Rafter's April 26, London Goldsmith's College 28, Canterbury Kent University 28.

**AFTER THE FIRE**: London Music Machine May 9, London Marquee 31, Woolwich Tramshed June 13.

**YACHTS**: Gwent Newbridge Club April 30, Swansea Circles Club May 1, Reading Bones Club 3, Nottingham Sandpiper 4, Kirkleaving Country Club 5, Middlesbrough Rock Garden 6, Whitley Bay Rex Hotel 7, Leicester Phoenix Theatre 11, London Hope and Anchor 12, Brighton New Regent Hall 13, Hatfield The Forum 16, Aberdeen McRobert Hall 19, Dumfries The Stage Coach 21, Leeds F Club 25, Birmingham Barbarellas 26, London Nashville 27.

**SWEET RIVER** with founder Platters member Herb Reed play the following dates: London Roxy Theatre 28, Walkden Pembroke Halls 29, Dublin Chariot Inn May 5, Balley Variety Club 7.

**SYDNEY DEVINE**, bubbling under the charts with his patriotic EP 'Scotland Forever' tours the homeland in May. Dates are: Ayr Gaiety Theatre May 1-11, Falkirk Town Hall May 17, Dunfermline Carnegie Hall 21, Montrose Town Hall 22, Alloa Town Hall 23, Aberdeen Capital Theatre 24, Dundee Caird Hall 25, Glasgow Kelvin Hall 26, Edinburgh Usher Hall 28, Kirkcaldy Adam Smith Centre 29, Perth City Hall 30.

**PIN UP'S**: Camberley Ragamuffins April 14, Preston Piper Club 18-22, South Shields The Tavern 24-26, Newcastle La Dolca Vita 27-29, London The Kensington May 2, Chiswick John Bull 4, Luton Sands Club 6, Worthing Carrioca Club 10, Ilchester Heron Club 11, London Camberwell School Of Art 12, Oxford Polytechnic 18, Birmingham Newman College 19, Plymouth HMS Drake Club 26, Barnstable Chequers Club 26, Bude Head and Ballroom 27, Plymouth HMS Raleigh Club 28, Brize Norton Spotlight Club June 2, Petersfield Mercury Club 7, Portsmouth Collingwood Club 8, Huddersfield Town Hall 9, Torquay 400 Club 14, Chichester College Of Education 17, Blackpool Imperial Hotel 18.

**ELKIE BROOKS**: Leicester De Montfort Hall May 13, London Palladium 15-20, Oxford New Theatre 23-24, Bournemouth Winter Gardens 26, Bristol Hippodrome 27, Southampton Gaumont 28, Brighton Dome 31 and Ipswich Gaumont June 1.

# RECORD MIRROR

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## LINDISFARNE DATES CHANGE

LINDISFARNE HAVE already made amendments to their tour dates which were published in last week's RECORD MIRROR. Six changes have been made to the British tour which opens on May 3.

The gig at Nottingham University has been switched May 6 when they will now be playing Huddersfield Polytechnic, to May 4, the show in Preston on May 15 will now be at the Guild Hall and not the university, the gig at Bradford University is now at 81 Georges Hall on May 17, and the Edinburgh date on May 18 has been changed from the university to the Odeon. The gig in Eastbourne on May 23 is now at the Congress Theatre instead of the Festival Hall as previously announced. The Portsmouth gig at the Centre Hotel is now confirmed for May 24.

Tickets for the Newcastle shows are available by special arrangement. For the shows in Newcastle on June 3/4, tickets are available by postal application only. Prices are: £3.50, £3.25, £3, £2.75 and £2.50. Cheques and postal orders should be crossed and made payable to LMP Limited, and sent to Lindisfarne Concert, PO Box 117, Newcastle NE99 1LT. Please include a stamped addressed envelope. Watch local press for arrangements for other gigs.

## £1,000 REWARD

OSIRISA have had some gear stolen from Mac Tanton's home studio in Kingsbury - tape machines, cassette players, mixers and seven songs which were intended for their new album. £1,000 reward offered. Ring Simon on (01) 267 4496.

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Everybody's started talking about the great new single

# LIPS

## 'Say Hello To My Girl'

Catalogue No. GT 219



*Lips*

**Have you heard it?**

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THERE HE goes, sucking in his ashen cheeks again for maybe the thousandth time. I hope it does not damage the muscles or Freddie Mercury is going to have jowls round his knees in a few years time.

Still, it would be an appropriate partner for his musical double chin.

Age, mutation, progression — all have to be taken into account in rock and roll critiques. Inspection of those factors leads to a simple but inescapable fact.

That is, Queen, popular as they are and proficient as they are and proficient as they always have been, are on the wane. They have been doing it for a long time and doing it well. But the grass is growing slowly, inexorably under their feet.

As a flashy, heavy rock band, they earned a lot of grudging respect through their imagination and technique. Now, steadily, the imagination is slipping away leaving only that well rehearsed but dull technique. That may be enough to keep the punters buying records but far from enough to make what they are doing laudible.

They are falling into the trap that true innovators like Bowie always avoided — leaching off the glory of their immaculate past. But their forward velocity is nil, unfortunately.

The signs of decline are multiplying. A British single that did not do as well as they hoped. A live set that includes almost apologetically only three numbers from their poorly received 'News of the World' album.

And to top it all, rumours of internal strife with half the band, including Freddie, wanting to live in America, and the other half determined to remain in Britain. These portents are not good, but it has to be said that the French were enthusiastic enough. It could have something to do with the fact that they have not played Paris for six years and hunger does not breed discontent.

Maybe Queen are right to play merely what the crowd want, ie the old reliables. But when a set becomes mainly dependent on old numbers, then it is not a healthy comment on the current inspirational state of the band.

Still all things must pass. First — Queen or their creative full stop.

Meanwhile, in the Pavilion de Paris, twinkling cigarette lighters are held high as smoke swirls around the stage. This is the 'build-up'. The Frogs agitate themselves enthusiastically. At 8.21 Freddie makes his entrance — a predictable but dramatic spectacle as he launts and postures to the thud of 'We Will Rock You'.

His dress sense is as gauche as always, a harlequin leotard with neckline sweeping to his waist, and a small leather belt round his hips. The lights go up to reveal Queen units B, C and D.

Brian May in benign intensity stands on a protruding plinth on the opposite side of the stage to Freddie. John Deacon looks monumentally uninterested, as always.

There go Freddie's cheeks again right between his back teeth. 'Bonjour madames et messieurs, comment ca va?'

A cliché is a cliché even in Galtic. 'Brighton Rock' provokes untrammelled jumping up and down from the audience. Freddie stalks through still more physical graffiti, wielding his mike stand as if he was practising guitar in front of the mirror with a tennis racket.

With the sort of predictability that made Max Bygraves famous, Freddie takes up his champagne glass and toasts the crowd with an arrogance that only just passes for sophistication. This is the customary cue for 'Somebody To Love' standard version.

'OK, OK. This is what we call a medley,' announces the pouting cavernman. Automatically the medley is 'Death On Two Legs', 'Killer Queen' and 'Old Fashioned Lover Boy'. Then 'Get Down, Make Love' a rather cloddish funk number, and the spotlights sweep the audience — another well-worked device.

'OK, OK' says Fred again, rather uninspiredly. 'My Best Friend,' an exercise in the twee side of the group, is followed by the somnolent 'Spread Your Wings' which is greeted less than rapturously.



# We were the champs

In between numbers Fred attempts a spot of parody but the most lucid statement he can come up with is 'Voulez Vous coucher avec moi ce soir'. He still has a nasty habit of treating audiences like naughty schoolchildren. 'Listen,' he scolds, as a preamble to 'It's Late' a song so lacking in interest that I start noticing irrelevant details in an absent minded way.

For instance, Fred has very small nipples. I can see them quite clearly. I am glad that he is not inhibited by their obvious lack of development. And that gormless robot face peers out from the drum kit blankly. Machines machines.

It does occur to me that Fred's voice is to be marvelled at for its purity and range. If only he could think of something exciting and new to do with it. A bit more pidgin French from Brian that I can't begin to fathom. The audience start shouting something like 'parsley'. Are they referring to Roger Taylor's slight resemblance to Parsley the Lion? Or is it some Gallic primal chant?

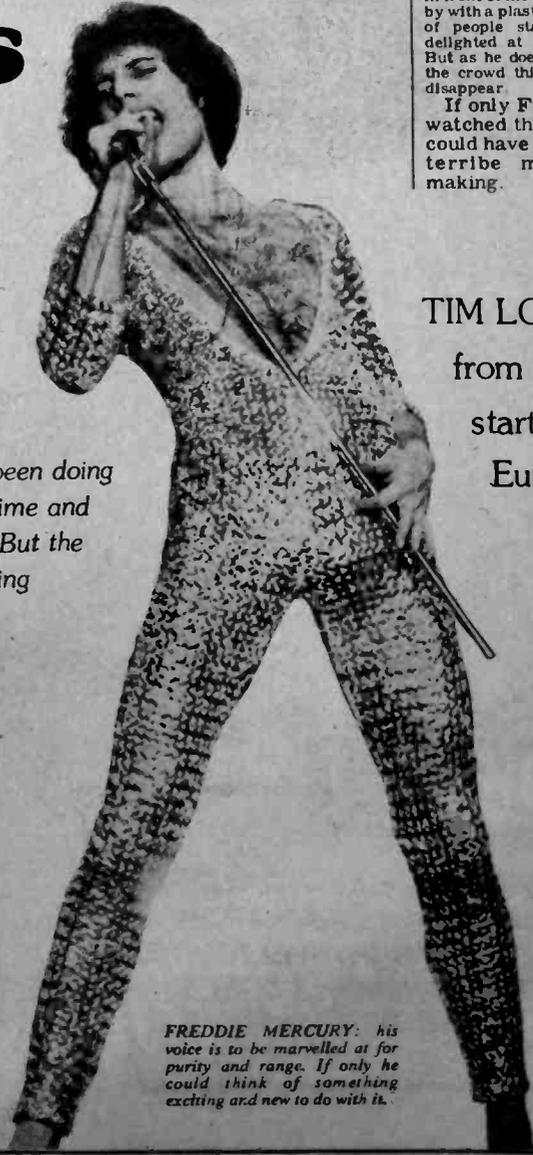
The problem is soon forgotten as Queen do their Seekers impersonation.

"Listen, listen," chides Fred again. "This is another one from



BRIAN MAY: pidgin French

Queen have been doing it for a long time and doing it well. But the grass is growing slowly under their feet



FREDDIE MERCURY: his voice is to be marvelled at for purity and range. If only he could think of something exciting and new to do with it.

'News Of The World.' A mixture of polite cheers and I suspect, quiet groans greets the news. It's 'My Melancholy Blues' the third newcomer to the set and it sounds like Johnny Ray doing a Dickie Valentine number. Quite funny in a way.

'White Man' is extremely powerful, demonstrating that they can still get tough when they need to, but it is too much of a price to pay for what follows. Up until this point Queen have been unentertaining but sensible.

Now, in a spate of laboured self-indulgence Freddie and Brian spend 20 minutes farting about playing 'Little Sir Echo' with their technical gadgets in a modified 'Prophet Song'. The rest of the band whip backstage for a game of Monopoly.

'Stone Cold Crazy' is hardly a redeemer, but 'Bohemian Rhapsody' the song that made Queen famous in Britain at least retains all its grace and atmosphere.

Freddie isn't changing his cozzle as much as he did last year when he undressed and dressed with the zeal of an obsessive stripper.

But he starts in 'Keep Yourself Alive' and oh God — no, it's all right. The drum solo stops short and Freddie tosses his tambourine into the audience in relief.

That suspect ditty about incestuous bondage 'Tie Your Mother Down' ends the set. Crash, bang, hooray et l'encore. By doing 'We Will Rock You' a second time, they re-affirm their lack of pioneering spirit, as does Freddie's 'My Way' and 'We Are The Champions', a song so ponderous it might have been more appropriately titled 'We Were The Champions'.

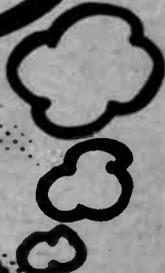
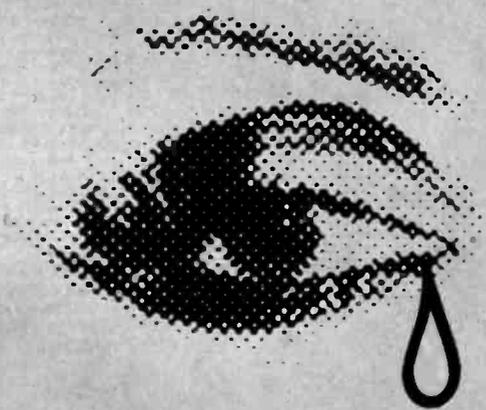
Unnecessarily, they end with 'Jailhouse Rock' and Fred throws carnations into the audience. One lands on my head. Queen vanish.

I squeeze out of the auditorium and take the Metro to the Pigalle. Sitting in the cafe, a shabby old man stands in front of me and frightens passers-by with a plastic rat. At first a crowd of people stand and watch him delighted at the tourists' squeals. But as he does it again, and again, the crowd thin out and eventually disappear.

If only Freddie could have watched that man with me, I could have shown him what a terrible mistake he was making.

TIM LOTT reports from Paris at the start of Queen's European tour

I'M ALWAYS  
TOUCHED BY  
YOUR PRESENCE  
DEAR.....



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POETS PROBLEM AND DETROIT 442

**LATER...**

THE ALBUMS...



BLONDIE (GULP) PLASTIC LETTERS

# SINGLES

Reviewed by Bev Briggs

**This one likes keeping things in order**



# ALPHABETTI SINGLETTI??

**JOHNNY BEATTIE:** 'Viva El Ally (Y Viva Espana)' (Waverly SLP 551). Hoots mon kiltie fitba' song heralding the fast-approaching World Cup. Subjectively one finds the north of the borders vernacular slightly incongruous with the swash-buckling Spanish syncopation, but ne'ertheless it will probably go down a storm wi' haggis. Och, devolution, devolution, where for art thou???

**BLONDIE:** ('I'm Always Touched By Your Presence, Dear' (Chrysalis CHS 2217). Yawny, yawny. Yet another Blondie soap-opera from that great production belt in the sky. Hmm, let's see, this vinyl has . . . err . . . lyrics, eh . . . melody . . . and urr . . . Debbie Harry (guaranteed to make yer average macho creampoo his pantipoos). Oh tedium, tedium and sweet monotony . . . is there life after Deborah???

**BRITISH LIONS:** 'International Heroes' (Vertigo 6059 201). Lukewarm (as in British Rail tea), colourful (as in zebra crossing), inspiring (as in K-Tel). Mediocre (as in tolerable). Grr . . . ain't there anything I can rip to shreds this week?

**CARLY SIMON:** 'You Belong To Me' (Elektra K12289). Bleeding hearts unite/broken hearts anonymous pick of the week. Muted instrumental and holding hands (I said hands!) melody. Specially for all you Jackie and Blue Jeans readers (that means you Sheila!)

**CIVVY STREET:** 'S.W.A.L.K.' (DJM DJ510661). Bleeuuurgh! New Faces cabaret stars — quick, fetch me a bucket, — "waiting forever for each other". Noisy gurlies singing the harmony bits — flushing toilet

soundalikes. Beware, the Andrex clone is here.

**COMIC ROMANCE:** 'Cry Myself To Sleep' (Do It Dun 3). An enticing little ditty penned by Lover Boy (Who?) Cover sleeve provides an entertaining Margie Proops page. Song sinks soporifically (wizzo alliteration, what?) into the realms of Dunlopillo reggae . . . ZZzzzzzz.

**DOLPHIN:** 'Carry Me Away' (Private Stock PVT 154). Sounds a bit fishy to me . . . tee, hee, gedditi? Ballady Ring of Bright Water stuff. Pleasant female vocals balancing precariously over the great chasm of nausea. Think maybe it just succeeds to hold its own. A little too wet for the likes of yours truly.

**EUROVISION SONG CONTEST ENTRIES:** (Of which I've heard three)

**MABEL:** 'Boom Boom' (Sonet Son 2147). Official Danish entry with boom boom bass and drum. T'only good thing that comes out of Denmark is Lurpak. Stick to churnin' out butter lads!

**SEJA SIMOLA:** 'Give Love A Chance' (Sonet Son 2145). Official Finland entry. They make pretty good butter too!

**SPRINGTIME:** 'Mrs Caroline Robinson' (Sonet Son 2143). Singing about broads with the moniker of Robinson is a weensy bit over-worked. Best of the three — just as well. Austrian butter isn't so hot.

**FLAMIN' GROOVIES:** 'Feel A Whole Lot Better' (Sire 6078 619). Tres irksome. Too low-key, their hearts should be in '78 where the money is, give us the contemporary stuff maaan. End of term report reads six out of 10 and could have tried harder. Dave Edmunds stand in the corner, you've been a naughty boy.

**FLOATERS:** 'Magic' (ABC 4216). Edited version — thank God. Sounds the same bass line as in 'Float On'. Same unsexy talk-overs. Wonder if Larry's still got Cancer?

**GUYS AND DOLLS:** 'Only Loving Does It' (Magnet Mag 115). From hereinafter known as the theme music from the Oxo advert. MOR juvenile jigsaw song. Oxo makes me puke. So do Guys and Dolls. Last doll I had was called Cindy and I chewed its head off. Keep ya distance Martine and Dominic. . . I like the taste of blood . . .

**IN CROWD:** 'Back A Yard' (Cactus CT111). Strictly non-roots reggae. Hasn't even taken seed yet. The idea is there — I can't understand a bleedin' word — but it's too . . . ahh . . . pink! File under reggae for beginners.

**JIM CAPALDI:** 'Sealed With A Kiss' (Polydor 2058 988). Jeez-uz! The S.W.A.K. original platter used to break my heart. This inconoclastic reconditioning breaks everything else. Eardrums/peace of mind/etc. etc. Disco funk-ed-up souped-up Heinz 57 variety for all ye budding Travoltas.

**LEVINSKI/SINCLAIR:** 'Disaster Movies' (Charisma CB 310). Disaster movies huh? More like disaster singles along the lines that if Charisma send me any more of their MOR-ish shadoowap vinyls there is gonna be one mighty accident. OK?

**PORK DUKES:** 'Telephone Masturbator' (Wood 56). Point One: Bring back statutory lobotomy. Point two: this record is warped. Point three: the lyrics "I pick up the phone/and dial any number/ I pick up my muscle/it's a twitching cucumber" do not impress. Point four: the picture sleeve of a pig masturbating in a 'phone booth does little to



enhance the aesthetic pleasures (sic) of the record. Point five: Musically it parallels acute diarrhoea. Point six: I refuse to comment further on the grounds of diminished responsibility. Is this the shape of things to come???

**RAMONES:** 'Do You Wanna Dance?' (Sire 6078 615). Our resident Ramone-monger Tim Lott sez this is OK by him, so there you go . . . Typical Ramonesque treatment of the Freeman original, all depends whether or not you wanna gabba weyhey, dunnit?

**REDUCERS:** 'Things Go Wrong' (Vibes VR 001). Meccano constructed/guitar by numbers/audio-typed drumline/limited vocabulary piece which beats the hell out of most of the rest. Simplicity in itself is means to an end. Great single — sounds an OK band. Gimme gimme MORE . . .

**RIFF REGAN:** 'All The Nice Boys And Girls In The World' (MCA 363). Riff Regan (formerly of "London" fame) has undergone a metamorphosis. Former punk babbling pleasantries about "nice people", wouldn't go amiss guesting on the Des O'Connor Show — that shows you how drastic it is. Stick my neck out and say I like it . . . a chameleon by any other name . . .

**RONJI SOUTHERN:** 'Funk Is A Four Letter Word' (Mercury 6007 170). Funk resurrection for those space-out soulies who ain't even heard of reggae. Good for the feet if not for the brain.

**SOFT MACHINE:** 'Soft Space' (Harvest PSR 419). Space Star Trek disco churrings. Ignoring the dancing potential it does have atmosphere (all be it electronic). Pure instrumental for those who don't seek the inner meaning of life.

**STRANGLERS:** 'Nice 'n Sleazy' (UA UP36379). Samey Strangers recitation walking as ever the tightrope on bass.

Lyrics tend to betather stilted/stilton/stale if not minimalistic. Overboard we go . . . weeech! . . . considering the other faces dished up this week, let's be generous and give it the green for go . . . buddy go buddy goooooo.

**TOM ROBINSON BAND:** 'Up Against The Wall' (EMI 2787). Right-oh Jack (I'm Alright too!) hear/here we go for signal/single of the week. For a kick off, it's the only vinyl that has any body, like in any real feeling/meaning/depth — musically/lyrically or otherwise. So you think the reason it gets 120 stars is 'cause it's hip to like TRB? You wanna hear what you believe in or believe in what you hear? Why not buy it/try it and find out?

**TONIGHT:** 'Money That's Your Problem' (TDS 2). 'Drummer Man' was relegated to my ever-hungry waste disposal unit. No reason why this offering shouldn't follow suit. Sounds pretty much like 'Drummer Man' after all. Methinks Tonight is over. Can't anyone tell me what all the fuss was about?

**TUBES:** 'Show Me A Reason' (A&M AMS 7349). Very un-Tubes-like number. Totally innocuous, immemorable and fated under an ill-star from birth. Hmmm, says she grasping for a word, how about "trite"??

**WILLIE ALEXANDER AND THE BOOM BOOM BAND:** 'You've Lost That Lovin' Feelin'' (MCA 363). Another oldie desecrated by a pretentious vocalist. Phoney voice strangles the lyrics and life out of the original. Contrived to the bitter end.

**XTC:** 'This Is Pop?' (Virgin VS 209). Is it? Oh, so it is. This is also XTC at their not-so-best. OK, I quite like it, but (menacingly) there's something missing. Like in bite. Like in sting. This is pop. This is XTC. Is this the menopause?

# Billy Ocean



**New single**

**"EVERYTHING'S  
CHANGED"**



Catalogue No. GT218

# ALBUMS

Parker's convoluted aping of black rhythm and blues forms.

This is essential listening for all overly serious listeners of rock and roll. +++ + **GEOFF TRAVIS**

**CHICK COREA:** 'The Mad Hatter' (Polydor 2490144)

RETURN To Forever is no more — but then its leader/pianist was always into so many other things that RTF's demise was hardly likely to leave him high and dry.

'The Mad Hatter' isn't the first solo LP to be based on a theme. In this case a very funky interpretation of the Alice story. It repeats the fairly full acoustic feel of 'My Spanish Heart' including a string section, plus some very punchy horns as per 'Musicalmag'.

From there, Chick Corea covers about everything under the sun, from multi-layered synthesiser constructions to plectranel whimsies and hard bop.

There's some extremely good playing, with Steve Gadd's drumming getting an unusually good show, and Gayle Moran's vocals upfront. Many of the individual riffs and build-ups are fascinating, penetrating your mind and re-emerging days later.

However, the album as a whole is almost too diverse, and with some rather self-conscious string pieces ('Tweedle Dee') and over-long piano sections ('Rhapsody') some listeners could find it all rather top-heavy — instead of top hat? Personally I also find it fabricated, presented all the way through with a fixed grin. Has its moments, but don't expect Wonderland. +++ **SUSAN KLUTH**

**MARK COLBY:** 'Serpentine Fire' (US Import Columbia JC35298)

HOW CAN one fault albums of this calibre? It is, I admit, very difficult to do so, because of the thought and presentation which has gone into the making of this album, and others like it. Gone are the days of unrehearsed jam sessions where jazz musicians after jazz musician would pile into the studios to add his own sax solo or guitar break.

Nowadays it is all much more refined, and everything is meticulously thought and planned out before anything is considered to be committed to vinyl. This is one such outing, and apart from Mr Colby himself, there are the vast talents of Bob James, Eric Gale, Steve Gadd and Steve Khan, the latter of which has an album out on UK release called 'Tightrope', which is too good to miss.

Mark Colby is a master of the Sax and as such must be compared with the inimitable David Sanborn. I must admit that I prefer Dave Sanborn's solo work to Mark Colby's but in the context of this album the latter cannot be faulted.

Songs by Stephen Bishop ('On and On') and Earth, Wind and Fire ('File Track') together with others from Bob James, Steve Khan and Co. have been arranged and played with a great deal of care and succeed in soothing rather than annoying the listener.

The front cover features Parker's convoluted aping of black rhythm and blues forms. This is essential listening for all overly serious listeners of rock and roll. +++ + **GEOFF TRAVIS**

Well fortunately for me I got the job and the pleasure is all mine. This is the kind of music that totally defeats the progressive music fan but sends us simple soul fans into seventh heaven. It is so simple and infectiously obvious good time dance music that it bears a unique relationship to bubblegum music. There is a school of rock criticism that condones the very bad, especially tasteless kind of music that actually works very well, sort of like picking up for Sweet when all around you are murdering Genesis or Graham Parker.

Well KC is better than that and arguably a lot more fun than Graham



## Young man seeks pert plastic surgeon for discipline

**SAD CAFE:** 'Misplaced Ideals' (RCA 25133)

SAD CAFE are going to need all the help they can get selling this record which is probably why they've employed shock tactics on the cover — a leering face tearing off a fleshy rubber mask in lurid colour — guaranteed to stop record shop browsers in their tracks.

'Misplaced Ideals' is just another recruit to that growing army of average albums. Not bad, not good. Competent but unexciting eliciting neither orgasms nor groans. Just another variation (or is it?) on the same well worn (out) theme.

There are some good (standard) rocky numbers which are spilt by being overlong and afflicted with tedious sax and guitar solos. Self-indulgence rules (and ruins) here.

Sad Cafe fall into a kind of no band/stand as far as audience appeal goes. They're too sophisticated for the heavy brigade and their style is still not distinctive enough to earn them much of a cult following. And their songs at the moment have little commercial appeal.

I wouldn't like to make any predictions about their future (I was wrong about Queen) but at the moment they really don't deserve success. +++ **MARY ANN ELLIS**

the remains of a burnt rag, and written underneath are the words "Warning, the Surgeon General has determined that Serpentine Fire is dangerous to your health".

Far from it! Listen without fear of clotted stomach. +++ + **STEVE GIBBS**



**LAKE:** 'Lake II' (CBS 82651)

LAKE turn out a Germanic version of West Coast, cowboys in leather jackboots and stetsons. Unlike most Aryan orientated bands whose speciality is sending you down to sleep hollow with painful synthesizers, Lake have gone the other way with Californian type airs.

They're pretty ingenious at copying but none too good on building their own style. Much of the album sounds like cheap Eagles. West Coast often treats a fine line between pleasing you or slipping off into nothingness. This album fills the latter category. +++ **ROBIN SMITH**

**THE KILLERS:** 'Killer' (Ariola ARL 5003)

FOR ONE thing, this album isn't going to pick up any impulsive buyers and if you saw the album cover you'd know what I mean. It's enough to put even the most unbiased critic off (if there is such a creature). But it's the music that counts, yep, the music-side one, track one, the title song 'Killer' confirmed the fears that the sleeve had sown — awful would be being polite — and it nearly stopped me listening to the rest.

I persevered and the rest of the tracks on the first side (all written by Clay-guitar, lead vocals — or in collaboration with bass player Mayberry) are very mediocre and if it wasn't for 'Killer' being so terrible they would of sounded even worse.

Side two starts with three good tracks — 'Tonight', and 'Put The Hurt', both written by Clay, and the old 'Wind Wood' classic 'Gimme Some Lovin'. But then it degenerates at an amazing speed for the last two numbers, the final one being 'I shall Be Released' by Dylan, though you'd never believe it listening to this version.

The three good tracks really don't justify the album. It's just last year's music yet again. Maybe they'll come up with something better next time. +++ **JOHN FREWIN**



**'SKATEBOARD'** Various artists (RCA BLI2769)

I SUPPOSE the 'skateboard' film is aimed primarily at kids, so I should have expected this soundtrack album to be pretty juvenile. The vast majority of tracks are hardly worth the vinyl they're pressed on.

Of the 15 tracks, no fewer than seven are instrumentals, only one of them longer than three minutes. They are ineffectual to the point of absurdity, with titles like 'Competition Boogie', 'Dogtown Double Cross' and '10 Gs On The Downhill'.

The vocal tracks are really no better, apart from two by Dr John and Jefferson Starship — how they got mixed up in this I'll never know.

The Doctor's is called 'Sweet Rider' and The Starship's 'Fast Buck Freddie' (from their 'Red Octopus' album) and these at least hold the attention.

I think Mark Snow, who wrote most of the music, was attempting to convey the sensations of speed and excitement, but he has only managed to give a feeling of emptiness in these bubblegum songs.

One even has the glorious title 'My Heart Is Just A Retread In That Tyre Sale Called Life' — you guessed, it's American.

A more invertebrate collection would be hard to imagine. +++ **PAUL SEXTON**

**HERB REED & SWEET RIVER:** 'Sweet River' (PVK Records PVK002)

HERB REED of the original Platters is back, with a new line up of sweet vocalists and an

## Parker makes it a double — but only just

**GRAHAM PARKER AND THE RUMOUR:** 'Live' (Phonogram)

FIRST THE not so good news: I have a nasty suspicion this should have been a single album. A couple of the slower tracks wouldn't have been missed along the way, and the fourth side, a new studio version of 'Don't Ask Me Questions', good as it is, really has no business being there — especially as it's already appeared elsewhere on the album and in the singles charts.

Gripes about value for money apart, though, this album is otherwise a rare treat. The songs are all old, familiar favourites — yes you've heard 'em all before, but as anyone connected with BBC TV will tell you, there's nothing more popular than a good repeat. And these are good repeats.

They don't sound that different from the studio versions — the structure is the same, and the immaculate playing. But what you do get here is the heat, the adrenalin, the sheer driving excitement of a stage performance — on the best tracks, this record almost jumps off the turntable. Just listen — you can't help being infected.

Right, let's see the best tracks. Difficult, there are lots — but I still have a soft spot for the oldies like 'Heat Treatment' and 'Back To School days'. Memories of maybe the best Rumour gig I ever saw (the first time's always the best, so they say) at the Old Vic in the steaming hot summer of 76. Amongst the newer ones, try 'Heat In Harlem' (which he apparently doesn't like doing any more — can't think why, 'Silly Thing' (or 'Thang' as Parker sings it), which features the brass section at full strength, or 'Bev Briggs' fave rave, 'Tear Your Playhouse Down'. All great stuff.

One last word about this album — whatever you do, play it LOUD. It deserves every decibel. +++ + **SHEILA PROPHET**

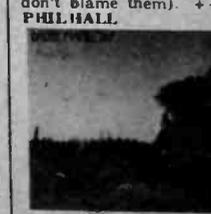
album full of 'heard it all before' songs.

I suppose the vocals really are quite professional, but apart from that the album is just a typical MoR effort.

'Bubbling under', a Pete Winfield number is the only track where we are treated to some of the old Platters magic. Lovely bouncy vocal interchange makes this the most enjoyable track on an otherwise totally uninspiring album.

Even if I instantly dismiss it, it's still got to be said that there are a helluva lot of potential hit singles here. Herb Reed could easily become as successful as The Drifters; both single innocuous Radio One fodder, which seems to have an incredibly instant appeal amongst, amongst (who on earth does buy these sort of records! Someone must, I suppose, everyone probably just too ashamed to admit it. I don't blame them. +++ **PHIL HALL**

**THE O'JAYS:** 'Greatest Hits' (PIR 86055)



**BARRY MANILOW:** 'Even Now' (Arista SPART1047)

I KNOW how a lot of people would tackle a review of this album: by saying it's full of predictably boring, MoR ballads to appeal to middle-class housewives.

Well, I'm not going to do it like that. Doubtless it will appeal to the said females, indeed it has already made the top three in America, but several of the songs have more to offer in terms of emotion, lyrics and craftsanship.

Manilow is at his best on the saddest of songs, for example Parker McGee's 'Where Do I Go From Here', and his own 'Losing Touch' and

'Starting Again'. He goes over the top on the schmaltzy single 'Can't Smile Without You' but compromises with the bluesy 'I Was A Fool (To Let You Go)', an unusual style for him.

Despite this there is a case for arguing that he doesn't stretch himself, that his songs are all much the same in structure and approach, and often are in the same vein as 'Mandy'. That's as may be, but 'Mandy' was such a beautiful ballad that this can only be in his favour.

Manilow has a very strong voice which fortifies his songs and gives the album a very professional air. Last year in the States he sold seven million records. This is unlikely to change here but it's going to sell a copy or two. +++ **PAUL SEXTON**

**THE PHILADELPHIA** sound has been resurrected once again with this excellent collection of O'Jays hits. For me they always did (lower head and muscular shoulders (sigh) above the sound of the tight trousered Stylitics, and other such slick soul geriatrics whose soul concentrated less on the music and more on gaudy glittery costumes and stumping around the stage in carefully choreographed jerks.

The O'Jays are a classy trio who have produced several great albums from which this selection of hits has been culled. Tracks include 'Love Train', 'Back Stabbers', 'For The Love Of Money', '992 Arguments' to name but four.

The only dull song is a rather bad live version of 'Sunshine' which sounds as though it was recorded in a cupboard, but that apart it's an enjoyable pulsating — dare I say it — sound. You can dance to it too. +++ + **MARY ANN ELLIS**

# Roxy Gallagher



*Thanks for yet  
another Sell-Out U.K. Tour*



# ALBUMS

# New styled Motors

TIM LOTT changes his mind about them



**THE MOTORS:** 'Approved By The Motors' (Virgin Records V2101)

THIS is the biggest surprise I've had since my mother's leg dropped off. I had certain concrete preconceptions about the Motors. That they were a thick-wristed, top-heavy bunch, guitar crashbang merchants. That they made dense, treacly records that sounded like they were recorded and mixed in a cotton wool factory. That they were slightly talented but not terribly inspired.

These dumb notions, based on personal experience, have been exquisitely blasted from under my feet.

Before you keel over with shock... steady on there... don't believe for a moment that the Motors have ditched their muscle. 'You Beat The Hell Out Of Me', and 'Mamma Rock 'n' Roller' are stuffed with the plutonium level of heavy metal dramatics. Status Quo meets King Kong, gigantic chords crashing behind tough yells.

But that is only what's to be expected. Always the Motors forte. Their problem was always versatility, light and shade. The problem is solved.

One side of the Motors that I never knew about, never suspected is revealed on 'Approved By'. They certainly never gave any inkling of it onstage.

What is remarkable is the pop craftsmanship on this album. 'Airport', the opening cut, is one of the most delicate commercial constructions I've heard all year with its clever shuffling of materials and irresistible hook lines.

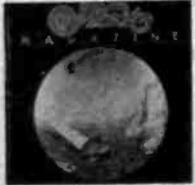
If Virgin have the gumption to push it as a single, it will be a big hit, no question about it, maybe even a number one. And the Motors are the first band I ever thought I'd say that about.

Then, on side two, there's 'Today' so gentle and naive it could have sprung from the pen of a schoolgirl rather than Andy McMaster. It's not my favourite track but it's a pointer; the Motors are branching out, and branching out successfully.

Even the lyrics have developed an awareness that was utterly missing last year. 'Dreaming Your Life Away' is a clever and ironic condemnation of ostrich in the sand types - old hippies and the like. It's sad and bitter all at once, an immaculate creation.

Think of the Motors as a Chinese fan... stop giggling lads... that has always remained shut until now exhibiting an attractive but extremely limited exterior. Suddenly, with 'Approved By The Motors' it's slid quietly open, revealing designs and colours that no-one could ever have guessed at.

Actually, I didn't like the Motors very much. Heavyhanded is what they were. No more though, no more. I approve, wholeheartedly. ++++ TIM LOTT



**HEART 'MAGAZINE'** (Arista SPART 1024)

Aside from the contractual disputes which have been floating around concerning the release of this album it is, now we have it, a further demonstration of the competent aggressive rock with which Heart have established themselves in the last two years.

They produce a brand of rock which often borders on pop in its commercial appeal. Previous singles of theirs, like 'Magic Man' and 'Barracuda', have suggested that the band have an ear for the catchy hook line enclosed in some solid guitar work.

The formula is certainly used on 'Heartless' here, which has some interesting guitar breaks and, as always, Ann Wilson's powerful voice cutting through vocals. 'Devil Delight' is rather slow to effect any real interest, but they do a very agreeable treatment of 'Without You' which is surprisingly effective, being respectful to the

original while valuable in its own right.

The softer 'Here Song' and 'Just The Wine' are more thoughtful the latter using flute (Ann Wilson) and mellotron (Howard Leese). There's a fairly ordinary out and out blues number 'Mother Earth Blues', one of two live tracks recorded in Seattle (in 1975!). The other is 'I've Got The Music In Me', a mean treatment of Kiki Dee's rocker.

An album which won't do Heart's reputation any harm. +++ PAUL SEXTON

**BARBARA CARROL:** 'From the Beginning' (United Artists UA-LA7784 0784)

THIS is a great Chinese Restaurant album. You know the type, smooth jazzy tunes which gently float into your head as you tuck into your chow mein. Yep, background muzak, but of a slightly superior kind.

Miss Carrol's delicate skills on the piano coupled with the excellent brush work of drummer Steve Gadd make this a genuinely well crafted album, which oozes sophistication. The relaxing pieces blend beautifully into one another, so unobtrusively that you won't realise the album's finished until someone comes in and wakes you up.

It is simply easy listening classical jazz / rock recommended to anyone over 25 who owns a velvet jacket and likes to play soothing music to his lady friend, while demonstrating his... ++ PHIL HALL

**STEVEN T. - 'West Coast Confidential'**

THE sleeve bears the legend 'Produced by Kim Fowley' and closer inspection reveals that he has co-written several of the tunes. Kim Fowley, probably best remembered for his associations with The Runaways, rarely seems to put a foot wrong and seems to have this uncanny knack of choosing and recording things which become bigger than most of us could imagine.

This album is his latest offering, and if the goodies contained therein are anything to go by, Mr Fowley has once again hit double top. A well constructed album with pleasant songs which sound just at home squeaking out of the tranny as they do blaring out of floor standers. Few singers and groups can claim to be able to do that entirely successfully.

It could be said that a few of the songs owe more than a passing street corner riff to Springsteen and Co, but having said that; one must also add that those songs stray far

from the cheap imitations our ears are becoming so attuned to.

Employing the likes of Lee Ritenour and Co on back up guitars and the such, makes the album far more listenable than it could have been with a rigid four or five man band. Yet the sound is very together.

Listen to the different styles; 'These are my Life and Times' could almost crawl out of the Eagles songbook, while 'Number One' is a heavy metal chunky rocker. It's all so different and stylish that to go into depth would take a page or more. Search out a copy soon!! ++++ STEVE GIBBS



**BOWLES BROS:** 'Roger Buys A Fridge' (Decca TXS 127)

THE BOWLES Brothers are a hick scruffy version of Manhattan Transfer, jeans instead of tuxedos. This is their main drawback, I can't see them building up a large following in an already well dominated specialised market.

But good the Bowles Bros are. They sound a little dirty and don't go in for so many lush arrangements. If released to coincide with impending summer, 'Fido' could make it as a single, hot dog lazeeness.

'Dashed With Tabasco' is a jerky instrumental Granny's stomping in the back room again type number. Apart from the crusty violin on 'Outside Runner' the comparisons with Man Tran are inevitable the vocals sounding like Laurel Masse in full swing. The same can be said of 'Just One Of Those Things'.

You can't fault the Brothers' technical skill or polish especially on 'Disparate Dan' it's just that you might be left thinking that they're just second class Manhattan Transfer. If they're going to get to the top of the mountain it's going to be a climb. Start by releasing 'Fido' as a single and here's +++ ROBIN SMITH

**JOHNNIE TAYLOR:** 'Chronicle Vol 2' (STAX/STM 7002)

I DON'T think that volume one of this mid-price series was reviewed in these columns, so let me just say that it covered the years from 1965-1972 and included such all time soul gems as 'Who's Makin' Love' and 'I Don't Wanna Lose You'. It was

a five star front rank compilation for one of the most consistent but probably more underrated singers of gritty soul with more than a tinge of the blues in the delivery.

This second volume, spanning 1972-1974, is every bit as listenable as the first. All the ingredients that made Stax such a great label are in evidence everywhere. The precision drumming and the tightly punctuating Memphis horns that served Otis Redding so well also show off Johnnie Taylor in a perfect light.

The tracks range from storming down home funk, to testifying ballads where Taylor raps to his audience, to burningly slow ballads. Taylor has moved on to a wider market and continued commercial success with his most recent recordings.

Whether you are a new convert or an old fan you'll find these recordings indispensable. ++++ GEOFF TRAVIS

**CRACK THE SKY:** 'Safety In Numbers' (Lifesong LSLP 6015)

CRACK THE Sky are one of those American bands who seem destined always to have an appreciable following in their home country which will never transfer to Britain. Judging by this

effort that will not be for want of talent. There are a number of engaging tracks here, not to mention some intelligent lyrics. 'Nuclear Apathy' protests the decaying state of the world with words and music by John Palumbo: "From the moon we're comedy. From the moon we're really quite a treat. Shall we have another breath. And slobber through another year?" The intensity of feeling is matched by some suitable abrasive guitar.

At the other end of the spectrum they can also produce a harmonic pop song like 'A Night On The Town (With Snow White)' with bubblegum lyrics like "I knew you'd be the kind of girl I'd love to spend my time with". It's refreshingly light-hearted and it is only the album's failure to maintain the interest created by these two songs in particular.

I fully realise 'Safety In Numbers' is doomed to immediate anonymity but that doesn't deny its worthiness. +++ PAUL SEXTON



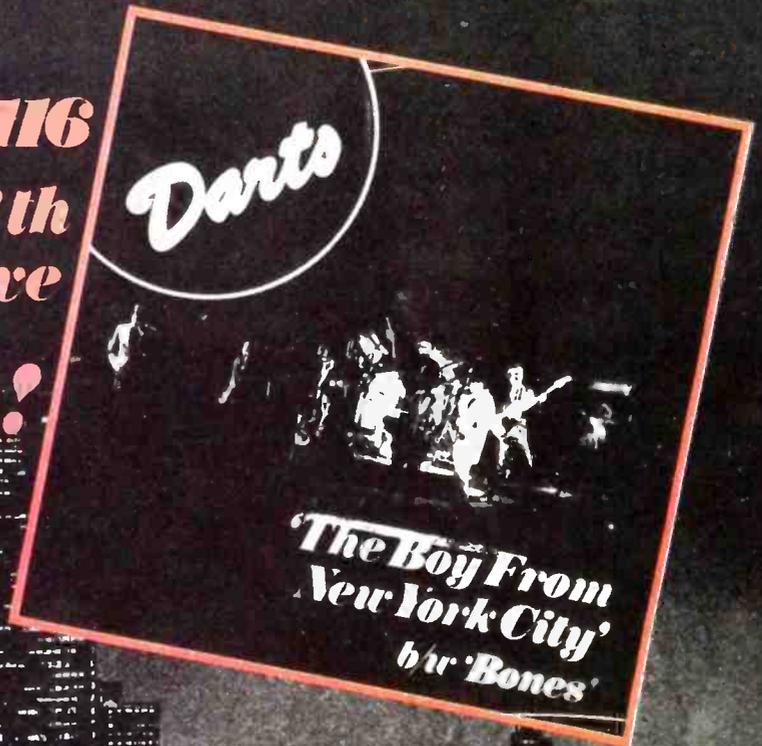
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# "Baby it's me."



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# ALBUMS **ROCK WITHOUT THE FRILLS**

**THE PIRATES: 'Skull Wars' (Warner Bros K56468).**

IF YOU'VE seen the Pirates live and liked them, you can't afford to be without this album. It's what rock and roll should be all the time — and I think it's what Wilko should be aiming at too. All the time I listened to it, I thought of the Wilko gig I saw the other week and how he could be this powerful with just a bit more effort.

It's power that makes the Pirates so good. For a three man band, they make enough music to satisfy audiences that are used to expecting more man power for their money. I could think of lots of drummers that could use a few lessons from Frank Farley.

I wasn't that surprised their single 'We're All In It Together' didn't make it (it's included here) because somehow the time wasn't right for it. But it fits into the album perfectly. I don't know if this album is as strikingly immediate as 'Out Of Their Skulls', but it's still a cracker. Their live version of 'Johnny B Goode' is, as always, excellent and suffers only from familiarity — too many people have done mediocre versions of it already.

The only drawback to the Pirates being immense, is their insistence in sticking to music without frills, power without pyromania. If you don't care about light shows and dry ice, this won't bother you. I'm happy to take them on their own terms. +++  
**ROSALIND RUSSELL**



**JOHNNY SPENCE** power without pyromania

**CHRIS REA: 'Whatever Happened to Benny Santini?' (Magnet MAG 5021).**

CHRIS REA may be a new face, but frankly he's a bit of a bullworker on the sagging contours of the singer/songwriter brigade, and his debut album already has been getting a goodly slice of airplay.

A clear, unforced voice, a sharp musical sense and some very human, though not over-sentimental lyrics, are Chris Rea's main ingredients. To his own guitar and keyboard work, add a smart bunch of musicians such as Dave Mattacks on drums and Pete Wingfield on piano, and tie it up with the production of Gus Dudgeon (yeh, whatever happened to him?). Once or twice, presumably in the cause of variety, the results are slightly too raunchy ('The Closer You Get') for a Saturday night alone or a Sunday morning hangover. But try out 'Dancing With Charlie' or 'Standing In Your Doorway', and the results are sheer wrenching poetry. Benny Santini should be proud. +++  
**SUSAN KLUTH**

Believed In Love' was released as a single I think she'd be well on her way. They made an odd choice in recording 'If I Loved You', the Rogers and Hammerstein number: while she sings it well, I don't think it suits her musical personality. Her rock voice sounds great, if a bit timid in realising her limitations. She could be a lot harder in her approach and I'd like to hear her being a bit less folksy. For instance, on 'Huniloco' (which is a beautiful song) the backing is almost reggae in places (though the song is based on a different culture) and it would have been interesting if she'd followed that lead in the vocals. That aside, I think it is a remarkable song — it's my favourite though it might not be an obvious choice off the album.

On the whole, Annie and Roy have made a successful musical marriage — I hope they have a long honeymoon. +++  
**ROSALIND RUSSELL**

**SHAKIN' STEVENS: 'Play Loud' (Track Super 2406 011)**

THIS 28 year old Welshman is currently one of the three men casted to play Elvis (during different stages of his life), on stage. How anyone who was brought up in Cardiff can sound so convincingly Memphis is the mark of a true actor/performer. 'Play Loud' is a reflection of that.

Outstanding throughout this entire rock 'n' roll prodigy are Shaky himself, strictly vocals, pianist Ace Skudder, who Shaky kept from remains



**ANNIE HASLAM: 'Annie In Wonderland' (Warner Bros K56453).**

IT SHOULD really have been called 'Roy And Annie In Wonderland'. Roy Wood, Annie's mentor, produced and arranged the album, wrote some of the songs, did the artwork for the sleeve and played a predictable battery of instruments. Is there no end to this man's talents? Annie, however, has a better voice (and she's nicer looking), as she maintains a grip on her music, despite Wood's all developing influence.

She's never really been a big artist, but it could be that, like Elkie Brooks, it's just been a matter of time before she broke out of her preordained pigeon hole and — minus a group — made it on her own. Certainly if 'I Never

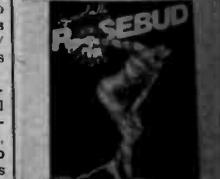
of his earlier bands, and drummer Tony Newman; but overall, the new combination of Shaky with Soundz Incorporated, in addition to new fangled studio developments — since the rejection of mono recordings and two or four track studios, weights down the production. I think more effort should be made to disguise all modern studio techniques if they must be employed, as real rock 'n' roll sounds best with that Spector freshness. Idealistic? OK, I'll be an old romantic.

Though you've got to admire someone who has refused to 'sell-out', who sticks to his favourite music and is making money from it as well, this album is not as good as the old time greats, and will therefore disappoint the hard-core fans, while it hardly has the chance of holding its own with the younger listeners in lines of all the really fresh originality of new acts. It's an awkward position, but a good time album, certainly worth a listen. +++  
**JENNIFER WATSON-TAYLOR**



**VARIOUS ARTISTS: 'Chiswick Chartbusters Vol 2' (Chiswick CH5).**

AS THIS only costs £2.50, I think it's worth having. Not all the tracks are great — that depends on which bands you like — but there are a few that are really good. Radiators Radiators From Space 'Television Screen'. It borrows from a couple of other pieces, including 'Nut Roker' by B Bumble and the Stingers, but it's still an interesting track. The other one which is worthy of your lolly is 'No Russians In Russia' by Radio Stars. I can live without the Skrewdriver tracks, but then I never liked them anyway. Their playing is basic and their vocals are dreadful. Johnny Moped's 'No-One' isn't that wonderful either, but that's only a few bad points out of what is an enjoyable album. The tracks are known from previous recordings or live sets, so don't expect anything new. But it's good to have them on vinyl. +++  
**ROSALIND RUSSELL**



**ROSEBUD: 'Discoballs: A Tribute To Pink Floyd' (Atlantic K50448)**

ON THE surface there doesn't seem to be much connection between disco and the Floyd. But both are cold, unfeeling, and dehumanising. Both numb the mind and stop you thinking in order for you to explore your unconscious either in a stoned heap on the floor or in an equally zombied frenzy on the dance floor.

Both are ritualistic in their repetition and continuity. Both are the product of technicians, arrangers, engineers, and session musicians (giggling once every two years qualifies the Floyd). Both have gathered almost violently committed disciples to their brands of religion. So what's the result when the two heavens clash?

Given that my bedroom is hardly Studio 54 — atmosphere, the record seems lethargic and uninspired, lacking any real cut and thrust that would induce me to waste valuable body fluid. Only 'Have A Cigar' and 'Arnold Layne' rise above the morass, though only just.

What a perverse but essentially good concept of endless potential, turns out to be a wasted opportunity. +++  
**MIKE GARDNER**

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Annie Golden is the rock 'n' roll princess of New York new wavers The Shirts and future star of the movie 'Hair'.

She's been jetting between here and New York for the past 3 weeks, filming in New York and recording The Shirts first album in London. Bev Briggs talks to the girl who could usurp all your old heroines.

# ANNIE GOLDEN



"ERR, THERE'S been a delay" they said, "Can you wait?" So I waited . . . and waited. And waited. Waited while the photographer snapped her up in the aesthetic delights of the local park. Waited while the Evening News Cameras flashed and clicked. Waited while the newspaper hack condensed her into a five minute smash and grab session. Waited while the bottle of scotch

slowly evaporated, while the big hand chased the small hand, kissed her, then ran off onto the next number on the clock. Waited one hell of a long time for this lady. And finally got her.

Annie Golden is the rock 'n' roll princess of New York new wavers The Shirts. Future star of the movie 'Hair'. One time leading lady in the Broadway musical of the same name. The All American Dream Girl. The girl to kick sand in the faces of Debbie Harry and

the like. (Come in Blondie — your time is up!).

I so much wanted to hate her. A cherubin with a halo of curls. The New York broad with the butter-wouldn't-melt-in-her-bank-account-smile. The fairy tale Orphan Annie. A plaintive Goldilocks with big brown eyes gazing wistfully at the invisible porridge spoon. Oh God! — why did I have to be one of the three bears?

Annie Golden is effervescent. She fizzes like phosphorus in water, like salt in Coca-Cola. Bubbles like bath night on Saturday, gurgles like Alka Seltzer on Sunday. And she talks . . . and

talks . . . and talks.

Born in Brooklyn, New York, the eldest child in a large Irish Catholic family. Now 26, she has three sisters and two brothers. "Golden" isn't her ancestral name — nor her stage name. The moniker was landed when her Irish grandfather first emigrated to the States to the exasperation of the immigration officer.

"His Irish brogue was so thick that the Immigration Officer couldn't understand a word he said, but he had to have a name before they'd let him through, and as he couldn't read or write, the Officer just improvised and said,

'Look, from now on you're Paddy, right, Paddy Golden', and the name just stuck. The Paddy bit's obvious 'cause everyone out here thinks all Irishmen are called Patrick, but Golden could have been anyone's name, maybe his name, maybe his dog's!' And so the star was born. And continued growing.

"I went to a Catholic school in Brooklyn and was taught by nuns. The sisters always told me that I was too disorganised. I was a dreamer, only interested in art and music. They warned me that I'd never make a living that way".

She laughs, one in the



|                              |  |   |  |
|------------------------------|--|---|--|
| NAME<br><b>ANNIE GOLDEN</b>  |  | BIRTHPLACE<br><b>BROOKLYN</b>                 |  |
| AGE<br><b>26</b>             |  | HAIR<br><b>FAIR</b>                           |  |
| HEIGHT<br><b>SMALL</b>       |  | EYES<br><b>BLUE</b>                           |  |
| WIFE/HUSBAND<br><b>X X X</b> |  | OCCUPATION<br><b>VOCALIST</b>                 |  |
| MINORS<br><b>X X X</b>       |  | FIRST DATE<br><b>Dingwalls<br/>23rd April</b> |  |



Steve Emberton

eye for the Sisterhood. "I graduated High School and became a secretary for an Insurance Company, which is what all the nice girls do in the States. I was a very good secretary", she adds indignantly. "I've always tried to find something enjoyable in everything I do. Even insurance work."

She giggles, moves closer to me to peer at what I'm writing. Tries to stare me out with the enormous child-like eyes which dominate her face. Sips her coffee and wriggles around in the low strung upholstery. Another gasp of breath unblocks the damn and her voice waterfalls like an eternal babbling brook. And gushes and gushes.

So how did the Cinderella discard her rags for riches?

"I must have been about 17 — a hippy, like Jeannie, the girl I play in the movie — I never wore a bra or make up, it was all boots and beads, and I met this guy in a bar, I was singing along with the jukebox 'Gimme Shelter' and this guy said he had a band and was interested in me. I could sense it wasn't just a pick up, and it worked, we got together with some other guys and became The Shirts. The guy — Artie — is my lead guitarist."

"We gave up being a copy band and wrote our own stuff, started putting together demo tapes and gigging. I was fired from

my job at United Artists (she'd left the Insurance Company by now) due to a change round of personnel. My mother died soon after, on Easter Monday, and I had to find some distraction to keep me going, so I put everything into the band, and collected my money from the state. And that's when it started happening". Halfway up the rainbow, waiting for the pot of gold.

And the gold came to her in April 77 at CBGB's in New York in the shape of Milos Forman, academy award winning director of 'One Flew Over the Cuckoo's Nest'. Out scouting for female talent for the movie 'Hair'. She was invited for an audition at the end of May.

"I couldn't believe it! I kept screaming 'God! An academy award winning director interested in me!'"

The singing audition went like a dream, and was followed by a nightmare dancing audition with the movie's choreographer Twyla Tharp.

"She didn't like me, and I didn't like her. I kept saying 'I can't dance, I can't dance' and she said: 'Look honey, you're pregnant in this play — you don't need to dance.'" (Jeannie is the young pregnant hippy who loves everyone.)

"After that I heard nothing more until the casting people of the

movie referred me to the casting people of the Broadway musical, in the end I was told by Hilly Kristal, my manager (also owner of CBGB's) that I would be opening the play in Broadway. The movie people found out and wanted me back, I wanted to do both as well as gigging with The Shirts, but in the end I had to give up the play, and my understudy opened it on Broadway. I really wanted to do them all — my idol Judy Garland did movies, concerts and albums — and that's my ultimate aim.

"Whatever happens, The Shirts are the most important of all. I've been playing with them for six years now. When Milos Forman first saw me I was gigging with them, so we must have something, we must inspire some sort of feeling or emotion. The various musical outlets — the film, the play, the band, are like lovers, and whoever demands too much and becomes too jealous of the others is the one which gets the Dear John".

The movie is still being screened although Annie is in Britain with the Shirts recording their debut album on the Harvest label. The Shirts have never played in England, their London date for Easter was blown out because of Annie's commitments to the movie, which meant an impromptu departure for New York, but they played

their first London date at Dingwalls this week. The album is due out in July, and there's to be a British tour soon after that.

So what are The Shirts to inspire such dedication and passion in one so young?

"They're progressive, powerful. I suppose I'm automatically the focal point because I'm biologically different from the rest of band — they're all guys, but if people see me as sexy then they must see the rest of the band as being sexy too. I'm not a star, I'm a rock 'n' roll kid, I could be anyone of the kids in the audience and still feel the same as I do on stage".

"Playing Jeannie made me realise that I'm no longer the hippy kid of the sixties. I used to dress like Jeannie once, but now I'm one of the 70's kids".

How is she going to survive the obvious poison daggers about stealing limelight from the other American new wavers Blondie with the bombshell broad?

"The Shirts are a rock 'n' roll band not a sexual gimmick. I wear jeans and a T shirt, same as I've always done, and whatever happens, I'm nothing more than a kid from Brooklyn, New York."

So the chirruping bird squirms and blinks a big goodbye with her eyes as the 'tight schedule' forces me to leave. And God help you England, but I think you're going to fall in love with her too.

# Don't blow it. Do it

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MARSEILLE





# IT'S ALL IN THE CARDS

STEVE HACKETT gave ROBIN SMITH the good news and with Rosalind Russell's help the rest of the staff had fun with the tarot cards

RIGHT HO, let's get the boring parts of the interview over and done with.

You know, the inevitable "Why did you leave Genesis?" question that must be echoing in Steve Hackett's ears.

Or. "Were there any arguments?"

Or. "Was it true you thumped Phil Collins on the nose and ran off with his wallet because you thought you might need the money?"

Steve's been through it many times before and during the course of this particular day he's going to go through it many times again.

"There are arguments in any band," says the quiet guitar player. "But I want to make it perfectly clear that I don't enjoy slagging off my former colleagues. It seemed that not enough of my material was being used on albums. My ideas were being whittled down and a lot ended up not being used. It seemed to me that if you've got a band it should be democratic and each member should aim to get a fair share of time on an album.

"At one time I thought of having a solo career and a career in the band. I thought that if managers can cope with a lot of acts then an act can have more than one manager, one for a solo career. I thought that I could have performed a separate entity as well as continuing with the band but it didn't work out."

## Pressure

So he packed his bags and left leaving a fine testament to his work with Genesis on the live album 'Seconds Out'. He went on to record his second solo album 'Please Don't Touch'.

"Well obviously it was a tremendous risk leaving Genesis, but when you're controlling yourself that can be tremendously satisfying. There's a far wider range of capabilities on 'Please Don't Touch' than Genesis could display. The pressure was off when it was recorded and I wanted it to be a sort of celebration.

"I used vocalist Steve Walsh from the Kansas group, Richie Havens and Randy Crawford. I think America produces by far the best vocalists, they've got more of a street corner heritage over there. Napoleon called the British a nation of shopkeepers while Mick Jagger said we are a bunch of guitar players. It took a white man called Eric Clapton to take the Chicago

blues back to America and show them how it was done.

Actually Steve, you don't seem to be the archetypal guitar hero who struts around the stage.

"I think the guitar should be an integral part of the band, a contribution to the sound. It should be used in an outstanding way but within the structure of the rest. I don't think there are that many strutters anyway, Townshend maybe. In Genesis the music took a lot of concentration. It was very complex stuff it benefitted from a lot of thought."

Included on Steve's album are a number of memorable titles like 'Narnia' and 'Carry On Up The Vicarage', a musical tribute to Agatha Christie.

"Narnia" captures the images of childhood," continues Steve, "Although I can't remember reading the book when I was young. When I start to write something it's based around

a picture that I've conjured up in my mind. I suppose the track came from a picture of kids skipping around and having fun. The opening piece of guitar playing has that kind of feel.

"I wanted some atmospheric noises on the album so we went into a shop called Jack Donovan's which sells old Victorian toys and other stuff. I suppose they sound a bit scary but I didn't go out to terrify people. We even recorded a fairground organ on Santa Monica pier and a puppet called Blimbo."

And then there's the track called 'Kim'.

"Well, that was inspired by my lady, we've been together for three years. When I wrote it I had this image of a quiet lily pond, a sort of quiet peaceful summer day feeling. I wanted to give the track a nymph like quality, she is a bit of a nymph herself. Kim's an artist, we met after she'd sent us a lithograph called 'Stagnation'. She came

backstage, we started talking and it just clicked. She did the album cover for 'Please Don't Touch'. It's got a Punch and Judy feel to it. Somebody's just disturbed some old mechanical toys and they've come to life. Quite spooky in a way.

"When you do an album you know what you're trying to put across but at the same time I want the listener to come to his own conclusions. You feel pleased if they concur with you.

"On my previous album 'Voyage Of The Acolyte', I tried to get many layers of sound. I used a lot of mellotron and some people said I used too much. I tried to make it very environmental like a ship sailing on the water or people charging across a meadow. I found I started attributing characters to the music. It developed a personality as if it was a living person, either masculine or feminine.

The concept of the album was based on my interest in Tarot cards.

With the cards you can study past present or future. They act like reflections in a mirror."

What this all basically means is that you read the signs printed on Tarot cards dealt out in a pattern from the pack. According to Steve, who keeps a pack handy upstairs, yours truly has been crossed by a perverse woman (true). I'll meet up with a black haired businessman who's quite a nasty guy, but by and large the future's looking pretty good with Alf Martin raising my salary 50 per cent (the cards never lie, honest).

Steve reckons the cards have been pretty successful as far as he's concerned and his solo career is taking off very nicely. He's been on a promotional tour across America and hopes to release 'Narnia' over there as a single after he's sorted out the contractual problems involved with his backing musicians working for different record labels.

"I don't have any regrets about leaving Genesis," he continues. "In the words of Edith Piaf (a famous French singer who sounded like a strangled parrot you ignorant peasants out there) Je ne regret rien. There were good times but I'm not crying over it. I won't be doing a Rick Wakeman and go back like he did to Yes.

## Spectacular

"The album has sold around 11,200 and that's without any advertising so far. It's hardly outselling the Beatles I know, but it's doing very well.

"I'm not planning to get out on the road at the moment, but if I do I don't intend going around with a show that only includes one light bulb. It would have to be quite spectacular.

"Sometimes in Genesis we'd say we've got to record an album so that we can combine it with a good show on the road? That wasn't true all the time though. I found 'The Lamb Lies Down On Broadway' a very hard album to understand. There was a lot of writing on the sleeve for people to sift through and I always thought the album suffered from musical indigestion. It was a very ambitious project, but one that didn't altogether work.

"I never liked the name Genesis. It was over cosmic. The name sounded as if the band was similar to a Quintessence or composed of a group of Jesus freaks. Genesis always had to live down their public school image, but I came from a grammar school. There may have been a few stories put around that Genesis had a very refined life on the road, drinking tea after gigs. But in my experience it was usually tequila sunrise.



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But when it comes to the Rutles music . . .

# ALL YOU NEED IS BUS-INNES



NEIL INNES believes the seventies will be remembered as the decade of nostalgia.

And so he should what with his finger well and truly in the "those were the days" pie so ably represented in the superb 'All You Need Is Cash' TV musical parody of the Beatles and all they thought they meant to the sixties. (For those who missed this 90-minute wonder last month, the BBC plans to rerecord it again soon).

I barely recognised Innes (Rutle Nasty) when he arrived late for the interview, black beret atop an impish expression. His features suggest a slimmer Elton John. He's the chain smoking creator of the Rutles' music (yes both album and single are doing very nicely thanks) and brilliant mimic, especially of the voices of Lennon and McCartney.

He describes his occupation as "light philosophy" though his passport labels him "writer / composer".

"It's the blandest way of getting out of everything," he says feigning seriousness for a moment. "I don't think anyone would want to challenge me in my line of business what with my record of waves of indifference. I'm the Indifferent Wave, that's me."

And as if to drive home his tongue in cheek humour, he adds: "I'm 33 1/3, Sagittarius, eyes brown, have an aversion to pets, own a rabbit instead of a lawn mower."

Only then am I sure I'm speaking to Neil Innes, ex - Bonzo Dog Doo Dah Band, and one of the Monty Python Team - two of the most innovative British music comedy acts who found success on both sides of the Atlantic. As, of course, have the Rutles. Even competing against prime TV fare in the States 'All You Need Is Cash' was seen by an estimated US audience of 25 million.

But about the album which so successfully captures the Beatles'ness of the original fab four while sending up both the letter and spirit of the songs. Apparently Innes did not listen to Beatle records while composing his pastiches.

"Well, that's my particular professional hang-up, I just don't like doing things the easy way. I think if it's going to be parody, though it's mimicking something, it has to stand up on its own right. And I just thought it would be too easy to revamp vocals or lyrics to tunes they had already. You must have heard of the show Beatlemania where they're just using Beatle songs and telling stories of the Beatles. There didn't seem much work involved in that really. But the Rutles had their own identity in a way so as to make the "transparent fake" work. Never once was the name Beatles used."

Though 'I Must Be In Love' has the Beatle sound it doesn't resemble any particular Beatle song. Where did it spring from?

"That came from a load of stuff written for Rutland Weekend TV. It sounded dated when I'd written it, I just liked the lyric. It was just jokey stuff in a teenage vein and I liked it and thought well how am I going to put pictures to that sort of song. I said why don't we do a parody of Hard Day's Night and Eric (Idle) said well why don't we call it The Rutles. And as everything on RWT is cheap and nasty we did it and it took off from there. It took 15 months for the whole thing, nine months for the music from first to last."

Innes is often writing.

"Oh yeah, I suffer from rhyming couplets. I'm always scribbling on envelopes and things."

He says he rarely watches TV or listens to records or radio, preferring to "do something" instead.

One of the remarkable things



## Rutle report by JOHN WISHART

about the album is the Beatles' sound.

"That could have been an accident, because people in the group The Rutles actually played. We had about two weeks bashing out these tunes. Everyone who worked on it liked the Beatles. We sort of got a group spirit going . . . you can really say it is a Rutle Album. Because everyone did it with the best will in the world towards the Beatles from admiration for things they'd done in the past. I've tried to put as many tracks on the album as possible to represent the Beatle's work but, for instance, I haven't got a Hey Jude, Paperback Writer or Fool On The Hill.

"When we were recording the album we suddenly found it hard to capture the right sound. All the notes were there but it just wasn't right. So we limited the mix, and then we limited it again. Then we cut it then limited it again. And still it was coming off the cutting machine so hard, we thought we'd done it all wrong.

"We got into such a panic. We found that we'd cut the first side back to 14 minutes. So we knew we'd have to put another song on. We'd done another which hadn't been worked on so much and when we played the acetate all that hardness came off and it sounded just right. So we sent that one off to the States right away so that they wouldn't make the mistake of cutting the dated songs off it.

"You know the Beatles are to blame for multi track recording. Sgt Pepper was done on I don't know how many four track machines (as there weren't any eight or 16 or 24-track ones then). These big new ones make everything sound so clean. So our first efforts sounded all wrong because they were too clean. We actually had to filthy the sound up."

"The only time we listened to the

original Beatle records was when we produced the album and we said 'What goes on in that one? Bongos?' So we'd bongo away. Not that it was all that obvious on the original. Subliminal really. We've edged ours up a bit but on the originals they weren't so obvious."

The album features the talents of two other Rutles, Rikki Fataar (the George Harrison Rutle) and John Halsey (the Ringo Rutle). However, much vocal and musical assistance came from Ollie Halsall, bass player Andy Brown and arranger John Altman.

So far however, there are no plans for a follow-up album.

"The unused numbers may come out as an EP. I feel reluctant to be forever an ex-Rutle you know. It's a nice one-off joke you know. I think it's awful when things get into this spin off situation.

What of the Beatles lyrics?

"I've always loved their lyrics. What about Lennon's line 'Love has a nasty habit of disappearing overnight.' And even when they got into the sadder moods when things were starting to fall apart they wrote wonderful philosophical stuff like 'And in the end the love you take is equal to the love you make' together with really nice music and feel for the whole thing. And their lyrics always had good vowel sounds to match the melody. Rather like Eric Clapton's guitar you know . . . he plays the right note for the tone. It's just got feeling. They loom large in their own lunchtimes, don't they?"

"They are rightfully the most popular music group ever. No other group managed to crack the age barrier in pop as well as they did. The best thing really is that it never really went to their heads."

We do not discuss Abba.

"Really this Rutles thing took a large chunk out of my life, it was really hard work. Lyrics get changed in the studio. As a result there are some mistakes on the sleeve (Piggy In The Middle). I can never leave things alone. Maybe it didn't sound any better but it made more sense.

According to Innes, the hard part was "thinking teenage" when writing the lyrics.

"It was very hard trying to remember the first time I was in the back of a school bus, or the first time I put my hand in a girl's bra . . . and then suddenly you realise you don't have to be witty or clever, you just say simply urgent things like 'hold my hand' or 'I saw you both come in and clearly you're not meant for him'.

"There were so many songs from that era that said the same thing i.e. 'You and I girl we're on the dance floor' sort of thing and at least there was something that people could identify with in those songs. A lot of what's wrong with many songs today is that they all seem a bit too esoteric and people are writing about their hangups and that's not really all that interesting."

We move onto his views on other artists. First Frank Zappa, who pioneered satire in rock at about the



with that kind of theatre very well into song and stage act. I was very disappointed with 'The Man Who Fell To Earth' but I don't think that had anything to do with him. Yes I think he deserves to be where he is."

What of his music?

"I like it very much. In fact the last album but one, Low, I loved the way he started pacing out things, bringing in new noise here and there. In fact he could turn into the Perry Como of rock if he doesn't watch out, he's getting so relaxed up there. (Obviously Innes hasn't heard 'Heroes'). But it's good, he can carry it off, he's got the eyes."

He demonstrates with a fixed slightly boss-eyed stare and points finger.

"Rather like Elton John's drummer," he adds laughingly.

"The ones that usually make it are the ones who've got something else to say. They're really more like artists. It's a mix of observation, skill, craftsmanship . . . and work more than anything."

Rather like himself, I suggest.

"Well really, I've got a bee in my bonnet about being a humourist and wanting to be taken seriously at the same time. There's not many people doing what I'm doing. No maybe there is, maybe that's what everyone in the new wave is doing."

From a man who states that his first lessons in comedy came from watching and listening to his mother and father (who now breed dogs) this observation comes as a surprise.

But then the best thing he's seen on TV recently he says is 'Pennies From Heaven', and he saw 'Close Encounters Of The Third Kind' twice (once for him and the wife, once for the kids). He didn't exactly love it, but he'd "go to bed with it."

The Innes' and their two boys, 7 and 11, live in Lewisham - "costs a fortune replacing wing mirrors." They've been there for 12 years.

What next? Though Innes dreams of California, his heart's right here. So is the work. There will be no more Rutland Weekend Television, he says, but he's talking to the BBC about six shows of his own to be called 'Parodies Lost' which will be basically songs and films.

"Something to look at and something to listen to," he says.

A more exact definition of 'Neil Innes I've yet to discover.



same time the Bonzos were big in the same field.

"Frank has always been a more serious artist really although he's had his humorous moments you know. I think he's a very good composer. I prefer it when he puts down a melody . . . I don't care for the freakout passages much; they're okay but I would rather he blew up fast like the Bonzos did and get them out of the way. But California's a different place and they probably go for that more there. I admire Frank Zappa.

And Punk?

"I like the new wave, but I don't listen to much of anything. And I've yet to go to any new wave music venues. Anyway I'm slightly suspicious of labels. For instance I didn't go to see 'Jaws' for ages until I found out that Spielberg was the guy who made 'Duel'. There's so much ballyhoo about things these days that it puts me off rather. Obviously that's the way the world is at the moment, he who shouts loudest gets the most attention.

"But as for the new wave I say good luck to them. As far as the Bonzos are concerned you can't accuse them of being anything but punk really. The stance hasn't altered much. I think what punk means is 'slightly anti-society, or anti-consumer society.' I think it's a bit over the top to say 'let's blow it all up, because what's the next step? Join the Red Brigade?'

"So I like the punks who poke fun more. For instance The Modern Lovers who do off-the-wall lyrics. And I just hope people will start to have a bit more fun. And maybe when all these bands come up a bit and get more success - a string of hits under their belts - and more time in the studio and ex-croem, ole the Beatles did, they will touch us all again.

David Bowie?

"I know Lindsay Kemp, so does Bowie of course. It seems Bowie managed to translate his fascination



# PRESS D FOR LOVE

MS DEE D Jackson has just arrived back in Britain for a flying visit to her home country after a two year stint in Germany.

She left her home in Oxford to live in Munich with just a good deal of hope and determination. She has returned with a hit single, a robot and a few shocks for the Great British Public.

These shocks usually come in the form of palpitations within the male species, and horror/envy from the female. They are caused by the costume, or lack of it, which Dee dons when accompanied by her automatic lover. It is, to say the least, revealing. It clings where it touches but leaves a vast expanse untouched, notably above her glittering boots and below her paper thin leotard.

But companion is not to be totally upstaged by all this. Standing six feet tall and encased in an equally figure hugging silver suit, he is her automatic lover. Together they make an astounding couple; particularly when they happen to be standing outside Buckingham

Palace amidst swarms of tourists.

"We all decided to troupe over there in our costumes to have some photographs taken," Dee explains. "Of course, all the tourists and people driving past couldn't believe their eyes. The policeman on duty didn't find it very funny, so we made off before he had a chance to book us."

"Anyway," she concludes, "I'm sure they were only jealous because we took the attention away from the palace for the day."

As we talk over coffee and cocktails, Dee is in slightly less spectacular attire. Her automaton friend sits beside her, and proves to be a quietly spoken German, who happens to have co-produced 'Automatic Lover', Dee's second single.

"He's a different robot from the one on the record, he's helping out with the voices and effects while we're in England."

"The trouble with these automatic lovers is that they wear out so quickly. They get rusty and the batteries soon run

down . . ."

Pouring another cocktail to help keep her strength up she continues with the story behind the record.

"When I arrived in Germany I began by doing some singing in the clubs over there. Then through a friend I was introduced to Gary Unwin, who asked me to make some tapes for him."

"Gary and his wife Pat decided to write a song around the space theme, a song of the future. 'Automatic Lover' was the result."

"In Germany the competition is so strong, I needed a totally original idea, I would be remembered for, and the idea of a robot for a lover seemed so bizarre, nobody would forget it. It's a fun song, nobody is supposed to take it seriously, it certainly isn't crude or vulgar."

"It was all thought out long before 'Star Wars' came out, but I'll still continue to make at least a few more records, including an album, in the space theme."

"You can stay using one theme but still extend

within that, so that it's never restricting."

"I don't know whether the label will stick, but I don't think that it will hinder us either way. It's like Donna Summer, when she began, she had the reputation of being the queen of disco sex; now she's losing that, and people are beginning to accept her for what she is, a professional singer, and a good one at that."

Another pause as we refill our cups and glasses. Dee is worried that the sound effects may not come over on tape and we sit and rattle ice and milk jugs for several minutes, until the people on the next table begin to look round. This lady attracts attention wherever she goes.

As the drinks settle for the last time, there is only one more question that must be asked. Would she trade in earthly males for a robot?

"Well, I don't think many women would want to abolish men completely. But I wish you could just turn them on and off when you felt like it . . ."

KELLY PIKE



THAT'S WHAT comes of recharging his batteries

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|   | O |   |   |   |   | 6 | O | R |
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# Boys talk

Jon Frewin finds out about the traumas and tribulations of being a Boy with The Boys



Paul Cox

ARRIVING at the pre-arranged meeting place I find The Boys have exited for liquid refreshment to a pub a few streets away. They're all there except Jake (the drummer) and they're trying to pass off another reporter as their new drummer; no chance Boys.

That ploy having collapsed they try the old kidnapping stunt but soon realise that RECORD MIRROR wouldn't pay much ransom. And anyway wouldn't they rather abduct

Blonde - on - Blonde? Immediate agreement, and they reminisce over the RM cover when the aforementioned beauties adorned it. While on the subject of RM, Kid talks about his unrequited love for his cat. He once wrote to the problem page about his undying passion but no reply was forthcoming. He moves on to another subject - so you'll never get to find out how the affair ended, maybe they just drifted apart.

The Boys talk about their last gig at the Music Machine, where they kindly laid on a bar for the boys and girls of the music business, they played an really good set, including

an appearance by The Yobs. The Boys are rather indignant that nobody reviewed the gig, at this point Cas (the organist) joined the conversation.

Cas is fed up, Cas is bored, Cas is annoyed, Cas is down, (this sort of talk could cause problems), the rest of the band dive on him, strapping him to the table and gag him, metaphorically speaking of course. But there is no trouble, Cas is just depressed because he's been up at NEMS (their record company) putting mailing shots into envelopes, sticking them down and attaching stamps, all without the help of even a sponge to wet the stamps, no wonder

ne's feeling like he does.

The rest of the band divulge that he's having a piano made with a bull in cocktail cabinet so he has something to do with his other hand while he's playing.

They're off to Europe soon and I ask Kid if there are any particular countries he's looking forward to.

"Holland especially, but also Scandinavia although we've never played there, France we're not so crazy about, all they want is rock 'n' roll. They're so conservative".

Cas pipes in: "Their TV's awful as well". Cas likes TV.

The Boys have a new single that should be out by the end of May titled 'School Girls' and they're really hoping that this will be the one that gets them the recognition they're trying so hard to get. And if it doesn't?

"Well the next one will, or the one after or the one after that, were not going to give in," says Kid.

The Boys know that records not as good as theirs have made it but as Elton John said not so long ago: "You don't have to be good to make it, you just need good promotion".

The Boys don't have that promotional bulldozer behind them so they're going to have to make a record that will stand out alone, and that ain't easy.

Conversation about their record company gets them near to throwing themselves off the table so an attempt is made to steer the conversation to more cheerful subjects.

"What about the girls, Boys"?

A stunned silence greets this question initially. Then Matt offers: "But we're only boys. Kid does have a number of young girls amongst his fans, but that doesn't mean all our audiences are very young or very female".

What about audience reaction so far?

"Our ultimate gig for audience reaction was in Swansea," continues Matt. "We'd finished the set, and we never do an encore unless they really want us back, that's not through any ego trip, it's just that a lot of audiences seem to think that they're under an obligation to ask for an encore. But these people at Swansea looked like they were going to pull the place apart so we went back on only to find that Kid's bass amp had bust so the audience had to wait 15 minutes while it was fixed. Yet they were still clapping, stamping and shouting for us. That's what you call a good reaction!"

Do The Boys have a devout following like the Depressions?

"Sure," counters Matt, "they're mainly female and like Depressions fans go to a lot of trouble to see us. Unfortunately, they very rarely have anywhere to stay and usually ask us if we've any room, but it's just not possible to put them all up and it's not fair to look after a couple of them no matter how much we'd like to. What can you do"?

"No idea," I reply. "Never had

such attention. How about taking me on in the Yobs"?

"Oh yeah the Yobs," Matt again "You know, one of the Yobs' songs was our best selling single? We really want to do another Yobs' thing maybe The Yobs do Jim Reeves or even Dean Martin, that would be really great!"

Cas stops mumbling about rather being at home watching TV and joins the conversation.

"Dean Martin, now there's somebody with style. You gotta be at least 35 and been through hell to be anything".

"What?" (that's me)

"Sure" says Cas getting into the stride of things. "Thirty - five, I can't wait to be 35, then I'll really be a musician - an artist with a right to do and say as I want, I'll have some authority, I'll have suffered and that's what it's all about. You've got to be 35, tired, unshaven, have a drink problem and your wife's got to have left you. I'm nothing, I'm just a kid, I've got to suffer".

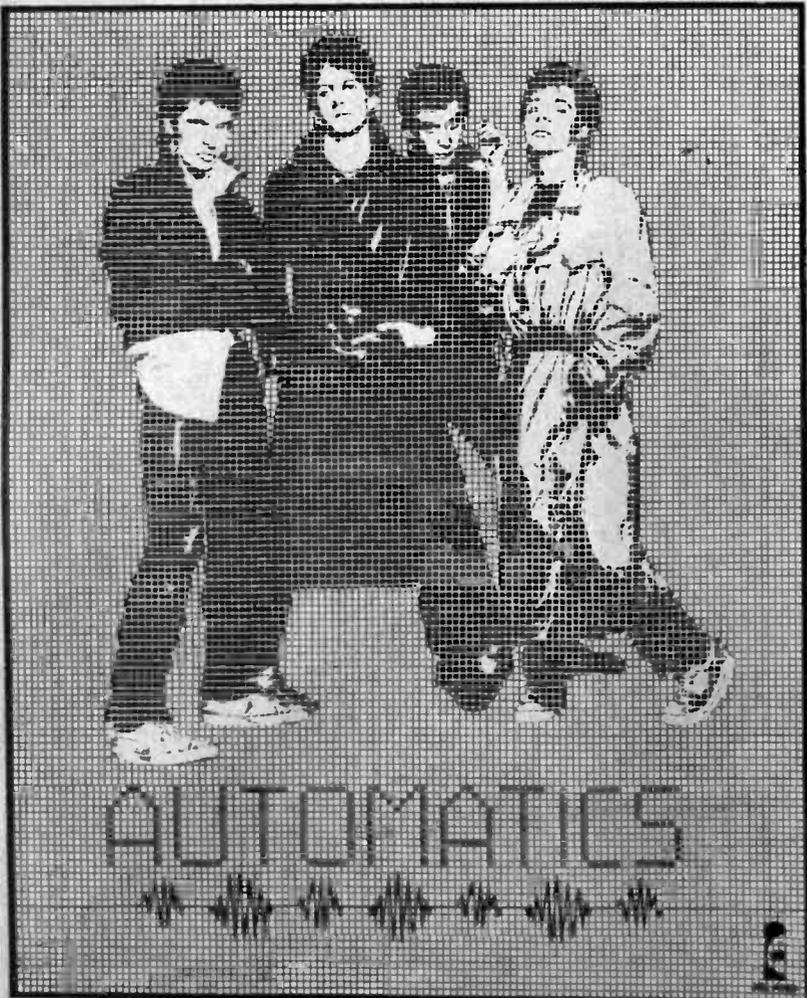
Oh Christ, bring on the cross and nails. Okay Cas we'll come back to you in a few years' time. His feelings are understandable, but not the manic determination behind them. And he looks so young for his age, maybe that's half the problem. Keep up with the scowls Cas, you'll make it.

Cas leaves, crawling over a trail of broken glass to get to the door. What that Boy will do to get home to watch Coronation Street!

Kid and Matt stay a little longer and we talk about life, books, films, etc that I'm sure you lot don't want to read about. Then we parted with Kid passing the final remark.

"You can never accuse The Boys of being hyped".

He's right, but they really do need a good push in the right direction.



KID REID



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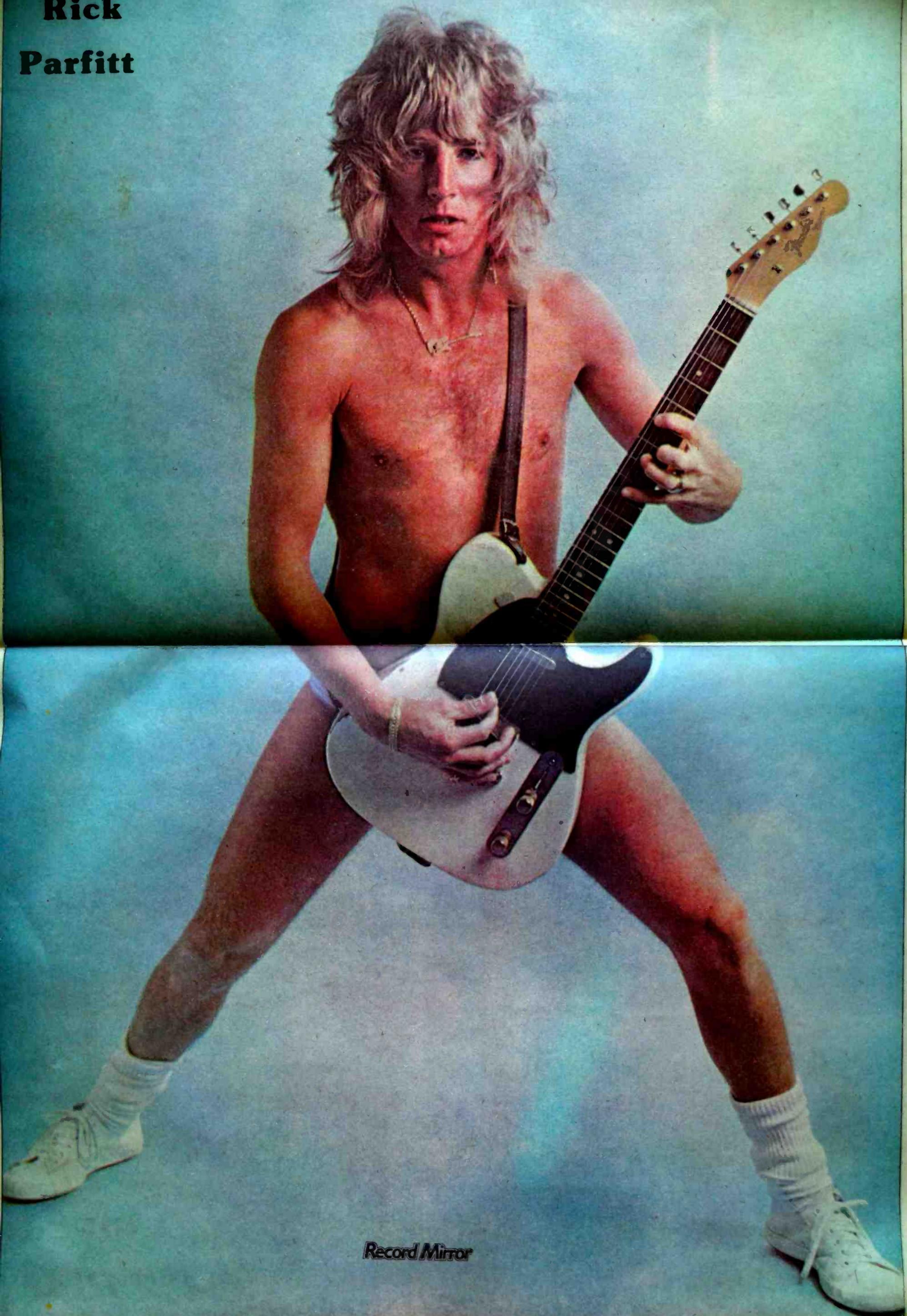
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*Record Mirror*

# OFF CENTRE

Edited by TIM LOTT



Elton's ego is disappearing in the chart

## Elton's ego takes a knock

**ELTON JOHN** is getting bitter in his old age.

Polished to the rather unimpressive progress of his 'Ego' album, which moved down one place from 34 to 33 in the chart last week - Elton said the chart situation was "highly inaccurate" and "ridiculous" to boot.

When asked whether this isn't some grapes, it does seem rather that Elton never criticises the chart situation in America - which is widely accused of being "highly inaccurate" - where his record is "highly accurate".

Elton's record from Rocket Records this week put him in the money, though the significance of the move is rather small.

Elton said he was disappointed in the chart position.

"I think the chart has revealed an error which is the wrong thing of sales - that is the Music Mirror chart published over the last three weeks. I've given the wrong catalogue number of the album."

It was conceivable that dealers were given the wrong single, so that any in-shop sales would be due to lack of stock.

Elton's sources close to Record Mirror suggest that Elton's "extremely rich".



BOWIE, narrator of 'Peter And The Wolf'

# A green Bowie goes for the kids

**WELL, IT'S** five years on from the time when David Bowie wrote the song of the same name outlining the disasters that were to be inflicted upon the human race. Five years on - and who would have imagined in 1973 that this sci-fi prophet of doom would end up narrating a symphonic fairy tale with the Philadelphia Orchestra?

Don't panic - this isn't his new album, and it doesn't exactly follow the pattern that 'Low' and 'Heroes' has established. It's simply an escape into a fantasy masterminded by someone else.

If the inner sleeve notes are to be believed, Bowie has always had an interest in bringing "good music" to children, and he apparently embarked on this project with his son, Zowie, in mind.

Through Prokofiev's fantasy story, kids can pick out instruments from the orchestra because each instrument is given a "part" in the overall story. It's hardly destined to produce future Joey Ramones - but each to his own.

I wouldn't presume to criticise the album, because I don't know enough about classical music. But to my ears it comes across as slightly twee. A great album to buy for kids though.

Bowie has a warm, likeable voice and it seems strange that he hasn't ventured into something like this before. In interviews he has always spoken with perfect and deliberate clarity, and he maintains the same qualities here. After one listen you can't really imagine anyone else doing it, though of course, hundreds before him have performed the same narration.

The record is pressed in green vinyl, something else likely to catch the eye of infant Bowie fans.

Only time will tell whether it will catch on. Imagine it - Ian Dury grunting through 'Sleeping Beauty', or Frank Zappa droning through 'Alice In Wonderland', or even Johnny Rotten reading Peter Pan. The mind boggles.

EVE GIBBS

# Family unit are at The Stranglers throats

**THE PUNK** backlash made a comeback this week as the Stranglers became the subject of attacks from the family unit and the clergy.

The Rev Simon Bannister, the vicar of Oldham (or something like that) has hit out at the cover of the new Stranglers single 'Nice And Sleazy' which depicts an inert woman who one supposes to be a strangler victim with a slogan, 'Coming Your Way'.

This is, in fact, an old Stranglers poster that was used way back and United Artists have reurcted. Obviously, it's lost none of its shock value.

"I think it's in extremely bad taste," the Rev Simon told me, in tones that were almost apologetic (fire and brimstone seems to be a bit

uncool in the church nowadays).

"I haven't heard the record, so I can't really comment on that. But I would like to see the cover withdrawn."

Meanwhile, in the commuter green belt of Surrey, the Stranglers last album, 'No More Heroes' is presenting a threat to family life.

Albion Records received a letter from a Mrs Frances Kelly in Ewell, Surrey whose husband was livid when she heard the said album being played over the speakers. No specific track was mentioned but I suspect 'Bring On The Nubiles' with its charming chorus 'Let me let me f--you f--you' being 'the culprit'.

Mr Kelly took the rather drastic step of smashing the album and giving his son a

'damn good hiding' since he was playing the record while his 10 year old sister and her friends were in the room.

Mrs Kelly suggests that the record industry follow the example of the film

industry and warn people when content might be offensive.

She also wants her money back on the broken record.

Barry Calft, who claims that he is not a spokesman for Albion

management, said: "If Mrs Kelly would like to stick her Stranglers album together again with Sellotape and send it to us, we will send her Cliff Richard's latest LP stuck together with Araldite."





THE LOOK. and that's just what they're doing



ANHH, THE grey days faced by the Eurovision red, white and blue chanteurs inspired the whole of Fleet Street to compete in the see - who - can - think - up - the - crassest - epitaph - competition.

As always of course, the SUNDAY PEOPLE and the SUNDAY MIRROR tied with their seemingly telepathic offerings of "KO For Co-Co in The Euro-Song Contest" and "Israel KO's Co-Co in Song Contest" respectively. Close runner-up was THE OBSERVER with "No Go For Co-Co". The simplicity of British verse never ceases to amaze. The Mirror informs us that "The British group were disappointed but not downcast with the verdict" in true stiff upper - lip fashion. What-bo, there's always next year, isn't there chaps?

Then of course, there's always our dear friend Bryan Ferry sporting the latest designs in facial fuzz gracing the SUNDAY TIMES Weekly Review. Ferry is at present back in his native land, and residing in a very elegant West End apartment, with not the slightest trace of his miner's son's beginnings.

Seems that now he's back in London he has been hailed as the "father of punk". His comment, "How do I react to that? With a wry smile, you might say. When sufficient time has passed we'll all be able to play historian and see what presaged what and what lead to something else. Sure, the relationships are there, but so are the differences." Nice to see his loquacity outliving his ego. . . .

The NEWS OF THE WORLD is battling with its current of how rock 'n' roll ruins your sex life, casting prime examples from "Radio One Ruins Your Love Life", with Noel Edmunds better - half, Gill bearing her chest to the world. Seems that the menage - a - trois with Gill, Noel and Radio One was killing off their libido, poor dears, the early morning breakfast show was apparently no more than a frustration show for the erstwhile happily marrieds.

Along the same merry note, the News of the World takes great pride in pointing out that P. J. Proby's wife Dulcie walked out on him soon after he was sacked as star of the West End show, Elvis, but happily (?) "the pants - splitting star of the sixties who went bankrupt three times" insists that he's not finished. "I could go to California or to Holland and make thousands if I joined up with my band Focus again." A pleasant change to see confidence in one so old.

Finally, many thanks to the OXFORD MAIL for bringing to our attention the fact that Dee D. Jackson (of "Automatic Lover" fame) is none other than Deldre Costler from Blackbird Leys. Deldre comments on her new - found fame, "It's all very nice". BEV BRIGGS

# NOW LOOK HERE!

HOW DARE YOU! If you're suggesting that well, I've never been so insulted. It's nothing short of ridiculous to say that we put this picture of The Look in purely for voyeuristic reasons. In fact there's a perfectly good story to go with it . . . if I

could just remember it just a minute ah yes. Mick Buss, the guitarist, tells me that he's a hero! And so is lead singer Johnny Fontaine. This dynamic duo - according to Mick - are the friends of all law abiding citizens in

this country of ours. They did their bit for decency when they beat up an armed robber.

"Me and Johnny were working as hotel porters," said Mick over a friendly ice cream at trendy 'Friends' restaurant. "We heard this shout-

ing coming from the reception area and we rushed in to see what was going on.

"There was this guy in front of the desk pointing a gun at the manager, so we all piled in and had a go at him. We broke his arm, I think.

"The police told us that there was a reward, but we never saw any of it."

I have no doubt that managers of some other groups will view this move towards righteous buccaneering with the fear and suspicion it deserves.



CO-CO: put on a brave face

## You too can get a Stiff

STIFF RECORDS may have lost Jake Riviera, but their pioneering spirit remains sturdy as ever.

This week, in a dramatic bid for total music biz domination, Stiff open their own shop, selling all the promotional junk they hype their artists with.

This means you'll be able to put your hands on Stiff - T-shirts, Stiff badges, posters, cut outs, gimmicks, even a Stiff Records clock - at a price.

Some records will also be available, mainly imported Stiff Oddities - like Elvis Costello's 'My Aim Is True' with 'Watching The Detective' on it.

The shop will be open from Monday to Saturday between 10 am and 6pm at 32 Alexandra St, London W2 - the site of the old Stiff offices.

## Stop waiting, start asking

SO CO-CO came tenth, with something like 61 points but at least they got more than the guy who sang for Norway. His grand total was zilch, serves him right for twanging his braces.

At the end of this year's Eurovision Song Contest at the Palais de Congress in Paris (I've never seen so many tuxedos and evening dresses. Demis Roussos' dress was one of the best of the night). The champs were Izhard Cohen and the Alpha Betas with 'A-Ba-Ni-Bi' (can someone tell me what the Israelis have to do with Europe?). It was one

of the 'Boom Banga Bang' type songs, stuck in that old formula. None of the songs in this year's contest really stood out. Some songs got 12 points, then another time nothing. It just goes to show the low quality.

Why is it this country can't manage to win it every year. We have the best songwriters and performers in the whole of Europe - if not the world. Are they ever approached to write for the contest? Or are the big name songwriters musical snobs who wouldn't be associated with it? I can't see why because it must be very

lucrative if they do win.

Still, after the whole thing was over Co-Co had a party at a nearby hotel and when the group arrived everyone put on a brave face and gave them their deserved applause for at least trying their best.

Even the songwriter of the Israeli song thought Co-Co's was the best.

Next year, instead of waiting for songs to come in, let's ask all the best writers in Britain to submit a song. Maybe we could see Elton or Elvis Costello or Tom Robinson winning the damned thing for us.

ALF MARTIN

## 'WHAT'CHA GONNA DO ABOUT IT?'

b/w AGAIN & AGAIN (Robbie Collins) SINGLE FROM THE JOLT 2059 008



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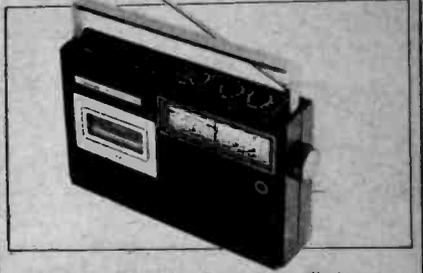
This kit includes: Auto-Changer Groove-Kleen, Stylus Cleaner in dust-free container, Record Handler, Record Dust-off, Cleaning Brush. Complete with full instructions.

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

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

**HERE'S HOW TO ENTER**  
 We want to know how much you know about the music world. All you have to do is answer the six sections (1 to 6) of music questions that will appear in Record Mirror over six weeks. The third section, No. 3, is below. Answer the questions, cut out and keep. Next section No. 4 will appear and so on until you have answered all six sections of the competition. With the last section, No. 6 we will tell you how and where to send your complete set of entries.

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 This competition is open to readers of Record Mirror. Employees and their families of SPOTLIGHT PUBLICATIONS LTD., SPOTLIGHT MAGAZINE DISTRIBUTION LTD., MORGAN GRAMPAIN AND SOUTH EASTERN NEWSPAPERS LTD. and any subsidiary or associated company are not eligible to enter the competition. The fully completed six sections of questions numbered 1-6 published solely and cut from Record Mirror will qualify the reader to enter the competition. Those entries that successfully answer all the set questions will go forward to be judged on a tiebreaker question that will be included with the last section (No. 6). The tiebreaker questions will be judged by a panel of judges including the Editor of Record Mirror. The decision of the judges is final and legally binding, no correspondence can be entered into.

- |   |   |                                   |                             |
|---|---|-----------------------------------|-----------------------------|
| Rite Coolidge — Anytime, Anywhere         | Carl Douglas — Keep Pleading Me                   | Gerry Rafferty — City To City     | Working Girls               |
| Gallagher & Lyle — Showdown               | Jimmy Helms —                                     | Ormanos — Live                    | Hope & Anchor — Live        |
| Chas & Dave — At The End Of A Perfect Day | Gonna Make You an Offer                           | Dr. of Madness — Sons Of Survival | Warren Zevon                |
| Close Encounters                          | Gordon Giltrap — Perilous Journey                 | Band Of Joy                       | Smoke — Greatest Hits       |
| Rufus — Street Player                     | Oan Hill — Longer Fuse (Sometimes when we touch)  | Charlie — Lines                   | Steve Hillage, Moton        |
| Steely Dan — Aja                          | Merri Wilson — First Take (Telephone Man)         | UK —                              | The Vintage Years — Vol. 1  |
| 20 Rock Musical Guests                    | Space — Deliverance                               | Jubilee — Cart X                  | The French Collection       |
| Rolling Stones — Get Stoned               | Dave  | Mazzy Star — Play 'N' Game        | Pasadena Roof Orchestra     |
| Manfred Mann's Earthband — Watch          | Chris Rea — Whatever Happened to Benny Santini    | SAHS — Rock Drill                 | The Boys — Alternative      |
| Eddie Money                               | Buzzcocks — An Other Music In A Different Kitchen | Krazy Kat — Troubled Air          | Chartbusters                |
| David Essex — Gold And Ivory              |   | Foster Brothers — On the Line     | Small Faces — Greatest Hits |
| Cheap Trick — In Colour                   |   | Rudas — Let It Rot                | Rokoko                      |
| New York New Wave                         |   | Deaf School — English Boys        | The Rubinos                 |
| Gene... And Then There Were Three         |   |                                   |                             |
| Johnny Moped — Cycladic                   |   |                                   |                             |
| Link Wray — Early Recordings              |   |                                   |                             |
| Radio Stars — Songs For Swinging Lovers   |   |                                   |                             |
| Chirwick Chartbusters (Vol. 2)            |   |                                   |                             |
| Frankie Miller — Double Trouble           |   |                                   |                             |
| Generation X — 33                         |   |                                   |                             |
| Blondia — Plastic Letters                 |   |                                   |                             |
| Ruby Winter                               |   |                                   |                             |
| Little Richard — Now                      |   |                                   |                             |
| John Miles — Zaragon                      |   |                                   |                             |
| Bowles Bros.                              |   |                                   |                             |
| Camel — A Live Record                     |   |                                   |                             |
| Judas — Raves Of The World                |   |                                   |                             |
| Hot Chocolate — Everyone's A Winner       |   |                                   |                             |
| Isaac Hayes — Chronicle                   |   |                                   |                             |
| Know Your Product — Saints                |   |                                   |                             |
| Heatwave — Central Heating                |   |                                   |                             |
| Dean Friedman                             |   |                                   |                             |
| War — Galaxy                              |   |                                   |                             |
| Eriv Castello — This Year's Model         |   |                                   |                             |
| Nick Love — Jesus of Cool                 |   |                                   |                             |
| Duany Springfield — It Begins Again       |   |                                   |                             |
| Bethnal — Dangerous Times                 |   |                                   |                             |
| Jonny Cougar — A Biography                |   |                                   |                             |
| The Imperials — Who's Gonna Love Me       |   |                                   |                             |
| Carl Perkins — Blue Suede's Back          |   |                                   |                             |
| Elton John — Live                         |   |                                   |                             |
| David Bowie — Heroes                      |   |                                   |                             |
| Beccars — Sorry I'm A Lady                |   |                                   |                             |
| Fifth Dimension — Star Dancing            |   |                                   |                             |
| Bob Marley — Keys                         |   |                                   |                             |

**Section 3**

Please answer the following questions, then cut out and keep

1. Give David Bowie's real surname
2. Name Roger Daltrey's real surname
3. Where was Joni Mitchell born?

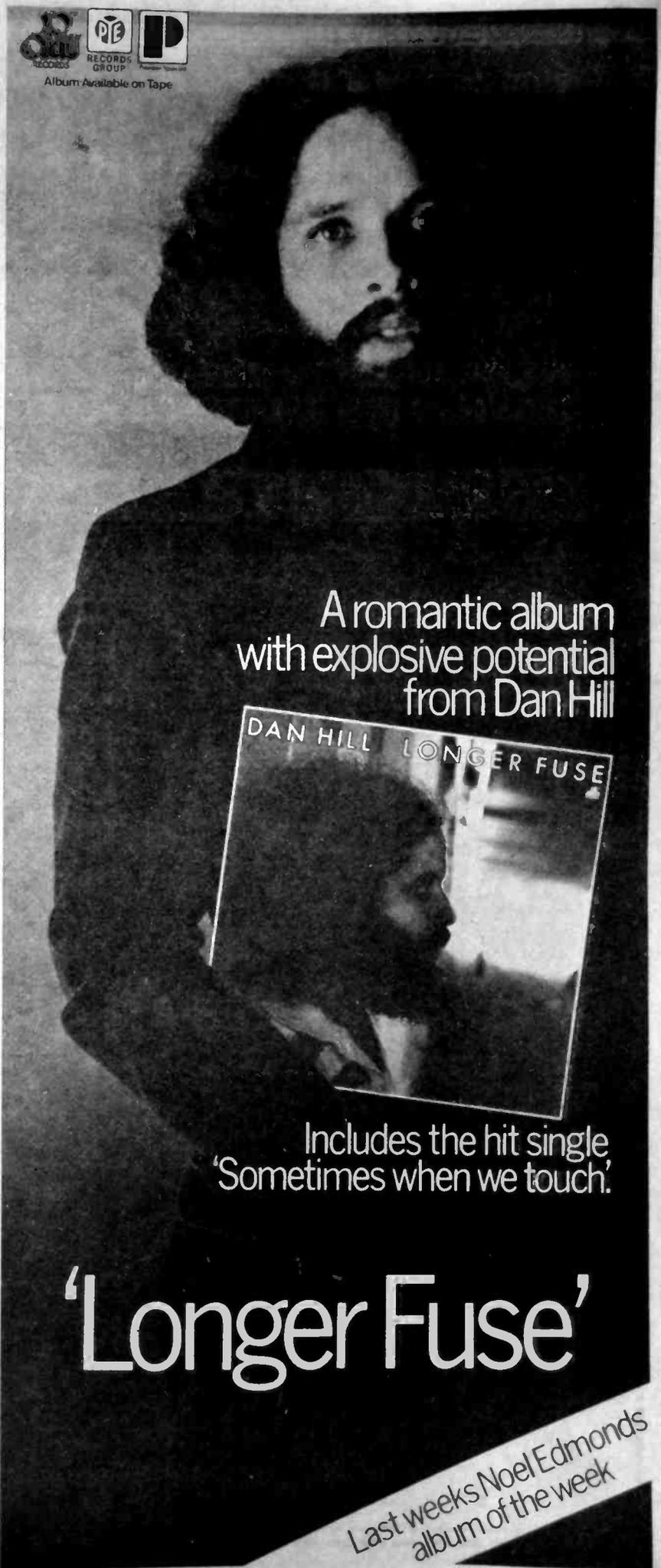
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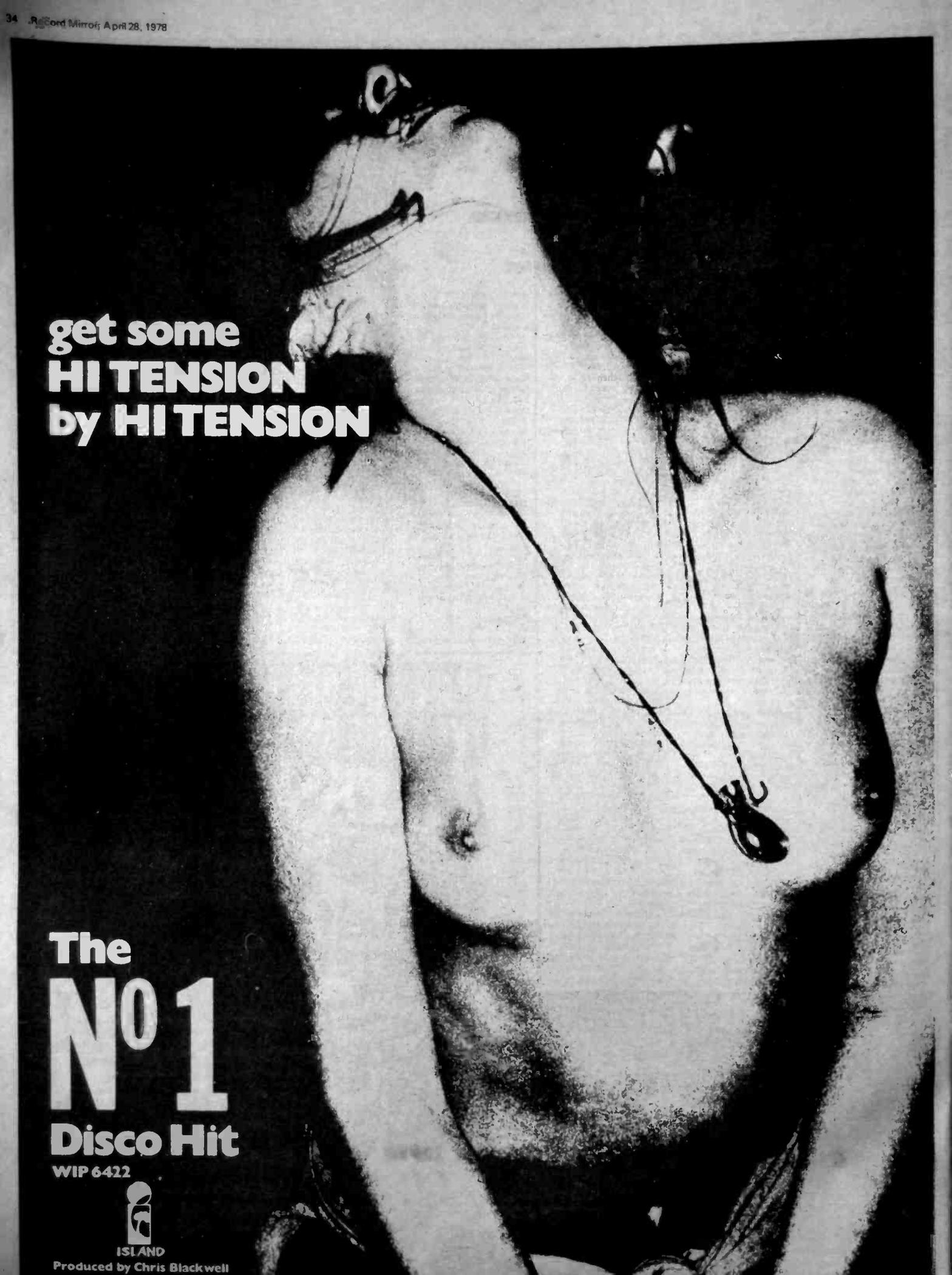
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# PERE UBU DENY UGLY CHARGE —

## And Marilyn Laverty doesn't argue

PERE UBU is the name of a grotesque character in a series of works by turn-of-the century playwright Alfred Jarry.

It is also the name of a new wave band who possess a grotesque sense of what it means to be living in 1978 Middle America. A keen awareness of the imminence of nuclear disaster is only part of the scenario. For, in the industrial wasteland of Pere Ubu's native Cleveland (as in Akron, home of Devo), another factor of daily living is the constant exposure to automation, to industrialization, to depersonalization, to alienation.

But, unlike many other new rock and roll bands, Pere Ubu refuse to take a jaded approach to the modern age. Their cacophonous music is a primal scream, and it is mightily disconcerting.

On their debut album, Pere Ubu achieve a sound that is as mellow as a machine shop. Heard first on the LP are a series of high-pitched shrieks. Further on, in title cut 'The Modern Dance,' there are equally unnerving moments, as lead singer David Thomas' vocals blend with various instrumental hoots, hisses and howls.

During a recent, rare CBGB's performance, Pere Ubu added to their musical psychosis. The rotund Thomas writhed about in dapper, semi-formal attire, only to have his clean-cut image defiled by the blasts and bleats he vocalized. Meanwhile, the bands' other members — guitarist Tom Herman, synthesizer player Allen

Ravenstine, drummer Scott Krauss and bassist Tony Maimone — seemed only minimally aware of each other's presence onstage.

It was not as chaotic as it might have seemed, however, as singer Thomas explained.

Acting as spokesman for the five-man group Thomas described the internal logic of the band. He said that comradeship is as important to the band as musicianship.

However, intense personal involvement invariably leads to arguments, and, according to Thomas, "Ubu bands are always volatile. We fight a lot. Scott was having troubles recently, for example, and he freaked out. He recorded the album with us, which he didn't want to do. Then he threatened to quit, and we let him, because he had threatened to quit a couple of times before, and we were tired of being blackmailed by his threats. We replaced him with Anton Fier. But that was only temporary, and now Scott's back in the band."

With or without comradeship, the band have learned enough over the past two and a half years to get them to the point where they could complete the recording of their album in only 12 days.

"We don't consider any of our songs to be throwaways," said Thomas, explaining how Pere Ubu decided to wax the precise collection of songs for their first LP during last October. He also talked about several quirks in the history of the band, which has seen group membership in five incarnations, credited with the release of four singles on obscure label Hearthan Records — '30

Seconds Over Tokyo'; 'Final Solution'; 'Street Waves' and 'The Modern Dance'.

One of those quirks has to do with Thomas himself, who used to be known professionally as Crocus Behemoth, a name he had adopted during a stint as a "lousy writer for an awful paper in Cleveland." Thomas stopped using the moniker recently, much to the confusion of some veteran Ubu fans.

"I decided I didn't want people to think 'Oh, what a weird name,'" he claimed. "I decided weirdness was too easy, too cheap."

Another quirk in Ubu history is the band's refusal to continue to re-tread old material. And they have ignored their tour audiences' pleas for the song 'Final Solution,' a tune that was included on the first Max's Kansas City LP collection.

"We're tired of the song," says Thomas. "It's structure makes it seem antique. Also, it's been misunderstood too much because the title is the same as the programme Hitler used to exterminate the Jews, although that's not where our title came from. It came from a Sherlock Holmes story. But regardless — we don't want to be associated with any of that Nazi stuff. That whole outlook is stupid and banal."

In addition, Pere Ubu have been strong-willed in controlling the tone of their record company dealings. The group have refused to allow a stock group "mug shot" to be handed out as a publicity photo.

Dispelling rumours that the basis for this decision was the group's ugliness, Thomas said: "A posed group photo is just another sign of worship of the personality cult, and

we're not into that. Really, what's important is the music, not what we look like."

Considering the fidgety nature of his gestures during interview, it's easy to confirm Thomas is more comfortable onstage than off. With a stranger, he is reticent and mumbles. Performing in front of hundreds of strangers, however, he is radiantly crazed.

hypnotically clanging a discarded lawnmower roller in time with the music, Thomas performs 'The Modern Dance,' 'Street Waves' and 'Sentimental Journey' with as much, sometimes more, emotional excess than he devotes to the album cuts.

"Tony Maimone is the main musician," says Thomas. "He works out a lot of technicalities of the music."

Tony, at age "25 or 26," has about three years' musical experience,



DAVID THOMAS demonstrating Pere Ubu's primal scream

which is average for the band members, who are mostly in their mid-twenties.

"We're no spring chickens," Thomas readily admits. Yet, it has only been within the past few months that these seeming veterans of the new wave scene have been able to quit their day jobs and support themselves entirely from their music. The American tour they have recently completed is one of the most ambitious of their career to date.

"I'd be happy to play in Cleveland for the rest of my life," conceded Thomas, acknowledging

in the next breath that Pere Ubu are eagerly awaiting their planned British tour, since "Obviously, Europe is where Pere Ubu's immediate future is.

"I still assume America is a loss," he continued. "Of course, we'll do as well as any other new wave band. But how many records have any of the new-wave bands sold in America?"

But Pere Ubu don't really have to worry about that, since their record company does not pressure them for sales in the millions.

Continuing with his

analysis of the band, Thomas admitted "There's a resemblance between us and Devo, yet we're diametrically opposed."

Referring to the report that Stiff Records is releasing an Akron-rock sampler, Thomas said "It's funny. It's a joke." He seemed amused at the notoriety the Cleveland and Akron scenes have gotten lately.

Then he reconsidered and added, "But there are two or three million people in the area we come from. There's a lot of talent there. And it's only fair that people are beginning to realize it!"

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THE PROPS Pere Ubu use onstage — but where are the instruments?

# MAILMAN

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

Show me your Showaddywaddy

I HAVE been a fan of Showaddywaddy for over three years now and since then they've hardly changed their stage act (give or take a few songs). Also, when I went to see them at a night club the other month, where I've met them before, they not only refused to let anybody in to meet them, they treated everyone like stupid little teenyboppers. I suppose now they've had a few hit records they can ignore their fans who put them where they are. New wave bands come out to see their fans and talk to them before and after concerts, they don't rush off and hide in the dressing rooms from their fans. I don't see why Showaddywaddy can't do this at night clubs - of course they can't come out at concert halls - but who's likely to mob them and rip them apart? Showaddywaddy, if you read this, take note. Otherwise you will lose your fans. Angry fan. ● What about if lads? You can tell me - I won't tell Angry Fan your address.

AND TALKING OF FAN MAIL...

Skroo you too dear

TO ROSALIND. In reference to your review of the Depressions' album (April 15). How long have the male sex been fooling you Rosalind? (About 10 minutes, when I was 15 - RR). I mean, I can only think of one reason why you were offended by that track, 'Screw Ya'. Now I don't really care if you didn't like the album, but it's you I'm worried about. Didn't you know all healthy young boys think that way? Oh, but I see! It's all clear to me now. I've just turned a few pages of the same issue and I found your review of Wayne County's Music Machine gig. It's just that you prefer your music and your men to be dressed up in red satin knickers and suspender belt (who said Wayne was wearing a suspender belt, I didn't - RR) and sing songs about 'Toilet Love' and 'Bad In Bed'. What it boils down to is that your righteous women's lib mind is just as degrading to men as Wayne's sensationalist songs are to men and women alike, as our songs are to stupid women like you. In other words, it's all a load of rubbish just like your review and should be taken with the humour it deserves.

Dave Barnard, The Depressions, Clifton Hill, Brighton. ● I don't see you laughing and I didn't find anything humorous in the album. My boyfriend doesn't wear red satin knickers and anyway, I don't see the relevance in criticising another artist (whose originality and courage I admire) when discussing The Depressions. I have already

seen your band live and I wouldn't mind seeing them a gain if you come up with good songs - RR.

Thanx, thanx YOUR REVIEW of The Depressions and Wombles had me in fits of laughter! Thanx for Bowie the other week. Andy Warhol. ● Who are you trying to kid? Well, at least you thought it was funny.

AND NOW, ABOUT THE DEATH THREATS TO THE STAFF...

Wot's your bag?

PRINT THIS letter so that everyone will know what a bitch Rosalind Russell is. I agree with Mitchell Whitehead of Durham. She's an old bag and doesn't know what she's on about. I too will pray for the day she dies in a car crash. Cosmic St. Segsbury Grove, Harman's Water, Bracknell. ● Not much of the cosmic bopper about you. However, over to Mitchell, the original voodoo man who makes an astonishing turn about...

I apologise

PRINT THIS lovely letter so everyone will know what an angel Rosalind Russell is (that's taking it a bit far - MM). Her review of Bolan's 'Hot Love' was great. Don't ever die the way Marc did Rosalind, cos you won't be forgotten. This is a public apology. Mitchell Whitehead, Briardene, Lanchester, Durham. ● And that is positively the last word on Bolan's review.



DEPRESSIONS drummer Kid Barr Garvey also woke this morning. Wonder if he agrees with bandmate Dave Barnard about Rosalind Russell's review?

# Well I woke up this mornin'

(with white punks on my mind)

WELL, IT WOULD HAVE BEEN THE LAST WORD IF SOME OF YOU HADN'T COME OVER POETIC.

Bolan and the bathwater

MAYBE IT is just as well Marc Bolan took a slow taxi to the ultimate destination. I've been reading RECORD MIRROR for some time now and I've come across letters ridiculing him as well as a few praising him. He was literally abandoned by the mass media, although in the later stage of his reign he didn't have many fans, those he had didn't bother. Marc's beautiful dream was as potent as a drug. The trouble was that while the dream was developing in the bath, someone pulled the plug out.

Yvonne, Rochdale, Lancs. ● What!

Kick me Kate

THANKS FOR the Kate Bush poster, but I must admit I was a bit disappointed (You must have been the only one - MM). The poster you printed made her look ridiculous, posing with an oversized elastic band and having her hair floating up at the sides. The bottom half of the poster might as well have been cut off. Kate's legs can be very artistic except when they are tied together. (How would you know? - MM). To compensate I think you should print another. She should be dressed in a long velvet dress, pictured against a background of Trees and moors, with the wind blowing in her hair. Rickie. ● You persuade her to go out on the moors and I'll take the picture.

Virgins' corner

I AM a 13-year-old virgin, so Brian Burton need not think he is unique. The interview with Patti Smith was okay, but it made her look like a spoilt little kid. Do you think you could interview John Travolta as I'm too young to see 'Saturday Night Fever' and I can't find anyone to go with me (my mum won't let me go on my own). Pippa Bateman, Chigwell Row, Essex. ● I should hope Brian isn't unique at his age. And the Patti Smith interview portrayed her as she WAS. Honest.

Filth crap etc.

WHAT HAS happened to RECORD MIRROR? It used to be so tidy, very neat and the articles used to make sense. The paper in general has nose dived to a low standard of punk, filth and sarcasm, which in fact now drops below its rival papers. I have continued buying this paper every week for three years. Although all things go wrong sometimes in editorial standards, unless a new revived concept of RECORD MIRROR is started, I will cease to buy it. I would like to know



other readers comments on this matter.

M. Rosenberg, East Close, Bedwell, Stevenage.

● I did consider censoring this letter as it contained the word f + + + h, but as I'm so broadminded and fair, I'm willing to let you get away with it this time.

Header

ANYBODY WHO writes to your music paper wants their head examined. Prof. P. Nutt. ● This is not intended to be a comment on the previous letter. Oh, all right then, it is.

Keep it up

JUST WRITING to say keep up the good work! I would be very happy if you would print this letter so that I could send Paul Murkin of Dobell Road all my love and to wish you lots of happiness. Abbie Yates, Eitham, London SE9. ● There speaks a woman in love. But, not so lovely...

Rubbish etc.

AS MUSIC lovers, we think that Grip are rubbish. Paul and Stu, Churchill Avenue, Lake View, Northampton. PS please print this then Kev will feel a twat. PPS Kev IS a twat. ● What do you think this is - the personal column?

Beefcake club

I REALLY appreciated that picture of those two nude men in RM a couple of weeks ago, so could you please print a picture of Brian May and Roger Taylor in a similar pose. (You've got to be kidding - MM), or one of Jean Jacques Burnel wearing black bras, panties, suspender belt, stockings and stilettoes? Linda Lovelace, St Michael's Avenue, Yeovil, Somerset. ● If you're reading, Jean Jacques, we'd love to hear from you.

Lustful is beautiful

AFTER THE surprising shock of seeing my letter in your paper with a small, but perfect picture of Mr 'Lustful' Roger Taylor, I was compelled to write and thank you. I thought you had to have three heads and be some sort of genius to get published in your paper, but you have restored my faith in you. As to your comment at the bottom, publish the colour plump and we'll fix a time and place. Plump first, then I will be your stave (wages to be discussed). Karen Neal, International Amateur Athletic Federation, London. ● Wages? Who said anything about wages?

'Fever' fans hit back, almost

I JUST don't understand why pop / rock critics insist on descending to slag off the overnight success? When will it occur to you that quite a lot of us, the record buying public, actually liked that film 'Saturday Night Fever'. Consider the facts: the Bee Gees have had big hits with 'Jive Talking', 'You Should Be Dancing', 'How Deep Is Your Love' and 'Staying Alive'. The album from the film is racing into the top five. That film stands to break box office records and it couldn't do that unless we went along to see it. How about saving the smart assed comments for some other offering that we can all agree is rubbish? S. L. White, Thames Poly. ● We're never gonna agree, so we might as well say what we think about 'Saturday Night Fever'.

Wonderous gig

I WENT to City Hall Newcastle on April 10 to see what I thought would be a mediocre new wave band Television (having previously only heard two singles) on the recommendation of a friend. To

my surprise I saw a really good new wave band in The Only Ones and a superb heavy metal band in Television. The only way I can see that Television are labelled as new wave is because of Tom Verlaine's different vocals and their appearance on the music scene in late '76. Tragically the City Hall was sure half full and I am sure a lot of Newcastle heavy metal fans would have liked to have witnessed the brilliant musicianship of this band.

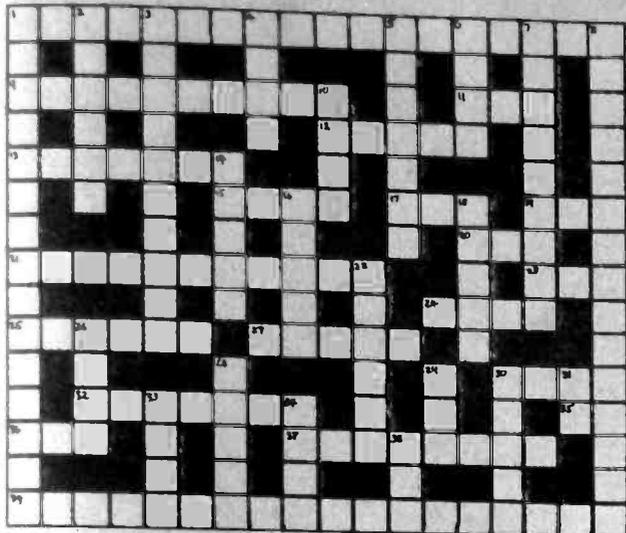
Zinc, Hexham, Northumberland. ● Tell me, how do you survive with a name like Zinc in a place like Hexham?

Give us all the Candi

I HAVE just read Geoff Travis' review of the Candi Staton / Stylitics show at the Palladium. Four of us went to see the same show at the Guild Hall, Preston. Candi Staton was absolutely fantastic, her voice was as clear as a bell and with the help of a backing trio (I've forgotten their name) their harmonies were superb and she gave a fantastic performance. Only the audience spoiled it, they were like slabs of concrete and didn't even want to give her a chance. The feeling in her voice was amazing, yet all the loonies in the audience could do was whisper to each other. As for Stylitics, well after about 12 minutes, we fled to the bar in hysteria at the 'fantastic' dance routines. Their songs, unfortunately were no better, and it was hard to pick out which chart topper was being sung at any one time. But at least I got Candi Staton's autograph and after her performance it was worth going just for that. John Harding, Eden Park, Scofforth, Lancashire. ● With all this love in the air, it must be Spring at last.

# XWORD

# FLY AWAY with



## CLUES

### ACROSS

### DOWN

- |   |  |
|---|--|
| 1 Weekend disco disease (8,5,5)                     | 1 Magazine under attack (4,2,4,5)                                  |
| 9 Leo Sayer all by himself (3,3,4)                  | 2 They have just told us about The News Of The World (3,3)         |
| 11 There's The . . . in 1974 Wishbone Ash album (3) | 3 Hit single for John Otaway, and friend (6,4)                     |
| 12 1973, Rolling Stones single (5)                  | 4 Leo Sayer had Another one (4)                                    |
| 13 Rutles soundalikes (7)                           | 5 1966, Small Faces hit (3,4)                                      |
| 15 What Eddie And The Hot Rods have on the line (4) | 6 1968, Arthur Brown No. 1 (4)                                     |
| 17 Bowie label (1,1,1)                              | 7 Automatic Lpvers (9)   |
| 19 Small Faces soldier (3)                          | 8 A No. 1 hit single for Rod Stewart along with Maggie May (6,2,7) |
| 20 Brian and Michael for example (3)                | 10 Mason or Edmunds (4)  |
| 21 He was sittin' on the dock of the bay (4,7)      | 14 They want someone to give them a goal (5)                       |
| 23 Mike Nesmith hit (3)                             | 16 King Crimson frontman (5)                                       |
| 24 Barclay James Harvest guitarist (4)              | 18 Famous West Coast producer (5)                                  |
| 25 The Stranglers had no more (6)                   | 22 David Bowie's years (6)   |
| 27 13, Across's label (5)                           | 26 Wet Status Quo single (4)                                       |
| 30 1973, Elvis hit (4)                              | 28 The Stones wanted us to . . . it Black (5)                      |
| 32 John Lennon's Immediate karma (7)                | 29 What Meat Loaf have got coming out of hell (3)                  |
| 35 Initially Neil Innes (1,1)                       | 30 & 31 Down. Buoyant, 1977 No. 1 hit (5,2)                        |
| 36 McCafferty or Fogelberg (3)                      | 31 See 30 Down   |
| 37 1977, Dr Hook single (2,3,3)                     | 33 David Essex was gonna make you one (4)                          |
| 39 1967, Turtles hit (4,6,2,4,2)                    | 34 Booker T and the MGs told us it was tight (4)                   |
|   | 38 John Martyn's world (3)   |

## LAST WEEK'S ANSWERS

### ACROSS

### DOWN

- |  |   |
|--|---|
| 1 Dark Side Of The Moon, 9 Ram Jam, 10 Hyland, 12 Bob, 13 Knowing Me, 15 Kenny, 16 Neil Ardley, 17 Mud, 18 Fun, 19 Brain, 20 Lol, 21 Pot, 22 Aje, 23 Eddie, 25 Young, 27 Ray, 28 Out, 29 Oboe, 30 Knowing You, 35 Unit, 36 Nervous Wreck, 39 Something In The Air. | 1 Derek And The Dominos, 2 Romeo, 3 Stayin Alive, 4 Dr, 5 Oxygene, 6 Tracks, 7 Oh Boy, 8 Nobody Does It Better, 11 Dancin' Party, 14 God Only Knows, 17 Me To You, 18 Flag, 19 Bad, 20 Lou, 24 Ice, 26 Neil, 31 Otis, 32 Shout, 33 From, 34 Drug, 35 UK, 37 Can, 38 UA. |
|--|---|



**John Paul Young**  
his new single

**'LOVE IS IN THE AIR'**



ROBIN SMITH hears of a whopping scandal involving 'Do It Do It Again' Italian star Raffaella Carra.



# Doing the Vatican Rag

**NUN WEARING suspenders shocks Vatican in outrageous Italian sex show.**

I bet that's got you excited. Makes a change from reading the sort of drivel they print in other music papers anyway. "Tell me more," you're probably saying. Okay, Raffaella Carra of the almond shape eyes, blonde hair and possible hit single 'Do It Do It Again' (who would resist the opportunity?) dressed up as a nun on her television show.

Now in Italy, they usually cross themselves before getting into the bath so this immediately caused widespread shock. But THEN under Raffaella's habit the viewers saw that she was wearing suspenders and stockings sheathing shapely thighs. To the Ities this was something akin to the Sex Pistols appearing on the Bill Grundy show Raffaella can't understand what all the fuss was about.

"I do a ballet during my variety show and we decided to do a tribute to the Beatles. I was sitting on an apple dressed up as a nun wearing suspenders. The actual press photos were far worse than what the viewers saw on television.

"You can see a lot naughtier things on television anyway. A lot of channels have started up showing pornography, the sort of thing you can see in London but have to pay for. Someone discovered that you didn't have to pay a licence fee to put up an aerial so they'd put them up and start broadcasting their own programmes.

If you go to bed alone and you can't sleep then you can watch all these films. They are very explicit, some have combinations of people they are very outrageous.

"A lot of right wing people have started the stations, they hope to get people's attention through sex before trying to get a message across.

I have also been in trouble when I was the first to wear a mini skirt on television and a top that showed my belly button. The Italian censor didn't like that but children of three pull up their shirts and show their belly buttons, it is quite innocent."

God those eyes, smouldering emeralds in the snow. Ahem!

Raffaella comes from Northern Italy which boasts the famous seaside resort of Rimini. She started dancing at an early age and hasn't looked back. 'Do It Do It Again' is her first foray into the English charts.

"It was the B side to an Italian single," she says. "The French wanted me to record it as an A side and it got to number one. So we thought if it got to number one in France then it can do the same

everywhere else. Actually it only took about four hours to record.

"It's really the planning that interests me the most in this business I used to get excited by the backstage atmosphere when I was younger because things were being created there. When we sit down with a few ideas in preparation for a new show that's the time I like the best. Once the show is done then you're left with quite an empty feeling, because you have created something and then it is done.

"Some of my dancing is sexy yes. But I have many female fans so it can't be that sexy otherwise it would turn the girls off. I am just trying to communicate emotion, whether you are in a disco or driving along in car I want to suit people's every mood. Italian music is very good these days, we have music for moods and music you have to think about. You can't understand the thinking music over here because it is really for the Italian's spirit.

"We are a sad people at the moment, some of the people have no values. The church is using the pulpit for political speeches because they support the democratic party. There was a time when if you were a Communist they wouldn't allow you inside the church.

What about the possibilities of kidnap threats to the rich and famous. Are you in any danger?

"They seem to be kidnapping people all the time. When you capture a premier then it proves how powerful you can be. I don't think about being kidnapped. The man they have kidnapped had five bodyguards and yet they still managed to get him away. So it doesn't matter how many guards you have, they will get you if they want to.

"I think that because of the bad times a lot of Italians are living in a fantasy world. I can feel sad when I sing a song because I am thinking about the state of my country."

Any political aspirations?

"Me a politician? No I don't think so. I don't make too many plans for the future. I find that way you can get disappointed. It is a strange business I am in. One minute I can be talking to you and the next I have to dress up in a gold costume and appear on television.

"I do want people to like me. If you have their faith then you can do wonders. My television audience in Italy is 24 million. So I think that I could come across in Britain. We could bring the show over, but we might have to alter it, because your audiences might not understand Italian humour."

She flops back on the settee and giggles.

God those eyes!

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| TR75 mini MW/LW radio                         | £4.95        | -                   |
| HV1 stereo lightweight headphones             | £13.25       | £11.95*             |
| UDV 4-pack cassettes C60                      | £3.50        | £3.15*              |
| C90   | £4.50        | £3.95*              |
| C120  | £5.60        | £4.60*              |
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| Deluxe 30 cassette case                       | £3.35        | £2.65*              |
| Record cleaning arm                           | £2.09        | £1.59*              |
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Make the most of your Boots.

# UPFRON

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

## WEDNESDAY

**APRIL 26**  
**BANGOR**, University (53706), Steve Hillage / National Health  
**BATHAGE**, Green Tree Hotel, Medium Wave Band  
**BIRMINGHAM**, Barbarellas (021-643 9413), Magazine  
**CARDIFF**, Top Rank (26354), John Cale  
**COLEBANE**, Riverside Theatre, Ivor Cutler  
**COLERAINE**, The University, Cimarrons  
**COVENTRY**, Coventry Theatre (23241), Manhattan Transfer  
**DERBY**, Olde Bell Hotel, Raw Deal  
**EDGWARE**, White Lion (01-952 2482), Rivvitta  
**FOLKESTONE**, Leas Cliff Hall (53183), Bethnal  
**GLORFORD**, Kings Head, Herb Reed  
**LEEDS**, F Club, Roots, Dead Fingers Talk / The Limit  
**LEICESTER**, University (50000), Graham Parker & The Rumour / Strangeway  
**LINCOLN**, Theatre Royal, Clasketgate (2555), Slade  
**LIVERPOOL**, Christ's College, Those Naughty Lumps  
**LONDON**, Brecknock, Camden (01-485 3073), Grand Hotel  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Supercharge  
**LONDON**, Forester Arms, Tooting Broadway, Roogalator  
**LONDON**, Golden Lion, Fulham (01-388 3942), Street Band  
**LONDON**, Hammersmith Odeon (01-748 4081), The End  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Solo  
**LONDON**, John Bull, Chiswick, Apostrophe  
**LONDON**, Lyceum, The Strand (01-336 3718), Rich Kids / White Cats / Sneakers  
**LONDON**, Music Machine, Camden (01-387 0428), Wilko Johnson Band / Blast Furnace and The Hotwives  
**LONDON**, Nashville, Kensington (01-603 6071), Mickey Jones Band / Showbiz Kids  
**LONDON**, Pegasus, Stoke Newington (02-226 5930), The End  
**LONDON**, Red Cow, Hammersmith, Charlie Dore's Back Pocket  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Monaca  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Late Show / Starjets  
**LONDON**, Speakeasy, Margaret Street (01-580 8810), The Hits  
**LONDON**, Two Brewers, Clapham, Bull's Balls-Up  
**LONDON**, Upstairs at Romley, Frith Street (01-439 0747), Blue Screamers  
**LONDON**, Western Counties, Paddington (01-723 0885), Pucey  
**LONDON**, White Lion, Putney (01-748 1540), Johnny G  
**LONDON**, Wimbledon Football Club, Nelsons Club (01-948 4311), Voice Squad  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Jerry the Ferret  
**MANCHESTER**, Apollo, Ardwick (061-273 1122), Nandy Newman  
**MANCHESTER**, Concorde Suite, Droubden (061-370 1347), Soul Distinction (Rock Against Racism)  
**MANCHESTER**, Elizabethan Rooms, Belle Vue (061-225 4161), Gladiators / Reggae Regular  
**MANCHESTER**, Rafter's (061-273 1122), The End  
**NEWCASTLE UPON TYNE**, Polytechnic (28761), Squad  
**NEWCASTLE UPON TYNE**, Prince of Wales (0632 33941), Shoot The Lights Out

**NEWPORT**, Stowaways, Slaughter The Dogs / Blitzkrieg Bo  
**NORWICH**, Toppers (26703), Ruby Joe  
**PLYMOUTH**, Woods (268118), The Pleasers  
**PORT TALBOT**, Four Winds, Avevdon, Son of a Blitch  
**SHEFFIELD**, Balleys (24519), Suzi Quatro  
**SHEFFIELD**, Limit Club, Dead Fingers Talk  
**SOUTHAMPTON**, Gaumont (23001), Rory Gallagher / Joe O'Donnell  
**SWANSEA**, College of Further Education, Ono  
**WAKEFIELD**, Theatre Club (75021), Stylitics / Candi Station  
**WOLVERHAMPTON**, Civic Hall (21339), AC/DC  
**YORK**, University (0904 59841), Jasper Carrott

## THURSDAY

**APRIL 27**  
**ABERDEEN**, Fusion Ballroom, The Valves  
**BARNESLEY**, New Lodge Working Men's Club, Ronnie Storm and The Typhoons  
**BELFAST**, Queens University (42124), Cimarrons  
**BIRMINGHAM**, Hippodrome (021-822 2676), Manhattan Transfer  
**BIRMINGHAM**, Rebecca's, Gladiators / Reggae Regular  
**BIRMINGHAM**, The University (021-472 184), X-Ray Spex / Matumbi (Rock Against Racism)  
**BLACKBURN**, Golden Palms (60101), Real Thing / Hippolytes  
**BLYTH**, Golden Eagle, Squad  
**BRIGHTON**, Alambra (27874), Charge  
**BRISTOL**, Colston Hall (291768), Blue Oyster Cult / Japaneze  
**BRISTOL**, Granary (28267), Chicken Shack  
**BRISTOL**, Polytechnic, Bethnal  
**BRISTOL**, Tiffanys (34057), Magazine  
**COVENTRY**, Coventry Theatre (23141), Slade  
**CRAWLEY**, White Knight, Southern Ryda  
**DONCASTER**, Outlook (64434), Wilko Johnson / Blast Furnace and The Hotwives  
**EDINBURGH**, Astoria, The Shida / Brodie  
**EDINBURGH**, Kings Buildings, Mowgill & The Donuts  
**EDINBURGH**, University Union Chambers (081-867 1280), Chou H-shrot  
**GLOUCESTER**, Tiffanys (35203), Suzi Quatro  
**GREAT YARMOUTH**, Chicago Club, Rombelstrips  
**HIGH WYCOMBE**, Nags Head (21768), Tribesman  
**HONCHURCH**, The Bull, Apostrophe  
**HUDDESFIELD**, Polytechnic (22288), Cafe Jacques  
**KINGSTON**, Dolphin, Trader  
**LEEDS**, University (39071), Graham Parker & The Rumour  
**LIVERPOOL**, Erica (051-238 7881), The Young Bucks  
**LIVERPOOL**, Philharmonic (051-709 3789), Raddy Newman  
**LONDON**, Albany Empire, Deptford 90 degrees Inclusive  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Carol Grimes / Head Over Heels  
**LONDON**, Brocknock, Camden (01-485 3073), Scarcecrow  
**LONDON**, Bridge Canning, Camden Town (01-478 2889), The Vipers  
**LONDON**, Foresters Arms, Tooting Broadway, Roogalator  
**LONDON**, Hombie Club, Street, Street Olds Way-good Band  
**LONDON**, Hope and Anchor, Islington (01-359 4510), Whirlwind

**TOUGH** competition for Toni's home-made Neopolitan ice-cream this week as America's fave - raw flavour **CHERRY VANILLA** flies in for a 15 - dater, starting at Edinburgh University (Friday). Much more cool treatment at Glasgow University (Saturday) and Redcar Coatham Bowl (Sunday). Ch-ch-ch Cherry bombs!  
**GRAHAM PARKER** (who else?) is all set to pull up a lot at London's Roundhouse (Sunday & Monday), supported by Cleveland punkettes **PERE UBU** and their individual brand of dada panik. Pere Ubu get off at Manchester Rafter's (Friday), and gig on at Birmingham Barbarellas (Tuesday).  
**Sci-Fi** rockers **BLUE OYSTER CULT** arrive, complete with £250,000 laser light show and sci-fi stage effects comparable, some critics say, to Close Encounter's of the Third Kind. Get yer share of

little green men at Leicester De Montfort Hall (Wednesday), Bristol Colston Hall (Thursday), Manchester Free Trade Hall (Friday), Glasgow, Newcastle and Birmingham this week.  
**AC/DC** come the raw prawn in Pommerville once more... **THE PIRATES** weigh anchor... **THE MOTORS** get into first gear... **TUBES** go overground... and **FOREIGNER** play their UK debut date at London's Rainbow (Thursday).  
 And that's not all. **Politico** rock rears its revolutionary evolutionary head as **TOM ROBINSON BAND / CLASH / STEEL PULSE / X RAY SPEX / CHINA STREET 'N JOHNNY MOPED** come out in support of the Anti-Nazi League in London's Trafalgar Square (Sunday - 1 am).



TUBES: Bristol Colston Hall, Monday and Tuesday

**LONDON**, 100 Club, Oxford Street (01-638 0933), Award  
**LONDON**, John Bull, Chiswick (01-964 0662), Rebel  
**LONDON**, Marquee, Wardour Street (01-437 8603), The Stukas  
**LONDON**, Music Machine, Camden (01-387 0428), Heavy Metal Kids / The Tourists  
**LONDON**, Kensington Kensington (01-603 6071), Supercharge  
**LONDON**, Rainbow, Finsbury Park (01-263) Foreigner  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Speedometers  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), After The Fire / Paul Rio  
**LONDON**, Royalty, (01-866 01-835 0851), Flying Saucers / Shamam  
**LONDON**, White Lion, Putney (01-788 1540), Tubeway Army  
**LUTON**, Royal Hotel (29131), Night Drive  
**MANCHESTER**, Rafter's (061-238 9783), Adam & The Ants  
**MARGATE**, Sunshine Rooms, Dreamland (27011), Rokkoto  
**MELTON MOWBRAY**, Painted Lady, Edison Lighthouse  
**MIDDLESBROUGH**, Teeside Polytechnic (244174), Young Ones  
**NEWCASTLE**, La Dolce Vita (26798), Pin Ups  
**NEWCASTLE UPON TYNE**, Hawthorne Inn, The Struts  
**NORWICH**, Cromwells (612909), Muscles  
**NOTTINGHAM**, Sandpiper (54381), The Banned

**PENZANCE**, Winter (2475), (2475) The Pleasers  
**PERTH**, St Albans Hotel, The Mones  
**PLYMOUTH**, Metro (61326), Wire  
**PORTSMOUTH**, Polytechnic (819141), Star Jets  
**READING**, Three Tuns, El Seven  
**SHEFFIELD**, Limit Club, West Street, Automatics / Barens  
**STOKE HANLEY**, Victoria Hall (24641), AC/DC  
**SUNDERLAND**, Dial 1 Club, Disguise  
**TREFOREST**, Non Political Club, Son of a Blitch  
**WAKEFIELD**, Theatre Club Stylitics / Candi Station  
**YEOVILTON**, K. N. A. S. Club, Cheap Flight

**BURTON-ON-TRENT**, 76 Club, Supercharge  
**BOURNEMOUTH**, Village Bowl (26338), Suzi Quatro / The Pleasers  
**CAMBRIDGE**, Corn Exchange (68787), Radio Stars  
**CARLISLE**, City Hall (22232), Julie Felix  
**CHATHAM**, Tam O'Shanter, Pekoe Orange  
**CHELMSFORD**, Chancellor Hall (65848), Whirlwind  
**CHELLENHAM**, Pavilion, Predator  
**COLCHESTER**, University of Essex (44444), Ralph McTell  
**DARLINGTON**, Bowes Wine Cellar, Dinguise  
**DUBLIN**, The University, Belfield Campus (751762), The Campus

**DUDLEY**, JB's (58597), Head Walter  
**DUNDEE**, Technical College (27225), Young Ones  
**EDINBURGH**, University (031 667 1290), Cherry Vanilla  
**GLASGOW**, The Amphora, The Motels  
**HIGH WYCOMBE**, Town Hall (26100), Sloumas & The Banishes / El Seven  
**HUDDESFIELD**, Polytechnic (22288), The Pirates  
**HULL**, College of Education (28943), Slade  
**ISLEWORTH**, Polytechnic, Rikhil & The Last Days of Earth  
**KEELE**, The University (625411), Steve Hillage / National Health  
**LEEDS**, Haddon Hall, The Vye  
**LEIGHTON BUZZARD**, Hunt Hotel, Linslade (2746), The Violins  
**LIVERPOOL**, Erica (051 238 7881), Doctors of Madness  
**LONDON**, Bouncing Ball, Peckham (01 703 3347), Award  
**LONDON**, Bridge House, Canning Town (01 476 2889), Jackie Linton and Happy Days  
**LONDON**, Dingwalls, Camden (01 267 4967), The Brakes / The End  
**LONDON**, Dublin Castle, Camden, Swift  
**LONDON**, George Canning, Brixton, Jabba  
**LONDON**, Goldsmiths College, New Cross (01 692 0211), The End  
**LONDON**, Hammersmith Odeon (01 748 4081), Rory Gallagher / Joe O'Donnell  
**LONDON**, Hope & Anchor, Islington (01 359 4510), Radio Birdman  
**LONDON**, Liberty Cinema, Mile End (01 980 0569), Ono  
**LONDON**, Marquee, Wardour Street (01 437 8603), New Hearts  
**LONDON**, Mary Grey College, Twickenham, After The Fire  
**LONDON**, Music Machine, Camden (01 387 0428), Northside Rhythm & Blues Ensemble / Sneakers  
**LONDON**, New Roxy Theatre, Harlesden (01 985 6948), The Platters / The Fantastics  
**LONDON**, Pegasus, Stoke Newington (01 226 5930), The Monos / The Late Show  
**LONDON**, Red Cow, Hammersmith (01 748 5720), Vince Baxter & The Dynamos  
**LONDON**, Rochester Castle, Stoke Newington (01 249 0198), The Lurkers  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Roy Hill Band  
**LONDON**, Royalty, Southgate (01 885 0851), Jimmy James & The Vagabonds  
**LONDON**, South Bank Polytechnic (01 928 8989), Solo  
**LONDON**, Southgate Technical College, Grand Hotel  
**LONDON**, St Germain's Hotel, Forest Hill, Thiel  
**LONDON**, Theatre Royal, Drury Lane (01 836 8108), Randy Newman  
**LONDON**, Waldram Forest College, Cheap Flight

**LOUGHBOROUGH**, Town Hall (63151), Pasadena Roof Orchestra  
**MAIDSTONE**, College of Art (87286), X-Ray Spex  
**MANCHESTER**, Free Trade Hall (061 834 9433), Blue Oyster Cult / Japan  
**MANCHESTER**, Rafter's (061 238 9783), Pere Ubu  
**MARGATE**, Dreamland (27011), Sham 66  
**MELKSHAM**, Assembly Hall, Gtriloch / The Verdiet  
**MELTON MOWBRAY**, Painted Lady, Edison Lighthouse  
**NEWCASTLE**, La Dolce Vita (26798), Pin Ups  
**NEWCASTLE**, Mayfair (23109), Wilko Johnson / Blast Furnace and The Hotwives  
**NEWCASTLE**, University of East Anglia (52068), Left Hand Drive  
**NOTTINGHAM**, Ad Lib Club, Matumbi  
**NOTTINGHAM**, Sandpiper (54381), Depressions  
**NOTTINGHAM**, Trent Park College, 90 degrees Inclusive  
**PERTH**, St Albans Hotel, Sneaky Pete  
**PLYMOUTH**, Metro (61326), Magazine  
**PRESTON**, Polytechnic, Black/Gorilla  
**READING**, College of Higher Education, Double Xpoure  
**RETFORD**, Porterhouse (4981), Cafe Jacques  
**RICHMOND**, Castle Club, Black/Gorilla  
**SCARBOROUGH**, Penthouse (63204), Dead Fingers Talk  
**SHEFFIELD**, The University (24078), Graham Parker & The Rumour  
**SEAFORD**, Nags Head, Bullet  
**SOUTHALL**, Community Centre (01 574 3456), Misty / The Kuts / The Milk / Tearus (Rock Against Racism)  
**ST ALBANS**, St Albans College, Apostrophe  
**ST ANDREWS**, The University, Cado Belle  
**SUNDERLAND**, Locarno, Steve Brown Band  
**SUNDERLAND**, Polytechnic (78191), The Adverts  
**WAKEFIELD**, Theatre Club (75021), Stylitics / Candi Station  
**WEST KUNTON**, Pavilion (203), Gladiators / Reggae Regular  
**WIMBORNE**, Rock Club, Rem  
**WOLVERHAMPTON**, Lafayette (26288), Tony McBee's Terraplane  
**WOMBWELL**, Reform Club, Liminalight

## SATURDAY

**APRIL 29**  
**ABERDEEN**, Capital (23148), AC/DC  
**ABERDEEN**, University (87251), Young Ones  
**BIRMINGHAM**, Barbarellas (021-643 9413), Ricki Gool & The Icebergs  
**BIRMINGHAM**, University (021-472 184), The Pirates  
**BOLTON**, Institute of Technology, Head Water  
**BOLTON**, Technical College, Those Nasty Lumps  
**BRADFORD**, The University (33466), The Adverts  
**BRIGHTON**, Polytechnic, Lewes Road, Moonfacing  
**BRIGHTON**, Richmond Hotel, Piranhas / Nicky & The Dots / Satellites  
**BRISTOL**, Granary (28267), After The Fire  
**BRISTOL**, The Polytechnic, Ridge Inclusive  
**CANTERBURY**, University of Kent (65224), The End  
**CANVEY ISLAND**, Kings' Country Club, Desmond Dekker  
**CHATEAUX**, Tam O'Shanter / Steve Boyce Band  
**COVENTRY**, University of Warwick (20355), The Pleasers  
**CHURCHILL**, College Theatre, Chou Fahren  
**DERBY**, Inclusive Club, Liminalight  
**DALSTON**, Q Beas, Girl-school  
**DUDLEY**, JB's 863597

## FRIDAY

**ANFIELD**, Plainsman, Squad  
**ASHFORD**, Kempton Manor, South Direction  
**ASHFORD**, Stanhope Hall, Globe Road Show  
**BARTON**, Haven Inn, The Pistons  
**BATH**, Brillig Arts Centre (64364), Carol Grimes Band  
**BELFAST**, Muse um Theatre, Ivor Cutler  
**BEXHILL**, The York Southern Ryda  
**BIRMINGHAM**, Barbarellas (021-643 9413), Wire  
**BRACKNELL**, South Hill Park, Arts Centre (54203), Contempt  
**BRADFORD**, Bradford College, Ballets



CHERRY VANILLA: Edinburgh University, Friday

Tony McPhee's Terra-  
glasgow, Apollo (041-332  
9851), Fine Oyster Cult /  
Japan  
GLASGOW, Kilmadenny In-  
door Riding Centre, Cade  
/ Belle Restillos / New  
Colonia / Ignas / Darry  
Kyle (3.00pm - midnight)  
GLASGOW, Queen Margaret  
Deyon (041-334 1663), Wilko  
Johnson / Blast Furnace  
and the Heatwaves  
GLASGOW, The University  
(041-339 2825), Cherry  
Vanilla  
GRAVESEND, Red Lion,  
The Violins  
GRIZEDALE, Theatre in the  
Forest, Julie Felix  
GUILDFORD, Civic Hall  
(87314), Radio Stars  
HUDDERSFIELD, New  
Theatre (0484 24510),  
Aswad  
CORK, Arcadia, The Cim-  
arons  
LONDON, Cranbrook, Red  
Lion  
LANCASTER, The Univer-  
sity (60521), Steve Higgs  
/ National Health  
LEEDS, Albion Hotel,  
Juggernaut  
LEICESTER, University  
(50000), Matumbi  
LONDON, Bishop Grosve-  
stete College, Squad  
LONDON, Brant Road  
Strangely Strange Days  
LIVERPOOL, Eric's (051-238  
7881), Pere Ubu / The Pop  
Group  
LONDON, Brecknock, Cam-  
den (01-485 3073), Iceberg  
LONDON, The Bridge  
House, Canning Town (01-  
478 2549), Securus  
LONDON, Dingwells, Cam-  
den Lock (01-267 4967),  
Remus Down Boulevard /  
Steve Brown Band  
LONDON, Hampstead Coun-  
ty, Splinter  
LONDON, Kingston Poly-  
technic, Moby  
LONDON, Marquee, Ward-  
our Street (01-437 6603),  
The Speedometers  
LONDON, Music Machine,  
Camden (01-387 0428),  
Racing Cars / Rumble  
Strip  
LONDON, Rochester Castle,  
Stoke Newington (01-249  
0198), Chelsea  
LONDON, Rock Garden,  
Covent Garden (01-240  
3961), Surprise Sisters  
LONDON, Swan, Ham-  
mer Smith, Trader  
LONDON, Two Brewers,  
Chapman, Jabba  
LONDON, West London  
Institute, Twickenham,  
Ozo  
LONDON, Wheelshof,  
Kings Road, Overseas  
LOUGHBOROUGH, The  
University (63171), The  
Boysfriends  
MANCHESTER, Rafter's  
(061-236 9783), Whirlwind  
NEWCASTLE UPON TYNE,  
La Dolce Vita (26793), Pin  
Ups  
NORTHAMPTON, County  
Cricket Club, Dead Fingers  
Talk  
NORWICH, Peoples, Kill-  
erberts  
NOTTINGHAM, Boat Club  
(864932), Supercharge  
NOTTINGHAM, Imperial  
Hotel, The Favourites  
PLYMOUTH, Polytechnic  
(21312), Slade, Easy  
PORTSMOUTH, Polytechnic  
(819141), Cheap Flights



MOTORS: Birmingham Town Hall, Monday

**SUNDAY**  
**APRIL 30**  
BARROW, Maxims (21334),  
Son of a Bitch  
BIRMINGHAM, Barbarellas  
(021-643 9413), Poverty  
Corner  
BIRMINGHAM, Horses &  
Coaches, Sidewinder  
BIRMINGHAM, Town Hall  
(021-236 2339), Randy  
Newman  
BRACKNELL, Bracknell  
Arts Centre (64203), Cheap  
Flights  
BRADFORD, St. Georges  
Hall (32013), Sad Cafe  
BROMLEY, Church Hill  
Theatre, Julie Felix  
BURNTISLAND, Half  
Circle, Real Thing  
CANTERBURY, Kent Col-  
lege (85224), The Record  
Presenters  
CARDIFF, Chapters Arts  
Centre (25776), John  
Taylor / Eelpee  
CHATHAM, Tam O' Shanter,  
Steve Boyce Band  
CHELMSFORD, Chancellor  
Hall (55818), Rikki & The  
Last Days Of Earth  
CROYDON, Greyhound  
(opp. Fairfield Halls),  
Magazine  
DERBYSHIRE, Monsal  
End, Bakewell, The Vye  
DUNFRIES, Stagecoach Ho-  
tel, Tyla Gander  
EDINBURGH, Clouds (051-  
229 5553), Gladiators /  
Reggae Regulars  
GLASGOW, Apollo (041-332  
6056), AC/DC  
GRAVESEND, Woodville  
Hall, Planet Gong, Here &  
Now / Red Balun / Blank  
Space / Anal Surgeons  
(3.00 pm onwards)  
HARTLEPOOL, Corporation  
Club, Pin Ups  
HEMEL HEMPSTEAD, Pa-  
rasol (8451), Radio Stars  
HUDDERSFIELD, West  
Riding, The Sneakers  
LONDON, Cranbrook (01-554  
8859), Redlite  
LONDON, Kenneth More  
Theatre (01-553 4468),  
Seventh Seal  
KIRKALDY, Station Hotel,  
Cuban Heels  
LEEDS, Florde Green  
(823470), Young Ones  
LIMERICK, Savoy, Cim-  
arons  
LIVERPOOL, Rumfords,  
Covent Garden  
LONDON, Brecknock, Cam-  
den (01-485 3073), Snakes  
LONDON, The Bridgehouse,  
Canning Town (01-478  
2889), Remus Down  
Boulevard  
LONDON, Duke of Langas-  
ter, New Barnet, Nebula



TOM ROBINSON BAND: Sunday 11am at Trafalgar Square, then on to Victoria Park, Hackney

LONDON, Marquee, Ward-  
our Street (01-437 6603),  
The Banned  
LONDON, Trafalgar Square  
(11am), march to Victoria  
Park, Hackney, Tom  
Robinson Band / Clash /  
Steel Pulse / X-Ray Spex /  
Johnny Moped / China  
Street (Ard. / Naz League)  
LONDON, Hampstead Coun-  
ty Club, Splinter  
LONDON, Marquee, Ward-  
our Street (01-437 6603),  
JCB  
LONDON, Nashville, Ken-  
sington (01-603 6071),  
Whirlwind  
LONDON, Old Swan, Notting  
Hill Gate, Panama Red  
LONDON, Old Vic (01-928  
7618), Cafe Jacques  
LONDON, Pinder of  
Wakefield, Kings Cross  
(01-837 1753), Swift  
LONDON, Rochester Castle,  
Stoke Newington (01-249  
0198), Sore Throat  
LONDON, Roundhouse,  
Chalk Farm (01-287 2564),  
Graham Parker & The  
Rumour / Pere Ubu / The  
Bishops  
LONDON, Stapleton, Crouch  
Hill (01-272 2108), Big  
Chief  
LONDON, Torrington, North  
Finchley, Dick Morrissey /  
Jim Mullen Band  
MANCHESTER, Band on the  
Wall (061-832 8625), Me-  
chanics / Elite / Fall  
MANCHESTER, Palace  
(061-236 0184), Elkie  
Brooks  
MANSFIELD, James Maude  
Club, Strange Days  
NEWCASTLE, City Hall  
(20007), Blue Oyster Cult /  
Japan  
PLYMOUTH, Castaways  
(63127), Slaughter & The  
Dogs / Blitzkrieg Pop  
PORTSMOUTH, Guildhall  
(24355), Slade  
REDCAR, Coatham Bowl  
(3332), Cherry Vanilla  
SHEFFIELD, Top Rank  
(21927), Doctors of Mad-  
ness  
SHREWSBURY, Tiffany's  
(58786), Vibrators  
ST ANDREW'S, University  
(4663), Wilko Johnson /  
Blast Furnace and The  
Heatwaves  
TELFORD, Lea Manor  
Hotel, Incredible Kidda  
Band  
WHITLEY BAY, Rex Hotel  
(523201), Disguise  
YORK, Theatre Royal  
(23568), Pasadena Roof  
Orchestra

BRADFORD, Locarno  
(24982), Suzi Quatro  
BRADFORD, New Talk of  
Yorkshire Club, Son of a  
Bitch  
BRISTOL, Colston Hall  
(291788), Tubes  
CASTLEFORD, Roundhill  
Working Mens Club,  
Limehill  
EDINBURGH, Tiffanys, Wil-  
ko Johnson / Blast  
Furnace and The Heat-  
waves  
EDINBURGH, Usher Hall  
(031-228 1156), Jethro Tull  
FOLKESTONE, Leas Cliff  
Hotel (53193), Steve  
Hillage, National Health  
GLASGOW, Tiffanys (041-  
332 8055), The Real Thing /  
Hippolytes  
GUILDFORD, Civic Hall  
(21651), US  
HOLLYCROFT, Steering  
Wheel Hotel, Some Chick-  
en  
LEEDS, Peacock, Yeaton,  
Son of a Bitch / The Vye  
LIVERPOOL, Empire 1051-  
7091555, Elkie Brooks  
LIVERPOOL, Eric's (051-  
238 7881), Aswad  
LONDON, Brecknock, Cam-  
den (01-485 3073), Tiger  
Ashby  
LONDON, The Bridgehouse,  
Canning Town (01-478  
2889), The Sprinklers  
LONDON, Marquee, Ward-  
our Street (01-437 6603),  
Rikki & The Last Days Of  
Earth  
LONDON, Moonlight, Rail-  
way Tavern, West Ham-  
pstead (01-871 1473), Sore  
Throat / The Magnets  
LONDON, Music Machine,  
Camden (01-387 0428),  
Ozo / Seventh Seal  
LONDON, Rochester Castle,  
Stoke Newington (01-249  
0198), The Intellectuals  
LONDON, Rock Garden,  
Covent Garden (01-240  
3961), Fischer Z / Cool  
Thrust  
LONDON, Roundhouse,  
Chalk Farm (01-287 2564),  
Graham Parker & The  
Rumour / Pere Ubu /  
Count Bishops  
LONDON, Royal Albert Hall  
(01-589 8212), Don  
McLean  
MIDDLESBROUGH, Town  
Hall (45432), AC/DC  
NEWCASTLE, City Hall  
(20007), Sad Cafe  
OXFORD, Town Hall  
(49811), Patric Fitzgerald  
SWINDON, Affair, Dead  
Fingers Talk

CARDIFF, Top Rank  
(26538), The Motors  
CLEETHORPES, Bunnies  
(67128), Herb Reed  
COVENTRY, Locarno  
(24570), AC/DC  
EDINBURGH, Tiffanys's  
(031-556 8792), Real Thing  
/ Hippolytes  
GLASGOW, Apollo (041-332  
8055), Jethro Tull  
KILDERMINSTER, Stone  
Manor, Incredible Kidda  
Band  
LEEDS, Guildford Hotel,  
Son of a Bitch  
LIVERPOOL, Eric's (061-238  
7881), Wilko Johnson /  
Blast Furnace and the  
Heatwaves  
LONDON, Bridge Hotel,  
Canning Town (01-478  
2889), Dick Envy  
LONDON, Golden Lion,  
Fulham (01-485 3942), JCB  
LONDON, Kensington, Rus-  
sell Gardens (01-603 3245),  
Pin Ups  
LONDON, Marquee, Ward-  
our Street (01-437 6603),  
Berni Torme  
LONDON, Moonlight, Rail-  
way Tavern, West Ham-  
pstead (01-871 1473), The  
Depressions / Stadium  
Dogs  
LONDON, Music Machine,  
Camden (01-387 0428),  
Buster James / Suda  
LONDON, Nashville, Ken-  
sington (01-603 6071), Cafe  
Jacques  
LONDON, Red Lion, Houns-  
low Road, Bouncer  
LONDON, Rochester Castle,  
Stoke Newington (01-249  
0198), Frankenstein  
LONDON, Rock Garden,  
Covent Garden (01-240  
3961), Great British  
Heroes  
LONDON, Royal Albert Hall  
(01-589 8212), John Wil-  
liams, (Amnesty Inter-  
national Benefit)  
LONDON, Trafalgar, Shep-  
herds Bush, Apostrophe  
NEWCASTLE UPON TYNE,  
New Tyne Theatre (21551),  
Cimarrons  
OXFORD, The Polytechnic  
(88780), The Pirates  
PLYMOUTH, Castaways  
(63127), Suzi Quatro  
PORTSMOUTH, Locarno  
(2491), Slaughter & The  
Dogs / Blitzkrieg Pop  
SHEFFIELD, City Hall  
(27074), Elkie Brooks  
SHREWSBURY, Music Hall  
(52019), Garbo's Celluloid  
Heroes  
SOUTHPORT, Southport  
Theatre (40404), Sad Cafe  
WATFORD, Red Lion,  
Sidewinder

**MONDAY**  
**MAY 1**  
BARNSBURY, Winter Gardens  
(3076), Pin Ups  
BIRMINGHAM, Odeon (021-  
643 6102), Blue Oyster Cult  
/ Japan  
BIRMINGHAM, Town Hall  
(021-236 2339) The Motors  
BOURNEMOUTH, Village  
Bowl (28636), Slaughter &  
The Dogs / Blitzkrieg Pop

**TUESDAY**  
**MAY 2**  
BARNSBURY, Brechall Work-  
ing Men's Club, Limehill  
BIRMINGHAM, Barbarellas  
(021-643 9413), Pere Ubu /  
Dead Fingers Talk  
BLACKBURN, M. A. C. C. a  
(50102), Victor Borge  
(Rock Against Racism)  
BRIGHTON, Richmond Ho-  
tel, Nicky & The Dots /  
Slag  
BRISTOL, Colston Hall  
(291788), The Tubes

**TV**  
**WEDNESDAY**  
BBC1 - Earth II (8.55-9.30): Finnish Red Chinese (pre-  
neutron) nuclear weapon threatens orbiting research space  
research station, courtesy of Thunderbirds and central  
casting. Sci-fi thriller in epilo  
**THURSDAY**  
BBC1 - Top of the Pops (7.30-7.40): Up 27 coming  
upstairs. Brian and Michael pair up in the face of Suzi  
Quatro Style Zounds, Yawn  
Angla - Jasper Carrott (20.40-11.10): Ex-fishy turns  
joke purveyor. Blue true, rude n' legend. Carrott rabbits on  
and on  
**FRIDAY**  
BBC1 - Rippling Yawns (9.00-9.30): Whizzo thriller in  
which Hugo and Dora visit Mumsie and Daphne for a  
long murderous weekend in the country. Blast gals  
thunder  
BBC2 - Snooker (8.55-11.45): Thunder thunders balls.  
Highlights (7% of the 42th day's play from the Crucible  
Theatre Sheffield)  
**SATURDAY**  
ITV - Half Our Show (9.45-10.15): Eliaff a' half prog  
featuring footer - fan Elton John. The other half sticks a' off  
at 10.45  
ITV - The Monkees (10.15-11.30): Hugo and Dora (alias  
Micky Dolenz, Michael NeSmith, David Jones and Peter  
York) visit Pop's restaurant to be confronted with a big  
buck Mean Ugly Gangster.  
**SUNDAY**  
LWT - London Weekend Show (1.00-2.00): Phubarb-  
haired temptress Janet Street-Porter investigates fabricating  
humanoid problem - truancy in London schools  
**MONDAY**  
BBC1 - Billy Connolly (10.25-11.10): The roar of the  
greatpoint, the smell of the crowd, plus wifly reprieve  
from of Bill Special guests, Glaswegian wifly and High  
Speed Grass too in. Turn on  
**TUESDAY**  
BBC2 - Old Grey Whistle Test (10.55-11.35): Rock  
Impresario Albert Grossman invites a plethora of  
Bearavilla artists, including Todd Rundgren, Paul  
Butterfield, Dr John and Jesse Winchester into his 'umble  
American' 'ome on the range.

**RADIO**  
**MONDAY TO FRIDAY**  
Radio One - John Peel (10.00-12.00): Our man in support  
lights earns anuvver late - nitie hernia. This one will run and  
run  
**WEDNESDAY**  
Radio Four - Ethiopian Witness (11.05-11.50): Covers the  
revolution which led to the death of Emperor Haile Selassie  
and its aftermath. Must for rasta roots toots  
**THURSDAY**  
Radio Forth - Cruise! (9.00-10.00): Here comes summer  
with much more motorway music from Forth's 50's jukebox  
show. Recalling seats / drives-ins / grassed-back sounds.  
OK?  
**SATURDAY**  
Radio One - Paul Gambaccini (12.00-1.31): Rock  
intellectual Gambaccini, the thinking man's myopic, spins  
chart - busters from the American top 100  
Intellectualising all the way.  
Radio One - In Concert (6.30-7.30): Pete Seeger and  
Quilapan play a Chilean benefit concert live from the  
Albert Hall. Hot stuff!  
**SUNDAY**  
Radio London - Honky Tonk (12.00-1.30): First cuts,  
slashes in the dark and safe contenders, presented by razor-  
blade mogul Charles Gillet Esq.  
Radio Luxembourg - Street Heat (7.30-8.30): Boring old  
hacker Stuart Henry makes new wave as the tide goes out.  
**MONDAY**  
Radio Newcastle - Bedrock (7.15 onwards): Replaced by  
the Bank Holiday. Back next week with all da hot poop on  
the Goedic circuit, Newcastle Brown Ale and breaks for  
local bands  
**TUESDAY**  
Radio Clyde - Stick It In Your Ear (6.05-7.00): The  
Anderson Brothers (who else?) tell us about themselves and  
whose ear they had to stick it into to get on the show. (We're  
only kidding lads).

**DEAD FINGERS TALK**

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

5th May Rock Garden, Middlesbrough  
6th May Dundee Coll. of Tech  
7th May Regal Cinema, Ashington,  
Northumberland  
11th May Nashville, London  
14th May Marquee, London  
15th May Tiffanys, Hull  
17th May Woods, Plymouth  
18th May Garden, Penzance  
20th May Barbarellas, Birmingham

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FFORD GRIM  
ROCK SCENE  
ROUNDWAY ROAD  
LEEDS 8

27th ..... Sogger  
28th ..... Bed  
29th ..... Backing Horse  
30th The Young Ones

# ROADSHOWS

## English Jam

### THE JAM - STARWOOD, L. A.

Last time the Jam played here was back in November at the Whisky; they rushed through like an express train at a disused station. This time they're at the Starwood, a large disco with sunken bars and sunken floors.

The place is packed so tight that armpits are steaming and the over-crowded crowd are on the boil; during the half-hour in which the Jam's Marshalls are set up, the crowd chants "Starwood sucks" and it's true.

But excitement builds despite the routine punk bands that precede the start of the show; the Jam are as efficient and as well drilled as any wild boy army but they have nothing to do with routine - practice just gives them a frame to explode in.

The selling of the Jam is the selling of England by the pound - hopefully at a better exchange rate than of late. The drums have unionjacks all over them and there's no fake Americanese in the vocals.

The Jam aren't L. A. tax exiles.

New wave in England turned its back on cliches of luxury, the 'agonies' of being rich; like the Clash say, 'I'm so bored with the USA.'

The problems come when new wave bands invade America with intent to conquer. The Jam aren't Americanised and it'll be the beginning of the end when Weller writes about freeways or coke spoons. So the only way to sell them is to emphasise the Englishness of it all which has a tendency to turn them into curios and tourist attractions.

The band finally make it on stage around 11.30 running in gear, black suits, white shirts, black ties. In the land of the tan they look like ghosts, white as rods in Brighton on Easter Monday.

Weller smashes into "The Modern World" and an earth-quake hits the sardine-packed audience. Once the Jam have turned off on they leave it on, knock you to the floor with the first number and hit you with another one every time you try to get up.

They do virtually all the second album, and the harmonies are even tighter than on the record. Weller and Foxton rush round the stage, eyes set straight ahead, then lurch towards the crowd bringing the music closer like an offering.

Weller chews gum throughout. Foxton, like all true



### SUZI QUATRO London Music Machine

EXPECTATIONS OF an exciting evening were dispelled with alacrity, not so much by Suzi's performance, as by the weak kneed sound of her band and the appalling choice of first number.

If she'd started with a well known hit, she would have had the audience from the word go. As it was, "Wild Ones" was anything but wild. Tedious in the extreme description. I know it's boring for an artist to keep doing the same old songs, but judging by the audience, I think they would have preferred her to pepper up the show with old favourites.

I've always thought she was an excellent pop performer and I looked forward to seeing her

doing a blinder. The disappointment was bitter. Full bodied heavy metal would have been an improvement on this half steam boiler sound. The keyboards provided the only real interest, the drums were lost, Suzi herself was only occasionally audible on bass and the guitar sound was dreadful. Len Tuckey hits the right notes, but there's no feeling.

I couldn't believe it while she ploughed through 'Half As Much As Me' and 'Breakdown' - why was she dishing up this when she could be raving through her hits? But 'Suicide' was the killer. She announced it was about an ex Beadle, but she didn't say which. I didn't really care after hearing it.

'Glycerine Queen' was a big improvement, but by then I thought it was too late. If only she'd made a good start, the waffle in between wouldn't have mattered so much.

It was the drum solo that finished me off. Why do they do it? Drum solos are incredibly boring, except to other drummers. I see no virtue in letting one member of the group do his thing when the whole point of a band is to project a full and complete sound. Well, unless that one member is spectacular in his talent.

By the time they run into 'Can The Can', 'If You Can't Give Me Love' (which is a superb single) and 'Devil Gate Drive' I was past the point of no return. And I don't think I ever will (return). ROSALIND RUSSELL



### THE JAM

bass players, keeps as far away from the mike as possible, leaping on the stacks then rushing to the mike in time to hit the harmonies.

No gob, thank god, but the band maintain constant haloes of sweat. City music in the city to end cities. 'In The Street', 'Today', 'In The City', 'London Traffic', 'Bricks and Mortar', theme songs for the concrete jungle as repetitive as the streets themselves.

Underneath it all is the tremble of Weller's Rickenbacker and Buckler's drumming, snapping it all down. Weller ends every number by slashing across his guitar like a hard boy with a knife.

He seems a little worried about the crush in the crowd, cautioning them, "We don't want any deaths

- leave that to the Stones". A quarter of the way through Tom Petty appears on the balcony amongst the journalists and watches intently as if siding up the opposition.

The Jam do two double encores, thanking the crowd, 'Slow Down' from the first album, a contradiction in terms for this band, "Just so you won't forget," says Weller and they close as they began with 'The Modern World', exit running.

God knows what the Jam do afterwards - run into a wall a few times maybe to slow themselves down. They're getting bigger and better all the time and not as curious, neither. This is the modern world I've heard about. MARK COOPER



### THE TUBES New York

WHAT I want from a live Tubes concert is plenty of anonymous sex, rape, murder, sodomy, beastility, necrophilia, and all those other delicacies that make life on this god-forsaken planet worth living. After a two year absence from the New York stage, The Tubes successfully delivered all this and more in a feverishly demented display of rotting entrails (le show) that reinstated the band's title as THE only true theater-rock group extant.

It was basically the same deliciously tacky, bowling alley - type extravaganza delivered here as in England for the recording of the 'What Do You Want From Live' album, the only new number being a fully choreographed ode to arab terrorists.

Aside from such kitch classics, though, the usual favoured numbers stood out - 'What Do You Want From Live?' (highlighted by Fee Waybill's bargain basement leisure suit), and the lecherously and -sexual 'Don't Touch Me There' (replete with

an appropriate physical humiliation scene). Unfortunately, these are among the few numbers that stand up musically, as the band seems hopelessly bound to thunderous mediocrity when stripped of their visual elements. Until the advent of mass - marketed video - discs I doubt The Tubes will be topping any charts.

Actually, with such a situation one wonders how the troupe affords all these props and designs, especially since the band aren't even that large a concert draw here in The States (though this Palladium gig did eventually sell out). Their show is certainly large enough in scope to play to the largest halls in the land and one hopes that the expertise of the show itself (without help from the records) will eventually draw enough white punks on dope to make The Tubes themselves as rich (and young) as the people they satirize. JIM BARBER

**BRAKES - THE BOYS - TONIGHT**  
Lyceum London  
IT'S EMPTY. It's only 8.30 but the Brakes are

about to come on. Their audience consists of approximately 100 people, still this is a problem all first bands have at one time.

The Brakes are on, the quality of the sound is worse than the office Dansette, and the Lyceum is as empty as the City on a Sunday. This isn't going to be good for the audience or the bands.

Battling bravely on, the Brakes fight the void. They've some good material but they have to sort out their stage act, leaping left, right and centre and appearing totally unsynchronised with the music. They can be good but out there on the large Lyceum stage they get lost. There was no need for them to go cavorting off behind the PA. There was enough room without them having to utilise that space so the set was rather marred by their excessive energy. Catch them somewhere smaller.

The boys are on next, the audience swelled (that's being optimistic) to about 250. There are people upstairs but I don't know how many - this is drastic.

Three cheers. The Boys play well, seemingly unaffected by the lack of punters. 'Classified Susie' stood out well and so did 'Brickfield Nights' and they aired their new single, the as yet unreleased, 'School Girl' for the first time. I shall refrain from commenting, as the sound was still appalling and the light show, improved since the Brakes, still only consisted of a couple of red

spots left constantly on.

Everybody who was down the front for The Boys set enjoyed it, applauding strongly after every number and pogoing during them. But when it came to encore time the crowd was too small to provide the band with much encouragement.

Maybe The Boys could do with some fresh ideas for their stage act, it's good but it's beginning to look too rehearsed. After all a change is a good as a rest. Still, the crowd, judging by their reaction found theirs the most enjoyable set.

Tonight, the bill toppers come on and lo and behold, the sound dramatically improves, the light show bursts into life like the sun breaking from behind a cloud. Now I wonder why?

Another good set, not much to choose between them and The Boys except that Tonight had got more commercial songs, something The Boys could do with. Even so, the audience didn't react nearly so well to Tonight as they did to The Boys. The lack of atmosphere had caught up with even the diehards.

They were good but the only song that made any impact was 'Drummer Man' but the mass of empty space and the lack of feedback between the band and the audience was killing everybody. They did an encore but you could hardly say that the roof was raised to get them back on.

Full credit to all the bands for making a go of the evening. The low attendance must have

been due to the football match because The Boys and Tonight have filled venues nearly as large on weekday nights before. Neither band deserve so small an audience. JON FREWEN

### THE LOOK Marquee

BETCHA just gonna love these brill fellas!

It drives me bananas just lookin' em. Those smashin' trendy shirts an' them luvly tight trousers. . . Guh!

My fave is ol' Mr tall dark an' handsome himself, singer Johnny Fontaine. Makes me go all weak at the knees! An' he ain't gotta bad voice either!

The lads put on a smashin' show - thanks to their fab manager whose got bags of cash! 'Course that means they can afford lotsa things that bands without record contracts usually can't - the cute bubble machines an' smoke bombs an' a lit-up 'LOOK' sign. Looks great!

Johanny, Mick, Gus (he's gorgeous!), an' Ted don't sound bad either. Lotsa real catchy pop songs like 'Nothin' On You' and 'Casius Clay'.

My fave is 'Cherry Runaway' - it's about that sexy gal in The Runaways. But my pal thinks 'I-Spy' wasa best. Johanny says it's an imaginary theme to an imaginary TV serial an' that's just wotit sounds like! It's the only instrumental they do, tho' - the rest are rilly good songs.

Thought some of the stuff was a bit borin' tho' - reckon they could make more use of the ol' ivory keys. They got no excuse rilly, 'cos Johnny, Mick an' Gorgeous Gus can all play keyboards. Silly, huh?

Mick Buser wouldn't 'cha jus' like to jump on him! - ain't just a pretty face, tho'. Mick's a crackin' guitarist as well!

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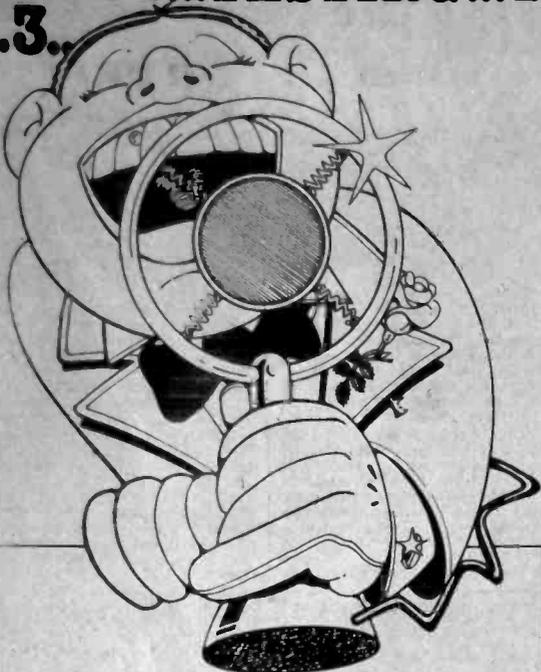
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# ROADSHOWS

## John again, on again

### JONATHAN RICHMAN Aylesbury Friars

I DON'T know if you've noticed, but one thing that all the Beserkley acts have in common is that they all look incredibly youthful. Look as close as you like at the Richman - Greg Kinn the Rubinoos, you won't find a wrinkle or a crow's foot between them.

The reason is simple. It seems that the thinking American reacts to life in one of two ways: he either gives in, and degenerates into old age and cynicism, or he goes completely the other way and retreats into childhood and naivety.

Most of the Beserkley acts have chosen the latter path. Jonathan Richman has gone so far down the path he's reached the garden gate. On stage, in his baggy trousers and striped Marks and Sparks vest, he looks like a retarded 14-year-old. Someone should get him together with Wreckless Eric — now there's a pair!

His songs are cutesy and kiddie, but in a nice sort of way: they set me smiling anyway. 'I'm A Little Dinosaur' (during which he crawls around on his hands and knees) and his various other zoological epics like 'Little Insect' verge on the brink of tweeness, but they never quite topple over. And anyway, he himself is so endearing you could forgive him for it, if they did.

The audience at Aylesbury were well-prepared for the Richman Approach to Cleaner Living: they loved him to death, cheering from the

start, yelling out requests. Joining in the fun — during the first version of 'Ice Cream Man', someone kept handing Jonathan endless towers of ice-cream cones to throw to his fans. Someone else blew bubbles at the stage, and when, in 'I'm A Little Aeroplane', he chucked out a couple of model planes, the hordes responded by folding up their Friars programmes and tossing them back across the hall.

His backing group, too, were just right: splat plonk went the drums, plonk plonk went the bass, and twang twang went the Woolworths guitars. Nothing too elaborate: the key word is simple (and you can take that word any way you want to).

Another example of his wacky approach: whereas most bands start off with the new songs and build up to their big hits, Jonathan goes backwards. He kicks off with 'Roadrunner' and 'Egyptian Reggae' and from then on, meanders vaguely through his repertoire: an old favourite here, a request there. He also does a couple of new songs — 'Cleopatra' which is a sort of 'Egyptian Reggae' with words, and 'Affection', a truly touching little number which goes 'People all over the world are good, People all over the world ain't bad'.

He plays for an hour, and finishes to thunderous applause. The audience beg for him to come back. So what does he do? He comes back. And plays the whole thing again. Yup — the whole damn lot.



JONATHAN RICHMAN

But that's another story. For the first hour, at least, Jonathan Richman was a genuine delight. **SHEILA PROPHET**

### GIRLS SCHOOL Leeds

MAYBE it was something their manager put in the drinks, but Girls School — on their first series of national pub club dates — very definitely came over as band to watch out for. While (just on the strength of being all-girl, and nearly all-glamorous) they'd have something going for them anyway, Girls School's performance here really had nothing to do with gender. They made it as a rock band; they weren't just 'good for girls'.

Opening with the Motors' 'Dancing The Night Away' the band demonstrated its validity throughout with songs (loose and heavy) like 'Live Wire', 'Breakdown' and 'Just Don't Care' — all played with the conviction and ability you'd have expected of a band already on their way.

Dinah, impressively, forceful on bass, took most of the vocals, and handled them efficiently, even on the difficult slow blues number, 'Bad Feeling'. And whenever she stepped down from

the limelight, there was always Kelly (the hottest schoolgirl), as dependable on lead guitar and desperate vocals as she was at rousing the boys.

While the sound was often nothing short of disastrous — though that was essentially a 'road problem' — the visuals (naturally enough), compensated with interest. Girls School don't have the finesse of the Kim Fowley protege kind, but comparisons with the Runaways are going to be made, if only because they compare very favourably.

The instrumental number, 'Stay' highlighted the band's individual credentials, with its scope for improvisation — Kelly on extended lead solos, Kim on rhythm guitar, and Denise giving the drums a rough time.

With their obvious novelty value, it would be easy to over-enthusias about this band, but there is some kind of viable raw material in Girls School which can only improve. And if they only packed out this gig because of their sex and their agency's description of them as 'the female Rolling Stones' then they'll go much further when their musical promise is realised. **JOE LOWELL**

## Oldies can still do it



CARL PERKINS

### BO DIDDLEY / CARL PERKINS Lewisham Odeon

I WISH they had more rock concerts at the Lewisham Odeon. When the Teds and their girls dance in the aisles, there were no officious security men nailing them down to the seats.

As a result, there were a lot of happy jivers and no trouble. Everyone was too busy enjoying what was really a historic rock 'n' roll concert.

Bo Diddley is a hell of a guy to have as a support act. He is such a legend you would think he must either be dead or at least 100 years old. In fact he's he's a spritely middle-aged chap — the man that so many groups owe their style to.

His performance of songs like 'Roadrunner' and 'Mona' is classic. The man is a genius and I am glad I had the opportunity to see him.

Although Bo Diddley is an innovator, he has not had the adoration from the fans that Carl Perkins has.

Perkins has got his two sons playing drums and bass for him — must be funny having a star for an old. Their performance was superb, especially when a lot of fans got on stage to dance and Perkins told the bouncers to let them stay there.

I really liked his tribute to Elvis, it was priceless. I know Perkins and Presley were stablemates and close friends, so he can be forgiven for sounding a bit corny.

The audience adored it and joined in to sing an emotional chorus of 'Glory Glory Hallelujah'. I loved it too.

It is the best evening I have had for a long time. **ROSALIND RUSSELL**



BO DIDDLEY

# Bob's one love

**BOB MARLEY**  
Jamaica

THE LONG awaited single 'One Love' rastafarian peace concert featuring Bob Marley and the Wailers took place in Kingston, Jamaica last Saturday.

Marley, appearing in Jamaica for the first time in nearly two years, topped a bill which included the majority of the most famous reggae musicians on the island.

Around 30,000 people gathered in the National Stadium for the nine hour concert, underneath a full moon and thick clouds of ganja smoke.

Billed as the 'One Love' festival it was both a celebration of the peace treaty signed by rival ghetto gangs in Kingston, and the 12th anniversary of the visit of Haile Selassie I to Jamaica.

The rest of the rastafarian faith to which Marley belongs - now the most important cultural force in Jamaica - placing in Selassie's divinity as the late crowned king of Ethiopia.

Among the artists appearing were Dennis Brown, Althea & Donna, Dillinger, Trinity Culture, Big Youth, Inner Circle and former Wailer Peter Tosh.

There was scarcely a break from late afternoon until Marley came on an hour after midnight. Marley seemed lively and revitalised; dancing around the stage to 'War', 'Trenchtown Rock' and 'Natty Dread' to his home audience.

And in a breathtaking and unique gesture he brought the whole event to an amazing climax by inviting the Prime Minister of Jamaica Michael Manley, and the leader of the opposition on stage to shake hands!

The politicians, members of the Peace Committee and Marley and the Wailers saying 'One Love' to an amazed crowd.

'Build Jamaica With Discipline' ran the slogans around the stadium. For one night of peace, reggae and ganja, the future looked more hopeful than ever.

And for Bob Marley, now one of the most influential black musicians in the world, it was a triumphant return. — JOHN SHEARLAW.

**MANFRED MANN'S EARTH BAND**  
Wolverhampton, Civic Hall

HOW refreshing it was to go and listen to a very professional band who are still obviously as eager and enthusiastic as they were when they started. Such a group is Manfred Mann's Earth Band whose existence is determined by their insistence on playing music they like irrespective of whether or not it is hugely commercial.

Fortunately their brand of hard, aggressive classical rock is just the type of music that will appeal to those who like both a gut reaction and a chance to listen and delve into the complexities of the sound.

There's so much that's



**BOB MARLEY**

good about the Earth Band that it is hard to pick out a particular segment. Although mention must be of Chris Thompson's unbelievable strong and powerful vocals, of Dave Fleet's mastery of the guitar and of Manfred himself who showed all his years of experience as a keyboard and synthesiser player.

They opened with instrumental 'Walter There's a Yawn in My Ear' and other good early numbers included 'Davy's On The Road Again', 'Father Night' and 'Spirit In The Night'. Their biggest hit to date 'Blinded By The Light', marked the point, and even if they couldn't quite maintain such a peak, they were nevertheless very good for the rest of the show.

Manfred Mann's Earth Band are a very good well rehearsed and polished outfit and unquestionable good value for money, what more can one ask?

**NIALL CLULEY**  
**AFTER THE FIRE**  
Marquee, London

OLD HIPPIES never die, they just play support at the Marquee on Monday nights. Gypp did that and all I can say is if they haven't got it together by now they never will.

After The Fire are a different proposition. Okay, so the first few numbers were a bit untidy but it was the first time they'd played as a three-piece. The old bassist has gone and guitarist and vocalist Andy Percy has taken over on bass. The other two guys in the band are Moog and keyboard player Peter Banks and drummer Ivor Twidell.

They haven't got a recording contract yet but they've made an album and sell it themselves by mail order and at gigs. But it's not those songs that stick out, it's their new numbers.

On 'One Rule For You, One Rule For Me' they have a dig at the press. If they shortened it, it would make an ideal single.

Robin Smith, a fellow scribe, has said to me that After The Fire were Genesis imitators, not doing it very well. If he got up off his bum and went to a few gigs where you had to stand up and could move around to the music, he might be open to some of the newer bands around and would probably change his mind about them.

I just wonder what Genesis sounded like at the beginning of their career and if they had as many good songs as After The Fire have?

They might have a few knockers at the moment but I'm sure if they keep plugging away on the gig circuit their following will build and one of the major record companies will sign them up. — ALF MARTIN

**STEEL PULSE / WRECKLESS ERIC**  
The Roundhouse, London

CELEBRATED in the press as being another imaginative billing for the weekly Roundhouse music day, this concert proved beyond doubt the growing maturity of black reggae music in this country.

It was really no contest. Wreckless Eric's display of semi-drunkenness whether for real or caused by nerves or poor showmanship caused one heckler to cry out, 'shut up and play some music!'

His reply was a witless: "Why don't you take yourself off to the bar", a place where Eric would have found himself more at home this Sunday afternoon.

Headlining here for the first time, the Pulse more than fulfilled the faith of the Straight Music promoters. It's been about six months since I last saw them and they've matured into a professional outfit.

Their sound is now totally distinctive, their Birmingham accents blending into a strong three-man front line harmony vocal. They are an ensemble group without a strong personality as a leader and while that could prove to be a weakness as well as a strength, on this occasion it worked perfectly. They showcased some of the material from their forthcoming Island album and if 'Handsworth Revolution', the title track, is any indication it's going to be a very strong album.

It's a song about one of the worst slums in England and the Pulse sing the words with a particularly convincing strength.

It was a triumph for the group. As they returned to encore with their current chart recording, 'Ku Klux Klan' wearing their Klan hoods, the whole house was in raptures. — GEOFF TRAVIS.

# May the force be with them . . . (groan)

**THE POLICE**  
Nashville London

BLEURGH! I mean, the mere idea of a band called The Crooks supporting the Police is enough to freeze the hair and chain off an escaping convict. Grimace, grimace and stand erect, serving time throughout their set. The Crooks are not hot. Are not even lukewarm. The Crooks are . . . hrm . . . tepid.

Oh well, the truth must out as they say, so I shamefacedly admit to walking in halfway through their set and propping the bar up through their last dying (sic) numbers. Any band which pens a song called 'Beans On Toast' deserves limbo, purgatory and me to review them.

Picture the scene if you will, a band which defies all categories. (Is this pop? / Is this new wave? / Is this just another pain in the proverbial?). Their finale was a romantic little ditty entitled 'Trying To Make Love To You Is Like Banging My Head Against a Brick Wall'. Doesn't that just say it all?

But now it's time for The Police, and

this is well-err a completely new kettle of fish. Visually they promote an image of three peroxide renegades of '77 (The Logan's Run of '78). Yup, The Police impressed.

The line up is Sting, bass / lead vocals; Andy Summers, guitar and Stuart Copeland, drums, but it's Sting and Andy who share the delights of monopolising all attention. Sting for his award winning performance as a latter-day Billie Holiday, also for his impromptu solos when "things go wrong", but Andy undoubtedly steals the Oscar for his post-bureaucratic renditions on his flaire d'amour with a rubber doll. Wowiee, wowiee, these are what I call real lyrics.

Okay, perhaps they are a little tedious at times, but forgivable at least they show some spark of vitality. Anyway, I've got to love 'em, if only because they dedicated 'Roxanne' to me. (Is this a compliment - the song is about a prostitute).

Awright bds, it's a fair cop (groan), quite an arresting little band (unurgh!), so may . . . wait for it . . . the force be with you . . . BEV BRIGGS

# The people who write for music papers love Adolescent Sex.



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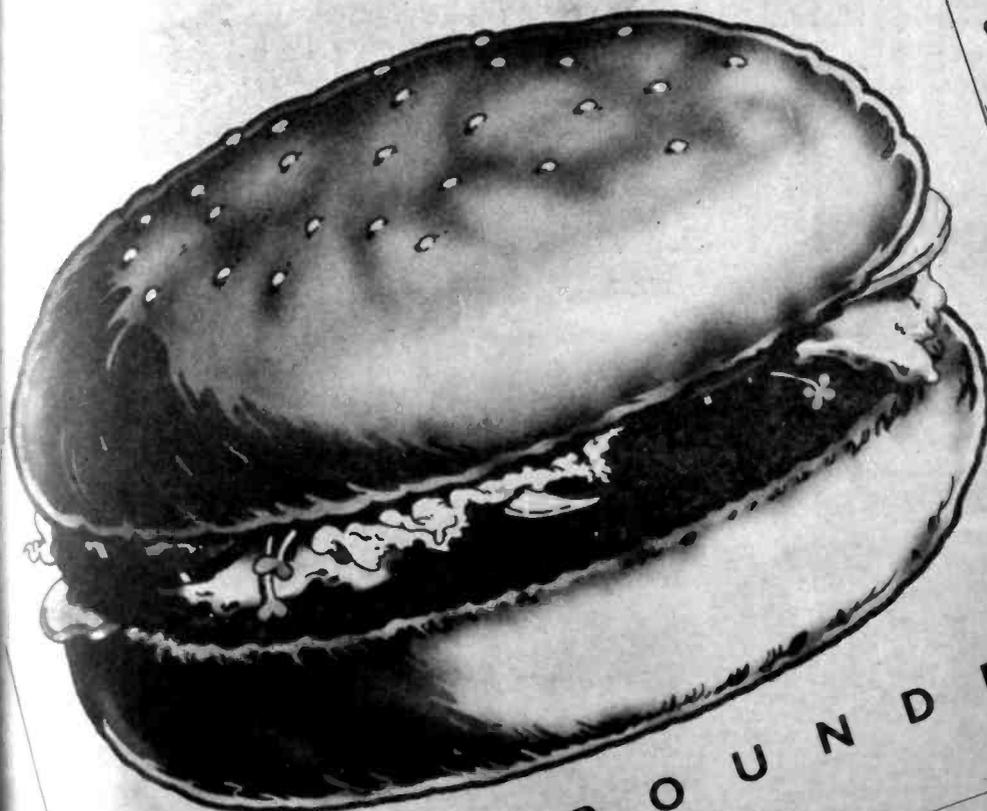
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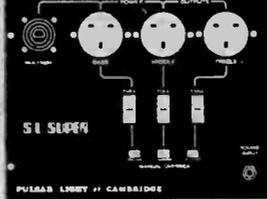


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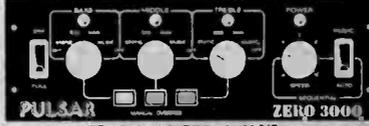
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# DISCOS

by JAMES HAMILTON

## HOT VINYL

**BOB JONES** (Chelmsford Dee Jays) on Mon / Fri for funk. **Thurs for MoR** (small) Import tips Philadelphia Field 'Never Leave Me' (Sextor 12 in), Walter Bishop Jr 'Soul Turnaround' / 'Philadelphia Bright' / 'Coral Keys' (Muse LP), John Gibbs Steel Orchestra 'Trinidad' (Jumbo Caribbean 12 in), Johnnie Taylor 'Keep On Dancing' (Columbia 12 in), Marc Cobby 'On And On' / 'Renegade' (Columbia LP), Lonnie Liston Smith 'Sunburst' / 'Bright Moments' / 'Explorations' (Columbia LP), Dumm Pearson Jr 'Groove On Down' (Shyrden 12 in), O'Jays 'Use Ta Be My Girl' (Phil Int), Kenzie Delt & Jana 'Conquer All' (Bercury), Paulette Reeves 'Jazz Freak' (Blue Candy), RB Bushman 'Cause You're Mine Now' (Collition), plus most of the currently charted imports.

## DISCO DATES

**WEDNESDAY** (26) Roger Scott is Southgate Royalty's Capital DJ; **THURSDAY** (27) Johnnie Walker's big Motown night funks Farnborough Gallaghers in the Tumbledown Dick, Mick Ames' Roadshow hits Bisceter CDD, Jason West wows Wisbech's Isle of Ely College, and Ric Simon Under 16's at Tamworth's College Lane Hall; **FRIDAY** (28) Caroline Roadshow plays Lexington Red Lion, Great Yarmouth's Tiffanys has a Six night, and Jimmy James plays Southgate Royalty; **SATURDAY** (29) Cheshire's Nell Davis and Romford's Andy Grahaeme are Radio Luxembourg's Celebrity DJs, Caroline Roadshow hits Cambridge Corn Exchange, Robbie Vincent funks Southgate Royalty, and Norman Scott bangs Bournemouth's Village; **MONDAY** (1) Pete Hallett hits Petersfield Community Centre and Jim Kool hits Hazlemere ATC Club; **TUESDAY** (2) Colin Hudd has a big dance contest on the Fever-type illuminated floor at Gravesend's Wings in Shears Green; **WEDNESDAY** (3) Dave Cash does Southgate Royalty, while every Wednesday it's 'Happy Days' at Redhill Busbys, with golden oldies, vintage movies, and mini skirt / hoola hoop / jive / twist-type competitions, all run by Capuchino.

## MIX MASTER

**STEVE WIGGINS** of Sounds Unlimited (Barry 735562) reflects South Wales's bud case of Saturday Night Fever by mixing Bee Gees 'Night Fever' and 'You Should Be Dancing' (RSO) into Trampas 'Disco Inferno' (Atlantic 12 in), Walter Murphy 'Fifth Of Beethoven' (Private Stock), Chic 'Everybody Dance' (Atlantic LP), mixing from rhythm break into Charo 'Dance A Little Bit Closer' (Salsoul), slowing into Yvonne Elliman 'Car Wash' (RSO) (RSO), and Bee Gees 'How Deep Is Your Love' (RSO). Get out on the floor, and do it some more!

# DJ HOTLINE

**DUNCAN MACKAY** 'Sirius III' (Pepper) pulls Paul O (Brighthouse), Ray Strauchman (Gateshead), Craig Dawson (Edinburgh Napier College), Tom Wilson (Edinburgh Rutland), Graham Farber 'Hey Lord' (Vertigo) adds Cal Parton (Eccles PMTC), Steve Orpin (Brighton Golden Cannon), Strathelyde DJ Ann (Glasgow) On of Love (Hull), (Motown) gets Graham Canter (Mayair Guilders), Jim Higginson (Spenny Moor Top Hat), Terry Emm (Dunstable), Platters 'Magic' (ABC 186) has Owen Washington (Gillingham Oaks), Barr Black (Barry Pallace), but slips to 'I Want To Be With You' for Colin Hudd (Gravesend Wings), Eruption 'Movin'' (Atlantic LP) culls Chris Brown (Camberley Frenchies), Johnnie Walker (Farnborough Gallaghers), Daniel Stone 'The Point' (US Fused 12in) Anks DJ Wally (Trumpion Green Candles), Brian Henbert (Wellpond Green Dimple), Barr Band 'Double Action' (Calmair) rocks Stuart Robinson (Wakenfield Swallow), Peter J. Kelly (Aldershot), OMS 'Moon Boots' (Salsoul) gets Gigg Davies (Steve-

# THREE TO FUNK

**FORGET ABOUT** Saturday Night Fever - it's Bank Holiday Monday that gets funky fans feverish in the South - East at least! This Monday (May 1) sees three (if not more) major all-dayers within the general London area, in fact, since the proven success of the National Soul Festival in Purley just over a month ago, there have been so many promoters jumping on the all-dayer bandwagon that the bottom is likely to fall out of the market before too long - not before Chris Hill retires rich, though!

## DISCO NEWS

**TONY 'SHADES' VALENCE** is now joined by Roger St. Pierre every Thursday for the first hour of his BBC Radio Medway soul show (8 pm - midnight on 290m, MW/96.7 VHF), when they spin fifties / sixties classics in the 'R&B Revival Hour'. Look out Radio Orwell, as the same format starts there next Saturday, too! The new charity-aiding Omega Disco hopes to play for 52 hours non-stop over this weekend (28-30), to help the Silver Jubilee Appeal, at the NCB Halls in Sauchie, near Alloa, Scotland. Still in Scotland, the Strathelyde DJ Ash has recently had a shake-up, with their new committee now comprising Mike McLean, Bob Bennett, John Gordon, Tony Capelco, Gary Muldoon, and Dougal DJ handling record company liaison.

## JOX YOX

**KEITH BLACK** (Warwick 685) played Dolly Parton's 'Here You Come Again' at a MoR gig a few months back, and a lot of the crowd all shouted back 'Well don't make a mess on the floor, then!' Now whenever he goes back there, the same lot keep asking for KC's 'Keep It Comin' Love', Sam & Dave's 'Hold On I'm Coming', Fortunes 'Here It Comes Again', etc. Adds Keith: 'It's been a classic case of 'Come Dancin' (ouch!)' (Younger readers may need to read Susanne Garrett's Help column to understand).

This Monday's Purley Tiffanys do brain stars Chris Hill, Radio London's Robbie Vincent, Camberley Frenchies' Chris Brown, Bognor Regis Dantes' Sean French, Froggy's Froggy's (massive) roadshow, and - live on stage - El Tension. Easy to find on the Brighton Road a few miles south of Croydon, Tiffanys runs from 2 till 10.30pm.

Overlapping rather usefully, from 4pm to 2am, Camberley Frenchies has Robin Nash introducing Radio London's Dave Simmons, Farnborough Gallaghers' Johnnie Walker, Sutton Scamps' Marc Damon, doubling - up Chris Brown, and PA visit from the Olympic Runners. Frenchies is an un-sigposted part of the Cambridge Hotel, the first thing you see coming into Camberley from London on the A30.

Be warned, there is little point in turning up for either of the above if you don't already have a ticket. London Crackers, on the corner of Hatfield and Oxford Streets, has a less well published all-dayer from midday till midnight, with funky resident George Power, Chelmsford Dee Jays' Bob Jones, and

some more about whom (apologies) I'm not sure.

Meanwhile, the National Soul Festival promoters have also established a roving funk venue called Romans, which features a lot of the Chrises Hill and Brown, Sean French and Owen Washington. Opening this Thursday (27) at Guildford's Wooden Bridge, Romans' other weekly gigs are Maidenhead's Bell on Fridays, and Cockham's Perry on Sundays.

At a recent Harlow Tiffanys all-dayer, the ubiquitous Chris Hill instituted a fake 'Olympics', which could well be repeated at Purley Teams in emblazoned trackuits from such clubs as Dimloes and Candles literally competed in dry - land swimming, fake darts, high diving into the crowd, and a three-legged mooning. While the obvious female equivalent of mooning, while funky dancing (strike The Funky Willow, y'know?) and a new line dance called the Dimloes Shuffle went over like a hot air balloon. Not to mention the appalling "worst" John Travolta competition! All of which is a lot more fun than boring dancing, Saturday Night Fever style. Some people do miss the point, don't they?

## UK DISCO TOP 90

CONTINUING the positions from page two

- 21 42 BACK IN LOVE AGAIN / TRY ME I KNOW WE CAN MAKE IT, Donna Summer
- 22 34 KUK LUK KLAN, Steel Pulse
- 23 21 I LOVE MUSIC / LOVE TRAIN, O'Jays
- 24 25 SHAME, Evelyn 'Champagne' King
- 25 19 CLOSING OUR EYES, George Faga
- 26 28 LOVE MUSIC, The Regal Dewy
- 27 38 MORE THAN A WOMAN / YOU SHOULD BE DANCING, Bee Gees
- 28 31 I LOVE NEW YORK, Metropolis
- 29 27 GALAXY / JHEY SENORITA, War
- 30 35 YOU SAID I AM JOHN, Johnnie Walker
- 31 36 I WONDER WHY, Showaddywaddy
- 32 25 EVERY IT'S A WINNER, Hot chocolate
- 33 71 TAKE FIVE, Reggie & The Orchestras
- 34 55 NEVER LET HER SLIP AWAY, Andrew Gold
- 35 30 BAMA BOOGIE WOOGIE, Cleveland Eaton
- 36 73 FLASH LIGHT, Parliament
- 37 20 FANTASY, Earth Wind & Fire
- 38 46 SOLAR HEAT, Olympic Runners
- 39 62 DO IT DO IT AGAIN / A FAR L'AMORE COMINCIA TU, Raffaella Carré
- 40 39 SUN IS HERE / DANCE, Sun
- 41 48 RUNAWAY LOVE / GYPSY LADY / IF MY FRIENDS COULD SEE ME NOW, Linda Clifford
- 42 44 THERE ARE MANY STOPS ALONG THE WAY, Joe Sample
- 43 47 TOO MUCH TOO LITTLE TOO LATE / EMOTIONS, Maths & Williams
- 44 33 THE GHOST OF LOVE, Tavares
- 45 23 SUPERNATURAL / GIVE ME LOVE, Carrone
- 46 51 MACK MAN, Village People
- 47 77 BOOGIE SHOES, KC & The Sunshine Band
- 48 24 REMOUR HAS IT, Donna Summer
- 49 - TAKE ME I'M YOURS, Squeeze
- 50 58 LET'S GET FUNKIFIED, Boiling Point
- 51 50 IF YOU CAN'T GIVE ME LOVE, Suzi Quatro
- 52 - WITH A LITTLE LUCK, Wings
- 53 63 VENUS, Lotion
- 54 41 MOVE YOUR BODY, Gene Farrow
- 55 59 RIO DE JANEIRO, Gary Clive
- 56 49 JUST LET ME DO MY THING, Sineus
- 57 57 MOVING LIKE A SUPERSTAR, Amadeo
- 58 72 LET ME PARTY WITH YOU, Bunny Sigler
- 59 63 WOE SAID I AM JOHN, Johnnie Walker
- 60 53 RIVER OF BABY, LON, Boney M
- 61 77 EGO, Elton John
- 62 9 IT TAKES TWO TO TANGO, Richard Myhill
- 63 66 YOUR LOVE IS SO GOOD FOR ME, Diane Ross
- 64 54 BRICK HOUSE / ZOOM (LIVE), Commodores
- 65 37 WHAT'S YOUR NAME, Andrea True
- 66 52 EASY, Jimmy Lindsey
- 67 75 WALK IN THE AIR, John Paul Young
- 68 - JUPTER, Earth Wind & Fire
- 69 - DANCE ACROSS THE FLOOR, Jimmy Bo Horne
- 70 - SHADOW DANCING, Andy Gibb
- 71 ALL NIGHT LONG, Dexter Wansel
- 72 67 YOU'RE SO RIGHT FOR ME, Estáside
- 73 61 ON PRETTY WOMAN, Uncle Sam
- 74 52 SATURDAY MY SOUL, Bob Marley
- 75 - WHISTLE BUMP, Deodato
- 76 - PUT THE WORD OUT / MIND BLOWING DECISIONS, Heatwave
- 77 - NATURE / EYESIGHT, James Brown
- 78 - WALK IN LOVE, Manhattan Transfer
- 79 - IT MAKES YOU FEEL LIKE DANCIN', Ross Royce
- 80 - LOVIN' YOU IS GONNA SEE ME THRU, Tower Of Power
- 81 - STANDING ON THE VERGE, Platinum Hook US
- 82 - WHAT'S GOIN ON, Harvey Mason
- 83 - COME ON DANCE DANCE, Saturday Night Band
- 84 - SAVE AND SPEND, Cheryl Barnes
- 85 - WEST SIDE STORY, Salsoul Orchestra
- 86 - LET'S HAVE SOME FUN, B.J. Kays
- 87 - MORE THAN A WOMAN, Tavares
- 88 - ROMEO & JULIET, A&R, C&D
- 89 - THE KIDS ARE ALRIGHT, Peasants

**SOUNDTRACK:** 'Thank God It's Friday' LP (Casablanca TGIF 100). Though not due for showing till August, the Casablanca / Motown disco movie's music is out now as a double LP with an extra bonus single - sided 12in of Donna Summer doing an extraordinarily limp version of 'Je V'Alme'. She has some other sexual sehnihrers too, while there's typical material from such as Santa Esmeralda, Love and Kisses, and Paul Jabara. The Commodores 'Too Hot To Trot' joins Cameo's 'Find My Way' as the only known oides, but star appeal is added by Diana Ross on an aiger and Thelma Houston on a melodic fast flier. However, besides some not bad instrumental fillers, the best tracks are possibly Little Brooks' 'After Dark', a strong steady rhythm, and a madly happy fast instrumental Latin lilter by Marathon, 'I Wanna Dance'. Many tracks reggae almost continuously, while my US demo copy even gets the reggae 'I Wanna Dance' (BPM) for each! All in all, fine for pop fans.

**TAVARES:** 'More Than A Woman' (Capitol CL 1597). Yet more Bee Gees mania, but that other movie, his reggae 'I Wanna Dance' actually, Tavares' best in the OLYMPIC RUNNERS WITH GEORGE CHANDLER 'Whatever It Takes' / 'Solar Heat' (RCA PC 5078). Slightly over 300 on this purpose - built fast funk 12in settles into an exciting groove, and is flipped for extra value by their current instrumental jazz - funk LP hit, 'Luv' (RCA PC 5078). Slightly over 300 on this purpose - built fast funk 12in settles into an exciting groove, and is flipped for extra value by their current instrumental jazz - funk LP hit, 'Luv' (RCA PC 5078).

**FRANK SINATRA:** 'Come Fly With Me' / 'Witchery' (Capitol CL 1597). Classic 1957 'qulesteppers, but not his very best dancers of that vintage.

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**ROBERT PALMER:** 'Every Kinda People' (Island WIP 8425). Meandering slow swayer with grow - on - you appeal.

**LINDA LEWIS:** 'Can't We Just Sit Down And Talk It Over' (Arista ARST 1705). Dead, dead slow smoocher, doing well for some.

**DUNCAN MACKAY:** 'Sirius III' (Pepper UP 33389). Somewhat plodding synthesizer instrumental with fans up north.

**CLIFFORD CURRY:** 'Mavin' In The Same Circle' (Buddah BDS 445). Lovely sophisticated sexy slow smoocher, out a while.

**U. BROWN:** 'Black Star Liner' (Virgin VOLE 4). Powerful ethnic reggae 12in.

**TWINKLE BROTHERS:** 'Free Africa' (Front Line FLS 140). Jolly little reggae groove.

**SHEILA S. DEVOTION:** 'Single' In The Rain' LP (Carrere EMC 3338). Mind-numbing collection of stinky Euro - or - stuff, all sounding just like the full 9:30 late track hit.

**SEEBACH BAND:** 'Apache' (EMI 2716). Classic Shadow's instrumental gets the Eurodisc treatment, a bit bland but OK.

**RAMONES:** 'Do You Wanna Dance?' (Sire 807801). Breakneck version of Bobby Freeman's old rocker.

**ERUPTION:** 'Let Me Take You Back In Time' (RCA PE 5688). Original line - up's debut hustler from '75, on a maxi, still useful as an intro for oides sets.

**MR. BLOE:** 'Groovin' With Mr. Bloe' (Lightning Old Gold LIP 1002). Chugging 1970 instrumental smash.

**FRANK SINATRA:** 'Come Fly With Me' / 'Witchery' (Capitol CL 1597). Classic 1957 'qulesteppers, but not his very best dancers of that vintage.

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# PHONE JAMES ON THE RADIO

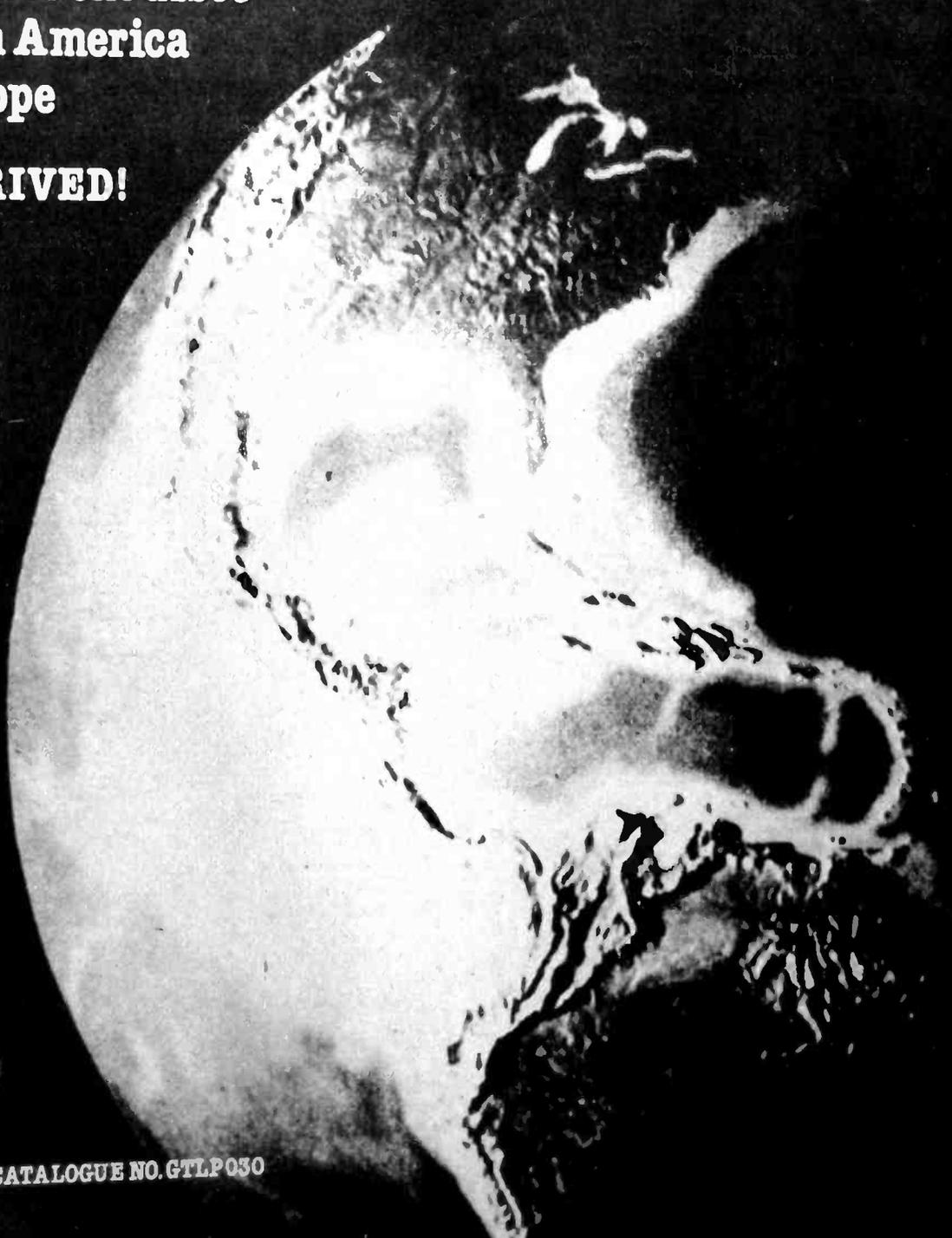
**ADRIAN LOVE'S** Capital Radio phone - in Open Line this Friday (28), from 7.30 to 9 pm on 194m NW/68, a WFF. If only for the satisfaction of hearing your disco writer being shot down in flames! Adrian's invited me to follow on from the Three O'Clock Train and Cruising programme which produce for Capital by answering the public's questions regarding oides. Right now let me postulate that I deal more in broad concepts than in matrix numbers and the will not be welcomed. I've been asked to do an incredibly obscure question from the Clive Richardson of this world! And I'd care too much about seventies, either! Speak, you then, huh?

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**BIRMINGHAM GUY, 28**, bearded, good looking, English, 6ft 2in, single. Varied interests, rock / reggae / soul. Seeks slim, single girl (20-30), any nationality for sincere friendship / possible relationship. Correspond / exchange photos before meeting. — Box No. 1557.  
**GUY, 23**, with car, seeks local female passenger. — Edward Mullen, 76 Bowman Street, Glasgow.  
**GUITARIST (29)**, young, clean image, seeks attractive sincere girlfriend for lasting friendship (Derby). — Box No. 1555.  
**BOY SEEMS girl, 18** upwards, into loving, Leeds area, for romance. — Send photo please Box No. 1553.  
**GARY, 20**, looking for good looking girlfriend

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Go to a dance and I'll show you how to get dates after date even if you can't dance.  
You're too shy even to talk to a girl? I'll help you overcome your shyness and soon you will be able to approach any girl you fancy and ask for a date in a pub or a restaurant! I know of a way you can date the girl of your choice without even speaking to her.  
SAE for free details. Send to:  
**MATCHBITE PUBLICATIONS**  
38 Abbeydale, Winterbourne  
Bristol BS7 1LW

into loving, 18 upwards. Leeds area. — Write to Gary Peacock, 16 Armley Grange View, Leeds 12, or tel. 790077 Sundays between 8 pm - 9 pm only.  
**HAPPY GO LUCKY** London DJ wishes to share his crazy life of Ecstasy with a faithful / cuddly girlfriend (16-19). Bubbly personality and good looks essential! Letters enclosing photos answered in double quick time! — Box No. 1560.  
**TWO ATTRACTIVE** puny birds seek two punky fellas, 16-21, to write meet. Hants area. Photo please. — Box No. 1549.

**Don't feel lonely...**  
Send me the thing about? That's fine, but I'd like to see you in person. I'll be in to meet you now. Write to: Javeline, Dept. RM1, 23 Abingdon Road, London W8. Tel. Phone 01-837-6463.

**WANT PENFRIENDS?** Then send two 7p stamps to: K&S (RM), Box 19, Bury, Lancs. To receive Club's Journal. Pierce Man!  
**LONELY SHY** white guy, 18, 5ft 9in, varied interests, seeks attractive Indian girl, to write / meet London / Surrey. — Box No. 1551.  
**KETTERING GUY** seeks good friend in Kettering or London area. 18-22. — Box No. 1548.  
**GUY, 22**, not bad looking, seeks similar for nice friendship. Photo appreciated. Box No. RM1.  
**ADVENTUROUS LIVE!** chick wants similar guy with bike. — Phone 678 1941 evenings, Kaysa.  
**FOR FREE** lists of pens pals send stamped addressed envelope to Worldwide Friendship Club, 46 Cemetery Road, Denton, Manchester (state age).  
**QUIET FEMALE** student, 21, seeks male similar, North Yorks area. — Box No. 1546.  
**SINCERE GUY (23)**, seeks similar under 28 for friendship, Wrexham, Chester.

**FINNISH** and Swedish penfriends. — Write for free details. Pen Friend Service, PL 27, SP-20801, Turku 80, Finland.  
**DOVELINE** partner Catalogue, select your own partners and penfriends. — For free samples, photos, see A18, PO Box 100, Haywards Heath, Sussex.  
**PENFRIEND MAGAZINE** for all age groups, only 50, fortnightly (pay after receiving 8). — Write Leisure Times (RN 38), Chorley, Lancs.  
**JANE SCOTT** for genuine friends, introductions opposite sex, with sincerity and thoughtfulness. Details free. — Stamps to Jane Scott, 3/RM, North Street, Quadrant, Brighton, Sussex, BN1 3GS.  
**POSTAL FRIENDSHIP CLUB**, introductions arranged by post for all ages. — Postage stamp for our FREE colour brochure (please give your age), to Miss Chidgey, 124 RD, Keys Avenue, Britol, BS7 0HL.

## Records For Sale

**BOLAN, JOHNS** Children rarities. — SAE: Robin, 24 Bowly Road, Gloucester.  
**MARC'S 2-9** also some T. Rex LP's. — Offers to A. Millar, 7 Garthill Gardens, Falkirk, Scotland.  
**RARE ELVIS**. — SAE: Ron Watson, 2 Patterdale Close, Southport, Merseyside.  
**U.F.O.** RARE 'original demo's' stereo cassette. Rod Stewart, Faces, 'Dishevelment Blues' unreleased single, offers. — SAE: Jeff, 82 Carlisle Street, Cardiff.  
**CLIFF, DUSTY, Cilla, Elvis, Connie**, rare magazine articles, plus extensive record list. — SAE please: Bob (RM) 14 Berrisford Road, Oxton, Birkenhead, Merseyside.

**THOUSANDS SECOND-HAND** records, all types. Send 15p for Mammoth May list. — Stop, Look & Listen, Hayle, Cornwall. (Overseas customers send 3 International Reply Coupons).  
**BEE GEES** original British issues. World, words, message to you. Spicks. Mint condition, £1 50 each. — C. Whitley, 22 Backfield, Bradford, BD13 3EX.  
**WILL EXCHANGE** Stretcher Case / Damned and original Bowle autographed photo for early Bolan singles. — SAE Julie, 6 Owen Walk, Sheffield.  
**GOOD CONDITION** ex juke box records. — SAE 47 Chelmsford Street, Weymouth, Dorset.  
**TUMBLEWEED CONNECTION**. Have oldies, re-issues, deletions, rarities, imports, etc (send wants). — 5 (Basement), Picton Place, London W1. (Tues-Sat).  
**"HITS-U-MISSED"** '59-'77. Cheap, quick service. — SAE: Kneeshaw, 19 Whitworth Road, London SE25.

**RARE BOLAN** promotional copy 'Hippy Gumbo' / 'Misfit'. Parlophone 1966. — Offers, Roger 434 1351 ext 14.  
**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.  
**FREE RECORDS** with each order, rock, pop, Tania, oldies. — Large sae 92, Dutton Lane, Eastleigh, Hampshire.  
**SECONDHAND** singles for sale, fully guaranteed from 15p each. Thousands in stock. — Send 20p for lists to Davel Banks, 223 Williamthorpe Road, Northwingfield, Chesterfield.  
**PASTBLASTERS!** ALWAYS 1,000's of rock, soul, pop, Tania. — Sae 24 Southwalk, Middleton, Sussex.  
**OVER 5,000** singles from 10p. Recent hits, oldies, obscurities, etc. — Sae list, P. Cowley (Dept RM1), 49 High Street, Barrington, Cambridge.  
**HUGE RECORD** collection for sale, chart singles and others from 1966. — Send wants list for quick cheap reply, no callers. Mike, 15 Garfield Road, London E13.  
**CHARTBUSTERS!** GOLDEN oldies available, '56-'76, a must for collectors. Gotsend for DJs. — Sae L. Diskery, 88/87, Western Road, Hove, Brighton. Callers welcome.  
**GOLDEN OLDIES** galore, ex-juke box records from 12 1/2p, hundreds of hits, most major stars. — Sae for lists, Dept HB, 82 Vandeyke Street, Liverpool, LS 0RT.  
**LPs FROM** 20p, 45s from 5p. — Large sae, Thompson, 24 Beaufort Avenue, Blackpool.

## Publications

**HAWKWIND, PATTI SMITH, B.O.C.** fans. — Don't miss X52. Send 40p to: Alternatite Title, 253 Church Lane, Whitwick, Leic'a LE6 4RA.  
**HOME GROAN** thanks all readers in the last year. Last issue out now from Virgin. Kid Turd Tanya, Mombstone, Roy-kill.  
**WANTED ROMANCE** via Postmans No 3 male, 20, seeks genuine friendship, looks, age, sex, race, unimportant. — Box No. 1543.  
**GIRL, 18**, seeks male penfriends, 20ish, to write and perhaps view to meeting later, Scottish penfriend also wanted. — Box No. 1554.

## Penfriends

**WANT ROMANCE** via Postmans No 3 male, 20, seeks genuine friendship, looks, age, sex, race, unimportant. — Box No. 1543.  
**GIRL, 18**, seeks male penfriends, 20ish, to write and perhaps view to meeting later, Scottish penfriend also wanted. — Box No. 1554.

## Musical Services

**"ABSOLUTELY FREE!"** Songwriter Magazine explains copyright, publishing, recording royalties, setting your lyrics to music without paying, song contests, etc. — Free copy from International Songwriters' Association (RM), Limerick City, Ireland.  
**LYRICS WANTED** by publishing, publishing. — 11 Albans Avenue, London W4.  
**POEMS AND lyrics** wanted. — Details of special offer from New Horizon, Dept RM, Victoria Drive, Bognor Regis.  
**POEMS AND lyrics** wanted. — Details of special offer from New Horizon, Dept RM, Victoria Drive, Bognor Regis.

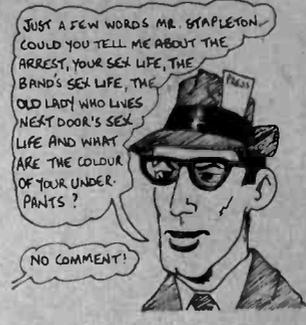
## Personal Tuition

**GUITAR POSTAL** courses. — SAE, Studio G, 40E Arley Hill, Bristol 6.

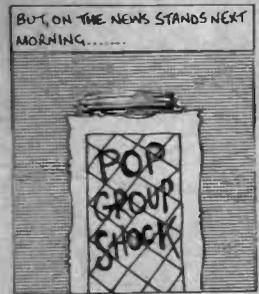


# THE RATZ

**THE STORY SO FAR.....**  
 FOLLOWING A SCUFFLE AT THE LOCAL NICK, THE RATZ HAVE FINALLY BEEN LET LOOSE ON THE PUBLIC AT LARGE. THEY NOW PLAY THE FIRST FESTIVAL OF THE RATZ.



AND A BIG HELLO. HELLO TO THE KING OF THE NOSEBLEEDS FOR ALL THE NICE THINGS HE SAID ABOUT ME IN LAST WEEKS RECORD MIRROR. YOU REALLY MUST BUY ME A PINT SOMETIME.



## RADIO ONE

**ALMOST SUMMER**, Celebration  
**AUTOMATIC LOVER**, Dee D. Jackson  
**BACK IN LOVE AGAIN**, Donna Summer  
**BAD OLD DAYS**, Co-Co  
**BECAUSE THE NIGHT**, Patti Smith Group  
**BOOGIE SHOES, KC & The Sunshine Band**  
**DANCE A LITTLE BIT CLOSER**, Charo & The Salsoul Orchestra

**DANCING THE NIGHT AWAY**, Leo Sayer  
**EGO**, Wilson John  
**EVERYBODY DANCE**, Chic  
**HEY SENORITA**, War  
**I'M ALWAYS TOUCHED BY YOUR PRESENCE DEAR**, Blondie

**I MUST BE IN LOVE**, The Rutles  
**IT TAKES 2 TO TANGO**, Richard Myhill  
**I WONDER WHY**, Showaddywaddy  
**JACK & JILL**, Raydio  
**JUPITER**, Earth Wind & Fire  
**JUST FOR YOU**, Alan Price  
**LADY LOVE**, Lou Rawls  
**LET'S ALL CHANT**, Michael Zager Band  
**LOVE IS IN THE AIR**, John Paul Young  
**LOVELY NIGHT FOR DANCING**, Bill Withers  
**MORE LIKE THE MOVIES**, Dr. Hook  
**MORE THAN A WOMAN**, Tavares  
**NEVER LET HER SLIP AWAY**, Andrew Gold  
**NIGHT FEVER**, Bee Gees  
**PLACE IN YOUR HEART**, Nazareth  
**RIVERS OF BABYLON**, Boney M  
**SINGING IN THE RAIN**, Sheila B. Devotion  
**TAKE ME I'M YOURS**, Squeeze  
**THE BOY FROM NEW YORK CITY**, Darts  
**THE ONE & ONLY**, Gladys Knight & The Pips  
**TOO MUCH, TOO LITTLE, TOO LATE**, Johnny Mathis  
**WILLIAMS**

**TUMBLING DICE**, Linda Ronstadt  
**WALK IN LOVE**, Manhattan Transfer  
**WE'LL NEVER HAVE TO SAY GOODBYE AGAIN**, England Dan & John Ford Coley  
**WHAT A WASTE**, Ian Dury  
**WHAT GOES ON**, Bryan Ferry  
**WITH A LITTLE LUCK**, Wings  
**YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH**, Meat Loaf

**RECORDS OF THE WEEK**  
 Noel Edmonde: Every Kinda People, Robert Palmer  
 Neil Edmonde: Almost Always Summer, Celebration  
 Paul Burnett: I Can't Get No, Satisfaction  
 Tony Blackburn: More Than A Woman, Tavares  
 Kid Jensen: The Boy From New York City, Darts

MCA  
 Mercury  
 GTO  
 Ariola  
 Ariola  
 TK  
 TK  
 Salsoul  
 Chrysalis  
 Rocket  
 Atlantic  
 MCA  
 MCA  
 Warner Bros  
 Mercury  
 Arista  
 Arista  
 CBS  
 Jet  
 Philadelphia  
 Private Stock  
 Arista  
 CBS  
 Capitol  
 Capitol  
 Asylum  
 GTO  
 Mountain  
 Atlantic  
 Carere EMI  
 A&M  
 Magnet  
 Buddha  
 Denlese  
 CBS  
 Asylum  
 Atlantic  
 CBS  
 Big Tree  
 Stiff  
 Polydor  
 Parlophone  
 Kinn

## RADIO PLAYLISTS

### RADIO VICTORY

**HIT PICKS**  
 Chris Pollard: TODAY, Randy Edelman  
 Nicky Jackson: WOMAN OF MINE, Dean Friedman  
 Dave Christian: MORE THAN A WOMAN, Tavares  
 Andy Ferrelle: PRESENCE DEAR, Blondie  
 Chris Eldor: MONEY THAT'S YOUR PROBLEM, Tonight  
 Anton Darby: EVERY KINDA PEOPLE, Robert Palmer  
 Howard Pearce: OH CAROL, Smoke  
 Dave Carson: THE BOY FROM NEW YORK CITY, Darts  
 Jack McLaughlin: I FOUGHT THE LAW, Kris Kristofferson/Rita Coolidge

**20th Century**  
 Lifesong  
 Capitol  
 Chrysalis  
 TDS  
 Island  
 RAK  
 Magnet  
 Arista  
 A&M

**ADD ONS**  
 THE BOY FROM NEW YORK CITY, Darts  
 NEVER TOGETHER BUT CLOSE SOMETIMES, Carlene Carter  
 I FOUGHT THE LAW, Kris Kristofferson/Rita Coolidge  
 WOMAN OF MINE, Dean Friedman  
 BAD OLD DAYS, Co-Co  
 YOU BELONG TO ME, Carly Simon  
 ROXANNE, Police

### RADIO CITY

**HIT PICKS**  
 Roger Flythe: I FOUGHT THE LAW, Kris Kristofferson/Rita Coolidge  
 Dave Lincoln: LOVE IS IN THE AIR, John Paul Young  
 Phil Easton: SENSATION, Motors  
 Mark Jones: LET'S ALL CHANT, Michael Zager Band

**ADD ONS**  
 Brian Collins: I'M GLAD YOU'RE HERE WITH ME TONIGHT, Neil Diamond

Johnny Jason: EVERY KINDA PEOPLE, Robert Palmer  
 Dave Eastwood: MARIONETTE, Art Garfunkel  
 Norman Thomas: UM UM UM UM UM, Johnny Rivers

**ADD ONS**  
 JACK & JILL, Raydio  
 THE BOY FROM NEW YORK CITY, Darts  
 FALLING ANGEL, Twiggy  
 ALMOST SUMMER, Celebration

## RADIO CLYDE

**HIT PICKS**  
 Dave Marshall: MORE THAN A WOMAN, Tavares  
 Steve Jones: BECAUSE THE NIGHT, Patti Smith Group  
 Richard Park: PRESENCE DEAR, Blondie  
 Tom Ferrie: EVERY KINDA PEOPLE, Robert Palmer  
 Brian Ford: YOU BELONG TO ME, Carly Simon  
 Bill Smith: I CAN FEEL MAD, Bilbo Baggins  
 Dougie Donnelly: DANCE WITH ME, Peter Brown

**CAPITOL**  
 Arista  
 Chrysalis  
 Island  
 Elektra  
 Lightning  
 TK

**CURRENT CHOICE**  
 THE BOY FROM NEW YORK CITY, Darts

**ADD ONS**  
 TAKE ME I'M YOURS, Squeeze  
 PLACE IN YOUR HEART, Nazareth  
 ALMOST SUMMER, Celebration  
 BAD OLD DAYS, Co-Co

## BBC BLACKBURN

**HIT PICKS**  
 Jude Bunker: THE DAY I FOUND A FIVER, Motors  
 Niger Dyson: GROOVIN' WITH MR BLOE, Mr Bloe  
 Rob Slividge: I FOUGHT THE LAW, Kris Kristofferson/Rita Coolidge  
 Keith Dutton: PRETTY VACANT, Paul Jones  
 Phil Beest: SMOKE GETS IN YOUR EYES, Berni Flint  
 Trevor Hall: I'VE NEVER BEEN TO ME, Mary Macgregor/EMI

**ADD ONS**  
 Pat Gibson: I'M GLAD YOU'RE HERE WITH ME TONIGHT, Neil Diamond  
 Gerald Jackson: ONLY LOVING DOES IT, Guys & Dolls

## PICCADILLY RADIO

**ADD ONS**  
 WOMAN OF MINE, Dean Friedman  
 DON'T TAKE IT LYIN' DOWN, Dooleys  
 PRESENCE DEAR, Blondie  
 THE BOY FROM NEW YORK CITY, Darts  
 OH CAROL, Smoke  
 EVERY KINDA PEOPLE, Robert Palmer  
 WHAT A WASTE, Ian Dury  
 IT MAKES YOU FEEL LIKE DANCING, Rose Royce  
 NEVER TOGETHER BUT CLOSE SOMETIMES, Carlene Carter  
 THE DAY I FOUND A FIVER, Motors

## RADIO TRENT

**ADD ONS**  
 DO IT DO IT AGAIN, Raffaella Carrà  
 THE BOY FROM NEW YORK CITY, Darts  
 DON'T TAKE IT LYIN' DOWN, Dooleys  
 ALL THE NICE BOYS AND GIRLS IN THE WORLD, Ruf Regan

**ADD ONS**  
 EVERY KINDA PEOPLE, Robert Palmer  
 BECAUSE THE NIGHT, Patti Smith Group  
 WHAT A WASTE, Ian Dury  
 I LOVE NEW YORK, Metropolis  
 MELIBSA, Blits Soundtrack

Epic  
 Magnet  
 GTO  
 MCA  
 Island  
 Island  
 Arista  
 Stiff  
 Salsoul  
 United Artists UP

# UP AGAINST THE WALL

Darkhaired dangerous schoolkids  
 Vicious suspicious sixteen  
 Jet black blazers at the bus stop  
 Sullen unhealthy and mean  
 Teenage guerillas on the tarmac  
 Fighting in the middle of the road  
 Supercharged FSIE's on the asphalt  
 The kids are coming in from the cold

High wire fencing on the playground  
 High rise housing all around  
 High rise prices on the high street  
 High time to pull it all down  
 White boys kicking in a window  
 Straight girls watching where they gone  
 Never trust a copper in a crime car  
 Just whose side are you on?

Consternation in Mayfair  
 Rioting in Notting Hill Gate  
 Fascists marching on the High Street  
 Cutting back your welfare state  
 Operator get me the hot line  
 Father can you hear me at all?  
 Telephone kiosk out of order  
 Spraycan writing on the wall

**CHORUS:**  
 Look out listen can you hear it  
 Panic in the County Hall  
 Look out listen can you hear it  
 Whitehall up against the wall  
 Up against the wall.

TRB single

