

Bolan in colour

Record Mirror

FREE T-SHIRT

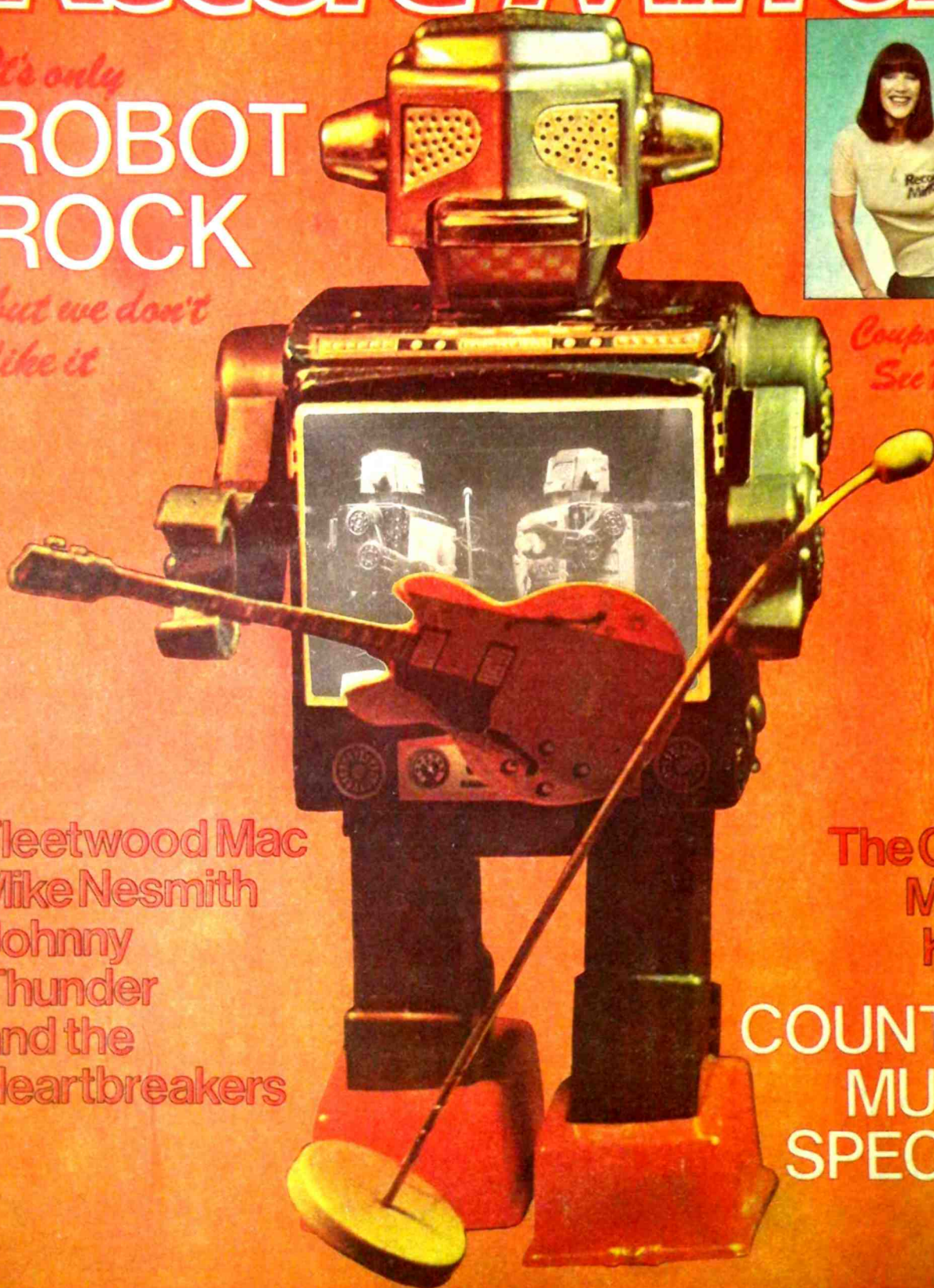
It's only

ROBOT ROCK

*but we don't
like it*



*Coupon No. 2
See Page 8*



Fleetwood Mac
Mike Nesmith
Johnny
Thunder
and the
Heartbreakers

The Clash
Mr Big
Kinks

COUNTRY MUSIC SPECIAL

Record Mirror

UK SINGLES



- 1 1 KNOWING ME KNOWING YOU, Abba Epic
- 2 2 GOING IN WITH MY EYES OPEN, David Soul Stock
- 3 4 WHEN, Showaddywaddy Arista
- 4 5 SOUND AND VISION, David Bowie RCA
- 5 3 CHANSON D'Amour, Manhattan Transfer Atlantic
- 6 8 I DON'T WANT TO PUT A HOLD Berni Flint EMI
- 7 6 MOODY BLUE, Elvis Presley RCA
- 8 13 RED LIGHT SPELLS DANGER, Billy Ocean GTO
- 9 7 SUNNY, Boney M Atlantic
- 10 11 OH BOY, Brotherhood of Man Pye
- 11 12 LOVE HIT ME, Maxim Nightingale United Artists
- 12 23 TO BE A STAR, Marilyn McCoo / Billy Davis Jr ABC
- 13 9 BETWEEN TWO LOVERS, Mary MacGregor Arista
- 14 18 LAY BACK IN THE ARMS Smokie RAK
- 15 16 MY KINDA LIFE, Cliff Richard EMI
- 16 10 BOOGIE NIGHTS, Heatwave GTO
- 17 17 BABY I KNOW, Rubettes State
- 18 24 GIMME SOME, Brendon Magnet
- 19 34 HAVE I THE RIGHT, Dead End Kids CBS
- 20 35 FREE, Deniece Williams CBS
- 21 29 ROCKBOTTOM, Lynsey De Paul/Mike Moran Polydor
- 22 14 ROCKARIA, Electric Light Orchestra Jet
- 23 21 KNOW WHAT YOU'RE MISSING, Real Thing Pye
- 24 43 PEARL'S A SINGER, Elkie Brooks A&M
- 25 19 ANOTHER SUITCASE MCA
- 26 22 WHEN I NEED YOU, Leo Sayer Chrysalis
- 27 42 LONELY BOY, Andrew Gold Asylum
- 28 25 HOLD BACK THE NIGHT Graham Parker Vertigo
- 29 30 TOGETHER, O. C. Smith Canbon
- 30 41 7,000 DOLLARS & YOU, Stylistica H&L
- 31 33 SOUTHERN NIGHTS, Glen Campbell Capitol
- 32 15 ROMEO, Mr Big EMI
- 33 47 I WANNA GET NEXT TO YOU, Rose Royce MCA
- 34 38 RIO, Michael Nesmith Island
- 35 - WHODUNIT, Tavares Capitol
- 36 28 MORE THAN A LOVER, Bonnie Tyler RCA
- 37 27 TEAR ME APART, Suzi Quatro RAK
- 38 46 WHITE RIOT, The Clash CBS
- 39 - SIR DUKE, Stevie Wonder Motown
- 40 20 SATURDAY NITE, Earth Wind & Fire CBS
- 41 - SOLSBURY HILL, Peter Gabriel Charisma
- 42 50 SOUL OF MY SUIT, T. Rex Man
- 43 31 TIE YOUR MOTHER DOWN, Queen EMI
- 44 - HOW MUCH LOVE, Leo Sayer Chrysalis
- 45 39 BECAUSE, Demis Roussos Phillips
- 46 - ENJOY YOURSELF, Jacksons Epic
- 47 - A STAR IS BORN, Barbra Streisand CBS
- 48 45 5TH ANNIVERSARY EP, Judge Dread Cactus
- 49 - THE SHUFFLE, Van McCoy H&L
- 50 - ANOTHER FUNNY HONEYMOON, David Dundas Air

US SINGLES



- 1 2 DANCING QUEEN, Abba Atlantic
- 2 3 DON'T GIVE UP ON US, David Soul Private Stock
- 3 4 DON'T LEAVE ME THIS WAY, Thelma Houston Tamla
- 4 1 RICH GIRL, Daryl Hall & John Oates RCA
- 5 6 SOUTHERN NIGHTS, Glen Campbell Capitol
- 6 7 THE THINGS WE DO FOR LOVE, 10 cc Mercury
- 7 8 HOTEL CALIFORNIA, Eagles Asylum
- 8 9 I'VE GOT LOVE ON MY MIND, Natalie Cole Capitol
- 9 5 'A STAR IS BORN' (Evergreen), Barbra Streisand Columbia
- 10 12 SO IN TO YOU, Atlanta Rhythm Section Polydor
- 11 11 CARRY ON WAYWARD SON, Kansas Kirshner
- 12 10 MAYBE I'M AMAZED, Wings Capitol
- 13 13 FLY LIKE AN EAGLE, Steve Miller Band Capitol
- 14 18 TRYING TO LOVE TWO, William Bell Mercury
- 15 19 RIGHT TIME OF THE NIGHT, Jennifer Warnes Arista
- 16 15 SAY YOU'LL STAY UNTIL TOMORROW, Tom Jones Epic
- 17 21 WHEN I NEED YOU, Leo Sayer Warner Bros
- 18 22 I WANNA GET NEXT TO YOU, Rose Royce MCA
- 19 14 I LIKE DREAMIN', Kenny Nolan 20th Century
- 20 20 SAM, Olivia Newton John MCA
- 21 26 LIDO SHUFFLE, Boz Scaggs Columbia
- 22 23 FIRST CUT IS THE DEEPEST, Rod Stewart Warner Bros
- 23 30 CAN'T STOP DANCING, Captain & Tennille A&M
- 24 28 DISCO LUCKY, Wilton Place Street Band Island
- 25 35 I'M YOUR BOOGIE MAN, KC & The Sunshine Band TK
- 26 27 FREE, Deniece Williams Columbia
- 27 33 COULDN'T GET IT RIGHT, Climax Blues Band Sire
- 28 32 YOUR LOVE, Marilyn McCoo & Billy Davis Jr ABC
- 29 24 DO YA, Electric Light Orchestra United Artists
- 30 31 AT MIDNIGHT, Rufus Featuring Chaka Khan ABC
- 31 48 CALLING DR LOVE, Kiss Casablanca
- 32 36 NY, YOU GOT ME DANCING, Andrea True Connection Buddah
- 33 16 TORN BETWEEN TWO LOVERS, Mary MacGregor Ariola America
- 34 17 NIGHT MOVES, Bob Seger Capitol
- 35 40 ANGEL IN YOUR ARMS, Hot Big Tree
- 36 38 LOVE IN 'C' MINOR, Cerrone Cobillion
- 37 46 SOMETIMES, Facts Of Life Kayvette
- 38 44 DANCING MAN, Q Epic / Sweetcity
- 39 39 MAGICAL MYSTERY TOUR, Ambrosia 20th Century
- 40 42 SPRING RAIN, Silvette Salsoul
- 41 57 LONELY BOY, Andrew Gold Asylum
- 42 47 HEARD IT IN A LOVE SONG, Marshall Tucker Band Capricorn
- 43 45 PHANTOM WRITER, Gary Wright Warner Bros
- 44 - THERE WILL COME A DAY, Smokey Robinson Tamla
- 45 - UPTOWN FESTIVAL, Shamalam Soul Train
- 46 - MY SWEET LADY, John Denver RCA
- 47 - WHODUNIT, Tavares Capitol
- 48 - SIR DUKE, Stevie Wonder Tamla
- 49 - TIE YOUR MOTHER DOWN, Queen Elektra
- 50 - HELLO STRANGER, Yvonne Elliman RSO

Yesterday

- 5 years ago
- 1 WITHOUT YOU, Nilsson
 - 2 BEG, STEAL OR BORROW, The New Seekers
 - 3 AMAZING GRACE, Royal Scot Dragons
 - 4 ALONE AGAIN (NATURALLY), Gilbert O'Sullivan
 - 5 HOLD YOUR HEAD UP, Argent
 - 6 MEET ME ON THE CORNER, Lindisfarne
 - 7 AMERICAN PIE, Don MacLean
 - 8 SWEET TALKING GUY, The Chiffons
 - 9 DESIDERATA, Les Crane
 - 10 FLOY JOY, The Supremes
- 10 years ago
- 1 RELEASE ME, Engelbert Humperdinck
 - 2 SOMETHIN' STUPID, Frank and Nancy Sinatra
 - 3 THIS IS MY SONG, Harry Secombe
 - 4 PUPPET ON A STRING, Sandie Shaw
 - 5 SEMON SMITH AND HIS DANCING BEAR, Alan Price
 - 6 I WAS RAISED BY A BATMAN, Whistling Jack Smith
 - 7 EDELWEISS, Vince Hill
 - 8 PENNY LANE / STRAWBERRY FIELDS, The Beatles
 - 9 THIS IS MY SONG, Petula Clark
 - 10 GEORGY GIRL, The Seekers
- 15 years ago
- 1 WONDERFUL LAND, The Shadows
 - 2 TELL ME WHAT HE SAID, Helen Shapiro
 - 3 DREAM BABY, Roy Orbison
 - 4 CAN'T HELP FALLING IN LOVE, Elvis Presley
 - 5 WIMPEY, Karl Denver
 - 6 STRANGER ON THE SHORE, Acker Bilk
 - 7 TWISTIN' THE NIGHT AWAY, Sam Cooke
 - 8 HEY LITTLE GIRL, Del Shannon
 - 9 HOLE IN THE GROUND, Bernard Cribbins
 - 10 SOFTLY AS I LEAVE YOU, Matt Monro

UK Disco Top 20

- 1 BOOGIE NIGHTS, Heatwave GTO
- 2 SOUND AND VISION, David Bowie RCA
- 3 GIMME SOME, Brendon Magnet
- 4 WHEN, Showaddywaddy Arista
- 5 KNOWING ME KNOWING YOU, Abba Epic
- 6 CHANSON D'AMOUR, Manhattan Transfer Atlantic
- 7 SUNNY, Boney M Atlantic
- 8 DON'T LEAVE ME THIS WAY, Thelma Houston Motown
- 9 HAVE I THE RIGHT, Dead End Kids CBS
- 10 HOLD BACK THE NIGHT, Graham Parker & Rumour Vertigo
- 11 LOVE IN 'C' MINOR, Cerrone Atlantic
- 12 THE SHUFFLE, Van McCoy H&L
- 13 CAR WASH, Rose Royce MCA
- 14 SATURDAY NITE, Earth Wind & Fire CBS
- 15 THIS IS TOMORROW, Bryan Ferry Polydor
- 16 NO WOMAN, NO CRY, Boney M Atlantic
- 17 DADDY COOL, Boney M Atlantic
- 18 WHAT CAN I SAY, Boz Scaggs CBS
- 19 DISCO INFERNO, Trammps CBS
- 20 LOVE HIT ME, Maxine Nightingale UA

US Disco Top 20

- 1 DO WHAT YOU WANNA DO, T Connection TK
- 2 UPTOWN FESTIVAL, Shamalam Soul Train
- 3 LOVE IN 'C' MINOR, MIDNIGHT LADY, Cerrone Cotillion
- 4 NY YOU GOT ME DANCING, Andrea True Buddah
- 5 UP JUMPED THE DEVIL, John Davis Orchestra SAM
- 6 LOVE IN 'C' MINOR, Heart & Soul Orchestra Casablanca
- 7 24 HOURS A DAY, Barbara Pennington United Artists
- 8 DISCO INFERNO, Trammps Atlantic
- 9 YOU CAN'T HIDE, Teddy Pendergrass Philadelphia Int
- 10 GOTTA KEEP DANCING, Carrie Lucas Soultrain
- 11 SLOW DOWN, John Miles TK
- 12 STONED TO THE BONE, Timmy Thomas TK
- 13 DON'T LEAVE ME THIS WAY, Thelma Houston Tamla
- 14 SUPERMAN / ONE LOVE, Cell Bee & the Buzzy Bunch TK
- 15 LIFE IS MUSIC, LADY, Rickie Family Martin
- 16 FUNK MACHINE, Funk Machine TK
- 17 I CAUGHT YOUR ACT, Hughes Corp Warner Bros
- 18 GOT TO GIVE IT UP, Marvin Gaye Tamla
- 19 TOUCH ME, TAKE ME, Black Light Orchestra RCA
- 20 LOVE GOES DEEPER THAN THAT, Eloise Laws Invictus

UK Soul Top 20

- 1 4 FREE, Deniece Williams CBS
- 2 5 TO BE A STAR, McCoy Davis ABC
- 3 1 DOUBLE DUTCH, Fatback Band Spring
- 4 3 BOOGIE NIGHTS, Heatwave GTO
- 5 6 SUNNY, Boney M Atlantic
- 6 7 ALI SHUFFLE, Avin Cash Contempo
- 7 2 LOVE IN 'C' MINOR, Cerrone Atlantic
- 8 TOGETHER, O.C. Smith Atlantic
- 9 10 WELCOME, Mass Production Cotillion
- 10 9 DON'T LEAVE ME THIS WAY, Thelma Houston Tamla
- 11 16 WANT TO GET NEXT TO YOU, Rose Royce MCA
- 12 8 SATURDAY NIGHT, Earth Wind & Fire CBS
- 13 - LOVE IS BETTER IN THE AM, Johnny Taylor CBS
- 14 14 WHODUNIT, Tavares Capitol
- 15 - GET CLOSER, James & Bobby Purify Mercury
- 16 - LOVE HIT ME, Maxine Nightingale United Artists
- 17 19 SUPER BAND, Kool & The Gang Contempo
- 18 11 WHEN LOVE IS GONE, Arthur Prysock Polydor
- 19 17 DANCIN', Crown Heights Affair Polydor
- 20 15 DARLING, DARLING BABY, O'Jays Philadelphia

US Soul Top 20

- 1 3 AT MIDNIGHT, Rufus ABC
- 2 2 I'VE GOT LOVE, Natalie Cole Capitol
- 3 4 LOVE IS BETTER, Johnnie Taylor Columbia
- 4 5 I WANNA GET NEXT TO YOU, Rose Royce MCA
- 5 1 TRYING TO LOVE TWO, William Bell Mercury
- 6 8 BOOGIE MAN, KC & The Sunshine Band TK
- 7 7 COME A DAY, Smokey Robinson Tamla
- 8 10 THE PHIDE (Part 1), Jalexy Brothers T-Neck
- 9 11 AIN'T GONNA BUMP, Joe Tex Epic
- 10 6 SOMETIMES, Facts of Life Kayvette
- 11 17 PINOCCHIO THEORY, Bootsy's Band Warners
- 12 16 THROWING A GOOD LOVE AWAY, Spinners Atlantic
- 13 18 I WANNA DO IT TO YOU, Jerry Butler Motown
- 14 9 REACHING FOR WORLD, Harold Melvin ABC
- 15 20 DISCO INFERNO, Trammps Atlantic
- 16 14 BLESSED IS THE WOMAN, Shirley Brown Arista
- 17 13 GLORIA, Enchantment United Artists
- 18 12 TOO HOT TO STOP, Bar-Kays Mercury
- 19 15 TIME IS MOVIN', Blackbyrds Fantasy
- 20 19 DANCIN', Crown Heights Affair De-Lite

STAR CHOICE



CHRISTINE McVIE of Fleetwood Mac

- 1 SOMEONE TO LAY DOWN BESIDE ME, Linda Ronstadt
 - 2 KISS AND RUN, George Calderone
 - 3 LONG TRAIN RUNNING, Doobie Brothers
 - 4 LOVE IS ALIVE, Gary Wright
 - 5 BALLERINA, Van Morrison
 - 6 SO WHAT, Miles Davis
 - 7 LIVING IN THE CITY, Stevie Wonder
 - 8 I AM THE WALRUS, The Beatles
 - 9 FOUNTAIN OF SORROW, Jackson Browne
 - 10 ON THE BORDER, The Eagles
- * See feature, page 12

Star Breakers

- 1 REACHING FOR THE WORLD, Harold Melvin ABC
- 2 ROCK & ROLL STAR, Barclay James Harvest Polydor
- 3 LET YOUR BODY GO, Martyn Ford Orchestra Fountain
- 4 LOVE WILL KEEP US TOGETHER, Captain & Tennille ASM
- 5 SAY YOU'LL STAY UNTIL TOMORROW, Tom Jones EMI
- 6 GOOD MORNING JOVE, 10cc Philips
- 7 TELEGRAM, Silver Convention Magnet
- 8 AIN'T GONNA BUMP NO MORE, Joe Tex Epic
- 9 I'M YOUR BOOGIE MAN, KC & The Sunshine Band CBS
- 10 HOTEL CALIFORNIA, Eagles Asylum

UK ALBUMS



- 1 1 PORTRAIT OF SINATRA Reprise
- 2 3 ARRIVAL, Abba Epic
- 3 2 20 GOLDEN GREATS, The Shadows EMI
- 4 5 HOLLIES LIVE hits, the Hollies Polydor
- 5 4 HEARTBREAKERS, Various K-Tel
- 6 6 ENDLESS FLIGHT, Leo Sayer Chrysalis
- 7 7 ANIMALS, Pink Floyd Harvest
- 8 8 EVERY FACE TELLS A STORY, Cliff Richard EMI
- 9 17 BEST OF, John Denver RCA
- 10 13 GREATEST HITS, Abba Epic
- 11 9 LIVE, Status Quo Vertigo
- 12 12 COMING OUT, Manhattan Transfer Atlantic
- 13 10 RUMOURS, Fleetwood Mac Warner Bros.
- 14 18 PETER GABRIEL, Charisma
- 15 19 DAVID SOUL, Private Stock
- 16 11 IN YOUR MIND, Bryan Ferry Polydor
- 17 14 EVITA, MCA
- 18 16 LOW, David Bowie RCA
- 19 15 A NEW WORLD RECORD, Electric Light Orchestra Jet
- 20 - THE UNFORGETTABLE GLENN MILLER RCA
- 21 26 GREATEST HITS, Showaddywaddy Arista
- 22 - WORKS, Emerson Lake and Palmer Atlantic
- 23 21 BURNING SKY, Bad Company Island
- 24 20 HOTEL CALIFORNIA, The Eagles Asylum
- 25 22 THE BEST OF LENA MARTELL, Lena Martell Pye
- 26 - DANDY IN THE UNDERWORLD, T Rex EMI
- 27 23 SONGS IN KEY OF LIFE, Stevie Wonder Motown
- 28 30 THEIR GREATEST HITS 71-75, The Eagles Asylum
- 29 - A STAR IS BORN, Soundtrack CBS
- 30 - THE IDIOT, Iggy Pop RCA
- 31 31 RED RIVER VALLEY, Slim Whitman United Artists
- 32 29 BOSTON, Epic
- 33 34 SONGS FROM THE WOOD, Jethro Tull Chrysalis
- 34 33 WINGS OVER AMERICA, Wings Parlophone
- 35 - LIVING LEGENDS, Everly Brothers Warwick
- 36 35 MARQUEE MOON, Television Elektra
- 37 36 THE DARK SIDE OF THE MOON, Pink Floyd Harvest
- 38 25 VISION, Don Williams ABC
- 39 27 A DAY AT THE RACES, Queen EMI
- 40 52 MAKIN' MAGIC, Pat Travers Polydor
- 41 50 WISH YOU WERE HERE, Pink Floyd Harvest
- 42 - BARRY WHITE GREATEST HITS 20th Century
- 43 - 20 GOLDEN GREATS, Glen Campbell Capitol
- 44 39 MOTORVATIN, Chuck Berry Mercury
- 45 41 WIND AND WUTHERING, Genesis Charisma
- 46 24 KIKI DEE Rocket
- 47 37 DAMNED, DAMNED, DAMNED, The Damned Stiff
- 48 32 GOLDEN DELICIOUS, Wurzels Note
- 49 - LIVE AT TREORCHY, Max Boyce One Up
- 50 - THE SINGLES 1969-1973, Carpenters A&M

US ALBUMS



- 1 1 RUMOURS, Fleetwood Mac Warners Bros.
- 2 2 HOTEL CALIFORNIA, Eagles Asylum
- 3 3 SONGS IN THE KEY OF LIFE, Stevie Wonder Tamla
- 4 4 A STAR IS BORN, Barbra Streisand & Kris Kristofferson Columbia
- 5 5 LEFTOVERTURE, Kansas Kirshner
- 6 7 BOSTON Epic
- 7 10 THIS ONE'S FOR YOU, Barry Manilow Arista
- 8 9 LOVE AT THE GREEK, Neil Diamond Columbia
- 9 8 FLY LIKE AN EAGLE, Steve Miller Band Capitol
- 10 12 UNPREDICTABLE, Natalie Cole Capitol
- 11 6 JOHN DENVER'S GREATEST HITS VOL 2 RCA
- 12 13 IN FLIGHT, George Benson Warner Bros.
- 13 15 WINGS OVER AMERICA Capitol
- 14 14 ANIMALS, Pink Floyd Columbia
- 15 17 A NEW WORLD RECORD, Electric Light Orchestra United Artists
- 16 20 SONGS FROM THE WOOD, Jethro Tull Arista
- 17 19 ANYWAY YOU LIKE IT, Thelma Houston Tamla
- 18 11 NIGHT MOVES, Bob Selger & The Silver Bullet Band Capitol
- 19 28 BURNIN' SKY, Bad Company Swan Song
- 20 22 THE NAME IS BOOTSY, BABY! Bootsy's Rubber Band Warner Bros.
- 21 23 HARBOUR, America Warner Bros.
- 22 24 ARRIVAL, Abba Atlantic
- 23 25 A ROCK AND ROLL ALTERNATIVE, Atlanta Rhythm Section Polydor
- 24 18 ROCK AND ROLL OVER, Kiss Casablanca
- 25 30 SLEEPWALKER, Kinks Arista
- 26 26 WIND & WUTHERING, Genesis Atco
- 27 32 SILK DEGREES, BOZ SCAGGS Columbia
- 28 34 BIGGER THAN BOTH OF US, Daryl Hall & John Oates RCA
- 29 21 ROOTS, Quincy Jones A&M
- 30 33 CAROLINA DREAMS, Marshall Tucker Band Capricorn
- 31 31 THEIR GREATEST HITS 1971-1975, Eagles Asylum
- 32 44 TEDDY PENDERGRASS Philadelphia International
- 33 16 YEAR OF THE CAT, Al Stewart Janus
- 34 35 THIS IS NIECY, Deniece Williams Columbia
- 35 37 ASK RUFUS, Rufus Featuring Chaka Khan ABC
- 36 42 ROSE ROYCE, Car Wash / Original Motion Picture Soundtrack MCA
- 37 39 CHANGES IN LATITUDES - CHANGES IN ATTITUDES, Jimmy Buffet ABC
- 38 40 THE PRETENDER, Jackson Browne Asylum
- 39 - JEFF BECK WITH THE JAN HAMMER GROUP, Epic
- 40 - YESTERDAY, TODAY & TOMORROW, Spinners Atlantic
- 41 45 PART 3, K. C. & The Sunshine Band TK
- 42 38 CHILDREN OF THE WORLD, Bee Gees RSO
- 43 43 THE BEST OF THE DOOBIE, Doobie Brothers Warner Bros.
- 44 27 TORN BETWEEN TWO LOVERS, Mary MacGregor Ariola America
- 45 - SOUTHERN NIGHTS, Glen Campbell Capitol
- 46 29 AN EVENING WITH DIANA ROSS Motown
- 47 50 BREEZIN', George Benson Warner Bros.
- 48 - TRYING TO GET THE FEELIN', Barry Manilow Arista
- 49 - DISCO INFERNO, Trammps Atlantic
- 50 - PERSON TO PERSON, Average White Band Atlantic

Record Mirror

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The long awaited sequel to last year's movie spectacular. Yes, it's . . .

ROLLERBALLS!

THIS IS getting beyond a joke. What some people will do for publicity. Disturbing news reaches me, my dears, concerning those delightful little boys, the Bay City Rollers.

They were — and I have this on good authority — photographed in the nude for their new album cover. Yes, just imagine, the tartan terrors in their birthday suits. But wait, there's more to this. I understand that the picture also involved the use of an eight-foot diameter ball. What can all this mean?

Still with the dear little things, three of them are taking part in an anti-smoking TV campaign, but the other two aren't. They just haven't got the willpower to kick the habit. Before we know where we are, Tam's boys will be taking part in an anti-porn campaign — and they could start with their own album cover.

Talking of exhibitionists, I've seen it all now, Elderly rocker and sometime DJ Alan Freeman spent Thursday attempting to perform a limbo dance on a boat going down the Thames in the pouring rain. It was not the prettiest of sights. I thought the old boy might slip a disc! Geddit???

Sympathy now, please, for my old friend and drinking partner Tony Ashton. Returning from a nearby hostelry a few minutes before PAI were due on stage, young Tony made his way out of the wings and took a nose-dive 12ft into the



orchestra pit. He suffered extensive bruising to his back and needed a few stiff ones after the show.

Back to ageing DJ's for a moment. Diminutive Tony Prince of Radio Luxembourg (fame) attempted to sing on stage at the Albert Hall l'other evening. The audience were already on their way out and were seen to quicken their pace as the elderly record spinner took up the microphone and started warbling.

April Fool's Day came and went with a remarkable shortage of practical jokes. And a band by the name of Giggles found little to laugh about on April 1. Playing a gig at Poole Technical College in Dorset they were subjected to an attack by a group of Hell's Angels. Not only did the unwashed rowdies destroy a brand new lighting system, they also set about one of the roadies who required hospital treatment as a result.

Look out Lou Reed, Wilko

Johnson has joined the great original punk debate. Wait for it — "Winston Churchill was the original punk".

Now I must relate to you a report that reaches me all the way from Down Under,

Alice Cooper, the American entertainer, noted for his spectacular performances, is now startling Australian audiences with his sensational shows. As he sings his numbers, he beheads monsters, tampers sensually with a dirty life-sized doll and wrestles with large Black Widow Spiders.

In another part of the show he appears in a film sequence, staggering through a graveyard smashing his own neon-lit headstone while demons prance about. And as a finale to this sequence he and the demons leap from the film through the screen on to the stage. I wonder if Liz and Phil the Greek took in one of his shows while they were going walkabout in Foster's Land?

Quick one: An anagram of Anna Raeburn (who has a phone in show dealing with sexual and emotional problems on London's Capital Radio): A Nun Ran Bare.

The couple most unlikely to be seen around and about in Los Angeles young Michael Jackson and the even younger Tatum O'Neal. My spies tell me they are very much in love. How sweet.

RECORD MIRROR'S interview with Johnny Thunders ran into a few teething problems when our intrepid reporter went along with JT to Joe Allen's American restaurant. The manager of the eating establishment refused to accept a letter of credit from JT. A phone call



ME RIGHT CHARLIE, you lovely angel. By very popular request . . . Miss Farrah Fawcett - Majors

to Joe Allen's New York GHQ had to be made to clear matters up. 12,000 miles later they got stuck into the food 'n' booze.

Stand by for a star-studded album from Lionel Bart — the soundtrack for his musical 'Quasimodo'. Elle Juce — never one to miss a good snippet — overheard a conversation at a certain record company's offices. Among those taking part with Lionel will be David Bowie, Mick Jagger and PP Arnold. PP by the way, is in town for the upcoming Small Faces tour.

Disturbing news from Finland where Alkatraz were touring recently. They tell me

that the women were nice but outnumbered by the 'gays' who fancied guitarist Will Youatt. Young Will was hounded out of several bars until finally roadies obliged with much bodily manhandling. Meanwhile, when they reached Rotterdam, the band had a row with touring partners Streetwalkers over money.

Still on manly sports, an inebriated young Frankie Miller indulged in fistcuffs with an inebriated rock journalist backstage at the New Victoria, London. Sheila Prophet ate prawns (about three bucketfuls, my dears) and looked on aghast at the impromptu wrestling bout.

I am seriously worried about young Alf Martin, our cuddly Editor. You see, not only has he given up smoking, but he's also taken to going for early morning runs round the block — you should see him in his shorts! Sorry about the promise of a Mr Big interview on this week's cover. It hasn't happened because lack of space — but never fear. Big-timers, it will appear next week.

Alan Platt, drummer with Salt, broke his ankle on stage at the Nashville, staggered outside to find that some unkind person had removed his car. And so to bed.



STAGE STUCK

SELECTED QUOTES of Vibrator, John Ellis (left): "There I Was, in Bordeaux, doin' this gig when I jumps off the drum-riser like. And d'you know, I hit the stage and went straight through it with a bloody great crash an' a bang? And when I came to, there was all these lumps in me mouth. Christ, I thort I'd lost all me teeth. But no, I must have bitten a chunk outa me guitar on the way down. So I had a look around, spat out the woodwork and got on wif the show."

Jim Rafferty

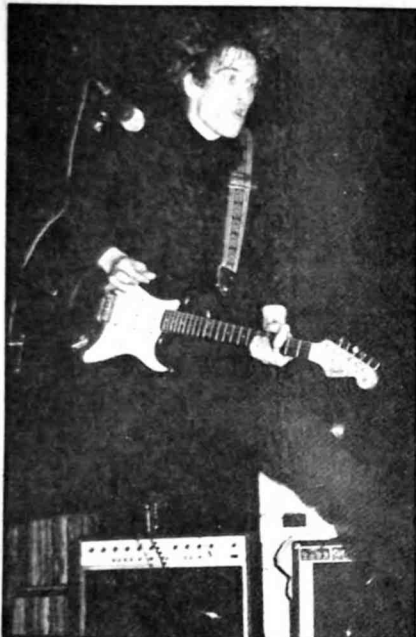
Produced by well known brother Gerry of 'Stealers Wheel' fame, Jim Rafferty is a new signing to the Decca label.

A singer/songwriter, this is Jim's first single and a truly excellent debut disc.

Good Day Go By F13696



WILKO QUILTS DR FEELGOOD



WILKO JOHNSON: no plans yet

WILKO Johnson, lead guitarist with Doctor Feelgood, has quit the band. Reasons for the split are not yet known but the other members will continue as Doctor Feelgood and are presently rehearsing with an unnamed guitarist from Southend.

The split comes shortly after the completion of the Feelgoods' new album out in mid May. It was recorded at Rockfield studios and produced by Bert De Coteaux.

The Feelgoods undertake a British tour next month and the dates are Exeter University May 12.



DR FEELGOOD

Bracknell Sports Centre 13, Crawley Sports Centre 14, Wolverhampton Civic Hall 15, Norwich St. Andrews Hall 17, Ipswich Gaumont 18, Hammersmith Odeon 19, Malvern Winter Gardens 20, Salford University 21, Coventry Theatre 22.

Support band on all dates is the **Low Lewis Band** and the Feelgoods will be doing a major British tour in September.

Wilko Johnson is understood to have no plans at the moment.

Sutherquivs and Renwick split?

TIM RENWICK to quit Sutherland Brothers & Quiver to follow a solo career?

The possibility arose this week with the rumour that Tim was looking for a singer / songwriter to form a partnership with a view to writing and recording.

-An official statement is expected soon.

Lofgren tour and single

NILS LOFGREN is to tour in May, and has the title song from his 'I Came To Dance' album released as a single on May 6.

Dates are Cardiff Capitol May 8, OGWT Special 10, Birmingham Odeon 11, Brighton Dome

12, London Hammersmith Odeon 14/15, Bristol Hippodrome 17, Manchester Apollo 19, Sheffield City Hall 20, Leeds University 21, Stoke Trentham Gardens 22, Newcastle City Hall 24, Edinburgh Playhouse 25, Glasgow Apollo 26.

ROD STARTS ON ALBUM

HAVING COMPLETED his world tour Rod Stewart has returned to America to record his new album. Rod will be working with Tom Dowd, producer of 'Atlantic Crossing' and 'A Night On The Town'.

It will be the first time an album has featured Rod's touring band, and they are rehearsing before starting recording in Los Angeles on April 20.

The LP will be released to coincide with a major tour opening in Vancouver in September.



THE TV - EYE view of the rock world through the ups and downs of three girls struggling to make it to the top. 'Rock Follies' returns in a new series on ITV following the present rerun of the popular programme. As with the premier series, the girls are Julie Covington, Rula Lenska and Charlotte Cornwell.

Damned forced to cancel gig

THE DAMNED were forced to curtail a university students' charity concert after only 20 minutes on Saturday evening when members of the audience started hurling missiles at the group.

The band had been onstage at Stirling University for about 15 minutes when a shower of

beer cans started flying. The Damned immediately left and appeals went out to the audience to calm down.

The group returned to the stage but could only perform for five minutes before the barrage began again, causing the four members to flee from the stage to their hotel.

DENNY LAINE ALBUM

DENNY LAINE has a solo album 'Holly Days' scheduled for release in May. Produced by Paul McCartney, Denny runs through a selection of Buddy Holly classics, sticking more or less to the original arrangements. Tracks include 'Listen To Me', 'Rave On' and 'It's So Easy'. There are also two instrumentals.

Denny also has a single 'Moondreams' set for April 15 release.

Cars name new single

RACING CARS follow up single to 'They Shoot Horses Don't They' is to be either the title track from the album - 'Downtown Tonight' or another ballad 'Ladee - Lo' according to group leader, Morty who was somewhat depressed after sound problems dogged their headlining New Victoria concert.

Kiki's 'Night' single

KIKI DEE'S new single titled 'Night Hours' is released on April 15, backed by 'Standing Room Only'. Both tracks are from her current album.

Kids take to the road

FOLLOWING THE success of 'Have I The Right', the Dead End Kids are out on the road.

Dates are Barrow In Furness Maxims April 6, Cuckoo Town Hall 8, Stranraer Lochrans 9, Ayrshire Dairy Inn 10, Dundee Samantha's 11, Renfrew YMCA 12, Newcastle On Tyne Dolce Vita 13, Perth Salvation 14, Castle Douglas Town Hall 15, promotional tour of Ireland 16-26, Burton On Trent Eve's Disco 27, Manchester Middleton Civic Hall 28, Bath Viaduct Hotel 29, Coventry Mr George's 30.

Mud sign to RCA

MUD HAVE signed a long term contract to RCA Records and release their first single with the label 'Slow Talking Boy' at the end of the month. An album will follow in mid-summer.

Pips get it together

THE LATEST Gladys Knight and the Pips album 'Still Together' is out on April 22, produced by Van McCoy and Charles Kippa. A single will be taken from the LP.

Barbara's in love

BARBARA DICKSON released a new single 'Lover's Serenade' on April 22, taken from her forthcoming 'Morning Comes Quickly' LP out in May, recorded with Mentor Williams in Nashville.

Lou's next single

THE TITLE track from Lou Reed's 'Rock & Roll Heart' LP is released as a single on April 22 to coincide with his UK dates.

NEWS IN BRIEF

HELLO have a new single out this week 'Shine On Silver Light'.

Former Beatles producer George Martin is working on Billy Joel's next album.

The Real Thing's early single 'Plastic Man' is being revived as a track on their next album.

Heart's title track from 'Dreamboat Annie' LP is released as a single on the 22nd.

Deniece Williams' 'This Is Niecey' on April 22.

Dave Mason's new LP 'Let It Flow' out May 6 includes Stephen Stills and Yvonne Elliman as guests.

The Realistics have signed to Epic and have a single 'Someone Oughta Write A Song About You Baby' released on the 15th.

Ted Nugent starts recording new album 'Cat Scratch Fever' in two weeks time after a short break.

Brian Protheroe and four piece band doing first ever live gig at Stratford East theatre, London on April 17.

Gordon Edwards, Jack Green, Pete Tolson and Skip Alan - ex Pretty Things, play London Speakeasy on April 30 and May 12 under new name of Metropolis.

Bread's 'Lost Without Your Love' album certified gold.

Bearsville records signing Elizabeth Baracough plays London Dingwalls on Thursday. Other attractions at the Camden Club are US band The Dillards on the 12th and Georgie Fame on the 14th.

Mick Ronson fined £5 for being drunk in the back of a car at Bromley, but given suspended sentence for amphetamine possession.

Nell Diamond plays London Palladium June 23-26.

New London band No Dice recording first LP with producer Steve Smith, whose previous credits include Bob Marley, Robert Palmer and Jim Capaldi.

Bert Jansch LP 'A Rare Conundrum' released April 29.

Delayed Uriah Heep single 'Wise Man' out next week.

Marvin Gaye's new single is 'Got To Give It Up' parts one and two, released April 15.

TWO NEW TV ROCK SHOWS

TWO NEW TV rock concert series are introduced on ITV over the next two weeks.

The first of an independently produced series 'Star Rider' is shown by Thames, Tyne Tees and Yorkshire, Thursday at 11.30 pm, featuring Bo-Bop Deluxe at Leicester De Montfort Hall (more details OFF CENTRE page 9).

Granada's 'So It Goes Concerts' open on Sunday April 17 with Andy Fairweather Low at 11 p.m.

Other programmes in the series are Kate and Anna McGarrigle April 24, Cado Belle May 1, Sad Cafe 8, Kurasaal Flyers 15, Asleep at the Wheel 22.

And rock venues

ANOTHER NEW London venue is opened this month, called Music Machine, formerly the BBC Camden Theatre.

The 1,800 seat theatre hopes to create a Roxy, Los Angeles rock / dance atmosphere and has apparently cost £1½ million to convert.

Opening will be Susanna and Raymond Froggatt on April 20, then FBI 21, Liverpool Express 22, Alan Price 23, Jenny Haan's Lion 25, Trapeze 26, Nuts 27, Bandit 28, Stretch 29 and Georgie Fame 30.

The stage is 10 feet high, and the venue also features a disco, and will be open six nights a week.

WALES HAS got a new wave venue, the Roundabout in Newport, which opened last week with Generation X. Booked so far are Strangers April 6, Low Lewis 13, Jam 20, Heartbreakers 27.

Admission is 90p in advance and £1 on the door.



ANDY FAIRWEATHER - LOW

Beatles' bid to stop tapes

THE BEATLES and their Apple Organisation have issued a writ seeking an injunction to stop 15-year-old recordings made by them at Hamburg's Star-Club being released.

A double album of the 1962 recordings was due to be released in Germany this week and in Britain within a month by Paul Murphy and his Lingasong record company.

The recordings were

made on an ordinary tape recorder using a solitary microphone by Ted Taylor of the Liverpool group The Dominoes, and have been cleaned and electronically stimulated to improve the sound quality.

Tuesday's High Court hearing was adjourned until Wednesday morning.

• See page 14 for album review and Off Centre, page nine.

Small Faces and Clapton add dates

THE SMALL FACES date at the Rainbow has sold out and they have added an additional appearance on April 28. They will be joined by P. P. Arnold for the tour, on back-up vocals.

AFTER SELLING out two shows at London Hammersmith Odeon, Eric Clapton will now pay the Rainbow on April 29. Tickets £3.50-12.

BIG DEAL — IT'S THE STONES

THE ROLLING Stones appear to have achieved their ideal of becoming the world's highest paid recording artists with the clinching of a reported 21 million dollar deal in America.

After signing with EMI last month for worldwide distribution (except the US), they have now re-signed to Atlantic for the US market, to provide six albums.

The Stones can expect

to earn up to 10.5 million dollars for each of these six LPs, but there is some concern due to Keith Richard's drugs prosecution case.

This could prejudice the Stones chances of appearing in the States and could also affect LP sales. Richard has remained in Toronto, where he was busted, rarely leaving his 32nd floor luxury hotel suite.

Live album for Kursaal

THE KURSAAL Flyers are to record a live album at London's Marquee club in May.

They appear there on May 3/4, other current British dates include Newcastle Poly April 29, Sheffield University 30, Leicester Poly 7, Middlesbrough Town Hall 8, St Albans City Hall 9, Salford University 13.

They will be doing further live appearances until July when they begin recording a new LP.

Ace tour and single

ACE HAVE confirmed April and May tour dates, and have a single 'Found Out The Hard Way' out on April 22 to coincide with the concert.

Dates so far are: Dundee University April

28, Edinburgh University 29, Strathclyde University 30, Redcar Coatham Bowl May 1, Sheffield University 3, Nottingham University 7, London Roundhouse 8, Dunstable Civic Hall 26.

New convert to Bishops

AUSTRALIAN vocalist Dave Tee has joined the Count Bishops, who undertake their first major UK tour with John Cale.

The Bishops have signed a three year contract with Chiswick Records that guarantees the band £25,000.

ONE DEGREE UNDER

SHEILA FERGUSON, one of the Three Degrees, was rushed to a London hospital on Monday after accidentally taking an overdose of sleeping pills. She was over here

for the group's UK tour, which will go ahead as planned. Sheila, 28, a founder member of the group 10 years ago, is recovering at a London hotel.

HUNTER TO TOUR IN MAY

IAN HUNTER is to tour Britain in May with his new band — his first UK appearances for two years.

Dates are currently being arranged and will be announced shortly.

His LP 'Overnight Angels' is released on May 20 and a single taken off the LP precedes it on May 4.

Hunter's replacement as lead singer with Mott, Nigel Benjamin, who left the band last year, has his live debut with his new band tentatively titled 'Assassin', on Wednesday, April 6 at London's Marquee.

Meanwhile, Mott are believed to be rehearsing an as yet anonymous new lead singer.



IAN HUNTER: with new band



NEIL INNES

Neil Innes takes off

HUMOURIST AND musician Neil Innes has signed to Arista Records, and has an album 'Taking Off' issued by them this week.

He first came to the attention of the company while appearing at a Monty Python concert in New York, and Python are signed to the label in the US.

Ash EP

A THREE track EP of early Wishbone Ash material is issued by MCA on April 15, comprising 'Phoenix', 'Blowin' Free' and 'Jail Bait'.

Erotic Saints

THE SAINTS follow up single to 'I'm Stranded', called 'Erotic Neurotic', a track taken from their album is released on Thursday.

Cassidy ties the knot

DAVID CASSIDY married his actress girlfriend Kay Lenz in Las Vegas this week. Cassidy, 26, wore a black suit and his bride, 24, a white dress.

The service at the Little Church of the West cost 35 dollars and was delayed for 15 minutes when David forgot the licence.

Klaatu single out next week

AMERICAN MYSTERY band Klaatu have their first single issued in this country next week 'Sub-Rosa Subway' from the LP some American critics believe to be the work of the Beatles.

New broadcasting campaign launched

A NEW campaign against the 1967 Marine Offences Act (Broadcasting) has been launched and the first in a series of discos to support it is held on Friday at the Queen's Head, Bradwell on Sea, Essex with the Big 'L' Disco.

Also on Friday night the Radio Caroline Roadshow holds its fortnightly disco at Liverpool Metro.

Laser concerts at Planetarium

A SERIES of laser concerts are introduced at London Planetarium from late June presented by Laser Images Inc., Los Angeles.

Eurovision back on

THE EUROVISION song contest is to go ahead following a temporary peace settlement between the BBC and its outside broadcasting cameramen. It will go out live on May 7.

Fox turn Yellow

YELLOW DOG, a group formed by former members of Fox Kenny Young and Herbie Armstrong have signed with Virgin Records and have their first LP 'Yellow Dog' released on May 13, and a single 'For Whatever It's Worth' out on April 15.

Young wrote Fox's three hits, and Armstrong was formerly with a late line up of Van Morrison's Them. They are joined on the album by ex-Herd bassist Gary Taylor, drummer Gerry Conway, guitarists Andy Roberts and Jim Ganon.

Mr Big's new one

MR BIG'S follow up to their 'Romeo' hit 'Feel Like Calling Home' is released next week.

Heatwave get really hot

A FOLLOW up to the Heatwave hit 'Boogie Nights' called 'Too Hot To Handle', the title track off their LP, is released on April 22 to coincide with their tour with Tavares.

Slade get hotter

TO TIE-IN with their May tour, Slade issue a single 'Burning In The Heat Of Love' on April 7. The single and 'B' side are not included on their latest album.

May in May

SIMON MAY'S new single is a combination of Ivor Novello's 'We Gather Lilacs' and Lennon McCartney's 'All My Loving'. His album 'Summer Of My Life' is released in May.

TOURS...TOURS.



SPLIT ENZ

SPLIT ENZ: St Albans Civic Hall April 29, Liverpool University 30, Middlesbrough Town Hall May 1, Aberystwyth University 6, Doncaster Outlook 9, Birmingham Barbarellas 10, Huddersfield Poly 12, Reading University 14, London Victoria Palace 15, Kent University 20, Aylesbury Friars 21, Plymouth Fiesta 22.

WIDOWMAKER: Leeds Poly May 1, Stafford Top of the World 2, Loughborough Town Hall 3, Southampton University 4, Plymouth Woods Centre 5, Bath University 6, Birmingham University 7, Brunel University 10, Leicester Poly 11, Lincoln College 12, London Sound Circus 13, St Albans City Hall 14.

SNAPS: Lye Liberal Club April 14, Scunthorpe Baths 16, Northampton Silver Corner 22, Oswestry Leisure Centre 23, Willenhall Cavalcade 29, Whitehaven Zodiac Club May 1, Coventry Robin Hood 20, Northallerton Community Centre 27, Holmfirth Civic Hall 28.

SPARROW: Dorchester Clay Pigeon April 8, Andover Country Bumpkin 9, Calster Holiday Centre 10. Their next single, a Ken Gold song, 'Half Of My Life' is released this week.

THE SUPREMES: Batley Variety Club May 23-28, London concert venue to be fixed 29, Balley's of London 30-June 4, Watford Balley's 11.

MEDICINE HEAD: London Rock Gardens April 6-7, Northampton Cricket Ground 16, Luton Technical College 22, Jacksdale Grey Topper 23, Bristol Granary 28, Burton On Trent 76 Club 29.

BRANDY: London The Rose April 6, London Dingwells 8, Cheadle The Highwayman 9, London The Rose 13 and 20.

POLLY BROWN: Stoke On Trent Balleys 21-23, Worthington the Rendezvous Club 25-30.

NEW SEEKERS: Southport Theatre April 8, Irvine Magnum Leisure Centre 9, Dunoon Queen's Hall 10, Inverness Eden Court Theatre 11-12, Dundee Caird Hall 13, St Helens Theatre Royal 14, St Albans Civic Hall 16, Ashton Tameside Theatre 17, Bristol Colston Hall 19, Bournemouth Winter Gardens 20, St Austell Classic Theatre 21, Swindon Wyvern Theatre 22, Ipswich Corn Exchange 23, Oxford New Theatre 24, Portsmouth Guildhall 26, Eastbourne Congress Theatre 27, Margate Winter Gardens 28, Bradford St Georges Hall 29, Birmingham Town Hall 30.

Confirmed venues for a May one-nighter tour are London Victoria Palace May 1, Great Yarmouth Racecourse 6, Colchester ABC 7, Bury St Edmunds Focus Cinema 8, Warrington Parr Hall 29, Caeperilly Double Diamond Club 19-20, Manchester Fagin's Club 23-28.

BACK TO THE FRONT: Chelmsford Tramps May 3, St Albans Francis Bacon School 5, Hereford College 6, High Wycombe Nag's Head 20.

AFTER THE FIRE: Accrington Lakeland Lounge, May 1, Warrington Lion Hotel 2, Bradford University 4, Gosport John Peel Club 6, London Dingwall's 7, Matlock Pavilion 13, Grantham Kesteven College 14, Swindon Brunel 17, Plymouth Woods 19, London Lord Nelson 23, Norwich City College 27.

DARTS: Have re-scheduled their April tour because singer Griff Fender will be in hospital for the first two weeks undergoing a shoulder operation. The dates now are London 100 Club April 19, Liverpool Mr Digby's 21, Birmingham Barbarella's 22, Leicester Polytechnic 23, Plymouth Top Rank 27, Swansea Cycles 28, London Royal College of Art 29, Reading Bulmershe College 30.

FAIRPORT'S: Tour now opens at Bangor University on May 7 not Coventry Top Rank on May 5 as originally planned. Irish gigs have now been confirmed — Galway Leisureland 11, Cork venue to be confirmed 12, Limerick Savoy 13, Dublin Bellfield University 14, Belfast Queen's University 15, Newly confirmed English venues are Brighton Top Rank 24, Dudley Town Hall 28, Oxford Polytechnic June 4.



Bonnie's Big One Is Blown!



BONNIE TYLER is amazed. "I can't believe it," she says. "I mean, it never even occurred to me that anyone could take it like that."

The source of her disbelief is TV producer Muriel Young's attitude to her latest single, 'More Than A Lover'. Muriel reckons it's dirty, and so she's banned it from her television show.

"I'm not really annoyed about it," says Bonnie, "because she's done me a favour really. She's given me lots of extra publicity. But when I made the record it never crossed my mind that anyone might find sexual innuendo in the lyrics. It's not about sex - it's about all the other parts of a relationship, like friendship and warmth."

"I think it's probably been blown a bit out of proportion. I'm sure no one else sees it like that."

Still, Bonnie can afford to laugh at such minor set backs. The single's doing well ("at number 28 this week," she says proudly), and she no longer has to worry about the one-hit wonder tag.

Meanwhile, her first single, 'Lost In France', is still making its way around the rest of the world ("been at number one in South Africa for two weeks") and in Germany, both of them are in the charts.

Bonnie's planning to get a band together and go on the road in Britain. So far, she's performed live on tour with Gene Pitney, and four nights in cabaret.

"I'd never go back to cabaret again," she says. "I hated it. I mean, the people who came to see me were all very nice and everything, but it just wasn't my scene. I don't know - I'd rather not work at all than work at things I don't enjoy."

When she goes on the road, Bonnie reckons the show will consist of songs from her album, her singles, and 'Piece Of My Heart' (yes, the one Janis Joplin used to sing) - "That's my favourite song, I always do that one. In fact, it's on the album. Have you heard it?"

No, not yet, but... "Oh, you must listen to it" she says. "It's very good, really it is! That doesn't make me sound very modest, does it? In fact I'm usually very critical, but I do think it's a good album."

"More Than A Lover" is more typical of the album than 'Lost In France' - "it's more me."

Bonnie already has one musician for her band - bassist Kevin Dunn.

"He's worked with me for years now," she says, "and he's such a good bass player. I really like working with him. Up till now, I've used session men on the records, but I'd really like to get a band of my own now."

"It should all come together within the next three months."

But in the meantime, Bonnie is fully occupied enjoying the fame her success has brought her. The big difference that her singles and appearances on TV shows (apart from the Muriel Young one, of course) have made in her life is that now, she gets recognised in the street, and treated like a star.

"It's great," she says. "For instance, I went along to the Ideal Home Exhibition today, and it was fantastic - there were all these people coming up to me, and asking for my autograph, and buying the album and the single."

"Most of them seemed to be aged around 16-18, so maybe that's who the records are selling to. But it's difficult to tell - I'd like to think I appeal to anyone up to the age of 30."

Well, that leaves out Muriel Young for a start. . . SHEILA PROPHET



Sensurround sound

NATURAL LIGHT had never penetrated the concrete shelter. Pools of artificial light glared down, yellow dusty light adding to the depressingly warm, dry atmosphere in this man made cavern.

The watchers filed in silently through the automatic barriers. Each had a card with a registered number, which on feeding through the machine, was checked by computer in the huge control room situated far away from the hushed crowd. From the admission point they filed down grey, never ending corridors until they reached the right entrance for their chosen viewing point.

Once inside they crouched on cold, functional furniture in strict rows. There was chatter now, not talk so much as disjointed whispers and noises. A siren sounded. The watchers shuffled in their seats and turned to face the black stage at one end of the long room. Another siren rang, and as the last viewers took their places the entrance doors, ice cold steel, slid shut. At the admission point no more cards were accepted.

Abstract

The overhead lights dimmed gradually and finally just an amber glow was visible around the huge arena. A pre-recorded tape of electronic, abstract sounds blared out from speakers fixed high in each corner of the room, a fanfare for the entertainers.

Suddenly the stage area was alive, writhing in bright light. Millions of multi-coloured bulbs set the scene alight.

The watchers roared with anticipation - the spectacle was about to begin. The 20th century colosseum was coming to life, a battle to the death in sound and vision.

As the crowd rose to fever pitch, on strolled the silent ones - their metallic bodies shimmering in the arcs of light. As their entry music reached its climax they began to play.

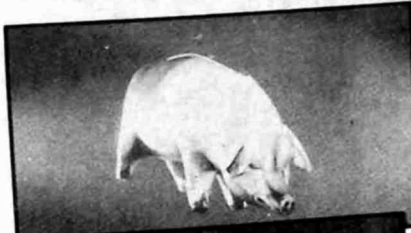
One of them picked up a long, silver tube and pointed it at the audience. A shrill note was uttered; the watchers squealed with ecstasy.

Another picked up a shorter but similar tube which emitted a bass tone and as the two notes entwined, a waterfall of cascading percussion noises was released from the circular drum machine at the rear of the stage. To one side another member teased and stroked the tape machine into life, pushing out a strange assortment of sympathetic and aggressive patterns in alternating rhythms.

The watchers screamed with joy at the sight of the metal magicians performing their wonders on a stage bathed in light and false mist. At the end of each selection they stood up, put their palms together in a clapping motion and called for further noise.

"In those days the only light show was when the man turned the house lights on and off"

— Hank Marvin



Top to bottom: Who ordered a bacon sandwich? ... Did you forget to pay the deposit on this hangar? ... Who left the plectrums at home? ... Don't look now Charlie you're about to be swallowed.

Their heroes were programmed to give pleasure, to provide the noise that kept the watchers watching and kept them amused while the outside world was involved in more desperate measures. The automatons provided the music, the automaton audience accepted it, revelled in it, were conditioned to it, needed it, got it.

THIS 1984 view of rock may sound like something out of a sci-fi programme, but think carefully and you'll realise that it is not as far-fetched after all - and it is only seven years to that prophetic date.

The recent Pink Floyd concerts at Wembley Stadium weren't that far removed from that cold, black feeling that we're all part of a machine age. Tiny figures on a distant stage in a gargantuan

shed, playing perfect music with little emotion in it and performed as

effortlessly as if the players were indeed programmed robots. And if today's music does sound sterile at times someone (the group? promoters? who?) has clever little tricks up their sleeves to liven up the monotony of it all.

Among the many new toys they play around with these days are laser beams, computer controlled lighting effects, inflatables, projection, multi-level stages and so on.

Could it be the music will get less important as these effects take over from the music being performed? Have they run out of musical ideas? Do we have to put up with other stimulants to keep our attention? Where will it all end? Where did it all start?

Psychedelic

In rock's formative years the show presentation was simple. So simple in many cases, it just didn't exist.

Groups walked on, picked up their instruments, played, put them down and walked off again. Special effects were virtually unknown and it was down to the artists themselves to put over their personalities and charisma through their music and actions.

Lighting was minimal. A few theatres had the luxury of spots, but as Hank Marvin of the Shadows recently remarked: "In those days the only light show was when the man turned the house lights on and off."

One other spot of colour could be found in those red tiny bulbs on the few amps they used, how many years ago?

White spotlights were the usual thing until the mid-Sixties. Then the great psychedelic, happening happened and white light wasn't enough and then along came the light show.

This was created in San Francisco, the hippy centre of the united universe. Lightshows are credited to Ken Kesey, organiser of the great Trip festival, and author of 'One Flew Over The Cuckoo's Nest'. They were developed as part of the acid rock total involvement scene, and projectors showed weird and wonderful colours, squiggles and shapes. Soon these found themselves in the clubs around

David Brown asks...

the Swinging World and the ultra violet rays and strobes became commonplace and, by the late Sixties, they were as old hat as the ballroom mirror ball.

A few isolated examples of these are in captivity in some British clubs and discos to this very day.

Meanwhile the good old British rockers were doing crazy things on stage, and characters like Screaming Lord Sutch put theatre into rock with stage silliness. On a more local level small time bands indulged in astounding gimmicks like the band who had a bottle of Scotch on their amps and wildly swigged from it - how daring! thought the audience. Little did they know it was cold tea.

Suddenly everyone needed a gimmick, something extra to give their show an aura of being different. They went from the ridiculous to the sublime.

Judging by bands such as Hawkwind and crazy showmen such as Ted Nugent, the ritual is still with us and being performed in all its traditional glory today.

Just as bands have acquired more and more amplification and sound gear (three Vox amps are no longer enough), so the amount of lighting and stage gear has increased.

On the sound side, the Grateful Dead take the biscuit for their mountain of speakers seen at Wembley a few years back, but by present US standards it appears things are to get sillier still.

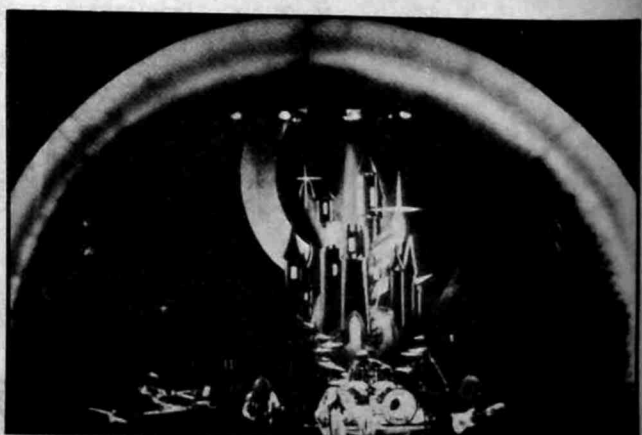
America

America of course has its own problems: big stadiums to fill with, hopefully, a true representation of a group's music, and perhaps even a glimpse of the artists themselves if you're really lucky.

What the States does today we seem to catch up with the day after next, and already the bigger venues use back projection so that those at the back can at least see what's going on even if the sound is terrible.

No stage is complete apparently without huge arcs of lights, which would put many a football club to shame.

And what about that giant thousands-of-light-bulbs rainbow Ritchie



Has anyone got a 5 amp fuse?

WHERE TO NOW?

Blackmore's Rainbow used on tour last year? — more like a huge (and poor) funfair attraction than a group accessory.

It is perhaps a reflection of the times, but the 'new wave back to our roots' scene is almost welcome in comparison to the tons of gear now being lugged about in the name of entertainment.

And the cost! At one time the road crew consisted of one bloke who drove the van, set up the gear (if the band themselves didn't have to do it), stood at the side of the stage to see the equipment didn't misbehave and they then had to take it all to bits again, load it into a van and drive off into the night.

But now a bus load of roadies is needed to do all the work. Roadcrews have to eat and sleep and indulge in their various natural pursuits, so they all have to be catered for and their wage bill is added to the phenomenal cost of putting a big show on the road.

Still wondering why rock 'n' roll tickets cost you so much these days? Inflation? Yes, to a certain degree. A bit of greed even, but also a lot of cash goes on the presentation of shows like the Floyd's spectacular with its flying inflatable pigs.

There are still some bands preaching simplicity and the 'return to nature' image, bands such as Todd Rundgren's

Utopia — the sort of people who would encourage you to grow your own food and do your own little thing. Well, they do their own thing on their forthcoming American tour to the tune of 200,000 dollars — worth of man-made pyramid, fountains, lasers, lights, recording devices, screens, not to mention remote controlled synthesiser equipment. Basic eh?

Then there's the good old Stones. It may only be rock 'n' roll, but they spent thousands of pounds on the stage set-up for Jagger to play around on, on their last tour. And then there was that monstrous mouth effort at Knebworth. Looked great, but it must have cost a bomb.

The Stones' eight week tour of Europe last

summer cost two million dollars to put on, taking 13 articulated lorries full of 15 tons of lights, a £150,000 stage, sound gear, instruments and crew.

One of the latest crazes is the laser, already put to great use by The Who's light engineer John Wolff, projecting criss-cross patterns of light above the band.

Playthings

He's already staged an exhibition using his expensive playthings in London, and Laser Images of Los Angeles are to put on a series of concerts using lasers at the Planetarium from June.

But the prize for Automatic Man must go

to Pink Floyd for their recent shows.

Their music is arguably perfect — a strange position between simplicity and complex progression. Their members stand there showing little sign of emotion or excitement. Without the effects and with the music turned down they would hardly keep your attention.

But add a floating pig or two, massive light cranes hovering in and out like futuristic dragons, the inevitable cloudburst of dry ice (probably the most over-used effect of the age), and all manner of complicated lighting and sound effects and you have yourself a fantastic show. Add a back projection of Ralph Steadman cartoons and it's something else. Almost frightening, especially when the inflatable pig appears without even an 'oink' and gets a reception almost as big as that of the group itself.

And having reached this new all time great / atrocity — whichever you prefer to call it — where do they go from here? Who's going to top that? What can the human mind devise to take us further into the realms of the unreal?

You can be sure of one thing, someone, somewhere is going to try something different — bigger, better and so on.

What will it cost? How are we going to pay for it? That remains the unanswered question.

Floyd's monitor system — all those square feet at the rear of the hall with an army of crew buzzing around it, took over 2,000 man hours to build and cost £32,000 — every group should have one?

And what other areas of music will the electronic brains look to next?

Already there has been an American doctor of music using a computer system that, he claims, eliminates the element of chance in selecting hits to a 92 per cent degree of accuracy.

He uses human guinea pigs with electrodes attached to their hands to take emotional and psychological responses when played records, which are noted and the results are then mathematically computed.

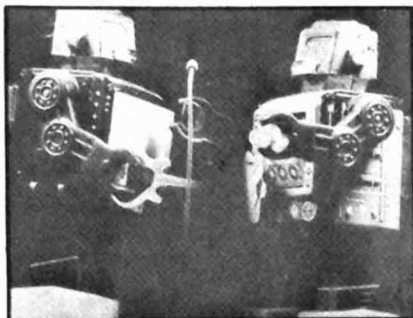
With things like that going on, the day of the computer-fed musician can't be far away (a Professor Bruce Lacey tried robots playing elementary music years back), and I wonder when we'll see the first automatic band?

They will probably play space age music, weird synthesised patterns of sound, or then again perhaps some bright spark will come up with a way of getting them to play 'Johnny B Goode' for an encore?

Now, that's something I don't look forward to!



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Edited by DAVID BROWN

THE LIE LINE

ON THE surface it's a capital idea.

Listeners ring up a London radio station and vote for the record of their choice between two new spins picked by station staff.

But, not all the calls to Capital Radio's Listener's Choice are genuine, they claim. It seems that some naughty record company staff are a little over enthusiastic about recordings on their label and are making numerous calls supporting their own discs.

But Capital aren't fooled that easily. For a start, there are just three girls taking the calls, which are taped, and they are noticing that some of the speakers sound remarkably similar.

The crunch came last week in a straight battle between new records by Alvin Stardust, and Barry Biggs. After receiving several fake claims the station took the drastic measure of scrapping the spot for the day.

Capital say they are to continue the popular spot, which is a genuine attempt to encourage listener participation in the choice of the records they want to hear - a good thing surely? Anyway, they are on to you - so watch it!

One of the labels involved in last Tuesday's incident, Magnet, for whom Alvin Stardust records, at least had the good will to be honest about it and apologised.

A company spokesperson said: "It was just natural enthusiasm on the behalf of some of the junior staff. They have since been told off."

Democracy rules the airwaves OK?

BOOKS Fact, fiction, error

Pearce Marchbank and Barry Miles' *The Illustrated Rock Almanac* published - "366 days of births, deaths, events, hits and happenings" - by Paddington Press £2.95, April 7, 1977.

All the major rock dates compiled plus associated events and ramblings, plus numerous Stones drug busts, presented in straightforward factual listing.

Among the many gems are: January 31, 1606 Guy Fawkes executed March 14, 1883 Karl Marx dies; April 7, 1943 LSD synthesised by Albert Hofman, who on taking first ever acid trip fell off his bike. May 22, 1954 Bob Dylan's barmitzvah; June 5, 1959 Bob Dylan graduates from High School - betcha didn't know it took in so much eh?

There are, inevitably but unfortunately, errors which detract from the book's reliability. For instance, the August 14 entry states: 'Pirate Radio, Britain's first pirate station, Radio Caroline, makes its last broadcast, in 1967', when in fact it was the other pirates that were silenced in August '67, Caroline continued, closed in March the next year, and has thankfully returned and is on the air today.

Still, worth it's cover price for tons of photos.

'Mystery Train'. Published by Omnibus Press, priced £1.95.

GREIL MARCUS has written regularly for the New York Times, Newsday, Cream, Oul and many other leading American publications. An early staff member of Rolling Stone, he is now a contributing editor. OK,

what's so interesting about that?

He has just had a book published in this country. Called 'Mystery Train - Images of America in Rock 'n' Roll Music', it is one of the most interesting volumes yet to be written about rock.

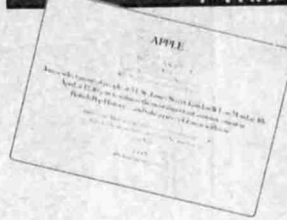
The core of 'Mystery Train' consists of analyses of four artists. The Band represent a group of people singing about the country they believed in. Sly Stone represents revolutionary

black music, and is compared to Staggerlee. Randy Newman is taken as an example of the artist torn between popularity and artistic value - he chose a fan club, not an audience. During the rise and fall of these artists, Elvis represents the poor boy who made good on his own terms.

BRIAN BOTTLED!

BRIAN ROBERTSON (right), that well known dude about town, has been in the wars again, this time involving a milk bottle, a midget punk, a limousine and London's Speakeasy club.

Apparently young Brian was just coming out of the famous night spot last week when someone placed a milk bottle strategically across his head. As Brian turned round to face his attacker he caught the venomous look of a very short, spiky-haired punk. He turned to run and Brian gave chase, only to watch the young gentleman jump into a waiting limo and speed off into the night.



HAD IT arrived on Friday morning, April 1, it could have been dismissed as a joke.

But the apple and invite delivered by Securicor asking me to a 'major event in British Pop History... and take a piece of it away with you' was tempting, to say the least.

And the address where this phenomenal event was to take place was none other than the old address of the Beatles' Apple

organisation! Think, what could all this be about?

Surely not? I mean they couldn't mean? Not...

A call to Apple further complicated matters. "Oh God," replied the young lady on the end of the phone. "Not another."

The next voice explained that the invite had nothing to do with them and they were annoyed at the implications that Apple were involved.

Apple now comprises a staff of five involved in current litigation and winding down the company. They work not from the old Apple offices - presently being decorated, but a smaller, nearby unit.

"We are no longer a record company," the lady at Apple said. "We have no artists."

Shame. So, who or what was it for?

EMI knew nothing. But someone had heard it had something to do with Paul Murphy's plan to release 1962 Beatles' tapes made at Hamburg's Star Club.

There were - surprise, surprise - no Beatles in sight, but a slightly sullen faced Mr. Murphy welcoming you to the "core" of the operation.

He explained carefully that it had nothing to do with the Apple corporation who, with the individual Beatles, had issued a writ against him and his company asking for an injunction to stop the release of the double album of 26 cleaned-up tracks from their formative years.

Murphy said he thought it ethical to issue the recordings, but he'd have to wait until after Tuesday's High Court hearing to say if and when the LPs would be out in this country. They had planned to release them here within a month and in Germany this week.

He said the publicity had been to tease people to Monday's press conference and commented: "Haven't the Beatles pulled a few stunts in their lives?"

At the time of going to press it was doubtful if The Beatles would reform to promote the album with Hamburg concerts.

+ See page 14 for reviews.

Hamburg tapes: a taste of money

DON'T TELL Phil Mogg, lead singer with heavy rock band UFO, that roadies are tough.

Phil, normally an even tempered lad, had too much of a certain pair of roadies on their last European tour.

They told him to 'Go away' or thereabouts, and the lad went berserk.

Result: he received a writ for GBH, the two roadies lost their jobs and were hospitalised.

AFTER SEVERAL miserable attempts at concept television programming for rock, straight forward concert presentation seems to have become the accepted norm.

BBC offers us the 60 minute "in Concert" specials on Saturday nights with stereo transmission simultaneously on the radio, but with a rather uneven performance (viz Roy Wood's limp set last week), plus the occasional 'Whistle Test' studio concert. And Granada joins the fight with their new 'So It Goes Concerts'.

But perhaps the brightest hope lies with the independent Paradise Productions' series 'Star Rider' which comes to ITV screens (some regions only at first), this Thursday.

This is something of an achievement as it marks the first completely independent rock series to be sold to British TV.

It also boasts some of the best sound quality heard on the box, using 24 track sound, with the groups mixing their own final soundtrack. And as they have accumulated such a good set of live performances there is the possibility of compilation album in the near future.

Directing the series is Lindsey Ciennell, respon-

RIDING THE TV STORM

sible for EDP's 'Pictures At An Exhibition' and Steve Harley's 'Between The Lines' films.

"I never dreamt they would take the series over here," he declares.

"We have tried to get away from the normal TV in concert show with a band in a big studio and the audience clapping at the cue card. We shoot ours at actual concerts, don't rehearse the bands or even change the lighting unless really essential.

"We try to be as unobtrusive as possible and let the music come through and I think we have done that. There are plenty of other outlets to show what a clever director I am."

First off is a 30 minute segment of Be - Bop Deluxe captured at Leicester's De Montford Hall, which goes out on Thames at 11.30 on Thursday night.

Other films in the series are Eddie and the Hot Rods recent Rainbow concert, a reggae night down the Marquee, and Steve Hillage in Hyde Park last summer.



"I'll never forget that face," said Brian, who needed stitches after the incident. "And when I see him I'll knock him from here to here," and he measured out a good 50-foot space.

Meanwhile Brian is involved with his new band, which includes ex-Stone The Crows man Jimmy Bain



Singles

reviewed by BARRY CAIN

++++ Unbearable
 ++++ Buy it
 +++ Give it a spin
 ++ Give it a miss
 + Unbearable

ALL THAT GLITTERS...

STEVIE WONDER: 'Sir Duke' (Motown TMG 1068). Okay so it's Wonder. So it's got bludgeoning brass and quick fire vocals. So it's got a neat little chorus and a voluptuous production. It ain't that kosher. +++

JOHNNY GUITAR WATSON: 'A Real Mother For Ya' (DJM DJT 10762). Apologetically repetitious with its oblique vocals and permwave guitar. But Mr Watson can play a bit and it is another 12 inches after all. +++

LEOSAYER: 'How Much Love' (Chrysalis CHS 2146). Believe me, I'm giving this one the benefit of the doubt. Leo's after a trio of hits from the 'Endless Flight' album with a medium paced, ordinary ditty that has great difficulty in finding even fairies at the bottom of its path. In other words it leads nowhere, but maybe time will tell. +++

DEEP PURPLE: 'Smoke On The Water, Child In Time, Woman From Tokyo' (Purple PUR 132). Maxi-waxi from a heavy band that were quite popular a few years back so I'm told. S'pose I can see why... just. But it sounds so very plain now. Historians do date y'know. +++

DOLLY PARTON: 'You Are (RCA PB 9059). And so are you Doll, so are you. Total change of direction. Hushed vocals "I love you in a million ways and for a million reasons but more than this I love you as you are." And that just about sums up this limp ballad. +++

GALLAGHER & LYLE: 'The Runaway' (AMS 7282). "Rings on her fingers, bells on her toes, she shall have music wherever she goes," goes the chorus in garroted Garfunkel tones. They're blowing it, bit by bit by laboured bit. ++

SLADE: 'Burning In The Heat Of Love' (Barn 2014 106). Slade are okay. But they're gone +++ for the 'You Really Got Me' guitar riff.

YVONNE ELLIMAN: 'Hello Stranger' (RSO 2090 236). a) Treatment - similar to 'Love Me'. b) Feel - similar to 'Love Me'. c) Result - probably as big as 'Love Me'. +++ dreamy stars.

THE SUPREMES: 'Love, I Never Knew You Could Feel So Good' (Motown TMG 1084). Don't be fooled by the title. It ain't

WELCOME TO the 45 void. For a few moments they flicker, then disappear forever in the bottomless black hole of ambiguity. You will only ever hear a golden handful - radio doomland, that all enveloping filtermother, will see to that. The agonies, ecstasy, tragedies, tortures and horrendous murders, you will find them all on this dark journey of the spindle.

COME TASTE THE WHINE

dirty. But it is messy, over produced and insignificant. +++

THELMA HOUSTON: 'Jumpin' Jack Flash' (ABC 4170). Why re-cycle songs that will always remain time-locked in a syringed past. You can't inject anything new into a number of this calibre no matter what the treatment. ++

JOHNNY NASH: 'Rock You To Your Socks' (Epic EPC 5159). He always makes perfect singles this guy. It all boils down to discipline and there's always a large dollop of that elusive brew on Nash's vinyl. Subtle little stomper that will grow. +++

SOMETHING TELLS ME IT'S ALL HAPPENING AT THE ZOO

THE FROGGS: 'Puppet Love' (Paladin PAL 5016). Muppet rip-off. The mere presence of this record is an obscenity. +

BADGER: 'Biding My Time' (MCA 293). Remember Pilot? Never really took off did they. Well here we've Badger. Just the same. One way to nowhere and step on it. ++

SPARROW: 'Half Of My Life' (Bronze BRO 38). Slow, strained dirge. ++

LYOYD CHAMBERS: 'Run Joe (Horse Hoss 132). A Guy pursued from Brixton to Paddington by man with a gun. Symbolism in the rolling beat. +++

THE MISSING LINKS

5000 VOLTS: 'Walking On A Love Cloud' (Phillips 6006 576). Shrieky vocals, wishy washy strings, below par sophisticated. Probably the best thing they've ever done. ++

VAN MCCOY: 'The Shuffle' (H&L 6105 076). The title sez it all. An instrumental idiosyncrasy. +

CHILDS PLAY: 'Open Sesame' (Magnet Mag 93). Disco plaything. Genie chants crumbling in the background. +

FOREIGNER: 'Feels Like The First Time' (Atlantic K10917). "The woman in you brings out the man in me" shouts the Paul Rodgers sound-alike. Predictable gunge. ++

UNDISPUTED TRUTH: 'Hole In The Wall' (Whitfield K16912). Temptations tainted. "We're dancing at the Hole In The Wall." ++

JOHN L. SULLIVAN: 'I Never Cry' (Mint Chew 16). Glad to hear that John coz with this countryish re-make you certainly brought onion peeling tears to my eyes. +

TIMMY THOMAS: 'The Magician' (T.K. DXLI 4044). Barren soul. +

THE MERCY BROTHERS: 'Silver Dish Cafe' (RCA PB 9057). Heavy sorting out the geezers who fancy his waitress bird. Docile nonsense. +

SURPRISE SISTERS: 'Music Music' (Good Earth GD 9). The fruity foursome haven't been too successful as yet with their records and this lukewarm funk ain't gonna change things. ++

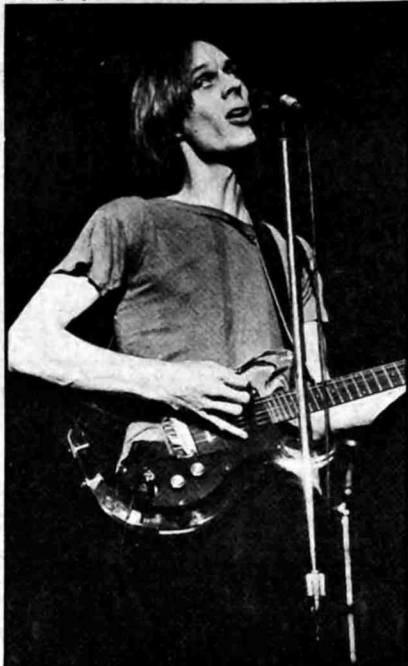
MONICA ASPELUND: 'Lapponia' (RCA PB 9044). Just take off the 'Lap' and you'll see what I mean. +

CARROLL BAKER: 'It's My Party' (RCA PB 9056). Always was a good number. Run of the mill rendition. +++

BREMMER AND KANE: 'There Ended A Dream' (MAM 159). "Tired old wreck" beam the duo. You said it. +

RECORD OF THE WEEK, MONTH, YEAR?

TELEVISION: 'Marquee Moon' (Elektra 12252). Ten minutes of bloodlusting paranoia. Tom Verlaine's anti-matter guitar scrawling vicious obscenities on your soul. Venomous graffiti. Graveyard debauchery. This 12 inch single is a limited edition. For some strange reason there is a mono version of the same cut from the album of the same name on the other side. If you have ears, buy it. ++++++++ And that's just for the cardiograph.



TELEVISION'S Tom Verlaine bloodlusting paranoiac RUNNER-UP

DAVE EDMUNDS: 'Juju Man' (Swan Song SSK 19410). A rocking accordian!?! Yes, and more. Delicious flavour and chewy centre. Careful, could be habit forming. Edmunds production - discipline, subtly in a word - class. Objections sustained +++++



DAVE EDMUNDS: discipline and class

HEDLEY KAY: 'Here In The Forest' (BBC RESL 44). So there's this guy asking us to join him in the forest while he's cooking his supper on a naked flame. Pogo in yer coffins. +

KOFFEE & KREME: 'My World (Keeps Getting Smaller Everyday)' (Jet UP 36244). New Faces winners, and you see why on this ballad of trash. +

KALYAN: 'Disco Reggae Part One' (MCA 279). Just pray there ain't a part two. There are enough of these records around to sink the Titanic. +

POLLY BROWN: 'Beautiful Things' (GTO GT 88).

Remember Picketywitch? Remember Polly Brown? Then you'll realise why this turgid ballad is of little consequence. ++

ROSETTA HIGHTOWER: 'Star Man' (Polydor 2058 858). No, not the Bowie classic. Just a very ordinary ballad with pretentious lyrics that drags. ++

JAMES WELLS: 'Parting Is Such Sweet Sorrow' (Polydor 2058 861) +

WESLEY PARK & SMITH: 'After All This Time' (RCA PB 5015). Boring, stupid ballad that is just nowhere. +

CAROL WILLIAMS: 'Love Is You' (Salsoul SZ

2021). Empty. Variation on a disco theme string thing No 567. ++

JEFF PHILLIPS: 'Somebody Stolen My Thunder' (NEMS NES 101). Thank gawd for that on this showing. ++

THE WEDGEWOODS: 'Good Good Lovin' (EMI 2600). I'm beginning to crack up. How on earth these records find themselves on the market is way beyond me. The chorus is like a thousand others. +

B. B. SEATON: 'All The Best Things' (JAMA JA 34) and **WILLIE FISHER:** 'Put Your Lovin On Me' (JAMA JA 35). Bang your heads against a brick wall reggae. ++

THE BROTHERS: 'Beautiful' (Bus Stop BU S 1056). Catchy little hook in this follow up to 'Sing Me'. A hit, unfortunately. ++

HARD NUTZ: 'One More Cup Of Coffee' (A&M AMS 8281). A Dylan number and the wrong single choice from a promising album. They manage to sound like a heavy Smoke. ++

RANDY BISHOP: 'Day-break' (A&M AMS 7280). Sounds like a TV ad for Horlicks. Everything in this one, sweeping gular, piano, high voice. But what does it all mean? ++

LAVENDER HILL MOB: 'The Party Song' (UA UP 36238). Voices well out of tune on this mellotrone, or is itsynth, ditty. +

KITE: 'I Love The Love We've Got' (Decca F13699). Sounds like this was recorded in one of those 'Record Your Own Voice' booths. Dunno how they managed to get the brass section in though. Must've been a tight squeeze. +

SCREAMING LORD SUTCH: 'Jack The Ripper' (Decca F 13697). Can't keep a bad man down. Terribly dated (it was recorded in 1963) but a bit of fun in a downright awful pack. ++

CLODAGH ROGERS: 'Incident At The Roxy' (Polydor 2058 864). I'm not surprised if she went down there. It's very easy to get abusive about a single when you're wading through 60 odd, but abuse is usually justified. This has no impact whatsoever. ++

BAD GUYS (theme from Buggy Malone) (Polydor 2058 863). Bad. +

TOMMY OVERSTREET: 'Don't Girl City Girl' (ABC ABC 4169). Johnny Cash rip-off. +

MEXICANA: 'Don't You Believe' (Handkerchief Hanky 21). Pass the tissues. Country garbage. +

MICKEY NEWBURY: 'Tell Him Boys' (ABC 4167). Right. +

THE BIG WHA-KOO: 'Don't Knock' (ABC 4168). Two voices battling against each other in the void. +

DELBERT McCLINTON: 'Under Suspicion' (ABC 4160). Nice guitar,

cute chorus. Be generous with this. +++

JAGGY BROMMETT: 'Where Have You Gone' (RAK254). This is really irritating. But as I'm in a generous mood. +

JIMMY C. NEWMAN: 'Alligator Man' (Charlie CS 1024). Sorry but fiddle intros country style are an immediate turn-off for me. ++

SUPER STAR: 'Move Up Hutch' (Doctor DR 07). Yes, it's about the golden boy himself - only reggaeified. Dirge. ++

AIR SUPPLY: 'Love And Other Bruises' (CBS 5033). It hurts. Blank, bland ballad. +

JODY MILLER: 'Roll Me On The Water' (Epic EPC 5117). And drown. Next. +

ROY ORBISON: 'Drifting Away' (Monument MNT 5151). Might be his first hit for ages. Not bad at all. In fact I like it. +++

MAYNARD FERGUSON: 'Gonna Fly Now' (CBS 5106). This is the theme from the highly acclaimed movie 'Rocky'. Stopped in the first minute. +

HRATCH: 'Another Way Of Going Home' (DJM DJS 10765). Almost there now. Opening gambit 'I do not wish to cause you pain' Okay, well stop singing. Fugitive from the lame high harmony gang. ++

THE ORIGINAL CAST: 'First Night' (DJM DJS 10763). First night nerves + Sorry but you can see why the reviews go steadily downhill can't you.

THE SUPPORTERS CLUB: 'We Want The Cup' (DJM DJS 10766). Obviously blank name to fit in with whoever reaches Wembley Clever play. Shame it's such drival. +

CHICAGO BLUE: 'Young And Moody' (Magnet MAG 87). Vaguely Dylan - ish but that's its only claim to any class. Slow, disjointed, deadly dull. ++

RADIO STARS: 'Dirty Pictures' (Chiswick). Rather repetitive and the lead singer has an uncomfortable voice, but a nice idea. +++

POOL OF BLOOD IN THE CORNER

GERRY FORD: 'Which One Will It Be' (Emerald MD 1185). Wow! I've just heard the future of rock 'n' roll. Get this. There's this rich old man see who can't have any kids and is he lonely. Well he asks this guy whose happily married with four terrific kids if he can buy one. So this guy and his wife wander into each of the kids bedrooms during the night to sort out which one. But they're all so great he can't make up his mind and finally turns down the lucrative offer. Far out eh? At last a record with lyrics that really MEAN something. Ford talks with fire in his veins. Watch out for it. +++++ (well today is April).

GROWING OLD (INSTRUMENTAL) VSK 056

by Ray Anthony & The Nitingales

Hot Rods nearly liked the single. But then, Hot Rods don't smooch!

See Page 14

A STORM IS COMING



THE CLASH: "We haven't given up half way"

IN THE BEGINNING

RAIN IN the city, sliding down the monolithic offices, seeking out concrete crevices. Spews in the mews. Macs in the cul-de-sacs. Fleets in the streets. Metropolis mirages on each droplet. The distorted face of Joe Strummer peering out of the top deck window of a No 19 bus in Cambridge Circus inhabits a globe.

He's with a girl. "You ought to be a gulariel," she says. He ignores her nineteen and nebulous. "She's a slag anyway." Couple of drug taking years follow. Boring. Then he remembers her voice.

In South London Mick Jones - five 'O' levels and a degree of uncertainty - buys records by the score. That's what working for the social security can do to you.

It's dream - time down the Streatham Locarno and Paul Simonen, after a hard day on the terraces, unwinds to the nigrescent muzak.

And in the gutters the tyre-splashed day debris gurgles like a deformed baby.

INCARNATION

Like three neon cave-dwellers who have just learned the dark secret of fire The Clash dispel any puritanical doubts with the ultimate weapon - sincerity. Not the Hughie Green sweaty-palm brand but the kind found scrawled on tenancy walls - 'J. L. is a grass and he's gonna get his legs cut off.'

"We wanted to do SOMETHING," says Mick. "And, like most others, we haven't given up half way. It comes out good and it goes through rubbish again."

"But it can all be overblown. There are so many useless bands around. It's taken a long time to break out of the love-song syndrome." He keeps stopping mid-way through sentences, throws alarming looks at the other two, smiles, and continues.

"There is still the dead aid of rock and roll. It takes a lot to overcome it like 10 years ago in America when comfortable college kids were coming home from Vietnam in wooden boxes. People like Phil Ochs started singing about it. Everyone took LSD."

"People who are frightened of us will take what we sing about as major political statements. All I know is what we are in what we understand."

"We still have the code of the street."

Their single 'White Riot' climbed 60 places in the chart last week and

their debut album has phenomenal advance sales. The Clash have arrived.

"A lot of people feel very angry about us because they cannot identify with what we play. Some guys followed us home after a gig and threw a brick through our friend's window," says Mick.

"Things like that are always happening. That's just coz they don't know what's going on. But I think they will hear it soon. 'White Riot' is a good rock 'n' roll record. There are a lot of good rock 'n' roll records with terrible words - like say, 'Happy Jack'."

"And it's never worried us that they might not hear our words."

Another piercing glance. Another smile. "Young white guys need an identity. There are too many different culture groups in this country. We are talking to kids like us who don't have anything. Those who remember 1955 were lucky. They had their own music then. We ain't looking for swastikas, just rock 'n' roll. Before it was only authors that made important statements."

"Power is a politician," says Mick. "But they are so full of corruption. They are the ones who get across to everyone. Everyone hears about the budget coz everyone is affected - y'know, up on butter. Maybe Denis Healey should sing rock 'n' roll. No, he's well past it."

"Music has always spoken to me, it's just that now we are saying it a bit plainer. I'm selling off most of the records I ever bought because listening to them now is a waste of time. The Clash work on a purely emotional level and that's what we are trying to produce."

"We recorded our album in a few weeks. It took ELP two years for theirs. Wow, they must be wondering what on earth has happened now."

"See, all we are doing is telling people to question what they are doing and if it doesn't satisfy them to do what they want. I hate preaching, it's just encouragement."

STRUMMER'S BOMB-SITE SO-LILOQUY

"The fact that 'White Riot' has jumped so much is good - but it's not good enough. I want more. I want a Number One. It's not getting any radio plays because the people in control of the airwaves are so against us. They want to stamp it out. They feel threatened. They are Nazis. We ain't, but we want to persecute

them off the face of the earth. "I've found you can only really think on your own. When you're with other people it's impossible."

"I only live at night and that's when I do strange things. A lot of the time I get molested by the police because they want to know what I'm up to. I see restrictions coming up, not just for individuals but for governments, cities, nations. I see army conscription returning, less personal freedom, identity cards, numbers. I can feel it."

"That's the only way to control. All the government wants is ultimate control. I don't think it's frightening. If I did then I couldn't live. It's going to get totally out of my control and yours and anyone else's."

"If the people controlling us now haven't got control of us in the near future they have lost. Therefore they are going to do everything in their power to increase the control. "I know I'm never gonna be able to beat them. I don't believe in other people. They are morons. They must be to stand for all this."

"I don't see anything after ultimate control. Just bombsties and a few survivors. Roll the credits - end. You'll soon know when that control comes. Things will start BOOMING. Industry will thrive, unemployment will come down. People will march through the streets waving banners willing to die for Queen and country. And I'll get my head kicked in."

"Aristocracy is bulshit. Eight per cent of the people own the country. All hereditary rules are wrong. When you're born you're in a certain strata without even being asked to join the club."

"You can't change anyone. You can only make an atmosphere. If people want to change they will change themselves. The Clash ain't gonna do that. Still, trying is better than sitting around getting bored."

"I have a great time banging guitars and shouting. People can read too much into that and it makes me sick. They are stupid creeps. All this talking about how people can gain from what we do makes me puke."

"Lawrence of Arabia was my only hero 'cos I thought it was real smooth his just coming out of England and leading the Arabs."

"I find myself in a void. I've always known what to do and always known what I'm doing for. I'm smart, I'm lucky. Luck is a dominant factor. You make your own luck by grabbing opportunities."

"I grab opportunities and follow the Cherokee Indian way. When they have to make a decision they always choose the most reckless course of action. I always like to have my hands on the steering wheel."

"I'm like this 'cos people have walked over me in the past. When they do that I'm interested. I want to know why, so they won't do it again. When I was nine I went to a boarding school and on the first day I was surrounded and taken to the bathroom where I was confronted by a bath full of used toilet paper. I had to either get in or get beaten up. I got beaten up."

Last week Clash jumped 60 places in the chart and Johnny Thunders and the Heartbreakers packed out London's Marquee. New Wave is now Big Wave. Barry Cain talks to two bands



JOHNNY AND WALTER: before they slid down the wall

A HEART-BREAKER COCKTAIL - Cranberry juice, vodka, sloe gin and a cherry.

But tonight it's champagne. Not yer perfume-tasting, throat-bulldozing kind either. No, this stuff is the real, frosted glass McCoy.

But would The Heartbreakers drink anything less? Johnny Thunders and Walter Lure are seated around a fancy restaurant table. They

Oh, in case you haven't heard Johnny and Walter are two American guitarists who play in one of the best rock 'n' roll bands around.

are in the process of dissociating themselves from the contrived decorum prevailing in the beamed dimness. In short, they're getting drunk. It's a switch-blade drunkenness. The kind that only comes out in night alleys. And it's pretty venomous.

Walter: Cocktails before dinner, champagne during, cognac after and mixed drinks to go to sleep with.

John: You sleep with who you want.

And with that they slide into the glass world of bubbles. Huge comic-book bubbles full of words that bounce around the surface of the champagne. And when the knife rips them apart the words tumble out.

POP! J: We were in the toilet when we first came over here. It was simply because of the record contract that we came. I used to play in the New York Dolls and we drew the biggest crowd out of all them city bands. But we also got a bad reputation. We never listened to what anyone told us. We just did what we wanted and that made people dislike us. Now we've paid our dues and I just want to work.

Hey, that bubble sailing overhead with W on it. Gotta pin? Splat!

W: We all come from New York gangs. Each one is made up of lower middle class kids who think they're in a band or something. Street corner fights all the time. Something to do, y'know. Sure we used weapons. Zip guns, Car aerosols. Whip someone in the face with one of them boy, and he's scarred for life. Rumbles start real easy. But I never broke nobody's neck.

More champagne. Things are getting fuzzy. Plop!

W: The lower class kids weren't in the gangs. There, it was every man for himself. They just had to survive through each day. So there we was, getting drunk and having fights. Then when you're 16-18 and if you're into music, you move to Manhattan. Causing trouble all the time got boring. So you started playing in bands.

J: I played in school bands.

W: That's 'cos you never could play anything else.

Buckets full of ice surround the table. Moving in for the kill. Quick, that perfect pink bubble gliding across the slaid bowl. The fork. Stab!

J: When we started to play rock 'n' roll it was a way of life. You can't play it legitimately if it ain't Black Sabbath - even the Stones don't play legit. They used to be alright, until Ron Wood joined. Now they got no roots.

And the new bands are too political. We ain't political at all. The only politics we wanna sell is the changing of the drug laws.

And you know what? If you were arrested in New York for being drunk like you are here, there would be a lot of cops with broken heads. You should hear the news there. 'This guy got killed, this guy got murdered, this guy got tortured'.

That was a big one. It's difficult to make out anyone clearly now. The bubbles are everywhere. In the hair, lining the insides of noses, blocking the ears, slipping into open mouths. It's difficult to know which one to burst. Try this Sssss!

J: There are more clowns than good guys in music. British bands don't play as well as American bands. Rock 'n' roll is simply an attitude - you don't have to play the greatest guitar. It makes me laugh when people acclaim our musicianship and technical brilliance."

W: People used to try and play like Yes and Clapton. But who needs it?"

J: The Dolls proved you don't need to be

technically far ahead of anyone else to be accepted. We know our five chords."

Plop Plop Plop!

J: Billy, our bass player, had mushy peas the other day. And now he won't eat anything else. I was gonna play in a band with Iggy Pop. David Bowie's like a sponge soaking everything up he can get. I wouldn't let him near me with a 10-foot pole.

J: He's just an old English beatnik. Iggy never asked him into his world - Bowie dragged him back into his. I wanna change our name to The Junkies. It shows we're a no holds barred band.

W: It shows you don't care about anything.

J: I don't like The Heartbreakers. I wanna sell more than music. I wanna sell art. Rock 'n' roll is cheap.

W: No it ain't. I'm not trying to make everyone a punk. Junkies is a name that causes controversy. Heartbreakers doesn't. And Tom Verlaine of Television sings like Patti Smith. You can tell that the guy has read books.

J: We've hit the punks. We've hit the kids who have seen it all. All the new bands think they're gonna change the world - but all they're gonna change is their nappies. Johnny Rotten is Dr Jekyll and Mrs Hyde. He tries too hard to live up to his image and he comes across like a pussycat. On his own he's a nice guy. Steve and Paul are OK but John and Sid Vicious are dolls. Now he tries to be more disgusting. But they know nothing about life. Sid and John are about as legitimate as Cherry Vanilla.

The champagne has run out. Siouxie Sue and the Banshees wander in. It's time to go.

The TV phenomenon which took America by storm

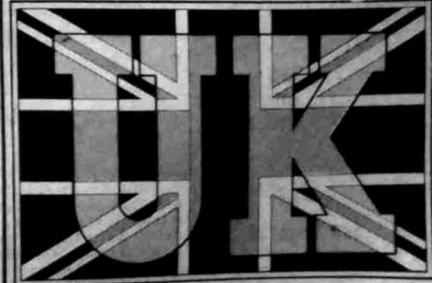
ROOTS

BEGINS ON BBC1 THIS FRIDAY

Don't miss it!

I see less personal freedom, identity cards, numbers. I can feel it

— Joe Strummer



'FLEETWOOD MAC? Who?'

Thus spake the receptionist at the posh hotel where the band are in residence, preparing for their first UK tour for over six years.

A very pertinent remark, and one that the Mac feared at one time would be commonplace in Britain. The tour was planned last year, and up to that time the band had a dismal history in this country. While their albums consistently went gold and platinum in the States, and they were billed on a par with bands like the Stones, the same albums sold an average of 4-5,000 over here.

Then it all happened. 'Rumours' became one of the most played albums of the last few months and has reached the Top 10 in the album charts, and their British tour has sold out. After years in the British wilderness, Fleetwood Mac look like hitting the big time at last.

After several adventures your undaunted but slightly damaged reporter finally managed to get down to it with Christine McVie (the interview, that is).

She entered the room and flopped into the nearest armchair. She had deep bags under her eyes, and was obviously suffering from jet-lag.

"We only got a few hours sleep in the four days before we left, and I feel really wasted," she announced.

Despite that, she says she's pleased to be back in England.

"I like it, especially London. We were over here for a promotional tour in October. It rained all the time, but it's looking lovely now."

"I must have a cup of tea."

Sights

Mick Fleetwood arrived, but the other members of the band were unavailable. Lindsey Buckingham was out showing his new girlfriend the sights, and nobody knew where John McVie was.

All anybody knew was about Stevie Nicks, that she was with a speech therapist - she still has this problem with nodules - her vocal chords.

Christine, fortified by her tea, went on:

"We're going to be touring for most of the year," she said, "and we'll be working non-stop without too much of a break until the autumn."

"It gets to be a real strain after a while, and we intend to have a couple



ALTHOUGH the bar was closed the ladies were lovely. Above (left) Stevie Nicks and Christine McVie. Inset, Mick Fleetwood

By **TONY BRADMAN**

of months off at the end of the year to do nothing, absolutely nothing. We're all really tired.

Before she went to sleep I managed to ask her what she felt about their UK success, after being ignored for so long over here.

"It's great, we're really pleased. It's nice to be back on the map having once been there - and what's more, with a whole new group of people. I hear 'Rumours' has sold 80,000 so far. That's really good."

Exit Christine. Mick's pleased about the UK success too, but still seems a little worried.

"The success here is great, and I'm really pleased, but we're all worried about being labelled 'Blues Band Gone Wrong'. Steve and Lindsey keep asking me what it's going to be like, and I have to say I don't know. We've been in a whole different world over in the States, and perhaps people will say 'what about Peter Green then?' We hope not."

"What about Peter Green then?" said your intrepid reporter.

"We saw Peter every day when we were over here last, and he seemed quite happy."

That brought us round to the subject of the never-ending tale of Fleetwood Mac disasters.

The rumours buzzed about emotional problems between the two couples in the band during the making of 'Rumours'. Eventually, the band announced that they were all still good friends, but that Stevie was no longer living with Lindsey, and Christine and John's marriage was over. Mick himself had problems too. His long-standing marriage broke up at about the same time.

"Yes, it was bad, and that's all reflected in the music on the album. Almost all the songs are about love going wrong or various emotional traumas. But we all felt that it was better to be honest and mature about it - with each other and everybody else."

"So many people knew what was going on that it would have been worse to conceal it. That's why we called the album 'Rumours'."

Coffin

"The band is stronger now, musically and emotionally, than it's ever been. Everybody thought that was the last nail in the coffin for Mac, and I think if we had concealed it, then the band would have split. But it hasn't."

"When it comes down to it, we're just a bunch of people that have stuck together through the years," he added.

Christine McVie had said before she left the room that she saw no future for herself as anything else than a member of Fleetwood Mac.

"If the band split tomorrow I'd get out of the business. I don't want to go solo or have anything to do with anything anything other than the Mac. It's magic."

THINK of The Kinks and you'll probably think of Ray Davies. Think of Ray Davies and you'll probably think of words, words to songs, clever lyrics, good songs.

But wait, after hundreds of good songs from Ray's pen what comes next? More good songs, right? Wrong. An instrumental album. "It's not a new idea," Ray explains. "I'd just like to take a break from lyrics and say what I want through music."

"The trouble with instrumental music today is that a lot of it is pretentious synthesiser stuff."

"A lot of people want background music to their lives. They lead humdrum lives and it's reflected in 'wallpaper' music."

"A few years back people went for the James Bond - vodka - and - after shave image, and then went for Shaft-type music with wah-wah guitars. They seemed to need it to boost their own lifestyle."

Who would he like to produce this 'dream' album? He pauses, thinks and answers: "Tangerine Dream or someone like that. Who was that group Robert Wyatt played with? Soft Machine."

"On the surface it might appear like two different groups of people with nothing in common, but in reality we're saying the same things in a different way. But it will have to remain a dream this year. We're very busy."

Ray and the Kinks have been spending a few days in their home country mid-way through a marathon UK tour. During that brief respite Ray had to go back to a promotional tour of the States, and they still found time for a very good concert at London's Rainbow last week. Did they enjoy their first and last hometown gig for some time?

"Yes I enjoyed it. I was a bit nervous, but it was OK about half way



Dreaming on a sleepy afternoon

through. "When I stand on stage at the Rainbow I feel uneasy. From where I stand it's like looking into a corner. It's never a good sound. I prefer playing somewhere like the Victoria Palace. We've not played the Rainbow for about four years."

"The band had a good time too. We hadn't played for three weeks and they were itching to play."

"I'd just returned from the promotional tour in the States and as I always suffer from jetlag, not going over, but coming back... I fall asleep all the time."

"I've done the Transatlantic trip six times this year so far. It's good for us to go to America - we know no energy is wasted. There are still a lot of Americans who haven't even heard of the Kinks."

"A good thing about rock 'n' roll is that no-one is very established. "Is there going to be a Eurovision song contest this year? They ought to have a rock 'n' roll song contest, put a good band on and knock 'em sideways. I was asked

to write songs for it once by a publisher, but I didn't."

What did he think of the current music scene?

"Well, it's not new is it?" he responds. "There's some amazing talent around, but a lot of bands seem manufactured and out to make a quick buck. It's called a hit and run deal in the music business, isn't it?"

"This kid I know is 15, still at school, and he'll get a job in a factory if he can find work at all. A rough kid, always in trouble with the law, sniffing glue and all that. When asked what he thought of Johnny Rotten he said 'He's a c---, he's not real.'"

"He'd probably prefer Waylon Jennings or something from Detroit to a British band."

What tips did Ray have for the 'new' bands?

"Energy's the word. With the Kinks there is this internal energy which works together. There has to be motivation as well. And it's important to stay hungry. I do," he declares, picking up a slice of toasted cheese.

"I'm hungry now."

One of the Kinks early r'n'b ravers was a version of 'Louie Louie', now something of a punk classic. How did he feel about that?

"The Kingsmen had a hit with that, but I have an original by someone called Berry. Not Chuck. Black Berry or something (Richard, in fact), it was on a local label and an all vocal song."

Ray believes that much talent is wasted because of the bureaucracy of big corporations.

"I went through the corporation thing with RCA. But in fact I wouldn't have been able to write 'Soap Opera', without that experience. It was something I had to live through. 'Soap Opera' was about an accountant, and there were lines in it about being lost in paperwork and so on. That's who it comes down to in the end, the accountants."

Having gone through the RCA corporate period, The Kinks seem to have drifted back towards a simpler approach with their first Arista LP, 'Sleep-walker'. It's their first collection of individual songs for a long time, and a real step away from the string of concept albums.

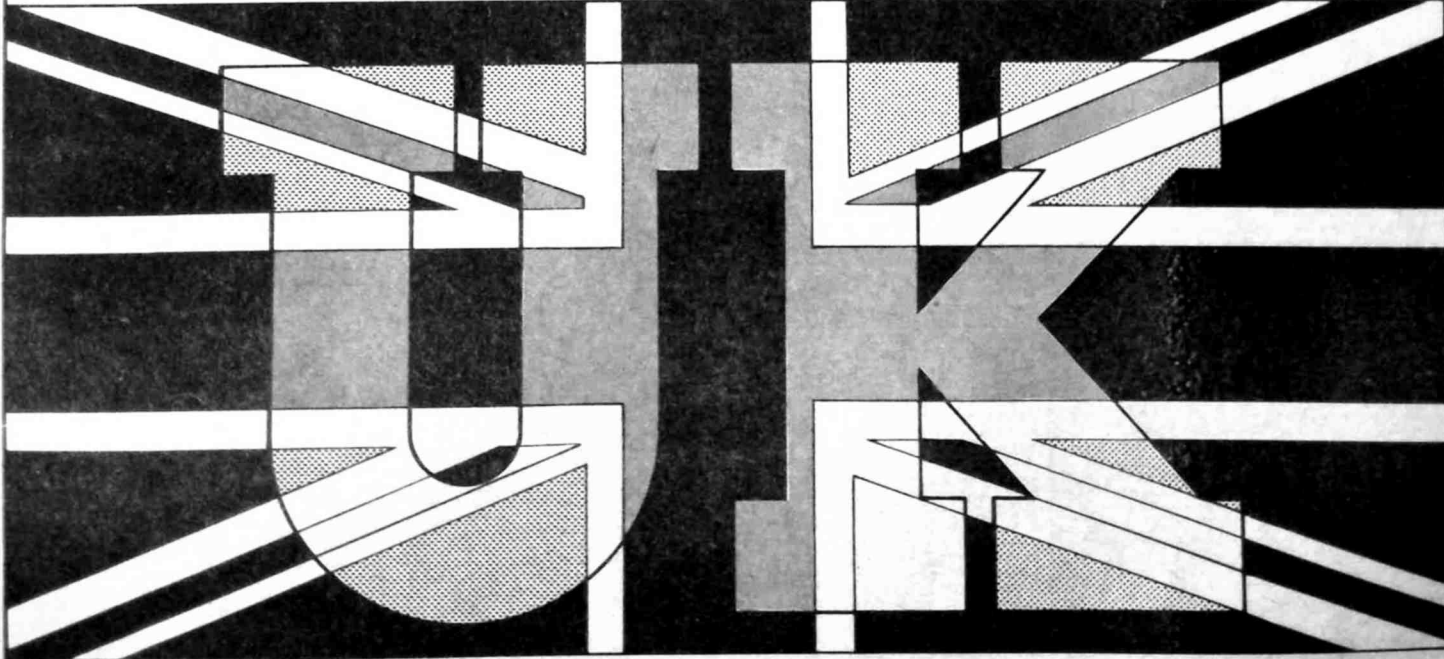
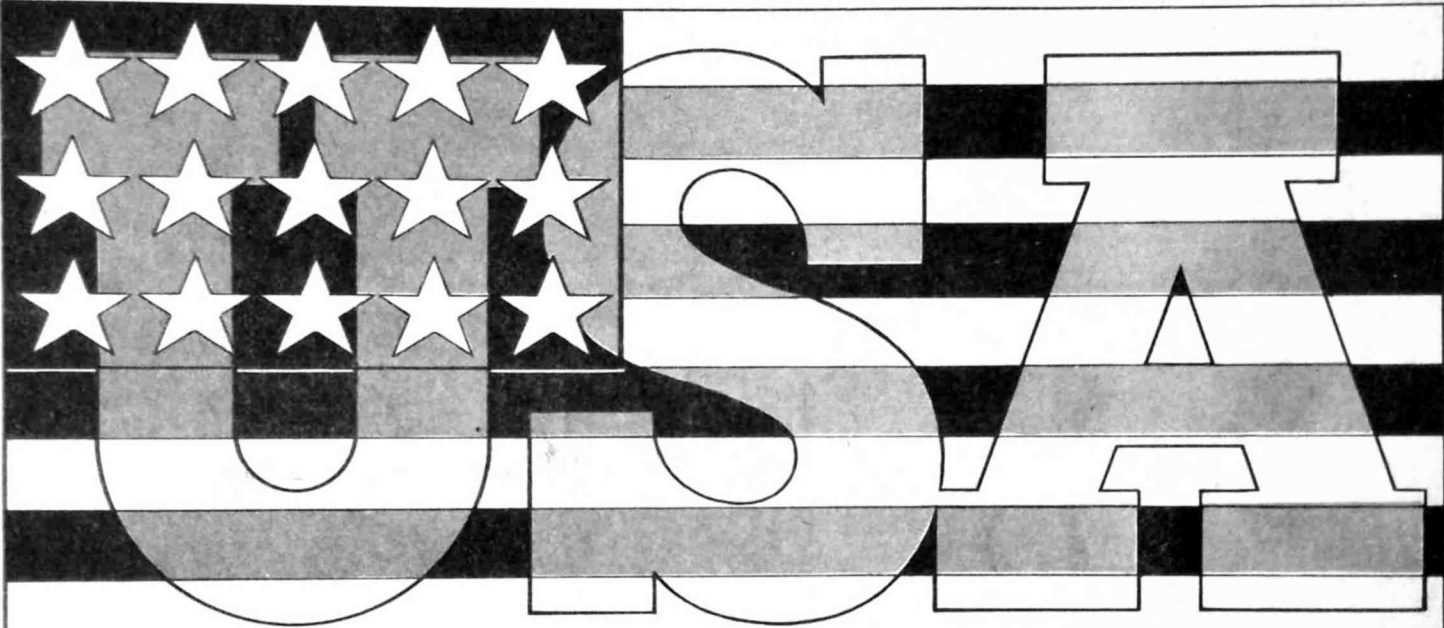
"On the last big tour the group was very split, we were five separate people. But now we're taking on a togetherness which is interesting and certainly new. We've still a lot to do. As soon as the tour is finished I want to get into the studios while we're together, and do some of the songs we weren't able to do on the last album."

-Parting thought: "You know I get very emotional when I see other people's record collections. Their choice always gets to me, it reflects that person."

"Like the girl who buys 'Every Picture Tells A Story' because she went out with her first boyfriend at that time. They probably don't even have to play it, just look at it from time to time. That's a nice memory thing."

DAVID BROWN





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DIARY OF A SUPERTRAMP

YEAH,
YEAH,
YEAH

SUPERTRAMP: 'Even In The Quietest Moments...' (A&M AMLK 04634)

Ah, a splash of melody in a riff conscious world. At a time when the rebels are spending towards a thick wall, along comes a band with total precision and lyrical control to restore the balance. A robust rhythm section, sax alternating between hazy drifting and biting rasps, and their keyboards' hallmark of quality, it's all here - amply illustrating an assortment of individual expressions. Much of their fascination swirls around a knack of building up intricate themes without getting too lost within them, but as with the opening track, 'Give A Little Bit', they prove they are capable of making an impression with a less involved arrangement. Obviously life in the States has done them some good and given them a chance to re-think their approach. I like it, how about you? + + + + David Brown

MARY MACGREGOR: 'Torn Between Two Lovers' (Ariola America AAS 1504)

Fresh as a mountain stream (yes, there are still some that are unpopulated - both singers and streams), this American chick has got talent. A refreshing, gentle album. Her voice is clear, tending towards the clinical. In future she'll hopefully be more adventurous in her choice of material. And she doesn't need the over-orchestration given her here. Just piano or acoustic guitar would be enough. Final number is the title track - her recent singles chart success, but the album's climax comes earlier with 'The Lady I Am' which has strong keyboard backing and in which Mary sings with a bit of gut, shades of Linda Ronstadt. Enjoyable. + + + Jim Evans

WIDOWMAKER: 'Too Late To Cry' (United Artists UA30038)

This is typical Bald, Riffbound, Impotent, Tired, Indifferent, Shallow, Heavy handed rock. + + David Brown



SUPERTRAMP: total precision and lyrical control

THELMA HOUSTON: 'Sunshower' (ABC ABCL 5061)

The only enjoyable part of this album was the peace when I took it off. The whole shebang was vastly overproduced, in fact it OD'd on practically everything. This is all the more surprising considering the producer is Jimmy Webb. He must have had a rush of violins to the head, because at times the songs were almost torn in two in the tussle between Thelma and the orchestra. They annihilated 'Didn't We' between them. It was unbearable. The only song that stood up to this rough treatment was 'Jumpin' Jack Flash', which suits being belted around. The album certainly did not deserve the self congratulatory pats on the back in the credits. + Rosalind Russell

QUANTUM JUMP: 'Baracuda' (Electric TRIX 3)

Second helpings from a highly laudable outfit who produced one of last year's more spectacular debut albums. This one was less immediate in its appeal, less emphasis on rock - due probably to the sad lack of Mark Warner's guitarwork and more a listening album. It's got studio stamped all over it - well produced and conceived, but it comes over a little like a still life painting, just lacking that vital spark to make it come alive. A spell on the road and out of the studios could well change that, and since they are about to undertake some dates, time may see a change. Meanwhile there are some engaging studies like 'Starbright Park', a nudge to Simon and Garfunkel by Martin Hall, the memorable 'Europe On A Dollar A Day', and the clever title track, which serve as a good gauge for their ability. + + + David Brown

EDDIE RABBITT: 'Rocky Mountain Music' (Elektra K 52037)

No, it's not a comedy album for kids, or even a new animal character. Mr Rabbitt's name is his own, I am reliably informed, and so is his sound. He's had a few hits in the States since he stopped writing songs for others to record and went into the studio himself, and I can understand why. He's built a really distinctive sound that lingers for a while after you've heard it, based on country music but with a lot of extra ingredients. That's not to say it's fantastic stuff. It's a little too cloyingly sentimental (the perennial country music failing), and a little too slick. It should go down well though. + + Tony Bradman

RITA COOLIDGE: 'Anytime Anywhere' (A&M SP 4616)

She comes out of the speakers like liquid honey, gently tickling your ears. Rita has a voice soft as a lullaby, but with just the right amount of underlying grit. 'Higher And Higher' is a laid back version of the old standard Rita sounding relaxed and warm. 'The Way You Do' has a bluesy feel. Rita's voice having more of a commanding edge. There's a riotous ending with everything thrown in. Her handling of Boz Scaggs' 'We're All Alone' is superb, as her emotion-packed voice wraps around some superlative lyrics. 'I Feel The Burden (Being Lifted Off My Shoulders)' has a Linda Ronstadt feel with similar arrangements. Things cool down again with 'I Don't Want To Talk About It'. After Rod's version, it's difficult to adjust to another, and the track doesn't come over as strongly. Still you can't win 'em all. A very pleasing piece of vinyl. + + + Robin Smith

LAKE: 'Lake' (CBS 81661)

What haff we here? Surprise, surprise, a German band who don't specialise in serving up endless Moog and mellotron work, and who probably move about a bit on stage. Trouble is that much of Lake's album has that clinical Teutonic feel, so although they aim at rock it often comes across like a Panzer rumbling through a field. 'On The Run' has some nicely balanced harmonies, but the dated guitar licks and unsubsidiary drumming spoil the show. The rest of the tracks are pretty mediocre with some attempts to get an American West Coast flavour. On some tracks the band show they have

more potential than the album as a whole reveals. + + Robin Smith

SMOKIE: 'Greatest Hits' (EMI SRAK 526)

For your money there's five pictures of the boys on the cover, and all the old favourites including 'Lay Back In The Arms Of Someone', 'Someone's Been Making Me Blue' and the one that started the Smokie Phenomenon 'If You Know How To Love Me'. All good singalong numbers, tight and well arranged. An album that's been brought out to squeeze the last drop of cash out of the Smokie boom, but useful if you haven't got all their records. + + + Robin Smith

NO, NO, NO...

KLAATU (Capitol Import)

Yes, it's John, Paul, George and Ringo alright. The trouble is John, Paul, George and Ringo who? Oh, it's the Beatles is it? Yes, of course it is, how silly of me not to notice. Out of retirement, and not before time. Jolly clever of them disguising themselves as an anonymous bunch of dudes under a name like Klaatu. Good lord, they've even come up with an anonymous set of songs to fool us further and they've tried to change their voices so that we don't recognise them, and even alter their mode of playing so we don't catch on. Fooled us into thinking they had packed up all those years ago when all they really want to do was change their name and personnel and re-emerge in 1977 sounding as if it was still 1967. Well, blow me, never thought the day would come when the marvellous Moptops would begin songs with dull lines like "The last

time I went swimmin', I started to drown and my head it went down...". Perhaps the historians will have to re-estimate their talents if this is what they are up to. Why would they go back to flower power and tricks that



Do you recognise these men?

went out the day psychedelia died? The real Beatles wouldn't take a step backwards to those magical mystery days and re-hash post-'Strawberry Fields' riffs surely? So, perhaps it isn't the lads after all. But then who is it? They make a good attempt at sounding like the Fab Four at times, and completely different at others, but then Jeff Lynne has done it. The Moles had everyone thinking they were you know who back in the late Sixties, even Stackridge sounded like them on occasions, and there has long been talk of a US band sounding very much like The Beatles - perhaps it's them? Perhaps it's a big job? Perhaps the journalist who revealed them was in fact in on the act? Still it's fun isn't it? Remember that song about the king's new clothes? Well, I didn't wear that either. + + David Brown

PS: Their real identity is revealed in last week's Billboard mag from America in a page ad from Capitol that states: "Klaatu is Klaatu", so now you know.

THE CLASH: 'The Clash' (CBS 82000)

Start at the deep end. This is the best debut album any British band has ever produced. Forget the sociological quagmire predictably promoted by crawling confederates. Forget the patronising 'whatever they lack in musical ability they more than make up for in sheer gut energy' syndrome. Forget all the new wave regalia that haunts every toilet paper periodical like computer data. 'The Clash' pulls the chain on all the crap that has preceded it. And that's simply on the record's stunningly conceived musical content. If you've got ears the 'messages' (they're really nothing more than wry comments) will smash you in the face soon enough. But don't be impatient. Just savour the rest of the deal - it sure ain't from the bottom of the pack. There's no such thing as a highlight on this album. Every song has an identity - MELODICAL as well as lyrically - of its own. Joe Strummer and Mick Jones have written all the numbers except for Jnr Murvin's 'Police And Thieves'. That seems a strange one to choose. Reggae? The Clash? You soon realise its inclusion was a masterstroke, a calculated risk that works like magic. I guess I never knew phasers could be so effective as in 'Cheat' a track actually needing that often superfluous device. There's a re-mix of 'White Riot' and it sounds far superior to the single. The production is sometimes a little oblique but Strummer's heavy artillery voice. Jones contradictory maniacal/disciplined guitar and Paul Simonon's all embracing bass blasts criticism into bass kingdom come. + + + + Barry Cain

- Hot Rods liked the singles by Eddie And The Hot Rods and George Hatcher Band
- Hot Rods forgot the singles by: 11cc, Alvin Stardust and Frankie Valli
- Hot Rods rejected singles by: Tramps, Flintlock, Blue, Joe Brown, Lyn Paul, Philip Goodhand-Tait, Neil Diamond, Jim Reeves, George Hamilton, Fith, Hope & Charity, Anita Harris, Bellamy, Silver Convention, Cleo Lane & John Williams, Tavares and John Holt.
- Hot Rods nearly liked the singles by: Omaha Sheriff, Boston and

RAY ANTHONY & THE NITINGALES (who?)

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ON THE RIO VIDEO

IT WILL be the biggest event since the invention of the phonogram, says Michael Nesmith.

And he's not talking about his latest album, his current hit single or even his brief visit to these shores. He's talking about the arrival of the video disc, a combination of sound and vision that will completely alter our lives.

"It will revolutionise what you and I understand as media", he says. And he should know, since he's become deeply involved in the idea and has made a six minute promotional film of 'Rio' to illustrate the point.

"This is just a pilot project," he explains as the video is screened in his hotel room overlooking Kensington Gardens. "I've been into it since 1970 since I recognised its potential. I wanted to develop my ability to do this type of work. But it's not something you can go off and do on your own."

The 'Rio' film is the start of a much bigger project, of which the existing video will be the opening six minutes of a film made around his

latest album 'From A Radio Engine To A Photon Wing'.

"In ten years time this film is going to look silly, but it's a start", he reckons.

Actually it is a bit silly in places now, that's funny ha ha, not funny he he, but it does faithfully capture the marvellous feel of the song. And it adequately illustrates how the complete re-think of sound and vision is going to come about.

The big problem is that the film industry has been going its own way for years, as has the music business, and both are set in their ways. It will take sometime for the new marriage to work out smoothly.

"I'm a sort of film fan, not a buff really."

Space

"But what a lot of people haven't realised until now is the effect of Hollywood and Western media mythology on my music, as well as other people's."

"It was first apparent in my music with the First National Band. All that capacious music was out of the vast Hollywood space. I know person-

ally I know what it looks like out there. I've lived there, crawled around there. I've seen a coyote howling under a yellow moon with my own eye.

"Another influence was daytime TV. Those early American sitcoms were classic bits of theatre. Just look at 'Queen For A Day'. That was a really interesting show. Each had these ladies come on and tell their own sad story."

"Then there was 'I Love Lucy', he hums the tune. "Those theme tunes were throwaway songs, yet the impact they had far exceeds that of any rock 'n' roll or pop music aside from say the Beatles and the Stones.

"Later, rock and roll lost its musical impact but took on more of a sociological aspect.

"When I used to go to Saturday morning picture shows, or watch daytime TV, I didn't realise then what effect that kind of cultural background would have, and only now am I coming to grips with it.

"Now I find myself using film to express further my musical ideas.

"Of course in the old days it was the film that

came first, and then the music was tacked on. This time it's flipped. Now the music has become paramount - no pun intended!"

Michael does have some advantages as far as video goes. For starters he trained as an actor, and had two years in an International TV show (The Monkees), and has had camera training. He's also the man in the producer's seat for the 'Rio' clip, and as such is critical of his own performance and work on the film.

Challenge

"I made a lot of mistakes. It was way too expensive. But next time I'll save a lot of time (the six minute video took four days to film), as I'll know which crew members to use and which not to use.

"What I've really got to find is an entire film crew gaffer, director, editor and so on, who can think in terms of music (as well as musicians who think in terms of film!), and that is quite a challenge."

Isn't there a danger that videos could hamper the amount of live performances by bands? When did he last perform



MICHAEL NESMITH: it's all done by mirrors . . .

for example?

"That was . . . I think it was over here. I don't think much in the past. I might do some live performances soon, only I want to have the same standards as I do for films. You have to control the visual image, use the magic tricks - it's all done by mirrors.

"There are some groups around who might not be too much to look at playing live, but are capable of coming up with good ideas for visual presentation on film."

Would he like to see his video on say, Top Of The Pops? "Sure, I don't see why not. You'd like to see it on the programme wouldn't you?"

Yes, but at six minutes long? "I'm not prepared to compromise. I never have and I'm still around", he shrugs his shoulders and holds out his hands.

A quick change of direction was called for to

prevent further delving into the video scene (which is introduced in the States next month, so it will take a while to get established here). Time to pull a hairy old direction - changer out of the 'Rock Journalists Handbook' - what's this about The Monkees reforming?

"Oh that's been going on for years. I've heard lots of those rumours", he responds.

"If the Monkees did get together again it would be for a film, or a television series, not as a rock and roll group. People who think of The Monkees as a rock group are ignorant. We never were a group, just a TV show. That would be like Raymond Burr opening up a law practice.

"It's like Bob Hope, Dorothy Lamour and Bing Crosby getting together to make a 'Road' film after all these years, it might be interesting, it

might not.

"I have no desire to do a TV series myself. The situation would have to be very extraordinary for me to want to do one."

Michael was spending a couple of days in London to promote 'Rio' and show his recent company, Island, his video, who were impressed with what they saw. It was a low key visit and a contrast to the screaming teenybop days of the Monkees.

"You couldn't go to the museum or anything, which meant staying in all the time like a prisoner. Fortunately the fans are not that age any more, and I'm more mature. But someone is bound to come up and say 'Someone says your Mike Nesmith before long.'

"I remember on one visit to this very hotel, I had to lie on the floor with John Lennon in a cab to get in. Now that was silly." DAVID BROWN

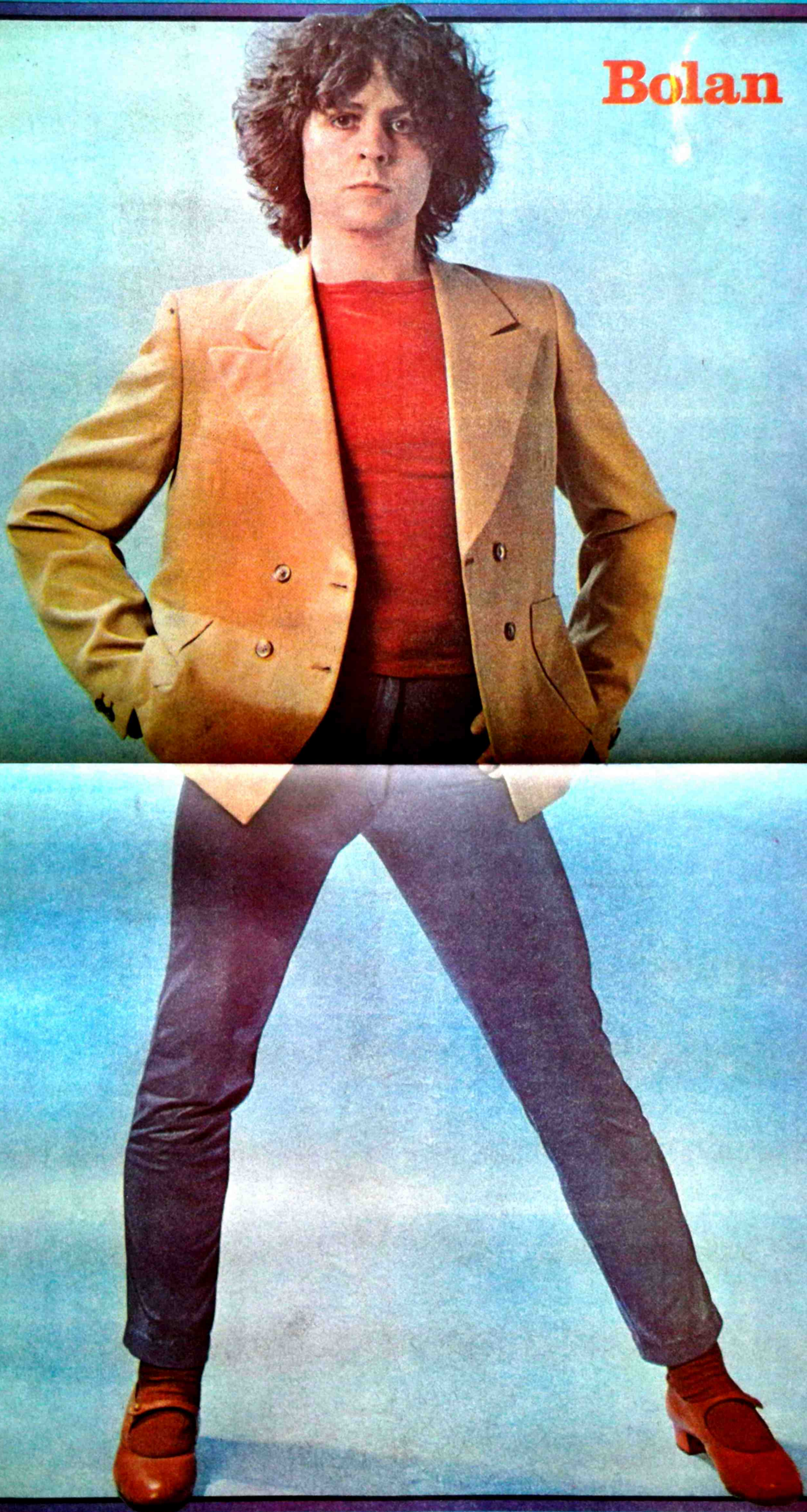
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A stupendous double album recorded at the London Palladium and featuring the classics, 'I Heard It Through the Grapevine', 'Too Busy Thinking About My Baby', 'Let's Get It On', 'How Sweet It Is', and a full length studio version of the disco smash 'Got To Give It Up'.
TMSPP 6006 Only £4.99 also available on tape.



Bolan





Mailman

Write to Mailman, Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX



DAVID SOUL: all body

WHEN ARE you going to stop printing letters from infantile readers, criticising David Soul and other stars, just because they don't like them? If such letters persist, lowering the standard of RM (once Britain's top music paper), I'm afraid you'll lose two more readers. Sheila Prophet's report of David Soul in RM, March 19, we've had framed. For once an intelligent and unbiased report on him - what a pity about Rosalind Russell. Still all RM staff can't be good, can they?
Helen and Tina Nash, Forest Gate, London E7
● As a body, I love him, but as a singer, I stick to my opinion - RR.

Be fair
THANK YOU Sheila Prophet for a fair and clear-sighted report on David Soul, sorry I can't say the same for Rosalind Russell's review. I attended David's last Rainbow concert, it was a great experience I would gladly repeat. He has a special quality and feeling in his voice which is very rare. He has charisma.
Linda Muswell, Mile End Road, London E1
● He also has a nice body - RR.

Insults
WHO DOES Rosalind Russell think she is,

FRAMED!

saying the Three Degrees are like mini Shirley Basseys. To compare them with her is an insult, and an insult to their fans. All I can say is that Rosalind Russell has never seen the Three Degrees live, or she wouldn't insult their brilliant singing talent. So come on Miss Russell, how about an apology.
Helen Scott, Sheila Ferguson and Valerie Holiday, Harrow, Middx.
● Yes I have and no I won't - RR.

Small bits
HAVING JUST read the very, very small article about David Soul's recent London concert we were distressed by the complete lack of enthusiasm from the reporter. We thought he was better than we'd expected and would not have spent £3 on tickets to see a grown man, however famous, perform handstands on the stage. We are quite sure we're not alone in this. It seems too that your reporter needs the aid of strong spectacles because she says that David moved as if he was on wooden legs. In future it might pay to use the reporter who covered the Glasgow concerts. She showed great enthusiasm and spelt the names right.
Denise, Diane, Tracey, Lorraine, Shain, Paramjit and Rakhshan, Gillingham, Kent.
● We do pay her - she's saving up for a hearing aid.

Angels sing?
WHAT DO you mean Charlie's Angels can't sing? Well what about those flea bitten Muppets?
The Keyclusterin' Wizard, Somewhere near Manchester.

Gorgeous Angels
WHAT DO you mean you can't print a poster of the gorgeous Charlie's Angels. How do you know they can't sing? Starsky and Hutch can't sing, but you printed a poster of them and they're creeps.
David Brett, Haverhill, Suffolk.
● But that's just what I was saying... oh well never mind. RR.

Starry eyed
WHY ON earth should an album like Aphrodites Child's '666' be given only one star just because it's old and progressive? Any European album which gets released in this country must be worth at least four stars.
Puzzled, Merseyside.
● You're puzzled??? We're worried that you're going blind. It was given four stars. But Robin Smith reviewed and he's got no taste just lots and lots of stars.

New taste
I HAVEN'T got safety pins in my ears, I haven't

got plastic dustbin liners as underpants and I haven't pushed punk rock aside without first giving it a listen. (What's a respectable person like you doing on a page like this - Mailman). Recently I had my first taste of the new wave, in the form of the Damned's new single which I bought out of curiosity and because the RM review had given it four stars. It's a very interesting record and I believe the charts could do with some guts now. It's worth having a good earhole full, honestly.
Carl Baker.

Deprived
ONCE AGAIN those who don't live in the cities are deprived of the opportunity to see major tours in Scotland, this time the Eagles. Record Mirror, March 26, says "Glasgow is by postal application only." A phone call to the Apollo revealed that all the tickets had been sold out within an hour. What chance do we have?
Richard King, Huntly, Aberdeenshire.
● Become a new kid in town?

Penfriends
I AM a physically handicapped person of 28. I wonder if you could help me find some penfriends, preferably boys. I like going to discos whenever I can and I like all types of music. If anyone would

'Stranded' was no fluke single says Jonh Ingham THIS IS THE ALBUM THE SAINTS:EMC 2570 '(I'm) Stranded' (EMI Import)*****

you're still recovering from the shock of '(I'm) Stranded' being beheaded the Saints kick into 'One Way Street', which rapidly proves that the group's single WAS NO FLUKE. Twice as fast as the Ramones with Ed Kopper's

The only trouble with getting this into your home is that it may never be released here. For some reason EMI aren't requesting

NO SWEAT JONH EMI IMPORT NOW ON SALE THROUGH ALL MAIN DEALERS

LIFE ON THE ROAD

SIX WEEKS ago I left home and have been sleeping rough and hitching around the country ever since. I left because I didn't get on with my parents - my father is an alcoholic and, although I love my mother, I just had to get out. I can't bring myself to write to her, because I don't want them to find out where I am, as I got into trouble before I went. But I would like to let her know that I'm OK. What can I do?
Pete, On The Road

● Even if you don't want to be located, there's no reason why you can't drop your mother a line just to let

HELP

THE COLUMN THAT DEALS WITH YOUR PROBLEMS



Answered by Susanne Garrett and Tony Bradman

her know you're alive and well. But if you really don't want to write you can still let your family know what's happening through a special service called 'Alive and Well'. You're guaranteed complete privacy if you ring this organisation on 01 - 567 5339, because you don't have to talk to another person at all. You can simply leave a message

on the 'alive and Well' recording machine, which you're automatically connected with when you phone. All you have to do is leave your name, the date you left home, a message and the name and address where your message should go. Your mother will then be contacted by letter, and, if she wants to hear from you, the message will be sent to her.

Not ready to wed

I HAVE been going out with my girlfriend on and off for two years, but we have known each other most of our lives as our parents are old friends. I'm not a pushy person and don't like hurting people, and, because of this, my girlfriend has made our relationship more than just a friendship. Recently she started talking about 'our marriage' as though it was all settled. Our

parents seem to know all about it too and their attitude is 'we always knew you'd get married'. They're all talking about a date now, and I can see myself pushed into marriage unless I do something about it.
Andrew, Byfleet
● You say you're afraid of hurting people, but you'll be a lot more unpopular and will hurt more people in the long run, unless you get your

relationship on an honest footing now. Why not suggest taking a break away from each other for a month or two? Then you can get back together to talk about your feelings. Make it clear that while you're not ready to settle down, you do care about her. You might even find that you miss being with her, despite your reservations. She might feel differently too.

like to write to me, can they please send photos? Miss D C Thomas, 102, Point Clear Road, St Osyth, nr Clacton, Essex.

DJs moan

I HOPE this letter is printed as it probably sums up the feelings of many DJs all over the country. I have been a DJ for almost 11 years and recently I've turned my attention to trying to get on a radio station. Last time I sent a demo tape to a station, they said they liked the tape and it showed promise, etc, but they couldn't offer me anything because they only wanted experienced broadcasters. Can't the radio stations do anything about a training school? You have to have experience to join a station, but they won't let you join to get experience. I hope someone with influence reads this and helps the DJs in my position.

Mike, Edwarton, Notts.

Amazing

PLEASE PRINT this letter as it's the only way I can thank the new T. Rex for the amazing gig at the Rainbow Elevation of us travelled down from Glasgow and we all agreed it was worth it. The latest T. Rex were brilliant! Marc remembered all the words to his songs even! The new album, 'Dandy In The Underworld', is the best thing Marc's done in ages.

Joe McKenna, Liz, Evelyn and Maggie, Bishopbriggs, Glasgow.
● Remembering the words does help.

Disgusting

I THINK it's disgusting how you give so much

space to the Sex Pistols, specially that single they were going to bring out about the Queen. They must be pretty low to make a distasteful song about her in her Jubilee year. Any luck and they'll have to become tax exiles with all that money they got for not working and then we can get rid of them for good.
Peter Watson, Watford.

True fan

YOUR ARTICLE on James Dean in Record Mirror was very good. I am a true JD fan from the 1955/6 times and my collection of photos and articles covers 22 years. Record Mirror is read by my daughter, Nicola, who drew my attention to it.

David McKnight, Belfast.

Deaf fan

LAST NIGHT I went to the best concert ever. This was Deaf School 'live'. I was amazed by the fan following they have here. I thought I was one of the few, but had to re-evaluate after the response from the full house given to the band. The superb musicians cradled the talents of Eric Shark and the eccentric Enrico Cadillac Jr; bounding about the stage like a male impersonator from the music halls. Bette Bright displayed her talents in a cellophane dress with the unusual quality of her vocals adding greatly to the overall sound. I think the band was surprised by the enthusiastic reception.
Robert Leaver, Keats Road, Sheffield.

Feedback

FEEDBACK answers your questions. Send your letters to: Record Mirror, Spotlight House, 1 Renswell Road, London, N7 7AX. Please don't send a stamped addressed envelope as we cannot answer letters individually.

Ritchie's LP

I HAVE got Ritchie Blackmore's second LP, 'Rainbow Rising' and I believe he made one before that. Could you tell me the name of the LP and when Ritchie Blackmore's Rainbow was formed, when Deep Purple broke up, and when Paice Ashton and Lord was formed.
Robert Clare, Seaford.

Autumn. Paice, Ashton, and Lord were formed in the early autumn of 1975, and are currently touring the UK.

Got the Pip

I would like some information on Gladys Knight and the Pips.

Barbara Wroth, Windsor.

● Quite a tall order! Ritchie Blackmore's Rainbow's first LP was called just that, and is still available on the Polydor distributed label, Oyster. The origins of the band go back to the seven Purple tours on which a band called Elf were support. Rainbow's lead singer, Ronnie James Dio was lead singer with Elf, and when Ritchie quit Purple in late 1974, he looked to Ronnie to form the nucleus of a new band. Purple finally broke up in 1976. The first LP from Rainbow was cut in the spring of 1975, and released in August of that year. Their second album was released in June of 1976. The band is currently in Hamburg recording a third album, scheduled for release in the summer, and a tour is planned for both Europe and the UK in the

Discword

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- ACROSS**
- Damned sensible officer (7)
 - Danny likes to impersonate (5)
 - Instrument put in the parcel-loading bay (5)
 - King's daughter Natalie (4)
 - Do it to the music (5)
 - A letter for Kiki (3)
 - Knife-man (5)
 - Dylan sang of Maggie's place in the country. (4)
 - The easy one in the film? (5)
 - Explosive-sounding group (5)
 - Time spent in New England? (7)
- DOWN**
- Al Stewart's new single is a Christmas song! (5)
 - Remove the covering, John. (4)
 - Roy Orbison's penny one? (4)
 - Many London groups include this material. (5)
 - One of the group with unfinished business. (9)
 - Another funny one from David Dundas. (9)
 - Blossom name. (6)
 - Black spider woman? (5)
 - Ringo did so naturally. (5)
 - Girl in an Ods Spann early recording. (4)

LAST WEEK'S SOLUTION

ACROSS: 4 Mendes, 6 Jack (Flash), 7 Aria, 8 Athens, 9 Stray, 10 World, 13 Paloma, 15 Todd, 16 Dees, 17 Musker.
DOWN: 1 Secret, 2 OS-car, 3 Se-An, 5 Diana Ross, 6 John Oates, 11 Lodges, 12 Tammy, 14 Alex.

Now and again comes along a lady of pure style...

Natalie Cole

...and a sound of pure funk.

New album 'Unpredictable' features current single 'I've Got Love On My Mind.'

E-ST 11400 also available on cassette

PARENT TRACKER

SAW last week's BBC2 'Man Alive' documentary on the change in the adoption law which allows adopted people to discover who their real parents are. The programme mentioned some names and addresses of people who would help an individual search, but I didn't take the details down at the time. Can you tell me who to contact? - I am adopted and would like to trace my natural parents.
Heather, Edinburgh.

● If you are over 18, you can apply for a copy of your original birth certificate to the Department of Health and Social Security. They'll provide you with the necessary form. Once you have your parent(s) name(s) and your place of birth, you can begin searching

telephone directories, street directories and registers for further information. Details of marriage certificates as well as birth certificates are kept at St Catherine's House, 10 Kingsway, London WC2B (Tel: 01 242 0262).

The two organisations which keep separate registers of children searching for natural parents, and mothers trying to locate their adopted children are: Link-Up, 6 Roseland Crescent, Chasewater, Truro, Cornwall (£1 subscription a year); and Contact, 93 Rudston Avenue, Walviston, Court Estate, Billingham, Cleveland (£3 subscription). Contact will try to trace parents, or adopted children at a minimum charge of £30. (Don't forget to send an sae if you write).

COUNTRY SPECIAL



IT'S A long time since Dolly Parton lived out the scene she later wrote in her song (below). Now, her name is among those included in the walkway of the stars and she shows signs of making 1977 her year for breaking through to world wide fame, bringing country music with her.

SHE has organised herself with high powered management and press agents, coordinating her affairs with intelligent efficiency. Dolly will be coming to Britain to tour this spring, but if you're expecting a down home country show, forget it.

Dolly likes to say that she'll always be a country girl and take it with her wherever she goes. But at the Anaheim Convention Centre in Los Angeles' Disneyland she showed the audience she could rock and roll with as much funk as Suzi Quatro. Dolly is what is known as "crossover country." That means she is picking up hits in the pop charts as well as the local country charts.

It also means she's getting to a wider audience and I reckon by the end of this year she'll be as big as any superstar you care to mention. 'Jolene' was just the beginning.

She opened her show with 'Higher and Higher', making her position clear right from the beginning. She has disbanded her former group — mostly made up of family and friends — and brought in a tight rock and roll outfit. She still looks the same, with the outrageous high piled wigs and tight fitting

jumpsuits which cling to her stunning figure like cellophane. She manages to exude a warm sexuality, while at the same time retaining a peculiar innocence.

With this concert, she was pushing the boundaries of country music further than they've stretched before. It's fascinating, but a bit like finding out Billy Graham has joined the Sex Pistols. As she swung into 'Jolene', the audience recovered a bit from their surprise and watched with pleasure as she bopped across the stage in a bright pink suit that looked as though it would take a blow torch to get it off.

Perhaps to let everyone feel more secure, Dolly did a country music medley, and hitched herself upon a high stool.

"Getting up here in these tight britches was almost a show in itself," she laughed. She ran several songs together, then finally started 'Going Over Jordan' a cappella. It developed gradually and filled out into a full blown rocker. I wasn't the only person to be startled by this new raunchy Dolly. She was ahead of us all the way down the line.

The highlight for me was the inclusion of a track from her 'New Harvest First Gathering' album, 'Light Of A Clear Blue Morning'. It's a kind of statement in song from Dolly why she has changed and how determined she is that it's all going to work. If she wasn't such a respected artist, she would perhaps have difficulty in making this transition.

It's a knockout song, kept a little country with the pedal steel guitar. She folded her songs

neatly, one into the other, old and new. It softened the blow for the country purists. I don't think Dolly has deliberately compromised any of her music, but felt 'Coat Of Many Colours' was taken too fast and came out sounding a little like cabaret. That was the only possible criticism.

By the time she came to the last number 'I Am The Seeker', she was at an evangelical pitch and finally had the audience running alongside, albeit slightly out of breath.

She's having the full star treatment and the night after the show was given a party at a fashionable Beverly Hills restaurant. The Holly-

"It was something, I'd wanted to do for years," she explained. "But I wasn't in a position to do it. I wanted to do country, but also heavier things. I don't necessarily want to be a rock and roll star, but I want to be able to go into any market, to express myself totally."

"The toughest part of all, when you've decided what you want to do, is to tell people..."

Like the earlier split she made from her partner Porter Wagoner?

"Yes, and with the family and dear, dear friends. Even though you love them dearly, having to tell them for no reason that it just doesn't fit in with what you have in

heading towards the rock market?

"We're promoting in that area," agreed Dolly. "I want my music to reach a lot of people."

This move could alienate a lot of hard core country fans who have always thought of her as a pillar of the Grand Ole Opry — the institution which practically started country music in the South. Would she take her new show there?

"I would, and be proud of it. But I would be real careful not to offend my fans. I would probably not do 'My Love' because they wouldn't be familiar with that."

Dolly's shift in direction

Next week is Britain's biggest country event, the Country Music Festival. We talk to the Stars of the show.

wood harpies were out in force, posing beside a smiling Dolly to have their picture taken. As always, she was kind and charming with everyone.

Later, I spoke to Dolly at her hotel. When I walked into the room, she was lying face down across the bed, totally exhausted. She sat up, got comfortable and prepared to talk. She adjusted her shawl around her shoulders, eased her tight black suit over her hips and dangled a dainty foot over the edge of the bed.

I asked her why she'd decided to disband her previous group and move towards harder line rock and roll.

mind is difficult. It was very hard emotionally. But I've always suffered pain for my music — and my music stops me suffering pain. But I don't want to sound as if it's all plain!"

How did the family take the news of her plans?

"My family was very understanding. I don't want you to write that there was any problem with them. In fact, we all agreed it would be better to be a family. You don't want to see your family have to go through all the pain of being on the road because it's something you want to do. You don't like to see your own blood being battered around."

Is the new Dolly Parton

includes singing on Emmylou Harris album 'Laxary Liner' and musically she is quite close to Emmylou and Linda Ronstadt. But Dolly has no intention of giving up her wigs and tight suits for a pair of jeans and a T-shirt. A lot of people won't see past Dolly's stupendous shape to the talented songwriter and performer, but she deliberately uses her figure to draw attention to herself.

"I'm not any more outrageous than I was before," said Dolly. "I've been outrageous since I was 17 years old. I wasn't concerned what people were going to think. If you look outrageous, they'll talk

about you. If you have some talent (she avoids applying the compliment directly to herself) they'll look beyond the outrage and then become aware that you have talent."

"Being daring has its advantages," she smiled wickedly. "I turned into a gimmick but I started out doing it when it was in fashion. Jenjiy it."

It would be a mistake for anyone to imagine Dolly is just a dizzy blonde. She's got all her marbles. But her glamour didn't only start out as a gimmick. Like many country stars, she comes from a poor family and they didn't have money for luxuries.

"When I was growing up, I had nothing. Glamour is something that's foreign to a country girl. At one time in my life I used to feel beautiful and shy but I quickly learned something — you are just as important as anyone else. We all put on our shoes and britches the same way."

"Money does not make you a person, although a person can make money. I have never been impressed by money. I look for the person."

Money has obviously come Dolly's way in recent years, through her records and songwriting. It's enabled her to make life easier for her family, but she has little desire to buy anything special for herself. She and her husband have just put their farm up for sale.

"The farm is just too big for me," explained Dolly. "I'm not a fool and when I can see that something is not working I let it go. We thought it would be our dream house, but the rooms were too big, the ceilings too high. The rooms never did surround and cuddle us the way a home should."

Dolly's husband is completely outside the music business and doesn't travel with her — although he visits her on the road. He was the

first man she fell in love with.

"I was 20 years old and the first girl he'd loved. We've known each other 12 years — I'm 32 — and been married for 28."

Marriage is obviously a great security for Dolly but how did she feel about being a sex symbol?

"That always makes me laugh because I've never thought of myself as a star. When I was little I wanted to be pretty, a Cinderella prettiness. If I'm sexy, I can't see it for myself. It's just a different way of looking at things. I don't know who I consider sexy. I don't see myself as a Raquel Welch. I'm a character of my own. If people mean it as a compliment, that's nice. I feel very much like myself."

Which brings us to the burning question. In Nashville — and probably elsewhere in the world — there has been continuous speculation as to whether or not Dolly had silicone treatment to achieve her splendid bust.

"My boobs?" exclaimed Dolly, clucking herself. "I tell you, I don't like to dwell on it because it's embarrassing. She didn't seem embarrassed — well, she wasn't as red-faced as I was."

"I don't have treatment," she said firmly. "When I gain weight, I gain it on my boobs the same as anywhere else. But I'm only five feet tall and I have a small frame. I have a small waist, big hips and big here," she pointed herself.

"I have plenty. So everything I have looks extreme. But if I hadn't had them, I'd have had some made!"

Who's had a face lift? Who wears a wig? Has Dolly had silicone injections? All is revealed by Rosalind Russell

*Down on Music Row
Down on Music Row
If you want to be a star
that's where you've got to go
I could feel a change a-comin'
I left my hometown a-hummin'
with my old guitar a-strummin'
songs that I had wrote
I was on my way to Nashville
I just couldn't hardly wait until
I could sing my songs for
the folks on Music Row.
I got into Nashville early
Sleepy, tired and dirty
and on the steps of RCA
I ate a state sweet roll
In the fountain at the hall of fame
I washed my face and read the names
in the walkway of the stars
Down on Music Row.*

(by Dolly Parton lyrics courtesy of Carlin Music)



"The toughest part of all, when you've decided what you want to do, is to tell people..."

THE REAL STORY BEHIND NASHVILLE

COUNTRY MUSIC HALL OF FAME AND MUSEUM

On tour in town

IF YOU'VE seen the film 'Nashville' you may already have some idea of what it's like to be in the place — and the music business there — is like. The back biting and cynicism portrayed in the film wasn't at all apparent in Nashville itself.

The only juicy gossip is from the tour operators on the buses which ferry tourists around the stars' homes. He will tell you that Loretta Lynn earns four million a year; that the RCA studios are the business because of a lack of money (not true); that the only building in Music Row unconnected with the music business is a massage parlour (not true); that Ray Stevens has his house in Ronnie Mills for three quarters of a million dollars because he couldn't stand the tour buses any longer (who can blame him?).

He'll tell you that Johnny Cash has a million dollars worth of farms in his house, how much he weighs, how tall he is and how he had a drug problem. He'll tell you that Tammy Wynette divorced George Jones because of his drink problem and jokes that someone in Tammy Wynette's house must have a kidney problem because it has 15 bathrooms. He'll tell you who's tight with their money and who has wigs and face lifts. He points out in eager haste exactly where Jim Beavers' plane came down and lists those in the search party. Finally he mentions that Nashville's biggest industry (after insurance) is printing — that's a combination of bible and sheet music.

The actual recording industry comes third on the list and when you consider

CONTINUED ON PAGE 22



United Artists Records
welcome to Great Britain

3 Very Special Ladies



Crystal Gayle

New single-
You Never Miss A Real Good Thing
c/w Forgettin' 'Bout You
UP 36225



Billie Jo Spears

New single-
If You Want Me
c/w Here Come Those Lies
Again UP 36236

New album-
If You Want Me
UAS/TCK/8XU 30071



Jean Shepard

New album-
The Good Shepard
UAS/TCK 30044



COUNTRY SPECIAL NASHVILLE

**CONTINUED
FROM PAGE 20**

Nashville produces about half of the recordings made in America, it doesn't take much to work out it's a very rich town.

More than 15,000 recording sessions were held in Nashville last year and the town is now home to more than 600 artists and 1,400 songwriters. There are 40 recording studios in the town.

Housed in the Hall of Fame is the original RCA recording console. It was used to record every song on the label there from 1950 to 1963, including Bobby Goldsboro's 'Honey' and but two of Elvis' million sellers.

The stars in the walkway include names you wouldn't think of as country artists — like CW McCall, Elvis, Roy Orbison and Ray Stevens. It was interesting to find out that Olivia Newton John is highly thought of.

But the other major influence in the field is the Grand Ole Opry. It goes out live every weekend on the radio and is the longest running show.

Flashlights pop like the London blitz during the show and the sound in the auditorium is perfect. But I've never seen so many toupees in one place in my life. There is a permanent roster of artists who are members of the Opry — they only get paid about 140 for a performance, but it's the honour that counts.

The real schism in Nashville is not between one glittering star and another, it's between the traditional country artist and the progressive acts.

A friend if needed

OLIVIA NEWTON JOHN has come in for a bit of stick in the Press for breaking through into the country market. Although she lives on the West Coast, she's a big name in Nashville. She's got a helping hand, if she wants it, from a very traditional lady, Loretta Lynn. Loretta has just had her biography published. It's called 'A Coalminer's Daughter'. In the book, she outlines an incident when some established stars tried to keep her out of the clique. She goes on to say that it's fair what is happening to Olivia, and if she'd like to come to Nashville, she'll find a friend in Loretta.

Loretta's story is amazing. She was married when she was 13 years old and had four children by the time she was 19 (she had twins after that and stopped!). "You ain't gonna believe this," she told me, "but people have been trying to write my life story for 19 years. I guess they must have thought I'd lived a lifetime early! I left the book open because I'm way too young to write more."

Loretta is coming over to Britain in April with the other half of her singing duo, Conway Twitty. They will appear at the Country Music Festival on April 9.

"I always love coming to Britain," said Loretta, "because the British are the best cooks."

Loretta performs mainly on her own, but she and Conway bring out one album a year together. Duets used to be a big thing in country music — perhaps because in the early days people used to be prejudiced against solo female performers. That's all changed. Loretta was the first woman to win the Entertainer Of The Year Award in Nashville in 1972.

Loretta may seem like one of the debarred of country music, but that's far from the truth. She's encouraged her younger sister, Crystal Gayle in her career — and she looks as though she could



Nashville's Music Forum

be another Emmylou Harris. (Crystal is also coming to Britain for Wembley.)

She's been criticised for some of the things she's done, but Loretta doesn't have much time for gossip. She deals with them swiftly and efficiently in her book, particularly the rumours about her friendship with Conway.

Despite her long period in the business, Loretta can't read a note of music, even though she writes her own songs.

"Country people can hear the music," she explained. "All the big pop singers are coming to Nashville these days. We've often wondered why, but I guess it's because they can't get the sound elsewhere."



OLIVIA NEWTON JOHN

Taking it to the limit

IF LORETTA created a hell of a row when she brought out a single called 'The Pill' then Conway Twitty capped it by bringing out a song called 'Never Been This Far Before'. So you see, it's not all homespun philosophy and Mr Nice Guy.

In fact, Conway is very shy and doesn't like to talk about his private life. He's married with four children and lives near Nashville. He doesn't mind the tour buses, so long as the tourists don't actually come up to the house.

Conway started out in pop music — he had a big hit with 'It's Only Make Believe' in 1958 — because he didn't feel confident enough to go into an already overcrowded country field.

"I guess I did get mobbed," said Conway modestly, referring to his teen idol days. "But they were just excited and I drifted along with it. It's easy to do rock — I did it for nine years. I was pretty successful at it, but I love country more than anything else in the world."

Conway's father was a river boat captain on the Mississippi river, so rock and roll was a startling departure for him. He was influenced a lot by Elvis Presley, and changed his name from Harold Jenkins to Conway Twitty — which are two towns in Texas and Arkansas.

Conway isn't the only rock star to turn to country — Dickie Lee, also in Nashville is another example — but he's possibly been the most successful.

"Let's not take anything from rock," said Conway, "I love it. But country is deeper, it's songs about life. I think you have to have lived longer to appreciate it."

But don't get the idea that his country songs are all mellow with age. He still hits some pretty controversial lyrics — and still has women throwing their bras onstage.



CONWAY TWITTY

A living legend

ONE TRADITIONAL artist that would probably be considerably embarrassed if a woman threw her underwear at him would be Chet Atkins. It would be unfair to credit any one person with the development of the Nashville sound, but Chet must take a lion's share. Come to that, it's not improbable that with Bert Weedon he went further to him affectionately as The Legend. But Chet hasn't always been the father figure in country. His unorthodox style of playing gave him the reputation of being a bit of a rebel at the beginning.

"I don't know about being a rebel," said Chet modestly. "My dad was a classical musician and my brother was a pop singer. I played what I liked. When I worked for a radio station, I wasn't too pop, because I was on the hillbillies shows. I didn't have too many restrictions on using different ideas. But I did get fired a lot."

"I got plenty of jobs, but I had difficulty keeping them. You've probably noticed, I have a personality problem. I was very shy and when you're shy people tend to take it that you're uppity."

"I'm still shy. Every time I get on stage I think to myself, what are you doing here, in front of all these people? But it's a challenge."

Chet has been responsible for promoting the success of many artists in Nashville — including Dolly Parton.

I asked about the split in Nashville between pure and progressive country artists. He gently denied there was such a division. But what about the rebels?

"It's a sales tag," said Chet. "The Press love to write about rebels and some of these boys know that. So they let their hair grow, but really their music is the same. I'm never likely to get caught with grass or land a paternity suit!"

Chet's progression is more subtle than that, but it does indicate a change in country music. He's a mild man, not given to superlatives, and described his performance in front of ex-President Kennedy as "all right". As to his election to the country music Hall of Fame, he says: "I was sick and they thought they'd better give me it before I died!"

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Rock, rebel and roll

ANOTHER RCA recording artist and close friend of Chet is Jerry Reed. Reed is one of the more obvious examples of a crossover performer. While the basics of his music is country, he's known as Mr Guitar Man, after the song he wrote that became a smash hit for Presley.

Reed occupies a posh office not far from music row. When I was there a young blonde hopeful arrived with her tapes for an audition. It was painful to see her nervousness while she waited and it was obvious she was hoping her path would follow that of other stars who'd arrived in Nashville, carrying the same dreams. As I climbed the stairs to Reed's office, the hesitant strains of her voice waited unevenly behind me.

Upstairs, Mr Reed is sitting confidently behind his desk. A gold medalion — a copy of his gold disc for 'Amos Moses' single — shines against his chest. He seems more commercially aware than other artists. That's probably why he made such a success out of

his acting part in a film called 'WW And The Dixie Dance Kings', which co-starred Burt Reynolds.

This first bite at the acting apple encouraged him to go with it. He's just finished work on a new TV cop series, to be called 'Nashville 99'.

Reed says he is too busy with his new career to get caught up in the traditional progressive controversy, but singer / songwriter Steve Young doesn't hesitate to discuss it. He's just had an album released here titled 'Renegade Picker', and renegade seems to be just what he is.

He spent many fruitless months trying to hawk his songs into the tight country circle, before he finally gave up.

"I was disgusted with Nashville and then my marriage broke down, so I moved and played in other parts of the States," he told me. "When I finally came back, it wasn't because of the music, it was because of my son. Then I discovered that Nashville had changed while I was away."

As doors opened to progressive artists, Steve found the break he was looking for. He got a contract with RCA, but he'll not be looking for the same kind of success as the traditional country artists.

"I wouldn't want to perform at the Opry, and they wouldn't want me," he said. Steve doesn't hold out much hope for the two factions ever joining up. One of the reasons for this is that the traditional artists sing about down to earth subjects and lead their lives accordingly.

"There's nothing metaphysical about Nashville," he says drily.



JOHNNY RUSSELL

Hook lines

HOWEVER, if you want an even more extreme example of an outpost country, take Dr Hook and the Medicine Show. You can't get more freaked out than that. The band was cutting tracks for a new album due out in April, out in a studio not far from Nashville when I went to see them.

I was still reeling from having met the amazing Hazel Smith, who wrote two ace songs on Ray Sawyer's solo album — 'Daddy's Little Girl' and 'Crazy Rosie' when we parked the car by the studio. Inside, Ron Haffking, their producer was waiting for the band to show up from their lunch break and begin work.

It was the band sauntered into the console room, someone asked casually: "Whose car is that on fire outside?"

You've got it. It was ours. And inside the car, all my notebooks with all this work in and all the film of Nashville. I decided to cut my losses and interview Dr Hook while the car smoked and the fire department was called. Hence the rather terse conversation which follows.

Dr Hook have always considered themselves to be basically country, although it's usually assumed that they are being funny when they sing those tragi / comedy songs like 'Sylvia's Mother'. To prove the point, Ray Sawyer (the man with the eye patch) has brought out a solo album which is exclusively country. Ray was born in the south — Alabama — and was brought up on country music.

The most controversial song on his album is 'Daddy's Little Girl'. It's pretty heavy when you consider it's about a little girl that eventually dies. It was released here as a single, but got hardly any airplay. But that's not unusual for Dr Hook songs, because the lyrics are considered too dirty for popular consumption.

"It was a weird thing to sing," said Ray, himself a father. "I guess I'm just a sentimental coot."

"We could tell it hit Ray pretty hard," added Dennis. "We had to do 25 takes and it got pretty rough."

Sawyer was in tears by the end of the song — if you listen carefully, you can hear him cracking up. Haffking reckons the reason for its withdrawal from American radio was because people said they couldn't bear to listen to it, especially if they had families themselves. I asked Ray if this solo career was a sign of future changes.

"It's something I always wanted to do and now was the time to do it. It does not mean a separation from the group."

As to their more open moves to country music, weren't they worried that once everyone found out that the crazy rock music people thought they'd been hearing was really country, Dr Hook would get dumped into the stereotyped country bag?

"We've always been country," said Dennis, "but we're innovative. It's hard when you've been doing the same thing for years, and then everyone just discovers what it really is!"

The band wanted to record in Nashville because

they feel more at home there than in a city like New York.

"We just feel out of place in big cities. We're closer to things here. You know, all the people who thought we were doing parodies, or sentimental tongue in cheek songs — we didn't know what they meant when they said that. We've always been sincere about them. We're just emotional."

"We didn't even realise there was another point of view. We're not just a country band. All our songs are pretty lyrical. Even Alice Cooper — he's just a man singing a song. It all gets right back to the same thing — what is country and what is rock and roll."

"Just because this is Nashville, doesn't mean there are cows and horses all over the place," said Dennis. "Though we've been out with some pigs."

"It's the story of the life of this band," added Ray. "We used to be swamp rock and now we're all up tempo. We could have made a lot of money doing straight rock and roll, but we like doing this."

Dr Hook came close to early retirement in 1975 when they found themselves with fame but no money.

"It's hard to explain how you can go bankrupt with two gold records," said Dennis.

And they weren't joking when they called their album 'Bankrupt' that year. They called a meeting of the band, their families and the road crew and gave anyone who wanted to, the chance to back out. No-one did, even though they couldn't pay the road crew and they'd had offers elsewhere.

They pooled their money and raised 400 dollars. They took the money to a cheap recording studio and cut five tracks — one of which was 'Millionaire'. Whole the band stood in the studio singing "I got more money than a horse has hairs" the engineer was demanding to be paid.

But the gamble worked. The song was a hit and the band became solvent. None of them are planning on any big spending sprees, but at least they've made it off the poverty line for the time being.



RAY SAWYER

Times are changing

RONNIE MILSAP, on the other hand, is not penniless. He bought 'Ray Stevens' house and lives there with his wife and adopted son. Ronnie has been blind since birth and even jokes about his affliction.

"Maybe my blindness gave me a chance to study music," said Ronnie, when I spoke to him at the Woodland studios in Nashville. "If I'd been growing up sighted I'd have missed a lot of things. Fortunately I don't require sight and music is a hearing and emotional experience."

I asked Ronnie if he'd ever allowed himself to feel bitter about being at a disadvantage.

"I never felt that way, but I was lucky. I had a lot of experiences which made me happy."

Ronnie's music these days has its roots in country, but it's largely rock and roll. He wears the Elvis Liberace type glitter suits and plays boogie piano. Before he moved to Nashville, he hung out in Atlanta with Stevie Wonder and Jackie Wilson,



RAY STEVENS' Sound Laboratory

Soul Mirror

by **ROBIN KATZ**

MAGIC BUS KEEPS ON ROLLIN'



OK, SPORTS FANS, what has four wheels, carpeting from wall to wall and floor to ceiling, individual bunk beds, individual tape systems, two lounges and is being used by Bruce Springsteen while the Commodores tread around Europe?

That's right, the Commodores' dynamic touring bus. It's also been hijacked in the past by Bob Dylan.

The tour bus exemplifies how the Commodores travel — in style. A lot of styles for that matter. Travelling and style are essential to a group who have a knack for releasing albums that depict action. There's been 'Machine Gun', 'Movin' On', 'Hot On The Tracks', 'Caught In The Act' and now their new album, 'Zoom'.

The Commodores always seem to produce music that is original, funky, and danceable. They also release instant classics. Is there a self respecting band member from Glasgow to Brighton who doesn't know how to play 'I Feel Sanctified'?

"We're very proud of that aspect of our success," said Thomas McClary, a sweetie in his own right, with a head full of ringlets and sky pilot tinted specs.

"We like to see ourselves like the Beatles or Chicago. All of us write. And our best material isn't limited to our albums. 'I Feel Sanctified' was never released as a single. But The Average White Band, Wild Cherry and Muscles, our opening act, all perform it."

"Slippery When Wet" is another album track that's started showing up all over the place. And so is 'Howlin' Sunshine', which may end up as the title soundtrack of a film."

Time has really flown for this group. Five years ago on a hot June night, the Commodores arrived in London for just a 24 hour hitch. The Motown office managed to secure them a one night stand at Ronnie Scott's upstairs club. There, the six of them, barely out of college, wore identical gold suits and stood stiffly in a line. The Commodores came off as a 'doo-wop' group with instruments. They held their horns up in synchronised dance style, shuffling from side to side.

Then they went back to the States, where they began hitting the road regularly with the Jackson Five. They went round the world with the group at their height. Then came their first big break, a combustible instrumental called 'Machine Gun'. The group were hot to trot and on their way.

Since then, their prestige has skyrocketed. They've proved you can be diverse in style without losing quality. 'Just To Be Close To You', the currently re-issued ballad over here, was a huge American hit.

As a love song, it sounded like every lyrical cliché ever put into any love song. "You made my jagged edges smooth" — Thomas McClary broke into gales of laughter.

"Lionel Richie of the group has always had the most success when it comes to writing our ballads," howled McClary. "And the way we do our thing is that we all get together and discuss what kind of sound we want. So we decided we wanted a song

programmed to go straight out there to all the ladies. 'Cause, let's face it, ladies like to be in love and they buy lots of records. How can I put this? We decided we needed a ballad and Richie took on the mission."

Not that the Commodores attract hysterical female audiences only. From what I gathered, they wouldn't mind that, but women tend to bring their men. By the end of the evening, the men have learned a whole load of new sweet somethings to start whispering in their ladies' ears.

The Commodores are often labelled as a 'Black Chicago'. Both groups depend on musicianship rather than lasers, light shows and smoke bombs. Both contain prolific songwriters, yet individual members of both groups are rarely recognised. But Chicago are the more formally trained in terms of music.

"We like to talk about our songwriting. I think what we do always comes off as sounding very simple. You hear it once or twice, but there's always a hook line for you to remember, and we try to do distinctive productions."

"As simple as our records sound, just try to reproduce that kind of thing yourself — it isn't simple. We use certain sophisticated things, and there's quality to our music. Those hook lines may change from song to song, but they are our credentials. We're not dressing up something dumb and tossing it out to the public."

"On the other hand, we're not technically perfect musicians. And, like the Beatles, that works in our favour. A lot of university trained musicians can't make music because they're too hung up on having to make the notes read perfectly to let the natural noises out."

In order for any group to keep their unified image, personal sacrifices must be made. Each songwriter must lose out on recording four or five songs to every one or two that the group decides to do. That kind of situation has frequently led to solo albums and splits. What about the Commodores?

"We've been approached already to do solo albums. For the time being, we've all agreed to submerge our personal longings to build up the group's strength."

"When we hit a certain plateau of acceptance or financial security, we'll think about thinning out."

"In the meantime we're giving surplus material to fellow Motown artists like Jerry Butler and The Temptations, as well as The Fifth Dimension. We've written the music for two films, 'Greased Lightning' with Richard Pryor and 'Scott Joplin' with Billy Dee Williams, and Clifton Davis."

Most of the Commodores have two homes, one in their base of Alabama, where they now own half the land around their old college, Tuskegee Institute. They also have houses in their business base of Los Angeles.

"But our real home," sighs McClary, "is on that duplex, superstock, super luxury bus of ours that Springsteen is renting."

"Just To Be Close To You" is our fantasy song. In reality we're just very close to us. One of these days I'm going to have to find time for a lady I can touch — instead of just sing to."

"Then maybe I'll be my mission to write something sweet."

picking up sessions with Elvis Presley and so he's had a better grounding in rock than most musicians.

As part of the resurgence in country is attributable to President Carter, a southern boy himself. I asked Ronnie if he felt there was a different feeling in America since the election.

There is a new spirit in the country. We needed something after Watergate. Music reflects the mood of many things and the mood of the country was ready for country. Rock and roll burned itself out here. Politics and music go hand in hand.

This change in attitudes is also affecting the feeling towards women and blacks in country music. There was a time when a female artist came in for a lot of gossip — and there is only one accepted black country artist — Charley Pride.

"There's still a lot of discrimination against women," agreed Ronnie, "but racially we're further ahead in the South. They started work on the South first because we had so far to go — now they have racial problems in Boston. It's true that here, more than anywhere else, the attitude towards women is archaic, but that's changing. Recently David Bowie was voted third best male singer in a poll — and best female singer in the same one!"



RONNIE MILSAP

10.4 and Out — BJS

BILLIE JO SPEARS is one of the ladies who found the going rough at the beginning. She's from Texas and came to Nashville when she was young.

"Things were difficult," remembered Billie Jo. "I didn't know anybody and it helps to have friends to boost your morale. I've been disheartened and heartbroken but I rode the punches. I didn't do too good at the beginning and I've been disappointed."

"But things have opened up a lot in the last few years — I've been here 10 years now. As far as being a superstar — that didn't bother me. I would say I got my big break when I came back to United Artists after two years away."

Since then, one of Billie Jo's proudest memories was receiving her silver disc in Britain for sales of 'Blanket On The Ground'. After her appearance at this year's Country Music Festival she'll be touring the country. Her husband plays slide guitar in the band, so she doesn't mind being away from home too much.

"I wouldn't leave him at home," said Billie Jo. "He's my right hand man. We're together 24 hours a day — anyway I have to keep my eye on him!"

Billie Jo has a new single just released here, called 'If You Want Me' and she's working on material for a new album.

When she is touring with the band in the States, they travel in their own custom built bus. One of the main reasons for the bus instead of flying is comfort. Another reason, which not many people will admit to, is the high incidence of accidents in small planes. But the buses are lavish affairs and often cost more than most people's homes.

They vary in price," said Billie Jo, "but they can cost 150,000 dollars."

Billie Jo's bus carries a Citizen's Band radio. If you heard the single 'Convoy'

you'll already know the jargon used by truck drivers to communicate to each other any danger ahead. This craze has spread all over the States and now many car owners carry the radios too. Even local radio stations tune in to pick up advance news of accidents.

"We have a CB," Billy Jo told me. "They're great when you're on the road. People tell you if there's radio advice, or accidents."

Did she let the truck drivers know who they were talking to? "Sometimes we tell them and sometimes we don't. When we do, they usually say they don't believe it me on the radio! We've had a lot of fun with them."



BILLIE JO SPEARS

Texan in denim

DON WILLIAMS is another Texan, but his approach to his music is less punchy than Billie Jo's Williams is the original laid back cowboy. He's slow talking, shy, but very non-conformist. He is one of the progressive "rebels" of crossover country. His album 'Visions' has already sold over 350,000 copies in Britain.

He'll be here for Wembley and hopes to return later for a tour.

I asked him if he'd experienced any friction between the country artists.

"Never. But there are two different sets of attitudes and cultures. I was in at the beginning — when I started I can't think of anyone else who wore denim. I don't feel rebellious, I just feel that if I'm gonna do this performing thing, I'll do it the way I feel most comfortable."

"I've never felt the need to compromise, I guess the reason is because I wanted to be a writer rather than a performer."

Don has made efforts to conform in the past — when he had his group the Poco Seco Singers.

"We had the uniforms then," he laughed. "I mean we weren't flashy or anything. We dressed a lot more formal to the way I dress now. There's just a different approach now. There wasn't resistance musically to what was going, but on the road I think they were concerned."

"I only travel with two guys, and when I'd show up to a package show, the

promoter would try to talk me into using the steel guitar, dobro and drums. He'd almost panic when he saw I was gonna walk on the stage with just two people."

Don also had a part in the 'WW & The Dixie Dance Kings' film, but is loath to do another right now as they take up so much time.

"I'd like to do another if the right one came along, but if you're trying to make records, you have to have time. When we did the film, it took three months, six days a week, 12 hours a day. I had to divorce myself completely from everything else."

Don, like most people in Nashville, didn't think too highly of the film of the same name.

"I don't think they showed the real Nashville," said Don. "I think if the guy had titled it with the name of any other city it wouldn't have had the success it did."



DON WILLIAMS

Sweet sound

THE FILM didn't go any way at all to helping wipe out the stigma attached to country music. It showed more sophistication than country is normally credited with, but it destroyed a lot of the feeling for the music. It's just as well there are big names fighting back — like Emmylou Harris and Linda Ronstadt. Like Dolly, they are attractive enough to get people to look at them first, and then hear the music.

Emmylou is headlining the "progressive" night at Wembley — I suppose the difference between her and Loretta is that Emmylou wears jeans. She is taking a brief break in her American schedule to come over.

"We've been on the road for a month," said a tired Emmylou. "And we've just got in from Atlanta today."

I asked her about the split in country music, but she was evasive.

"I don't have an overall view of what's happening at the moment, as I've been on the road."

Well, what about the reaction to people like Don Williams, the anti establishment country people?

"Don's sound is very uncompromising," she agreed with the ease of a politician. "It's acoustic and real pretty. But I don't know about a split. I'm just making records and making music the way I want to do. But I feel that I don't fit in



Tour Bus snack bar



Upfront

Record Mirror's weekly guide to

Concerts, TV, Radio, Books and Films

Wednesday

APRIL 6
IRKENHEAD, Mr Digby (051 447 9329), Nasty Pop
BIRMINGHAM, Odeon (021-645 6131), Stylitics/5000
 Voils
HALLINGTON, Wyvern Club, Foundations
HUCKNALL, Miners Welfare, Portland Road, Tain Band
LEEDS, New Star and Garri, Bridge Road, Crazy Cavan 'n' the Rhythm Rockers
LEICESTER, Prohibition Club, George Melly and John Chilton's Feetwarmers
LONDON, Brecknock, Camden Road (01-485 3075), Champion
LONDON, Dingwalls, Camden Lock (01-267 4967) Carol Grimes and the London Roots Band
LONDON, Golden Lion, Fulham Road (01-385 3842), Splinter
LONDON, Greyhound, Fulham Palace Road (01-355 0526), Balleys
LONDON, Hope and Anchor, Upper Street (01-359 4510), The Jam
LONDON, Lyceum, The Strand (01-538 3715), F.R. 4 die - Fingers Lee/Thunderbirds/Vernon and the G/Wild Wax Show
LONDON, Queen Elizabeth, Chingford, Jerry the Ferret
LONDON, Rainbow, Finsbury Park (01-263 3148), Southside Johnny and the Asbury Jukes/Ronnie Spector
LONDON, Red Cow, Hammermith Road, Dust on the Needle
LONDON, Rochester, Stoke Newington High Street (01-249 0195), Sunday Band
LONDON, Rock Garden, Covent Garden (01-249 3967), Medicine Head/Great Guns
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Borderline
MANCHESTER, Golden Garter (061-437 7614), Drifters
NEWCASTLE, City Hall (20007), Flintlock/Stamps
PLYMOUTH, Woods (266118), Cherry Vanilla
SOUTHALL, White Hart, Stone Street, Cadillac
SWINDON, Affair (30670), Generation X

Thursday

APRI 7
AYLESBURY, Britannia (4456), Clumsy
BARNSELY, Civic Hall (3232), Widowmaker
BIRMINGHAM, Barrel Organ, Hooker
BIRMINGHAM, Old Moseley Arms, Stereo Graffi
BLACKBURN, Balleys (62662), Toby
BLACKPOOL, Horseshoe Casino (41036), George Melly and John Chilton's Feetwarmers
BRIGHTON, Sherrys (21628), Bouncer
BRISTOL, Granary, Welsh Back (28267), Lucy La Stick
CHELTENHAM, Town Hall (23690), Raging
FULHAM, Warren Harry
CHIPPENHAM, West End Club, Sweet Sensation
CROYDON, Red Deer (01-688 2308), Roogalator
IPSWICH, Manor, The Jam
LEEDS, Staging Post (62628), Vemvius
LETHWORTH, Carousel, Abbott
LIVERPOOL, Empire (061-709 1055), Stylitics/5000
 Voils
LONDON, Brecknock, Camden Road (01-485 3075), Madonna Red
LONDON, Cart and Horses, Stratford, Jerry the Ferret
LONDON, Dingwalls, Camden Lock (01-267 4967), Elizabeth Baroclock
LONDON, Golden Lion, Fulham Road (01-385 3842), Sunday Band
LONDON, Greyhound, Fulham Palace Road (01-355 0526), Raymond Froggatt Band
LONDON, Hope and Anchor, Upper Street (01-359 4510), Pirates

Friday

APRIL 8
BATH, Viaduct, Krakatoa
BIRMINGHAM, Fighting Cocks, Stereo Graffi
BLACKPOOL, Imperial Hotel, Radiator
BLACKPOOL, Opera House (25252), Stylitics/5000

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 provided where possible.

FLEETWOOD MAC, receiving a far warmer reception than on their last visit back in 1973, hit London's Rainbow Theatre for three gigs on Friday, Saturday and Sunday. It's rumoured that their new album 'Rumours', Warners' best - ever USA seller is beginning to move here too.
 One-offs worth catching this week include another London date from the Sensational Alex Harvey Band (Still Without Alex), who precede the Fleetwoods at the London Rainbow, (Thursday), and New York new wavers Southside Johnny & The Asbury Jukes, who play the same gig on Wednesday.
 After the Irish leg of his UK visit, American singer/songwriter Harry Chapin is all set to play Manchester Apollo (Wednesday) and London New Victoria (Thursday). All you punks out there better beware 'cos the old wave is still going strong too - the clean 'n wholesome New Seekers are preparing their first on-stage since they reformed a year ago. First on the bill is Southport Theatre (Friday) before they head for Scotland.

LONDON, Kings Head, Upper Street (01-226 1918), Shannon
LONDON, Lord Nelson, Holloway Road, Lesser Known Tundlans
LONDON, Nashville, North End Road (01-603 0071), Rico
LONDON, New Victoria (01-534 0971), Harry Chapin
LONDON, Rainbow, Finsbury Park (01-263 3148), Sensational Alex Harvey Band Without Alex/Krazy Kai
LONDON, Red Cow, Hammermith Road, Remus Down Boulevard
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Bees Make Noise
LONDON, Rock Garden, Covent Garden (01-240 3967), Medicine Head/Great Guns
LONDON, Saxon Tavern, Southend Lane, Black Sheep
LONDON, Speakarely, Margaret Street (01-560 8810), Landscape
LONDON, Windsor Castle, Harrow Road (01-288 5403), Amazorblades
MANCHESTER, Apollo, Ardwick (061-273 1112), Glen Campbell
MANCHESTER, Golden Garter (01-437 7614), Drifters
NEWCASTLE, Newton Park Hotel, Stereo Brown Band
NEWCASTLE ON TYNE, Bridge Road, Martin Carthy
PENZANCE, Garden (2475), Cherry Vanilla
REDFERNS, Coltham Bowl (3226), Frankie Miller's Full House
SUTTON COLDFIELD, Dog Inn, Stage Frigate
STOKE ON TRENT, Galey Bar, Kellys Eye
WELLINGBOROUGH, British Rail Sports and Social Club, Sun Session
WELWYN GARDEN CITY, Cherry Tree, Earl of Canvey
WEST RUNTON, Pavilion (203), John Cale/Count Bishops/The Boys



EMMYLOU Harris: headlines the Country Music Festival on Monday

BOURNEMOUTH, Village (26636), Racing Cars/Fringe Benefit
BRIGHTON, Buccaneer, Shaking Stevens & The Sunsets
BRIGHTON, Sherrys (21628), Bouncer
CREWE, Masonic, Market Street, Any Trouble
CROYDON, Red Deer (01-688 2308), Wayne County
DORCHESTER, Clay Pointe, Sparrow
EPPING, Centre Point Leisure Centre, Cadillac
LACKOCK, Red Lion, High Street, Bill Caddick
LEEDS, Florde Green Hotel (623470), Grind
LIVERPOOL, Empire (061-709 1555), Glen Campbell
LIVERPOOL, Erics, Roogalator
LONDON, Adam & Eve, Horntown High Street (01-985 3066), High Mileage
LONDON, Brecknock, Camden Road (01-485 3075), Trouper
LONDON, Dingwalls, Camden Lock (01-267 4967), Brandy Warren Harry
LONDON, Greyhound, Clarendon Road (01-385 0526), The Skulas
LONDON, Marquee, Wardour Street (01-437 6608), Michael Chapman Band
LONDON, Newlands Tavern, Shaft Road, Peckham, Amazorblades
LONDON, Red Cow, Hammermith Road, John O'way and Wild Willy Barrett
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Count Bishops
LONDON, Rock Garden, Covent Garden (01-240 3961), Window
LONDON, Royalty Ballroom, Southgate (01-488 4112), Jimmy Helms
LONDON, Speakarely, Margaret Street (01-550 8810), Splinter
LONDON, Trafalgar, Kings Road, JJ Jameson
LONDON, White Hart, Devonshire Hill Lane, Flying Saucers
LONDON, White Horse, Church Road, Willesden, Jailbreak
LONDON, White Lion, Putney (01-788 1540), Sammy Michells Chaos Blues Band/Johnny G's One Man Band
MANCHESTER, Electric Circus, Collyhurst Street (061-205 9411), Hungry Horse
MANCHESTER, Russell Club, Rice
MORDEN, Kings Head

Saturday

APRIL 9
ANDOVER, Country Bumpkin, Sparrow
AYLESBURY, Friars, Vale Hall (8458/8500), Racing Cars/Warren Harry
BADGERS MOUNT, Black Eagle, Road to Ruin
BIRMINGHAM, Fighting Cocks, Mr Downchild
BIRMINGHAM, Junction, Stereo Graffi
BLACKPOOL, Opera House (25252), Glen Campbell
BOURNEMOUTH, Malson Royale, Glenfern Road, Tony Crane's Moraybeak
BRACKNELL, Arts Centre (27272), Rock Island Line
BRIGHTON, Embassy Cinema (735124), Lew Lewis Band
BRIGHTON, Sherrys (21628), Bouncer
BRIGHTON, Vault, Amazorblades
BRISTOL, Granary, Welsh Back (28267), Downlivers Sect
GLACTON ON SEA, Princes Theatre, George Melly and John Chilton's Feetwarmers
CROYDON, Red Deer (01-688 2308), Champion
DUDLEY, JB's (53597), Trapes
FISHGARD, Frenchmans (3570), Krakatoa
FOLKESTONE, Leas Cliff Hall (53198), Widowmaker
GLOUCESTER, Traces (35304), Bethnal
HASTINGS, Pier Pavilion, Frankie Miller's Full House
KETERING, North Park Club, Foundations
LIVINGSTONE, Riverside Community Centre, Joe's Diner
LONDON, Brecknock, Camden Road (01-485 3075), Hombrs
LONDON, Dingwalls, Camden Lock (01-267 4967), Midnight Wolf
LONDON, Marquee, Wardour Street (01-437 6608), Michael Chapman Band
LONDON, Orange Tree, Friern Barnet Lane, Restless Rockers
LONDON, Rochester, Stoke Newington High Street (01-249 0198), The Jam

LONDON, Rock Garden, Covent Garden (01-240 3961), Shangi/Simon Townshead Band
MANCHESTER, Electric Circus, Collyhurst Street (061-205 9411), Vibrators/Grind
MANCHESTER, Golden Garter (061-437 7614), Drifters
MANCHESTER, Pembroke Hall, Jimmy Helms
MILLUM, Cumbria Club, Shabby Tiger
NORTHALLERTON, Centre, Real Thing
SCUNTHORPE, Priory Hotel (4493), Ultravox!
SLOUGH, Cat Ball Club, High Street, Flying Saucers
STAFFORD, Bingley Hall (58060), Sweet Sensation
ST ALBANS, City Hall (0451), Dirty Tricks/Raymond Froggatt Band
WEMBLEY, Empire Pool (01-902 1234), Loretta Lynn/Conway Twitty/Carl Perkins/Oakridge Boys/Jody Miller/Tommy Overstreet/Don Gibson/Carrol Baker/Cotton Mill Boys/Dennis Weaver
WESTCLIFF, Queens Hotel (Southern 44417), Cadillac
WEST RUNTON, Pavilion (203), Beano

Sunday

APRIL 10
AYLESBURY, Kings Head, Spring Offensive
BARKOW, Maxims, Flying Aces
BIRMINGHAM, Barbarellas (021-643 9413), Grind
BIRMINGHAM, Railway Inn, Bulleys
BRIGHTON, Top Rank (01-262 2233), Three Degrees
BRIGHTON, Buccaneer, Stranglers/House
DONCASTER, Outlook, Flying Aces
EDINBURGH, Tiffanys (031 556 6269), Cado Belle/Skeets Boliver
LEEDS, International Club, Sweet Sensation
LONDON, Brecknock, Camden Road (01-485 3075), Urcin
LONDON, Chats Palace, Brooksy Walk, Home-ron, Booble
LONDON, Dingwalls, Camden Lock (01-267 4967), FBI
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Krakatoa
LONDON, Half Moon, Lower Richmond Road, Downlivers Sect
LONDON, 100 Club, Oxford Street (01-438 0933), Sound of Seventeen
LONDON, Marquee, Wardour Street (01-437 6603), Sidewinder
LONDON, Railway Hotel, Putney High Street, Tooting Froosties
LONDON, Rochester, Stoke Newington High Street (01-249 0198), New Celest
LONDON, Rock Garden, Covent Garden (01-240 3961), Ultravox!/Advertising

LONDON, Roundhouse, Chalk Farm Road (01-267 2594), John Cale/Subway Sect/The Boys
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Cannabis
MALVERN, Winter Gardens (2700), Racing Cars
MORECAMBLE, Bowl (5111), Drifters
PLYMOUTH, Top Rank (62479), Tom Robinson Band
SHEFFIELD, Top of the World (2444), Cherry Vanilla
WEMBLEY, Empire Pool (01-902 1234), Emmylou Harris and the Hot Band/Mickey Newbury/Don Everly/Crystal Gayle/JJ Barrie/Dillards Larry Galin/Trigger
WESTCLIFF, Queens Hotel (Southern 44417), Flying Saucers
WEST RUNTON, Pavilion (203), Fresh

Monday

APRIL 11
BIRMINGHAM, Nite Out (021-622 2233), Three Degrees
BRIGHTON, Buccaneer, Stranglers/House
DONCASTER, Outlook, Flying Aces
EDINBURGH, Tiffanys (031 556 6269), Cado Belle/Skeets Boliver
LEEDS, International Club, Sweet Sensation
LONDON, Brecknock, Camden Road (01-485 3075), Urcin
LONDON, Chats Palace, Brooksy Walk, Home-ron, Booble
LONDON, Dingwalls, Camden Lock (01-267 4967), FBI
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Krakatoa
LONDON, Half Moon, Lower Richmond Road, Downlivers Sect
LONDON, 100 Club, Oxford Street (01-438 0933), Sound of Seventeen
LONDON, Marquee, Wardour Street (01-437 6603), Sidewinder
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LONDON, Rochester, Stoke Newington High Street (01-249 0198), New Celest
LONDON, Rock Garden, Covent Garden (01-240 3961), Ultravox!/Advertising

LONDON, Roundhouse, Chalk Farm Road (01-267 2594), John Cale/Subway Sect/The Boys
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Cannabis
MALVERN, Winter Gardens (2700), Racing Cars
MORECAMBLE, Bowl (5111), Drifters
PLYMOUTH, Top Rank (62479), Tom Robinson Band
SHEFFIELD, Top of the World (2444), Cherry Vanilla
WEMBLEY, Empire Pool (01-902 1234), Emmylou Harris and the Hot Band/Mickey Newbury/Don Everly/Crystal Gayle/JJ Barrie/Dillards Larry Galin/Trigger
WESTCLIFF, Queens Hotel (Southern 44417), Flying Saucers
WEST RUNTON, Pavilion (203), Fresh

Tuesday

APRIL 12
BIRMINGHAM, Nite Out (021-622 2233), Three Degrees
BOLTON, Town Hall (22311), Trapezoid/Tracor (benefit for Community Action)
BRIGHTON, Top Rank (23585), Ultravox!
CARDIFF, Top Rank (26538), Warren Harry
CROYDON, Fairfield Hall (01-688 9291), Randy Edelman
EDINBURGH, Nicky Tams Tavern (031-255 6549), Caspian
HEMEL HEMSTEAD, Great Harry (3092), BB Edles
LONDON, Brecknock, Camden Road (01-485 3075), Hotline
LONDON, Dingwalls, Camden Lock (01-267 4947), Dillards
LONDON, Golden Lion, Fulham Road (01-385 3842), Krakatoa
LONDON, 100 Club, Oxford Street (01-634 0933), Fabulous Poodles/Mr Moses and the Lifetime Band
LONDON, Marquee Wardour Street (01-487 6603), Nutz
LONDON, Nashville, North End Road (01-603 0071), The Jam
LONDON, Rochester, Stoke Newington High Street (01-249 0198), Out of Order
LONDON, Rock Garden, Covent Garden (01-240 3961), Strik Jack
NOTTINGHAM, Commodore Club, Eastwood, Drifters
SHREWSBURY, Tiffanys (58788), Cherry Vanilla
ST NEOTS, Kings Head, Pete Quin

HEAR IT!

ROBIN WALK Presents yet another of the best rock shows on the airwaves every weekday night on Radio BRMB, including reviews of the latest and greatest albums, star interviews and a band call, to help musicians keep in touch with each other.
 ...Back on the national sound system, Radio Luxembourg offers his tribute to country music, when Bob Stewart presents the second of two programmes on contemporary country artists, 'Country Music Festival', (9.30). And, if you stay tuned, Luxy is all set to play the brand new album from Supertramp, (12.00 midnight).
 ...Two hot rockshows nationwide to make your Easter week a good one - Stuart Cousins' top-hits thru' Friday evening, Radio One, (5.31), in a session of blue suede shoes music - 'It's Rock 'n' Roll Special', (The Beeb have an album of the same name coming out - what a coincidence!), and Stuart Grundy reviews what's happening on the rock scene throughout the UK in 'Rock On', Saturday, (1.31), also Radio One.
 ...Come Sunday, Kenny Everett carries on playing the world's worst ever records, Capital Radio, (2.00).
 ...Monday night must be rock night on the local front. Doctor Dick Godfrey hosts another zap-you-off-to-sleep show with Bedrock on BBC Radio Newcastle, (7.15 onwards), and Piccadilly Radio hosts Manchester and environs with the Mancunian angle on the best sounds around, 'Roktak', (8.00).

SEE IT!

A NEW pop series manifesting a beautiful downtown Granada-land kicks-off this week, (4.15), Wednesday with greased-back Showaddywaddy, up 'n' coming Dead End Kids and Beral Flint - Introduced by Northern duo Linda Fletcher & Roy North. Produced by Muriel 'New Faces' Young.
 ...Meanwhile Cardiff export Wayne Jensen, supported by Legs & Co and a miscellaneous studio audience hosts this week's trip through the chart jungle, Thursday, BBC1, 'Top of the Pops', (7.30). And it's the final episode in that six-part saga of sleaze 'n' sardam 'Rock Fests', (Thames - 18.30).
 ...The gals don't exactly wind-up at the top of Sugar Mountain, they make-it in chintzy clubland instead. New series in May.
 ...London viewers can still tune in to the thrills 'n' spills of the multi-faceted Muppets, Saturday, (5.15). Kermit sings 'Lyla the Tattooed Lady', Ethel Merman (a human!) lets rip with a Broadway medley and Miss Piggy shows what being a sex-symbol is all about in an all-time compilation prog of the best of the series so far. Stay sitting on it for more of the Foize, and gang, in Happy Days, London Weekend, (5.45).
 ...The music of Quincy Jones is featured as sardam 'Rock Fests', (Thames - 18.30).
 ...Tuesday are Alabama - born Emmylou Harris and her Hot Band, over for the Ninth International Festival of Country Music.

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RACING CARS

London
IT'S A big step from the Marquee to the New Victoria Theatre. Racing Cars took the plunge on Sunday night and I don't think they were really ready for it.

The set was tight, perhaps too tight. I got the feeling they were holding back, not really letting themselves go, except on the faster numbers like their finale Johnny B Good.

They've played big theatres before in a supporting role, but this was their first big-time headliner. They didn't blow it, but the sound was rather shallow at times. OK, they had problems with Alice's guitar and the New Vic isn't the best for acoustics - but they do need a more powerful sound system.

This said, their performance was pleasant enough - the usual numbers from the 'Down Town Tonight' album, the title track being the best ballad of the evening. 'Pass The Bottle', 'Ticking Over' (a new composition from Morty) and 'Down By The River'.

Malvin the lunatic aped around as per usual, substituting a large razorblade for his usual stack of glasses in his balancing act. The audience lapped it all up and went away contented.

Racing Cars are on the road, but there's still a long way to go. JIM EVANS

PAICE, ASHTON, LORD BANDIT

London
TWO POUNDS a ticket and they can't even talk!

Thus cried Bandit lead singer Jim Diamond as a retort to the feeble audience response his band were getting at the Rainbow. Playing support to big name bands is never an easy exercise, but Bandit made a reasonable job of it.

On, then, to the main business of the evening: Paice, Ashton and Lord, otherwise known as PAL. If there was any justice, they'd be called FALM - Paice, Ashton, Lord and Marsden. In Bernie Marsden they have a fine guitarist, sometime singer and performer.

But there were a number of stars performing that evening, not least Mr Tony Ashton, the drinking man's musician. As the band were making their way on stage, Mr Ashton took an unfortunate plunge into the orchestra pit. He suffered extensive bruising to his back and was in pain throughout the set - this might have accounted for his slurring his words every now and then. He was at his best in 'I'm Going to Stop Drinking'. Is this a threat or a promise, Tony?

Lord's keyboards were as loud as ever. The brass section blew for all they were worth and two delightful young ladies, Sheila and Jeanette, provided backing vocals.

Ian Paice played his drum solo much to the delight of the many Purple fans who still shake their heads furiously in time with the 'music' and scatter liberal doses of dandruff over all and sundry.

PAL played several tracks from the album 'Malice In Wonderland'. It's a promising sound. But somehow the evening didn't gel, didn't flow. It was too disjointed and the sound system wasn't all it should have been.

But they're still good, very good. JIM EVANS

MAC'S QUICK FLASH

FLEETWOOD MAC

Birmingham

IS THIS perfect or is this perfect?

This is perfect. Unknockable. Impeccable. Blah Blah.

Fleetwood Mac want big. And big is what they got, in the US and last. Next stop, Europe, first stop, the United Kingdom, Birmingham, to be precise.

In absolutely no way whatsoever at all are they not going to sell, sell, sell. The formula is impeccable. It consists of:

Songs: that's s-o-n-g-s of consistent, flawless quality, immediate, commercial - a one listen, one hit brand. Americans Lindsey Buckingham (guitar) and Stevie Nicks (vocals and pretty flesh) plus Brummy bred Christine McVie take compositional credit. Nowhere do they mis-step.

Material: largely from 'Rumours' and 'Fleetwood Mac' the phenomenal last two albums. High point is Christine's 'Oh Daddy' - gentle dusky blues - and Stevie's 'Rhiannon', classic song suffused with feathery power.

Visuals: Christine neatly rocks behind her keyboard stack. Lyndsey provides female pop fodder with glistening smile and smart boy beard. Stevie upstages them both with her black - cloud stage floating, riotous blonde curls flailing round silk swathed chiffon shoulder (try saying that five times fast). Spontaneous and well rehearsed all at once.

Musicianship: credentials unimpeccable. Dour John McVie (no relation anymore) is a subtle, inconspicuously, inventive bass player. Mick Fleetwood sits next to him, face contorted, tongue out, eyes wide - a master of precision drumming. And Lindsey Buckingham, though straightforward, is a skilful, sensitive and unegotistical guitarist, who uses his guitar as more an instrument of melody than one of histrionics.

Perm three from three, the result is the same. Guaranteed fun (and platinum albums). ALF TRAMADOR



FROM TOP: Stevie, Lindsey and Christine

Roadshows

SEX PISTOLS

LIKE the Pistols' last gig, this was an unpublicised, word - of - mouth affair where you just had to turn up at the door and take your chances.

I arrived early at the Screen on the Green, Islington only to be told the Pistols were playing for a 'private party' and that I'd have to see manager Malcolm McLaren if I wanted in. Undaunted, I repaired to a nearby hostelry where I encountered many kindred spirits.

At closing time a crowd began to form, but the back door was soon opened and amid much surging I managed to grab a seat in the second row.

After this we were treated(?) to the Slits. This was only their third gig and by ordinary standards they were awful, but I liked 'em. They were already semi-legendary before they ever played, mainly due to a News of the World expose on new-wave all-girl groups, and they enhance the legend by having every song sound the same. It's an old cliché, but really they were so bad they were good.

At last, the Pistols. They stride on purposefully and blast into 'God Save the Queen', which has already been played in its unreleased single form over the P.A. just so we get the message. You have to hand it to them - these guys have a knack for killer singles.

Rotten leers into the audience manically, his whole body exuding a presence which really does rank with the greats. He's one of those performers who simply DEMANDS that you keep your eyes fixed on him. A natural.

They roar on with great assurance though a lot of the material doesn't merit the spirited performance it gets. 'EMI' (about their favourite record company) is an exception. Another killer. New man Sid Vicious, for all his rumours of inefficiency, performs quite adequately on bass, while Steve Jones lives up to the 'GUITAR HERO' graffiti on his amp. Drummer Paul Cook keeps the mayhem under control with his hefty thumping.

THE MOTORS

London

WHEN MEMBERS of the audience prefer to hang around in the corridor outside the toilet, rather than listen to the band outside you know that it's either a rather unusual venue, or there's something wrong with the band.

It was something wrong with the band alright. The Motors may not be quite the loudest band I've ever seen (I think that honour goes to the Pink Fairies), but they came very, very close. They were so loud that if the sound hadn't been so bass-heavy, I'm sure

At the front the audience pogoed wildly. Rotten baits the audience members who have remained seated, and during an instrumental break he stares straight at me and yelps 'GET UP!!!'

The last number is the inevitable 'Anarchy' in the UK which is performed rather perfunctorily. But wait. This band is so big now they do ENCORES! Two of 'em! A tremendous workout on the Stooges 'No Fun' and a reprise of 'God Save the Queen'.

Altogether they were great, catch them if you can before they hit supertax level. What a group. What a show. What are ya gonna do about it? SANDY BOY ROBERTSON

No motorvatin'

ears would have started bleeding.

With a sound balance like that, it was nigh-on impossible to actually hear what rhythm guitarist and singer, Nick Garvey was playing. Nick used to play bass in Ducks Deluxe and now he's switched to ordinary six-string guitar. There have been enthusiastic reports about his playing. But on the basis of that evening's gig, I've still no idea whether he's good, bad or indifferent - it's not



BILLY IDOL: stole the show

GENERATION X

London

THIS IS the band that gets my vote as the most likely to succeed on the commercial merry-go-round.

They are distant cousins of the Pistols and the Clash, and present the acceptable face of the New Wave to a potentially huge audience.

Their songs are centred around catchphrase philosophy, the titles revealing it all: 'Your Generation', 'New Orders' and 'London Life', three of their best songs. The meaning of their music is important, and expresses a real desire for change. The settings for these messages vary from the hard biting rant of Bob Andrews power guitar to

chorus lines that lead the audience into pop nirvana.

There was Billy Idol singing through the curl in his lips about how change might take a bit of violence, though violence really ain't their stance, and all the while he's acting like he's trying to kick, sway and claw his way out of an invisible box weighing him down. His mobile face sets off his anger into a series of histrionic gestures that transform protest into theatre.

I mean just how serious are these boys at heart? I'm never that totally sure, and at the Marquee they were suffering from obvious fatigue and their lack of energy tended to look at times like lack of conviction.

Tony James was relatively subdued com-

pared to his normal dervish windmill bass playing displays that usually set the stage alight with action.

John Towe looked like the flu he'd caught in Paris was affecting his ability to hammer the drums effectively, and even Bob Andrews wasn't able to carry the load.

It was really Billy that held the show together with the fervour of his performance.

The song that caused excitement and sent the crowd leaping was the song that attempts to lay to rest some of the mythology of the sixties. 'Ready, Steady, Go!'

They should face up to the contradictions between their strongest song as their first single. It's a winner. If they did, then 'Ready, Steady, Go!' GEOFF TRAVIS.

FRANKIE MILLER

London

TONY ASHTON fell off the stage at the Rainbow on Friday night. If there was any justice, Frankie Miller would have done the same at the New Victoria on Saturday. How he managed to remain upright throughout the entire performance remains a mystery.

The wee Glasgow singer was well over the top, but still managed to get it together at times, albeit with a little difficulty. His running dialogue with the audience was notably disjointed. "Shuttup shut-up. Who let ma friends in?"

When he put his mind to it, the resulting noise was, to use his words, "Magic". Notable numbers featuring his distinctive voice were Randy Newman's 'Sailaway', 'It's All Over' from the 'Once In A Blue Moon' album, 'Let The Candlelight Shine' - 'A phallic number' - and 'A Fool In Love' - dedicated to "Alice In Wonderland".

Encores were 'Rave On' and 'Let's Spend The Night Together' - "This one's dedicated to Keith Richard. Let's hope he gets out of the trouble he's in."

Oh, and half way through we were treated to volume one of the political teachings of Frankie Miller (socialist, Glasgow). What he thinks about Margaret Thatcher is best kept out of print for all concerned.

Lay off the political rubbish, Frankie. Stick to music, you're better at it. JIM EVANS.

HARRY CHAPIN

Dublin

IT'S BEEN a long time since there was a standing ovation at a concert in Dublin but Harry Chapin, the American singer / songwriter who started his European visit at the National Stadium on Monday night, received one and deservedly so.

What made it particularly significant was that much of the audience weren't especially familiar with Chapin's work although 'Cat's In The Cradle' was greeted with applause.

From the outset Chapin worked at establishing himself with his audience with an amusingly extrovert stage manner, and by the end of the evening he must have won plenty of converts.

Chapin plays the whole show himself and in two hours covers a lot of material, including hit single 'Wald', 'Be Gentle', 'Mall Order Annie', 'Bananas', 'Taxi' and the title track from his new album, a lively black humourous 'Dance Band On The Titanic'.

He finished the night off with one of his songs which was a hit for the New Seekers, 'All My Life's A Circle', which came as a surprise to a lot of people.

So pleased was Chapin with the night that he got all the Press and Radio people who helped publicise his visit onstage for an impromptu chorus of 'Circle'.

An unusual gesture

but much appreciated by all and a fine ending to a great night's entertainment. TONY WILSON

CLOVER

London

THURSDAY NIGHT is Celebrity Night at the Nashville Rooms. Will they? Won't they? (Get on stage, that is).

Rumours are buzzing on the bush telegraph. Graham Parker and Thin Lizzy are here. No they're not.

Onstage, Clover are playing an impressive set, a solid blast of tight, well-played rock. The audience likes them a lot.

But there's impatience lurking in the ranks. The big question is - when are THEY going to appear?

The answer - when Clover play their very first single, 'Chicken Funk'. The door at the side of the stage opens suddenly, and on troop five, no six horn players. The entire horn section of Southside Johnny and the Ashbury Jukes, plus a stray member of the Rumours.

They do 'Chicken Funk' together (or more or less together) and it sounds really good. It has the same exhilarating verve and enthusiasm that makes the Southsides such a joy to watch.

The next song is 'Turn On Your Love Lights'. It's getting hotter - both musically and mercurially.

They say goodnight and disappear. Is there to be an encore? But of course there is. Back they come, followed this time by the rest of the Southsides, including Johnny himself, and well-known jammer Brian Robertson.

Thin Lizzy are here. Four or five of the Rumours are here. They didn't get up and play. So what? It was a great evening, anyway. SHEILA PROPHET.

Disco Kid

by JAMES HAMILTON

WALES TAKES THE DOUBLE

CBS RECORDS' Disco - Doubles Dancing Competition has been won by Paul Jackson and Josette Taylor from Swansea, South Wales.

Winners of their area heats at Swansea's Penthouse, Paul and Josette journeyed up to London last Friday to meet the other area finalists in the big showdown at Richmond's Broilys. They showed a real sense of togetherness as part-

ners while they went through a mixture of dancing styles with more grace and imagination than their fellow competitors, few of whom danced as a 'disco double' couple at all.

After winning a trip to Paris and lavish clothing vouchers, the ex-hairdresser and his go-go dancing telephonist partner celebrated backstage with a spot of bop to 'At The Top'!

Runners - up in the competition, with only one vote less, were Clive Clark and Kim Scott from London's 100 Club, while third were brother and sister Anthony and Caroline Eastmond from Coventry Tiffanys.

Judges included Bugatti & Musker, whose 'Ain't No Smoke Without Fire' (Epic) is getting some disco action, myself with Capital Radio's Greg Edwards as compere and Brenda Marshall as intermission dancer.

The competition was designed to bring the CBS Disco - Doubles series of re-issued singles to wide public attention: so far, of the 25 re-issues, the Isley Brothers 'That Lady' / 'Summer Breeze' (EPC 4880) has come closest to hitting again.

PICTURED RIGHT: Bubbly for the winning boppers, Paul Jackson and Josette Taylor and below, with Bugatti & Musker, Greg Edwards and James Hamilton (right).



DJ Hotline

Alvin Cash 'All Shuffle' (Contempo) hits hard for Chris Archer (March Cromwells), Andy Wint (Middleton - On - Sea), Roy Asten (Scilly Isles), Stewart Hunter (Preston), Pete Miles (Redditch Tracys), Greg Davies (Stevenage Bo Jangles) Joe Tex 'Ain't Gonna Bump No More' (Epic) gets big tips, James & Bobby Purify 'Get Closer' (Mercury) catches Johnny Diamond (Brighton William Tell), Roger Stanton (Cardiff), Sonny King (Runcorn Neptune), Phil Black (Cardiff), Chris Duke (St Athan), Morris Jenkins (Telford) Welshman Tony Etorla 'I Can Prove It' (GTO) gets Alan Brown (Newport), Mike Thomas (Port Talbot), Jonny King (Bristol Scamps), Capuchino (Bromley), Chris Hill (Ilford Lacy Lady), more Dave Durie is no longer sales director of Optokinetics - nor chairman of BADEM, which he helped set up - and seeks a similar industry post on Luton 595323

Bob Band 'The Crunch' (Good Earthy) spreads to Brian Massie (Dundee), Steve Tong (Cottingham), Michael O'Brien (Chester - Le Street Genos), Phil Dodd (Horsham) Law 'Shelter Of Your Arms' (MCA) books Keith Tyler (Sunderland), Colin McLean (Glasgow Shuffles), Trevor John (Wolverhampton), Dougal DJ (Kilsyth) Stevie Wonder 'Sir Duke' (Motown) pulls Steve Lloyd (Llanelli), Arthur Dyke (Exeter), Dave Dee (Bebington Copperfields), Jon Taylor (Norwich Cromwells), Dave Simmons (Preston) Bristol Disco Centre are planning an equipment exhibition for May 1/2 at Bristol Tiffanys Demice Williams 'Free' (CBS) was started by Marc Damon (Sutton Scamps), Dave Porter (Liverpool Oscar), Jeff Thomas (Swansea Penthouse), Billy Frew (Kilmarnock), others John Band 'Nothing Ever Comes That Easy' (Magnat) picks up Mike Clark (Coppford Windmill), Tom Amigo (Cardiff), Rob Lally (Glasbury), and David Saunders (Plymouth) who's looking for a regular funky gig... Tony Clark (Newcastle Julies) and Alan Farmer (Murrayfield Ice Rink) are on Atlanta Rhythm Section 'So In To You' (Polydor) Van McCoy 'The Shuffle' (H&L) trips Stuart Swann (Nantwich Cheshire Cat), Bill McLaren (Murrayfield Ice Rink), Rod Schell (Carlisle Flopps), Tommy Terrell (Birmingham), Kid Johnson (Ellesmere Port), RCA's Greg Lynn knocked out by Capital Radio's Greg Edwards deejaying at his party,

MIX master

ALAN FARMER and his Bogart Discos team of DJs play to nearly 13,000 skaters at Edinburgh's Murrayfield Ice Rink each week, using most types of music, while the Bogart roadshow units are exclusively Soul (and bookable on Penicuik 72312).

Alan has several interesting current Segue sequences for different times of the evening, his master mix for the beginning of the show being 'Salsoul Orch '3001' (Salsoul 12-inch), mixing at descending guitar note into Undisputed Truth 'You Plus Me Equals Love, Pt 2' (Whitefield 12-inch), mix at clapping into Academic 'Time Is Tight' (Electric), into Lalo Schifrin 'Theme From Most Wanted' (CTI). Alan's Midway 9 pm Rock Mix is: Routers 'Let's Go' (Warner's) Dave Clark 5 'His And Pieces' (Columbia) Honeycombs 'Have I The Right' (Pye) / Sandy Nelson 'Let There Be Drums' (UA). His 10 pm Pop Mix is: Love Affair 'Refusing Love' (CBS) / Chrystal 'Da Doo Ron Ron' (Spector) / Archies 'Sugar Sugar' (RCA) / Turtles 'She'd Rather Be With Me' (Philips) / Shabby Tiger 'Slow Down' (RCA), all mixing at instrumental break.

Tide of the 12 inch

THE FLOOD of 12-inch singles continues as more and more record companies realise that the initial sales spurt generated at small cost by a limited number of these 'big 45s', is enough to make the single show up on the national charts. Hence, incidentally, the reason why many 12-inchers bear the same catalogue number as the ordinary 7-inch version!

Feelings among DJs are still mixed about the 12-inch phenomenon. Personally, I find myself using more albums now that I've mixed up the 12-inchers with them in my LP boxes - others find the 12-inchers too bulky to carry. Again, I prefer them at 33 1/3 rpm, finding that the slower speed produces less

friction from the slip-mat and makes them easier to cue. However, the majority now prefer them at 45 rpm, as the speed then doesn't need changing by DJs who don't normally use many albums.

Dave Porter of Liverpool's Oscar club has written in with his views: "The US and UK disco charts are now dominated by 12-inch products - how long before the record companies send out everything in that form? I can see the supposed advantages - different mix, longer version, eye-catching appeal - but will they still be special when and if that happens?"

"They are already on sale to the public before there has been any standardisation of playing speed, so that DJs and customers alike are confused by the often unmarked difference of speeds. They are neither LPs or singles, but take up the space of the former. I tend to forget about them, as I find the 7-inchers much handier to use and remember."

Those are Dave's thoughts: what are yours? Let me know, both DJs and general public.

● THIS WEEK'S 12-inch releases are Johnny Guitar Watson 'A Real Mother For Ya' (DJM DJT 10762) - a semi-slowie with not much disco appeal - of which 5,000 commercially-available copies have been pressed, and Carol Woods 'I'm In Wonderland' (RCA PB 5012 DJ) - a 7:14 Northern squawker with long instrumental break from Ian Levine - of which only 800 promotional copies were made.

Disco Dates

HEATWAVE HOT it up at Sheffield Baileys on Thurs / Fri / Saturday (7-9) and at Saltburn Philmore on Wednesday (13). Things got too hot at Liverpool's funky Timepiece recently - it was half-gutted by fire, but the smoke-damaged other half re-opens this Saturday with Les Spaine. Other Easter gigs include Bournemouth's Village and Robert John at Llanidloes Community Centre, both awarding Easter egg prizes on Saturday (9). And Robert John again on Monday (11) at Rhayader Community Centre. Ric Simon plays MoR at Tamworth British Legion and Mick Ames is with Kid Jensen at Royston's Bull, also on Monday. Les Aron now has a regular Rock 'n Roll session every Sunday at Worthing's Woodz, Ambassador Bowl, while Steve Ingram is at Ripley's Jovial Sailor on the A3 every Fri / Sat / Sunday.

WALTER EGAN: 'Only The Lucky' (UA UP 36245). Another pounder with F. Mac connections, RANDY EDELMAN: 'The Night Has A 1000 Eyes' (20th Century BTC 1031). Sophisticated MoR. MANHATTANS: 'It's You' (CBS 5093). Swinging clippy-clopper.

WILD CHERRY: 'I Feel Sanctified' (Epic EPC 5135). Simple stomping copy of Commodores oldie. FLEETWOOD MAC: 'Don't Stop' (Warner Bros K 16930). Powerfully pounding buoyant water.

HOT VINYL

LUCKILY Les Spaine's vinyl didn't melt in the Liverpool Timepiece fire, so he's able to tip: Monsieur 'I Want To Do It With You' (Music Monster), Freedom Machine 'Bionic Booty' (Alarm), Crown Heights Affair 'Far Out' (De-Lite LP), Lakeside 'Taboo' (ABC LP), Loleatta Holloway 'Hit And Run' (Gold Mind), Sly & The Family Stone 'What Was I Thinkin' In My Head' (Epic).

New Spins

BILLY PAUL: 'Let 'Em In' (Philadelphia Int PIR 5143). The LP version's longer and better (PIR 81695). McCartney's hit becomes a compulsive classy jogger with inserts from speeches by Martin Luther King and others. Dynamite!

JIMMY RUFFIN: 'Fallin' In Love With You' (Epic EPC 5052). Bright and breezy rhythm jiggler, instrumental flip. GEORGIE FAME: 'Daylight' (Island WIP 6384). Much-plugged mellow reading, sadly minus the 12-inch's instrumental flip.

WALTER EGAN: 'Only The Lucky' (UA UP 36245). Another pounder with F. Mac connections, RANDY EDELMAN: 'The Night Has A 1000 Eyes' (20th Century BTC 1031). Sophisticated MoR.

MANHATTANS: 'It's You' (CBS 5093). Swinging clippy-clopper.

MINNIE RIPERTON: 'Stick Together, Pts 1/2' (Epic EPC 5032). Drearly clomping hustler, getting tips.

JENNIFER: 'Do It For Me' (Motown TMG 1067). A mour in C minor.

GENO WASHINGTON: 'Soothe Me Baby' (DJM DJS 10761). Whomping stomper with handclaps.

TONY GREGORY: 'Rock On (Dance On)' (Contempo CS 2113). Trendy disco rhythms, not bad.

BARBARA PENNINGTON: 'You Are The Music Within Me' (UA UP 36234). Only the first 250 12-inchers were the long versions of this fast beater, now out on 7-inch. OFANCHI: 'Don't Pity Me' (Pye 7N 45884). Happy fast hustler.

CAROL WILLIAMS: 'Love Is You' (Salsoul SZ 2021). Derivative hustler. JOHNNY WAKELIN: 'Doctor Frankenstein's Disco Party' (Pye 7N 45888). Good intro loses impact before the chug beat begins.

HOLLYWOOD STARS: 'All The Kids On The Street' (Arista 103). Slade-like dated raunch. SHERBET: 'Dancer' (Epic EPC 5030). Staccato chugger getting tips.

DJ Top Ten

STEWART HUNTER runs a mobile in Preston, Lancs, but has sent in a chart he compiled from the sounds played by Sonny at Tunisia's Sahara Beach Hotel, where he has just been holidaying. Stewart was surprised, because the music was so up to date, but says Sonny lost his audience a few times through bad programming. Also, the Tunisians needed a bit of English tuition to live up their dancing!

TUNISIAN TOP TEN

- 1 DADDY COOL, Boney M Atlantic
- 2 BOOGIE NIGHTS, Heatwave GTO
- 3 GET UP OFF THAT THING, James Brown Polydor
- 4 CAR WASH, Rose Royce MCA
- 5 BOHANNON'S BEAT, Hamilton Bohannon Brumswick
- 6 YUM, YUM, Fatback Band Polydor
- 7 GET UP AND BOOGIE, Silver Convention Magnet
- 8 WOOLY BULLY, Sam The Sham MGM
- 9 DAZZ, Brick Bang
- 10 HE WAS REALLY SAYIN' SOMETHING, Velvelettes Tama Motorwn

PS: Sonny didn't have any Status Quo - yuki! (sez Slew).



BILLY PAUL: classy jogger

DiscScene

DISCO POWER

Record Mirror would like to apologise to both Discpower, 3 Livingstone Place, Chestow Road, Newport, South Wales, and our readers over the advertisement in our issue of 19th March.

This ad should not have appeared as the "Discpower Sale" had ended the previous week.

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BLUES BUSTERS: the song about L-O-V-E. Gasp!

A real heavyweight

IF YOU'RE a disco freak, then you've probably been bopping around to the sound of one Mr Alvin Cash and his little ditty entitled 'The Ali Shuffle', currently riding high in the UK Soul chart.

Alvin originally boxed out of St Louis, Missouri as an amateur, but doffed the amateur singlet when he moved to Chicago and signed to the One-derful record label. His first outing, 'Twine Time' was a first round knockout and produced a gold record, and he followed that up with some hard hitting, funky bores - namely 'Barracuda', 'Keep On Dancing', 'Philly Freeze', 'Doing The Creep' and 'Funky Washing Machine'.

Alvin crept up the billings till he was on the road with such heavyweights as the Beatles, Steve

Wonder, Gladys Knight, Earth Wind and Fire and the O'Jays. Obviously a contender. But it was the friendship of a real champ, Muhammed 'I'm The Greatest' Ali that really put him up there with the top rankers, searching for that Number One spot.

The modest Ali took the youngster under his wing, and encouraged him to write and record 'The Ali Shuffle' - soon to be featured in the forthcoming film of the chump (sorry, Champ's) life.

Willie Henderson was Alvin's second production on the disc, and it's currently making waves in several countries, (with a top five slot in Italy, no less).

Alvin's due here in the next few weeks for a promotional tour, so we can expect to see him slugging away and aiming for the big one - perhaps he'll even take on Dave 'Boy' Green while he's over here.



ALVIN CASH with Muhammed Ali, the man who 'The Ali Shuffle' was written for

BUSTING OUT ALL OVER

'SWEETEST THING'? Surely not. No, it can't be. Do these boys know what they're saying. Do they know Muriel Young might report them to Mary Whitehouse. Do they know Mary Whitehouse might report them to God.

I mean, if you wanted to look at it that way (or this way) you might just be able to squeeze some innuendo out of it. Nudge nudge wink wink, know what I mean?

If they aspire to Mu's little show, 'Get It Together' (whaat?) they'll have to make

(oops, sorry Mu) something less smutty. I mean, we can't have the kiddies learning about l-o-v-e. They might catch something.

Do we know anything about these boys Blues Busters (Busters? What are they busting out of? Better not ask). Well, they look like nice wholesome boys, nothing perky about that.

Their names are Philip and Lloyd. Well, Philip's all right, he's got the same name as the Queen's old man and everybody knows he's clean. Lloyd seems to be OK.

Anyway, Lloyd and Philip started recording in 1968 when they signed to Dynamic Records in Jamaica (Dynamic eh?). They've worked

with Byron Lee and Barry Biggs and are currently touring America. The Dynamic Duo will probably be coming to Britain in mid summer to play 12 gigs, in London, Manchester, Liverpool, Bristol and Birmingham. This should boost (oh I give up) sales of their wonderful new LP 'Blues Busters'.

If I were them, I shouldn't bother about Mu's little show. It encourages you to think about naughty things.

RM takes a look at the new entries and the

Breakers Yard

breakers behind the singles chart

J. Edward Oliver "Eva Destruction"

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"MUSICARIE MELODIES' CATEGORISE THE DAY"

"YES, OF COURSE, SILLY ME. A DOUBLE ALBUM WILL GIVE US SO MUCH MORE ROOM FOR OUR ARTISTIC EXPRESSION. IT WILL ENABLE US TO GIVE FULL REIN TO OUR MUSICAL ABILITIES, TO CREATE AN EPIC LANDMARK IN THE HISTORY OF RECORDED ENTERTAINMENT, AND TO SELL IT FOR SIX POUNDS INSTEAD OF SIXTY-FIVE PENCE!"

"YEP, AND WE NEED THE CASH. AFTER THE ALBUM, THE SHOW, THE FILM AND THE ALBUM OF THE FILM, I CAN'T THINK OF ANY MORE WAYS OF MAKING MONEY FROM OUR LAST ROCK OPERA!"

"ALL WE NEED IS A SUITABLE SUBJECT SOMETHING NEAT, ORIGINAL AND TOTALLY DIFFERENT"

"I HAVE IT! HOW ABOUT 'SON OF JESUS CHRIST SUPERSTAR'?"

"NO, THERE MIGHT POSSIBLY BE A HIDDEN SNAG! I HAVEN'T THOUGHT OF ALL RIGHT THEN. WHAT ABOUT 'JOSEPH AND HIS AMAZING TECHNICOLOR COAT'?"

"NO, WE HAD ENOUGH RELIGIOUS SUBJECTS. WE HAVE TO WRITE ABOUT SOME REMOTE AND MYSTERIOUS PERSON THAT NOBODY KNOWS ANYTHING ABOUT"

"MIKE OLDFIELD?"

"NO, WAIT! I'VE GOT IT! THE PERFECT IDEA FOR OUR NEW MASTERPIECE! WE'LL CALL IT--"

Rywik

AN OPERA BASED ON THE LIFE STORY OF MRS AGNES QUONT 29, THE MEAS, FENSIE 1924-1977 (50 FAR)

THE OPENING SCENE IN THE CINEMA - WE'LL MAKE IT AUTHENTIC BY HEAVING ALL THE DIALOGUE IN A FOREIGN LANGUAGE!"

"WHAT'S THE POINT OF MAKING THAT AUTHENTIC WHEN THE REST OF THE OPERA IS IN ENGLISH?"

"WELL, YES, BUT IT WILL GIVE A CERTAIN HIGH-CLASS INTELLECTUAL TONGUE TO THE WHOLE THING, ESPECIALLY FOR THE CLODS WHO BUY IT ON CASSETTES. WITHOUT THE BOOK OF LYRICS THAT COMES ONLY WITH THE RECORDS, THEY WOULDN'T BE ABLE TO WORK OUT WHAT THE HECK IS GOING ON!"

"BEING A SHADE MORE CONSIDERATE HERE AT RECORD MIRROR, WE'RE GOING TO PROVIDE SUBTITLES"

"COMMENT ALLEZ-VOUS?"

"NOUS SOMMES BIEN AMUSEES. JE VOUS REMERCIE DE VOTRE HOSPITALITE"

"DESIREZ-VOUS DU CAFE?"

"OH, MA CHERIE!"

"MON CHER! MON CHOU! MON AMOUR! OH, JE T'AIME, JE T'AIME!"

"LECHE, LECHE. CONTINUE COMME CA! BOURRE-MOI DE TA LANGUE, QUE CA FAIT BIEN. AH OH, MES TETONS! OH, CONTINUE, BAISE-MOI, ROUSSE PLUS FORT! PLUS VITE! PLUS PROFOND! BAISE-MOI JUSQU'A LA MORT! AH! AAHHH - JE VIENS!"

"OH, MOTHER CHERRY!"

"MY CHAIR! MY SHOE! MY ARMOUR! OH, JE'D THAMES, AIM THE JET!"

"OOH THE! HAVE YOU VIEWED THE DANCING VOILE?"

"NO."

LADIES AND GENTLEMEN, WE HAVE TO INTERRUPT THIS FILM DUE TO A VERY SAD DEATH

"GOOD GRIEF, I WONDER WHO'S DEPARTED THE PEOPLE MINISTER?"

"THE PRIME MINISTER'S WIFE?"

"WELL, ACTUALLY, IT'S THE PROJECTIONIST!"

"IF PERHAPS YOU WOULD BE SO KIND AS TO ASSIST US..."

AMONG THE CROWD LEAVING THE STROKE NEWINGTON CINEMA ARE MISS AGNES KRAMBUCKETT AND HER BOYFRIEND FRED KRINT

"O AGNES, DEAREST DARLING, FOR YOU'LL ALWAYS BE MY SWEET AGNES, WON'T YOU LOVE ME AND CHANGE YOUR NAME TO MINE?"

"DON'T THINK THAT I IGNORED YOU, I HEARD JUST WHAT YOU SAID - BUT I SHOULD FEEL SO SILLY IF PEOPLE CALLED ME FRED"

"NO, AGNES, DEAREST DARLING, DON'T CAUSE ME ALL THIS TROUBLE! SWEET AGNES, TRY AND UNDERSTAND, I WANT YOU FOR MY WIFE."

"WHY, THAT'S ABSURD AND SILLY AND CRAZY AS CAN BE! THE DARDEST THING I EVER HEARD - WHAT SHOULD YOUR WIFE WANT WITH ME?"

"O AGNES, STOP THIS FOOLING! IT ISN'T KIND TO JOKE. PLEASE CHANGE YOUR NAME TO MINE, DEAR, MAKE ME A HAPPY WIDOW"

"OH, VERY WELL, I'LL DO IT, JUST TO STOP YOUR WHINE, BUT STILL THINK I'LL FEEL SILLY WITH THE NAME MISS AGNES MINE!"

HAVING LIVED IN STROKE NEWINGTON ALL HER LIFE, AGNES HARBOURED SECRET AMBITIONS

"I WANT TO EXPAND! TO SEE A STRANGE LAND! TO GO SOMEWHERE EXOTIC, OR EVEN EROTIC. I WOULD BE A PART OF B.A., HEAVEN, THAT'S THE BIG APPLE."

"YOU MEAN BUENOS AIRES FAR OVER THE SEA?"

"NO, I MEAN BELSIZIA AVENUE, LONDON, N.W. 6"

LEONARD OLIVER'S **garbage** **columns**

Loneliness is...

LEAVING THE PHONE OFF THE HOOK TO MAKE THE OPERATOR THINK YOU'RE POPULAR. FROM B. BAGSHAW, CLAVHALL, GLOUCESTER.

STOKE NEWINGTON QUIZ

1. WHAT COLOUR IS A BLACKBIRD?
2. WHICH COUNTRY DOES AN OLD ENGLISH SHEPHEARD COME FROM?
3. WHAT DOES A KINGFISHER EAT?
4. SHARK FIN SOUP IS MADE FROM THE FIN OF WHICH FISH?

FROM RICK CLARKE, 18 STILES TERRACE, 41 WOODS, WHO ALSO SENT THE FOLLOWING:

SMART ALECS' QUIZ

1. A FARMER HAS 6% HAYSTACKS IN ONE FIELD AND 4% IN ANOTHER. HOW MANY HAYSTACKS WOULD HE HAVE IF HE PUT THEM ALL TOGETHER?
2. HOW MUCH EARTH IS THERE IN A HOLE 1 FOOT X 1 FOOT X 1 FOOT?
3. CAN YOU CUT A PIE INTO EIGHT PIECES BY MAKING ONLY THREE CUTS?

4. HOW IS IT POSSIBLE FOR GEORGE TO STAMP BEHIND JIM AND JIM TO STAND BEHIND GEORGE AT THE SAME TIME?

5. THE NUMBER OF EGGS DOUBLES EVERY MINUTE. IN ONE HOUR, THE BASKET IS FULL. HOW LONG DID IT TAKE FOR IT TO BE HALF FULL?

WE'RE ANSWERING BELONG TO NO RELATION.

FLOP ONE

1. HAVE I THE RIGHT? - JOHN COTTELL

AWESOME ANSWERS

1. YES, YOU DO. YOU'RE BEING VERY NICE AND KIND. I'M SURE YOU'LL BE A SUCCESSFUL MAN. I'M SURE YOU'LL BE A SUCCESSFUL MAN. I'M SURE YOU'LL BE A SUCCESSFUL MAN.

NEXT WEEK: Tim and Andrew write an opera about a lemon. But will this strike a sour note?

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