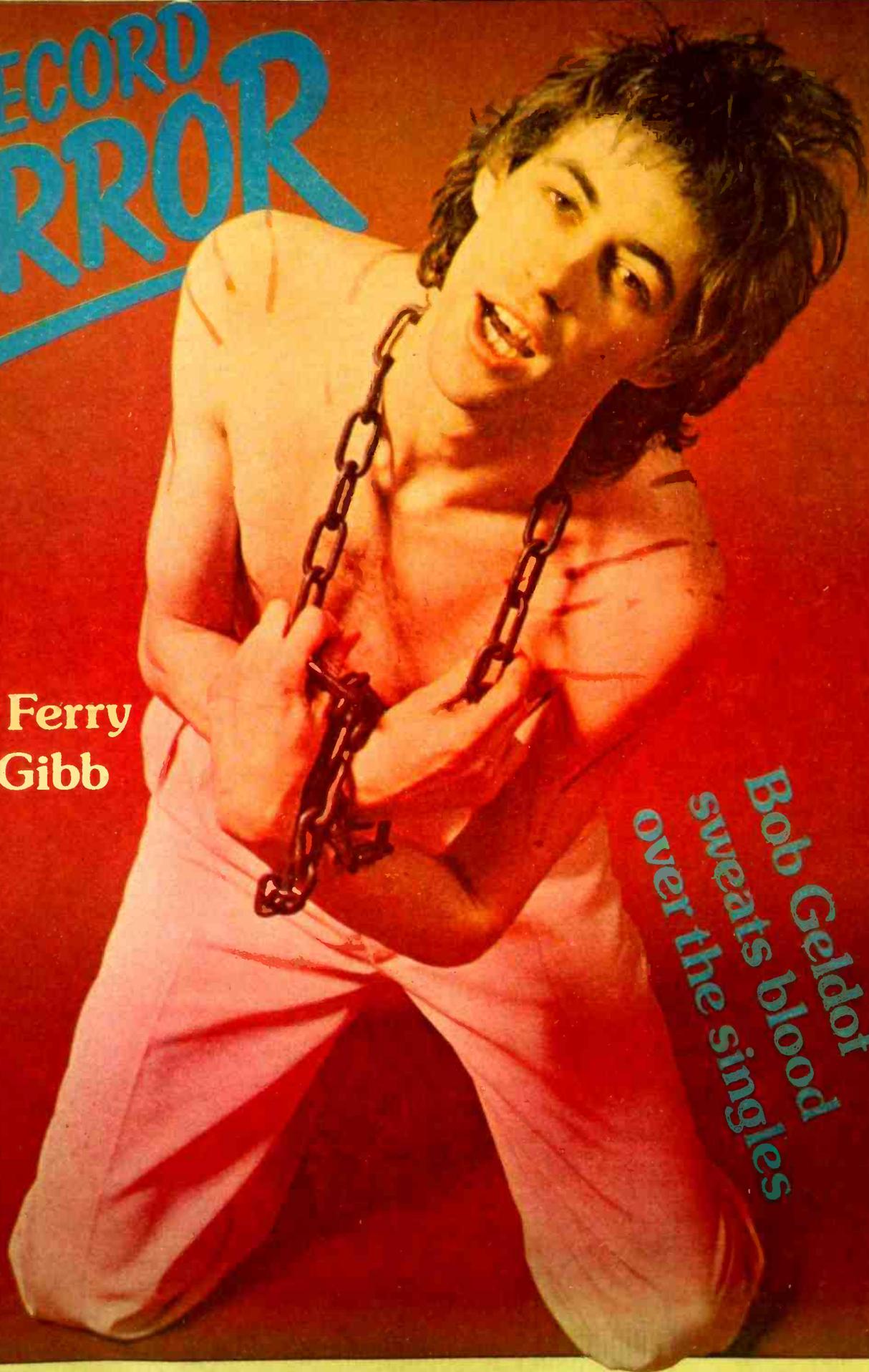


# RECORD MIRROR

Darts  
Bryan Ferry  
Andy Gibb

Bob Geldof  
sweats blood  
over the singles



# RECORD MIRROR

## UK SINGLES

1	1	RIVERS OF BABYLON, Boney M	Atlantic
2	2	NIGHT FEVER, Bee Gees	RSO
3	10	BOY FROM NEW YORK CITY, Darts	Magnet
4	3	TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis	CBS
5	4	AUTOMATIC LOVER, Dee D. Jackson	Mercury
6	7	BECAUSE OF THE NIGHT, Patti Smith Group	Arista
7	5	NEVER LET HER SLIP AWAY, Andrew Gold	Asylum
8	23	LOVE IS IN THE AIR, John Paul Young	Ariola
9	8	LET'S ALL CHANT, Michael Zager Band	Private Stock
10	21	IF I CAN'T HAVE YOU, Yvonne Elliman	RSO
11	13	JACK & JILL, Raydio	MCA
12	17	DO IT DO IT AGAIN, Raffaella Carrà	Epic
13	28	MORE THAN A WOMAN, Tavares	Capitol
14	12	SHE'S SO MODERN, Boomtown Rats	Ensign
15	32	COME TO ME, Ruby Winters	Creole
16	37	IT MAKES YOU FEEL LIKE DANCIN', Rose Royce	Whitfield
17	6	MATCHSTALK MEN & CATS & DOGS, Brian Michael	Pye
18	29	NICE 'N' SLEZY, Stranglers	United Artists
19	9	EVERYBODY DANCE, Chi	Atlantic
20	19	PRESENCE DEAR, Blondie	Chrysalis
21	14	BAD OLD DAYS, Coco	Ariola
22	31	HI TENSION, Hi Tension	Island
23	26	THE DAY THE WORLD TURNED DAYGLOW, X-Ray Spex	EMI
24	11	IF YOU CAN'T GIVE ME LOVE, Suzi Quatro	RAK
25	16	SINGIN' IN THE RAIN, Sheila B. Devotion	EMI
26	27	A BINI BI, Izhar Cohen / Alphabeta	Polydor
27	24	TAKE ME I'M YOURS, Squeeze	A&M
28	35	WHAT A WASTE, Ian Dury	S&W
29	15	I WONDER WHY, Showaddywaddy	Arista
30	22	WITH A LITTLE LUCK, Wings	Parlophone
31	34	BACK IN LOVE AGAIN, Donna Summer	GTO
32	18	FOLLOW YOU FOLLOW ME, Genesis	Charisma
33	58	CA PLANE POUR MOI, Plastic Bertrand	Sire
34	42	BOOGIE SHOES, K.C. & The Sunshine Band	TK
35	20	MORE LIKE THE MOVIES, Dr. Hook	Capitol
36	36	UP AGAINST THE WALL, Tom Robinson Band	EMI
37	46	PUMP IT UP, Elvis Costello	Radar
38	-	ON A LITTLE STREET, Manhattan Transfer	Atlantic
39	53	ANGELS WITH DIRTY FACES, Sham 69	Polydor
40	45	ROSALIE, Tim Lizzy	Vertigo
41	41	DON'T ASK ME QUESTIONS, Graham Parker	Vertigo
42	49	SHADOW DANCING, Andy Gibb	RSO
43	54	JUPITER, Earth Wind & Fire	CBS
44	31	THE HONG KONG BEAT, Richard Denton Martin Cook	BBC
45	59	LOVING YOU HAS MADE ME BANANAS, Guy Marks	ABC
46	48	CAN'T SMILE WITHOUT YOU, Barry Manilow	Arista
47	30	BAKER STREET, Gerry Rafferty	United Artists
48	25	IT TAKES TWO TO TANGO, Richard Myhill	Mercury
49	40	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century
50	56	TAKE ME TO THE NEXT PHASE, Isley Brothers	CBS
51	39	FEELS LIKE THE FIRST TIME, Foreigners	Warner Bros.
52	-	YOU'RE THE ONE THAT I WANT, Travolta	RSO
53	38	WHEN YOU WALK IN THE ROOM, Child	Ariola
54	72	SHAME, Evelyn 'Champagne' King	RCA
55	80	ONLY LOVING DOES IT, Guys & Dolls	Magnet
56	43	JUST FOR YOU, Alan Price	Jet
57	52	THE CLOSER I GET TO YOU, Flack / Mathway	Atlantic
58	82	EDDY VORTEX, Steve Gibbons Band	Polydor
59	-	ALL NIGHT LONG, Dexter Wansell	Philadelphia
60	50	(I CAN'T GET ME NO) SATISFACTION, Devo	Stiff
61	55	I DON'T MIND, Buzzcocks	UA
62	65	JOKO HOMO, Devo	Stiff
63	81	WHATEVER IT TAKES, Olympic Runners	RCA
64	-	IDON'T FEAR THE REAPER, Blue Oyster Cult	CBS
65	44	DANCE A LITTLE BIT CLOSER, Chero	Salsoul
66	-	MONEY THAT'S YOUR PROBLEM, Tonight	Target
67	71	WHAT GOES ON, Bryan Ferry	Polydor
68	73	DON'T TAKE IT LYIN' DOWN, Dooleys	GTO
69	-	OH CAROL, Smokie	RAK
70	-	DAVY'S ON THE ROAD AGAIN, Earth Band	Bronze
71	47	OMNIS, Blondie	Chrysalis
72	-	EVERY KINDA PEOPLE, Robert Palmer	Island
73	-	RIGHT OUT OF MY MOUTH, Meatloaf	Epic
74	51	EGO, Elton John	Rocket
75	63	STAYIN' ALIVE, Bee Gees	RSO

## UK ALBUMS

1	1	SATURDAY NIGHT FEVER, Various	RSO
2	4	THE STUD, Various	Ronco
3	2	20 GOLDEN GREATS, Nat King Cole	Capitol
4	7	YOU LIGHT UP MY LIFE, Johnny Mathis	CBS
5	6	THE ALBUM, Abba	Epic
6	3	AND THEN THERE WERE THREE, Genesis	Charisma
7	24	20 GOLDEN GREATS, Frank Sinatra	Capitol
8	5	LONDON TOWN, Wings	Parlophone
9	8	20 CLASSIC HITS, The Platters	Mercury
10	9	LONG LIVE ROCK 'N' ROLL, Rainbow	Polydor
11	11	PENNIES FROM HEAVEN, Various	World Records
12	10	CITY TO CITY, Gerry Rafferty	United Artists
13	14	RUMOURS, Fleetwood Mac	Warner Brothers
14	23	BAT OUT OF HELL, Meat Loaf	Epic
15	12	KAYA, Bob Marley & The Wailers	Island
16	26	EASTER, Patti Smith Group	Arista
17	18	PASTICHE, Manhattan Transfer	Atlantic
18	21	THIS YEAR'S MODEL, Elvis Costello & The Attractions	Radar
19	16	THE KICK INSIDE, Kate Bush	EMI
20	15	ANYTIME ANYWHERE, Rita Coolidge	A&M
21	22	OUT OF THE BLUE, Electric Light Orchestra	Jet
22	19	NEW BOOTS AND PANTIES, Ian Dury	Stiff
23	20	HEAVY HORSES, Jethro Tull	Chrysalis
24	13	THE RUTLES, The Rutles	Warner Brothers
25	17	20 GOLDEN GREATS, Buddy Holly & The Cockets	MCA
26	-	POWER AGE, AC/DC	Atlantic
27	25	PLASTIC LETTERS, Blondie	Chrysalis
28	36	THE SOUND OF BREAD, Bread	Elektra
29	45	THE STRANGER, Billy Joel	CBS
30	40	ANOTHER MUSIC, Buzzcocks	United Artist
31	32	GREEN, Steve Hillage	Virgin
32	47	ARRIVAL, Abba	Epic
33	34	SHOOTING STAR, Elkie Brooks	A&M
34	28	GREATEST HITS, Abba	Epic
35	29	A LITTLE BIT MORE, Dr. Hook	Capitol
36	-	THE UNIQUE KLAUS WUNDERLICH, Klaus Wunderlich	Decca
37	37	FONZIES FAVOURITES, Various	Warwick
38	44	PLEASE DON'T TOUCH, Steve Hackett	Charisma
39	49	NATURAL ACT, Kris Kristofferson / Rita Coolidge	A&M
40	50	BEST FRIENDS, Cleo Laine / John Williams	RCA
41	52	EXODUS, Bob Marley & The Wailers	Island
42	48	HERMIT OF MINK HOLLOW, Todd Rundgren	Bearsville
43	30	VARIATIONS, Andrew Lloyd Webber	MCA
44	31	ALL THIS AND HEAVEN TOO, Andrew Gold	Asylum
45	41	CLOSE ENCOUNTERS, Original Soundtrack	Arista
46	39	LIVE - THE LAST WALTZ, The Band	Warner Brothers
47	33	ADVENTURE, Television	Elektra
48	27	REFLECTIONS, Andy Williams	CBS
49	53	EAST MEETS WEST, James Last	Polydor
50	42	EVERY 1'S A WINNER, Hot Chocolate	Rak

## UK SOUL

1	1	LET'S ALL CHANT, Michael Zager Band	Private Stock
2	16	RIVERS OF BABYLON, Boney M	Decca
3	12	HI TENSION, Hi Tension	Island
4	2	TOO MUCH TOO LITTLE TOO LATE, Mathis / Williams	CBS
5	10	THE CLOSER I GET TO YOU, Roberta Flack	Atlantic
6	4	JACK AND JILL, Raydio	MCA
7	-	IT MAKES YOU FEEL LIKE DANCIN', Rose Royce	Whitfield
8	11	DANCE A LITTLE CLOSER, Chero / Salsoul Orch	Salsoul
9	9	THE BEAT GOES ON AND ON, Ripple	Salsoul
10	8	EVERYBODY DANCE, Chic	Atlantic
11	-	IT'S SERIOUS, Cameo	Casablanca
12	6	DELIRIUM, Francine McGee	RCA
13	-	BACK IN LOVE AGAIN, Donna Summer	GTO
14	-	WHATEVER IT TAKES, Olympic Runners	RCA
15	3	DON'T COST YOU NOTHING, Ashford / Simpson	Warner Bros
16	-	BOOGIE SHOES, KC and The Sunshine Band	TK
17	-	JUPITER, Earth Wind and Fire	CBS
18	-	MORE THAN A WOMAN, Tavares	Capitol
19	43	FLASHLIGHT, Parliament	Casablanca
20	14	DISCO INFERNO, Players Association	Vanguard

## UK DISCO

1	1	NIGHT FEVER, Bee Gees	RSO/US
2	3	HI-TENSION, Hi-Tension	Island
3	2	LET'S ALL CHANT, Michael Zager Band	Private Stock
4	8	RIVERS OF BABYLON, Boney M	Atlantic
5	4	EVERYBODY DANCE, Chic	Atlantic/US
6	12	SHAME, Evelyn 'Champagne' King	RCA
7	11	VOYAGE (ALL CUTS), Voyage	GTN
8	6	THE BEAT GOES ON AND ON, Ripple	Salsoul
9	9	DELIRIUM/FEELIN' GOOD, Francine McGee	RCA
10	18	I LOVE NEW YORK, Metropolis	Salsoul/US
11	15	WHATEVER IT TAKES, Olympic Runners	RCA
12	5	SINGIN' IN THE RAIN, Sheila B. Devotion	Casablanca
13	7	DON'T COST YOU NOTHING, Ashford & Simpson	Warner Bros
14	20	DISCO REGGAE, Maytals	Shanley
15	10	AUTOMATIC LOVER, Dee D. Jackson	Mercury
16	17	DANCE A LITTLE BIT CLOSER, Chero	Casablanca
17	23	MORE THAN A WOMAN, Bee Gees	Capitol
18	14	IT'S SERIOUS, Cameo	Casablanca
19	21	MORE THAN A WOMAN, Tavares	Capitol

## STAR CHOICE

1	BLUE SUEDE SHOES	Elvis Presley
2	UP UP AND AWAY	Fifth Dimension
3	BRIDGE OVER TROUBLED WATERS	Simon and Garfunkel
4	FIRE AND RAIN	James Taylor
5	McARTHUR PARK	Richard Harris
6	EARTH ANGEL	The Marjories
7	TAKE YOU HIGHER	Stacy Lattis
8	KILLING ME SOFTLY	Sam Cooke
9	SWEET INSPIRATION	Sam Cooke
10	I'LL BE AROUND	The Barbers



MICHAEL ZAGER

## OTHER CHART

1	SUSPECT DEVICE, Stiff Little Fingers	Rigid Digits Records
2	CA PLANE POUR MOI, Plastic Bertrand	Phonogram
3	ANGELS WITH DIRTY FACES, Sham 69	Polydor
4	SATISFACTION, Devo	Stiff
5	WHAT A WASTE, Ian Dury	Stiff
6	HEY LORD DON'T ASK ME QUESTIONS, Graham Parker	Phonogram
7	ROSALIE, Tim Lizzy	Virgin
8	WALKING ON THE EDGE, Wilko Johnson	Virgin
9	YOU'VE LOST THAT LOVING FEELING, Willie Alexander	MCA
10	WHAT ARE YOU GOING TO DO ABOUT IT, The Jolt	Polydor
11	DO THE SWIM, Little Nell	A&M
12	DON'T FEAR THE REAPER, Blue Oyster Cult	CBS
13	FEEL A WHOLE LOT BETTER, Flamin' Groovies	Phonogram
14	FIRING SQUAD, Penetration	Virgin
15	ROMEO, Ernie Graham	Stiff
16	ME AND MY DESIRE, 999	United Artists
17	BASTAPANIK IN THE YEAR ZERO, Pere Ubu	New Star Records
18	WHAT'S YOURS, Tepper Zukie	Virgin
19	THE DAY THE WORLD TURNED DAYGLOW, X-Ray Spex	EMI
20	ROXANNE, The Police	A&M

SUPPLIED BY: Bruce's, 37, Vunon Street, Glasgow. Tel: 031-226 2804.

## YESTERYEAR

3 Years Ago (19th May, 1973)	1	SEE MY BABY JIVE	Wizzard
	2	HELL RAISER	The Sweet
	3	TIE A YELLOW RIBBON	Dawn
	4	HELLO, HELLO, I'M BACK AGAIN	Gary Glitter
	5	AND I LOVE YOU SO	Perry Como
	6	DRIVE-IN SATURDAY	David Bowie
	7	GIVING IT ALL AWAY	Roger Daltry
	8	BROTHER LOUIE	Hot Chocolate
	9	ALSO SPRACH ZARATHUSTRA (2001)	Deodato
	10	NO MORE MR NICE GUY	Alice Cooper
10 Years Ago (May 18th, 1968)	1	WONDERFUL WORLD	Louis Armstrong
	2	MAN WITHOUT LOVE	Engelbert Humperdinck
	3	YOUNG GIRL	Union Gap
	4	LAZY SUNDAY	Small Faces
	5	HONEY	Bobby Goldsboro
	6	SIMON SAYS	The 1910 Fruitgum Co
	7	I DON'T WANT OUR LOVING TO DIE	The Herd
	8	IF I ONLY HAD TIME	John Rowles
	9	CAN'T KEEP MY EYES OFF YOU	Andy Williams
	10	WHITE HORSES	Jacky
15 Years Ago (18th May, 1963)	1	FROM ME TO YOU	The Beatles
	2	CAN'T GET USED TO LOSING YOU	Andy Williams
	3	SCARLETT O'HARA	Jet Harris and Tony Meehan
	4	HOW DO YOU DO IT?	Gerry and The Pacemakers
	5	TWO KINDS OF TEARDROPS	Del Shannon
	6	IN DREAMS	Roy Orbison
	7	FROM A JACK TO A KING	Ned Miller
	8	NBODY'S DARLIN' BUT MINE	Frank Ifield
	9	LUCKY LIPS	Cliff Richard
	10	DO YOU WANT TO KNOW A SECRET	Billy J. Kramer

## US SINGLES

1	5	IF I CAN'T HAVE YOU, Yvonne Elliman	RSO
2	2	THE CLOSER I GET TO YOU, Roberta Flack	Atlantic
3	1	WITH A LITTLE LUCK, Wings	Capitol
4	3	TOO MUCH, TOO LITTLE, Mathis & Williams	Columbia
5	10	NIGHT FEVER, Bee Gees	RSO
6	4	YOU'RE THE ONE, John Travolta & Olivia Newton-John	RSO
7	14	CAN'T SMILE WITHOUT YOU, Barry Manilow	Arista
8	8	COUNT ON ME, Jefferson Starship	RCA
9	22	DUST IN THE WIND, Kansas	Kirshner
10	9	IMAGINARY LOVER, Atlanta Rhythm Section	Polydor
11	6	SHADOW DANCING, Andy Gibb	RSO
12	7	FEELS SO GOOD, Church Mangione	A&M
13	12	DISCO INFERNO, Trammps	Atlantic
14	13	THIS TIME I'M IN IT FOR LOVE, Player	RSO
15	24	LAY DOWN SALLY, Eric Clapton	RSO
16	11	ON BROADWAY, George Benson	Warner Bros
17	15	BABY HOLD ON, Eddie Money	Columbia
18	16	LOVE IS LIKE OXYGEN, Sweet	Capitol
19	19	TWO DOORS DOWN, Dolly Parton	RCA
20	18	MOVIN' OUT, Billy Joel	Columbia
21	21	WEREWOLVES OF LONDON, Warren Zevon	Asylum
22	20	IT'S A HEARTACHE, Bonnie Tyler	RCA
23	25	JACK & JILL, Raydio	Arista
24	17	TAKE A CHANCE ON ME, Abba	Atlantic
25	29	SWEET TALKING WOMAN, Electric Light Orchestra	Jet
26	23	YOU BELONG TO ME, Carly Simon	Elektra
27	66	FLASHLIGHT, Parliament	Casablanca
28	40	STAYIN' ALIVE, Bee Gees	RSO
29	35	OUR LOVE, Natalie Cole	Capitol
30	33	RUNNIN' ON EMPTY, Jackson Browne	Asylum
31	38	DO YOU BELIEVE IN MAGIC, Shaun Cassidy	Warner/Curb
32	27	TWO OUT OF THREE, Meat Loaf	Cleveland International
33	28	DEACON BLUES, Steely Dan	ABC
34	39	EGO, Elton John	MCA
35	30	EVERY KINDA PEOPLE, Robert Palmer	Island
36	31	DANCE WITH ME, Peter Brown	Drive
37	32	BECAUSE OF THE NIGHT, Patti Smith	Arista
38	36	LET'S ALL CHANT, The Michael Zager Band	Private Stock
39	34	HEARTLESS, Heart	Mushroom
40	26	BAKER STREET, Gerry Rafferty	United Artists
41	61	SHADOW IN THE STREET, Allan Clarke	Atlantic
42	78	GOODBYE GIRL, David Gates	Elektra
43	37	TUMBLING DICE, Linda Ronstadt	Asylum
44	92	AIN'T GONNA EAT OUT MY HEART, Angel	Casablanca
45	43	STAY, Rufus / Chaka Khan	ABC
46	80	MORE THAN A WOMAN, Tavares	Capitol
47	93	LOVE IS THICKER THAN WATER, Andy Gibb	RSO
48	46	SINCE YOU BEEN GONE, Head East	A&M
49	42	YOU'RE THE LOVE, Seals & Crofts	Warner Bros
50	89	MAKE YOU FEEL LOVE AGAIN, Wet Willie	Epic

## US DISCO

1	1	IF MY FRIENDS COULD SEE ME NOW, Linda Clifford	Curton
2	3	COME ON DANCE, DANCE, Saturday Night Band	Prelude
3	4	VOYAGE, All Cuts	Merlin
4	2	THE GROOVELINE, Heatwave	Casablanca
5	6	COME INTO MY HEART, Connection	USA European-TK
6	8	MACHO MAN, Village People	Casablanca
7	11	LET YOURSELF GO, T-Connection	TK
8	5	HOW MUCH I LOVE YOU, Love And Kisses	Casablanca
9	10	GETTIN' THE SPIRIT, Roberta Kelly	Casablanca
10	7	ROUGH DIAMOND, Madeline Kane	Warner Bros
11	9	AT THE DISCO THEQUE, Lipstick	Tom 'n Jerry
12	12	FLIGHT TO VERSAILLES / GRAND TOUR, Grand Tour	Butterfly
13	14	RIO DE JANEIRO, Gary Criss	Salsoul
14	18	ROMEO & JULIET, Alec R. Costandinos	Casablanca
15	17	SEVEN DEADLY SINS, Laurin Rinder & W Michael Lewis	AVI
16	13	DON RAY, All Cuts	Crocco
17	19	LET'S GET TOGETHER, Detroit Emeralds	Westbound
18	15	BOOGIE TO THE TOP / S-E-X, Idris Muhammad	Kudu
19	16	AT THE COPA, Barry Manilow	Arista
20	-	DANCE WITH ME, Peter Brown	Drive

## US ALBUMS

1	1	SATURDAY NIGHT FEVER, Soundtrack	RSO
2	2	LONDON TOWN, Wings	Capitol
3	3</		

# JUICY LUCY

## STONES ROLL BACK

WELL MY darlings, if the heavens had been good instead of opening at all too frequent intervals this week I might be able to announce to you — with a merry metropolitan chirp — that summer had indeed arrived.

The number of merry parties, social gatherings, picnics in the park and the like that your faithful correspondent has been attending this week would seem to indicate that this was the case. But I can only report I have narrowly avoided being drenched on more than one occasion.

Still if summer does ever arrive we can expect some fun and games, and remember where you heard that first. For a very good friend has been letting me into little secrets concerning the "revolting" Rolling Stones. Not so little secrets when I think about it.

I'm delighted to hear that my cynical friend, Peter 'Mine's A Triple Vodka' Cook, be of the 'foul language' and ever increasing waistline, was so impressed by the illustration of Derek and Clive that appeared in *Off Centre* recently that he rang up to enquire how to get hold of the original. "And how much will it cost?" asked the money-conscious former satirist. We left him and the artist to haggle it out.

It seems that the noted sixties r'n'b combo don't want to play their one British concert at some vast aircraft hangar, or even in some neglected cornfield, adjacent to a crumbling stately home this summer. Instead, the Stones have expressed a desire to play a "small theatre or club", holding maybe 1,000 people.

This may reflect the enthusiasm with which the revolting Mick Jagger launched into their intimate bluesy concerts in Toronto, Canada (a former colony) not so long ago.

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YOU'D THINK somebody would have made sure they got the name right by now, surely? Which particular Blockhead have we got to blame this time, we wonder?

Whatever, this shock decision, if indeed it's true, will undoubtedly lead to crowd scenes unseen since the heady days of the beat boom my dears!

My source would not reveal where the concert would be held, or how the tickets will be allocated, but I can't help thinking gloomily that it will be necessary to board a cross-Channel ferry to join the back of the queue if the "Dylan system" were to be implemented again.

On then to your faithful correspondent's social calendar, and a very full one it's been this week I can tell you.

First Lucy found it necessary to find what my nautical friends call "sea legs" for a party given in honour of US soulsters Brass Construction, on board the HMS Belfast. The short and choppy ride across the Thames did nothing to whet my appetite, neither did participating in that strange habit known as "splicing the mainbrace". Lucy likes her cocktails stirred not shaken, thank-you very much.

We also found the bilges claustrophobic, the food nasty and everybody late in arriving. A more cynical acquaintance was moved to comment that the event should have been re-titled *Crass Destruction*, but you can't please everybody, can you darlings?

At least a few nights later Virgin tried... with a vain glorious attempt at a "street level" party for Wilko Johnson's Solid Senders. The ashen-faced former member of Dr Feelgood first led a stirring set at the Marquee but his performance was unfortunately marred by the arrival of vast numbers of hangers on for a busload. Eager crowds also prevented Wilko from arriving at his own party! As legions of desperate liggers attempted to gain ingress by squashing their noses against a glass door, a stern faced Al Clark (30) attempted to halt the flow with scant success.

Inside, former Sex Pistols mingled freely with former anything else you care to name, with the aforementioned insisting on wearing "magic shop" carrots on their noses and blowing toy trumpets. Much later a stripper performed. As Lucy left the crowds still filled the street.

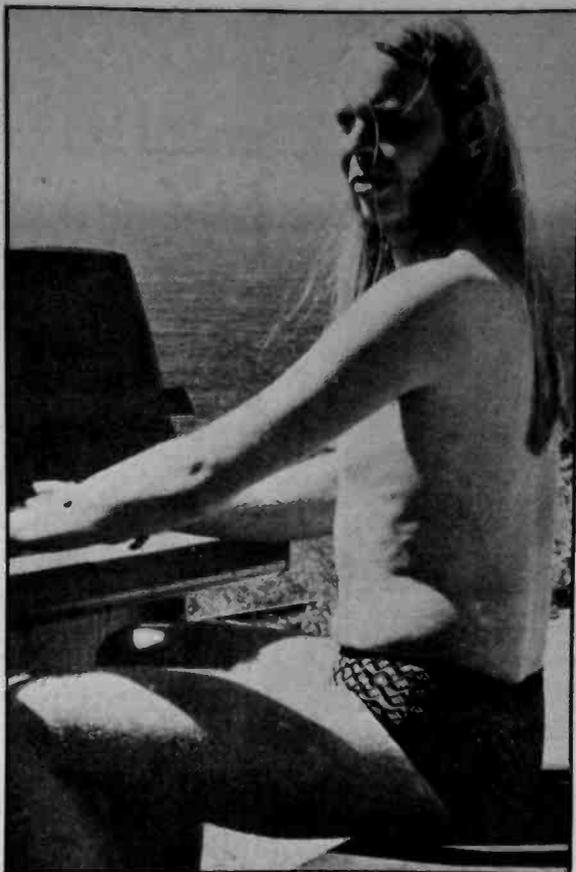
Merefilthy the next day promised a quiet lunch, with that lively combo the Rich Kids. However the lively lads were hours late, due to their transport — Rusty Egan's ancient Ford Prefect — breaking down in the midst of the Oxford Street traffic. And when they did arrive, eventually, the debonair Midge Ure shocked all present by claiming to be unaware of the activities of his native (Scottish) football team. Shame!

Others, I'm glad to hear, are more informed about this most masculine of sports. Only last Saturday slim, youthful Riek Wakeman was to be seen in action against a Brentford XI, the latter recently promoted to a higher division to the delight of many Londoners.

Sadly the Caped Crusader's attacking "surges" (as my sporting friends say) were not enough to prevent his team going down 2-1. The only blot on the enjoyable nature of the occasion came with the realisation that the loathsome Ruten were actually playing. Well Eric "Nasty" Idle anyway. And I thought (nay hoped) that they were in Japan!

And so my dears, on to Drones, a well-known nightspot in "fashionable" Knightsbridge. Here we and 500 bottles of champagne celebrated the return of Queen to London. So elegant, sweethearts!

Young Freddie and the boys were presented with assorted gold discs, though it was a trifle difficult to see exactly what was going on through the thronging crowd and the haze of bubbly. Still at a top people's party what can you expect?



ONE FOR the ladies. Here's a lad who knows how to strike the right chord. Peri, blond-haired Ricky Wakeman (40-40-40) likes relaxing by playing the piano on the beach. If his tunes are as good as his looks then he's definitely on the right wave length.

"I like the feel of the sea air against my ripe young flesh," says Rick with a toss of his golden mane. "Somehow I feel close to nature out here. I'm proud of my body and not ashamed to show it off. One day I might even compose a symphony."

My good friend, Tom Robinson refuses to leave the headlines for a moment... and he's even causing upsets behind them. Whilst taping his slot on the appalling Melvyn Bragg's 'South Bank Show' the young Liberal was slightly upset by Melvyn's first searching question; something to do with the relationship between rock 'n' roll and politics. Tom riposted that rock 'n' roll shouldn't be discussed on an arty farty show like Bragg's. So, probed Melvyn, why did he agree to do the arty farty show in the first place?

"Because we needed the exposure," quipped Tom. The interview was begun again.

Sadly, at least I think it's sad,

there are only two tales from abroad this week. One concerns that formerly lively Swindon combo XTC who appear to have gone missing "without trace" in Europe without playing a single gig for our neighbours across the water. Oh dear.

The other concerns well-known oddball Jonathan Richman, recently on tour in what used to be called the "Bavarian hinterland." A persistent heckler of Germanic origin stood up and shouted: "Zis vos der biggest load of rubbish vot I hoff ever seen!" (as they say in comics). A disgruntled Richman promptly demanded that the disgruntled punter be reimbursed, and be made

to leave! Mein Gott! Lucy asks, does this mean we can only clap the imperious little chappie in future?

Without further ado let Lucy's attentions turn to what we all call the "famous names." Take Steve Harley for a start. The 26-year-old former journalist has now, we're informed, left the country to live in America. But your faithful correspondent told you that months ago! Now in a last ditch attempt to publicise his long-awaited departure the blond "friend to the fireman" has had himself photographed in a rowing boat... leaving Britain, or so we're meant to think. In fact he's leaving on the QE2.

Perhaps it would be better if he did row there after all — just as long as he takes the Rutles with him!

And what about the gall of the former gravedigger? Now he's returned to the radio to screech about obscure countries in South America on behalf of the hairy-legged Scots we won't get a moment's peace. Nor indeed did his best buddy, Gary Grainger, at his wedding last week. Rod kept a transistor radio blaring throughout the reception to keep himself posted on the pasting at the Scottish football match!

Worse still describing his radio as a "transistor" was about as accurate as describing a juggernaut as a "small car." I'm surprised that anybody even heard the vows!

Looking closely at 'Top Of The Pops' last week (and who doesn't my sweet peas?) you may have noticed that several of the performers had clothes pegs attached to various parts of their clothing. All this, you can be assured, was part of a "large scale" promotion for that East End gent Ian Dury. The origins of the gimmick however, lie in a magazine of dubious morality, and I will tactfully refrain from upsetting my younger readers by not revealing all.

What a week! Before I disappear again here's my last tale. Of course, my dears, it's about those fun-loving friends of mine... Darts! After a riotously successful concert in Southampton (a port, I believe, on England's South Coast) the aforementioned group were besieged in their dressing room by ardent fans. So desperate to meet the group were two of them that they shinned up three floors on a drainpipe — only to be hauled in the window by members of the group! How touching that in the cruel, greedy world of rock 'n' roll that a little human sympathy be extended to... (Night night Lucy — Ed).

Oh dear, I must have got carried away. Lucy's off to get her beauty sleep now, but I'll be back with more fun and little tattle next week. You can be assured. See you then. Byeeeeeee.



AFTER REPORTS of UFO's above the Hilton Hotel the team were called in to investigate. On arrival they apprehended a Mr John Paul Young, pictured above with the team (who have to remain faceless and nameless for fear of retaliation against family and

friends); promoting 'Love Is In The Air'. Anyone finding one of these balloons would send off the attached tag to receive a bottle of bubbly and £5 will go to Help A London Child. Thanks for your help and keen watching.

# NEWS

News Editor JOHN SHEARLAW

## JAM/ JOLT TOUR ODD SPOTS

**FOLLOWING** an extensive tour of the States the Jam return to British gigs. They start a tour here next month, and say they intend to play venues "not normally on the rock circuit".

First dates announced are: Blackburn King George's Hall, June 12, Keighley Victoria Hall 13, Colwyn Bay Pier 14, Birmingham Barbarellas 15 and 16, Aylesbury Friars 17, London Lyceum 18.

Support band will be the Jolt. The Jam are currently in the studio rehearsing material for their third album. They also appear on BBC 2's 'Old Grey Whistle Test' on May 22, while an appearance on the same channel's 'In Concert' series is being arranged.

## HI-TENSION GOING BIG

WITH their debut single 'Hi-Tension' currently climbing the charts the group of the same name are scheduled to play their first major concerts next month - as special guests on the Heatwave tour.

The eight-piece funk band have already topped Britain's disco charts with the single, originally released as a 12 in limited edition. Their first date with Heatwave is at Birmingham Odeon on June 16.

The group also appear at the first International Soul Festival at Slough Football Stadium on June 24.

## Otway-Barrett free single

THE first 10,000 copies of the new album from John Otway and Wild Willy Barrett, 'Deep And Meaningless', are to contain a free live single.

Meanwhile several changes have been announced for Otway and Barrett's upcoming tour. The Nottingham date set for May 28 now takes place on May 4, while there are two added dates - Penzance Winter Gardens on June 6 and Plymouth Fiesta on June 7.

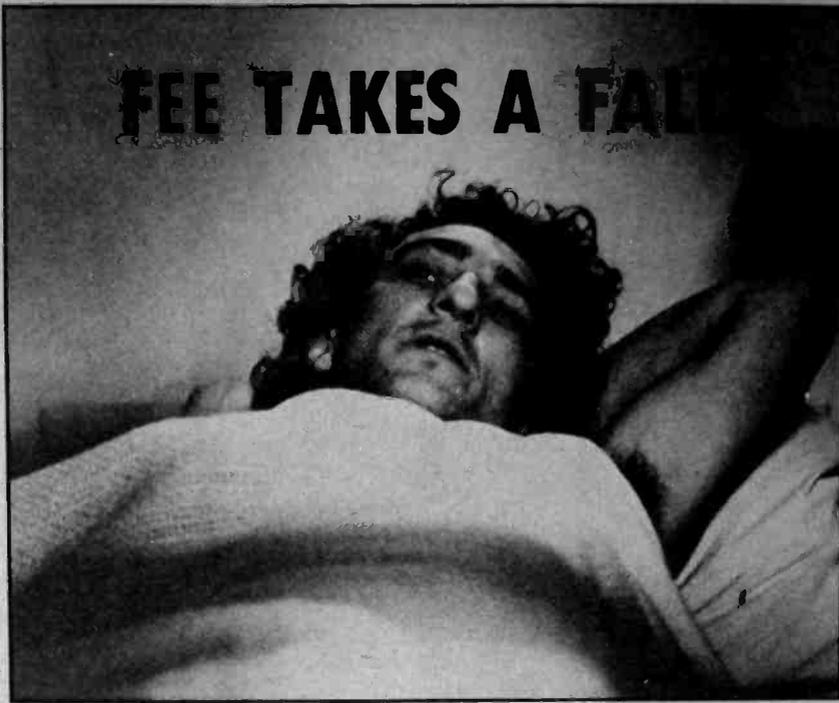
The two tracks on it - 'Racing Cars' and 'Down The Road' - were recorded at the Roundhouse last year.

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INCH

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INCH  
FREE!

BETHNAL'S  
NEW SINGLE  
DON'T  
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BET 12

FOR  
12"  
LIMITED  
EDITION



**SATRICAL** American rock band the Tubes have cancelled the remaining dates of their UK tour, following an accident at Leicester De Montfort Hall last week where lead singer Fee Waybill broke his left leg.

Waybill, pictured above, after the accident was rushed to Leicester Royal Infirmary and later transferred to his hotel with his leg in plaster.

The injury occurred during the Tubes' send-up of the Sex Pistols, where Waybill normally leaps into the audience wielding an imitation chainsaw. He apparently misjudged the distance to the edge of the stage.

Explaining his decision to cancel the tour the Tubes' manager said: "It would be unfair to the audiences if we were to perform a show which relies for 75 per cent of its impact on Fee Waybill, with him immobilised in a plaster cast."

"Although it is a financial disaster we will return to San Francisco to recuperate - Fee will be in plaster for at least 12 weeks."

Ticket holders for the cancelled shows will be advised shortly of what arrangements have been made to return their money.

Added the Tubes manager: "We will definitely be returning to Britain in the near future."

## Injury changes Tull dates

A HAND injury to John Glascock, bass player with Jethro Tull, last week resulted in the band having to reschedule two provincial dates.

Glascock pulled a tendon in his hand, and gigs at Birmingham and Manchester had to be cancelled. However these have now been reset for Birmingham Odeon, June 4, and Manchester Apollo, June 5.

All tickets for the original Jethro Tull concerts will be valid for the new dates.

## BOC add date

AMERICAN heavy rock band Blue Oyster Cult have added another date to their current UK tour.

The Cult, whose act includes the world's most advanced laser show, have slotted in a concert at Sheffield City Hall on June 5.

## SURPRISE KINKS GIG AT ROUNDHOUSE

THE KINKS are to play a British concert this month after all. Following the cancellation of their provincial concerts last week the group will now play a "surprise" concert at the London Roundhouse on May 19.

The gig will be a benefit for the Roundhouse - proceeds will go towards improving acoustics at the venue - and it will be a seated

concert with capacity limited to 800. Tickets, costing £2.00, are available now.

Commented Ray Davies of the Kinks: "I seriously regretted having to cancel the concerts last week. Now we're really working well together and itching to play on stage."

"We all wanted our first concert with the new line-up to be in Britain."

Following the London appearance the Kinks will tour the States.

## Ex-Damned man sports new band

FORMER Damned guitarist Brian James, whose sudden departure led to that group's break-up, has announced the line-up of his new band Tanz Der Youth.

Joining James will be Tony Moor (synthesisers and keyboards), Andy Colquhoun (bass) and former Hawkwind drummer Alan Powell. The band have been rehearsing and recording in London for the last month.

They are currently arranging a few "warm up" gigs in the north of England, with a possible London debut in June.

## And so does old Beach Boy Mike

FORMER BEACH Boy Mike Love has formed a new band called Celebration and they will possibly visit Britain later this year. They've just released a single 'Almost Summer', the title track from a film soundtrack album which will be released in Britain later this year.

The band meanwhile have been doing a series of free concerts in the States. Celebration comprises: Mike Love (lead vocals), Charles Lloyd (sax), Ron Albach (piano and vocals), Dave Robinson (bass guitar, vocals), Mike Kowalski (drums), Ed Carter (guitar and vocals), Wells Kelly (guitar and vocals) and Gary Griffin (synthesizers and vocals).

## SAYER: SIXTH ALBUM

LEO SAYER, releases his new album on June 9.

Entitled 'Leo Sayer' it is his sixth album, and contains songs written by Andy Falthweather Low and Jackson Browne, as well as four songs co-written by Sayer. Titles include 'Dancing', 'I Led The Night Away' (the current single), 'Something Fine' and 'La Boogaroo'.

The singer is currently on tour in Australia with an extensive American tour to follow.

## Disco movie album

A RUSH released single from American's latest disco movie sensation 'Thank God It's Friday' is issued on Pye this week. The single is actually the title track, sung by Love and Kisses.

## IN BRIEF

MEAT LOAF'S concert at Manchester Apollo will now be on June 4 and not June 5. London concert on June 6 is unaffected.

THE MEXICANO, of 'Move Up Starsky' fame, releases a new single entitled 'Lovers Conversation' on Ice Records this week. Also released is Eddy Grant's 'Jamaican Child'.

THE ZONES have signed to Arista. The Glasgow band features two former members of Slik, and they've already released a highly acclaimed single 'Stuck With You' on Zoom Records.

UPCOMING attractions on Granada's Paul Nicholas show 'Paul' include Tonight and Andy Gibb (May 30), Thin Lizzy (June 6) and Darts (June 13).

MURIEL YOUNG hosts a new ITV networked series of shows starting on June 27 at 4.15. Called 'Breakers' the weekly shows will feature one new band for the whole programme. Featured will be Alfahead, Jim and A.Dy, Child, Rosetta Stone, Linda Fletcher Group and the Pleaser.

## THIN LIZZY ADD THREE

AS A prelude to their Wembley Arena (formerly Empire Pool) appearances in June, Thin Lizzy have added three extra dates to their British itinerary.

These are Glasgow Apollo on June 17, Manchester Belle Vue, 16 and Newcastle City Hall, 20. Tickets priced at £3, £2.50 and £2 (and also at £1.25 in Manchester) are available now.

As previously reported Lizzy play the Wembley Arena on June 22 and 23. After these concerts they visit the States for a July tour.

## JALN Band dates

AS REPORTED last week the JALN Band are to promote their new single 'Get Up And Let Yourself Go', with a series of gigs.

Confirmed dates so far read: London Southgate Royalty May 19, Stroud Leisure Centre 20, Bagshot Panities June 9, Stoke on Trent Polytechnic 13, Oxford University 14, Hatfield Polytechnic 16, Ayr Darlington Hotel 17, Edinburgh Polytechnic 18, Stoke Romeo and Julietts 18, Plymouth Typ Rank 23, Margate Dreamland 29, Sunderland Annabels 30.

## Rutles repeat

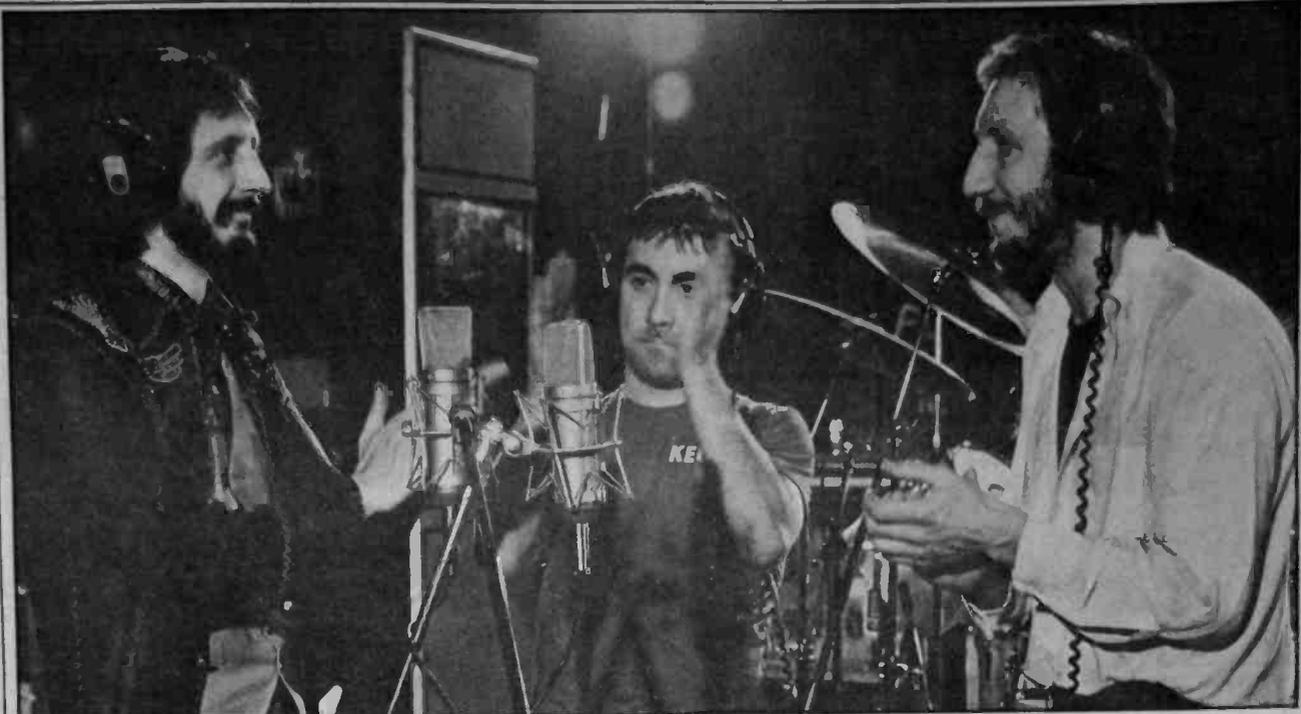
BEATLES' Imitators The Rutles return to the television screen when the BBC repeats 'All You Need Is Cash' on May 27 at 10.15 pm. The programme has already been watched by more than 20 million people in Britain, the USA and Canada.

# NEIL YOUNG ALBUM DUE SOON

NEIL YOUNG is almost ready. His long-awaited new studio album, 'Comes A Time', is due to be rush-released in early June — according to his record company, Warners. However no definite released date has yet been settled.

The 10-track album was originally recorded last year, but the title has so far been changed from 'Gone With The Wind' to the current 'Comes A Time'.

Warners, meanwhile, recently released a Neil Young retrospective triple set, entitled 'Decade'.



FILM cameras were allowed into the Rampart Recording Studios for the first time last week to shoot the Who recording a live insert for their upcoming film, 'The Kids Are Alright'.

Pictured above are, left to right, John Ennwhistle, Keith Moon and Pete Townshend.

Final edits on the film are expected to be completed this month. A double soundtrack album is scheduled to coincide with the film's release in November. 'The Kids Are Alright' traces the Who's career over the last 13 years in a "unique compilation of rare film, TV programmes, videos and original material shot live this year".

# New ELO single

THE mighty ELO are to release a new single on May 26, to coincide with their arrival in Britain for eight sell-out concerts at the Wembley Arena and one at Bingley Hall, Stafford.

The single will be 'Wild West Hero', taken from the platinum album 'Out Of The Blue'. It's backed with 'Eldorado' and will be issued in a coloured picture bag.

ELO kick off their Wembley stint with a charity concert — for the Invalid Children's Aid Association — on June 2.

# Bootleg tapes 'evil genius' named

A MAN whose illicit recordings of live pop concerts led to his being described by a judge as the "evil genius" behind the bootleg tapes industry, was named in the High Court last week.

Mr Neil Corkindale, from Worsley, Manchester was originally identified in a national Sunday newspaper. He has now left the country.

Mr Justice Brightman granted an injunction banning Corkindale from manufacturing or selling recordings in breach of the Performance Protection Act.

Further action is being brought against Corkindale by Island Records and 29 other recording companies and musicians, and the ban remains effective until further judgement or order.

# MOTORS SINGLE RUSH-RELEASED

DUE TO "radio demand" Virgin are rush-releasing a new single from the Motors next week.

'Airport' is taken from the current album 'Approved By The Motors', and it's coupled with 'Cold Love' — a previously unavailable track that is an

established stage favourite 'Cold Love' was recorded live at the London Marquee last year.

The Motors finish their current tour with a newly-added date at Manchester Ritz on May 29, but hope to play some more UK dates at the end of June.

# Civil War album gets red carpet A&M promotion

NEXT WEEK is the anniversary of the end of the American Civil War in 1865, and A&M Records are launching a full-scale campaign to promote their Civil War concept album, 'White Mansions'.

The album, written by Paul Kennerley, was two years in the making. Famous American and British musicians took part in the project, including Waylon Jennings, Eric Clapton, former Eagle Bernie Leadon and the Ozark Mountain Daredevils. 'White Mansions' was produced by Glyn Johns.

The album comes lavishly packaged with a 28-page story booklet included in the price of £4.49. One A&M executive has already hopefully stated that 'White Mansions' will be "bigger than 'Evita'".

# Drs of Madness a trio again

THE DOCTORS of Madness have now returned to a trio following the departure of former Damned singer Dave Vanian.

Vanian, who joined the group as second lead singer only a few months ago, won't be replaced. The original nucleus of Kid Strange, Peter

DiLemna and Stoner will continue live performances and play in Berlin later this month.

"The experiment with Dave Vanian had run its course and those fans who saw him with us have got plenty to remember," said Kid Strange after the split.

# Free coaches to Stranglers' Stafford gig

IT NOW appears certain that the Stranglers will not be playing any concerts in London in the near future.

But special free coaches will be laid on from London for fans purchasing tickets for the Stranglers' concert at Bingley Hall, Stafford on May 30. The cost of the transportation will be met by the Stranglers. Details of the coaches' pick-up points will be made available next week.

Alternatively the Stranglers play in Brighton on May 20 (Saturday), and tickets for this show are still available.

The special arrangements for Bingley Hall follow the abandonment of a planned Stranglers' concert at London's Alexandra Palace, following the refusal of the

GLC to let the venue. A licence was first applied for in February this year, but was turned down by the GLC. A spokesman for the GLC told Record Mirror this week that they didn't consider the venue suitable for a rock concert.

"The major problem is that the venue doesn't have any fixed seating," said the spokesman. "We simply didn't consider it safe to have 6,000 excited youngsters jumping up and down in a hall of that type."

"We received the application, and informed the promoter that Alexandra Palace wasn't suitable. We didn't get any further."

The Stranglers were furious about the decision, and this week announced that they intended to bring up the matter with their local

MP — Nick Scott (Kensington). Commented drummer Jet Black: "Why us? ELO and Dylan can play London, the Stranglers can't! What's going on?"

It's understood also that other London venues — such as the Hammersmith Odeon — were vetoed because the Stranglers pull such big audiences now that they would have had to play for "at least a week."

Meanwhile the problems that the Stranglers have had with the GLC — there have been a chapter of incidents ever since the Stranglers were stopped from playing at the Rainbow over a year ago because of an "offensive" T-shirt worn by a member of the band — continue, although the GLC vigorously deny that they have any blanket ban on the group.

# THE MOVIES: NEW ALBUM AND TOUR

THE MOVIES, whose new album is set for release on June 9, start a tour of the UK at the beginning of next month.

The album called 'Bullets Through The Barrier', is their second for GTO and the first 1,000 copies will be pressed on clear vinyl.

Confirmed tour dates are as follows: Cheltenham Eves, June 2, Manchester Rafter's, 3,

Bristol Granary, 8, Oxford Westminster College, 9, Portsmouth Polytechnic, 10, Sheffield University, 13, London Shoreditch College, 16, Birmingham Barbarellas, 17, Aberdeen Rufles, 20, North Stafford Polytechnic, 21, 22, London Music Machine, 24, Penzance The Garden, 27, Plymouth Woods, 28, Bath Brillith Arts Centre, 29. More dates will be announced later.

# Illusion album

FORMER Renaissance members Illusion release their second album 'Illusion' later this month. The album is produced by Paul Samwell-Smith.

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# Pirates add date

THE PIRATES have added a major headlining London concert date to their current 'Skull Wars' tour. The band play the Lyceum on June 4 and tickets are now on sale priced 75p. A new single taken from the 'Skull Ward' album, 'Johnny B. Goode's Good' will be out on July 2.

# Drifters' jubilee

LONG-STANDING blues vocal group the Drifters celebrate their 26th anniversary this week with a special 'Silver Jubilee' concert at London's Drury Lane Theatre on May 21.

# NEWS

## MARLEY — ONE GIG ONLY IN BRITAIN

BOB MARLEY and the Wailers will start their summer European tour with a British appearance after all — but it won't be in London.

They play Bingley Hall, Stafford, on June 22. Box Offices and usual agents will sell tickets priced at £4, from May 20.

The Bingley show will be Marley's only British appearance. A London show had originally been planned but promoter Alec Leslie told Record

Mirror last week that he'd had problems finding a venue.

"This was basically because certain hall managers are still worried about possible trouble at Marley concerts," he said.

"The problems stem from the shows at Hammersmith two years ago, when there were a few incidents — most involving pickpockets. But last year, at the Rainbow, there was no trouble at all and we certainly don't envisage any problems at Bingley Hall."

The new single from Bob Marley and the Wailers, 'Satisfy My

Soul', coupled with 'Smile Jamaica', will be released next week.

● BOB MARLEY will also open a series of concerts on the holiday Isle of Ibiza on June 28.

Promoters Andrew Miller and Noel d'Abo are using the island's Bullring to stage a series of gigs involving Marley and other top stars this summer. Nine gigs featuring "top acts" are currently being set up and sound and lighting equipment is being sent out from London. A luxury villa has been hired for the benefit of artists.



Could it be? Yes it's G. R. minus whiskers.

### Rafferty follow-up

CHART TOPPING Scot Gerry Rafferty releases his follow-up single to 'Baker Street' on June 2. It will be a remixed version of 'Whatever's Written In Your Heart' taken from the 'City To City' album.

Rafferty, whose 'City To City' UK tour begins on June 1, is currently rehearsing for the live dates. He's recently added a second keyboard player, Jeff Bannister formerly of the O Band, to his touring line-up.

### RATS REVOKE

SEVERAL changes have been announced for the Boomtown Rats tour, which now begins at Hanley Victoria Hall on June 15 — not June 16 as reported last week.

This means that the Liverpool Empire date is brought forward from June 18 to June 16. The Manchester gig on June 19 is replaced by Bradford St Georges Hall, with the original Apollo date now becoming June 30.

In addition the date at Bournemouth Winter Gardens on July 5 will now be at the Village Bowl.

### Heatwave add dates

HEATWAVE have added several dates to their UK tour, full details of which were announced last week.

These are: Swindon Brunel Rooms, June 2, West Runtun Pavilion, 3, Sheffield Fiesta, 12 and 13, Liverpool Empire, 18, Slough Football Club (International Soul Benefit), Harlow Spurrers Town Park, July 1.

### Carrott plus

FOLLOWING the success of his recent TV series 'An Audience With Jasper Carrott', the singer-comedian has added two concerts to his current 35-date sell-out tour.

He plays London Hammersmith Odeon on June 29 and 30.

### TOURS

**THE ONLY ONES**, whose first album 'Only Ones' is released this week, play the following dates: Nuneaton 77 Club May 23, Birmingham Barbaraella's 24, Norwich University of East Anglia 26, Liverpool Eric's 29, Kelghley Knickerbos 30, Doncaster Outlook June 1, Retford Porterhouse 2, Edinburgh Tiffany's 5, Glasgow Strathclyde University 6, Nottingham Sandpiper 7, Manchester Polytechnic 8, Dudley JB's 9, Croydon Greyhound 11, Cambridge Emmanuel College 12, Bristol University 14.

**GONZALEZ**: Bagshot Pandles May 19, Hebburn Kings Club 25, Birkenhead New Hamilton 29.

**JOHNNY MOPED**: added dates: Swansea Circles Club May 22, Norwich Peoples' Club 23, London Dingwalls 31, Sheffield Limf Club June 1.

**TOO MUCH**: Southend Top Alex Club May 26, Luton Royal Hunt Hotel 30, Watford Red Lion June 3, Leytonstone Lion And Key 5, Loughton College 16.

**MATCHBOX**: added dates, Wellingborough Social Club June 1, Southend Minerva Club 2, Sutton - in - Ashfield Golden Diamond 3, Wembley The Hobbline 4, York Oval Ball 8, Wakefield Newton House 9, Cambridge King's College 14, Worcester Bank House 15, Willesden Bobby Sox Club 16, London Bumbles 27.

**AFTER THE FIRE**: added dates London Jackson Lane Centre May 27, Oxford Regents Park College 15, London Marquee 18, Derby Matlock Pavilion 28.

**CYANIDE**: Chatham Tam O'Shanter May 18, Margate Dreamland 19, North East London Polytechnic 20, Chelmsford Tavern 21, York Munster Bar 24, Doncaster Outlook 25, Lincoln AJ's 26, Scarborough Aquarius 27, Ashington Regal 28, Cheltenham Plough 30, Manchester Jodrell 31, Buxton Pavilion Gardens June 1, Blackburn Dirty Tricks 2, Preston Plecadilly Club 3, Carlisle Border Terrier 4, Chesterfield Adam And Eve's 5, Mansfield Great Northern Hotel 7, Sheffield Limits 13, Newcastle Hawthorn 15.

**TONIGHT**: London Marquee May 21, Torquay 400 Club 25, Melsham Town Hall 26, Exeter College 27, Cheltenham Youth Centre June 1, Milford Haven Centre 2, Fishguard Frenchman's Motel 3, Scarborough Penthouse 9, Newcastle Royal 11.

**FISCHER Z**: London Rochester Castle May 23, London Speakeasy 25, London Dingwalls 26, London The Hollies 27, London Red Cow 28, London Stoke Newington Pegasus 29, London Romie Scotts 30.

**TRASH**, who release their new single 'N - n - nervous' on June 2, play the following dates: London Rock Garden May 30, Weybridge College of Technology June 2, Egham Youth Centre (benefit night) 3.

### Extra Birmingham date for Sabbath

BLACK SABBATH, whose mammoth 10th anniversary tour kicks off next week, have added yet another date to their countrywide trek — most of the concerts having already sold out.

They play their home town with a concert at Birmingham Odeon on June 12, immediately after their London concerts. Tickets are available now.

Meanwhile the Sabs release their long-awaited new single this week. It's the title track from their forthcoming album 'Never Say Die', backed with 'She's Gone' from their last album 'Technical Ecstasy'.

And the first 15,000 purchasers of the single will have the chance to buy a special T-shirt for the reduced price of £1.50. The shirt has an exclusive design with a "flying devil" logo.

The new studio album, recorded this year in Canada, will be released in June.



CAMBRIDGE band the Soft Boys, above, are the latest signing to Radar Records.

Morris Windsor (drums). They start their first country-wide trek at the London Marquee on May 25.

Other confirmed dates read: London Nashville May 26, High Wycombe Nags Head 27, Nottingham Sandpiper June 1, Middlesbrough Rock Garden 2, Edinburgh Tiffany's 5, Newport Stowaway 7, Leeds Roots 8, Manchester Rafter's 9, Plymouth Metro 15, Portsmouth Polytechnic 17, London Marquee 18.

### Apollo's future looks like Bingo

GLASGOW district council's licensing committee last week voted six to three in favour of granting Mecca a bingo licence for the Apollo Theatre.

The decision means that there is now only a slim chance that rock concerts can still be held at the venue. Even then they would only "possibly" be staged on Sundays.

It is a cruel blow for the Apollo — undoubtedly Scotland's major rock venue. According to Scottish promoter Jan Tomaski there are many top acts "desperate to come to Glasgow later this year".

And a petition organised by Scotland's leading newspaper, the Daily Record, to save the Apollo as a rock venue was signed by over 90,000 people.

The only hope for rock in Glasgow — Scotland's largest city — now appears to lie in the opening of a new venue. Tomaski indicated that the Top Rank-owned Odeon cinema in the city, with a capacity of 2,300, may soon be available for concerts.

"I am anxious to see if another venue can be found," he added.

The Apollo's closure has been in the air for some time. The last rock concert for the time being will be on June 23 — featuring the Boomtown Rats.

# RECORD MIRROR

TELEPHONE  
Daytime: 01-866 1522

Evening 01-866 1429

EDITOR  
ALF MARTIN

ASSISTANT EDITOR  
Rosalind Russell

FEATURES EDITOR  
Sheila Prophet

NEWS EDITOR  
John Shearlaw

CHIEF SUB  
John Wishart

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Jon Frewin

EDITORIAL  
Bev Briggs  
Tim Lott  
Robin Smith

SERVICES DEPT  
EDITOR

Susanne Garrett  
Chris Duyt

CONTRIBUTORS  
Philip Hall  
Jim Farber  
James Hamilton  
Robin Katz  
Marilyn Laverty  
Kelly Pike  
Geoff Travis  
Robbie Vincent

CARTOONIST  
Charlie Brinkworth

PHOTOGRAPHERS  
Steve Emberton  
Mitch Kearney  
Rick Mann

MANAGING  
DIRECTOR  
Jack Hutton

PUBLISHING  
DIRECTOR  
Mike Sharman

ADVERTISEMENT  
MANAGER  
Alan Donaldson

ADVERTISEMENT  
PRODUCTION  
Michael Hitch

TELEPHONE  
SALES MANAGER  
Eddie Fitzgerald

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Foraging deep into the silage of the rock industry ROBIN SMITH comes across a hardy annual who to many ears sounds as fresh as ever.

THE SUN had caught her hair that evening, lazily playing with her golden strands as it lay half in slumber between the top of the sky and the hills cast with bronzed shadows in the distance.

Day's end and the farmers were returning from their labours in the fields. Relaxed conversations picked up on the warm breeze that rustled the corn and delicately rattled the branches of tall oaks lining the edge of the river. Fish jumped in the water and a mother duck fussed over her offspring before settling down for the evening. The mill had stopped rolling and the silvery water glistened on the woodwork. The mill owner wiped his brow and slung his bag over his shoulder before walking down the ladder and setting off home on his old creaky bicycle.

He rode down lanes ripe with the fruits of summer. A deluge of warm colour on either side of him and the contented whirl of buzzing bees and midges rising on currents of warm air. A thrush gave out warning call from a hedgerow and a mouse disturbed from foraging scurried across the road for the safety of its home in the bank. Rabbits bounded across the fields while a fox lay panting in the tall grass eyeing them hungrily. Badgers had emerged as well, shambling like tramps across the grass and nuzzling the ground for the sweet scent of food.

A kestrel hovered in the sky before spying something and swooping to the ground. A flurry of fur and a squeal that momentarily broke the basking stillness. The bird rose aloft with its prey clasped tightly in its claws. Even in such beauty there could be sadness.

They'd watched the hawk as it dropped like a stone and she'd turned away not wanting to see it fatally grab the little vole. She'd pressed her head against his shoulder and shielded her eyes, before they continued walking through the fields and down to the village whose white buildings stood out against the green in the distance. The sun had slipped lower now, nestling behind the line of trees. A few dark clouds had spread against the sky.

And then they heard it. A sound like distant thunder coming from somewhere in the distance.

It beat an urgent tattoo and three dim shapes appeared, backs towards the sun. They shaded their eyes to get a better look. For a while all they could make out was a blur of black and white but then the colours slowed and there they were — heavy horses, a mare and two growing foals capering madly around the field. Muscles rippled as they charged and turned, churning the ground under their feet. The horses reared for a while whinnying, shaking and flicking their tails. Then they were off again, galloping through the open spaces until they came to a river where they stopped to drink thirstily.

The couple turned and laughed before continuing with their journey. The last of the sun illuminated the fine legs and thighs beneath the thin white cotton of her dress. He grabbed at her playfully and she giggled as they fell into a clump of hay. They were going to be late home.

Maybe that's how it was before the tractor and motorways came. When the heavy horse was king of the farmyard. You could see them doggedly pulling ploughs on the field of Old England. Strong but gentle. But you don't have to feed tractors on hay, so romance died and the heavy horse was consigned to redundancy. Some are being

brought back into use on farms, but it'll never be the same again.

The heavy horse is as English as a stiff upper lip, real beer or Ian Anderson. A figure arrives outside the Hammersmith Odeon laden down with baggage and wearing a shooting cap and baggy shirt. An eccentric explorer back from the wilds.

"Mr Anderson I presume?" and we shake hands and go in. The rest of Jethro Tull have wandered in to perform a sound check and Anderson picks up a guitar and strums something typically British before heading for the dressing room. Yes it's easy to think of him down in the country, chasing after dairymaids and peasants saluting him as he strides through the fields.

"But it's not often that I'm there," he says. "I'm always working and touring around the place. But I do like the fields and the countryside. I suppose that the latest album 'Heavy Horses' may be regarded as a par with 'Songs From The Wood'. It's got a similar cover with rustic scenes that sort of thing, but his songs are applicable to more than just country situations. I could be singing about a country mouse or a town mouse."

But the album still reeks of the pastureland, especially the title track.

"Heavy Horses are magnificent animals," continues Anderson. "It's impracticable to use them on farms these days because it's easier to fuel up a tractor and leap on the back. In manpower terms you've got to feed the horses and take a long time in mucking out the stables and preparing them for work. But of course to see them in a field pulling something is a wonderful feeling."

"But horses still have their uses, take the Highland pony for instance. It's used for deer stalking in places where wheeled vehicles just can't go. If you're out to shoot deer then sometimes you can't roll up in a Land Rover. Of course when people read this they're going to think, 'Oh yes Anderson enjoys killing animals, he's a lousy butcher of poor dumb beats. But culling deer is necessary otherwise the species becomes too inbred. It's necessary to get rid of the weak and older ones.'"

Anderson goes on to say that in the bird world the Magpie species is on



There's still so much I haven't achieved

# Tulling tales

the increase. This is dangerous for smaller birds because being scavengers, magpies plunder their nests for eggs.

"The more waste you create with dustbins and the urban sprawl then the better the magpies like it," he says. "We're creating a good environment for them so the more magpies there are, the more small birds' nests will be threatened. At some time we might start having to cull magpies."

"People frequently enraged about killing animals but it's not unnatural for people to get pleasure from killing an animal. I suppose it goes back to the time when we depended on going out and knocking something over the head for a meal. But look at the number of fishermen there are, after television it must be this country's most popular sport. Yet nobody complains about hooking a fish because they're not cuddly or furry."

"As soon as you start putting fences around land and using it for your own use then you have to take a hand in maintaining the balance."

This ends RECORD MIRROR'S one week experimental agricultural supplement. Let's get down to the real nitty gritty. Jethro Tull are ten years old and there's no wane in their popularity as they embark on another lengthy tour. It's always struck me as being strange that America should have taken to the band so readily because a lot of Tull's songs have a unique British flavour.

"But the Americans have a great sense of heritage," says Anderson. "They yearn to trace anything which might reflect their past culture and where they came from. A lot of American folk songs are second hand British songs."

"Also I think we were the first band to talk to the audience. I mean we'd go on stage and laugh and clown around. After all these years it's still fun, but we still haven't played the perfect gig, there have been many satisfying gigs but all the time we're still searching for perfection."

"Jethro Tull music has always been very eclectic, we never set out to be deliberately commercial. If I

listen to the charts today then it seems that a lot of singles are just derivative of all the other singles. I prefer something that will stimulate and educate me. The feeling seems to me that if you're going to make it then you've got to wear a certain pair of ex-army trousers and look like everybody else. The media is really using its power to force people into that situation."

Ahem. But didn't everybody go around with long hair and try to sound like the Pink Floyd when you started out?

"No, music was far more individual then and I think people were prepared to listen to broader ideas. Nobody could imitate the Floyd anyway, it was financially impossible to keep up with them. They spent a fortune on equipment and no one else could afford to do it."

Anderson begins to wax nostalgic.

"Ah let me see I was earning £20 a week in '69 and that went up to £30. I'm not in it for the money anymore you know, my accountant might advise me to invest in a grocery business and make money that way. I'm touring because I enjoy it and maybe it's true to say it's a feeling that gets in your blood. We've lost fans and gained them by the changes in our music so our audiences are never just a sterile mass. It's always seemed to be a word of mouth thing with us. We've never had to rely on heavy press coverage. People would come and see us and tell their friends."

Surprisingly perhaps Anderson compares Bethnal to early Tull. He saw the band during his appearance on 'The Old Grey Whistle Test'.

"They have a violin player who's trying to be something different and original. I suppose that was similar to me playing the flute. I would say that Bethnal had the same rough edges that Tull had all those years back."

"I like Ian Dury as well and he's been very clever in getting involved in the Siff thing. I heard a song called 'My Old Man' the lyrics were very good and you could identify with them. He's able to put across a very clear thought."

So is Anderson although he seems reluctant to comment on the effects of his words or music. We talk about the classic 'Life Is A Long Song' which seems to encapsulate all the frustrated dreams of being a commuter.

"That's true, I used to do a lot of travelling on trains and I find them good to write songs on. You can lock yourself away in a first class compartment and you don't feel silly about writing things down on pieces of paper. The rhythm of the train is quite stimulating as well."

More songs in quite a similar vein will be included on Anderson's forthcoming solo album. Plans for the band include a live album and another studio album in the foreseeable future.

"The record company wanted to release an album of gentler Tull songs," Anderson explains. It would be a compilation of the old gentler tunes for people who prefer Tull music as a cocktail rather than a neat whisky. But I thought that many people would have all those songs anyway so I thought I'd like to try and record some new ones. The acoustic album shouldn't take too long. I always believe in getting things done on the first or second take instead of hanging around forever."

Anderson hopes to be celebrating Tull's second anniversary in 10 years time but he doesn't want to make any predictions beyond. He also says that he's worried about reaching the age of 30 and birthdays piling up with alarming frequency.

"I'm as sick as a dog about being 30," he says. "During the past 10 years of being on the road and living in hotel rooms you realise that there's so much you haven't achieved, the sports you haven't been able to devote enough time to."

Ah well, that's showbiz.



# “DROP DEAD.”



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# SINGLES

Reviewed by BOB GELDOF



Sometimes I do crazy things . . .

**IN MY** life, already I've never heard such a naff bunch of singles. Most of the under-mentioned are included by default rather than yer ACTUAL merit - know wot I mean? with the exception of . . .

**JOYELLA BLADE:** 'Calro' (Virgin Front Line FL8 108) From Virgin's large reggae basement an Incredible, too that could as easily cross-over (isn't that what we all want), as Donna and Anthia. In fact it sounds rather similar to an upmarket top-ranking. Beautiful voice, brilliant playing, a definite oasis in amongst these desert islanders. I still prefer the Boomtown Rats original version however.



# He's so 20th century

(we let him be the judge)

**BETHNAL:** 'Don't Do It' (BET 200, Verugo) Aside from their occasional dabbling in Aldermaston-type politics I like these guys. The record at times sounds like a weird hybrid of the Rods 'Do Anything' and John Otway's 'Really Free'. Well the talking bits like Otway. Aw, c'mon, course it is. Anyway listen you guys that's great, it sounds real good . . . (the problem is I know these people and it gets real embarrassing when they come over an' say things like 'whadaya mean Rods, Otway. Where are your ears anyway Geldof you know the sort of thing . . .) I love the bloody drums, but I don't much like guitar solos that do nothing. Aside from that minor attempt at critique credibility . . . I love it, slightly less than Boomtown Rats cover.

**BLUE OYSTER CULT:** 'Who Fears the Reaper' (CBS SCBC 62333). I'm naturally suspicious of people with vast travelling, spectacular circuses. Cynicism tells me they are hiding their lack of talent in clouds of dry ice and several thousand watts of lighting. (Incidentally I must tell you about we heard this band in Germany. There we were in this TV studio looking at these appalling looking wimp when I suddenly realised what they were singing. "You gotta be prepared to rock 'n roll, You gotta hit 'em with the dry ice" . . . can you believe that?). Anyway the thing is I never much liked the BOC's, still even thought it's nine months old re-issue. Certainly the most commercial. Very American in a hitland made for the charts if it gets played it should

be a hit. Now if the Boomtown Rats did it, it would definitely be a smash. Anyone gonna argue? (Gee, he's so tough).

### SLIPSTEAM

**PENETRATION:** 'Firing Squad' (Virgin Vs213). Out of the new bands' records this week there are only two that are perhaps trying to do anything. This is one. A dense, neo-psychedelic sound - very oppressive, very worrying. I saw Penetration once and really liked them. Pauline is a great singer, she reminds me of some sixties siren whose name I can't remember. Pete Briquette our resident "Summer of '67" expert, has donned his headband and kaftan, uttered OM, invoked Steve Hillage and played his trippy version of 'She's So Modern'.



**SCHOOL MEALS:** Such A Spiv' (Edible EAT 001). This is the other new band. Not brilliant, not amazing, but at least they're trying (how patronising) and to a large extent succeeding. At times like XTC without perhaps yer school skill, it is definitely worth hearing. Good luck chaps. Pete Briquette just dropped two tabs. He's so passe.



**ROBERT JOHNSON:** 'I'll Be Waiting' (Ensign ROJO). Robert Johnson, the great delta bluesman has made his comeback. After being dead for what must be nearly 50 years, the creator of such meisterwerken as 'Terraplane Blues', 'Crossroads' (no, not the TV serial) and 'Hounddog On My Trail' has re-emerged from almost total obscurity to take on the new American rock bands with all the skill at his command. He has moved into the Tom Petty, Dwight Twilley

Cheap Trick area with an alacrity that has set his younger rivals reeling . . . oh sorry, I've just been told it's a NEW R. J. It's still pretty hot. This dude has played with the Stones, at 18 was in Isaac Hayes's band played on a thousand hit records and the bastard will probably get all the money from Ensign that was originally allocated to us. I hope he turkeys right out. He won't though . . . that's the problem.

### THE REST REALLY NEEDN'T HAVE BOTH. ERED. Schloko Homo.

**CANDI STATION:** 'Honest I Do Love You' (Warner Bros K17164). Now if this was 1964 or something I bet the Stones would have covered this. It was the sort of thing they were into at the time. I really like her voice and its better than 'Young Hearts Run Free'. The rest of the band broke their arses laughing when they heard it, except Pete Briquette who said he was in Nirvana, wherever that is. What do they know anyway. Watch out for the amazing Boomtown Rats cover

**GALLAGHER AND LYLE:** 'You're The One' (A&M AMS 7356). This patently isn't the one, but it's pretty good. They look so awful though, don't they. I hate that ludicrous cap one of them wears. It appeals to the wimpy side of my character don't sneer it'll appeal to yours as

well . . . wimpy like going to the toilet is one of the great equalisers y'know. Johnny Fingers has just gone to the toilet. He does sometimes . . . not very often he has a little trouble in that department. Not all the time . . . sometimes. I remember him being quite impressed that the Queen took All-Bran.

**DAVID SOUL:** 'It sure Brings Out The Love In Your Eyes' (Private Stock PVT 137). It sure brings up the puke to my mouth. Appalling, it'll be a smash.



**BROTHERHOOD OF MAN:** 'Beautiful Lover' (Pye 4607). Worse, worse, the worst. Worse than the above even. I hate them, their music, the way they look, the way they talk, simpler, everthing. Maybe the Boomtown Rats should cover it. There's tears dribbling out from under Jerry Cotts shades.

**CAPTAIN AND TENILLE:** 'I'm On My Way' (A&M AMS 7350). See above and temper your loathing slightly. Hmmm maybe we could cover this as well.

**COLIN BLUNSTONE:** 'I'll Never Forget You' (EPIC SEPC6530). Ex-Zombie bites large mouthfuls of dust. Absolute tripe. I think I'll forget this. . . NOW.

**STEELY DAN:** 'Deacon Blues' (ABC 421). From the album 'Aja'. The kings of upmarket easy listening with 7.40 mins. of solid upmarket drudgery. Pass the Feminax.

**STOMU YAMASHITA, STEVE WINWOOD ETC:** 'Crossing the Line'. Another 12 inch packed with an amazing 7.50 mins of unchecked talented self-indulgence. Wait'll you hear the Boomtown Rats incredible new album 'A Tonic For the Troops', (aw, go on All leave it in - what's a free plug between . . . eh . . . acquaintances?).

### LARGE PORTIONS OF NEXT . . .

**NIPPLE Erectors:** 'King Of The Bop' (SOHO SH1) Straight rock 'n' roll song, complete with attempt at authentic 50's edgy sound. The attempt failed. Lieutenant. There is a photo at the back of the sleeve of the Erectors complete in . . . eh "Punk" regalia . . . they look so anachronistic. Get my drift big boy.



**THE ESTABLISHMENT:** 'The Unfree Child' (EMI 5040) The Even-ing old scores time, The Establishment are an appalling Irish two-piece (toupee?). 50 per cent of which is a (watch your libels Geldof - Ed) called Michael (Geldof) who when a certain relatively well-known Irish band were beginning their careers and needed a little encouragement to stick his jacket (censored) inconsequential quill in their eye. This (censored) holds interviews with himself at regular intervals and then publishes the tedious results in his hapless rag . . . and now this pile of pseudish nonsense is foisted on us. Juvenile lyrics and an ill-conceived theme, rather like 'Nappies Over Troubled Waters'. Forget it. That was good. I feel much better.

**OFF THE WALL ONE - OFFERS**

**TOMMY COOPER: 'We'll Meet Again' (PYE 7n 40051)**  
 "I saw her on Waterloo Bridge. Her feet were dangling in the water. She cocked an eye at me. I cocked my eye at her and there we stood together - cock-eyed. She had unusual lips - both on top." Get the idea.



**EDDIE KIDD: 'Black Leather, Silver Chrome' (Decca FR13773)**  
 Eddie Kidd's the 18-year-old lunatic who does all these bike stunts that leave Evel Knievel in the shade. He should try jumping over all the records that Decca aren't going to sell of this little piece of frivolity. Bet he doesn't make it.

**THE VISITORS: 'Close Encounters of the Third Kind' (Ember EMBS356)**  
 Disco version of that dum-dum-dum-da-da thingy in the brilliant film. Garbage, unlike the new Boomtown Rats single which'll probably be released in about four weeks and is called 'Like Clockwork' (oops, sorry Alf - just sorta slipped out).

**OUTSIDE RIGHT**

**ROD STEWART AND THE SCOTTISH WORLD CUP TEAM: 'Oie, Oie' (RIVA 13)**  
 Cha, cha, cha. The OFFICIAL single mind you. Not the other countless thousand UN-official



*Oh God, no more, please, I can't bear it.*

**Ask an Irishman to review singles for you and he does them like clockwork . . . oops, not another plug!**

songs, mine dew. Oh no. Scotland as everybody in their right mind knows, is going to dribble home with an ease never before seen in the annals of World Cup history, mon dieu. This song is going to dribble. It's dreadful or like some people might say in J.A. - full of dread. Actually the whole World Cup thing is a pain in the arse. We had to totally re-arrange our tour because most of you lot would be inside glued to that stupid South American ball.



**IPSWICH TOWN FC: 'Ipswich, Ipswich, Get That Goal' (Philips 6006802)**

Appalling song by a great team. I should actually say a brilliant song, incredibly well produced that attempts to cross between the disco market and yer average football holl oops sorry again . . . fan. I have to say it's a smash or else Mutt Lange (hi Mutt) who is producing the new Boomtown Rat album "A Tonic For The Troops" will really do a naff job . . . Which is highly unlikely . . . It being such a brilliant album. Right Mutt Mutt?



*Electric shock therapy was easier to take than this.*

# FRANKIE MILLER

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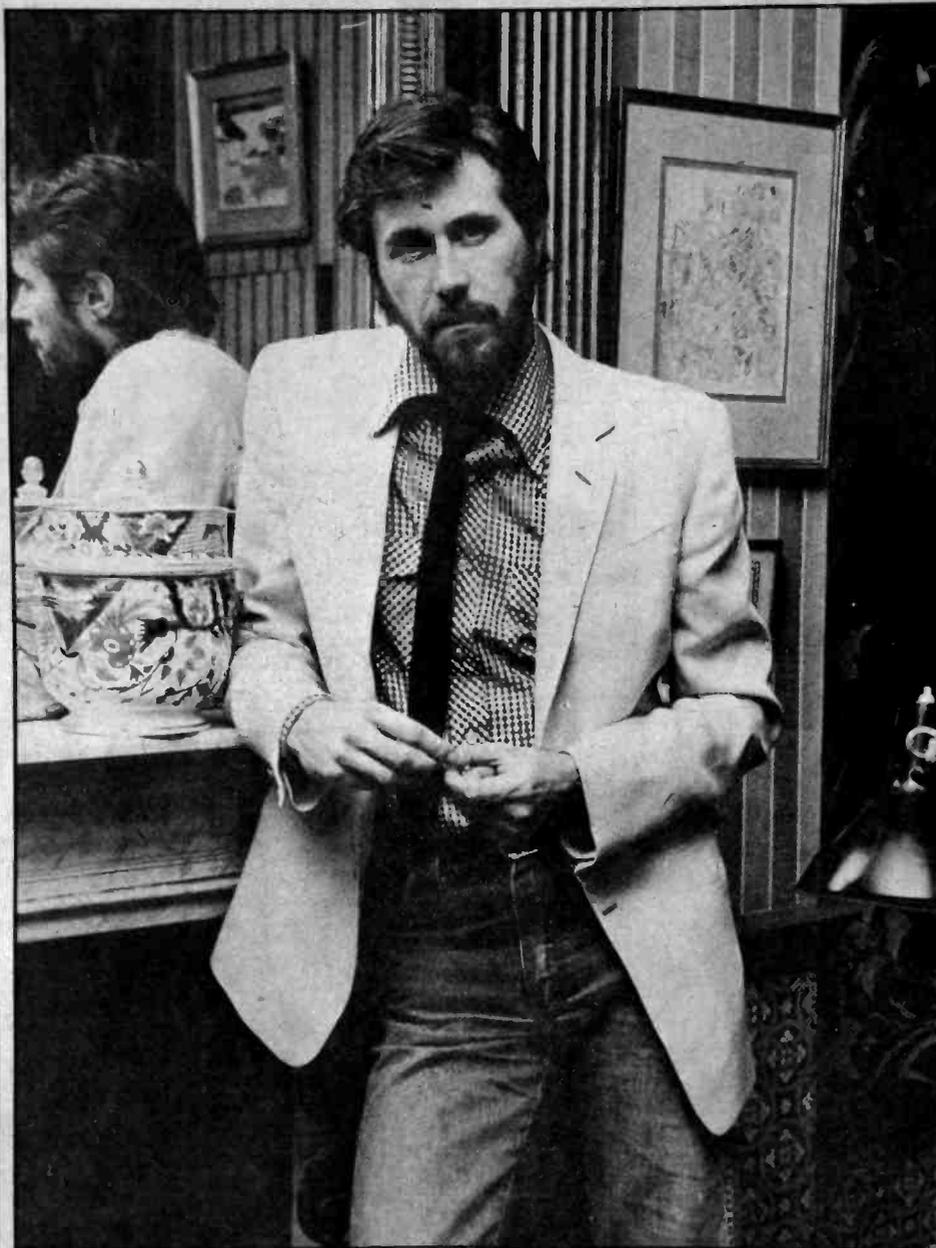


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BEV BRIGGS thought it would be easy. She being a lass from Newcastle and BRYAN FERRY the same place. How naive can you get?



**Playing to an  
 audience  
 of one**

ONCE UPON a time, when I was chronologically closer to the baptisms than the post mortem (did I say that? I refer of course to the time when the laughter lines were fewer and the crows feet had yet to devirginise my optimism), they were the days of crushes and adulation.

The days when I idolised Bryan Ferry. Loved him to death and on into the resurrection. Worshipped him through the teeny mags, through Roxy Music, through every possible medium. Ahh, I remember Newcastle City Hall, so many moons ago, the Roxy Musickers, the 13 year olds dressed as 18 year olds, the sartorial splendors, foxfurs, lurex, bow ties and dinner jackets. Powerful memories to build your hopes on. . . .

So it seemed like a good idea at the time. Us both being of the same vernacular. The cloth cap leek-growing heritage. Proteges of that great northern wasteland, erstwhile natives of Newcastle. The pits, the gallows, the whippets and the contemporary architecture which somehow seems so unreal. As I say, it seemed like a good idea, you see I remember Newcastle, I think Ferry prefers to forget.

I link up with the photographer and we hail a cab to Ferry's West End apartment. We arrive in style and anticipation only to discover that we're too early. His previous rencontre with an American hack is still in full swing. We are ushered into the annals of the building — the kitchen, the dining room, the palatial delights of capital and the savoir-faire of antique dealing. We sip coffee and await our turn, which comes, in time.

The apartment is grandiose, exquisite, in itself a collector's item. The furniture reflects an era gone by, the chaise-long, the leopard-skin rug, the huge awesome mirrors adorning the walls, the polished turtle shell, the fragrance of pot pourri. Everything as it should be. Everything Ferry.

His last interview finished, the next about to begin, Ferry smiles a shop-assistant smile, shakes hands, then suddenly the face cracks. "I didn't realise a photographer was coming. . . I would have dressed up." A hurried apology and he exits wearing jeans and blue jacket, returns wearing a white smoking jacket, looking a shade more Ferry.

Time for the snaps, "Hold on, hold on 'till I get some shades. I don't like my face at the moment." The shades are found, the cigarette placed between the lips, and he's ready to accept the photographer, the indelible Ferry mask intact and image complete.

Anecdotes and witticisms make pathetic attempts to break the ice, the tone is light, Bryan lounges on the chaise-long to keep the photographer happy. "I don't like being photographed on beds. . . I'm always worried in case people get the right idea. . ." He tries, he really does try.

So the photographer leaves and we're down to two. He pours me a scotch and himself a perrier water. I switch on the tape and try to eliminate the "interview situation". Try and be yourself... try and be me... be you. Where was the empathy I thought I'd find. Bryan is transfixed by the tape — talks to it rather than me.

All the time he twitches his leg. A nervous reaction or the result of boredom, who's to know, but it's incessant. Twitching all the time, I noticed it with the photographer and thought maybe he was just camera shy. I thought wrong. Remember he's been conducting interviews all day, the same pantomime over and over again. By this late hour he's almost word-perfect. Almost. He is the stage, the cast, the soliloquy, and I, the audience.

A direction. We search for a direction together. Something over which he can enthuse. His arrival in Britain, "It's good to be back." His hailing as the messiah of punk, an article in the Sunday Times Weekly Review (now dated a few weeks) acclaimed him as the father of punk. Roxy Music as its innovators. I try to draw the analogies between Roxy Music's cool and punk's gutter show, but flounder hopelessly. I just can't see the connection, the wood for the trees.

Meet Ferry on the defensive. "I didn't label myself as the father of punk, but it's obvious that the similarities are there." But where Bryan, where? "In that Roxy Music were a totally new concept, a means of energy in music." But punk is supposedly ideological — it has a message, isn't it the contemporary Marxist war song, the working class' musical rebellion, the street music." Roxy had none of this, a polar extreme, Roxy was elitism, sophistication. The counter-attack, "But Roxy Music had me, the working class element (remember he's the son of a miner), and if you can't see the obvious comparisons, then you shouldn't be working for a music paper." Point taken Bryan, but the significance is somewhat obscure.

The animosity evaporates and he digresses on his new album, 'The Bride Stripped Bare'. As yet, there are no plans for any live appearances to accompany its release and his next venture remains unplanned. 'The Bride Stripped Bare' is the current outlet for passion, which he genuinely believes to be his best offering yet. I haven't heard it, so cannot comment.

His thriving obsession is travel, he is no longer specifically tied to any one place, a socially mobile, geographically mobile entity. No roots. So has he forgotten his humble beginnings, "Of course not, it's impossible to just sweep aside an important part of your life, I remember my childhood distinctly, it's as much a part of me as anything I've experienced since."

But what about the people, isn't his latter day lifestyle giving him a rather one-sided view of the world? He disagrees. "I like mixing with all sorts of people," for instance? "Musicians, artists, business men..."



FERRY: sensitive

I see, a completely varied cross-section, conspicuous for its absence of factory workers, housewives and lavatory attendants...

I remark that he is looking bored and he reminds me of the numerous interviews and audiences he has already held that day. He gradually humanises, tells me that he isn't over-enamoured with journalists who tend to be hypocritical with friendly, open interviews followed invariably by blither, snide features. I reckon maybe I'm guilty on both counts. Time for the truth — regard any 'chip on the shoulder' as disillusionment, I turned up intent on talking with the ideal, instead I spoke with the man. The man is honest, slightly jaded and human. The man outlives, outweighs and overshadows the ideal, but maybe I'm still too naive to see that. Ferry is sensitive to criticism, needs to feel that he is liked, why? "Because I'm from the north, we're acutely aware of other's reactions to us, and more than anyone else, we like to be liked."

A little more reminiscing, then the past is swept tidily under the carpet and it's time for me to leave.

I write the feature under the inspiration of an old Roxy album... the lyrics leave a deep impression... "though the world is my oyster it's only a shell full of memories..."

I have difficulties in transcribing from the tape which is cheap and chainstore and inefficient — one of the downfalls of being on the wrong end of the salary scale, you see, unlike Ferry. I don't know where to look for the oyster... Oh, and don't try reading between the lines. Bryan Ferry is OK.

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# DARTS HIT SPAIN

The truth behind the shock horror story as Rosalind Russell heard it

**MILLIONS AMAZED** as British pop star runs amok in Majorca TV studio. Victims scream as Dublin born Den Heggarty goes mad at music festival. See below for full casualty list.

It made good Sunday reading, didn't it? Bet I wasn't the only one laughing helplessly over the toast and marmalade and spraying crumbs all over the Sunday People front page.

When I confronted this hero of the British empire with the story, he confirmed most of it. In fact, the only bit he vehemently denied was a paragraph which claimed he'd said he was sorry about the whole affair.

"I would never say I was sorry," said Heggarty firmly. "And I was amazed when I read that I was supposed to have tripped up Robert Stack's wife. I had recognised Robert Stack from 'The Untouchables' and I moved away from him... I thought I was nowhere near his wife."

## Bitten

"Anyway," interrupted Den's co-singer Rita Ray, "how can you trip someone up when they're sitting down? And as for that sex film star Sylvia Kristel... she was perfectly all right until she saw the TV cameras on her, then she started screaming."

"I shocked a sex star," said Heggarty, with some satisfaction. "And did you see that story in the Sunday Express, where somebody wrote in a letter saying I'd bitten him in the leg?"

I presume the alleged teeth attack happened at a gig?

"Yeah, well I don't get much chance in the street."

This sort of erratic behaviour doesn't sound as if it was the result of a purely sober evening. Could it be that Den Heggarty was under the influence?

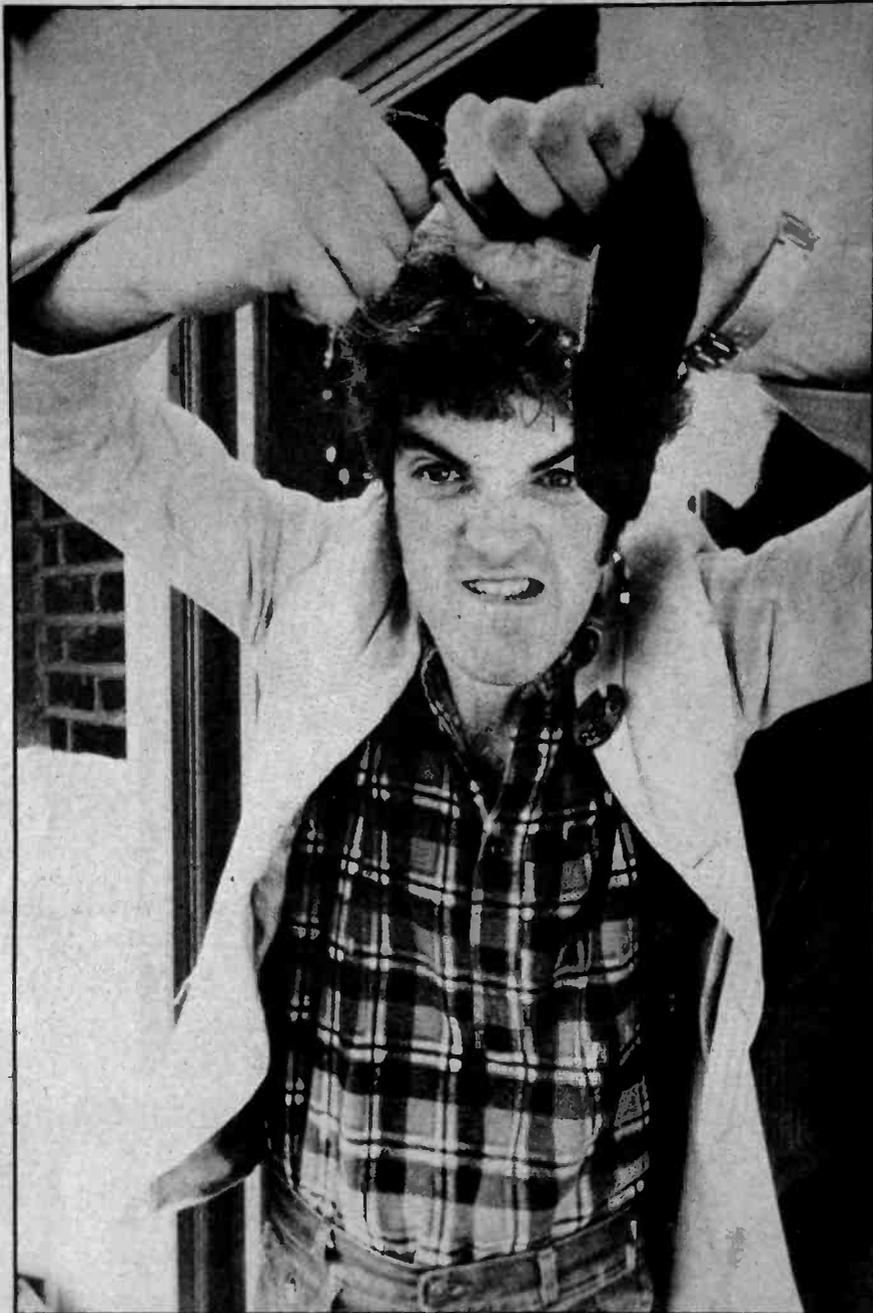
"No, I wasn't. I just cry under the influence. It's a very exotic thing, getting drunk. It stops you doing wild things. I don't cry on good beer, but I do on lousy spirits. Anyway, you can't get drunk in Spain because there's no good beer."

## Drama

"And I didn't know there were any VIPs in the audience. When you're climbing about over seats, you're looking at where you put your feet, not who you're jumping on."

That's a pity, as the Darts' manager Bob England has pointed out that two of the startled victims were the director general of Majorca and the head of police. Nothing like going to the top. Apart from this bit of the action, drummer John Dummer was having a drama of his own.

"What happened was that the Spanish drummer from the orchestra was messing about, shaking the cymbal stand," explained Heggarty. "It was putting John off and he got annoyed, so he hit out. After that happened, the rest of the orchestra



DENIS HEGGARTY

started coming round the back and nudging and poking him. I didn't see any of that because I was in the fountain by that time and the cameras were on me."

Heggarty cooled off in the fountain and wrung his socks out on an unfortunate TV official. Had the Darts been big in Spain?

"We are now," grinned Heggarty.

I'll bet they made the most exciting TV viewing in years. Was it true that they were escorted from the premises by the police?

"We got an escort through the orchestra because they were all after John by then," said Den. "But it's

not true that we've been banned from there. We went back the next day to do a radio show and I think we're going back next year."

It came as something of a shock to Heggarty to find that he had unwittingly bumped into Sylvia Kristel.

"I've never even seen

'Emmanuelle', he told me. "I wouldn't mind seeing that TV show as I missed what was happening to Drummer. The orchestra was certainly after his blood."

"We always cause riots wherever we go, the difference was that this time there were VIPs in the audience. I don't even know what they were all doing there. I always climb about the theatre during gigs. The first time I did it was at the LSE in London. I got half way up the circle balcony and thought, this is a bit hard. But I made it. I get someone to give me a lift up and climb on from there. I have to go back the same way because of the mike lead. I have tried cordless mikes, but they're too delicate for all that climbing."

If you want to get some first hand experience of this acrobatic display, the Darts have recently started their UK tour. Before they left, they all had to go to the doctor to get a clean bill of health (to avoid any disasters on the road) and to clear up the various colds and throat ailments they were already trying to shake off.

If you've seen the band on TV, you'll have some idea of their stage presentation. Unlike Showaddywaddy, they are not rock and roll revival. They are updating a style of music they think has long been underrated.

## Mad

"I think it's a hitherto neglected side of r'n'b," said Heggarty. "I started off on the style because of the voice I have. And then Sha Na Na became the visual inspiration."

When did you see Sha Na Na?

"I haven't."

Oh.

"In fact I worked it the wrong way round. I had all the style first but the rest didn't come for a couple of years. The thing got going very slowly. By the time the group was actually formed I knew what I wanted. Really I'd like another vocalist and make the group even bigger."

"When I started out, in Brighton, we used to do all sorts of silly things. We used to do charity shows and lose money and have to think of other ways to make it up. Like the mad Morris Dancing in wellies. We'd Max Wall along Brighton station."

With bands the size of the Darts and Showaddywaddy, there are bound to be comparisons — even though their music is different, their style of presentation leans more towards visual entertainment than straight playing.

"I find it irritating to be compared like that," said Heggarty. "It comes about by people using terms that other people might misunderstand. I'd say we are a vocal r'n'b group. People compare us to Showaddywaddy, or Manhattan Transfer or Sha Na Na, but the Darts aren't like them at all."

There's one way to find out and that's to see them live. But I wouldn't sit in the first six rows if I were you.

Simon Fowler

# IN THE BULL

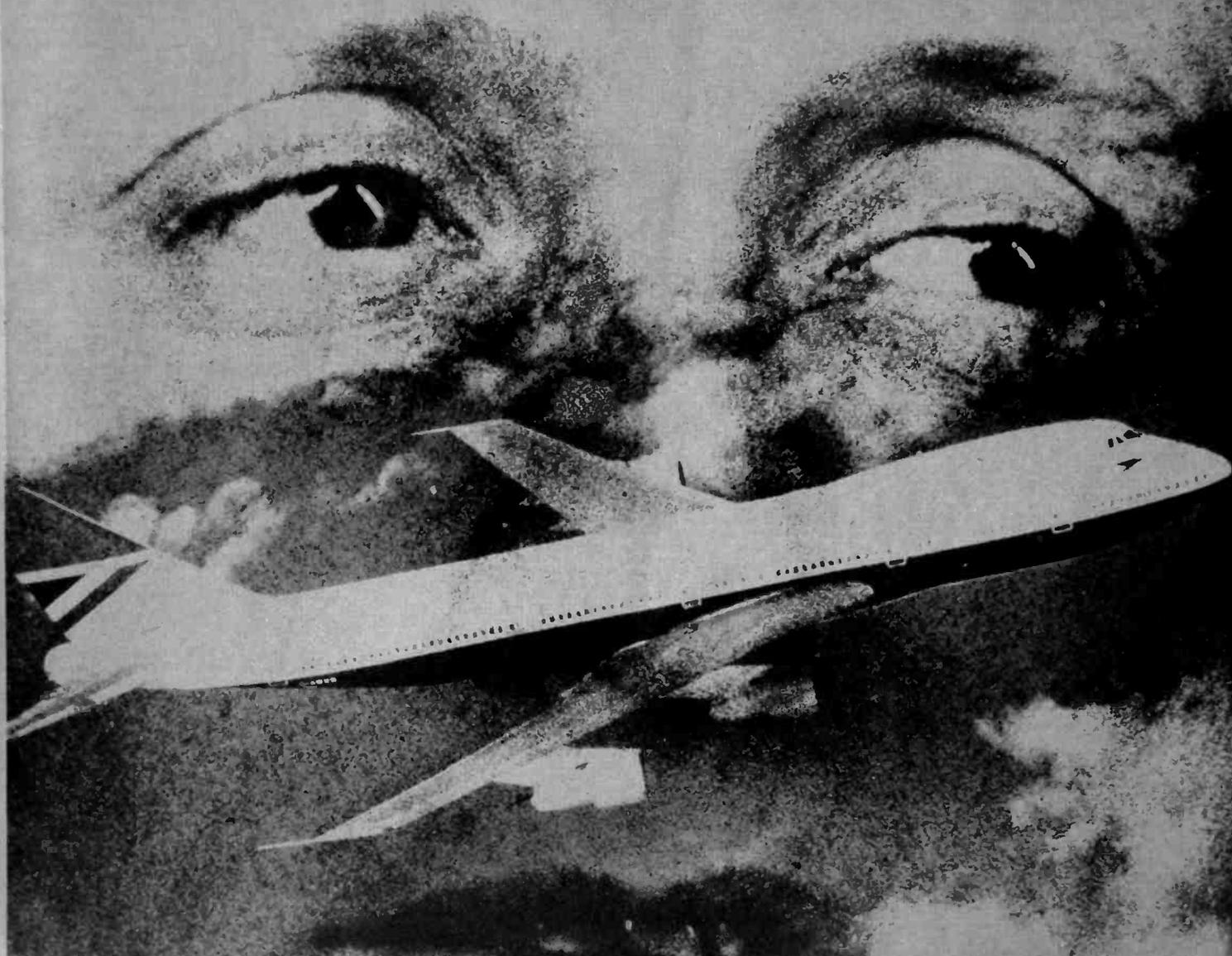
# AIRPORT

C/W COLD LOVE

(LIVE VERSION)

RECORDED AT THE MARQUEE

The new hit single  
from the new album  
**APPROVED BY THE MOTORS**



# OFF CENTRE

Edited by TIM LOTT

# SPREADS LIKE GUTTER



**IN THE GUTTER:** by Val Hennessy (Quartet Books Ltd £1.85). I READ the whole of this heartwarming dialectic on punk on the bus after a hard day at the office. Rather more specifically, I leapt aboard a No. 53 at Trafalgar Square, turned the first page, and by the time I arrived at the Bricklayer's Arms, there was little left to peruse other than the credit list on page 95. Ninety-five pages for £1.85, errr, excuse my mathematical genius, but doesn't that work out as something in the region of 2p a page? A trifle cher, n'est-ce pas? Especially when it's all rather cliched and passe.

stars". Some of us are also looking at the ins and outs of publishing a book full of punk pictures and cheap skate copy. Righto, brass tactics time for all you inquisitive lovers of literature. Val Hennessy plops along merrily taking an objective, if not analytical view of the phenomenon of punk. The basis of this weary voyage was a series of punk programmes put out by ATV, the leading protagonists being street punks (you, me or anyone), under the delicious names of Ziggy and Vick Vornit.

Monetary issues aside, this hearty tome took me a mere 20 minutes to read. To absorb every sentence, word, letter. Not that I'm an exceptionally rapid reader. Tea boy, Tim Lott, clocked in at the exact same time. Twenty minutes. Reach for the calculator. 975p per minute, gulp, that's nearly ten pence for every 80 seconds, here's hoping all you would-be buyers have Swiss bank accounts!

The words are utter tripe (no offence to Ms. Hennessy, but actually writing about punk must be obviously — and painfully — her Achilles heel), however, the photography is excellent, the idea behind it being to compare primitive black African cultures and dress with the garish punk. Tra-la-tee... it works!

But, as they say in promotional circles, it's the quality not the quantity, so here goes. Authoress of this endearing little novelette is Val Hennessy, a well-known Fleet Street columnist (or so it says here). The actual title of the book comes from a well-known Oscar Wilde assumption (gee whizz — culture at last), "We are all in the gutter, but some of us are looking at the

By the book by all means for some endearing portraits of Rotten, Vanian and other heroes, for the safety-pinned culture that was, but if it's a literary masterpiece that you're after how about next week's issue of Record Mirror??? BEV BRIGGS

## The horror of Sweden

### 'SHALLOW AND STUPID' SAYS STRANGLERS' MAN

**SHOCK, horror, exclusive in the current Strangers' Anti-Sweden bid. Two Swedish gigs were blown out (Stockholm and Malmo). Jet Black extends his vitriol. Our Au Pair on the spot reports...**

"I'm not usually given to making sweeping generalisations, but I find Swedish people to be completely shallow and stupid," spits Jet. "We arrived in Sweden to discover that the promoter hadn't done what he should have done, and therefore the security measures were pathetic. "We played the first gig in a small town called Orebro — we should

never have played there 'cause it was such a small town and the organisation was appalling. Sweden must be the most f---ed up country in the world. First stop was at the hotel restaurant for a meal. I know restaurant food in hotels isn't exciting at the best of times, but the stuff they gave us was stone cold and greasy, so I complained but got no reaction... the Swedish just don't give a f--- about other people.

"The gig itself wasn't well-attended because of the size of the town and the security was disgusting — there were about 15 policemen standing outside, armed with revolvers, watching thugs smash up our mini-

bus. We'd arranged with the hotel that they would supply a meal after the gig, but when we arrived back we were told that the hotel restaurant was closed. The hotel official was talking to us as though he didn't understand a word we said, so I picked up a table and threw it at this idiot to see if that would inspire any sort of reaction. It did. He called a policeman, so I told him to f--- off, which he did!"

"We really detest Sweden — it's a disgrace to the western world — we're never going to play there again. Any band who plays in Sweden is doing these people a favour by brightening up their boring, miserable lives. Beer doesn't exist there, it's all near-beer, and everything closes down at ten o'clock. There's no way kids can enjoy themselves there.

"My message to Sweden is that it's a totally f---ed up country. There's a track on our new album dedicated to our contempt for Sweden, called 'All Quiet On The Eastern Front' BEV BRIGGS



NOT so gutter: more classy schmutter

## SHAKESPEARE ROCKS ON

**THE TEMPEST:** Pip Simmons' Theatre Group. Riverside Studios. PIP SIMMONS has been turning out experimental theatre — worthy of the name for over 10 years. Though based in Holland recently, he's come back once more to confound and amaze critics and public alike.

Half an hour into this sight, sound and musical experiment concoction I was wondering why it had been described in the press as a rock version of the classic Shakespeare play. There is music throughout, but nothing I would call rock.

Anyway, Simmons interprets The Tempest as being mainly about murder, rape, insurrection and plotting (Very seventies, don't you agree?) But he expects his audience to

have chameleon-like eyes capable of panning both sides of the wide stage independently in order to catch all the bizarre pettings, mock rapes and nervous breakdowns which occur simultaneously.

There is the delightful and mostly nude Poppy Hands as Prospero's daughter — Miranda. She enjoys some heavy gropes with Ariel (Shelia Burnett) which never appeared in the school productions I saw. Neither did Caliban ever tear off his longjohns and hump Miranda. At such close range the flesh seems to roar louder than either the music (Vangelis — Tangerine Dream style synthesiser mainly) or the dialogue.

Striking lighting effects and exciting staging made up for much of the confusion.

Fresh insights into Shakespeare are becoming rarer in the theatre. This one is worth a visit. JOHN WISHART

## Marc's movie show

A FEW weeks ago we told you about Tony Visconti's offer to let an interested party see his collection of early Bolan films.

A group of T Rex fans took him up on the offer on Sunday night, and held a film show at the Green Man in Euston Road, London. Marc's mum and dad came along too — the first event of this kind they've attended since the accident last September. Mrs Feld filled in some of the background to the films to the fans who swarmed round her.

Although a lot of the film was from TV shows — Marc's own series, Supersonic etc — it was the first time some of us had seen it, as these shows went out too early in the afternoon for people to catch it. The Visconti film was a nice bit of Bolan nostalgia, although obviously it wasn't of cinema standard and was quite well matched to the soundtrack. It was good to see the great man in action even if it has to be on the screen.



## Swell gel our Little Nell

SHE HAS this rather exaggerated mouth which she paints in fashionable very dark red. Her skin is well covered. Her eyes are not large, but what they lack in size they make up for in hard-core flirt appeal.

Little Nell is definitely a nervous interviewee. She fidgets and her eyes dart about. But speaking of nerves, have you heard her debut single 'Do The Swim'? One can only describe it as a bold attempt to shatter all the stereo tweeters in the kingdom on first playing.

To be frank, Little Nell has about the most "arresting" voice on wax just now — which at least is some sort of distinction.

"My frequency is all my own," she purrs over a Tequila Sunrise while eyeing me warily. "Dogs pick me up," she adds, not flinching at the howling ambiguity. Instantly I warm to her. Or try to move in on her. One or the other.

"Really it's one for the archives," she continues about her voice. "You know, like the sound of breaking glass."

I know well. The flipside of her brilliant red disc (which features her splashing about in a playpool in those shrieky bright colours) carries an outrageously sexist num-

ber "Stilettoes And Lipstick". Here her voice wavers alarmingly as she whines and vamps her way through the 'naughty naughty' type lyrics. It's Fredricks of Hollywood in song.

For fans of the so-bad-it's-good recordings, this is easy listening. (Incidentally, they are written by the same team who write the Darts hits).

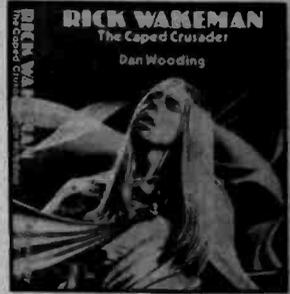
Little Nell is Australian, 24 years old, 5ft. 8in. and just over 8 stone. Her dad called her Little Nell after the Dickens character. The Tequila Sunrise is nearly finished. Little Nell's getting playful. Snatches my notebook and scribbles in it "Cross roads with Little Nell and live dangerously." What a coquette. And how prettily she bares her shoulders too.

Must be the actress coming out in her. After all she was the daffy blonde secretary in Rock Follies And a nymph in Jubilee. Something bizarre in The Rocky Horror picture Show. From May 29 she's in a one-woman show at the Soho Poly.

Such a busy life. Now she has to dash for an appointment with an RSC director. A quick retouch of the lipstick and she's gone after covering her crazy turtleneck with a huge trenchcoat for the street. Unquestionably an act to match the voice. SUGAR DADA.



THANKS to Derek Roy, of 18 Rosemary Park, Belfast for this caricature of Elvis. We'll keep printing more of your artwork all you brilliant people, so keep in touch.



## WAKE, RATTLE AND ROLL

**RICK WAKEMAN THE CAPE CRUSADER:** By Dan Wooding (Robert Hale Limited £4.95) THE DEFINITIVE consumers' guide to Uncle Rick. Everything you want to know about the blond god of the keyboards.

Did you know that as a child he used to crawl backwards and get stuck under chairs? Or that he first met his wife Ros at Reading Top Rank Suite when she was promoting orange juice?

But seriously though, the book is a weighty tome and highly enjoyable. The one drawback of course is that the author is a close friend of Wakeman, so no scandals. But Rick has always seemed to be pretty free of these anyway, notorious only for getting pissed out of his head on rare occasions.

The book traces Wakeman's entire life so far, including quotes from family friends and teachers and amusing pictures of the juvenile Rick. He was trained at the Royal College Of Music and later played mellotron on David Bowie's 'Space Oddity' for which he received a £5 fee. Rick developed the eccentric habit of playing keyboards with a paint roller and joined the Strawbs.

But he reached the first peak of his career when he joined Yes and his life with the band is fully detailed as well as all his solo albums. There's even a chapter on Wakeman's philosophies and his beliefs in Christianity (no he's not a Cliff Richard with long blond hair).

The book doesn't turn into a grovelling tribute to the man but is a sincere honest and humorous appraisal of Wakeman's career. ROBIN SMITH

WOWEEEE, this time I've really gone and done it. Done it good, I have. Just you wait till the Sunday Scandal gets its mits on this little lot, hee hee hee! Never knew I had it in me, but there you are, it just goes to show how Record Mirror warps your mind.

So what have I gone and done. . . grrr, I can hear you creepy lot trying to pluck up enough courage to ask me . . . what have I done?? Pause for breath and a quick grope — I am now a fully qualified and paid up member of "Child Molesters Anonymous", only now not quite so anonymous.

Err, sorry Mr Man - In - Blue, but I think you've got hold of the wrong end of the stick. y'see Child are a pop group, four nice young lads with a single in the charts and . . . what was that? . . . yes!, of course they're over 16.

It all happened last Friday. There we were in a quiet little Italian restaurant somewhere in the West End. We being me, the four proteges that are Child and their publicist. Now Child, in case you don't already know, are the band of good - looking - boy - next - door - types whose main claim to fame is that they boast a delectable set of twins, Keith and Tim Attack, both 18, both blond, slim, charming and undoubtedly swoon - material. But that's ignoring the other two members — Graham Billbrough and Mike McKenzie (19 and 23 respectively), who deserve an equal amount of flattery.

Oh happy days, that fate should bestow such fortune on me. I sit next to Mike, the grandfather of the band, the only dark - haired one, the one who hails from north of the border, and opposite Tim . . . or is it Keith? Bah, I dunno, these juvenile nubbles all look the same to me, and we order din - dins. I decline the spaghetti bolognese in an effort to retain my table - grace and etiquette, but the four of them plough on unhindered.

It's amazing how some people have the knack for spaghetti, and others flounder miserably. Child seemingly all have the ability to

steer the long worms of pasta directly from the plate to their mouths without the slightest hesitation. All adept in the art of spaghetti conquering. Maybe it was just well - behaved spaghetti.

The wine flows, bits of my dinner edge their way off the plate and onto the table cloth, and the conversation turns to hair. Hair being of great importance to the band, as are indeed all forms of personal hygiene and grooming. Graham whispers something about highligh's needing re - doing.

Seems that the hairdressing salon

rushes in where Mother Nature fears to tread. Child spend approximately £150 a month on hairdressing bills. Washing, setting, highlighting, conditioning, preening. Oh but how pretty they look, money well - spent. Diamonds may be a girl's best friend, but a boy's greatest pal must be his hairdresser!

The dinner having been consumed, the wine drunk, and the bill paid (or rather the dishes washed), we retire to the comfortable surroundings of their record company Ariola - Hansa for a quick tete a tete before their next

photographic session. Graham sits quietly while Tim plonks on the piano and Keith admires his reflection in a full - length mirror.

Child's existence at present is centred around their single 'When You Walk In The Room' being at number 38 in the charts (at the time of writing anyway), and the numerous television appearances they are scheduled to make. They have no plans for any live gigs or tours, none that is until they release a single that gets to No 1.

"What's the point of doing live gigs when you can reach so many more

people by appearing on TV programmes?" They haven't actually done any lives with the present line - up, the newest member being Mike McKenzie, and the record company's emphasis lies on the promise that Child are to become the new idols of the teenage Britain.

So persuasive is the thought of this castle in the air, that Child themselves are aiming for that and only that. Details of what, when and how this will happen have not as yet been finalised, but believe me, they're working on it.

The band have also had their faces insured for a publicity stunt. An alarming thought though, that a musician should have his face rather than voice or hands insured, however, their talent is more in the looks than skill. So how much are they insured for?

"A quarter of a million pounds for all four of us — I suppose that covers total defacement — probably works out as something like £50 an ear." Said with a smile, happily.

So the time catches up on us and the conversation turns to girls. After all, it's your lovely long - legged females out there who are going to do the fainting, swooning and screaming. What kind of girls do you like then Tim?

"Anything that bangs. I'm not choosy," he jokes, then corrects himself. It's not good for the image you know.

"Girls who are feminine and don't wear a lot of make - up, girls who are about 5 ft 4 inches tall." Hmmpf! That's me out, thanksalot fellas, that's the last time I have dinner with you!

The photographer arrives on the scene and waits around for Mike to return from his hairdressing appointment. Keith strips to the waist (from the top downwards that is) to reveal a rather - less - than - hairy - chest and strokes back his blonde hair in front of the mirror.

Unable to control my libido at such enticement, I make a quick grab before I leave.

And that's how it happened Officer, honest! Oh, I see, there's a word for people like me is there? So that's £500 ball . . . errr, do you accept luncheon vouchers???



## Child care centre

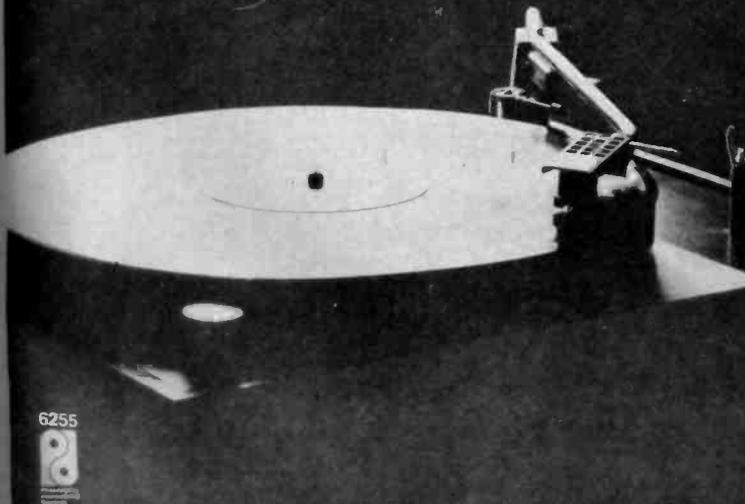
### Drivers take care: Bev Briggs reporting

# DANCE ALL NIGHT LONG WITH DEXTER WANSEL

'All Night Long', the latest discosensation from Dexter Wansel. Taken from his forthcoming 'Voyager' album, 'All Night Long' is now available as a limited edition 12" single.

Limited edition 12" Single

dexter wansel  
all night long



80P  
R.A.P.

**They may not be circling Hades seven times as the mythical river they are named after did, and their direction is upward and outward towards the stars.**

**ROBIN SMITH combs his beard, finds his pen, offers a prayer to Zeus and . . .**

# STYX like gloo

STYX 'n' sex 'n' rock 'n' roll.

And there you were thinking that Styx were just another American band in the Starcastle / Kansas / Rush venacular. But says guitarist and vocalist 'Tiny' Tommy Shaw, people frequently take their clothes off during Styx concerts.

"Yeah I suppose it's rather strange," he says, wrapped up warmly against the freezing May weather.

"But it happens a lot of the time. I think in a way people are trying to upstage us and taking their clothes off is one way to gain attention. Or maybe it's just their way of getting off on the music, we do produce some very emotive songs.

"I remember we did a concert in Wausa Wisconsin and there was this great big Amazonian girl who stripped off. I mean she was really enormous built like a heavyweight wrestler. She got so excited that she ran naked across the stage and when she was grabbed she punched one of our roadies. We were all scared in case she came back because she could pack a hell of a punch.

"Someone said that she was beneath the stage and we looked underneath and found her scraping up dirt and playing with it between her legs, she must have been really high on something. She couldn't have got dressed in a hurry because someone had taken her clothes. We prefer genuine fans and I like the British because they stand there shaking their heads and rattling their brains around. They also stand quietly during our more tender moments."

Apart from the above highlights, Styx have also escaped injury or near fatality touring America. At a concert supporting Aerosmith the audience saw fit to hurl lighted explosives through the air.

"I don't know if you have them over here, but in the States you can get things called M-80s," continues Tommy. "They're like very powerful firecrackers and they scare hell out of you. There's also devices called Cherry bombs which are shaped like

a cherry with a fuse at the end. These things were being hurled around so it got to be like a battlefield. If that sort of thing is going on then you get worried about your hands because if one of those lands on your hands then it could ruin you for a long time - maybe even take a finger off.

"When Aerosmith came off they suffered some nasty injuries and had to cancel the tour. That sort of thing is so senseless."

The past years have seen the real emergence of Styx, their latest album enjoying sales of more than three million and, 30 weeks in the Top 10 of all American charts. The title track, 'The Grand Illusion' seemed to point at the fact that absolute wealth corrupts absolutely. I found it a bit annoying 'cause to me there's like singing about equality and getting paid for it.

"A lot of people have got the idea that songs mean we're against money," says Tommy. "But it's just that you shouldn't let it control you. I believe in being comfortable but not getting carried away. My bank account is in Los Angeles and I get them to send down money to my home. I live in a very small community. The nearest big town is six miles away. I like it because the lifestyle is simple and I enjoy writing about ordinary people, the type of guys who make up the majority of the population but have a lot of stories to tell about their hopes and frustrations.

"I wrote a song called 'Man In The Wilderness', on a basic level it's about a guy out in the woods and he's alone rather like an old time trapper who hunts for years and never meets anybody. On a broader level the guy is a person with a lot of possessions but he hasn't got any real faith in himself as a human being, so he's alone.

"For years I was writing songs that came from the heart. One day I

got a letter from a girl over a song I'd written called 'Crystal Ball' she said that the words of that song stopped her from committing suicide and I was proud that I'd moved somebody in that way. It's good to know that you're communicating on a one to one personal level and that our songs have some effect. It was on the album 'Crystal Ball' that we found ourselves really coming together as writers, the fruits were really beginning to ripen and take shape."

Tommy remembers picking up his first guitar when he was a kid down in the south he can even remember the first tune he played.

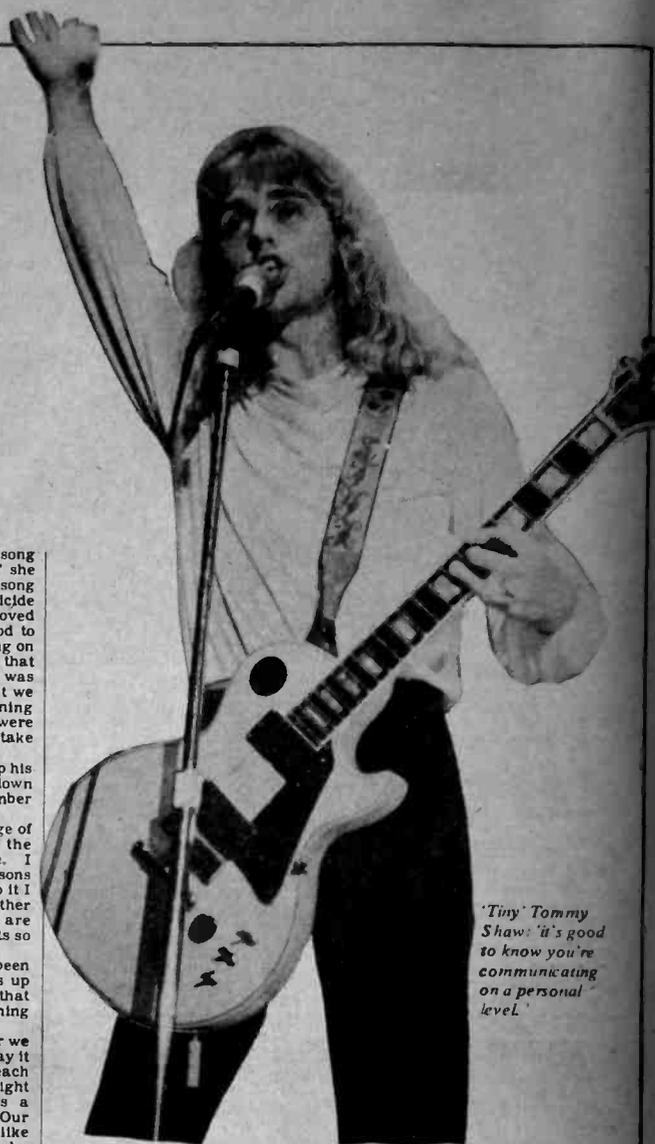
"I got my first guitar at the age of 10," he recalls. "It cost the equivalent of £15 over here. I remember going to guitar lessons but because I wasn't forced into it I was doing far better than the other kids. Maybe too many kids are forced into music by their parents so they end up rebelling.

"I play by ear, it's always been that way and I can pick things up easily. My parents were good in that they always helped me in everything I wanted to do.

"When I met Styx I remember we were all sitting there trying to play it cool and not be impressed by each other. But I think we realised right from the start that there was a certain spark between us. Our music is pretty electric, bands like Aerosmith have made a mistake by not moving on, they're constantly turning out the same old tunes.

"They're having to play small halls now because their popularity is waning in the larger stadiums and they can't fill them. They just weren't caring enough and we always care.

"We're all into theatrics and that comes over. Our light show should appeal to you because it's very subtle. We could write a cheque and say go out and buy some lasers, but



*'Tiny' Tommy Shaw: 'it's good to know you're communicating on a personal level.'*

we're really not that kind of thing it's too over-stylised."

Styx emerged from a band called Tradewinds. In Mythology Styx was a river that circled Hades seven times.

"Our next album will be called 'Pieces Of Eight,'" says Tommy.

"We're on the road for long periods in each year but we don't find writing songs difficult in that situation, like children they can be created anywhere at anytime."

But away from the road he relaxes by riding horses.

"I ride American style, it's less refined than British riding, he says. I enjoy the roughness of being on a horse's back the feeling of being carried through the wind is very relaxing after a hard tour."

But such times are very few and far between. After Britain, Styx are going across to Europe.

"I hope we can conquer the world peacefully," says Tommy.

**YOU'RE  
GONNA  
GET IT.**



*'In the States the kids throw firecrackers at us. . . it's like a battlefield.'*

# Bonnie Tyler

with

# A gold single

on

# A great album

and

# A national tour



## Bonnie Tyler: Natural Force

Bonnie's new album includes her gold-selling U.K. and worldwide hit 'It's A Heartache.'

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## Bonnie Tyler: On Tour With Bardot

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- 27..... Apollo, Manchester
- 28..... New Theatre, Oxford
- 29..... Royal Festival Hall
- 30... Winter Gardens, Bournemouth
- 31..... Colston Hall, Bristol
- JUNE
- 1..... Town Hall, Birmingham

# A natural force

# FLY ME, I'M JPY

He's big and butch with that beer-splash appeal that MARY ANN ELLIS finds so tasty. Ladees and gennilmen, from the land that brought you wombats and Rolf Harris (Who? Ed) here's JOHN PAUL YOUNG.



JOHN PAUL YOUNG: Love is in the air but it don't buy wheels like this.

ALL THE best people have them. The bigger the better. In case you're wondering, I'm referring to the size of names.

There's no doubt about it — a long handle (still on names) impresses people. Whether it be zee francais flavoured Jean Jacques Burnel (tres impressive), the simplistic John Paul Jones (fairly impressive) or even Olivia Newton John (who needs all the help she can get).

In this case it's John Paul Young — hereafter referred to as JPY. Originally, it was just John Young but apparently there's already a famous singer in Australia called that, hence the insertion of Paul, closely followed by fame in sheep station land and a hit single 'Love is In The Air' over here. All of which gave me an excuse to pay a visit to his hotel room in Mayfair, on the flimsy pretext of an interview.

I arrived to find JPY engaged in the closing stages of a photo session for the little girly magazines. Name apart there's quite a lot more about JPY that impresses — droopy dark eyes, curly brown hair and a smile that stuns at 10 paces.

But just now the JPY countenance is clouded with confusion. The photographer has asked him to pose with his arms up in the air, JPY protests on the grounds that he feels

and looks stupid. He's right. He does look very silly.

"Hey, people are gonna look twice at this photo," he drawled good naturedly. "And they'll say what the hell's he got his arms stuck up in the air for."

Posturing completed, JPY heaves a sigh of relief, zips up his jumper and relaxes on the bed.

"I like doing interviews," he announces. "Bet you're gonna ask me what I'm doing over here. Yeah?"

Since you put it like that, I suppose we may as well touch on the subject. In case you hadn't guessed JPY is over for the usual promotional trip involving the obligatory appearance on TOTP.

"We have a show modelled on 'Top Of The Pops' in Australia," says JPY.

"I shake my head in sympathy. After that ordeal he's off to France and Germany this week then on to Los Angeles before disappearing back down under. Unfortunately, for would be knicker wetters he won't be doing any live shows.

"It's too soon," he explains. "I want to be taken seriously. Much as I enjoy having lots of young girls as fans I don't want them to be the only people to come and see me."

Back in Australia it's a different story. JPY has attracted crowds of up to 40,000, and has earned two gold and two platinum albums. In other words he's big.

"I get really nervous appearing in front of such vast crowds," he admits.

"I remember one time a few years back. I was guesting onstage at somebody else's concert. I was wearing those high heeled boots. I tottered on and promptly fell over in front of about five thousand people. I mean can you imagine? Everyone laughing. It's bad enough when you trip in the street."

When he's not singing or falling over or travelling he likes to take the boat he shares with two friends, on a fishing trip.

"You know once I caught a 100lb tuna off the coasts of South Africa,"

he enthuses.

Hang on that's a long way to go from Australia on a fishing trip, isn't it?

"I was playing there at the time," he explains.

South Africa?

"Yeah. Y'know I was the biggest thing to go there since 1959." (You don't say, Ed).

One thing he is very sure about is that no matter how successful he may become in Britain he has no intention of leaving Sydney to make his home here.

"I'd rather try to help evolve some kind of music scene at home," he says emphatically. "Besides the fishing's better."

"Seriously though it would be nice for Australia to have someone who could have an important musical influence on the rest of the world like the Beatles."

"And a lot of Australians are very ignorant about music, y'know. Up until about a year ago I thought Bob Dylan came from Indonesia."

That's funny, so did I.

# YOU'RE GONNA GET IT.

He's had a few beers... but who the hell hasn't



# PAUL NICHOLAS



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## Peace is the message

**BIG YOUTH: 'Isaiah First Prophet Of Old' (Virgin FL 1011)**

**BIG YOUTH** is no longer Youth. No longer the fiery prophet, no longer preaching heavy music, no longer the fiery figure with the drilled teeth. The outward signs remain but inward the music has taken a different level. This album makes 'One Love' sound like a battle song.

This is no fiery prophet preaching hell fire, no man threatening the burning pits of hell or damnation. This carries over the spirit of prophet.

Not a figure to be feared, somebody to trust, somebody to believe in, somebody to rely on. All this is carried across without involving the man's personal charisma in public.

This must be the clearest reggae album ever produced, comparable to music outside the narrow confines of Rasta. No track can be plucked from this album and made prominent. To do so would ruin the album. It's held together by its tranquillity, its smoothness and clarity. One of the most listenable and understandable albums to come out of Jamaica for someone who is not a Rasta.

It conveys the feeling of assurance born out of faith not guns. The knowledge that whatever is happening at present will end when the chosen time comes. You have to remember that reggae is no longer just music. It is a medium and a very powerful one.

Peace has been declared in Jamaica but words are not enough.

albums like this can cement it. That is the power of reggae. It can also encompass the non Rastas, not just the dedicated followers of reggae or the Bob Marley fans, this album could open many more doors. Listen and take note. + + + + + **JON FREW**



**THE KINKS: 'Misfits' (Arista SPART1053)**

**WELL**, THE Kinks were always a bit odd. Ever since they stopped doing basic pop songs and started on themes, they lost me a bit. Not that this is a concept album. It just seems a trifle wordy.

Ray Davies being the dark, mysterious person he is, generally doesn't skimp on lyrics. He's always cast a glance at social problems, but this time he's met them full on in 'Live Life'. It wasn't one of my favourites. I prefer his simpler songs — like the track 'In A Foreign Land' where he sings about being a tax exile, though I'm sure he never was. Or 'Permanent Waves' which is a clever piece of silliness. They're the two tracks that caught me first, but I expect that the rest will get me too in while. I've always liked the Kinks, despite their oblique way of going about things, so I'm



**BIG YOUTH: a person to trust**

prepared to persevere with their album.

But 'Hayfever'! Who writes songs about hayfever? Ray Davies apparently does. I can sympathise with him in his misery, but it's an odd choice of material for a song.

He may have the fever, but he's also caught the reggae rhythms and manifested them in 'Black Messiah'. It's not too obvious in the arrangement, but gives just the right impression of borrowing the rhythm without stamping it all over the song.

That's the Kinks all over — they give you a lot of suggestions and leave you to fill in some by yourself. I'm still filling mine in, but so far I'll give it + + + **ROSALIND RUSSELL**



**'Simtec' (Pye NSPL 28253)**

**SUNDAY** night, as the story goes, is not exactly the optimum moment to listen / write album reviews. With a bellyfull of Yorkshire pud and Songs of Praise, the senses are somewhat dulled.

Simtec has just launched an album into the once commercial waters of disco-funk. Unfortunately the cargo has arrived a little too late for the market. You fickle people you, your tendencies are hailing towards other sirens, leaving far, far behind the dancing soule stuff. Leaving far, far behind Simtec and his compatriots.

Ignoring the time lapse, this should have proved a very saleable album. Approved and lauded by souled-out funky shoes, but times being what they are, and tastes being as transparent, Simtec Simons is on a sinking ship. All his eggs in the wrong basket etc, etc.

Side two of the album boasts of such phonetics as 'Furry Thang' and 'Sexy Thang', all in all

very nightclub, very West End. 'I Apologise' the longest track on the album. Weighing in at 8.05 minutes, is also the best. A slowed-down slyer-soul piece which sounds OK even to my wounded ear.

A nice album! As a means to an end it gets your feet moving, as a means in itself it hits a red light.

Tested and approved 76 fashion. A reject of 78. + + + **BEV BRIGGS**



**THE TRANSMITTERS: '24 Hours' (Ebony EBY 1002)**

**IF YOU** should wish, you can buy two and a half copies of this album for the usual price of one album. I'm not suggesting that you do, but it is worth drawing attention to the fact that this LP retails at the bargain price of only £1.49.

The only drawback is that it was recorded, mixed, the lot over the space of just 24 hours, non-stop, (hence the title) and the result is that it sounds more like they have released the demos for an album, than the actual product.

The Transmitters seem to be suffering an identity crisis, the 'are we aren't we punks' syndrome. There are which bear absolutely no resemblance to the new wave, other than in the vocals such as 'Can't Say No', and the very laid back 'One Night Stand' which would easily qualify a placing amidst the FM material with its smooth matching the Santana style guitar of Vince Cutcliffe. (Excellent throughout)

Then they retreat to the other end of the scale and produce the 24 second flop, 'Good News', complete with authentic tuning-up sounds to boot. Worst of all though is the way they spoil one of the most promising songs of the album, 'Anymore', by trying to speed it up midway, and add a

selection of coarse backing vocals to obtain a punk crossover on what is essentially a ballad.

More time and thought, and it would have been a good album. + + 1/2 **KELLY PIKE**

**THE ANDERSON BROTHERS: 'The Anderson Brothers' (DJM DJF 40533)**

**UNKNOWN** quantities up to now over here, but probably quite well rated in and around their native Louisiana. Together and apart Stefan and Joe Anderson have pursued a musical career for years, including a signing for Stax, without ever quite getting away.

Basically you'll find what you'd hope to find on 'The Anderson Brothers'. Mature, well-bodied songs in delivered with direct unworried professionalism in styles that

cover pop, country, a touch of gospel and plain easy stringalong with a production team including Ten Years After's Chick Churchill.

'Blue Eyes' is the take-off single, commercial in a rather Eurovision fashion, but hardly the hottest spot. That particular award could go variously to the softly funky 'Stick To What You Got', the all-American heroic harmonies of 'Finish What We Started', or the best of both in 'Man In Love'.

Relaxing album, superb as background, but for mainstream listening chances are it lacks just that final lift. A pity. + + + **SUSAN KLUTH**



**DOCTOR WHO: 'Sound Effects No 19' (BBC Rec 310)**

**I WANDERED** lonely as The Central Control Room In Exillon City that floats on The Mandragora Helix o'er fields and Metebells III Atmosphere.

When all at once I saw a Kraal Disoriental Chamber A host of Dalek Hatching Tanks on Skaros.

Featuring the delights of a selection of aural locations from the Time Lord's travels, this album proves a must for Zygons, Daleks and Sisterhood of Karn. Boasts of such recordings as 'Tardis Interior (in flight)' and 'Tardis Interior (stationary)' as well as the much sought-after effects of 'Tardis Door Opens', this must surely be the most diverse album of the century.

Labels such as 'power-pop' and 'punk' fall miserably in attempting to describe the emotions and feelings behind the

Doctor's journeys. The dreaded reverberations of 'The Cloning and Miniaturisation Process' bring to light the profundity and sensitivity behind the objet d'art. The intense weirdness of this album subjectifies what we must all know to be the future of music as we know it.

Doctor Who rools OK. **BEV BRIGGS**



**IGGY POP: 'TV Eye Live' (RCA PL 12796)**

**THIS ALBUM** recorded live in Cleveland, Chicago and Kansas City, mixed in Germany can hardly fail with the music trend watchers. The up and coming Ohio, home of Devo, and Berlin, rapidly becoming a centre for elitist musicians with the added bonus of Iggy's mentor Bowie, not only co-producing the album but also playing on four of the tracks. 'TV Eye', 'Funtime', 'Dirt' and 'I Wanna Be Your Dog'.

On the first hearing I immediately preferred his early studio recorded albums but after two more playings the new angle on the music broke through. 'Lust For Life', 'Sixteen' and 'I Got A Right' all on this album bear little resemblance to the tracks of the same name on the 'Lust For Life' album besides the background beat, making it unnecessary to make comparisons between his earlier albums and this one which is so different.

The whole album is much heavier, and coarser. No longer the flowing, Iggy, much more stabbing and kicking, music to kill by. A short album, only 36 minutes of music but every second vital listening. + + + **JON FREW**

## The Only Ones fly — but reviewer goes over the top

**'The Only Ones' (CBS 82830)**

The debut album by the band of the same name on the vinyl of the same name. The first stroke on the canvas, blimib on the horizon, the first intangible prophecy that this band is set to make more than any minor intrusion into your privacy. The album heralds a thousand promises that if the cynicism in the voice remains, if the nasal insincerity proves as constant as the newness of the music the Only Ones are about to make their mark.

Peter Perret is the dramatist, the protagonist. His voice — is it contrived or are these annercing tones really natural? — is as incongruous today as Uncle Lou was circa 1900 and whenever.

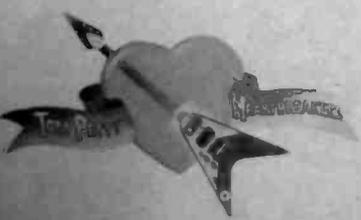
The Only Ones have been daubed with the wings to fly us out of the stagnant pools of seaweed. Wings of Lucifer or Gabriel, who cares? The flight is there, forget the rest. They deliver unto us once again the thirst for self-indulgence, allow us to wallow once again in the why, woe, and wherefore of being alive. Who can't resist the first person

singular? Not me. 'Another Girl, Another Planet', the single born only a few weeks ago, also blesses the album. The lyrics heavy with Perret's base style. . . 'I always flirt with death. . . I'll get killed, but I don't care about that. . . Taste the fated melancholia in 'Breaking Down', witness the ego in 'No Peace For The Wicked'. . . 'Why do I go through these stupid emotional traumas. . . Why can't I be happy like everyone else?'

As a debut album, the Only Ones offering outruns the rest of its class and hops them twice before the finishing line. For sheer professionalism it merits 10 gold stars and a scholarship, and clears the board in the 'Oracle of doom' category.

The band's confidence in themselves is succinctly expressed in the album, and they deserve every sale they get. An album for egos, an album for juxtaposing yourself behind Perret's lyrics. More than anything else, an album for me, . . . and more probably . . . an album for you too! + + + + + **BEV BRIGGS** (Roet Laureate junior)

### YOU'RE GONNA GET IT.



### NEXT WEEK

# TRB AND THE TRUTH

(Or, if the slogan fits, wear it)



**TOM ROBINSON BAND:** 'Power In The Darkness' (EMI EMC 3226)

**SNEERED SOMEBODY** in an argument the other day: "No one has all the answers - except Tom Robinson."

Sniggered a member of another group (I think he was a Blockhead) at TOTP last week as Tom and band launched into 'Up Against The Wall': "He'd better watch out, or people will start thinking that he means it."

Chuckled Robin "I never go to see new bands but I can still put 'em down" Smith, on hearing 'Power In The Darkness': "This is deeply meaningful."

I suppose it had to happen - the TRB backlash. Putting Tom down for his nice-guy image, his uncompromising stance, his simplistic lyrics. It's easy enough to do - they set him up for it, now watch them knock him down again.

And in some ways of course, his critics are right. The unfortunate truth is, he is a nice guy. (He can't help it!) He does tend to over use slogans. His songs are often simple to the point of being trite. As Tom would be the first to admit. No, he doesn't have all the answers. But at least he's TRYING to find some - which is more than you or

I or any of the cynics who knock him have ever bothered to do. And for that, he deserves our respect and admiration - yours and mine and theirs.

As does this, his band's first LP. It's an album surprising even to those of us who've followed the group's dynamic progress in the last year, in its subtlety and sophistication. Producer Chris Thomas has coaxed out aspects of the group I didn't suspect existed. A couple of the newer tracks in particular, 'Man You Never Saw' and 'You Gotta Survive' sound as polished as anything the Americans might turn out.

The lyrics of those new songs too, are a step away from the straight sloganeering of the oldies: 'Man You Never Saw' for example is a frightening, emotive scenario straight from the pages of '1984': as the lyrics quoted on the sleeve show. 'Dump your car and burn your letters / Smash your glasses, cut your hair / Buy a suit and take a raincoat / When you go don't tell us where ...' Is this the answer to that infernal question: What will they do next?

Let's not neglect the oldies though: they're all in there, 'Up Against The Wall', 'Ain't Gonna Take It', 'Long Hot Summer',

'Better Decide Which Side You're On' - 'If left is right, then right is wrong, / Better decide which side you're on' (note the 'if') - the track which Melvyn Bragg decided was a 'rock and roll manifesto' on the South Bank Show on Saturday. And 'Winter Of '79' - the band's grim portrait of life when the right wing backlash takes power. Although as Tom said at the Anti-Nazi League gig the other week, "After today, they don't stand a chance!"

The one real criticism I have of the album is that it lacks humour. Only 'Grey Cortina' and the stencil you get with it (invitingly marked 'This stencil is not meant for spraying on public property!!!') convey the pure fun and infectiousness of a TRB gig. Even 'Power In The Darkness' is minus the ironic wit that Tom adlibs into it onstage. But then maybe that's how they want it - light, easily digested starters like 'Motorway' and 'Martin' were put into 45 form, where they belong, while the album is the real meat, stuff you can get your teeth into.

Some might find it hard to swallow. Me? My appetite remains undiminished. + + + + + SHEILA PROPHET

TOM ROBINSON: looking for the answers.



## THE LURKERS

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\*Neither track on forthcoming 'FULHAM FALLOUT' Album

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- |          |                                     |          |                         |
|----------|-------------------------------------|----------|-------------------------|
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| 19th     | Eric's - Liverpool                  | 29th     | Marquee - London        |
| 21st     | Royal Standard - Bradford           | June 6th | Tiffany's - Edinburgh   |
| 24th     | Whitely Bay Hotel                   | 7th      | Cinders - Glasgow       |
| 26th     | Community Centre<br>Cowley - Oxford | 9th      | Lees Club - Sunderland  |
|          |                                     | 16th     | Sandpipers - Nottingham |



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# ALBUMS

## RENT-A-PLAGUE

**JOHN TRAVOLTA: 'Whenever I'm Away From You' (Polydor Super 2383 498)**

TRAVOLTA BLOWS his street credibility clean away with a truly ghastly, slushy album. Just what is it that motivates these Yanks to think that, just because they've been in some crappy film or TV series, it automatically gives them the right to inflict their vocal infidelities on the world? Whatever the reason, it's a mistaken assumption; the world needs this album like it needs a planet-wide plague of beriberi.

Actually, his voice doesn't appear to be that bad. It's inoffensive enough, and he manages to keep in tune. It's his material that stinks: two steps naffer than anything his West Coast equivalent, David Soul has ever recorded.

Take my advice: if you should be masochistic enough to actually want to see 'Saturday Night Fever', you should do it before hearing this album. When you've heard such gems as 'Slow Dancing' and 'You Set My Dreams To Music' (just the first two tracks: all 10 are more or less interchangeable, musically and lyrically) you'll never be able to take the street punk bit seriously. Because when he's telling some chick to "F--- off, you f---ing c---" (as he does with monotonous regularity) you know that what he really means is 'In my whole life I've never had a dream as sweet as you'.

Argh, it's horrible, horrible, take it away from me + SHEILA PROPHET.



JOHN TRAVOLTA: beriberi? You hum the time and I'll dance it.



**RAFFAELLA CARRÀ: 'Raffaella' (Epic EPC 82422)**

LET'S HEAR it for good old fashioned sexist glamour. You know, the stuff of ITV superstar specials. Big build-ups, naïf comedians and lots of "wunnerful wunnerful" gush. Enter Raffaella, (ooooo isn't she corker) all mascara, teeth and perfect blonde mop.

If you haven't guessed already the lady's a star. Well at least she is in Italy where she's a kind of Italian Cher with her own occasionally shocking show nun in suspender belt outfits and things. And she has this catchy little Europop hit single (don't tell me you haven't heard it yet).

Now comes the none-too-surprising album. It's a mini-showcase for the lady's three singing styles: seventies vamp, spaghetti-disco and Bette Midler/Andrews Sisters impersonation.

Give the girl a break, sport. No chance mate. This is one dame who deserves the kind of audiences that Cilla pulls in (her bank manager is not complaining either).

But to the album. All the songs are as silly as 'Do It Do It Again'. Raffaella does not have a very strong voice, but she can do some pretty cute things with what she's got, especially when she's raving on in Italian which she does for just over half the album. The English ones bear the Europop trademark of strange lyrics and even stranger rhyming-patterns.

Fun stuff for the end of year rave-ups at Berlitz Italian/English classes. + JOHN WISHART

**ROBERTA KELLY: 'Gettin' the Spirit' (Oasis Records OASLP 505)**

THE concept behind this album is so outrageous that you can't but help smile and stomp your feet in admiration. This is an album of gospel and pseudo gospel songs set to the instantly recognisable Euro disco beat of producers Giorgio Moroder and Bob Esty.

Usually the qualities of gospel that we admire are to do with the amount of spirit we can feel in the vocals and music. Here everything is just a part of the glorious pounding mix.

There are three songs on each side and both sides are simply continuous dancing music. There is no need for the DJ to take the needle off the album.

Best of all is the Edwin Hawkins Singers, 'To My Father's House' which has a chorus of fast and catchy 'ooh, oohs' that is irresistible. Roberta Kelly doesn't exactly come away from this record with a very high identity rating. She's not as distinctive as Donna Summer but she is the star of this record.

Everyone concerned with this record knew exactly what they were doing. It works. + + + + GEOFF TRAVIS

**MILLINGTON**



**MILLINGTON: 'Ladies on the Stage' (United Artists UAC 80158)**

THIS ALBUM could easily be subtitled 'Or how Fanny's teeth fell out from es-cheewing low-

vitality hydrostatic Dis-cotex'. The music seems pretty low on every thing.

Jean and June Millington seem to think that soft sell dance 'n' dream music is a natural progression from their past rock 'n' roll glorios with Fanny. How wrong they are.

Pictured on the cover in dated butch Manhattan ladies' suits (an image very much at odds with the girly-girlie vocals they put down) the duo bash out several passable female funk numbers, best of which is 'Ladies On The Stage' though it all sounds rather like I imagine the Bee Gees' demo tapes probably did.

I'm not trying to spike Millington. Heaven forbid, Moriarty. Ungentlemanly behaviour is not my bent. In fact, had this been the duo's first effort in the recording studio, I would have heard it with a more sympathetic ear. But I defy anybody to make silk purses out of these sow's ear songs.

'Fantasy' hits rock bottom with lush multi-tracked vocals fading into the sound of surf breaking on the shore. The whole th'g's so laid back it might as well croak and get laid out. + JOHN WISHART

**UBIQUITY: 'Starbooty' (Elektra K52068)**

VERY MUCH a second hand rose Starbooty sounds like the treasures that you might carry off from being in contact with the stars. That's what this album sounds like. Stolen ideas and second-hand links.

Ubiquity is the band that plays along with Roy Ayers who is currently turning out some excellent records. The first side suffers from some very affected singing and a lack of anything much tosing about.

The last track, 'The Five Flies' is the most interesting. It is a Roy Ayers composition as are the three other best tracks on the album and features some clever stopping and

starting and a rippling tenor sax solo.

Side two is much better, though here the debt to Norman Whitfield becomes glaringly obvious. The round liquid bass playing topped off by counterpointed hand-clapping that is one of Whitfield's current trademarks is employed to good effect on a couple of tracks.

Both 'Midnight After Dark' and 'If You Wanna See the Sunshine' are destined to keep the dance floor happy. Not inauspicious but a bit pointless without the maestro at the helm.

+ + + + GEOFF TRAVIS



**MAGGIE RYDER: 'Maggie Ryder' (Polydor 2383 498)**

PREPARE YOURSELVES. Smilthy's actually going to go somewhat overboard about a new talent. Well maybe not that new, Maggie used to be vocalist with Krakatoa, a band who always seemed doomed to wearily trudge the club rounds.

As debut albums go this one is pretty good, but I reckon that Maggie and her songwriting boy, friend undertook too great a task in writing all the cuts themselves. On the first side the album reaches a slump after 'Don't Play Another Love Song' but the weaknesses are well camouflaged by Maggie's Joplin-without-the-booze voice.

'Why Not' with its constant stream of brass rectifies the situation. 'If You Found It' is the beefiest track on the album wide space opening and large scale chorus. The remainder of

side consolidates the album well especially with 'Crazy Boy'. For a single I think the obvious choice is 'For The Love Of You' something of a disco track but sophisticated at the same time. She should be a success. + + + ROBIN SMITH



**PEZBAND: 'Laughing In The Dark' (Radar RAD 6)**

THE first thing that strikes you about 'Laughing In The Dark' is the excellent production throughout by Jesse Hood Jackson. The second thing is that although all the tracks are catchy/competent/worthwhile, and singularly very good indeed, heard in bulk they are much too similar to be fully effective.

Lack of variety is the biggest problem of this album. The songs share the same incestuous tempos, arrangements, and general approach, so that by the time the end of side two comes around, listening becomes automatic and unconscious.

Side one is the strongest by far. Most of the tracks are penned by guitarists Tommy Gawenda and Mimi Betinis (I thought that was a contagious disease) and are powerful, often treated to epic Springsteen-like production, particularly the opening number, 'Love Goes Underground', and the closing 'Better Way To Win', which boasts a Latin-American feel hovering within the rhythm section.

'I'm The One' has a very distinct vocal sound, especially the high-pitched backings, although that's hardly

surprising if they wore the same spray-on trousers whilst recording as they did upon the sleeve pictures.

Side two has only two memorable tracks, 'Black Magic', and 'Crash And Burn', both with strong hooklines and melodies. The single 'On and On' is also there, and proves to be the weakest track of all, sounding like just a contrived imitation of the other songs.

A shame because they need a good trailer for this very good album. + + + + KELLY PIKE



**SLY DUNBAR: 'Simple Sly Man' (Front Line FL1008)**

FIRST, the formalities. Sly Dunbar is a reggae drummer (you knew, you knew, you're lying to me). Has toured the UK on three occasions accompanying Dennis Brown and Toots and the Maytals, on the Virgin U-Roy / Mighty Diamonds tour, and finally on the Big Youth tour last year. The name dropping continues... Althea and Donna supply the backing vocals on three of the tracks. Impressed?

OK, so I admit to being a novice as far as reggae platters are concerned, but we've all got to start somewhere. So... oh, forgetting the lyrical (un)inspiration, track one being 'Cocaine Cocaine', track four being 'Dope Addict', well, the rest isn't bad. No, not bad at all. The attractions of Althea and Donna tend to be very misguided, as the few words they endeavour to deliver are seemingly superfluous.

Black Uhuru guesting an appearance on 'Sun Is Shining' is the second wonder of the album, the first being Deadly Headly's alto - sax. Did someone say saxophone? I'd die for that instrument. The one reverend factor, saviour, messiah.

The reason for this album being not just another reggaezzzz must be the sax. The one reason that I burned the midnight oil to listen to. Convinced?

Anyway, time for bed, so on to star content.

For the album itself + + +

For the sax + + + + BEV BRIGGS

## PINK DEVILLE

**MINK DEVILLE: 'Return To Magenta' (Capitol/CMB 11780)**

"MINK DEVILLE know the truth of a city street and the courage in a ghetto love song. And the harsh reality in his voice and phrasing is yesterday, today and tomorrow - timeless in the same way that loneliness, no money, and troubles find each other and never quit for a minute."

And there was I thinking all along that Mink Deville were rather mundane, another anonymous New York band. That piece of pseudo garbage proudly emblazoned on the sleeve was written by somebody called Doc Pomus about the band who managed a hit with 'Spanish Stroll'.

They might manage it again with 'Guardian Angel' the opening track, but the largest part of side one comprises mundane songs, the sort of stuff that Willy and the lads have bashed out before and will probably roll over in the dust doing time and time again.

No change on side two and I think what really put me off is Willy's wimpy little voice. I suspect he was kicked around rather badly at school and has been trying to make up for it ever since. + + ROBIN SMITH.



**VANGELIS: 'Hypothésis' (Affinity AFF II)**

THIS WAS recorded in 1971 so be warned, it's not like the tubby Greek's current masterpieces. The album is super sophisticated jazz rock (for want of a better term) and after 300 listenings you might be able to make some sense out of it.

But for me the changes jar too much, there isn't enough form to make it listenable.

For the first side sharp notes attack from the speakers, there's a flutter of drums and an unfulfilled promise that the bass may patch it up. You think things are always going to happen but they never do, so you're left with a frustrated feeling.

Unfortunately there's not a lot to recommend side two either, except that the tunes are marginally more melodic and stronger in parts. Good to use for the odd bump and squeak in a Set Fi movie, but that's about it. + + ROBIN SMITH

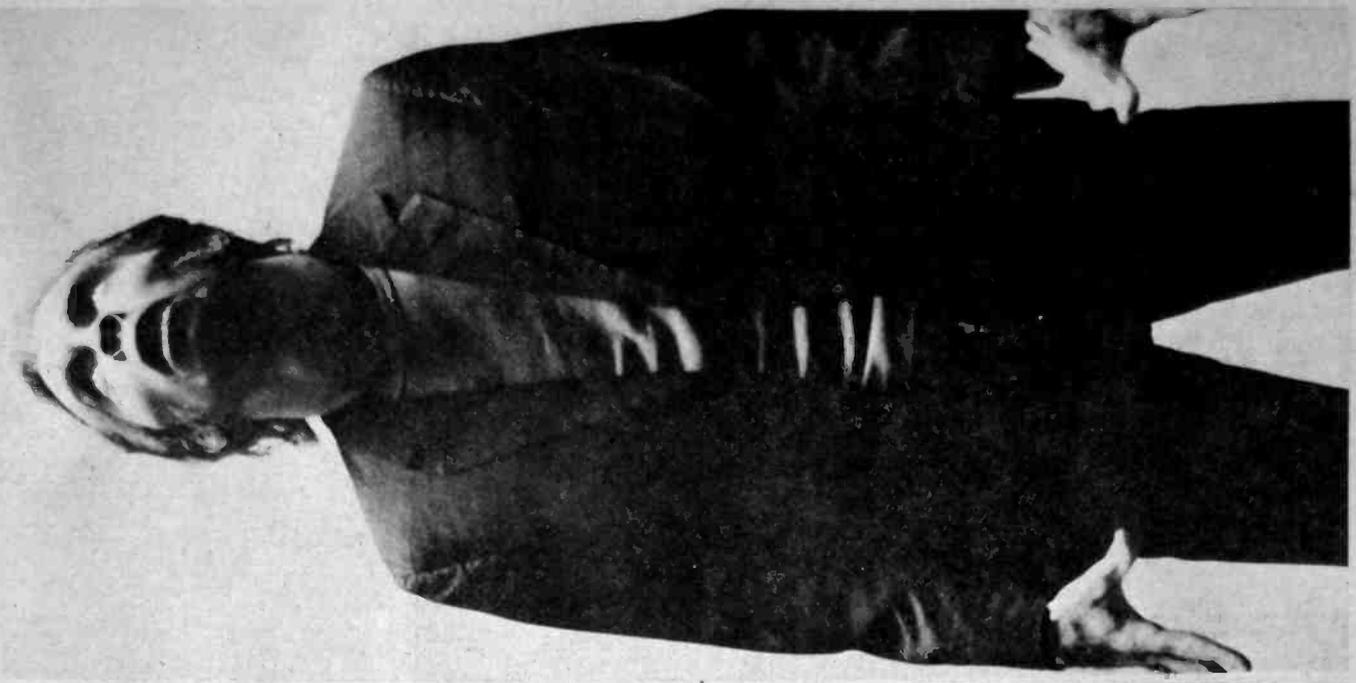


**JIVE BUREAUX: 'Stick It' (Gull GULP 1025)**

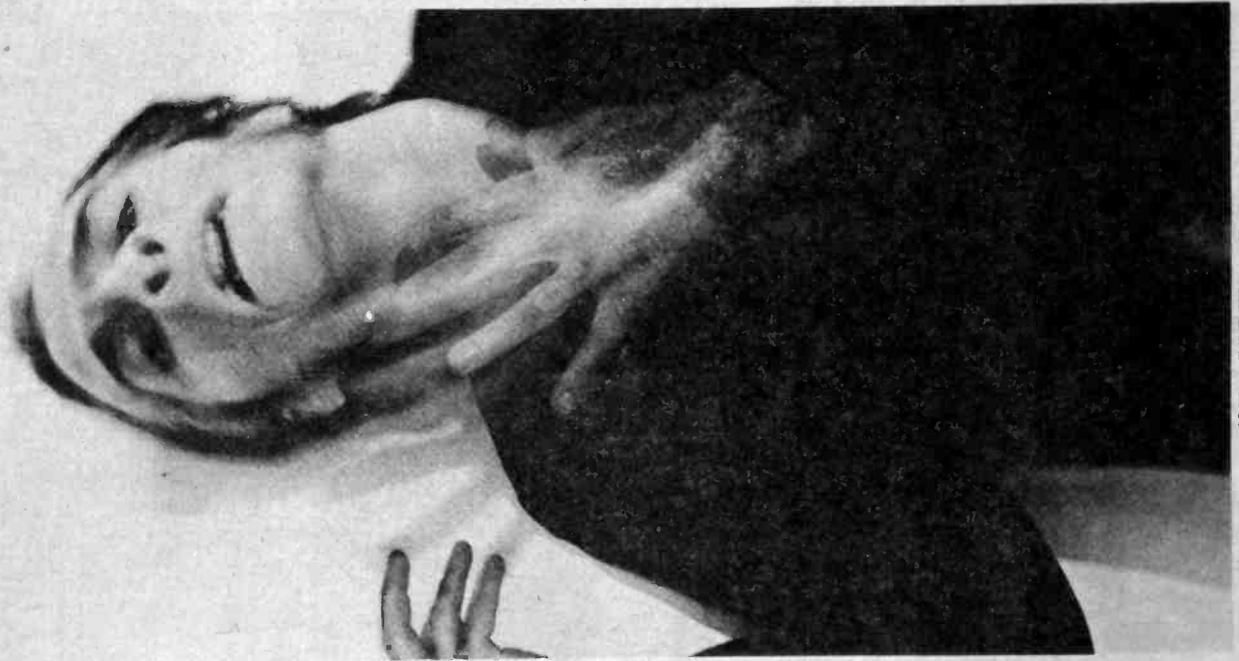
THE JIVE Bureaux are an under-exposed London new wave outfit with a talent for rich, roving songs with harrowingly evocative lyrics via the athletics of vocalist Sham. They're very fertile in ideas with some strong musicianship, and the sense of all this talent bursting rather immanently off the tracks it may be part of their charm.

Some listeners may find 'Stick It' humourless; some may find it heady. My prime complaint is that the production's rather brittle, against which there's some very neat low scale horn arrangements. Best of all are 'Pools of Lamplight' and 'U Say That U Love Me'. + + + + SUSAN KLUTH

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# Going Dutch with Frankie

**TOUCHING DOWN** at Schiphol Airport, Amsterdam. Not for the Bank Holiday, not for Queen Juliana's birthday, not for the tulip season but for Frankie Miller.

Destination the Paradiso, a miniature of London's Roundhouse, a converted church with stained glass windows left to remind you of its previous life.

There's a steel band playing across the street and the bars are so crowded that people are climbing in and out of the windows.

The Paradiso's full, the occasional Scottish voice can be heard above the crowd, apparently there not all en route to Argentina. The female backing vocals including Dyan Birch (ex-Kokomo, Voice Squad) and the brass section with Chris Mercer of Gonzalez who arranged the horns on 'Double Trouble', touch off perfectly with the gravel-throated Miller.

Miller belts through most of the songs from 'Double Trouble' adding to the already fine quality of the album. The most memorable songs? 'Love Waves', 'Good Time Love', 'Have You Seen Me Lately Joan', 'Stubborn Kind Of Fellow', the list could roll on and on. Interspersed with these were songs from 'Full House', 'High Life' and 'The Rock' with a brilliant rendition of 'I



FRANKIE MILLER: trying to cross the language barrier.

Can See Clearly Now' as the first of his three encores.

Backstage, Miller's alive with energy, talking and drinking. Arrangements are made to meet him in the morning by which time a very different Frankie Miller will emerge.

He's just finished a radio interview when I meet him again. The vitality of the night before has gone. He's been up all night talking to Dyan Birch.

I asked him whether he'll be keeping Dyan Birch with him when he

goes to the States. "I personally could not ask a person like her to be a permanent member. She's too good, she's a solo career of her own to follow."

"I can't afford to keep a full-time band on the road. It's impossible to keep them together, good

musicians will always be working. It gives me a chance to work with a brass section, which is a new experience for me as I've never worked with girl singers or a brass section on the road."

I asked him if he prefers playing on the

continent to Britain. "Well you get eggs and bacon in England. I like the people here, even though I can't understand them."

Can they understand you?

"Well that's a good point. I was talking to somebody yesterday and they asked me whether I thought the words were getting through or if it was just the sound. My ego immediately goes to the words but apparently it's only the sound. Shakespeare was good wasn't he? And so was Dylan but there's only one Frankie Miller for the words. And I mean that."

To the query what's he been doing between gigs, the curt reply is "none of your goddam business," relenting slightly, he informs me that he's brought a few blue films.

There's quite a large leap from 'Full House' to 'Double Trouble'. Did he cut himself off to write the tracks for 'Double Trouble'?

"Yes, I did cut myself off. I like cutting myself off for however long it takes to turn a notion into a song. It can take 15 minutes or half an hour and then my works done. If it's good! It could take three or 20 hours and it wouldn't be worth a damn. That's the difference between me and what I write. I think I'm a great songwriter, I really do."

Did he feel that the change of style with each album had given him an inconsistent following?

"Well if they wanted the next album to be the same as the last they're none of my following. They're my following if they come up to me and say 'I've got all your albums'. And they mention certain songs and you've never really thought about it because you've not been listening to them."

I asked him if he could record 'I Can See Clearly Now', but although he says he'd do a better version than Ray Charles, he wouldn't cover it.

"I'll tell you who I really like," said Frankie. "Perry Como, I like that kind of singing, oh he's magic, watch him sing."

Do you need to wind yourself up before you go on, I asked him.

"I like the nervous feeling before you go on, if there's someone next to you you give them a nod and then give it death. I never check out the audience first, it takes me a long time to get dressed."

How did he feel about going to the States?

"Well I'll have to be second on the bill and normally that makes me sick but I don't mind it in the States. I love the States. I think it's magic, the best place I've ever been, but I couldn't stay there all the time. I'd like to work there for maybe six months, I couldn't consider leaving Europe for ever. There's a lot of Scottish people in London."

JON FREWIN

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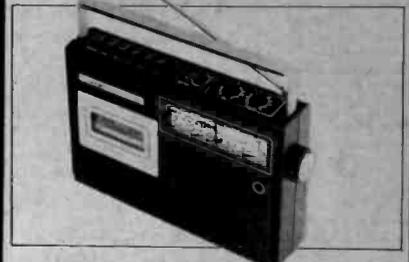
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Andy Gibb



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rockabilly



**D**O YOU ever feel that no-one understands you? Don't want to spend another night at home in front of the telly? Fancy putting your weight behind something that's really different?

How about kitting yourself up in a donkey jacket with leather elbow pads, a tightly knotted cowboy scarf and straight-legged blue jeans with the bottoms rolled up over serious looking black boots?

Mad, you might think. But it wouldn't be David Bowie or Johnny Rotten you'd be dreaming about. It's snake-hipped heroes like the young Elvis Presley, Sonny Burgess or Billy Lee Riley.

These are the idols of a new generation of music fans who follow the red-hot rhythms of rockabilly music — the sound of the fifties.

Wild

Rockabilly is a fusion of classic rock 'n' roll with hillbilly music. Rock 'n' roll with that country guitar — but rocked up so the music can get really wild.

Rockabilly is fun music. Music to dance to. And above all it's something completely different.

Forget the "revival" tag too. Rockabilly is bigger now than it was when it started — and finished — in the American south background 1956. It's always attracted a number of faithful and fanatical fans. Fanatical because



CRAZY CAVAN AND THE RHYTHM ROCKERS: the old guard

Following the rhythms

they love their music. Faithful because they needed to be. For a long time the music was almost forgotten, hidden away in dusty cupboards of record companies who didn't realise it had any chance of selling.

Yet now there are more rockabilly records easily available on the market than there ever have been. The music is attracting both old rock 'n' rollers, fed up with the endless "revivals", and, more importantly, large numbers of young fans.

Rock 'n' roll, as most people understand it, has been around for something like 25 years. In its "authentic" form — fired by the seemingly ageless antics of evergreen rock 'n' rollers like Bill Haley,

Chuck Berry or Jerry Lee Lewis, as well as constant re-releases and re-workings of the original rockin' discs — the music that inspired a generation



HANK MIZELL

of Teddy Boys undergoes a "revival" nearly every year.

Now rockabilly has breathed new life into a scene that was becoming predictable.

As today's young fans are only too quick to point out, there's more to rock 'n' roll (fifties style) than 'Rock Around The Clock' (again), a jar of Brylcreem and a stack of well-worn 78's.

Exciting

There's the young bands, like Levi and the Rockats and Whirlwind (featured later) who've moved in to join the old guard led by Crazy Cavan and the Rhythm Rockers, Matchbox and Flying

Saucers in Britain. And there's the records (again, more later). As well as the string of releases from the Sun catalogue by Charly, recent months have seen the release of rockabilly records from the vaults of Decca, Capitol, Hickory, Imperial, MGM, Roulette, DJM, CBS and Phonogram's revived Chess label.

Most of these are compilation albums, that have made available — often for the first time ever — some incredibly obscure and exciting rockabilly sounds from the late fifties.

If you're still wondering what rockabilly is think of Hank Mizell's 'Jungle Rock' — one of 1977's

Are you into the rock 'n' roll music of the fifties? Record Mirror looks at the artists and records that keep the fans rockin'

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biggest smash hits. Waxie Maxi, a former Teddy Boy who now works for Charly Records, told me how that record became one of rockabilly's first successes.

"It had been a very popular underground record in rockabilly clubs for a while," he said. "But it was only when the Wild Wax Show — one of the best discos to play rockabilly — started to play the record at the Lyceum in London that it started to catch on.

"At the time there were nearly 2000 people attending every week, with lots of young Teds catching on to the new sounds, and it was an instant success. It first hit on London's Capital Radio."

And he added: "Even the BBC, who laughed when they first heard the record, had to put the record on their playlist when it hurtled into the charts!"

### Storm

'Jungle Rock' prompted a whole string of re-releases and the 'discovery' of many records — like Don Woody's 'Barking Up The Wrong Tree' — that were very popular even though their original (American) release had been very limited. The more obscure the record the more the rapidly growing legions of fans seemed to like them... as long as they were good thumping rockabilly.

I risk raising a storm of controversy if I give my opinion on the relative merits of rockabilly records, besides which it would take too long. But it's safe to say that it was Elvis Presley's revolu-



ELVIS PRESLEY: snake -hipped hero

tionary talent that paved the way for the music we hear today. The tracks that he cut in Sam Phillips' legendary studio

in Union Avenue Memphis in 1956 summed up great rockabilly.

Presley inspired a generation of imitators,

as well as making it possible for his contemporaries to get their music recorded. Indeed the Sun label was responsible for producing some of the best rockabilly ever, with a galaxy of talent working there that included Warren Smith, Sonny Burgess and Billy Lee Riley, and countless others.

Here, in the American south, rockabilly evolved. Even today it's not unusual for British bands and discos to sport a Confederate flag as a symbol of the 'rebel' in their music.

You won't find any frills here. Originally rockabilly was a drummerless sound. Guitars, vocals laid over a slapped upright bass to get the right "zinging" sound.

### Heroes

The drums became acceptable later, but the skeleton line-up of drums, bass and guitar remained.

British audiences are increasingly getting the chance to see the American rockabilly heroes of the fifties in action again... after a gap of 20 years! A few months ago a tour by some artists on the 'Rollin' Rock' label was the talk of the town. If you managed to see any gigs with Ray Campi and his men, you would have seen not only Teds, but punk rockers like Joe Strummer of the Clash boppin' along with the best of them.

Last year also saw the historic 'Sun Sound' show at the Rainbow in London, featuring many of the artists who recorded for Sam Phillips two decades ago. Warren Smith, Jack



CARL PERKINS

Scott and Buddy Knox all came over, as did the legendary Charlie Feathers.

Not to be forgotten too is the 'Rockin' Guitlar Man' himself — Carl Perkins. He appeared first at the Country Music Festival in 1976, but graduated to a full tour of Britain, as well as making a brand new album. He's still playing great rockabilly!

So with the records and the return of the 'legends' there's no shortage of good sounds.

But what of the British Rockabilly Bands? Crazy Cavan — who likes his band's music to be known as 'Crazy Rhythm' — has been playing for 10 years now. Along with Shakin' Stevens, the Hellraisers, Flying Saucers and Matchbox (all gigging regularly) they're capable of rockin' any audience into a seething mass of dancing people.

The younger breed are headed by Whirlwind and the Levi and the Rockats, both of whom have widely varying audiences. I've even heard of a new band

called Jet who have a 12-year-old guitarist!

As long as there are new bands and places to play, and a willing audience, the music won't

just stay alive — it will grow.

Thankfully too the trouble that occurred last year between Teds and 'punks' is now over. In a sense 'punk' and rockabilly shared the same wildness, the same rebellion against a turgid way of life. It's music for anybody, and nowadays punks and Teds can — and do — go to the same places to listen to rockabilly sounds.

Just as an appetiser I asked Waxie Maxi what he'd recommend to someone who hadn't heard much rockabilly and wanted to know what to listen to or buy. Here's his two faves: 'Red Headed Woman' and 'We Wanna Boogie', both by Sonny Burgess.

Put your cat clothes on, and start some good rockin' tonight!

ESSENTIALLY AMERICAN, rockabilly was already a spent force in its homeland by the time that anyone in Britain had perfected the art of making it sound right. That someone was Billy Fury, whose highly-prized 10in LP 'The Sound Of Fury' came out in May 1960, containing 10 classic self-penned recreations of the authentic US rockabilly sound. Backed by such as Joe Brown on guitar and Tommy Steele's bassist Ray Weighill on stand-up slap bass, Billy produced a loving tribute that even in Britain at the time seemed somewhat unexpected and out of place... but then Billy

was also one of the first British singers to be aware of the new black soul sound then crossing the Atlantic. He stood out on his own, ears open to all influences. Of the 10 rockabilly tracks, 'Turn My Back On You' is the most boppable while others are redolent of the early Presley Sun sound, Joe Brown getting the Scotty Moore guitar style perfectly. All the tracks from that LP are now incorporated in a recent double album, 'The Billy Fury Story' (Decca DPA 3033/4).

But it wasn't until the seventies that other British acts managed to get that authentic rockabilly sound...



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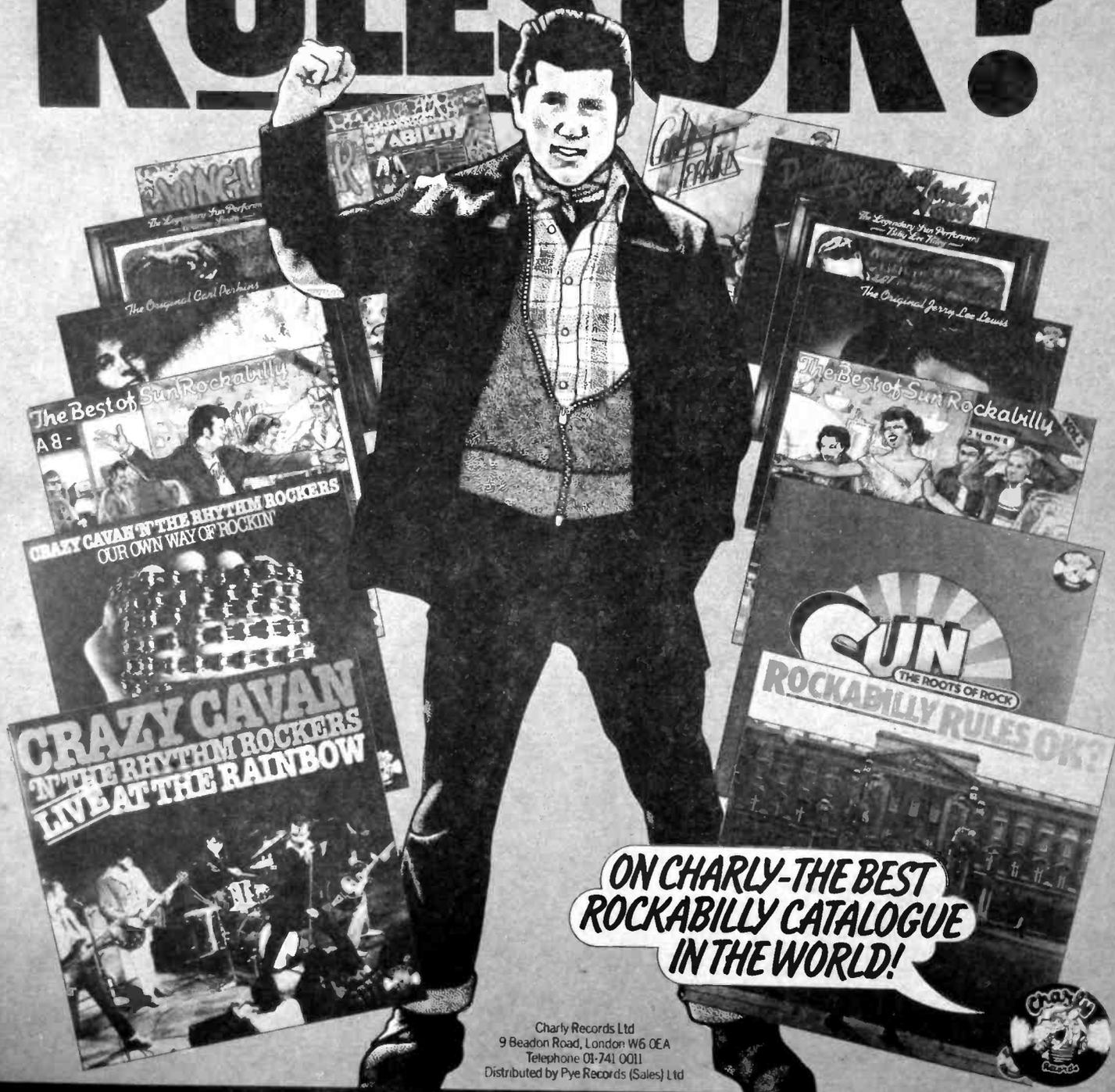
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rockabilly



# YOUNG REBELS

came out as a 10in album, complete with a fifties-style photograph in pink and yellow and perfect "penod" sleeve notes!

It's straight rockabilly, yet nearly half the songs were composed by members of the group.

Two of the founder members, singer Nigel Dixon and guitarist Michael 'Redhead' Lewis, told me of their ambitions when they formed the band — and how they hope to carry them out.

"We both met in a rock 'n' roll club around about 1970," said Paul.

"I'd been watching rock 'n' roll since I was really young, but it was still growing . . . there weren't that many people into it. Meeting Nigel, who also wanted to start a band, sparked me off."

Nigel takes up the story: "We had one idea which we've stuck to — let's put the *scream* back into rock 'n' roll. We saw, even grew up with, what was a minority thing really. Ted discos, Ted clubs, rockers clubs, all that.

"We decided if we were going to get locked in that little circuit forever — like we'd seen so many bands do — it wasn't

going to be worth starting.

"We'd seen people make mistakes, and bands always playing to the same crowd. We wanted to move from that. Plus the fact that rockabilly was starting to happen, it was different."

Once formed Whirlwind's debut came very quickly. As did their own songs: "I started writing loads of material almost before we played our first gig," says Nigel. Yet their tentative steps to the top meant that they had to stick to their guns more than most. They had to establish themselves as a "modern rockabilly band" at the same time as avoiding being classified as another "revival band".

It's been the stumbling block for many bands in their field, but Whirlwind have found that the increasing enthusiasm for pure rockabilly sounds among young fans has helped.

"To begin with a lot of the older Teds — especially up north — wanted to hear just rock 'n' roll," Nigel explains. "Things have changed a lot. Y'see we've played 'Rock Around The Clock'

and stuff like that so many times it's boring.

"Rockabilly is new it's been kept in the dark so long. That's why you can't talk about it being revived, because it never happened in the first place!

"It's just all about having a good time and being happy," he continues. "Something to jog about to, nothing complicated. Not going on about unemployment or anything like that."

With their skillfully packaged Chiswick album attracting a lot of attention, and youthfulness in their favour, Whirlwind's "good time music" has got across to many outside — and even unaware — of the closed Teddy Boy circuit.

They maintain the attitude that there should be no reason why an "alternative" band like theirs shouldn't play, as Michael Lewis puts it, "to anybody who wants to listen."

"Of course we still play clubs where it's all Teds," he says. "And it's great. But we play normal clubs as well. It's really up to the audience; we go down well in both sorts of places. And why not?"



WHIRLWIND: one of the youngest around

"The audience age range is widening all the time, and we're gradually getting out of doing 'rock 'n' roll only' venues where the promoter thinks you're only doing it for love. It's very common with rock 'n' roll promoters. We're just trying to get what we're worth."

They don't lack confidence, nor do they mind working hard. And as yet the Whirlwind story

old. Their biggest gig so far was as support to Elvis Costello where Paul admitted that his hands "didn't stop shaking all night."

But the band have got plenty to put them a goodly step ahead of many who've stuck to the rockabilly formula . . . only to find that the formula eventually stuck them.

Youth and good

promotion have got them this far; but their music is good enough to keep them there.

"Of course we love rockabilly music, we wouldn't be doing it otherwise," says Nigel. "Though we're not trying to copy it. We're just carrying on a tradition, playing for now, for what we are."

JOHN SHEARLAW

## RARE ROCKABILLY



"Rare Rockabilly Volume III" is the latest in MCA's series of rockabilly compilations. This album explores a wide range of 'fifties C & W-based music, along with selections of country boogie and rock 'n' roll.

"Rare Rockabilly" takes us from the pioneering roots of Lonnie Glisson in 1950 to the fully developed sounds of The Rockin' Saints in 1960. Undeniably, there's a growing demand for rockabilly music, and this album contains twenty tracks of the best.

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### Rockabilly — what is it?

ROCKABILLY BEGAN when *Elvis Presley* finally found a style of his own in which to record his first single in July 1954. Alternatively, it began when *Carl Perkins* had fun fooling around with the rhythm of *Hank Williams*' 'Kaw-Liga' in 1953.

Rockabilly is poor white Southern trash music, evolved out of a growing emphasis on rhythm which had spread during the late forties and early fifties through both white and black music.

White kids growing up in sharecropper families like those of the Presleys and Perkins shared the same lifestyle, if not the same part of town, with their black neighbours, and could not help but be exposed to many of the same influences, and could not help but be exposed to many of the same influences. Hot gospel and holy rollers were common to both cultures in the South, so all in all the day had to come when someone fused the intensity of gospel and blues singing with a boogie beat and jumping country backing.

The fusion took time though. Elvis had been teamed with a pair of Western swing players, guitarist *Scotty Moore* and double-bassist *Bill Black*, to work up material suitable for recording. His attempts to sing straight country ballads or schmaltzy pop songs just didn't make it, but once inspired to try *Arthur 'Big Boy' Crudup*'s blues tune, 'That's Alright (Mama)', the trio came together and a sound was born. The formula was simple: slapped bass, biting guitar, no drums, over-sexed energetic singer and an echo chamber . . . so simple, in fact, that soon all the young bloods were cutting what came to be called rockabilly records before they hung up their pink pegged pants and retired to run the local car wash.

National chart success actually eluded the vast majority of rockabilly singles, subsequently making the field a rich picking ground for collectors.

As with the northern soul scene, once the beat had become all-important the net was cast ever wider to find records that could be passed off as collectors' items. Even some reputable compilation albums have included large quantities of dated country music under the guise of rockabilly. Not that it matters, because all music has its merits.

If you don't already know, to find out what it is take a listen to any of the records recommended during this feature . . . or try to hear *Roger Scott*'s 'Cruising' show on London's Capital Radio at 6 pm this Friday (19), when the Top 5 Rockabilly Hits mentioned elsewhere will be incorporated into the programme. **JAMES HAMILTON**

### Where it's at

SOUTHGATE'S ROYALTY in North London will be presenting rock 'n' roll all-dayers on both the next two bank holiday Mondays. May 29 will feature *Flying Saucers*, *Freddie Fingers Lee*, *Matchbox*, *Jet Harris* (of the original *Shadows*), *Shazam* and the *Wild Wax Roadshow*, plus a *Vintage Records* stall. The *Royalty* has become London's home of rock 'n' roll (*Carl Perkins* is even planning a live LP called 'Rockin' At The *Royalty!*') as every Thursday they present top groups and disco from *Wild Wax* (or sometimes *Geoff Barker*).

Other regular rockabilly and rock 'n' roll disco venues include: **ARUNDEL**, The Eagle: *Les Aron's Fifties Again* disco every Friday; **BRIGHTON**, The Clarence, *Porciade*: *Gordon Coleman* on Saturdays; **CHELMSFORD**, *Chancellor Hall*: *Geoff Barker* first Friday every month; **FLEET**, *Fleet Country Club*: *Stuart Colman* alternating with *Wild Cat Pete Eddie* on Sundays; **OLD KENT ROAD** (South London), The Castle: *Stuart Colman* on Thursdays, *Wild Wax* on Fridays; **RHYMNEY**, *Rhydney Constitutional Club*: *Dave Dastard Lee* and *Barrie M* on Tuesdays; **SHEPHERDS BUSH**, The Duke of Sussex, *St Anne's Road*: *Wild Wax* on Tuesdays; **SUTTON**, *Scamps*: *Runaround Stu* on Wednesdays; **TOFTING**, The Fountain: *Runaround Stu* on Saturdays; **WILLESDEN**, The White Horse, *Church Road*: *Wild Wax* on Wednesdays, *Fifties Flash* on Fridays.

### Rockabilly Disco Top Ten

**JAILHOUSE JOHN**, *Rockin' Roy* and *Runaround Stu* are the guys who make up the *Wild Wax Roadshow*, regularly spinning rockabilly and rock 'n' roll platatters at many weekly gigs around the London area. This is their current rockabilly chart, showing labels as available here now.

- 1 PUT YOUR CAT CLOTHES ON, Carl Perkins Charly CR 30123
- 2 WASH MACHINE BOOGIE, Echo Valley Boys RM RMA 1019
- 3 REDHEADED WOMAN, Sonny Burgess Charly EP CEP 103
- 4 ROCK BILLY BOOGIE, Johnny Burnette MCA CDLM 8054
- 5 TILL I WALTZ AGAIN WITH YOU, Bill Reeder Spade 500 (injun)
- 6 BLUE SUEDE SHOES, Carl Perkins Charly CS 1014
- 7 TORE UP, Ray Campi Rollin' Rock 008
- 8 RED CADILLAC AND A BLACK MOUSTACHE, Warren Smith Charly CS 1006
- 9 GO 'WAY HOUND DOG, Cliff Johnson CBS LP B2401
- 10 MAMA DON'T ALLOW NO BOPPIN', Vern Pullens injun 107

### Rockabilly Hits

**MIKE GORDON** and **Pete Dickerson** run the famous *Vintage Record Centre*, at 91, Roman Way, London N7 (01-607 8586), where their top five rockabilly sellers consistently turn out like this (all should be easily available from other specialist record shops too).

- 1 TORE UP, Ray Campi Rollin' Rock 008
- 2 WASH MACHINE BOOGIE, Echo Valley Boys RM RMA 1019
- 3 TILL I WALTZ AGAIN WITH YOU, Bill Reeder Spade 500
- 4 TENNESSEE ROCK 'N' ROLL, Bobby Helms MCA 288
- 5 OAKIE BOOGIE, Hank Swatley RM RMA 1010

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# THE RECORDS

rockabilly



## ALBUMS

ELVIS PRESLEY, although of course the most famous of all the original rockabilly singers, did not make many records with the bopping beat which by today's standards has come to typify what people think of as rockabilly. However, his version of Arthur Gunter's 'Baby Let's Play House' remains the most influential and often copied example of the style, with

echoes heard in Billy Barris's 'Cool Off Baby' and Cliff Johnson's 'Go Way Hound Dog', to name just two currently available copyists. This incredible example of stuttering rockabilly raunch is together with all his other classic Sun recordings from 1954/5 on the essential 'Elvis Presley Sun Collection' (RCA HY1001). CARL PERKINS, a good singer in his own right, could be said to have done more to establish a rockabilly guitar sound. Two current Charly LPs devoted to him manage to duplicate his biggest hits — 'Blue Suede Shoes', 'Honey Don't', 'Boppin' The Blues', 'Glad All Over', 'Dixie Fried' — in typically sloppy manner, but on balance 'The Original Carl Perkins' (CR 30110) wins out over 'Rocking Guitarman' (CR 30003) although the definitive album of his Sun material has yet to be issued. Also not to be



SONNY BURGESS

ignored is his 'Long Tall Sally' (CBS Embassy 31454), containing some of his equally good Post-Sun recordings. The Sun label's rock-

abilly and blues catalogue has been made so widely available in recent years, first by Phonogram and now by Charly, that it is impossible to mention all

the many combinations of material and albums. There has been a lot of duplication, even within the same company's releases, making the track listings a maze that only diehard rockabilly buffs can penetrate. This is not to criticise either company for their dedication in making available all sorts of previously unissued or alternative takes.

Charly have several compilation albums which really do contain pretty much the cream of Sun's rockabilly output. The most obvious hits by such as Jerry Lee Lewis, Carl Perkins, Sonny Burgess, Warren Smith, Charlie Rich, Roy Orbison, Billy Lee Riley, Carl Mann and Johnny Cash are on 'Don't You Step On My Blue Suede Shoes' (CR 30119), while 'The Best Of Sun Rockabilly, Vol 1' (CR 30123) and 'Vol 2' (CR 30124) have a more in-depth selection of grass-roots performers, typical of what is to be found in their multi-volume 'Sun, The Roots Of Rock' series. Charly's latest compilation, 'Rockabilly Rules, OK?' (CR 30138) looks a bit clumsy when compared with the albums just mentioned, and mixes some undeniable SKUN Sun with Britain's Crazy Cavan and Hank Mizell's 'Jungle Rock'.

Many labels other than Sun were recording rockabilly singers once the boom broke in the mid-fifties, and eventually the major record companies were forced to compete — usually with watered-down imitations — when they saw that smaller labels were finding new markets which had never existed before. It's an age old story!

Whether by recording themselves or by buying up finished masters, the major labels amassed a wealth of rockabilly material which most of them had forgotten about until British fans started to pester them for it in recent years. Now there are few old-established US labels whose rockabilly product has not been repackaged into compilations for the UK market. To fill out these albums, though the material is not always pure rockabilly, and a mixture of country boogie and mechanical rock 'n' roll is present in some.

United Artists' 'Imperial Rockabilles' (UAS 30101), CBS's 'CBS Rockabilly Classics Vol 1' (CBX 82401) and Phonogram's brand-new 'Chess Rockabilles' (Chess 9124213) are widely considered to be the strongest sets of pure rockabilly. The CBS album's stand out hit, Cliff Johnson's already mentioned 'Go Way Hound Dog', is due soon on a single and could almost be another 'Jungle Rock', while Chess have coupled Eddie Fontaine's 'Nothin' Shakin' (Chess 6078709) from their album with alternative takes not on the album of Billy Barris's 'Cool Off Baby' and Rusty York's 'Sugaree' — sneaky, huh?

MCA started their series of 'Rare Rockabilly' very strongly, the original volume (MCFM 2697) spawned the near-hit coupling of Don Woody's 'Barking Up The Wrong Tree' Peanuts Wilson 'Cast Iron Arm' (MCA 240), plus Webb Pierce's 'Teen-age Boogie' which Marc Bolan tried to make his own as 'I Love To Boogie' 'Volume II' (MCFM 2789) was less consistent but the



CHARLIE FEATHERS

new 'Volume III' (MCFM 2833) looks likely to be popular. Completing the line-up of major label compilations are Phonogram's Mercury Rockabilles' (Philips 6336257), Capitol's 'Capitol Rockabilly Originals' (CAPS 1009) and Polydor's 'MGM Rockabilly Collection' (MGM 2315394). The last two were disappointments, although Capitol's single-issued Charlie Bop Trio's 'Mr Big Feet' (CL 15940) and the singles-worthy Simon Crum's 'Bop Cat Bop' have been popular. The MGM single coupled the contrived Carson Robinson's 'Rockin' And Rollin' With Granmaw' (2096611) with two Marvin Rainwater hits not on the LP, but did not do well.

DJ's Hickory-culled 'Hillbilly Rock' (DJM 22069), extremely interesting in itself, relies on a roster of pure country performers doing up-tempo tunes few of which are really rockabilly. Chiswick's 'Hollywood Rock 'n' Roll' (CH 1) explores the catalogue of Era for rock 'n' roll rarities, and Chiswick are soon to issue a series of albums from the Ace label. Also in the works and due imminently is ABC's 'Cotton Pickin' Rock' (ABC 5247), made up of ABC and Dot rockabilles compiled by Mike and Pete of the Vintage Record Centre, while Dacca's Graham Baker is currently scouring the vaults at London Records for a possible London - American rockabilly set.

Although containing tracks by the likes of Bill Haley and the Crickets, which are not strictly rockabilly, MCA's 'Non-Stop Rock 'N' Roll' (MCA Coral CDLM 8049) is a

compilation of such gems as Buddy Holly's 'Rock Around With Ollie Vee', Brenda Lee's 'Bigelow 6-200', the Don Woody and Peanuts Wilson tracks already mentioned, and Johnny Burnette's 'Tear It Up', all of which are the real thing — and vital. The same label has also just reissued the legendary (in its original 10 in form), 'Johnny Burnette And The Rock 'n' Roll Trio' (MCA Coral CDLM 8054), nightly revered in Teddy boy circles since the fifties. The big Teds' fave of course is Gene Vincent, whose recent collection of Gene Vincent — Greatest' (Capitol CAPS 1001) contains four titles featuring the word "bop" and many fine dancers, even if they aren't all technically quite rockabilly.

Finally, and possibly first (in 1974) of the specialist rockabilly LPs to be issued here, Polydor's 'Rockabilly Kings' (2310293) gave one side each to Charlie Feathers and Mac Curtis for their classic King recordings, and is now probably quite hard to find.

## SINGLES

HANK MIZELL'S 'Jungle Rock' (Charly CS 1005) was the freak hit of early '76 and spearheaded the first round of the rockabilly revival. It also led Charly to redouble their efforts in promoting oldies and the Sun catalogue in particular, from which have come such rockabilly classics as Carl Perkins' 'Blue Suede Shoes' / 'Matchbox' (CS 1014), Jerry Lee Lewis's 'Great Balls Of Fire' / 'In The Mood' (CYS 1028), Billy Lee Riley's 'Flying Saucer Rock And Roll' (CS 1008), Charlie Rich's



CARL PERKINS

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## Rockabilly

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JERRY LEE LEWIS

'Whirlwind' (CS 1015), Carl Mann's 'Ubangi Stomp' (CS 1013), and Warren Smith's 'Red Cadillac And A Black Mustache' (CS 1006). In their EP series, Smith's volume included 'Rock And Roll Ruby', 'Ubangi Stomp' and 'Miss Froggie' (CEP 113), while other hot EPs have been Billy Lee Riley's 'Red Hot' (CEP 112), Charlie Feath-

ers' 'Tongue Tied Jill' (CEP 116), Sonny Burgess' 'Ain't Got A Thing' (CEP 103), Jerry Lee's 'Lewis Boogie' (CEP 105), Carl Perkins' 'Boppin' The Blues' (CEP 106), Roy Orbison's 'Ooby Dooby' (CEP 111).

Record Mart, of 96D, Southchurch Road, Southend-on-Sea, Essex, SS1 2LX, run the RM label for American-style (large

centre hole) pressings of vintage rockabilly and rock 'n' roll. Their really interesting catalogue includes such gems as Gene Summers' 'School Of Rock & Roll' (RMA 1025), Echo Valley Boys' 'Wash Machine Boogie' (RMA 1018), Hank Swatley's 'Oakie Boogie' (RMA 1010), Bobby SWANSON'S 'Rockin' Little Eskimo' (RMA 1020), Al Downing's 'Down On The Farm' (RMA 1017) and Mac Curtis' 'Grandaddy's Rockin' (RMA 1016). The Champs' great bopping instrumental 'Midnighter' (RMA 1023) is yet another reason why this little label is possibly the best when it comes to range of material available. Soon to be added are GL CROCKETT'S 'Look Out Mabel' (RMA 1026), and Art Adams' 'Rock Crazy Baby' (RMA 1028), while they're also issuing the US pressed Aubrey Cagle's 'Rockabilly Boy' (Glee 10012).

Injun, of 26, Stanford Avenue, Hassocks, Sussex, also have an extensive catalogue of rockabilly singles, but as they're currently switching over to being known as Spade the catalogue numbers are a bit uncertain at present. Twenty new EPs and two LPs are planned for release on Spade later this year, and they are also launching Rai Donner's Thunder label here in August. Originally issued on Injun have been such goodies as Pullens' 'Mama Don't Allow No Boppin' (107), Grant Grives' 'Four In The Floor' (106), Tooter Boatman's 'Thunder & Lightning' (108), Groove Joe Poovey's '10 Long Fingers On 88 Keys' (1017) and Bill Reader's 'Till I Waltz Again With You' (Spade 500).

Actually based in America but relying

largely on British interest for its sales is Ron Weiser's Rollin' Rock label, many of whose releases have been of rediscovered veteran rockabilly artists recorded anew in Ronny's front room! Such a session resulted in Ray Campi's 'Tore Up' (008), which as you may already have noticed is the all-time champ in Vintage Records' sales chart — which shows that rockabilly doesn't have to be old to be popular, as long as the sound is right. Vintage are launching their own label soon, and have already dabbled in the marketing side of the business by repressing two old Starlite singles from the fifties, under the Vintage Records Rock Classics series, Aubrey Cagle's 'Come Along Little Girl' (ST 45 082), and Alvis Wayne's 'Don't Mean Maybe Baby' (ST 45 104).

Roller Coaster, of 41, Elm Road, New Malden, Surrey, KT 3 3AP, is another small label specialising in original fifties US recordings, their first of which has been Ray Coleman and his Syrocks' 'Jukebox Rock 'N' Roll' (RRC 2000). Hep Cat (address unknown) issued Billy Praeger and His Caravans' 'Everybody's Rockin' (CS 002) a year ago, and Chiswick have just weighed in with the classic bop beat (though not rockabilly) Frankie Ford's 'Sea Cruise' (NS 38). Chiswick's address of 3, Kentish Town Road, London NW1, is shared with Ted Carrolls Rock On oldies shop, which is the long-standing rival of Vintage as London's leading source of ageing vinyl. Try both these shops for rockabilly material not necessarily reissued in Britain.

## THE CLOBBER

MIKE ALLEN presents London's Capital Radio's 'American Dream' show every Saturday between 11 and midnight, playing rockabilly and rock 'n' roll programmed for him by the Wild Wax disco. (He's away on holiday at the moment, though). Here are his observations, not entirely serious, about the way you've got to look if you like rockabilly!

"The most obvious thing about this 'ere rockabilly is its seeming male domination, not in music alone but more so with the clothes. Whether you're going to the moon or just out to chuck darts at football matches, you gotta have the right clobber. To look the part of a devoted rockabilly freak you just gotta be BUTCH — this is no place for the limp-wristed amongst us, not even the round shouldered. The music is no nonsense, often racial, frequently chauvinistic, and always ballsy. No way would you turn up at a London gig in your camp punk outfit, not unless you were after inspiration for a new place to hang your safety pins from.

The clothes happen like this: trousers are worn close, preferably denim with rolled and tapered cuffs (bottoms to you). The affectation of wearing day-glo socks is considered too naff for words — gotta be butch! This is also reflected in the footwear: nobody wears plimies. Large working boots, even the perennial crepe soles and, especially, slightly heeled and decorated cowboy boots are right up front (must be pointed).

The recent surge in popularity in West London of the James Dean look, with exclusive white label T-shirt

(plain white to you straights) stretched tight across a bulging chest, lasted for 45 minutes. Right now, at the moment it's a no-man's land between a chap's rockabilly 'The South will rise again' buckled belt and the ultimate and most treasured possession — yes friends, wait for it — the donkey jacket (pretty butch, huh?). If you want to be considered as being where it's coming from, you must have a donkey jacket, just like Uncle Cyril wears when he's working for the council.

Now, all this is fine, but the rockabilly look in total cannot possibly exist without the Barnet, rha, that's your actual hair being worn in the accepted style, very similar to that truly great and sadly missed Mohican, after the tribe of American Indians. Called Barbers, this resembles a slightly over-long Tony Curtis / ducktail, with a very subtle difference above the ears for one and a half inches it's shaved all around your lovely butch bonce. This in effect is a seventies variation on the Teds' look around the late fifties. But butcher, Rickenbacker, butcher!

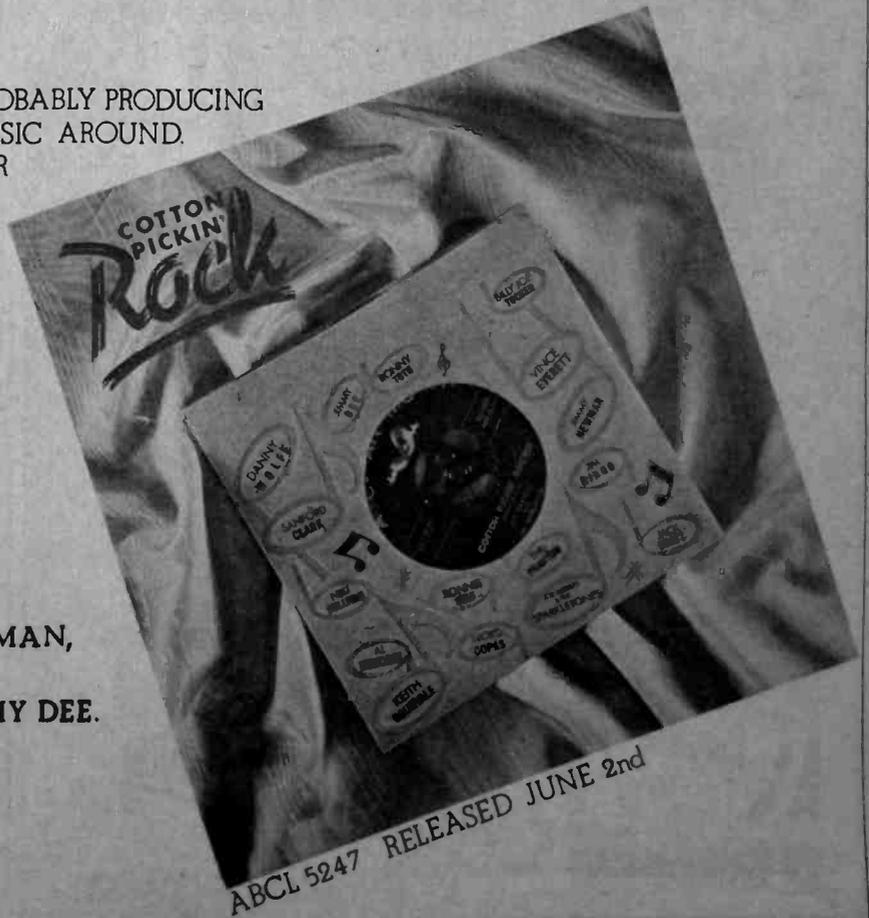
You might have noticed I haven't mentioned women so far (quick, aren't you?) Well, in this rockabilly environment they are around like accessories — nobody pays much attention to them unless it's time for her round, or... yes, they do that too. But generally women seem to appreciate this. It wasn't until recently that we started listening to them, and now something amazing has happened in the area of contemporary communication — ninety-seven and a half per cent of them haven't anything worth saying anyway!"

MIKE ALLEN

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\* WHIRLWIND "HANG LOOSE" (NS 25)  
**SIX GREAT ROCK 'N' ROLL SINGLES FROM**  
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# NW in NY

## (NEW WAVE IN NEW YORK)

IT SEEMED to have the makings of history about it. One compressed week of new wave assault here in New York, featuring debuts by Ian Drury and Nick Lowe and premier Palladium headlines for Blondie and Elvis Costello.

Obviously the pressure was on for all of the bands to play to the death. The movement was already breaking through; now they were each out to go all the way and capture the most attention for themselves.

Some put on stunningly breathless shows while others were merely out of breath. Even if it didn't turn out to be historic, the thrill of the inherent competition still made it an unmissable event.

Thankfully the most disappointing contestant came right at the start. Monday it was Ian Drury at The Bottom Line, doing his epileptic Oliver Reed routine.

Some call it dada but it seemed more like dog doo here in New York as Drury moaned his way through funky dirges that all

sounded like slowed-down cement mixers.

His insults to the crowd were totally meaningless and most people seemed unsure whether to laugh at him or with him.

'Sex And Drugs And Rock And Roll' was one good song amidst the mire. Unfortunately, most of the other toons bore a more than striking resemblance to it, one exception being the rousing 'Sweet Gene Vincent'.

By  
JIM FARBER

Still, Drury was so lost in his cockney curmudgeon character that during such legitimately sentimental pieces as 'My Old Man', he was inappropriately mocking in his tone.

As interesting as his misanthropic persona is, the sound was simply too dull to support the wonderfully active lecherousness of his character.

But things picked up for the new wave later in the week. Thursday saw a

Palladium showdown for Robert Gordon with Link Wray and kitsch queen, Blondie.

Even though the members of Gordon's three piece band each seemed to be playing in different galaxies, Robert Gordon was greasily sensational. Flashing his pompadour-extraordinaire, Gordon launched into such old classics as 'Mystery Train' with incredible command. Each snap of his fingers awarded him charisma that transcended any Elvis (Presley!) clone accusations.

Still, I think Gordon is about ready to lay Link Wray to rest. His guitar work was painfully monotonous and always out of step with the drums and Rob Stoner's obnoxiously imposing bass. True enough, Stoner's a wonderful bassist, but his Jack Bruce-like indulgences here seemed to throw off the rest of the band.

Similarly, Blondie's band had some problems but the platinumed focal point helped straighten things out. One of the finest aspects of Blondie's sound is Chris Stein's marvelously juvenile ice skating rink-type organ. When the band last



ELVIS  
BLONDIE  
DURY  
LOWE  
DEVILLE

played New York at CBGB's last year, the organ was up front, making for a screamingly funny backdrop to Debbie Harry's acid dropping Jean Harlow act.

Here, though, the guitars took over and numbers like 'You Look Good In Blue' and the opening 'X-Offender' were the worse for it. Also, Blondie's normally impromptu dancing was a bit too restrained; unlike last year's show where she appeared like a dancing version of the kid in the 'Help Stop

Muscular Dystrophy' ad. Still, her commie red flag attire and Nancy Sinatra 'boots made for walking' were correct detail, especially highlighting 'Contact In Red Square'. Though the songs from the superior first album generally came off better, another high point was Debbie's 'Mata Hari' (no relation) routine in 'Kidnapper'. Mindless camp admittedly, but then Blondie is to New Wave what Southside Johnny is to R&B - fun without real passion.

For the real stuff one had to look to the triple bill on Saturday; the showdown between Nick Lowe, Mink Deville and Elvis Costello. Admittedly, Nick Lowe, (decked out in a two-tone 'now people' shirt), is too far on the calculated cutesy side to dredge up any deep feelings, but his show did feature a fab power pop sound. 'So It Goes' (a steal from Steely Dan's 'Reelin' In The Years') whisked by in a flash as the Rockpile band panted through seven short musical glimpses of heaven.

Dave Edmunds lent several of his 'rockabilly' tunes, but it was his feverish guitar work on the Lowe numbers that really clinched the show. Lowe's lyrics are some of the wittiest around (especially his camp on Bowie in 'I Love The Sound Of Breaking Glass'). I wished he had time to do more.

From tongue-piercing-through-a-cheek-wit, though, it was straight down to earthy Bronx with the New York Mink Deville. Singer Willy has made well known his distaste for other new wave bands and so it was no surprise that tonight he was out for blood. At his best, Deville did succeed in stealing the show, especially on the softer numbers like 'Spanish Stroll', replete with The Immortals doo-wopping in the background. In this remarkable rendition the band found that funky plane that every rock band worth its salt is always aiming for. Following it with the deeply felt 'Mixed-Up Shook-Up Girl' brought real live crocodile tears to these beady little eyes,

giving me a moment I will not soon forget. Unfortunately, Willie's emotive voice was lost on many of the louder numbers, including their 'borrow' of The Temptations' 'My Girl' in 'Venus Of Avenue D', but the least said about these songs the better.

All that mattered at this point was that Elvis and his Attractions had a hell of a lot to top. At first, it didn't seem like he was going to measure up, offering anaemic versions of such faves as 'No Action'.

But by the time the Faustian 'Red Shoes' rolled around, Elvis was recharged. Many songs, such as 'The Pump', with its 'Subterranean Home-sick Blues' - like word packing, were simply too fast for Elvis to sing adequately, but strangely, as the night went on his control became stronger.

Some songs left off the new album came off best, including 'I Don't Wanna Go To Chelsea' and 'Two Little Hitlers', but it was 'Alison' that once again proved Elvis' aim is true. This was the first time The Attractions had appeared with Elvis in New York and they really kicked out the power behind the encores 'Radio, Radio' and 'Watchin' The Detectives'.

Though Elvis got the best reception of all six bands this week, at this last show the contestants obviously came to a draw.

With this much great music coming into town and so much more to come, it finally seems true that new wave has made 1977-78 the best year for live and album rock 'n' roll since the seventies began.

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# HELP

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

## Suicide

JUST lately I've been thinking about suicide.

You see, since I can remember I've wanted to be a boy. When I was younger I could get away with being a tomboy, and now I'm always being taken for a fella which is okay until I realise I'm not. I'm trapped in the wrong body.

It's NOT a phase I'm going through and I won't grow out of it when the right fella comes along. I don't want to hurt my family and friends by telling them the truth. Apart from that, I doubt if I'd have any family or friends left if I did tell them. If there's a chance of a worthwhile life, please, I'd like to know. By the way, I'm 17.  
Anne, Suffolk.

● Physically you're female, but you feel like a boy. Have you ever tried to analyse why you think you're trapped in the wrong body? Is it because you're just not interested in putting on a stereotyped female pose and doing the things that girls are traditionally supposed to do, like looking pretty, hooking an eligible male, marrying, settling down and having children? Are you a fairly aggressive personality who feels more comfortable in jeans than in a skirt, and enjoys the freedom of traditionally "male" activities like watching football, drinking in pubs, motorbikes and so on? Does the lot of many women you see in your home town make you wonder what it's all about?

If so, stop worrying. Some boys like cooking. Some girls play darts. So what? Maybe you're making too much of a big deal about the way you feel inside. Being your-

self and doing what you want to do doesn't mean you're a male trapped inside a female body. You're an individual, a person in your own right - because you don't conform to some celluloid accepted norm it doesn't mean you're a freak.

We're currently living in 1978, not 1918, and the philosophy that all men must be ultra macho and all women submissive, seen and not heard are fast going out the window as people relate more and more to each other as people, not stereotypes.

Be yourself. You'll find you have a head start over many other girls as far as making friends with boys goes - you have far more interests in common for a start.

There's no need to brainstorm your family and friends with confused outpourings. If you feel they wouldn't understand, you know them best. But remember that you can't hide everything inside and they know you too and accept you for the person you are - not the person you think you should be.

You may have to move away from home eventually to find yourself completely. Right now, you need someone to talk to, on an informal basis with no comeback. To sort your head out ring Concern Counselling Service (Ipswich 54937), on Tuesday night, or Off The Record (Norwich 60998), any evening.

Give yourself a break - life's too good to throw away.

### No sweat

I AM rather a nervous person, for no explicable reason, and I sweat excessively. I have tried nearly all the deodorants available commercially but none of them seem to

work at all. While they do stop odour, nearly all my shirts are ruined.

Is there anything physically wrong? Please help me as I'm getting a bit desperate.  
Grant, Aberdeen

● Don't let the odour-free example of the average plastic android in the deodorant adverts get you down. Sweating is healthy. Sweating proves you're alive. It's a natural body mechanism for eliminating waste and generally cooling you down at the same time.

Give the sprays a break for a while. Excessive use of deodorants over even a short period of time doesn't necessarily help the way you smell - it simply puts money into the manufacturers' pockets.

Everyone sweats under stress and tension and the sweat glands often tend to function erratically in young people. While you can't control how much you sweat, you can do something about the aftermath. Take a regular bath or shower and wash the sweaty bits, the armpits, groin and feet, daily. Fresh sweat doesn't smell - stale sweat does. Make sure you change your shirts / underwear regularly too.

Some people do have over-functioning sweat glands and a small operation can counteract this. If you're really worried and the shirt-soaking syndrome doesn't show any signs of improving, see your doctor.

### Gay help

I'm male, gay and very unhappy. I have no gay friends and all the gay people I've ever met want one thing only - sex. Although I enjoy that part, it's always sex, sex, sex and not a genuine friendship or relationship in sight. Gay clubs are mostly used as pick-up places for sex and to go to one is frightening - everyone there is with friends so it's difficult to meet someone anyway. Aren't there any boys my age, (21), who feel the same way, or can gay people relate only to sex and have no emotions? I can't talk to anyone about how I feel. What can I do?  
Stephen, Poole

● Many other gay people are equally isolated and react the same way that you do to the "cattle

market" aspects of the club and disco circuit. But there are contacts and organisations which exist to help homosexuals of all ages get together on a social level too. And while past experience may not have given you too much faith in human nature, not every gay person is on the make. So you're still in with a chance.

For details of your nearest strictly social set-up, ring the London-based central Gay Switchboard on 01-837 7324. They'll offer a sympathetic ear, good advice and general information. Same goes for Anon of Macclesfield.

We can't print the number of your nearest contact organisation in Poole as the owner of the phone could well be subjected to the usual outpourings of the anti-gay brigade. Since the release of the Tom Robinson EP, which gives their number on the back, even Gay Switchboard have been plagued with calls of an uncertain or obscene nature. Give them a huzz, they'll welcome a call from someone who genuinely wants information.

### VD advice

I HAVE reason to believe that I've caught VD through having some sexual experience with one of my friends just over 12 months ago. Could you please tell me where the VD clinics are in Birmingham and also, how do they test you. I've been told that they just take a urine sample, is this all?

PF, Acocks Green

● Your nearest Special Clinic is at Birmingham General Hospital, Whithall Street, (off Steel House Lane), Birmingham. You don't need an appointment and opening hours are Monday to Friday, 9.30-11.30, 2.30-3.30, 4.30-6.30. Once you arrive at the hospital, you'll see plenty of signs pointing the way to the Clinic. A general medical examination will be carried out. But don't worry, it's completely painless and your visit will be treated in complete confidence. Any readers who want general information leaflets on the various forms of VD should write to Help, c/o Record Mirror, 40 Long Acre, London WC2.

on the Wooden Nickel label, but not available in his country. 'Best of Styx' (Wooden Nickel) is a compilation of the first four and is available on Import. 'Equinox', 'Crystal Ball', and 'The Grand Illusion' are available here on A&M. The fan club address is, Stardust Enterprises, 2850 Glendowier Avenue, Los Angeles, California, 90027.

### Old rocks

PLEASE would you take pity on a desperate old rocker and print the Fan Club addresses of the following three fabulous fifties originals. Carl Perkins, Jerry Lee Lewis and Johnny Cash.  
Rockin Ron Newton

● Stop feeling old and desperate (even if you are), the addresses are, Johnny Cash, c/o Diane & Barry Rowder, 7 Victor Road, Colchester, Essex. Jerry Lee Lewis, Phonogram, 1 IBM Plaza, Chicago, Illinois, Carl Perkins, c/o Jet Records, 103-104 Gloucester Place, London W1.

### British UFO's

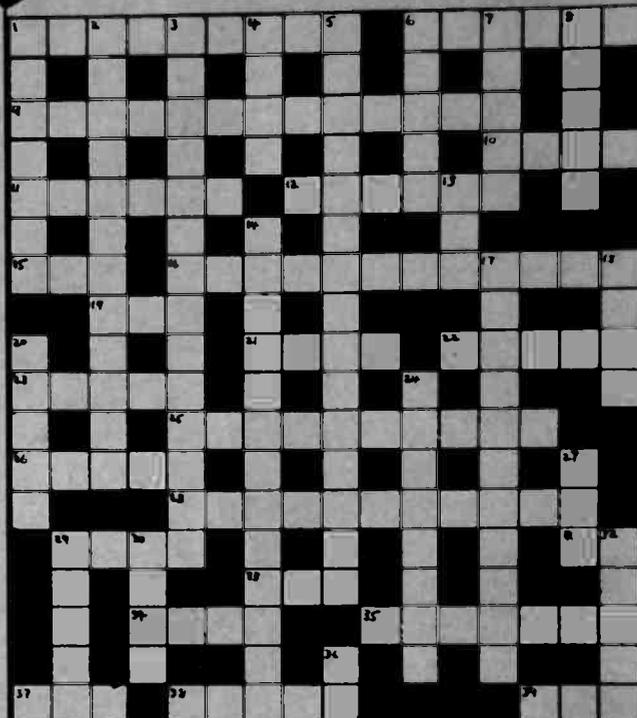
Are UFO British? What albums have they made, and are they all on the Chrysalis label? Do you know if they have any plans to tour Britain in the near future. Have they a fan club?  
Shaw, Oldham

● Yes they are British but following the success of 'Lights Out' in the States they now live there.

Their albums are 'UFO 1' (Beacon Records) 1970, followed by a bootleg entitled 'UFO Landed in Tokyo' which is not available in this country although it has been seen stashed away at the back of record racks. The rest on Chrysalis: 'Phenomenon' 1974, 'Force II' 1975, 'No Heavy Posing' 1976 and 'Lights Out' 1977. The new one due to be released in June is 'Obsessions'.

The band are starting a British tour on June 14th at Stoke, Victoria Hall, watch out for details in 'News' pages, and to find out more about them write to UFO Fan Club, Box 4DA, London W1 4DA.

# XWORD



## CLUES

### ACROSS

- 1 He wants you just the way you are (5,4)
- 6 Dr Hook leader (6)
- 9 Hot Chocolate conceding defeat (2,3,3,5)
- 10 Sea bird label (4)
- 11 Former Procol Harum guitarist (6)
- 12 They have worked with The Rolling Stones, Labelle, and Dr John, amongst others (6)
- 15 The Ramones don't want to be a... head (3)
- 16 Radio Stars single (7,5)
- 19 Dave's soul partner (3)
- 21 Nutbush... Limits (4)
- 22 White or McGuire (5)
- 23 Eagles' guitarist (5)
- 25 Had original hit with Knock On Wood (5,5)
- 26 She had Clapton on his knees (5)
- 28 Er 29 Down. Mott The Hoppie classic (4,4,3,5)
- 31 See 17 Down
- 33 Smokie label (3)
- 34 Not Stereo (4)
- 35 Mr Mercury (7)
- 37 1972, Michael Jackson hit (3)
- 38 Gerry Rafferty's street (5)
- 39 They raced with the devil in 1968 (3)

### DOWN

- 1 Graham Gouldman composed 1966 Hollies single (3,4)
- 2 Recent Eric Clapton single (3,3,5)
- 3 Foot Loose Rod Stewart single (5,2,2,5)
- 4 Had 1966 hit with My Girl (4)
- 5 Shangri Las' classic (6,2,3,4)
- 6 Had 1977 hit with Magic Fly (5)
- 7 They want a little luck (5)
- 8 The Stones on Main Street (5)
- 13 Iggy Pop's power (3)
- 14 1972 Elton John hit (9,4)
- 17 & 31 Across. Generation X single (5,6,2)
- 18 Bob Marley album (4)
- 20 1977 Ruby Winters hit (1,4)
- 24 They have just told us that (the Kids Are All Right) (8)
- 27 Rod Stewart had a Hot one (3)
- 29 See 28 Across
- 30 Heartbrakers album (1,1,1,1)
- 32 He told us that Red Light Spells Danger (5)
- 36 Big or Bloe (2)

## LAST WEEK'S ANSWERS

- ACROSS: 1 Perious Journey, 8 Oldham, 9 On Me, 11 Bell, 12 Hook, 13 Staton, 15 Flow, 17 Little Feet, 18 Don, 19 Rory, 22 Sadistic, 23 Zoom, 25 Sabbath, 27 Actor, 28 Ants, 30 Do You Wanná Dance.
- DOWN: 1 Poolhall Richard, 2 Radio Stars, 3 Lean, 4 Jonathan Richman, 5 Uva, 6 Nice, 7 Yellow Submarine, 10 Sum, 14 Sly, 16 London Town, 18 Dr, 20 Ya-Yas, 21 Gibb, 24 Salad, 25 Stay, 26 Abba, 29 Lu.

# FEEDBACK

### Looking back

PLEASE would you be so kind as to look in your old record charts and tell me which record was at Number One on June 3, 1977. You see, I'm 21 this year on June 3rd and am collecting together all the records which were number 1 on my birthday from the year 1957 onwards.

I wonder also if you would know where I might buy very old or deleted records.  
Miss Lalpe Wright, Surrey

● The Number One record on 3rd June, 1977 was 'I Don't Want To Talk About It' Rod Stewart (Riva Records). You

may be able to buy it from The Virgin Warehouse, New Oxford Street, London W1, who dedicate a floor to deleted and old singles, albums and tapes. All the stock is very cheap in prices range from 25p to 12.99 for albums, and singles are at least half price.

There is also a section in the back pages of most of the music press where you will find adverts for stores that stock deletions and oldies, and from people who have old records they wish to sell or swap.

### Styx albums

COULD you give a list of all 'Styx's' albums please, and their Fan Club.  
Neil Watts, Gravesend

● 'Styx 1', 'Styx 2', 'The Sympyx is Rising' and 'Man of Miracles' are all

Fig 1

Laughing

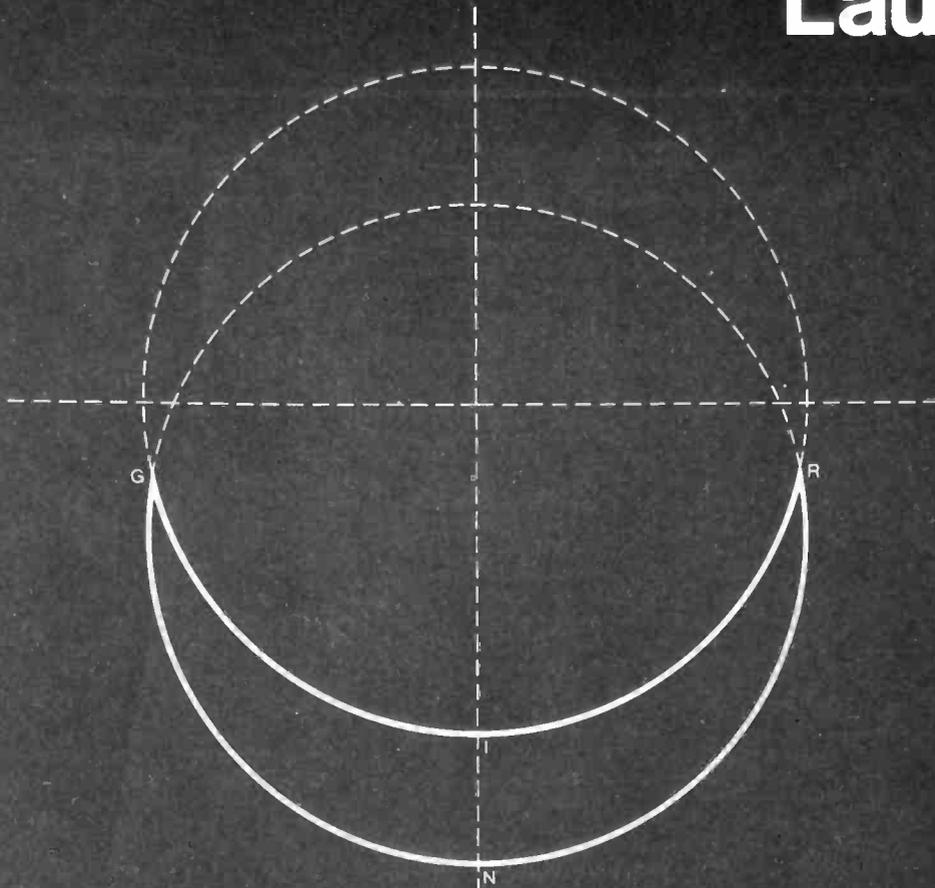
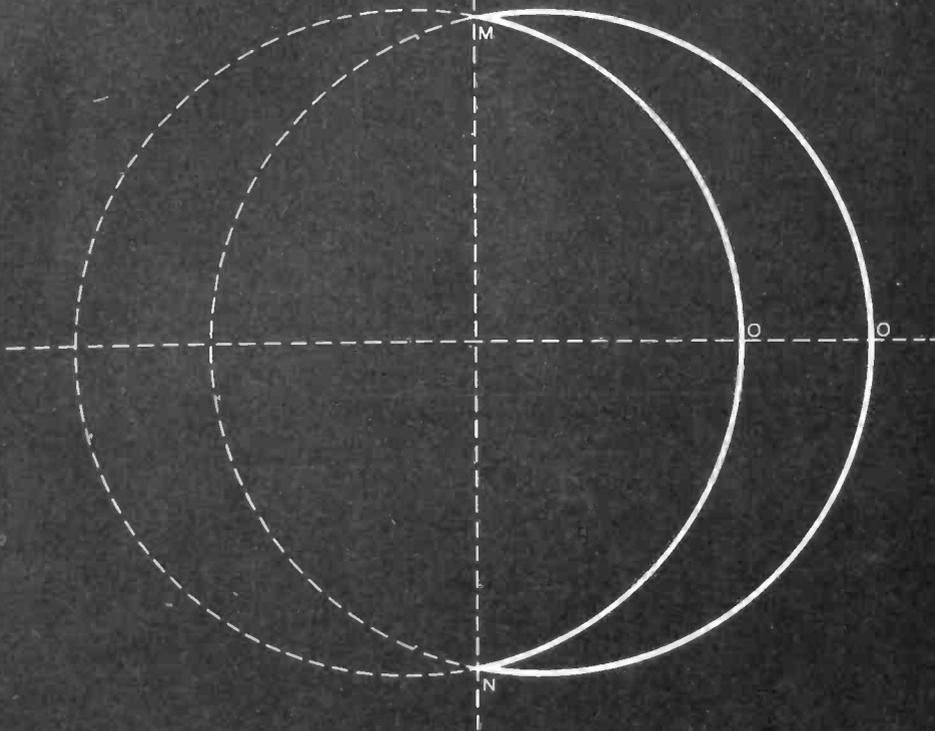


Fig 2

In the Dark



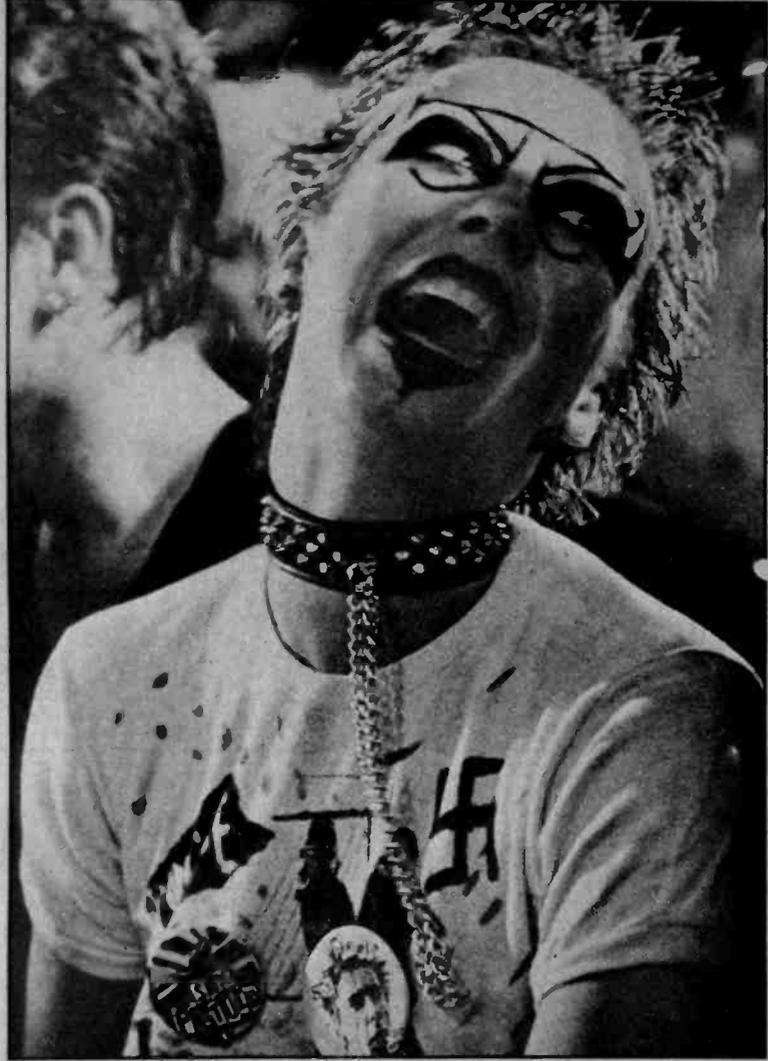
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# MAILMAN

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



More of this?

## Voidoids—pull up those suspenders

Get rid of the rubbish heap

TO THE void-oids of this rag. Britain is turning into a musical rubbish heap — helped by crappy groups such as Showaddywaddy, Darts etc. We don't need pervs like Abba and Baccara helping us sink, watching us and laughing, taking our money — bloody good — for nothings. We need a musical face — lift (don't we all — Ed.), (speak for yourself — Bev) to rid us of this crap — more punk. Punk is the

truth of Britain. We don't need British Market Research Charts telling us what's good or bad, or Radio One's Tony Blackburn. So pull your suspenders up, you lazy sods. Devoted Pistol fan, Cardiff. (Pistols, who are the Pistols? — MM) P. S. Pistols rule OK. (There he goes again — MM) P. P. S. Johnny Rotten is KING. (Who's Johnny Rotten — didn't he die in a car crash? — MM).

### First voidoids, now morons

HARK AT all those morons (this is not questionable) who shout their mouths off, protesting that the Pistols' music was/is noisy and without reason. They should listen to some of the crap being turned out these days. We are talking about such lyrics as: — "If you're all alone, when the pretty birds have flown, Honey I'm still free etc." which is extracted from Abba's recent No. 1.

Let us tell you there is no, and there never will be any "pretty birds" (Tsk, tsk, you obviously haven't seen me — Mailwoman), but there will be an inevitable "Pretty Vacant", and when the day comes for them, those cruds will stop buying Brotherhood of Man, Abba etc.

While we are on the subject of pain, who would want to crawl over broken glass anyway?

I'm sure anyone with the slightest inkling of good music would like to force certain groups to do just that. I mean Abba, Showaddywaddy, and all the rest of the commercial cack.

The Spelk (plus the Mad Ham) P. S. I got an A in needlework.

● Good for you, 'cause it's obvious you didn't make the grade for IQ. — MM

### Then Rip Van Winkles

I'M WRITING to amplify Rosalind Russell's comment: "If anyone did manage to sleep through 1977... it's not worth digging them up now" (March 18 RM). Yes, I know it's a while back, but it takes six weeks for the stores to them here in Canada.

Here on this side of the Atlantic, not only did everyone sleep through 1977, they've slept soundly, with hardly a stir, for the last decade.

They've made exactly two discoveries in all that time — heavy metal, which to them is the apex of human creativity, the ultimate in rock and roll, and the next best thing to God; and disco, which is the most solidly American anything ever devised.

Bowie and T Rex were too much for them, how could anyone expect them to make anything of punk rock. Apart from a small bunch of fanatics in each city, no-one wants to know. In the most literal sense.

They'd rather pretend it doesn't exist and never has existed. They'd rather someone sunk Britain entirely then they'd have to revise their prejudices.

Deepest, deepest, most sincere and grateful thanks to that limited supply of British weekly music magazines that trickle into a limited number of stores (three, actually) six weeks late, for opening up to me an ever changing, ever exciting world of music that I would otherwise never ever have heard of. There'll always be an England, with luck.

DAVID TUDOR, 217-1281 Grant, Winnipeg, Manitoba

### Followed by budgie stranglers

PLEASE, PLEASE — a picture of Glen Matlock.

He can knock spots, pimples and blackheads (what is this — an advert for Valderma? — MM) off Bob Geldof, Rick Parfitt, Johnny Rotten, Billy Idol and most of the others. Clothed or unclothed. I must have a picture of him or I'll strangle Ros Russell's budgie out of desperation.

By the way I hate Cherry Vanilla, Kate Bush, Debbie Harry, Patti Smith, Poly Styrene and Gaye Advert.

Glen Matlock is the greatest bit of stuff since Nick Lowe. A Potty Glen Matlock Fan — Burton on Trent.

● Dear Glen Matlock fan, why do you write such boring letters?

### On to a body watcher

AFTER WATCHING TOTP the other night, I'm now convinced that Dee D Jackson is Kate Bush's older (more mature) sister, all the expressive (titter) hand gestures were there, it also seemed that she'd borrowed Kate's wig and her padding from her bra. Man Utd rule but need support like Dee and Kate get — ho, ho.

Meanwhile, back at the ranch, I'm listening to Deep Purple who are probably the greatest group of all time. Hoping you can fit this scripture on to your page. Birdbrain of Britain, Selby, Yorks.

P. S. Joan, I love you baby (shouldn't that be — "Joan, I love your baby?")

● Annywayys, enough of the bleedin' soppy stuff, let's get down to the real thing. MM

### Continuing with a pack of lies

THREE WEEKS ago I read Tim Lott's article on the Queen concert in Paris, and as a Queen fanatic I was none too pleased. Then on Saturday I went to see them in concert at Stafford and I read the article again, and now I have to put Tim Lott in his place (the dustbin — MM).

I am not against people having their own views on music, and he is perfectly entitled to his. However, he is obviously totally biased against Queen. His write-up was unfair and based on a pack of lies. If you want proof, here it is.

He said the signs of decline are multiplying. Maybe "Spread Your Wings" was not very successful, but how many groups have all the singles getting into the Top 20? How many groups enjoy worldwide success to the extent Queen do?

He then said they "apologetically only played three numbers from the poorly received new album". In his article he named six tracks which they played that... (This is getting monotonous so I'll cut it — MM).

Why on earth did he say that Freddie and Brian spent "20 minutes farting about playing Little Sir Echo their technical gadgets (that's a new word for it — MM) in a modified version of "Puppet Song". I heard that song and it was one of the most amazing (ZZZZZZ — MM).

If the only way you can fill up space in your paper is with rubbish and lies written by Lott, then you

don't deserve to sell a copy, I'm sure you've lost the support of all Queen Fans and will continue to do so until you change your ideas and get the facts straight. Robin

● Righto... Tim Lott you're fired... everything OK now?

### And more on EJ

WHAT THE hell does D. John from Newcastle think he's playing at, criticising Elton's unlimited talents. When David Bowie can pull in the kind of crowds that Elton did at the Dodger Stadium then we might consider him to be a talented artist.

Bowie's musical output as it stands at present lacks originality and style, which Elton's music has always had. The only reason Elton's new single 'Ego' hasn't got into the Top 30 is because the BMRB are annoyed that their highly inaccurate chart positions have been exposed by a star of Elton's calibre.

To say that 'Ego' is no better than the other 49 records in the chart must be the understatement of the year. Elton's ever-changing style (and hair — MM) and distinctive sound shows his undoubted musical ability.

'Ego' has all the musical qualities referred to, so DJ should keep his big mouth shut and stop pulling EJ to pieces. I, Lea and Ian.

● Ahh yes, but does David Bowie need a hair transplant? — MM

### And Francis Rossi

IN ANSWER to your question — No, Rick Parfitt wasn't enough.

Please, please give us a centre-spread of Francis Rossi. Rick is great but Rossi is fantastic.

Please give us Francis Rossi. Two devoted Quo freaks.

● Jeez some folks are never satisfied. Try saying "pretty please" next time, an I'll think about it — MM.

### But no more of

IT IS indeed a tragedy when a fine band splits up. It is however a greater tragedy when a band splits not for reasons of "musical differences" — but for lack of finances.

I am of course referring to one of Britain's finest bands — Deaf School. They produced three fine albums, and were possibly one of the most polished and professional bands around.

It is hard to believe that Deaf School's press releases gave the reason for the split as their lack of success. The audiences at all their gigs I've witnessed this year have been large and very enthusiastic.

Perhaps if the press had forgotten their prejudices, and given Deaf School wider coverage, they might still be with us, who knows?

They leave a lot of sad followers who can't believe the patter they received from the media.

Well Deaf School — "What a way to end it all!" Thanks for the fun. Keith Miles and Aida the hairpouseur

# BEEN A LONG TIME GOMM

He and Nick Lowe used to be songwriting mates in Brinsley Schwarz but then things went wrong (sniff). **TIM LOTT** reads the truth between the chips.

**RUNNING** to fat, red sideburned and apple cheeked, Ian Gomm looks more like a surrogate Wurzel than a modern pop sensation.

In actual fact, Ian is neither of these things. The most definite description until recently would probably have been a 'has-been'. But lately Ian belted such vicious pigeonholing by making a comeback to the musical scene with his first record for three years, 'Come On' on the new Albion Record label.

The amiable wife and 2.4 kids muse has two minor claims to fame, at least one of which is rather doubtful in its authenticity.

Ian claims that Judy Garland's real name was Gomm. I think this is probably plonker - pulling on his part.

Ian also claims - and known evidence supports it - that he was once a member of the now - mystical pub group Brinsley Schwarz.

Brinsley Schwarz had two songwriters, one Nick Lowe and the other Ian Gomm. Ian at that time was writing songs with as much quality and pop potential as Nick. Nick is now a star. Ian is now a nonentity.

Why is this? The answer to this perennially upsetting problem was resolved when Ian, radiating an excess of good health and normality, joined me for a never-to-be-forgotten lunch in a West End Wimpy bar.

It seemed apt; his current yen for ordinariness, pure and simple, led to the conclusion that normal people simply did not hob-nob in such swish joints as Friends, Thomas De Quinceys or Inigo Jones. No, the Wimpy it was, the institution where that immortal phrase "dowimpydocoffee!" was discovered.

And it was with apprehensive stomachs, and two wimpys and two coffees in front of us that Ian Gomm's poignant history was dissected.

"Good to see that some things stay the same," uttered Ian, staunchly chewing on another glob of tomato sauce. "When they said 'come to London for lunch' I thought... well never mind."

His eyes moisten slightly, as his mind takes him back, back to the days when his prestige career would have earned him at least a Burger King Whopper or even... a Big Mac. But now it had come to this. Those were the days.

"When the Brinsleys broke up, I got very depressed," he mused, sucking thoughtfully at his aerated coffee. "After all when you've spent five years living with people and it suddenly all falls apart, you've got a lot of re-thinking to do."

"I was going to get this job with United Artists (The Brinsleys old record company). I had this great idea. I was going to sit in a room with a piano, and me and Nick would be responsible for writing songs for UA singles. UA had always been very weak on singles before, so it seemed ideal."

"The only thing... His customarily stiff lip drops as he remembers the shame, the disappointment... 'I didn't get the job.' And the next time he looked round, Brinsley Schwarz (the man), and Bob Andrews the other fragments of the Brinsleys had got involved with other things, specifically, the Rumour."

And as for Nick, his hoped-for songwriting partner?

"Nick was hanging around with Jake Riviera and that lot. Well, you don't go around begging, do you, so when this job came for an Engineer in Wales, I took it. And that's where I've been for the past few years."

Ian made a couple of tapes which he hawked around, but the time wasn't quite right, it being about the incubation period of the new wave. So he hung onto them until the spring of this year.

At which point, Albion management, who had just got together their own record label, rang up Ian after hearing the tapes and decided to release them.

A new version of 'Come On' was recorded and it came to pass that it became Albion Records first release, and an auspicious one it is as well.

**Footnote:** Ian actually has three claims to fame, the third being that the famous G-pian furniture is actually an abbreviation of GOMM plan.

Not very fascinating? But then, normal people really aren't you know.



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Boots Special Offer Price £3.04\*



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# UPFRONT

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

## THURSDAY

- 19 MAY  
**BARNSTABLE**, Chequers Club (71-794), Those Four  
**BATH**, Brillig Arts Centre (64364), Racing Cars  
**BATH**, Pavilion (26628), Jasper Carrott  
**BELFAST**, Pound Club Little Bob Story  
**BELFAST**, Queens University (42-124), Tyla Gang  
**BINGLEY**, Bingley College, Girls School  
**BIRMINGHAM**, Barbarellas (021-643 9412), Brass Construction / Robotic  
**BIRMINGHAM**, The University (01-472 1841), Tom Robinson / Be Bop / Kate Bush / Queen / Saints / No Dice / Roy Harper (Video Show)  
**BIRMINGHAM**, Princeville (78465), Cheap Flighta  
**BRIGHTON**, The Glen, Matchbox  
**CANTERBURY**, College of Art (89-371), Rikki and the last Days of Earth / Satans Fals  
**CANTERBURY**, Odeon (62480), Ian Dury & The Blockheads  
**CHATHAM**, Tam O'Shanter, Cyanide  
**COLCHESTER**, ABC (72800), AC/DC  
**COLWYN BAY**, Dixieland (294) The Pirates

- COVENTRY**, Locarno (24570), The Motors  
**EASTBOURNE**, Congress Theatre (34863), Maddy Prior / Andy Desmond Band  
**EDINBURGH**, Odeon (031-687 3895), Lindaferne  
**EDINBURGH**, Usher Hall (031-228 1185), 3 Hand reel  
**GLASGOW**, Apollo (041-332 6053), Black Sabbath  
**GLASGOW**, Satellite City, Sham 69  
**LEEDS**, F Club (Roots), Easter Blitzkrieg Pop  
**LEICESTER**, Prohibition Club, Cousin Joe  
**LIVERPOOL**, Erics (051-236 783), Mistress  
**LONDON**, Albany Empire, Deptford (01-892 0765), Fabulous Poodles / Abraca / Sledgehammer Sounds / Rubber Johnny  
**LONDON**, Brecknock, Camden Road (01-485 3073), Sucker  
**LONDON**, Bridge House, Canning Town (01-476 2889), Filthy McNasty  
**LONDON**, City Arms, Islington, Reddie  
**LONDON**, Dingwells, Camden Lock (01-267 4967), Cado Belle  
**LONDON**, Dublin Castle, Parkway, (01-485 1773), The Casual Band  
**LONDON**, Duke of Lancaster, New Barnet, Jerry The Ferret  
**LONDON**, Goldsmiths College, New Cross, Throbbing Gristle  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Lee Kosmin's Loose Shoes  
**LONDON**, 100 Club, Oxford Street (01-636 0933), Trinity



**WHITE CATS: London's Nashville, Saturday**

**FRESH** from their culinary exploits in the land of the rising sauna, **THE STRANGLERS** are back to put the boot in at Brighton Centre, (Saturday). For gawds sake feed 'em after the gig, folks!  
 Meanwhile **BLACK SABBATH** reunited with lead vocalist Ozzy Osbourne rock on as in days of yore at Glasgow Apollo (Thursday), Aberdeen Capital (Friday), Newcastle City Hall (Sunday), Manchester Apollo (Monday), and Stoke Hanley Victoria Hall (Tuesday). Sabbauff Lunacy hits the gig trail once more as **JOHN OTWAY AND WILD WILLY BARRETT** get off on a three-week stretch, starting at Manchester Ritz (Monday), supported by The Smirks. Hard man **STEVE GIBBONS** swings from city to city, playing the Daily Mirror Pop Club Awards, (aaargh!) at Stoke Hanley Victoria Hall (Thursday), followed by Birmingham Odeon (Saturday) and Ashington Regal Cinema (Sunday).

An 18 date session for **THE BOYFRIENDS** doing one-night stands all over, including London Kings College (Thursday), North Staffs Polytechnic (Friday), Warwick University (Saturday) and London's Nashville (Monday). Catch new guy Chris Skornia on keyboards.  
 Jamaican singer **GREGORY ISAACS**, backed by **BLACK MUSEUM** is over on his first-ever British tour and plays Nottingham Sherwood Rooms (Thursday), with more dates next week. And ace Americano guitar man **GEORGE BENSON**, also here on his debut UK tour gigs at Coventry New Theatre (Sunday), with two shows a night at London's Royal Albert Hall (Monday and Tuesday).  
**DARTS** mid-tour, more **BRASS CONSTRUCTION**, **STEVE HILLAGE / NATIONAL HEALTH**, **CADO BELLE** at London Dingwall's (Thursday) and **THE MAKERS** at London's Hope & Anchor (Friday).

- LONDON**, Kings College, The Strand, The Boy-Friends  
**LONDON**, Palladium (01-437 7373), Elkie Brooks  
**LONDON**, Red Cow, Hammersmith, Warren Harry

- LONDON**, Marquee, Wardour Street (01-437 6003), Automates  
**LONDON**, Music Machine, Camden (01-387 0428), The Vibrators / The Depressions  
**LONDON**, Nashville, Kensington, (01-603 6071), Mickey Jones Band / Heroes  
**LONDON**, Rochester Castle, Stoke Newington (01-240 0198), The Members  
**LONDON**, Rock Garden, Covent Garden, (01-240 3961), Chicken Shack / Not Rumour  
**LONDON**, Royalty, Southgate (01-886 4112), Riot Rockers / Rock Island Line  
**LONDON**, Torrington, High Road, North Finchley (01-445 4710), George Fame and the Blue Flames  
**LONDON**, White Lion, Putney, The Hoppoints  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Jab Jab  
**MANCHESTER**, Pips, Mick Abrahams / The Lurkers  
**MANCHESTER**, Rafter's (051-236 9788), Flamin' Groovies / Radio Birdman  
**MIDDLEBROUGH**, Town Hall (45432), The Chieftains  
**MILTON OF CAMPSIE**, Kincaid House Hotel, The Exile  
**NEWCASTLE**, City Hall (20007), Buzzcocks  
**NOTTINGHAM**, Sandpiper (54381), The Press / The Milk  
**NUNEATON**, Club Atleboroough, Incredible Kilda Bane  
**OXFORD**, Polytechnic (54777), Pin Ups  
**PAISLEY**, Three Horse-shoes, Charley Brown  
**PLYMOUTH**, Woods (266118), The Photons

- SHEFFIELD**, City Hall (27074), The Darts  
**SHEFFIELD**, Lirnil Club, Garbo Celluloid Heroes  
**ST ATHAN**, Red Dragon Club, Muscles

- EDINBURGH**, Heriot Watt University (031-229 3574), Charley Brown  
**GLASGOW**, Amfonia (041-332 2780), Necromancer  
**GLASGOW**, Apollo (041-332 6058), Lindaferne  
**GREENFORD**, Ealing Teachers Centre, George Mely  
**HINKLEY**, The Bounly, Incredible Kidda Band  
**HUDDERSFIELD**, Coach House, Speakers  
**BERDEEN**, Capitol (23145), Black Sabbath  
**LANCASTER**, College of Education (4234), Young Bucks  
**BERDEEN**, McRobert Hall, The Yachts  
**BERDEEN**, Robert Gordon Institute (574511), Girls School  
**BERDEEN**, University (57251), 5 Hand Reel  
**ANDOVER**, Country Bumpkin (4833), The Real Thing / Hippolytes  
**BIRMINGHAM**, Aston University (021-359 8531), Slade / Cousin Joe from New Orleans  
**BIRMINGHAM**, Barbarellas (021-643 9418), Band of Joy  
**BIRMINGHAM**, Hippodrome (021-622 2576), Maddy Prior / Andy Desmond Band  
**BIRMINGHAM**, Newman College, Pin Ups  
**BIRMINGHAM**, The Polytechnic, Edgbaston, Mity  
**BRADFORD**, St Georges Hall (32513), Buzzcocks / Penetration  
**BRIGHTON**, Alhambra (27874), Double Exposure  
**BURNLEY**, Bank Hall, Trageze  
**BURTON ON TRENT**, 76 Club, Roy Hill Band  
**CARDIFF**, Corn Exchange (3957), The Vibrators  
**CASTLE DOUGLAS**, Town Hall, Little Bob Story  
**CHATHAM**, Tam O'Shanter, Band Instrument  
**DARLINGTON**, Firthmoor Hotel, Head Future  
**DUBLIN**, Limerick Theatre, Tyla Gang  
**DUDLEY**, JB's Club (53597), Gags  
**EDINBURGH**, Clouds (031-229 5353), Sham 69

- LONDON**, Lyceum, The Strand (01-436 3718), Radio Stars  
**LONDON**, Nashville, Kensington (01-603 6071), Roogalator / Spider / Mike King  
**LONDON**, Pegasus, Stoke Newington (01-226 5930), Jab Jab  
**LONDON**, Marquee, Wardour Street (01-437 6003), The Look  
**LONDON**, Music Machine, Camden Town (01-387 0428), Salt / Hi Fi  
**LONDON**, Red Cow, Hammersmith, Interview  
**MANCHESTER**, Rafter's (051-236 9788), Flamin' Groovies / Radio Birdman  
**MANCHESTER**, Salford University, Landscape  
**MARGATE**, Dreamland (270011), Cyanide  
**NOTTINGHAM**, Sandpiper, (54381), The Invaders  
**NOTTINGHAM**, Trent Polytechnic, Gaffa  
**NOTTINGHAM**, The University (55912), Tom Robinson / Be Bop / Kate Bush / Queen / Saints / No Dice / Roy Harper, (Video show)  
**ORMSKIRK**, Egghill College, Garbo Celluloid Heroes  
**SLOUGH**, College (34585), Clayson and the Argonauts  
**STAFFORD**, North Staffs Polytechnic (59838), Those Four  
**STOKE ON TRENT**, North Staffordshire Polytechnic (412416), The Boyfriends  
**SWINDON**, Brunel Rooms (21364), Steve Hillage / National Health  
**WALLASEY**, Paulton Victoria Club, Busano  
**WEST NORWOOD**, Norwood Hall, The Photons  
**WEST BUNTON**, Pavilion (203), The Motors  
**WINCHESTER**, Tower Centre (67886), Lesser Known Tunnies  
**WOLVERHAMPTON**, Lafayette (26288), Gruppo Sportivo

## FRIDAY

- 19 MAY  
**BERDEEN**, Capitol (23145), Black Sabbath  
**BERDEEN**, College of Education (4234), Young Bucks  
**BERDEEN**, McRobert Hall, The Yachts  
**BERDEEN**, Robert Gordon Institute (574511), Girls School  
**BERDEEN**, University (57251), 5 Hand Reel  
**ANDOVER**, Country Bumpkin (4833), The Real Thing / Hippolytes  
**BIRMINGHAM**, Aston University (021-359 8531), Slade / Cousin Joe from New Orleans  
**BIRMINGHAM**, Barbarellas (021-643 9418), Band of Joy  
**BIRMINGHAM**, Hippodrome (021-622 2576), Maddy Prior / Andy Desmond Band  
**BIRMINGHAM**, Newman College, Pin Ups  
**BIRMINGHAM**, The Polytechnic, Edgbaston, Mity  
**BRADFORD**, St Georges Hall (32513), Buzzcocks / Penetration  
**BRIGHTON**, Alhambra (27874), Double Exposure  
**BURNLEY**, Bank Hall, Trageze  
**BURTON ON TRENT**, 76 Club, Roy Hill Band  
**CARDIFF**, Corn Exchange (3957), The Vibrators  
**CASTLE DOUGLAS**, Town Hall, Little Bob Story  
**CHATHAM**, Tam O'Shanter, Band Instrument  
**DARLINGTON**, Firthmoor Hotel, Head Future  
**DUBLIN**, Limerick Theatre, Tyla Gang  
**DUDLEY**, JB's Club (53597), Gags  
**EDINBURGH**, Clouds (031-229 5353), Sham 69

- EDINBURGH**, Heriot Watt University (031-229 3574), Charley Brown  
**GLASGOW**, Amfonia (041-332 2780), Necromancer  
**GLASGOW**, Apollo (041-332 6058), Lindaferne  
**GREENFORD**, Ealing Teachers Centre, George Mely  
**HINKLEY**, The Bounly, Incredible Kidda Band  
**HUDDERSFIELD**, Coach House, Speakers  
**BERDEEN**, Capitol (23145), Black Sabbath  
**LANCASTER**, College of Education (4234), Young Bucks  
**BERDEEN**, McRobert Hall, The Yachts  
**BERDEEN**, Robert Gordon Institute (574511), Girls School  
**BERDEEN**, University (57251), 5 Hand Reel  
**ANDOVER**, Country Bumpkin (4833), The Real Thing / Hippolytes  
**BIRMINGHAM**, Aston University (021-359 8531), Slade / Cousin Joe from New Orleans  
**BIRMINGHAM**, Barbarellas (021-643 9418), Band of Joy  
**BIRMINGHAM**, Hippodrome (021-622 2576), Maddy Prior / Andy Desmond Band  
**BIRMINGHAM**, Newman College, Pin Ups  
**BIRMINGHAM**, The Polytechnic, Edgbaston, Mity  
**BRADFORD**, St Georges Hall (32513), Buzzcocks / Penetration  
**BRIGHTON**, Alhambra (27874), Double Exposure  
**BURNLEY**, Bank Hall, Trageze  
**BURTON ON TRENT**, 76 Club, Roy Hill Band  
**CARDIFF**, Corn Exchange (3957), The Vibrators  
**CASTLE DOUGLAS**, Town Hall, Little Bob Story  
**CHATHAM**, Tam O'Shanter, Band Instrument  
**DARLINGTON**, Firthmoor Hotel, Head Future  
**DUBLIN**, Limerick Theatre, Tyla Gang  
**DUDLEY**, JB's Club (53597), Gags  
**EDINBURGH**, Clouds (031-229 5353), Sham 69

- LONDON**, Lyceum, The Strand (01-436 3718), Radio Stars  
**LONDON**, Nashville, Kensington (01-603 6071), Roogalator / Spider / Mike King  
**LONDON**, Pegasus, Stoke Newington (01-226 5930), Jab Jab  
**LONDON**, Marquee, Wardour Street (01-437 6003), The Look  
**LONDON**, Music Machine, Camden Town (01-387 0428), Salt / Hi Fi  
**LONDON**, Red Cow, Hammersmith, Interview  
**MANCHESTER**, Rafter's (051-236 9788), Flamin' Groovies / Radio Birdman  
**MANCHESTER**, Salford University, Landscape  
**MARGATE**, Dreamland (270011), Cyanide  
**NOTTINGHAM**, Sandpiper, (54381), The Invaders  
**NOTTINGHAM**, Trent Polytechnic, Gaffa  
**NOTTINGHAM**, The University (55912), Tom Robinson / Be Bop / Kate Bush / Queen / Saints / No Dice / Roy Harper, (Video show)  
**ORMSKIRK**, Egghill College, Garbo Celluloid Heroes  
**SLOUGH**, College (34585), Clayson and the Argonauts  
**STAFFORD**, North Staffs Polytechnic (59838), Those Four  
**STOKE ON TRENT**, North Staffordshire Polytechnic (412416), The Boyfriends  
**SWINDON**, Brunel Rooms (21364), Steve Hillage / National Health  
**WALLASEY**, Paulton Victoria Club, Busano  
**WEST NORWOOD**, Norwood Hall, The Photons  
**WEST BUNTON**, Pavilion (203), The Motors  
**WINCHESTER**, Tower Centre (67886), Lesser Known Tunnies  
**WOLVERHAMPTON**, Lafayette (26288), Gruppo Sportivo

## SATURDAY

- 20 MAY  
**ASHFORD**, Stour Centre, The Real Thing / Hippolytes  
**BIRMINGHAM**, Barbarellas (021-643 9418), Band of Joy  
**BIRMINGHAM**, Newman College, Pin Ups  
**BIRMINGHAM**, Odeon (021-643 6101), Steve Gibbons Band  
**BRACKNELL**, Golden Eagle, The Carpettes  
**BRIGHTON**, Institute of Technology, (389024), Dawn Weaver  
**BRACKNELL**, Sports Centre, (54203), Buzzcocks / Penetration

Harvey Goldsmith in association with Albion Management and The Daily Mirror Pop Club present

# The stranglers

at the **NEW BINGLEY HALL STAFFORD** in concert  
**Tuesday 30th May at 7.30 pm**

Tickets £3, from the Box Office, New Bingley Hall, County Showground, Stafford 0782 658105/Mike Lloyd Music Shops: 23 High St., Newcastle under Lyme 0782 610940; 5 Lamb St., Hanley 0782 24641; 109 High St., Tunstall 0782 84660/Lotus Records, 40 Mill St., Stafford 0785 48240/Cyclops Sounds, 8 Piccadilly Arcade, New St., Birmingham 021 643 2196/Hime & Addison, 8 St. James Sq., Manchester 961 834 8019/Paperchase, St. Anne's Sq., Manchester 061 834 7992/Ray Ross & Co., 29 Stanley St., Liverpool 051 236 7652/Wilson Peck, Leopold St., Sheffield 0742 24123/De Montford Hall Booking Office, Town Hall, Town Hall Sq., Leicester 0533 27632/Ear 'Ere Records, 14 Market Entrance, Lancaster 0524 61400.

Coaches have been organised and tickets for the concert and the coach are available from the following R.E.Cords, 8-9 Sadler Gate, Derby 0322 42715/R.E.Cords, 30 High Street, Burton on Trent 0283 42640/Hardman Radio, Northgate Street, Chester 0244 317667/Arca Records, Parliament Street, Nottingham 0602 44932/Scene & Heard, 11-12 Kirkgate, Leeds 0532 35007.

Please Note: There will be no London show tickets for Bingley available from Harvey Goldsmith box office at Chappells, 50 New Bond Street, W1. 01-629 3453. Cost £3 inc return coach trip.

**Saturday 20th May**  
**BRIGHTON CENTRE**  
**7.30 pm**  
**Tickets £3 at door 0273 202881**

**SHERWOOD ROOMS NOTTM.**  
 WED 24 MAY, 7.30-1.0m  
**JOHN OTWAY & WILD WILLY BARRETT & THE PIRATES**

**PORTERHOUSE CLUB**  
 20 CAROLGATE, RETFORD, NOTTS., Tel. 704981  
**FRIDAY 19th: LIMELIGHT**  
**SATURDAY: LITTLE ARE**

**FFORDE GREEN ROCK SCENE**  
 ROUNDWAY ROAD LEEDS 8  
 Fri 19 ACCELERATORS  
 Sat 20 ROY HILL BAND  
 Sun 21 THE FLAMIN GROOVIES

**BRIGHTON**, Centre (20311), The Strangers  
**BRIGHTON**, New Regent (2700), The Hopnites  
**BRIGHTON**, Polytechnic (893855), Fabulous Foodies / Misty / Miranhas / Joby and the Hoolligans (Rock Against Racism)  
**BRISTOL**, Polytechnic, Redcliffe Site (421788), Cado Belle  
**CORK**, University (26871), Tyla Gang  
**COVENTRY**, Warwick University (20359), The VIP's  
**CRAWLEY**, Crawley Hall, Upper Carrion  
**DUDLEY**, JB's Club (53597), Chicken Shack  
**EASTBOURNE**, Archery (20069), Steve Hillyard Band  
**EDINBURGH**, College of Art, Little Bob Story  
**EDINBURGH**, Usher Hall (01-229 7607), Cilla Black  
**FALKIRK**, Maniqui (24888), Girls School  
**GLASGOW**, Queen Margaret Union (041-334 1565), 5 Hand Reel  
**HATFIELD**, Polytechnic (85100), George Melly  
**HOPWOOD**, W.M.C. (5043), Garbo's Celluloid Heroes  
**LEEDS**, Florde Grene (623470), Roy Hill Band  
**LINCOLN**, Lincoln College, Ricki and the Last Days of Earth / Satana Rate  
**LIVERPOOL**, Polytechnic (7452), Lindisfarne  
**LIVERPOOL**, Empire (051 709 1555), The Darts  
**LIVERPOOL**, Erica (051-236 7811), The Motors  
**LONDON**, Battersea Arts Centre (01-223 5356), South of the Border / Earth Transit  
**LONDON**, Brecknock Camden Road (01-485 3073), The Vipers  
**LONDON**, Bridge House, Canning Town (01-476 2589), Head Walter  
**LONDON**, Chelsea College, Manresa Road, Racing Cars  
**LONDON**, Dingwalls, Camden Lock (01-267 5967), The Lewtas Band  
**LONDON**, QBees Club, Dalston, Jenny Darren  
**LONDON**, Hammersmith Odson (01-748 4081), Ian Dury + The Blockheads  
**LONDON**, Hampstead Country Club, Spikeri  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Soft Boys  
**LONDON**, Marquee, Wardour Street (01-437 6603), Clayton and the Argonauts  
**LONDON**, Music Machine, Camden (01-587 0428), Krakatoa Live  
**LONDON**, Nashville, Kensington (01-603 6071), White Cats  
**LONDON**, Palladium (01-437 7373), Elkie Brooks  
**LONDON**, Pegasus, Stoke Newington (01-226 5930), Big Chief  
**LONDON**, Red Cow, Hammersmith, Hank Wangford Band  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Solis  
**LONDON**, Roky Theatre, Harlesden (01-965 6946), Meal Ticket / Buster James Band  
**LONDON**, Swan, Hammersmith (01-748 1043), Lesser Knowna Tunisians

**LONDON**, Thames Polytechnic (20311), Johnny Moped  
**LONDON**, University of London (01-586 9551), Johnny Curious and the Strangers / Patrick Fitzgerald / Stan Marx  
**MALVERN**, Winter Gardens (2700), Steve Hillage / National Health  
**MANCHESTER**, Mayflower (081-223 1231), Emergency The Riks  
**MANCHESTER**, Raftera (081-236 9788), Clean Flights  
**MANCHESTER**, University (061-236 9114), Radio Stars  
**MARGATE**, Dreamland (27011), Rebel  
**MELTON MOWBRAY**, Painted Lady (812121), S.O.S.  
**MIDDLESBROUGH**, Rock Garden (241995), Dean Ford  
**NEWARK**, Bowling Green Hotel, Strange Days  
**NEWCASTLE**, University (2402), The Pirates  
**PRESTON**, Polytechnic (58382), Sham 69  
**PORTSMOUTH**, Polytechnic (518141), Gruppo Sportivo  
**READING**, Jack of Both Sides, Double Exposure  
**REDDITCH**, T Faceys (61160), Trapeze  
**REDDITCH**, Waterside, Garbo's Celluloid Heroes  
**RETFORD**, Porterhouse Club (4951) Buster James  
**RUGBY**, Woolpack Incredible Kidda Band  
**SHEFFIELD**, University (24076), Flamin' Groovies / Radio Birdman  
**SOUTHALL**, Community Centre, Jub Jub  
**STROUD**, Leisure Centre, Jain Band  
**COVENTRY**, University of Warwick (27406), The Boyfriends  
**WEST RUNTON**, Pavilion (203), Brass Construction / Rokotoko  
**MIDDLESBROUGH**, Town Hall (45432), Radio Stars  
**NEWCASTLE**, City Hall (20007), Black Sabbath  
**OXFORD**, New Theatre (4544), Lindisfarne  
**PORTSMOUTH**, Locarno (25491), The Vibrators  
**READING**, The Target (585887), Double Exposure  
**REDCAR**, Contham Bowl (74220), Pirates / Sabrejets  
**REDDHILL**, Lakers Hotel, The Hotpoints  
**SHEFFIELD**, Top Rank (21927), AC/DC  
**SOUTH ELMSHALL**, Moor-thorpe Empire Club, Linnelight  
**SOUTHAMPTON**, Top Rank (24080), Buzzcocks / Penetration  
**SOUTHPORT**, New Theatre (40404), Maddy Prior / Andy Desmond Band  
**WATFORD**, Baileys (39848), Judge Dread  
**WHITLEY BAY**, Red Hotel, Bertl Torrie

**SUNDAY**

**21 MAY**  
**ACCRINGTON**, Lakeland Lounge (381263), Roy Hill Band  
**BATLEY**, Variety Club (475228), Slade  
**ASHINGTON**, Regal Cinema, Steve Gibbons Band  
**BIRMINGHAM**, Barbarellas (021-643 9413), Poverty Corner  
**BIRMINGHAM**, Stonehouse, The Sussed  
**BRADFORD**, Royal Standard (24661), Mick Abraham / The Lurkers  
**BRADFORD**, St George's Hall (32013), The Chieftains  
**BRISTOL**, Colston Hall (291768), Ian Dury & The Blockheads  
**CHELMSFORD**, City Tavern (412601), Cynan  
**COVENTRY**, Coventry Theatre (23141), George Benson

**CROYDON**, Greyhound (top Fairfield Hall), Steve Hillage / National Health  
**DRUMFRIES**, Stagecoach, The Yachts  
**EDINBURGH**, Usher Hall (01-229 7607), Showaddywaddy  
**GLASGOW**, Apollo (041-3326055), The Tubes  
**GLASGOW**, Kelvingrove Park, Chou Pabrot / Underhand Lines / Sneaky Pete / Charley Brown  
**IPSWICH**, Gaumont (58641), Charley Pride  
**LEEDS**, Florde Grene Hotel (623470), Flamin' Groovies / Radio Birdman  
**LONDON**, Brecknock, Camden Road (01-485 3073), Tooberg  
**LONDON**, Bridge House, Canning Town (01-476 2589), United  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Morrissy Mullin Band  
**LONDON**, 100 Club, Oxford Street (01-638 0983), Johnny Mars Blues Band / The Nightwinks  
**LONDON**, Marquee, Wardour Street (01-437 6603), Tonight / Blitzkrieg Bop  
**LONDON**, Nashville, Kensington (01-603 6071), Boylyns / TNT  
**LONDON**, Pegasus, Stoke Newington (01-226 5930), Charlie Doree Back Pocket  
**LONDON**, Pindar of Wakefield, Kings Cross, Swift  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), World Service / Night Flight  
**LONDON**, Stapleton, Crouch Hill (01-272 2108), Earthshakers  
**MAIDSTONE**, Hazlitt Theatre (58611), George Melly  
**MANCHESTER**, Riz, Whitworth Street (061-236 4355), The Real Thing / Hippolytes  
**MIDDLESBROUGH**, Town Hall (45432), Radio Stars  
**NEWCASTLE**, City Hall (20007), Black Sabbath  
**OXFORD**, New Theatre (4544), Lindisfarne  
**PORTSMOUTH**, Locarno (25491), The Vibrators  
**READING**, The Target (585887), Double Exposure  
**REDCAR**, Contham Bowl (74220), Pirates / Sabrejets  
**REDDHILL**, Lakers Hotel, The Hotpoints  
**SHEFFIELD**, Top Rank (21927), AC/DC  
**SOUTH ELMSHALL**, Moor-thorpe Empire Club, Linnelight  
**SOUTHAMPTON**, Top Rank (24080), Buzzcocks / Penetration  
**SOUTHPORT**, New Theatre (40404), Maddy Prior / Andy Desmond Band  
**WATFORD**, Baileys (39848), Judge Dread  
**WHITLEY BAY**, Red Hotel, Bertl Torrie

**MONDAY**

**22 MAY**  
**BIRMINGHAM**, Barbarellas (021-643 9413), Dean Ford

**RADIO**

**THURSDAY**

Radio Luxembourg - Stuart Henry (12.00 - 1.00): A plethora of tracks from the album 'FM', taken from the fillum of the same name - including the sounds of Steely Dan, Linda Ronstadt, Queen, Boz Scaggs and much much more.

**FRIDAY**

BRMB - Erskine T (8.00 - 11.00): Erskine spins roots reggae, soul, gospel in good time in his weekly all-black melting pot.

**SATURDAY**

Radio Leicester - Big Bopper (11.30 - 12.30): Genuine, unpurged well-worn but not forgotten 50's rockola. Pop-bop-bop  
 Radio Nottingham - Jaye O's Jukebox (12.00 midday - 1.00): More real-life rock 'n' roll for specialists, covering the magic era of '64 thru '64. Duck's Arse Delight.  
 Radio One - In Concert (8.30 - 7.30): Let yer tranny throbs to the sound of the v-v-v-vibrators crackle with Crazy Kal. Radio Luxembourg - Stuart Henry (9.00 - 11.00): Laid-back West Coast pioneer Jimmy Buffett gets his 'Son Of The Son Of A Sailor' platter video album of the night.

**SUNDAY**

Radio London - Honky Tonk (12.00 midday - 1.30): Grille's critic Charlie Gillet tells us what's good, bad, not really ugly.  
 Radio Luxembourg - Street Heat (7.30 - 8.30): Tune in your dial for an interview with 999.

**MONDAY**

Radio One - John Peel (11.00 - 12.00): Second Sits session recorded by JP, for JP, plus the Boomtown Rats.

**MONDAY**

Radio Newcastle - Bedrock (7.15 onwards): Geordie rock. Geordie roll, Geordie progressive. Plus Newcastle Brown gig-guide.

**BIRMINGHAM**, Hippodrome (021-622 2578), Lindisfarne  
**BIRMINGHAM**, Mayfair (021-523 9083), Steve Hillage / National Health  
**BOURNEMOUTH**, Village Bowl (26636), Steel Pulse  
**BRISTOL**, Colston Hall (281768), AC/DC  
**BRISTOL**, Romeo & Julietts (282658), Brass Construction / Rokotoko  
**BURNLEY**, Cat's Whiskers, The Real Thing / Hippolytes  
**CHESTER**, Gateway Theatre (40393), 5 Hand Reel  
**CHESTER**, Quaintways (27141), The Crabs  
**DEWSBURY**, Pickwicks (484749), Linnelight  
**DONCASTER**, Outlook Club (64434), Sham 69  
**EDINBURGH**, Tiffany's (031-556 6202), Southbound  
**GLASGOW**, Theatre Royal (041-204 1361), Maddy Prior / Andy Desmond Band  
**GUILDFORD**, The Junction, Quarry Street (78853), Star Jets / Panther  
**HINCKLEY**, Steering Wheel, Dead Fingers Talk  
**HULL**, Tiffany's (28250), The Pirates  
**LEEDS**, Brannigans, Alwoodley Jets  
**LEICESTER**, De Montfort Hall (23650), The Darts  
**LIVERPOOL**, Erica (051-236 7811), Flamin' Groovies  
**LONDON**, Brecknock, Camden (01-485 3073), Glimmer School

**LONDON**, Dingwalls, Camden Lock (01-267 4967), Baby Grand / Licker / Saracen  
**LONDON**, Hope and Anchor, Islington (01-359 4510), Jab Jab  
**LONDON**, Lee Centre, Lewisham (01-720 3636), Handbag  
**LONDON**, Marquee, Wardour Street (01-437 6603), The Brakes  
**LONDON**, Music Machine, Camden Town (01-387 0428), Charlie Doree Back Pocket / Paladino  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Roger the Cat  
**LONDON**, Royal Albert Hall (01-589 8212), George Benson  
**MANCHESTER**, Apollo (061-273 1112), Black Sabbath  
**MANCHESTER**, Brahms & Liszt Club, Cousin Joe from New Orleans  
**MANCHESTER**, Tiz, Whitworth Street (061-236 4355), John Otway & Wild Willy Barrett  
**PLYMOUTH**, Castaways (81327), The Motors  
**SHEFFIELD**, L'Imit (4544), Elkie Brooks  
**SHEFFIELD**, The University (24076), Tom Robinson / Be Bop / Kate Bush / Queen / Saints / No Dice / Roy Harper (Video show)  
**STAFFORD**, Top of the World (2444), The Vibrators  
**STOCKPORT**, Davenport Theatre (061-483 3801), The Chieftains  
**SWANSEA**, Circles, Johnny Moped  
**THORNFLEY**, Thornley Club, Son of a Bitch  
**TUNBRIDGE WELLS**, Assembly Hall, Jasper Carrot  
**WATFORD**, Baileys (39848), Judge Dread  
**WEST RUNTON**, Pavilion (203), Blitzkrieg Bop

**TUESDAY**

**23 MAY**  
**BIRMINGHAM**, Barbarellas (021-643 9413), Flamin' Groovies, Radio Birdman  
**BIRMINGHAM**, Hippodrome (021-622 2578), The Darts  
**BIRMINGHAM**, Repertory Theatre (021-236 4621), Cousin Joe from New Orleans  
**BIRMINGHAM**, Town Hall (021-236 2339), John Otway & Wild Willy Barrett  
**BOLTON**, Tiffany (60204, 21451), Steel Pulse  
**BOURNEMOUTH**, Village Disco (26636), AC/DC  
**BRISTOL**, Locarno (26198), The Motors  
**CARDIFF**, Top Rank (28538), Ian Dury & The Blockheads  
**CHELTEMHAM**, Town Hall (28890), The Vibrators

**TV**

**THURSDAY**

ITV - The Honie Woman (7.00 - 8.00): Superbiker Evel Knievel meets put-together gal Jamie Sommers somewhere in the heart of a German spy plot. Thrills, spills 'n' chilling kills.  
 BBC 1 - Top Of The Pops (7.10 - 7.40): Amazonian (amazing) poetess Patti Smith is burnin' up the charts. Can she vanquish the teeny-bop brigade from the top slot?

**FRIDAY**

BBC 2 - Ripping Yarns (9.00 - 9.30): Stiff upper lips, cold showers, and corporal punishment 'O' level reign supreme in another whizzo plot straight out of a dog-eared 'Boy's Own Comic'. Michael Palin and Terry Jones star in Tomkinson Schooldays. Whacko.  
 ITV - How To Stay Alive (11.40 - 12.10): Pills. The average British pinhead pops 270 pills a year. If you didn't take any, just think how many the next statistic lack!  
 ITV - George Hamilton IV (12.10 - 12.40): Sure - fire cure for sleeping-lab droppers.

**SATURDAY**

LWT - Our Show (10.00 - 10.40): Super doo - woppper poppers Darts currently chart - climbing with 'The Boy From New York', conversee en masse  
 BBC 1 - Val Doonican Show (8.20 - 9.05): Blarney - stone bludgeon victim Val competes with Brotherhood of Man for sheer blandness quotient.

**SUNDAY**

LWT - London Weekend Show (1.00 - 1.30): Last - two - ever apprentice lighterman Fred and Gary illustrate the ancient art of guiding barges up rivers, with Janet Street-Porter in tow. What will they think of next?

**MONDAY**

BBC 1 - The Harlem Globe Trotters (6.55 - 7.20): Hot stuff from the athletics/alisthes. Great balls of fire!

**MONDAY**

BBC 2 - Old Grey Whistle Test (10.50 - 11.30): Bob Harris does the rounds with the Jam and Gruppo Sportivo.

**EASTBOURNE**, Congress Hall (36363), Lindisfarne  
**EDINBURGH**, Odson (031-687 3805), Maddy Prior  
**HUDDERSFIELD**, Town Hall (21233), Supercharge  
**KEIGHLEY**, Nippers Club (602822), Landscape  
**LEEDS**, Guildford Hotel, Garbo's Celluloid Heroes  
**LEEDS**, F Club, Roots (663252), Sham 69 / Neon Bears  
**LIVERPOOL**, Erica (051-236 7811), Steve Hillage / National Health  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Johnny G Affair  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Bernie Torme  
**LONDON**, 100 Club, Oxford Street (01-638 0983), 90 degrees inclusive  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01-677 1473), Jab Jab  
**LONDON**, Music Machine, Camden (01-387 0428), Sore Throat / Straight 8  
**LONDON**, Nashville, Kensington (01-603 6071), Gruppo Sportivo  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Frankensatin  
**LONDON**, N, Tramshed, Woodwich (01-655 3371), Rebel  
**MANCHESTER**, The Polytechnic (061-273 1964), The Pirates  
**MANCHESTER**, The University (061-236 9114), Tom Robinson / Be Bop / Kate Bush / Queen / Saints / No Dice / Roy Harper (Video Show)  
**NEWCASTLE**, City Hall (20007), The Tubes  
**NEWBICH**, Peoples Club, Johnny Moped  
**NOTTINGHAM**, Imperial Hall (42884), Gaffa  
**NUNEATON**, 77 Club, The Only Ones  
**OXFORD**, New Theatre (4544), Elkie Brooks  
**PURLEY**, Tiffany's (660-1174), The Real Thing / Hippolytes  
**READING**, Hexagon (58215), Jasper Carrot  
**SOUTHEND**, Talk of the South (67921), Brass Construction / Rokotoko  
**STOKE HANLEY**, Victoria Hall (24641), Black Sabbath  
**SWINDON**, Brunel Rooms (31384), Cheap Filth  
**WATFORD**, Baileys (39848), Judge Dread

**WEDNESDAY**

**24 MAY**  
**ABERDEEN**, Raffles, Slade  
**BATH**, The Pavilion (26828), The Motors  
**BIRMINGHAM**, Barbarellas (021-643 9413), The Only Ones  
**BIRMINGHAM**, Hippodrome (021-622 2578), The Darts  
**BRADFORD**, The University (38466), Roy Hill Band  
**BRIGHTON**, Alhambra (82624), Steel Pulse

**BRIGHTON**, The Polytechnic (893855), Bowles Brothers Band  
**COVENTRY**, College of Education, Gruppo Sportivo  
**CUMBERNAULD**, The Kesel, Charley Brown  
**DORKING**, Dorking Halls (5001), Jasper Carrot  
**EDINBURGH**, Clouds (031-22 5353), Blitzkrieg Bop  
**FOLKESTONE**, Arts Theatre, Swift  
**GLASGOW**, Apollo (041-332 6055), Harry Chapin  
**IPSWICH**, Roy William, Gypp  
**LEELE**, The University, Racing Cars / Rumble Strips  
**LEEDS**, Victoria Hotel, Alwoodley Jets  
**LIVERPOOL**, Erica (051-236 7811), Steve Hillage / National Health  
**LIVERPOOL**, The Polytechnic (051-236 2481), Tom Robinson / Be Bop / Kate Bush / Queen / Saints / No Dice / Roy Harper (Video Show)  
**LONDON**, Brecknock, Camden Road (01-485 3073), Sneaks  
**LONDON**, Bridge House, Canning Town (01-476 2589), Filmy McNasty  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Cousin Joe from New Orleans  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Sox  
**LONDON**, John Bull, Chiswick (01-994 0082), The Violets  
**LONDON**, Marquee, Wardour Street (01-437 6603), The Tubes  
**LONDON**, Middleton Arms, Hackney, Jab Jab  
**LONDON**, Moonlight, Railway West Hampstead (01-677 1473), Handbag  
**LONDON**, Music Machine, Camden (01-387 0428), Reggae Regular / Abraca  
**LONDON**, Nashville, Kensington (01-603 6071), The Boyfriends  
**LONDON**, Pegasus, Stoke Newington (01-226 5930), The Mones / The Rivitta  
**LONDON**, Red Cow, Hammersmith, Uncle Po  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Head Walter  
**MANCHESTER**, Apollo (061-273 1112), Maddy Prior / Andy Desmond Band  
**MIDDLESBROUGH**, Madisons (4012), Flyer  
**NOTTINGHAM**, Sherwood Rooms, John Otway and Wild Willy Barrett / The Pirates  
**PLYMOUTH**, Metro (81326), AC/DC  
**PLYMOUTH**, woods Club (26616), Steel Pulse  
**READING**, The University (60822), Lindisfarne  
**8 ANNA**, Top Rank (2355), Ian Dury & The Blockheads  
**SOUTHEND**, Zhivago (81269), The Real Thing / Hippolytes  
**WATFORD**, Baileys (39848), Judge Dread  
**WHITLEY BAY**, Rex Hotel, Mick Abraham's / The Lurkers



SHAM 69: Preston Polytechnic, Saturday

# Oi Oi

## IAN DURY & THE BLOCKHEADS

**London Hammersmith Odeon**  
**THE CONVICT'S** crop. The magician's scarf. The stripper's way with the microphone. The voice with all the gravel of the Thames Estuary. Seize on a stick. Billerica balls.

Ian Dury doesn't mess about. Hauls himself onstage for an hour of bellow and bluster. Greets a crowd he wants to bellow and bluster back. Shouts "oi oi". Gets it back. Fronts a band who match his spat out vocal attack, his honest earthiness, his low down dirty humour. Beat for beat, bar for bar.

The man from Essex is doing very well. Most of Essex seem to be here to make sure of it.

"Striped shirt, wide pants, flag grin, knotted scarf." Red jacket. There's always something new to come out of his bag of tricks. A plastic razor, a bracelet of keys, a plastic bird on a stick. Even an umbrella.

The revived rock and roller. The spirit of Gene Vincent, the brazenness of a market trader, the worth of a true showman. New life for old dirt.

Back from America, with a selout tour behind and ahead of him, Ian Dury reaches out and reacts to his new ecstatic crowd like a delighted busker. Hams it up and plays it straight without a flicker. Just a snigger, just a grin.

He knows how to put it across. The set is very much 'new boots and panties'. Dury himself is never lost in the steaming wall of sound that the Blockheads whip up. Each number is introduced by "oi oi", another grasp at the mike, another scarf out of the hat, another trick up

## X-RAY SPEX

**Roundhouse, London**  
 X-RAY SPEX really pull a weird crowd. They filled the Roundhouse on Sunday with a 98 per cent quota of pure punks, who crawled out from the woodwork especially for the occasion, attired in increasingly bizarre combinations of garments.

In fact, one of the most soberly clad individuals of the night turned out to be Poly Styrene, who in a

baggy check shirt, blue trousers and a Day-glo green turban, looked totally reserved in comparison to many of the hard-core followers.

But even without the wonderfully tacky glam, X-Ray Spex without Poly would be like Blondie without Debbie Harry - lost. Whereas the latter rely totally upon Ms Harry's untouchable sexuality, Poly (besides writing all their material) has the NATURAL

a capacious sleeve. Infectious, like a spiv's smile.

He exceeds of course, on 'Wake Up and Make Love To Me', tonguing the mike or sucking a scarf. Lets the Blockheads blast on with the maniacal sax building each song. 'Clever Trevor'. Again a highlight - the Odeon's been filled with its tender strains all night.

And 'Sweet Gene Vincent' - "for my favourite band - Whirlwind."

The excitement rises and a surge for the front begins, right side security getting the heavy pressure. The band plays on. An old number from Kilburn and the Highroads' days, the best number 'Billerica Pickle' and by now we're well worn. Right happy.

He plays the new single, 'What A Waste' well worked with a lot of contrast, the Blockhead's anthem and guarantees immortality. Sex and Drugs and Rock And Roll! This alone guarantees immortality. Tonight it's not the best ever, but it's all there. On came Whirlwind and Matumbi to join in. The song becomes a chant, hooted around the theatre with a savage delight. All stand.

Encore one. 'My Old Man'. The crowd momentarily quietened. And that song again. Lights. 'Night all. The master showman wins and by God he deserves it.

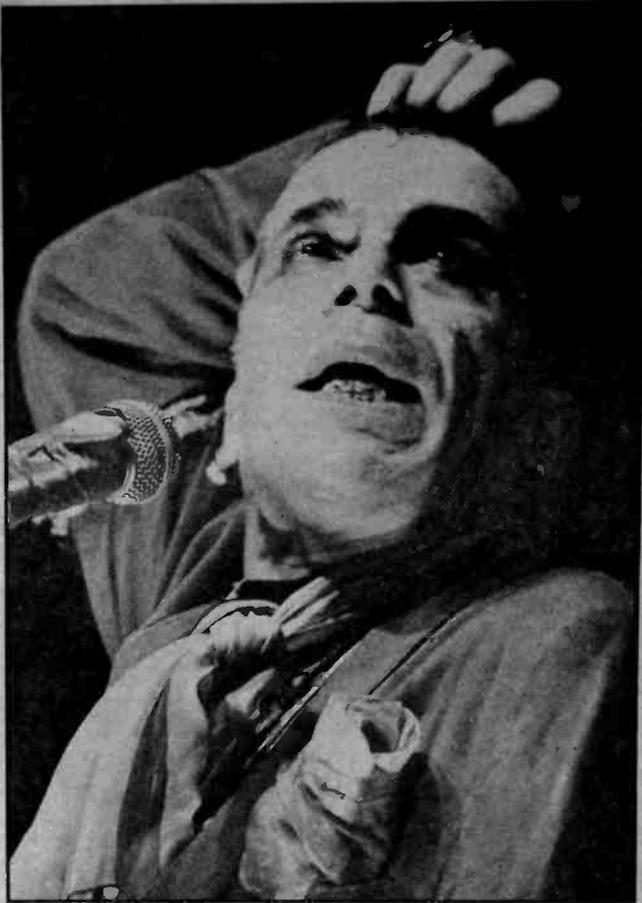
The show is completed - definitely not supported - by Whirlwind (young rockabilly) and Matumbi (masterful British reggae) and the strange talents of Max Wall (comedian, contortionist and singer). Show it is. Miss it all, miss the fun. Say "oi oi" and say "night all. Thanks for coming."

JOHN SHEARLAM

effervescence and, dare I say it, feminine charm to carry the weight of the show. Ice-queens may be oh so fashionable but Poly is a mortal heroine.

She plays with her femininity rather than on it; one moment blaring out with the finesse of a foghorn, the next breathing life into her lyrics and softening them.

The rest of X-Ray Spex are not totally overshadowed though; after hearing several



IAN DURY: Flying the flag on his teeth.

reports of how duff they were, it came as a pleasant surprise to find that the instrumental members of the band played admirably. Although their style of fighting against one another for the same cause may be unorthodox, the result was nothing short of spectacular.

They sounded tight and distinct, and even the bum notes which cropped up now and again, merged almost unnoticed into the wall of sound which leapt out from the speakers. Unfortunately Poly's voice did tend to get lost amidst the sound, rendering her lyrics incomprehensible.

They began the set with their lesser known numbers, not producing any of their single tracks until the eighth song in, when 'Iama Poseur' appeared. Because of Poly's sound troubles, it was difficult, unless familiar with the material, to pick out songs as anything other than nameless tunes with stray words surfacing now and then.

'My Mind Is Like A Plastic Bag' and 'Let's Submerge' did emerge as the strongest songs though; while 'Germ Free Adolescent' (I only discovered the title later) brought a surprising change in tempo, though not atmosphere.

Throughout there was a party mood, with Poly as the celebrated prima donna. She giggled and wriggled her way through the night like a snake charmed from its basket, returning the warmth and familiarity extended to her by the pogo-ing legions.

Coy, brazen, lost and found, she oozed charisma and showmanship. As the show built to crescendo, with all their best known numbers, 'Cliche' 'Poseur', 'The Day The World Turned

Day', 'glo', and of course, the final number, 'Oh Bondage Up Yours', the whole of the house was singing, dancing and joining in the spirit of things (sounds like a family reunion).

Poly provided the biggest shock of the night by removing the turban to reveal a shorn head, a la skinhead. (Perhaps too many people were saying she was a sex-symbol) The crowd, particularly the similarly cropped, went wild, and immediately jumped, onstage for the encore.

The results were inevitable. Chaos, one big fight within the audience and a lot of people making premature exits from the stage. Fortunately it wasn't too nasty, but it did mar the end of what was one of the most enjoyable, entertaining gigs I've been in a long time.

KELLY PIKE

## STYX

### Hammersmith Odeon

THE STYX show is a masterpiece in silly choreography. Long theatrical hand gestures two three, point at the audience and together wiggle our bums two three. They even do a 'Shadows' type routine swaying to the front with guitars.

But the most ludicrous part is when Tommy Shaw a blonde-haired miniature version of Peter Frampton climbs aboard an illuminated plinth and his hair is blown around by a wind machine, how sweet. The mini theatre probably comes over better on a large American stage but in the tightness of the Hammersmith Odeon it was ludicrous.

But good lights and an effective backdrop. There was also the odd piece of flowing dry ice and smoke bombs to

complete the package. As the man said, Styx turn out orchestrated rock and sound a lot tighter than Starcastle or Kansas. Simple beginning then waves of sound at the end.

'The Grand Illusion' title track from the album is archetypal Styx, showground rock 'n roll all the fun of the musical fair. Quite often throughout the songs keyboard man Dennis DeYoung indulges in what only be described as Liberace type playing and in some numbers they even manage to work in a Bolero-type backing.

This may all sound crass, but the music strikes a grandiose even balance. The slower songs are very wet though, especially Man In The Wilderness which is very banal lyrically. But Styx satisfy sophisticated hippies. ROBIN SMITH.

## HELEN REDDY:

### London Palladium

VERY HARD to believe this was the same woman whose early (Australasian) hit 'Summer of '71' so offended my mother that she asked me not to play it. That song, penned by Reddy, told of three girls 'out of their mescaline minds, and having such a good time.' Now she stars in Walt Disney movies. No wonder she didn't sing that one at the Palladium.

Her first night performance there confirmed that the trip is still a good one. However, the warm vibrations she gives out on vinyl are not to be found in her aloof stage persona. At times overconfident, even a little overbearing, she rushed through the first half of her set pausing only for the usual bits of "wonderful to be here in London" which she delivered in a breathless mid-Pacific accent.

Just as well she did not pause too long between the first few numbers and her audience seemed struck by rigor mortis. Never has ice met ice so calmly.

But things warmed up considerably after her flawless (i.e. just like the record) version of her first British hit 'Angie Baby'. Then she showed off her best full-throated notes in 'The Westward Circus Child' which she rightly judges to be so good as to always include in every stage show she does. (Did you know she is one of the top ten best paid stars on the Las Vegas circuit? Now you can sleep peacefully).

But she matched the good with some truly bad. Like her latest single 'Ready Or Not'. There's no pun intended in the title, she told us. That being the joke for the night, she threw herself into a lacklustre rendition of the song ELO's Jeff Lynn wrote for her (in his sleep, I'll bet) called 'Poor Little Fool'. Gale Garnett's 'We'll Sing In The Sunshine' put us well into Mary Poppins land with Reddy striding about the stage oozing freshness.

She left her medley of hits till last. Many were not hits in Britain which helps when trying to fathom why Reddy is given the kind of star status in America that gets her invited to White House dinners.

Her parting song 'I Am Woman' is easily one of her best. It sounds as cute and silly as the time I first heard it. But not half as silly as it must now sound to her. JOHN WISHART.

## BUSTER JONES

### Muscle Machine, London

THEY won't mean a thing (unless you come from Lowestoft), but they sure got that swing. Five-strong Buster Jones now have a substantial following in their home base of East Anglia, but that still leaves the rest of the globe.

They could just do it, I guess. There was a pitiful handful at the Muscle Machine on a wet Tuesday midnight; the band worked their guts into the floor and blew the roof off.

Buster Jones are the rock of ages, and they're arriving at about the right time for this post-punk, post-power pop world. It's a classic music (delivered with visually classic poses from the guitar and bass dept.), linking the old British progressive blues bands (Free) with the latterday thickset high-melody American sound (Boston). It's also fresh, original, rampant and spring-loaded, everything you hold good and true. Keyboard man Dick Young writes some cunning, gunning songs ('Live Your Life', 'Let It Rock') with intelligent varied arrangements and a high stomp content.

Personally I'd have preferred more of those than the ice-breaking/headbanging blues back catalogue which the band have to use on a cold audience. Centrepiece here was high drama with 'Steamroller Blues' sky-high energy wedged on sound topped and tailed by Roger James' soaring vocals and Budgie's devastating drum work.

Buster Jones are a band who give and give, and they're ready to stand aside from month-by-month swings in fashion, which won't be everyone's bag but. SUSAN KLUITH

# ELVIS

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*Don't Remember You*

# ROADSHOWS

## PERE SHAPED

### PERE UBU/NICO Marquee

**EVOLUTION** I suppose is the appropriate term to use. Pere Ubu is, musically at least, the next (un)natural step. I think it's called progression, stark / bland / macabre / chilling. Retrogression to nihilism. Sometimes it frightens.

Pere Ubu on vinyl is fine. Read what you will into the music. Intimately closeted alone with record player it provides an obvious indulgence. The Pere Ubu aura is one of untold horror, something far from within my mundane grasp. Murderous, teutonic and invisible. Pere Ubu on record is a feeling. A barbaric emotion.

Pere Ubu live is different. What we all knew to be the next big thing from Cleveland. The senses are dulled with the stench of sweat, beer and smoke. The atmosphere is at fault. Pere Ubu should play only in a vacuum, an echo chamber, a gas chamber. For once, the Marquee added the homely element. The element so totally superfluous to the Pere Ubu sound. It added the unnecessary recognition that this was, after just another rock gig. Or more appropriately, just another rock outfit.

The gig, to be honest, didn't over-impress me. Pere Ubu abandoned the stage after the encore and left the distinctive apres gout that there had been on show one enormous con job. Yet another computer-programmed direction in which to flow.

Pere Ubu were as they were on vinyl. Bizarre, weird, indefinable. novel experience of angular metallic music. A steel

framework with no enveloping harmony. Insensitive to both eyes and ears.

David Thomas adds to the inhumanity of it all with his overbearing stature and strangled tones. A voice to etherize butterflies, to pin their bodies behind a glass showcase. To captivate an audience, manipulate reaction.

The only flaw being that there is no spontaneous reaction other than stand, witness, experience, applaud. Rather like jabbing a needle in your arm, waiting countless seconds for the reaction.

But it didn't happen that way, not for me anyway. A concert in limbo, I left as I arrived, still wondering whether it was or wasn't not knowing whether the void had been filled, or whether it was just another nightmare.

Nico deservedly is awarded the post mortem, not for what she used to be, but for what she is still hanging on to. The voice is still there, the fans, the applause and the memories. I'm sorry, I walked out half-way through her set, not that I don't still admire her (and always have). It's just the sight of the shell, and the shadow of the things that were.

BEV BRIGGS

### ELKIE BROOKS Coventry Theatre

A FEW years back there was a rock band called Vinegar Joe who recorded a couple of albums and made many friends through their live performances then, unable to obtain any commercial success, they split and went their own individual ways. Of this multi-talented collection singer Elkie Brooks looked the

one most poised to attract attention. She had all the advantages any female could want, and, more remarkable a superb voice which could handle any number of different musical styles with ease.

Not surprisingly commercial success soon came and Elkie became almost a household name and that is when things started to go slightly wrong. She began to move away from her Soul/Rock traditions towards a more cabaret or middle of the road approach. Her concert at Coventry last Friday was a natural culmination of this process. Far too much attention was given to a ridiculously large backing band which reveled in excessively over complicated arrangements while Elkie poned about much in the manner of Diana Ross or, heaven forbid, Barbara Streisand.

That is not to say that she was not successful, on the contrary her brilliant voice carried all before her and she received, and deserved, a tumultuous reception. She was compellingly entertaining, and demonstrated over and over that she has all the qualities to be rightly hailed as Britain's no 1 singer. But what she needs now more than anything is to re-examine her roots and to stop this drift towards being the housewives' choice as middle class personality of the year, and to return to fronting a band with guts and fire.

Elkie Brooks is more than just another female singer - she's almost our last remaining hope of producing a world class female rock singer; can we, or she, afford to let this chance slip away.

NIALL CLULEY

# LIVE WIRE

## WIRE / VICE VERSA The Outlook, Doncaster

**SOME PUNTERS** I just can't suss. They'll tell you they want something new, they'll tell you they don't want heroes, but what happens when someone unknown and radical comes along, huh? They damn - near hassle 'em off stage, that's what.

Yeah, I'm talking about Vice Versa, whose first gig this was, who stepped in as support at the last moment, who came from Sheffield, who weren't paid for their services, who received a pathetic kiss-off from the crowd 'cos they were trying something new, who deserved a much better deal.

Vice Versa are: Steve, Mark and Dave. Vice Versa use: bass, guitar and synthesizer. Vice Versa are brave, since they're making a whole new sound, and copping a backlash because of it. A great shame, no less.

Their characteristic sound tends to fall somewhere between industrial noise and syntho-punk, a la Metal Urbain. Now is the time to experiment: Vice Versa realise that, let's hope the turkeys in the crowd cotton on soon.

Wire are also breaking new ground, but they're nearly famous, so their reception is quite different. They're given a couple of encores.

All adjectives have grown stale: cold, weird, psychotic; so have the

labels - New Music, New Schmusic, Cold Wave, blah blah, etc. In fact writing about Wire is almost a cliché in itself these days, so let's just say that Wire are Wire and leave it at that, eh?

No, let's say that Wire are an uncompromising machine, a generator nearing overload and destruction, as insistent as they are uncommercial. They're mechanical, they start, stop, they approach feedback, they're the fly in the ointment, the ruthless, rabid creature that won't go away. Guitars thrash, bass and drums rumble, vocals are deadpan, emotionless, or rather: the 'emotion' as we know it is 'warm' - here it is cold, psychotic, weird, blah blah, etc.

There are no cutesy melodies, no compromises to benefit the squeamish, just that big bad monotone drone. Individual numbers are less important than the overall effect, i.e. the sum is greater than it's parts.

Watch Colin (vocals) - he's robotic, his eyes are glazed (no glimmer of human emotion), he is not man, he is.

Major grouse is that the 70-minute set was slightly too long. Still, the object is to repel or batter into submission. I guess the latter was true here. The Wire machine broke loose and flattened me.

CHRIS WESTWOOD

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# ROADSHOWS

## WE STILL ARE THE CHAMPS, SO THERE



### QUEEN Wembley Arena

OOH, HE just couldn't stand it anymore. It was hot on stage and those tight trousers were probably killing him. Queen have been working tremendously hard and all they've been getting from the press is a selection of slag offs. So Fred just had to stomp his little feet and say something. But horrors, such vitriol from somebody normally so refined. We can't print what he actually said, but he used the slang word for intercourse and a word ruder than MASTURBATION.

Queen have been reeling from more than a few verbal punches over the past year. It started with a gentle slap about the face, then a few blows to the chest before a full heated blow to the groin. To write nice things about Queen is considered positively passe. But it's true Queen aren't moving on, they're still relying on the golden oldies to get the crowd going. But the fans are still dedicated — the chaff having been discarded for a hard core following. For the time being Queen can afford to put on a show that was largely similar to last year's but in 12 months they're going to have to re-think and the next album could be make or break time.

They played it safe on 'Brighton Rock'. May's played more loosely than I've ever heard before, from the aggressive opening of 'We Will Rock You' with Freddie appearing in the left hand corner of the stage in one of his less ludicrous costumes. Full lighting effects and a massive crown took off on smoke jets. Maybe Queen are feeling the slings and arrows a bit Freddie's attitude seemed to be 'we're going to prove you wrong' as he over zealously told the audience: 'We've been listening to you from the dressing room and you sound good. You sound full of talent.'

They played it safe on 'Brighton Rock'. May's playing lacking edge I thought. Then 'Somebody To Love' just a shade heavy on the drums. 'Spread Your Wings' lacked the balance of the album track and May's playing at the end again lacked definition. But things improved. 'Love Of My Life' with Fred and May together was well timed and precise. The 'We Are The Champions' segments were well received but Queen didn't gamble too much on their controversial album. The crowd were happy, a sea of Queen scarves and people bouncing up and down. The old fervour is still there and for the time being Queen are the champions with bloody noses. **ROBIN SMITH**

### LINDISFARNE Fairfields Hall, Croydon

So the lads from the land of Newey Brown are back together in their original line-up after an absence of five years and, on this performance, it makes you wonder why they ever bothered wasting their time trying other formations.

For somehow it seems to take the precise combination of these five musicians to recreate that certain brand of electric woodland folk that is the magic essence of Lindisfarne.

The mood of Geordie humour had already been admirably set by stand-up comedian Mike Elliott whose largely original material spanned a variety of topics from E-Type Reliants to a cleverly thought out routine of modern language jokes. He also handled a few hecklers well and ended to rousing applause and demand for an encore!

There was of course, an obvious danger that the whole show could dissolve into a Lindisfarne revival concert but the band didn't permit this, boldly daring to follow a classic like 'Lady Eleanor' with a new Ray Jackson composition 'Warm Feeling', which was more like it, more like Lindisfarne of old, and new if you see what I mean.

Of the new material 'Woman' seemed average, 'Make Me Want To Stay' promising Simon Cowe's anti-racistist song 'Stick Together' a good B side to the new single and 'Run For Home' (A side) and 'Warm Feeling', judging by their reception, could

well join the ranks of Lindisfarne standards.

The new songs with old polly worked well with all the oldies from 'Meet Me On The Corner', through Ray Jackson's harmonica solo and his traditional rendition of the Z-Cars theme, to the finale 'Fog On The Tyne' and the encore 'Clear White Light' being immaculately performed.

Lindisfarne, essentially a good time fun band even came complete with Ray Jackson's airplane bus and train impersonations. So if you like supping ale and having a laugh and a sing song go and see them, they need your support to bolster their confidence; but if you like banging your head against the wall, don't bother, you are better off doing it in your own back yard.

**GARETH KERSHAW**

### RIKKI AND THE LAST DAYS OF EARTH The Tramshed, Woolwich.

THE Tramshed is no more than its name suggests. A cold, depressing void of a hall, with all the acoustics and atmosphere of an exceptionally bleak bus shelter, and an audience as responsive as soggy sponge pudding.

Rikki And The Last Days Of Earth were met by a crowd whose leanings were pretty diverse, but all of whom assumed a 'You've got three numbers to prove yourselves, then we're leaving' attitude. A proportion, (the minority) did leave for the bar, but those who stayed say

the set out with a mixture of interest, confusion and polite horror.

You see, Rikki and Co require a little thought, mild concentration; they are not the kind of band who can be relied upon to provide pleasant background sounds for you and Bert while you have a quick pint. Their songs aren't even danceable. But get the attitude right and they can be magic.

They are not weird, hip or a cult. They are a very taut, high energy, as in forceful rather than frenzied, band who play slightly outside of the usual straight ahead field of rock music. Nik Weiss does play a synthesiser and keyboards, but not any tiresome lengthy solos, and frequently his playing is so intermeshed with that of guitarist Val Van Der Veene's, that the two become totally inseparable. The songs rely upon steady, frequently menacing, rhythms, provided by bassist Andy Prince and drummer Hugh.

All the material is written by vocalist Rikki Sylvan, and much of it is instrumental, with vocals only joining in for a small period during the song. Sometimes they go to the other extreme, and the lyrics almost take on the form of a monologue, whilst the music subsides considerably, as in the ill-fated single 'Loaded', and 'Out For The Count'.

Rikki And The Last Days Of Earth are powerful, new, and exciting. They give a riveting performance, which is more than just a re-run of their album, and a few extras, thrown together on the spur of the moment.

### STOUXSIE AND THE BANSHEES Yate Stars & Stripes

DO YOU want to find out what's left of punk since the new wave broke over it? Then check out Siouxsie and The Banshees. Their set started with the Beatles 'Helter Skelter' and the type of static frenzy in the song was a good indication of the turbulence to follow.

Siouxsie described their songs as "uninhibited music", which I suppose it is; it is also uninhibited by anybody but themselves — in other words I didn't like what they were doing.

Not so much because it sounded awful (okay it was maybe not the Nashville, and the PA was moving bricks in the walls) but because it was meant to sound that way. They have been together for 18 months now, so it is not inexperience. In spite of this the rhythm section occasionally displayed more than competence.

What made it so unlistenable then? Well, the lead guitarist was loud enough to bore a hole in your head and John McKay played it like an emergency. Subtle it was not, Siouxsie's voice for the most part was unintelligible.

I can't even find a reason to justify the excesses of this band. There seems no justification for their seemingly calculated vivisection of music or their contempt for the audience. And yet, a lot of people are surprised that no recording contract has appeared. Remember the story of the 'Emperor's New Clothes'?

**KELLY FISHER**

**FRED WILLIAMS**

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# NEW SPINS

**ROD STEWART**: 'Ole Oia' / 'Que Sera' / 'My Mammy' (Rita 13). Sensational authentic Brazilian knees-up and dynamic singalong rock flip, all with superimposed TV commentary and effects. Watch it smash!

**REAL THING**: 'Let's Go Disco' (Pye 7N 46078). From 'The Stud' and out now on 45 partly at my instigation, this untypical happy clapping disco bubbler could be just the tonic they need between stereotyped "official" releases. Make it a biggie and spare my bushes, please!

**JAIN BANK**: 'Get Up (& Let Yourself Go)' (Magnet 12 MAG 118). Chartbound churning fast happy flier hits a great groove that don't quit for 5:37 on limited 12in — what a monster!

**TOWER OF POWER**: 'Lovin' You Is Gonna See Me Thru' (CBS 8518). Isles-type smash import funk flier, edited slightly for 45.

**LAURIN RINDER & W. MICHAEL LEWIS**: 'Just' / 'Evvy' / 'Animal Fire' / 'Pride' (LP Seven Deadly Sins' Pye NSPL 28252). Strangely placid cool thumping instrumental pounders currently big in jazz — funk spots.

**JAN ANKERMAN**: 'Crackers' / 'Angel Watch' (Atlantic K 1113). Specialist subtle bouncy jazz — funk instrumental, even funkier flip.

**SLY DUNBAR**: 'Dance And Shake Your Tambourine' (LP 'Your Sly Man' Front Line FL 1008). Terrific reggae treatment plus 'A Who Say' and 'Mr Bassie' with Althia & Donna's vocals, and the full 5:00 Cocaine Cocaine, all worth checking.

**VARIOUS**: 'FM' LP (MCA NCSB 284). Superb all-star soft-rock soundtrack compilation, with a beautiful haunting title track by Steely Dan. Check the amazing line-up for yourselves!

**RALPH MACDONALD**: 'Calypso Breakdown' (TK TKR 6035). Exotic year-old 6:45 jazz — funk rhythm ratter, the best thing on the 'Fever' LP but oddly not heard in the film.

**LOVE & KISSES**: 'Thank God It's Friday' (Casablanca TGIF 1). Title track

zingy thumper from the other movie, out on 3:17 12in.

**LINDA LEWIS**: 'It's Good' (Arista ARIST 12184). Peppy little conga-type kicker from 'The Stud', rather needlessly on 2:57 12in.

**BILL FREDERICKS**: 'Almost' (Polydor 2058035). Recorded sexy smoocher also from 'The Stud', well worth trying.

**PEABO BRYSON**: 'Reaching For The Sky' (Capitol CL 15880). Lovely subtle slow soul smoocher.

**DRAMATICS**: 'Spaced Out Over You' / 'Shake It Well' (ABC 4210). Long overdue smoochy floater full of lovely ethereal effects, 12 inched with slow Isles-type funk-kaleid flip.

**FRANCE HAMMER**: 'Bible' (Front Line FL 108). 'Our Father who art in Zion' — the dread's prayer! Terrific toasting dub.

**SHEILA HYLTON**: 'Don't Ask My Neighbours' (Island WEP 6441). Emotions oldie becomes a pretty winsome light reggae throbber with great dub flip.

**VARIOUS**: 'Disco Direction' LP (RCA PL 42477). 20 hit-cramped tracks mix up Baccara, Olympic Runners, Dr Buzard, Odyssey, Shalamar, Meco, Evelyn King, Vicki Sue Robinson, etc (short 7in versions only), not quite continuously segued so that the 12:55 hotch-potch is good for early evenings.

**DETROIT EMERALDS**: 'Let's Get Together' LP (Ailante K 50432). Title track and 'Turn On Lady' are frantic soul stormers doin' well in US.

**MADLEEN KANE**: 'Rough Diamond' / 'Fever' (Decca FR 13778). Yet another deadpan singing fashion model, predictably big in US discos with these cooling Euro-pounders.

**AMANDA LEAR**: 'Follow Me' (Arista ARO 125). 'Automatic Lover' mechanical smooth fast groove with deadpan 'Lilli Marlene' vocal.

**PATRIC JUVET**: 'Ou Sont Les Femmes?' (LP 'The French Collection' Barclay CLAY 7003). Last year's big French funk jazz leaper finally out in 4:13 form, along with other Eurodisco artists like Burundi Black, Le Pamplemousse and Love & Kisses, on a compilation.

**RAUL DE SOUZA**: 'Daisy Mae' / 'Overture' / 'Jump Street' (LP 'Don't Ask My Neighbours' Tower EST 11774). Spiky specialist jazz

— funk trombone instrumentals.

**ELVIS PRESLEY**: 'The '58 Sessions, Volume 1' (RCA PL 42101). 'Hound Dog', 'Blue Suede Shoes', 'Don't Be Cruel', 'Tutti Frutti', 'Shake Rattle & Roll', 'Lawdy Miss Clawdy', 'Heartbreak Hotel'

**ROCK-A-TEENS**: 'Woo Hoo' (Pye 7N 25780). Dynamite trio of '50s rockers, the classic drum thrasher's flipped by Roc LaRue's bopping 'Baby Take Me Back' and the Skee Brothers' 'Romeo Joe'.

**JOHN TRAVOLTA & OLIVIA NEWTON-JOHN**: 'You're The One That I Want' (RSO 006). Immensely catchy pop romper, not disco but it'll be big.

**MANHATTAN TRANSFER**: 'On A Little Street In Singapore' (Atlantic K 11136). Classy big band quickstepper will do until 'A Gal In Calico' comes out.

**MEL BROOKS**: 'Springtime For Hitler' (Asylum K 13115). Straight-sounding but totally bananas pastiche of old operetta production numbers, great for hip MoR jocks.

**ALEXANDER BROTHERS**: 'Scotland Scotland' / 'The Flower Of Scotland' (Pye 7N 46080). Good corny sing-along waits set to 'Daisy Daisy (Give Me Your Answer Do)' — and look what's the flip, Jimmy!

**SLAINTE MHATH**: 'Sons Of Scotland' (Lightning LIG 533). Argentina anthem set to 'Sailing', banned by Rod Stewart!

**TOMMY COOPER**: 'We'll Meet Again' (Pye 7N 46061). Vera Lynn's sentimental sobber with added jokes for MoR crowds.

**THE WURZELS**: 'The Tractor Song' (EMI 2782). Now 'The Pushbike Song' gets their usual treatment.

**THE GOODIES**: 'Funky Farm' (EMI 2784). Stereo silliness, farmyard noises set to a rhythm-box beat!

**CLASS 58**: 'Fontie Shuffle' (Birds Nest BN 104, via 0905-829859). Pop fun for 'Happy Days' fans.

**PAUL NICHOLAS**: 'On The Strip' (RSO 011). Happy pop stomper just like his others.

**CILLA BLACK**: 'Silly Boy' (EMI 2791). Bee Gees-type duffer, surprisingly good disco sound.

**JAY BLACK**: 'One Night Affair' (Pye 7N 25774). Jay of Jay & The Americans on a phone-call introed 6:45 12in slow swayer with today's pop-disco sound.

**PAUL JONES**: 'Sheena Is A Punk Rocker' (RNO 003). Ramones done as a MoR swayer!

**SPENCER DAVIS GROUP**: 'Gimme Some Lovin' / 'Keep On Running' / 'Somebody Help Me' / 'I'm A Man' (Island IEP 10). All their main classics on EP, but cut with low volume.



GENE VINCENT: Jim Kershaw's No. 10 choice.

## DJ TOP 10

JIM KERSHAW, resident at Sheffield Ebenezer's and mobile with his T.F. Much Enterprises disco (0742-335338) echoes the recent 78 rpm chart of Glasgow's Dannie Hattie by playing his own much in demand 78 rpm Golden Groove Parade on his mobile dates. All are the original breakable 10in 78s.

- 1 TOM HARK, Elias & His Zig Zag Jive Flutes Columbia London
- 2 SICK AND TIRED, Fats Domino London
- 3 BONY MORONIE, Larry Williams London
- 4 LEAVE THE DISHES IN THE SINK MA, Spike Jones HMV London
- 5 HE'S GOT THE WHOLE WORLD IN HIS HANDS, Laune London Parlophone
- 6 DOWN THE LINE / BREATHLESS, Jerry Lee Lewis London
- 7 DIZZY MISS LIZZY, Larry Williams London
- 8 SINGING THE BLUES, Guy Mitchell Philips London
- 9 DREAM LOVER, Bobby Darin London
- 10 BE-BOP-A-LULA, Gene Vincent Capitol

## HOT VINYL

GRAHAM GOLD, building Sundays at Greenford Changers into a hot funk spot, import Ups Bombers 'Dance Dance Dance' (West End LP). Marc Colby 'On And On' (US Columbia LP), Peter King 'Sincerely' (Orbitone LP), John Gibbs 'Trinidad' (Jumbo Caribbean 12in), Sunfighter 'Cafe A - Go - Go' (Canadian EMI 12in), Vamps 'Dancin' Dancin' (Building LP), Badazz 'Honk Honk Beep Beep' (A&M), plus all the hot chart hits.

## JOX YOX

ROB HARKNETT, resident at Harlow's Gibbey Vintners staff club and mobile on Roydon 2329, has a goodie! "The club steward, Chris Kelleite, is no pop fan but loves 'Singing In The Rain' by Sheila B, which we finish off with. He dons raincoat and umbrella, and leaves the bar to sing and dance along with the record in a little routine. Well, last Saturday one of the bar staff passed me a watering can full of water. We had real rain... and howls of laughter! Everybody was singing and dancing, so I faded in to one of those BBC effects records of thunder and raining on a street. It seemed so real — a drenched dancefloor, the sound of thunder and rain, and through it all Joseph Locke trying to sing 'The Last Waltz'!" Case of a wet time in the old town that night!

## DISCO DATES

WEDNESDAY (17) Kerry Juby is Capital DJ at Southgate Royalty, and Greg Davies has Fever dancers at Watford New Penny; THURSDAY (18) Brass Construction and Rokotto blast Birmingham Barbarellas, Steve Wiggins starts a weekly gig at Gibbonsdown Community Centre, Ric Simon hits Tamworth's Watton WMC, and the Caroline Roadshow plays Clacton - On - Sea Westcliffe Hotel; FRIDAY (19) Caroline Roadshow plays Chelmsford City Football Club, and JAIN Band funk Southgate Royalty; SATURDAY (20) Coventry's Eddie Peters and Shaftesbury's Colin Bowden are Radio Luxembourg's Celebrity DJs, the Mad Hatter hits Hackney's Nightingale club, and Greg Edwards funks Southgate Royalty; SUNDAY (21) Chris Hill funks Cookham Ferry's Romans; MONDAY (22) Brass Construction blast Bristol's Romeo & Juliet; TUESDAY (23) BC blast Brighton Top Rank; Craig Royale funks Copford's Windmill, and Colin Hudd funks Gravesend Wings; WEDNESDAY (24) Roger Scott is Capital DJ at Southgate Royalty.

## MIX MASTER

MARTIN STARR of the Reaction Soul Roadshow (Bristol 694166) mixes John Gibbs 'Trinidad' (US Jumbo Caribbean 12in), Michele 'Disco Dance' (US West End 12in), Francine McGee 'Delirium' (RCA 12in), Cameo 'It's Serious' (Casablanca 12in), Sun 'Sun Is Here' (Capitol), Boiling Point 'Let's Get Funkified' (Bang 12in). It's a stizzer, sez he! My own current big overlapping mixes are Francine McGee into the instrumental part of Olympic Runners 'Whatever It Takes' (RCA 12in) — spot the join! — plus Evelyn King 'Shame' (RCA 12in), out during the instrumental near end into Isley Bros 'Livin' The Life' (Epic 12in). Variable speed decks should help get them spot on.

## DISCO NEWS

THAMES VALLEY DJ Assn members meet at noon on Sunday (21) in Windsor's Thames Hotel to discuss affiliation with the DJ Federation, meet DJF and Polydor's Theo Loyla, and hear Ian Webb demonstrating tape use. Also, on Tuesday (23) the TVDJ broadcast on Radio 210 Thames Valley in an 8:30 pm access programme, discussing discos and the Fever phenomenon. Project Electronics have expanded into a new factory near their Ealing showrooms to handle demand for their Simms discos and LS808 light mixers — which accounts for any delay in delivery. Riek Stevens of Leicester's Oasis Discos gigged recently at the East Midlands Custom Car & Bike Show, where the local cruisers put on 'Bar Stool Racing', scooting around the stage at 30 mph on electronically driven bar stools... with no brakes! Riek had a ball with the commentary, and a fall from his stool. Record exporters Midnight Records of 32 Charlwood Close, Elms Road, Harrow Weald, Middlesex HA3 6DW, specialise in servicing overseas jocks. For example, all current UK singles are 8up (including postage), while oldies at 9up (less in bulk) can be chosen from the vast Lightning catalogue costing £2. This same catalogue costs only 25p from The Record Emporium, PO Box 4, Neston, South Wirral L64 9YE, whose domestic mail order service offers UK 45s at 70p and imports at 95p, plus postage (ie: 30p for 10 singles). Contact both for details before ordering. Dublin's Phoenix, the largest gay disco in Ireland, is now called Le Spank. Seems appropriate!

The Single Everyone's  
Dancing To - Now High In  
The Disco Charts  
'DANCER DANCE'  
from  
PUSSYFOOT



# SOUL Top Brass at sea

A REPORTER'S life is a curious one. This explains how a bunch of us were to be found last week on a launch dodging those evil low-slung cargo lighters that haul around the soupy waters of the Thames, followed by a claustrophobic, if alcoholic hour somewhere in the vents of HMS Belfast.

This further explains how the Kluth collection of Homburgs and other tribbles has been joined by a flimsy plastic replica of a building siteworker's lid with a cautionary inscription inside that it ain't a real one. All, enigmatically enough, in the cause of bringing us to Brass Construction; and bringing Brass Construction to the world.

It should be said that Brass put their own limits on the world. If you, or they, or anyone, played S. America for example, it's damn near impossible to take money earned out of certain countries there. So a S. American tour would amount to a charity run virtually, unless you got up a profitable sideline, like exporting live alligators to repopulate the sewers of New York.

Recently the band were offered some dates in

South Africa. Within a few days, the offers had increased in number and in money, including the political goody of playing at a benefit for Steve Biko. Brass's (white) manager Sid Maurer, in full collaboration with the band, turned the whole lot down.

"I know we could have played to thousands of black brothers, but you've got to make a stand if you're not going to just play along with the system. A while back, if an entertainer came forward and stated his feelings, the reaction was that he should stick to entertaining. But we don't believe that's true: we're just as much citizens as anyone else."

Citizens they may be, but they're also the top Brass. From an outfit called Dynamic Soul originating in a Brooklyn High School, followed by eight years of obscurity, Brass Construction went public just on 2½ years ago. Their debut album, produced by Jeff Lane of B. T. Express fame and largely written and arranged by resident musical genius and multi-instrumentalist Randy Muller, went platinum, hitting disco, soul, pop

and jazz audiences alike. It reached No. 9 in the UK too.

"Call it luck or whatever," reckoned sax player Mickey Grudge. "There was a change going on in the music at that time, and it just so happened we'd hit upon the right sound — though we'd had that sound for years and it hadn't got us anywhere. Suddenly it looked like the right combination: progressive music, a lot of energy, horns, rhythm, danceability, hook lines, message . . . I think at that time we were a little unique, though in the intervening years a lot of groups have been copying it."

Did success spoil the Construction? "The public were pushing us in a direction where they wanted more, more of that stuff," explained Mickey — incidentally the band's UK ambassador being raised in Sheffield though born in Jamaica. "I guess when we got that first big smash with 'Movin' we got labelled as a disco band. That's fine: it's great to please some people but you can't please them all, and we wanted to get a wider audience."

In the intervening years, Brass have broadened and loosened a fair bit without losing their initial hallmarks. Maybe this is the result of individual tastes. Randy and Mickey tried to remember which cassettes they'd taken with them to last them through the European tour and got as far as Hubert Laws and Crystal Gayle.

On their second album, one track, 'Blame It On Me' split completely from the disco line in favour of

a tantalising mix of reggae and C&W.

'Celebrate', the inevitable latest single, and off album III, is a voracious hooky piece with a bolder instrumental setting. Rhythm tracks are now down for the fourth one: contents are promised to include more blues, jazz and rock. Brass know that they're grabbing a much bigger white audience in the States now, in the same way that Boz Scaggs and a few others have entered the black arena.

By the time you read this, Brass will be six dates into their 18-date UK visit which includes not only the Hammersmith Odeon but some oddities like RAF Upper Heyford, near Oxford.

"As it's our second trip we've done some new arrangements for the show. But basically we don't go out of our way to change what we do according to the venue: the show always stands around the same things. What we may do, which is up to the judgement of the leader, at the time, is to change certain inserts or find certain gimmicks that could be more appealing to, say, the Forces base than to the regular audience. But that's all.

"British gigs seem more of a challenge to you as a musician — for one thing, the audiences are often far more knowledgeable than in the States where they usually

want simply to come and boogie. And for us something like Hammersmith is intimate. When you're playing to just 2,3,000 people, and they're right up close to you, you can really feel them. You project to them, they project to you. When you're playing to 15,000 and the nearest are 30 feet away, all you can do is hear them."

Time is out for Brass: writing, rehearsing, recording, jet-lagging. Baby, that's rock 'n' roll. They don't even have time for luxuries like eastern religions.

"Some of the guys are into souping up cars," noted Mickey. "Fishing. When I ever get any time off I try and catch up with

the industrial art thing I was studying at college, and a I also do a lot of writing. I'm also taking flying lessons, something that Joe guitarist Joseph Arthur (Wong) introduced to me.

"Once I get up there, in a little one-engined plane, it's certainly a release, it takes your mind away from a lot of things. Flying, in essence, brings creativeness. While I'm up there somehow I get a lot of ideas about music coming out — change of environment I guess."

A hornblower's Life is a curious one. Brass Construction are on tour until May 30 and their next album, IV, should be out in the autumn. **SUTAN KLUTH**



BRASS CONSTRUCTION: turned down political benefit gig

# SMALL ADS

## Personal

**ROCK FANS** wanted for penfriends. — Sae Music Fans Club, Charlton Road, Tetbury, Glos.

**GUY** (23) into Genesis / 801 / Jazz-Rock + Disco / Cinema / Boozing, seeks girl, 21+, similar interests, Reading area. Photo appreciated. — Box No. 1586.

**QUIET MALE**, 19, seeks girl for friendship, Hull area, interests include dancing and records. Photo appreciated all answered. — Box No. 1584.

**QUIET GUY**, 22, seeks girl, 16-24, into Abba, Wings, Genesis, etc. Photo if possible, will reply. — Mike, 90, Crossley Road, Thatto Heath, St Helens, Merseyside.

**PEN FRIENDS SERVICE**, home and abroad. — Sae details, IPHC, 39A, Hatherleigh Road, Ruislip Manor, Middlesex.

## Don't feel lonely...

Single and like being alone? That's fine, but if you're single and lonely Deline will introduce you to someone in your area who would like to meet you now. Write to Deline, Dept. 1RM1, 23 Abchurch Lane, London WC4E 3AT. Phone 01-937 6503.

Deline

**SHY GUY**, 18, wishes to get in contact with a girl, from any area (age, looks, etc, unimportant), who would like to go on a touring / camping holiday to the continent with me in July or August. — Box No. 1585.

**VERY LONELY COUNTRY LAD LIVING IN BIRMINGHAM**, 21 years, 5 ft 3 in. Interests: Driving, pop music, discos, visiting places, cinema, seeks girlfriend for friendship / romance, 16-22 years, preferably petite figure, but looks not really important (genuine advertisement). — Box No. 1579.

**SEXY QUIET** girl seeks protective old-fashioned male, 21-30, Blackburn area. — Box No. 1588.

**GIRLFRIEND WANTED** for London concerts, I am 23, have spare Dylan ticket. Please send photo. — Box No. 1589.

**CONFUSED PUNK** lad needs slim, attractive girl, 14-16 (any style), for fun / love, Midlands area. — Please write Box No. 1590.

**UN ATTACHED PEOPLE** of all ages are meeting new friends through Sue Carr's Friendship Agency. Why stay lonely? Free brochure. No obligation. — Somerset Villa, Harrogate, Tel. 0423 63525, anytime.

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**POSTAL PARTNERS**, all ages, nationwide, personal service. — Stamp, Ann Graham, 10, Riviera Crescent, Staple Hill, Bristol, BS16 4SE.

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**PENFRIENDS WANTED** worldwide, 16/17. — Box No. 1587.

**SAILORS WANT** to write to girls, any age, all letters answered. — Box No. 1582.

**VERY SHY** girl, 20, seeks shy guy, 20, genuine replies only, photos please, all letters answered. — Box No. 1581.

## Fan Clubs

**OLIVIA NEWTON-JOHN** International Appreciation Society, 3 Roden Street, Ilford, Essex IG1 2AA. Send SAE for details.

## Situations Vacant

**SCHOOL LEAVING**, lad, 16, to assist disc jockeys, record sales, discos, promoter, in Yorkshire area. Free accommodation. — Full details, home address, photograph, please, to: Box No. 1583.

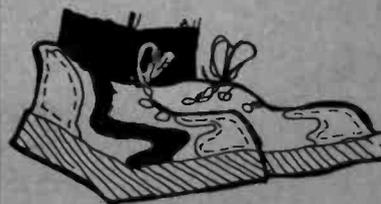
## Situations Wanted

**DEE JAY** with four years experience seeks disco residency in this country or anywhere abroad. Good references, own records, jingles. — Box No. 1581.

## Songwriting

**HOLLYWOOD COMPANY** needs lyrics for new songs. All types wanted. Free details. — Musical Services, 1305 / R. North Highland, Hollywood, California, 90028, USA.

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# SMALL ADS

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**GENESIS T-SHIRTS,** posters, badges, etc. — SAE to 11 Jameson Lodge, 58 Shepherds Hill, London N6 5RW.

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**BOWIE FILMS** — fantastic super 8 colour movies, also Who — SAE David Anthony, 81 Melrose Avenue, Sutton Coldfield, West Midlands.

**GLITTER T-SHIRTS,** Genesis, Black Sabbath, Queen, Led Zeppelin (full colour glitter), Wings, Eagles, £2.65. **POST FREE** Look fantastic on black but also available on white, red, navy, state small, medium or large. — Send CWO prints, 30 Norton Road, Morecambe, Lancashire. For delivery by return (usually).

**BOWIE CONCERT,** two tickets for sale. Best seats Earls Court, June 29th. Best offer accepted. — Merthyr Tydfil 0685 7880.

**BOWIE TICKETS,** Earls Court. All three nights, front row — Ring Mohammed after 8 pm, 01-284 8877.

**SLADE, SLADE, Slade.** For only £3.75 a set of 15 superb glossy 5 1/4 x 3 1/2 colour photos of Slade At the Hammersmith Odeon 1978 — From S Flinders, 5 Mall Street, Stanton By Dale, Ilkington, Derbyshire.

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**ELO STAFFORD,** June 6, 4 x £4 tickets. Offers. — Dave 061-792 8241.

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**EARLY CARPENTERS** records. — 73, Merriman Road, Blackheath, London.

**ANYTHING ON Abba,** especially Australian tour, posters, T-shirts, etc. — 12, Heol-y-Garreglas, Llandeilo, Dyfed, S. Wales.

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**GLEN.** Happy 17th birthday. Love you always, Jackie, xxxxx.

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Best wishes  
Charlie  
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- Because The Night, Patii Smith Group
- Boogie Shoes, KC & The Sunshine Band
- Ca Plane Pour Moi, Plastic Bertrand
- Dancing In The City, Marshall, Hain
- Dancing The Night Away, Leo Sayer
- Davy's On The Road Again, Manfred Mann's Earth Band
- Eddy Vortex, Steve Gibbons Band
- Every Kinda People, Robert Palmer
- Feels Like The First Time, Foreigner
- Honest I Do Love You, Candi Staton
- If I Can't Have You, Yvonne Elliman
- I Fought The Law, Kris Kristofferson & Rita Coolidge
- I'm Always Touched By Your Presence Dear, Blondie
- I Take What I Want, The Bishops
- Jack & Jill, Raydio
- Jupiter, Earth Wind & Fire
- Just For You, Alan Price
- Love Is In The Air, John Paul Young
- Making Up Again, Goldie
- More Than A Woman, Tavares
- Night Fever, Bee Gees
- Oh Carol, Smoke
- Only Love Can Break Your Heart, Elkie Brooks
- On The Strip, Paul Nicholas
- Place In Your Heart, Nazareth
- Pump It Up, Elvis Costello & The Attractions
- Rivers Of Babylon, Boney M
- Stranded In A Limousine, Paul Simon
- Subborn Kind Of Fella, Frankie Miller
- The Boy From New York City, Darts
- Treat Her Right, Russ Ballard
- Turning Dice, Linda Ronstadt
- We'll Never Have To Say Goodbye Again, England Dan & John Ford Coley
- What A Waste, Ian Dury
- Woman Of Mind, Dean Friedman
- You Belong To Me, Carly Simon
- You're The One That I Want, John Travolta & Olivia Newton John
- You Took The Words Right Out Of My Mouth, Meat Loaf

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- Chrysalis
- Arista
- CBS
- Jet
- Arista
- Bronze
- Capitol
- RSO
- RAK
- A&M
- RSO
- Mountain
- Radar
- Atlantic
- CBS
- Chrysalis
- Magnet
- Asylum
- John Ford
- Big Tree
- Suff
- Litson
- Elektra
- RSO
- Epic

### RECORDS OF THE WEEK

- Dave Lee Travis: Stubborn Kind Of Fella, Frankie Miller - Chrysalis
- Simon Bates: Oh Carol, Smoke - RAK
- Paul Barnett: Can't Stop Loving, George Thoroughgood -
- Tony Blackburn: The Love In Your Eyes, David Soul - Private Stock
- Kid Jensen: I Take What I Want, The Bishops -

## RADIO TRENT

### Nottingham

- ADD ONS
- JUPITER, Earth Wind & Fire
- SHOW ME A REASON, Tubes
- ON THE STRIP, Paul Nicholas
- K JEE, M F S B
- CAN WE STILL BE FRIENDS, Todd Rundgren
- WARRN RIDE, Rare Earth
- PUMP IT UP, Elvis Costello

- CBS
- A&M
- RSO
- Philadelphi
- Bearsville
- Prodical
- Radar

# RADIO PLAYLISTS

## RADIO CITY

### Liverpool

- HIT PICKS
- Roger Glythe: I'M ON MY WAY, Captain & Tennille - A&M
- Dave Lincoln: I'M BETTING MY LIFE ON YOU, Allan Clarke - Polydor
- Phil Easton: D. I. Y., Peter Gabriel - Charisma
- Brian Ogilvie: (DON'T FEAR) THE REAPER, Blue Oyster Cult - CBS
- Johnny Jason: DANCING IN THE CITY, Marshall Hain - Harvest
- Dave Eastwood: TRADE WINDS, Lou Rawls - Philadelphia
- Norman Thomas: SILLY BOY, Cilla Black - EMI
- Chris Jones: YOU ARE THE SUNSHINE, Marty Mitchell - MC
- ADD ONS
- SPACEMAN, Bolland & Bolland - EMI
- BEAUTIFUL LOVER, Brotherhood Of Man - Pye
- YOU LIGHT UP MY LIFE, Johnny Mathis - CBS
- A PLACE IN YOUR HEART, Nazareth - Mountain
- TOMORROW, Manhattan - CBS

## RADIO CLYDE

### Glasgow

- HIT PICKS
- Dave Marshall: ON A LITTLE STREET IN SINGAPORE, Manhattan Transfer - Atlantic
- Richard Park: ON THE STRIP, Paul Nicholas - RSO
- Tom Ferrie: YOU'RE THE ONE, Gallagher & Lyle - A&M
- Brian Ford: WHAT A WASTE, Ian Dury - Suff
- Bill Smith: HONEST I DO LOVE YOU, Candi Staton - Warner
- Dougie Donnelly: DISCO INFERNO, Trampms - Brothers
- Steve Jones: IT SURE BRINGS OUT THE LOVE IN YOUR EYES, David Soul - Atlantic
- Private Stock
- CURRENT CHOICE
- WAITING HERE FOR YOU, Rab Noakes - Ring
- ADD ONS
- UP AGAINST THE WALL, Tom Robinson Band - EMI
- A B I N I B, Ishar Cohen / Alphabet - Polydor
- IT MAKES YOU FEEL LIKE DANCING, Rose Royce - Whylfield
- SMURF SONG, Father Abraham - Decca
- LITTLE HITLER, Nick Lowe - Radar
- YOUR LOVE IS GOOD FOR ME, Diana Ross - Motown

## RADIO VICTORY

### Portsmouth

- HIT PICKS
- Chris Pollard: YOU'RE THE ONE, Gallagher & Lyle - A&M
- Nicky Jackson: DANCING IN THE CITY, Marshall Hain - Harvest
- Dave Christian: NEVER TOGETHER BUT CLOSE SOMETIMES, Carlene Carter - Warner Bros
- Chris Rider: THAT'S WHERE THE HAPPY PEOPLE GO, Trampms - Atlantic
- Anton Darby: ON A LITTLE STREET IN SINGAPORE, Manhattan Transfer - Atlantic
- Jack McLaughlin: MIXED UP SHOOK UP GIRL, Paul Shuttleworth - Epic
- Dave Carson: HONEST I DO LOVE YOU, Candi Staton - Warner Bros
- Andy Ferriss: (DON'T FEAR) THE REAPER, Blue Oyster Cult - CBS
- Howard Pearce: THE LOVE IN YOUR EYES, David Soul - Private Stock
- STATION SPECIAL
- D. I. Y., Peter Gabriel - Charisma

## PICCADILLY RADIO

- ADD ONS
- ON THE STRIP, Paul Nicholas - RSO
- (DON'T FEAR) THE REAPER, Blue Oyster Cult - CBS
- GETTING BETTER, Steve Hillage - Virgin
- SUN IS HERE, Sun - Capitol
- DISCO INFERNO, Trampms - Atlantic
- DANCING THE NIGHT AWAY, Leo Sayer - Chrysalis
- SEASONS, Deniece Williams - CBS
- GIVE ME WHAT I CRY FOR, Chris Rainbow - Polydor
- MIXED UP SHOOK UP GIRL, Paul Shuttleworth - Epic

## RADIO LUXEMBOURG

- BULLETS
- EVERY KINDA PEOPLE, Robert Palmer - Island
- DEACON BLUES, Steely Dan - ABC
- ON THE STRIP, Paul Nicholas - RSO
- LITTLE HITLER, Nick Lowe - Radar
- THE LOVE IN YOUR EYES, David Soul - Private Stock
- BEAUTIFUL LOVER, Brotherhood Of Man - Pye
- MIND BLOWN' DECISIONS, Heatwave - GTO

## RADIO FORTH

### Edinburgh

- ADD ONS
- DO THE SWIM, Little Nell - A&M
- ONLY LOVE CAN BREAK YOUR HEART, Elkie Brooks - ABM
- OH WELL, Gordon Giltrap - Electric
- ALMOST SUMMER, Celebration - MCA
- YOU'RE THE ONE THAT I WANT, John Travolta / Olivia Newton John - RSO
- MIND BLOWING DECISION, Heatwave - GTO
- PUMP IT UP, Elvis Costello & Attractions - Radar
- OH CAROL, Smoke - RAK
- PLAY IT AGAIN SAM, JRT - Electric
- GETTING BETTER, Steve Hillage - Virgin
- STRANDED IN A LIMOUSINE, Paul Simon - CBS
- YOU BELONG TO ME, Carly Simon - Elektra
- LITTLE HITLER, Nick Lowe - Radar
- DAVY'S ON THE ROAD AGAIN, Manfred Mann's Earth Band - Bronze

# THE STRANGLERS



## TOUR DATES

20th May Brighton Centre  
26th May Glasgow Apollo  
30th May Bingley Hall Stafford

# BLACK AND WHITE ALBUM



Album UAK 30222 / Cassette TCK 30222