

RICH KIDS COLOUR POSTER

Record Mirror



Confessions
of a
sex symbol

GAYE ADVERT
A bit below the belt

CLASH
It really was a riot

Record

UK SINGLES

1	2	UP TOWN TOP RANKING, Althia & Donna	Lightning
2		MULL OF KINTYRE/GIRLS SCHOOL, Wings	Parlophone
3	4	FIGARO, Brotherhood of Man	Pye
4	10	IFI I HAD WORDS, Scott Fitzgerald & Yvonne Keeley	Pepper
5	5	NATIVE NEW YORKER, Odyssey	RCA
6	3	LOVE'S UNKIND, Donna Summer	GTO
7	8	LOVELY DAY, Bill Withers	CBS
8	6	IT'S A HEARTACHE, Bonnie Tyler	RCA
9	11	PUNKY REGGAE PARTY, Bob Marley & The Wailers	Island
10		TAKE A CHANCE ON ME, Abba	Epic
11	9	DANCE DANCE DANCE, Chic	Atlantic
12	17	THE GROOVE LINE, Heatwave	GTO
13	22	SORRY I'M A LADY, Baccara	RCA
14	7	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	UA
15	14	GALAXY, War	MCA
16	39	MR. BLUE SKY, Electric Light Orchestra	Jet
17	23	WHO'S GONNA LOVE ME, Imperials	Power Exchange
18	35	HOT LEGS/WAS ONLY JOKING, Rod Stewart	Riva
19	13	LET'S HAVE A QUIET NIGHT IN, David Soul	Private Stock
20	43	COME BACK MY LOVE, Darts	Magnet
21	48	LOVE IS LIKE OXYGEN, Sweet	Polydor
22	15	ONLY WOMEN BLEED, Julie Covington	Virgin
23	16	ON FIRE, T. Connection	TK
24	29	RICH KIDS, Rich Kids	EMI
25	12	FLORAL DANCE, Brighthouse & Rastrick Band	Logo
26	28	WISHING ON A STAR, Rose Royce	Warner Bros
27	50	THEME FROM WHICH WAY IS UP, Stargard	MCA
28	38	FOR A FEW DOLLARS MORE, Smokie	RAK
29	33	MORNING OF OUR LIVES, Modern Lovers	Berserkly
30	19	WHO PAYS THE FERRYMAN, Yannis Markopoulos	BBC
31	24	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
32	34	DRUMMER MAN, Tonight	TDS
33	30	HEARTSONG, Gordon Giltrap	Warner Bros
34		STAYIN' ALIVE, Bee Gees	RSO
35	44	BLUE BAYOU, Linda Ronstadt	Asylum
36	21	FLORAL DANCE, Terry Wogan	BBC
37	27	RUN BACK, Carl Douglas	Pye
38	36	QUIT THIS TOWN, Eddie & The Hot Rods	Island
39	40	BEAUTY AND THE BEAST, David Bowie	RCA
40	18	I LOVE YOU, Donna Summer	GTO
41		WORDS, Rita Coolidge	A&M
42		NO TIME TO BE 21, Adverts	Bright
43		EMOTIONS, Samantha Sang	Private Stock
44		ZODIACS, Roberta Kelly	Oasis 3/Hansa
45	42	JAM JAM JAM, People's Choice	Philadelphia
46	47	ISN'T IT TIME, Babys	Chrysalis
47		NERVOUS WRECK, Radio Stars	Chiswick
48	31	COCOMOTION, El Coco	Pye
49		JUST ONE MORE NIGHT, Yellow Dog	Virgin
50		5 MINUTES, Stranglers	United Artists

UK ALBUMS

1		THE ALBUM, Abba	Epic
2	1	RUMOURS, Fleetwood Mac	Warner Brothers
3	5	REFLECTIONS, Andy Williams	CBS
4	2	THE SOUND OF BREAD, Bread	Elektra
5	4	GREATEST HITS, Donna Summer	GTO
6	3	DISCO FEVER, Various	K-Tel
7	6	20 COUNTRY CLASSICS, Tammy Wynette	CBS/Warwick
8	8	GREATEST HITS VOL 2, Elton John	DJM
9	7	LOVE SONGS, The Beatles	Parlophone
10	11	NEVER MIND THE BOLLOCKS, Sex Pistols	Virgin
11	14	FEELINGS, Various	K-Tel
12	27	THE FLORAL DANCE, Brighthouse & Rastrick Band	Logo
13	9	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
14	19	30 GREATEST, Gladys Knight & The Pips	K-Tel
15	17	NEWS OF THE WORLD, Queen	EMI
16	21	OUT OF THE BLUE, Electric Light Orchestra	United Artists
17	25	EXODUS, Bob Marley & The Wailers	Island
18	18	THE JOHNNY NASH COLLECTION, Johnny Nash	Epic
19	10	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
20	24	GREATEST HITS, Olivia Newton John	EMI
21	20	DON JUAN'S RECKLESS DAUGHTER, Joni Mitchell	Asylum
22	13	MOONFLOWER, Santana	CBS
23	15	GREATEST HITS, Paul Simon	CBS
24	12	GREATEST HITS, Abba	Epic
25	22	ARRIVAL, Abba	Epic
26	32	NEW BOOTS AND PANTIES, Ian Dury	Stiff
27	49	40 NUMBER ONE HITS, Various	K-Tel
28	26	LIVE AND LET LIVE, 10cc	Mercury
29	38	RUNNING ON EMPTY, Jackson Browne	Asylum
29	16	I'M GLAD YOU'RE HERE WITH ME TONIGHT, Neil Diamond	CBS
31	08	ALL 'N' ALL, Earth Wind and Fire	CBS
32	36	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
33	31	40 GOLDEN GREATS, Cliff Richard	EMI
34	28	THE JOHNNY MATHIS COLLECTION	CBS
35	29	ENDLESS FLIGHT, Leo Sayer	Chrysalis
36	30	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
37	23	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
38	47	THE MUPPET SHOW,	Pye
39	39	HEROES, David Bowie	RCA
40		QUARTER MOON IN A TEN CENT TOWN, Emmylou Harris	W B
41	40	BEST FRIENDS, Cleo Laine & John Williams	RCA
42	33	A STAR IS BORN, Soundtrack	CBS
43		HOTEL CALIFORNIA, Eagles	Asylum
44	35	SLOW HAND, Eric Clapton	RSO
45	34	GET STONED, Rolling Stones	Arcade
46		NO MORE HEROES, Stranglers	United Artists
47	50	SECONDS OUT, Genesis	Charisma
48	46	THEIR GREATEST HITS 71-75, The Eagles	Asylum
49	41	COME AGAIN, Derek & Clive	Virgin
50		THE DARK SIDE OF THE MOON, Pink Floyd	Harvest

OTHER CHART

1	RICH KIDS, Rich Kids	EMI
2	THE STRANGLERS EP, The Stranglers	ABM
3	TARZAN OF THE KING'S ROAD, The Valves	Zoom
4	SATISFACTION, Divo Boogie Boy Records	Zoom
5	FUCK OFF, The Electric Chairs	Sweet F. A.
6	MONGOLOID, Divo Boogie Boy Records Import (7033)	
7	UP TOWN TOP RANKING, Althia & Donna	Lightning
8	GOOD SCULPTURES, The Hazellios	Sire
9	GONNA PUT YOU IN THE PICTURE, PVC 2 Zoom	
10	SHOT BY BOTH SIDES, Magazine	Virgin
11	COXANE IN MY BRAIN, Dillingr	Black Swan
12	BORN FOR A PURPOSE, Alimantado	Greenesleeves
13	ALISON, Elvis Costello	Columbia Import 310641
14	TIGHT PANTS, Iggy and The Stooges	Bomp
15	EMERGENCY, 999	United Artists
16	BORSTAL BREAKOUT, Sham 69	Polydor
17	MR COOL, Killer Kane Band/Whiplash EP200	
18	YOU BASTARD, ATV	Deptford Fun City
19	FOR ADOLFS ONLY, The Valves	Zoom
20	FLOWER OF SCOTLAND, The Corries/Pan Audio	Records

Supplied by BRUCE'S, 79 Ross Street, Edinburgh.
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BREAKERS



NAZARETH: nearly there

GONE DEAD TRAIN, Nazareth	Mountain
SWEET SWEET SMILE, Carpenters	ABM
TEN TO EIGHT, David Coote	Parachute
JUST THE WAY YOU ARE, Billy Joel	CBS
I CAN'T STAND THE RAIN, Eruption	Atlantic
YOU CAN'T TURN ME OFF, High Energy	Motown
JOURNEY TO THE MOON, Biddy Orchestra	Epic
IF IT DON'T FIT DON'T FORCE IT, Keleley Pateron	International
CHOOSING YOU, Lenny Williams	ABC
SHOT BY BOTH SIDES, Magazine	Virgin

UK DISCO

1	2	NATIVE NEW YORKER, Odyssey	RCA 12in
2	1	DANCE DANCE DANCE, Chic	Atlantic / US 12in
3	3	LOVE'S UNKIND, Donna Summer	GTO
4	5	UP TOWN TOP RANKING, Althia & Donna	Lightning
5	6	THE GROOVE LINE, Heatwave	GTO
6	4	GALAXY, War	MCA
7	10	WHICH WAY IS UP, Stargard	MCA
8	7	JAMMING, Bob Marley & The Wailers	Island / dub 12in
9	8	COCOMOTION, El Coco	Pye
10	9	CHOOSING YOU, Lenny Williams	ABC 12in
11	13	ZODIACS, Roberta Kelly	Oasis
12	11	RUN BACK, Carl Douglas	Pye
13	21	TOO HOT TA TROT / ZOOM, Commodores	Motown / promo 12in
14	15	JAM JAM JAM, People's Choice	Phil Int
15	14	SORRY I'M A LADY, Baccara	RCA
16	12	ON FIRE, T-Connection	TK 12in
17		STAYIN' ALIVE, Bee Gees	RSO
18	19	HOLLYWOOD, Boz Scaggs	CBS
19	23	WHO'S GONNA LOVE ME, Imperials	Power Exchange
20	20	RUNNING AWAY, Roy Ayers Ubiquity	Polydor / US 12in

Juicy Juicy

DEBORAH HARRIED

THE BLONDIE gig at Dingwalls t'other night was almost incomplete... Everyone who is usually there to be seen was there — except for man about town Bob Geldof.

I was quite worried about him, but the Boomtown Rats kept their honour by sending along Pete Briquette and Johnny Fingers. Other regulars in attendance included Lemmy, Wayne County (who has confessed he just wants to be an ordinary housewife, though I've never met one that looks

like him), a Jam, a few of Generation X, the singer from the Only Ones in his ratty fur coat, Johnny Thunders, a well-oiled Frankie Miller, Phil Lynott, Palmolive of the Silt and others too numerous to mention. In fact, I'd be surprised if anyone actually PAID to get in. Why didn't they just make it a party? By the way, Blondie sounded dreadful.

So affable was the atmosphere, however, that the majority of the non-punters missed a most extraordinary series of events on stage, many having retired to the bar with bleeding ears.

At the end of the encore Blondie bassist Gary Valentine stepped backwards and accidentally kicked over the hi-hat. So far, so good. But suddenly guitarist Chris Stein threw a lunging punch at the unfortunate drummer, Clement Burke, missing spectacularly and knocking most of the drum kit over.

Regaling his balance, Stein, by then wearing a furious expression, kicked the drums again before exiting stage left in pursuit of Burke, who by this time had fled to the dressing room. As the rest of the band rushed off to restrain him, young, blonde Deborah Harry looked — how can I put this, darlings? — shocked. So hot-headed these Americans, aren't they?

First with the news: The British premiere of the film 'Saturday Night Fever' is now set for March 23 — See you there. Pat Travers and manager David Hemmings, now resident in the USA, have once again changed the band's line-up which, in addition to Pat and 'Mars' Cowling, now includes Gary Valentine on guitar and ex-Black Oak Arkansas drummer Tommy Aldridge — new single expected in March.

Matters of even less significance part 178: Did you know that the Osmonds own the largest pistachio and second largest almond spread in California's San Joaquin Valley, also a 1200-



PATTI SMITH and Lenny Kaye demonstrate their sartorial elegance apres-gig at CBGB'S.

acre cattle ranch in Utah, a student housing complex and a tennis club? More sightings: Down at the Speakeasy to take in the Vibrators surprise gig were Phil Lynott, Chris Spedding and certain members of the Clash, but no sign of Frankie Miller.

■ Ironic friends, that XTC's new album should be titled 'White Music'. The lads from Swindon were victims of the bilizard conditions in Scotland as they ploughed their way from Doncaster for a gig in Dundee. At one stage, all members of the band were pushing the van as the wheels spun in the Arctic conditions. They went on stage, Al Clark reliably informs me, still wearing their snow shoes.

Reading-based band Trash will play their next gig at Reading Magistrates Court after their lead singer was nicked for fly-posting at the weekend. To add insult to injury, the policeman making the arrest would not

believe that Simon Jeremy Charles was his real name, nor did they recognise him from the picture on the poster.

And now a tale of a confused Kraut — a 52-year-old lady to be more precise. The poor old frau bought a ticket for Uriah Heep's Frankfurt concert, thinking that it was not a rock show but a display of snakes.

Teddy Osei of Osibisa fame is most upset — he's had more than £30,000 worth of African art stolen from his London flat. He is offering a reward of £1,000 for information leading to its recovery.

FREEBIE OF THE WEEK No 27

Win 10 Whirlwind albums and ten T-shirts. Equal rules apply.

Questions: (1) Full line-up of Whirlwind.

(2) What label are they on?

(3) What's special about their current album?

Answer to Freebies (27) Record Mirror, 40 Long Acre, London WC2.

Winners of the Elton John miniature pianos: M. Phillips, Sandbach, P. Morris, Nuneaton, K. Grundy, Derby, N. Western, Bath, A. Ray, Upper Norwood, K. Ainsworth, Burnley.

Information to Simon Porter on 01-267 4499. And a band called Schema had a Fender Precision Bass, a GBL Gibson copy and a Vox six-string nicked from outside the Roxy on Sunday night. Information to Dick on 0423-62902.

On then, to Chrysalis Records new GHQ in Stratford Place for a little gathering to celebrate the launching of Lonnie Donegan's new album 'Puttin' On The Style'. Nice to see Adam Faith and Brian May and even nicer to see the caterers providing goodly quantities of Guinness — This trend must be allowed to continue. When I asked Lonnie (46) if he was pleased with his album, he answered in the affirmative and added, "My mum doesn't like pop music and even she said she felt like getting up and dancing when she heard it over breakfast." No doubt 'Harm n' Eggs' was on the menu.

Matters of little insignificance part 79: Two members of the Brakes, pioneers of the Gants Hill Sound, used to earn their living by delivering gold fish to fairgrounds and pet shops, while the drummer used to fit wheels at Ford's and the fourth member was a tea taster for the Co-op.

Congratulations to Marty of Racing Cars and his old lady, Yvonne on the birth of an 8lb 11oz baby boy, and to publicist Tony Brainsby on (finally) getting married.

It was most disappointing, July felt, that more of her special friends didn't make it to the Millie Jackson reception, held at a sumptuous riverside restaurant. There they could have conversed politely with one of America's leading soul ladies, and watched her wrap a truly enormous pair of gnashers round the piles of delicacies so thoughtfully provided. Well the lovely sweat shirt July was given did say 'Feelin' Bitchy' on it, so what can a girl say?

Record Mirror

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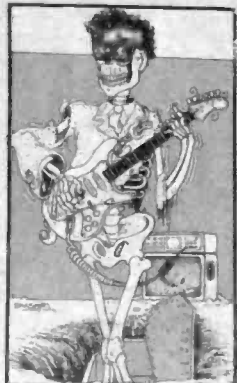
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Registered as a newspaper at the Post Office. Published by Spotlight Publications Ltd, 40 Long Acre, London, WC2E 9JT, and printed by South Eastern Newspapers Ltd, Larkfield, Maidstone, Kent, ME20 6SG.



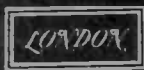
HAPPY ANNIVERSARY, buddy! Yes, opticians and rock 'n' rollers everywhere will be honouring Buddy Holly on Friday on his anniversary. The anniversary of his death, that is. Because it's been exactly 19 years since the bespectacled bopper made the great gig in the sky, after the plane he was travelling in suffered a mishap in Iowa. In this recent photograph he is seen performing the fifties classic 'Bony Maronie' to an ever-increasing audience at the annual dinner and dance of the Deceased Legends Fraternity (Chmn: Elvis Aaron Presley Esq).

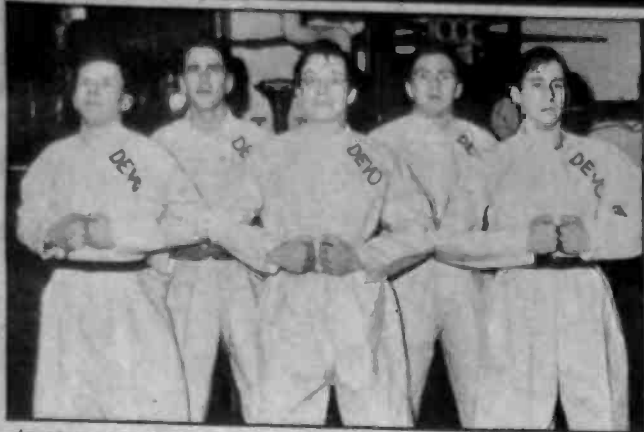
I CAN SEE CLEARLY NOW

HLU 10554

You've never heard it like this before...
in disco time... from a superbly different

RAY CHARLIES





American new wavers Devo, the Ohio band that David Bowie is anxious to produce, have been snapped up by Stiff. They have secured world rights to the band's first three singles (released on Devo's own label in the USA) and will release 'Mongoloid' b/w 'Joko Homo' as a special package on February 24.

VIBRATORS FINISH SECOND 'BAD' ALBUM

THE VIBRATORS have completed work on their second album which is provisionally titled 'Bad Vibes'. No release date has been fixed as yet, but both LP and a single taken from it are likely to be out to coincide with their upcoming tour. Dates: Liverpool Erics February 9, Cambridge Corn Exchange 10,

Newcastle University 11, Leicester Poly 12, Bristol Granary 13, Torquay 400 Club 14, Plymouth Woods 15, Birmingham Poly 16, Bath University 17, Farnborough Technical College 18, Doncaster Outlook 20, Shrewsbury Tiffanys 21. Reading Bones Club (this is the opening of a new venue that used to be a

mortuary) 22, Coventry Mr Georges 23, Sheffield Poly 24, Bradford University 25, Redcar Coatham Bowl 26, John Peel Show Radio One 27. Further dates are likely to be added, provided the band can stand the pace. They recently played an extensive Canadian tour, playing two gigs a night.

GILTRAP GIGS

GORDON GILTRAP is to play an extensive British tour through March. Ticket prices for London, Croydon and Oxford are £2.50, £2 and £1.50. For the real they're at £2, £1.50 and £1. A support

act is to be announced shortly. Dates: Sheffield City Hall, March 3, Liverpool Empire 7, Odeon Usher Hall 8, Glasgow Apollo 9, Newcastle City Hall 10, Bristol Colston Hall 12,

Manchester Free Trade Hall 14, Brighton Dome 15, Portsmouth Guildhall 16, London Rainbow 18, Croydon Fairfield Hall 19, Derby Assembly Hall 22. All concerts will start at 7.30 pm.

BS & T MAN DIES

BLOOD, SWEAT AND TEARS' British tour — due to start in Manchester on Friday — was put in jeopardy with the news that saxophonist Gregory Herbert (30) had died in Amsterdam. As we went to press, the cause of death was unknown.

RAINBOW FAN KILLED

AN 18-year-old girl fan was killed when the crowd rushed the stage at a Rainbow concert in Sapporo, Japan. According to an eye-witness, a substantial number of the

7,000 strong crowd surged forward as the show opened with Judy Garland's 'Somewhere Over The Rainbow' and 'The first seven rows fell down like dominoes'. Seven

other fans were injured. Unaware that someone had been killed, the band played out their concert. They have a further four dates in Japan.

GREEN SIGNS RECORD DEAL



PETER GREEN, founder of Fleetwood Mac, has emerged from a seven-year self-imposed musical exile and has signed a three-year recording contract with PVK Records.

A single and an album, both produced by Mick Fleetwood are to be released soon.

Green first found fame as a replacement guitarist for Eric Clapton in John Mayall's Bluesbreakers in 1966 before starting Peter Green's Fleetwood Mac who soon became one of Britain's leading blues bands.

He wrote most of Fleetwood Mac's early hits, including the multi-million seller 'Albatross', 'Oh Well', 'The Green Manalishi', 'Man Of The World' and 'Black Magic Woman' — later covered by Santana.

His departure in 1970 was sudden and unexpected. Speculation was and still is, rife as to his motives. But he quit and gave away all his cash and royalties.

His whereabouts and activities during the past seven years would have him gravedigger, barman, commune member, guest guitarist, hospital orderly and hospital inmate.

Damned change

THE DAMNED, currently rehearsing "new and extraordinary" material, have been forced to cancel appearances at Keighley on February 14 and Birmingham Barbarellias on February 17.

The band are concentrating all their efforts on planning a radically new stage act. Both the cancelled dates will be rearranged for the next major Damned tour which is likely to take place in May.

Iceberg man

DEKE LEONARD'S Iceberg have a new drummer Anthony Stone taking the place of Terry Williams for the duration of their British tour. Williams has left to fulfil recording commitments with Dave Edmunds. A keyboard player, Howard Hughes has also been added to the line-up, making the band a four-piece with Lincoln Carr on bass and Deke on guitar.

Several dates have been added to the tour which now reads as follows: Bradford University February 1, Edinburgh Astoria 2, Dundee Technical College 3, Manchester University 4, Liverpool Erics 5, Coventry Lancaster Poly 7, London Music Machine 8, Brighton Sussex University 10, London Nashville 12.

Adverts album

THE ADVERTS, whose first album will be released on February 17, add the following dates to

their UK tour: Cambridge Corn Exchange February 24, London North East Poly 25, Croydon Greyhound 26, Bristol Locarno 28, Dundee University March 2, Aberdeen University 3, Glasgow Queen Margaret Union 4.

Cafe on TV

SAD CAFE will appear on the BBC's 'Sight and Sound' programme on February 26 and their second album will be released in April. Meanwhile they'll be touring in February. Dates are: Edinburgh University 17, Glasgow University 18, Chelmsford Chelmers College 24, London Victoria Palace 26, Keele University March 1, Scarborough Penthouse 3, Birmingham Barbarellias 4, Preston Guildhall 5, Burnley Cat's Whiskers 7, Bradford University 8, Winsford Civic Hall 9, Manchester Apollo 10, Liverpool Empire 11, Swansea Nutz Club 13, Cardiff Top Rank 14, Bristol Polytechnic 18, Hull Tiffany's 20.

Dave Clark back

20 HIT tracks from the Dave Clark Five are featured in the album '25 Thumping Great Hits' released by Polydor this week. Tracks include 'Glad All Over', 'Do You Love Me', 'Bits And Pieces', 'Catch Us If You Can', 'Red Balloon' and 'Everybody Knows'. Said a spokesman for Polydor: "Everyone here is very excited at the prospect of releasing such a major collection from an artist whose appeal has lasted a whole generation."

Budgie LP/ tour

BUDGIE RETURN to Britain after a period of touring and recording in America, to play an eight-day tour. Their second A&M album 'Impeckable' is released on February 17. After the British dates, the band return to the US for a coast-to-coast tour in April and May.

Dates: Sheffield City Hall February 23, Liverpool Empire 24, Manchester Apollo 25, Birmingham Odeon 26, Newcastle City Hall 28, Stoke Victoria Hall March 1, Derby Kings Hall 2, London Hammermith Odeon 4.

Pleasers gigs

THE PLEASERS have only three gigs in February before going into the studio to record their next single and first album. The gigs are: Hford Oscars 1, Sheffield University 3, Loughborough University 4. The Sheffield University night will be broadcast live by Radio Hallam.

Two

EARTHQUAKE'S play two British dates at Salford University on February 10 and Warwick University 11, before embarking on a European tour including Paris, Berlin, Hamburg, Amsterdam and Brussels.

Tait

re-promotes CHRYSALIS ARE to re-promote the Phillip

Goodhand - 'Tuff Jewel' which was released in March 1977. Fresh interest in the single has been generated since it is being featured in the 'Don't Drink And Drive' advertisements on TV.

Goodhand - Tuff is the special guest on the Chris De Burgh tour which starts in Dublin on February 8.

Mason for Cars

RACING CARS' new album is to be produced at Wessex studios by American Jim Mason whose producing credits include the Cate Brothers and Richie Furay's last LP.

Dates: Norwich University Of East Anglia February 4, Sheffield Crucible 17, London Queen Mary's College 18.

Tim's Throbs

TIM HART'S poetry book 'Throbs' is now available by mail order for £2.00 including p & p from Boyesen Enterprises, 12 Stratford Place, London W1. The book contains 40 of Hart's poems written between 1969 and 1976. Also available is the 'Complete Steeleye Span' for £1.00 from the same address.

Steeleye Span start their final tour together this month before splitting to go their own individual ways.

Leading ladies

THE THREE leading female singers in the USA — Linda Ronstadt, Dolly Parton and Emmylou Harris are to make an album together. It should be out later in the year on the Elektra Asylum label. Emmylou's husband is to produce.

PETER GREEN: out of orbit

"THIS BLONDE has come to give you a ton" wrote Ronnie Toast and I don't know who the hell he is either on the backside of the first Blondie album.

But a ton of what? Doggy's dos? Ersatz product created for the sake of a two-tone glamour girl? New York pose with garish sixties pretensions?

Question mark, question mark, question mark and question-mark. Respectively.

I guessed there was a hundredweight or so of arrogance when Debbie, cheekbones aloft, breezed into the RECORD MIRROR office one day not so long ago and got... sweetly obstreperous. She had a little girl tantrum. We didn't like her.

I say, we. I wasn't there, so I don't know about her, but even on a tranny radio, especially on a tranny radio, she makes some kind of fabulous noise. Not a beautiful sound, but smacking of a kind of kitsch teen brittleness, that while peculiarly American, is perfect in the UK right now as the cabbages in our ears go green again, re-energised by Mr Kleen and his cast of hundreds.

In other words I like Blondie's records. I like they way they look. I think they're appalling onstage. I want to find out more.

Debbie Harry is sitting very close to her boyfriend, guitarist Chris Stein. Stein has the demeanour of a barbiturate mole, all half-closed eyes, peeking through too-large-to-look-sensible spectacles. Every now and then he pants slightly and looks around distractedly as if interminably bored by breathing.

Debbie on his right has contrastingly large, inviting and surprisingly non-blank eyes, set in a face straight out of straight out of... Mayfair meets Shirley Temple Comics - a sort of very dirty gamin.

I'm not Marje Proops, thank god, but they seem fairly well matched - both quiet, both with an aura of calm that makes you think they must have some obscure but impeccably effective religion hidden inside their shells.

Stein - he will be referred to as "Chris" later in the interview by which point he'd amended his surliness to sociability - and Debbie are worried by all this sex symbol stuff that gets chucked at the dark-rooted one. They feel it can get in the way of being taken seriously.

"It's not just Debbie, it's very rare for any female artist to get away with being accepted as just that (ie an artist and no more). But it's just a matter of time," says Chris, peering through his all encompassing lens.

Debbie, though one would hardly believe it any more than one would believe it in Miss World, is something of a feminist.

"Women have minds and should be able to use them - they should have their roles redefined in society."

"To be a sex symbol is not enough. It's cliched. It's nothing. It's destroyed a lot of people's life in the past, men as well as women."

"But it doesn't bother me. I have a happy, private life, I manage to express myself as a person and an artist."

"And," punctuates Stein, "she's not sexually repressed. It only really damages you if you have a lot of sexual hang-ups."

Cough, cough, excuse me while I straighten my tie, what time is it, good heavens, next question, are people particularly bitchy about your looks, your success?

Debbie: "Well, there's lots of terrible bitchiness and gossiping in New York, but then the men are worse than the women. It's not particularly directed against me though."

"Most people are polite - it depends how you handle the situation. Some girls act afraid of me."

"A lot of people say 'aren't you uptight about all the bullshit' - but it's just a trick of the trade. I think if you can use everything you've got then you should do it."

Patti Smith manages without all that...

"She would if she could," claws Debbie.

No, to be fair, Debbie doesn't claw at all. She impresses me as completely unbitchy, really very nice, none of this 'Rip Her To Shreds' nonsense. Incidentally, was that song about anyone in particular?

"Everyone in New Yorks thinks it's about them. It is about a particular person... and they even tell me who it is, but I can't tell you because you wouldn't have heard of her anyway."

However, as for Patti Smith: "She's very sexually attractive anyway," says Chris "I think you're going to see a new accent on sales pitch with her new album anyhow. She'll be wearing more make up."

Debbie used to be an "unsuccessful model" before she joined Blondie, a notoriously vain profession. Now she's one of the music industry's most photographed women. Hasn't it made her at all insufferable?

Chris isn't even slightly indignant.

"I don't think she even notices. I think it goes right over her head. It quite annoys me, in fact, how unaware of it she is."

But these protestations of humility look a trifle thin balanced against Debbie's subsequently innocent but revealing comment that she would like "complete aesthetic control" of all photographs that are put in circulation of her.

I'm just wild about Harry

TIM LOTT meets the blonde bombshell, DEBBIE HARRY



But for vanity, would she care?

"Well... I just want stuff to appear that is tasteful and satisfying."

So why not stop arranging such a vast number of photo sessions, why not stop Chris taking endless snaps (Stein is a photographer) and marketing them?

"I am in a position right now where I have complications, commitments. I am not in a position where I can dictate it. But time will tell."

"Besides, there is the commercial aspect - I like the idea of a cheap trick. It's like playing at chess, manipulation."

Enough of this ragbag of sexual intrigue... well maybe not quite enough.

Chris - "Debbie reminds me very much of Bowie, both visually and in terms of her role onstage."

"A lot of my songs are written from a male point of view, not just a wounded little girl thing. We get dykes at our concerts, teeny girls, all sorts."

From sexual role to social conscience. Chris, at least, purports to have a highly active item of the latter.

"I'm interested in more than being just a pop musician. A lot of people in the world are in a mess, in dreadful conditions. This is very sad. Everywhere there are people subjugated and stomped into the ground."

"But I can't do anything with a song."

Someone who should know said later that Chris is a hippie with short hair. He is also into ethnic minorities, from a musical angle.

"I'd like to record kinds of ethnic music. Aboriginal music, we heard some when we were in Australia. It's percussive music, Polynesian rhythms. Very haunting."

"Like an electric wind," ventures Debbie, quite poetically really.

Some would say that Debbie's voice sounds more like an electric fart; and onstage it does, but that's the rap for the soundcrew. On record, where you can actually hear her - limited - voice, is squeaky but it doesn't matter any more than Joplin's voice being croaky or Armatradng's voice being warbly.

She conveys something, a sound, an era, an atmosphere, crafts the sixties - seventies - eighties synthesis with perfect grace.

I feel there should be a question about the new album for those who are interested in such things, so here it is.

"What about the new album?"

Chris: "It's a radical departure. It's freakier, more musical."

I've heard it, and feel justified in saying this blonde is going to give you a ton... of...

question mark, question mark, question mark.

Something good, anyhow, pin it down yourself. I only work here.

GENERATION X... FEB 10...

SWEET

LEVEL HEADED

ALBUM · CASSETTE



HAMMERSMITH ODEON - 24TH FEBRUARY



WILL THERE be no end to Fleetwood Mac's plans for world domination?

It's rumoured (oh dear) that the band may be playing in Russia. They plan to film a programme over there and have it networked on television to raise money for charity.

"It will go to UNESCO," says Mick Fleetwood. It was our attorney's idea to play Russia but I must point out that it's not definite yet. We met a Russian delegation in Washington and they seemed to be very warm people. Yes we consumed a large amount of vodka as well.

Political

"I don't want to get involved in anything heavily political. If we go over there it will be so people can just enjoy us and hopefully we can create more understanding. That's always been a policy of people playing to people. Four individuals with a chemistry that works.

"On stage we like to be tasteful, we don't go in for over elaborate special effects. With us it's not a question of rolling up to a concert in limousines playing to a large audience and then rolling off again. We're in very close control of ourselves, we haven't got a lot of outsiders taking care of us in order to make a fast buck. You can fall into a trap of having a lot of hangers on, people who praise you whatever you're doing. In that situation it's easy to lose touch with yourself.

"In the past I've had some very shitty personal things happen to me but now I'm settled. Everybody knows everybody else and that includes the road crew, we work as a very tight unit."

Split

It looks that way now, but for a while it seemed as if Fleetwood Mac would have made a good basis for a soap opera. Mick was divorced then re-married and Christine McVie was divorced from John. A split seemed inevitable.

"Nobody's ever thought of splitting up the band," says Mick. "I think the difficulties we may have had over relationships have strengthened us and made us more mature people. If you can come away from a relationship and still look one another in the eye then that is a very good thing. There are no jealousies and it would be difficult existing without each other."

Mick speaks in the quiet tones of a smooth talking businessman. Off the road he allows himself the luxury of sailing but he's taken on a management career and you'll find him working at the office handling former Mac man Bob Welch. His single 'Ebony Eyes' is

rather good so go out and buy it today.

"Bob was a very important part of Fleetwood Mac and we respect each other. It can get hectic doing management and playing in a band but I like it. I like working. Fleetwood Mac deserve every penny they've made.

"But when we're making an album we don't think, 'ah let's see how much we can make out of this one.' We feel a tremendous amount of artistic satisfaction. It's like somebody composing a story, he'll think about style and content first, not how much he's going to come away with."

So how much have you made Mick?

"Well, I'm a dollar millionaire. Had I been living in Britain I would be considerably less well

off. The country is stifled and seems to be on a downward spiral. It's the people with five bob in their pockets who can build up vast empires, people like Freddie Laker and Skytrain are being stifled. Britain has ridiculous tax laws and there isn't any incentive to work.

"Some people are too cosseted. All right, I agree with pensions and taking care of the sick but I'm sure there are many people in the dole queues who could get off their

backsides and into a job. Los Angeles is geared towards motivation. I haven't got any plans to move back to Britain. I can get a cup of tea and fish and chips over here. Oh alright it's not as good, but I can live with that.

"People say Los Angeles is violent but I've been walking around quite happily. Some American people tend to think that England is all cream and tea but I'm appalled when I read about the amount of soccer violence or people scratching things

on trains. What sort of mentality produces that?

"There seems to be a feeling in America of people getting together. People who do well personally but who help each other. With the great increase in communications that's bound to happen world-wide, barriers are being broken down all the time. I reckon our future lies in space, I don't regret anything that's been spent on space travel. People say give it to the starving of the world but

I'm sure our future lies up with the planets.

Dis guy would make a great politician, but let us return to matters more basic.

"I'm still a guy who loves touring," he continues. "People don't realise there's a lot of discipline needed when you're on the road. It's not all messing around and having a good time. It's far too complex for that. In the early days I'd strap my children to me and carry them around. They're at school now."

"I'm an old gigster, there is nothing and nobody who could make me give up what I'm doing. That's maybe a selfish thing to say but that's the way I really feel. I love what I'm doing, I could never adjust to anything different."

Mick bases Fleetwood Mac's success to initial commitment.

"What can I say? We worked very hard and we were slugging away on the road for a very long time. We think very deeply about all the work. We don't want to include any songs that might be of inferior quality, just to pad things out."

Cliche question Number 102: What do you think about new wave bands etc?

"I hope something good is going to come out of it, but I can't forecast. Too many of these bands are going to be around in five years. What do you do? An encore after your set on the stage and jumped up and down your trousers up and cut off your vitals or you can grow up."

Accuse

The next Fleetwood Mac album is planned to be a double. It should start recording in a matter of months and they're starting to scribble down ideas.

"It's not going to be a copy of 'Rumours'," says Mick. "You could never accuse Fleetwood Mac of standing still and not progressing. A lot of bands today make the mistake of being pinned down under one label. We're constantly refreshing ourselves."

"We hit stoney ground for a while in Europe and then came back. Some people may have thought the change was sudden but it was something we had been undergoing quite naturally in the States. America is such a mix up of societies that there's a very fertile mixture of musical ideas. Something for everybody get into."

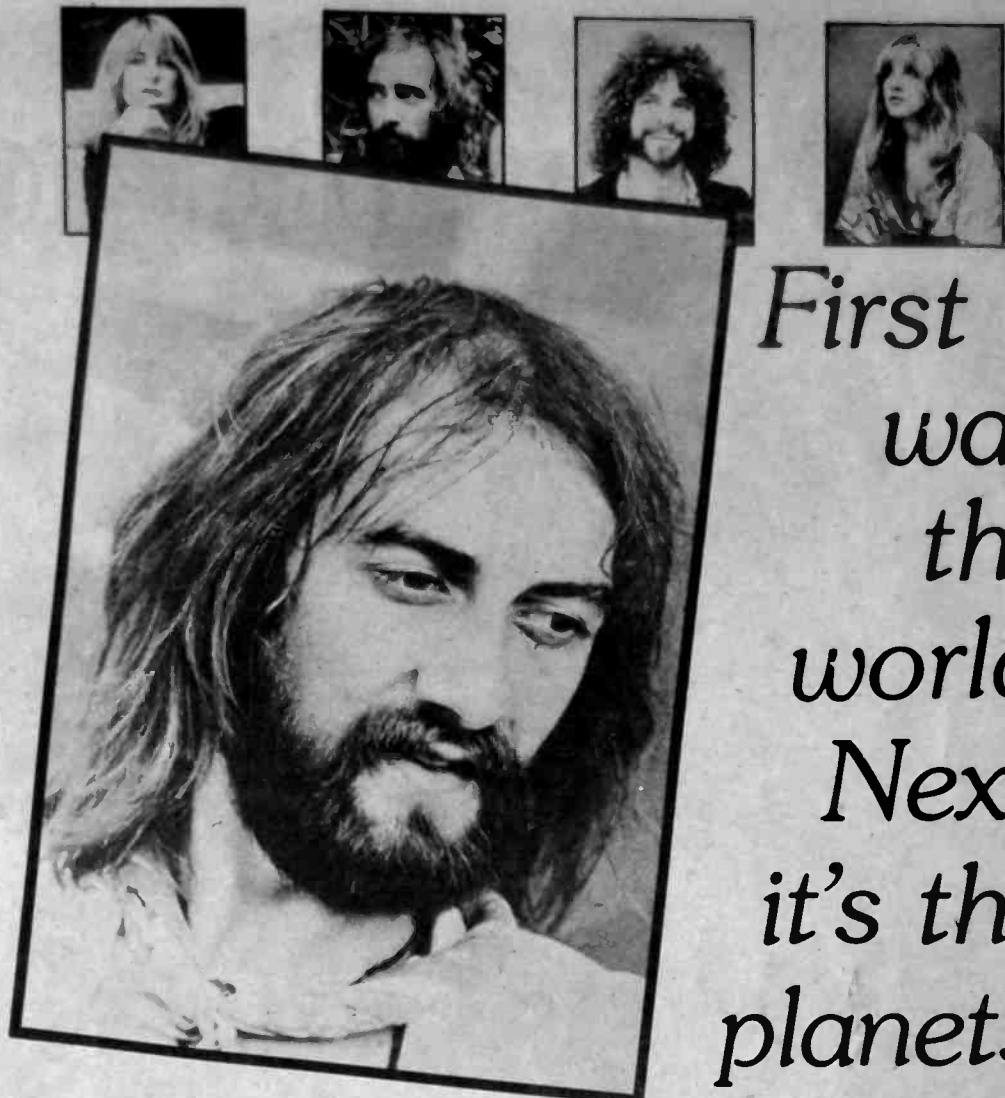
Churning

"Really, I couldn't tell you what will be on the new album. We're not going around thinking 'God we've got to turn out a new album, we'll have this and this on it. It will just flow, we never set out to be a music machine just churning stuff out by the ton. It's definitely going to be a double album, then we'll be able to expand on our ideas more. We want to have variety and not go stale. Make people sit up, think and appreciate the changes we bring in."

Finally Mick explains about Peter Green, the man who was largely responsible for starting it all.

"He recently got married at my house and I was great to see him happy. He's done a bit of recording and I could wish for anything better happening in the New Year. He won't be rejoining Fleetwood but if he needs help and encouragement, then I know where to come."

Mick leans back in plush leather chair and looks out over the sun-kissed Los Angeles skyline. Dreams, beautiful dreams.



First it was the world. Next, it's the planets, finally the universe

Will Fleetwood Mac's domination ever end? ROBIN SMITH talks to Mick Fleetwood to find out

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Albums

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The Adverts all at sea



TV SMITH should let go the reins

THE ADVERTS: 'Crossing The Red Sea With The Adverts' (Bright BRL 201).

BEARING IN mind the reaction caused by my review of the Adverts' single, the following review is the result of much careful thought (mainly about my own safety) and in the full knowledge that I might end up in some damp field at dawn with a choice of weapons.

However, I'll risk it if you will. First of all, I think it's pretty much of a copout to put on four tracks that have been previously released on singles. They are: 'One Chord Wonders', 'Bored Teenagers', 'No Time To Be 21' and 'Safety In Numbers'. To a great extent, they provide the supporting structure of the album, which is some indication of their difficulty in finding new ideas. They should be past the stage of doing this 'Introduction to The Adverts' stuff and heading towards the future.

They've partly achieved it with 'On The Roof' and 'Bombaste Boys', both of which carry a clear hookline. The latter is a confident step forward, both in their playing and in the thought behind the production. They went to the trouble to record sounds

on a bombaste to get the authenticity and it's worked very well. 'On The Roof' and 'New Church' have a lot of similarities, and they both sound good. In fact, 'Church' would have made a better single than 'No Time To Be 21' which I still think sounds messy. The guitar line in 'Church' is stronger and has the same walling effect that the Osmonds got on 'Crazy Horses' (don't sneer just because it was the Osmonds - that arrangement was brilliant).

I think the fault is letting TV Smith write all the material. Apart from the fact it's not fair to expect one person to come up with all the ideas, he's bound to be stretched, whether he realises it or not, to produce something totally different. The inescapable sameness dulls the reception.

The last three numbers on side two, 'Drowning Men', 'On Wheels' and 'Great British Mistake' all run together, a tangle that I couldn't sort out. On the last track I couldn't hear the words at all - with the exception of the title - which is the main difficulty with their live performances.

Let go of the reins, TV, and let someone else take up the pen. +++ ROSALIND RUSSELL.

although it didn't exactly feel the way I'd thought, it did produce a few laughs for record dealers.

This album, produced by Martin Birch, features 12 tracks most of which get quite near the basics of that good ol' rock 'n' roll we all know and like. Together they add up to what amounts near one fifth of an album.

It opens up with a great Ted vs Punk speed called 'Eddie & Shamus' which plops along gracefully until it ends not unlike 'uck Or'. This is followed by 'In Bed' which continues Mr (Mrs?) Cooper's seemingly pre-occupation with sex and all its many deviations.

Two more tracks follow before my favourite slow-down of sorts with '28 Model T' which is a strange tune with male-like qualities in Beach Boys vein. It could almost crawl out of the latest episode of 'Happy Days' - rilly nice and would do wonders as a single.

Side two continues along much the same lines and opens up with 'Max's Kansas City' which is a good way of name-checking the garage bands. What a shame it doesn't quite work as well as it should.

This is a nice little album and should do the Chairs a great deal of good in the credit stakes where they sometimes lose out.

ELECTRIC CHAIRS: 'Electric Chairs' (Safari LONGI)

A SENSE of uneasiness came over me as I put diamond to vinyl for a

listen of this platter from a group, not entirely unknown for its stake in the 'shock-horror-outrage' league.

Last year, Wayne

County and Co released two singles, the latter of which was a disarming little ditty entitled 'uck Off' (damn typewriter!) It was on Sweet FA Records and

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Albums

To give it more than just one listen before shoot-
in' yer mouth off.
♦♦♦ **STEVE QUINN**
BE BOP DELUXE:
'Dramatic Plastic' (EMI
MSP 669)

MUSIC DELIVERED in stark black and white tones. Bill Nelson's a science fiction enthusiast and this album has the atmosphere of an old grainy sci-fi film with almost dreamlike qualities. It is very gripping and hypnotic. 'New Precision' with the steady thud thud of the bass is criss crossed with comparatively lightweight guitar, a military drum roll at the end fitting in perfectly with the atmosphere. 'New Mysteries' is again well punctuated by the bass while 'Surreal Estate' has an almost oriental feeling behind it as the instruments jangle. At the end they work in a mysterious chorus sounding something like a piece from 'Snow White And The Seven Dwarfs'.

'Love In Flames' is 21st century rock'n' roll and I wish they could have kept the guitar part at the end longer. 'Panic In The World' is depressingly effective about modern life. Side two seems to lack the intensity of side one which is a relief but there's the same attention to surreal images. The tracks lack nothing in precision, listen to the cleanness of Nelson's

guitar playing. 'Super-enigmatrix (lethal appliances for the home with everything)' sounds very safe until you get Nelson's calculating voice. 'Islands Of The Dead' seems to be a sort of love song about visiting haunting places. Very well crafted album but don't listen to it with the lights out. ♦♦♦♦ **ROBIN SMITH**

ROBERTA FLACK: 'Blue Lights In The Basement' (Atlantic K 30440)

FROM THE TOP: Track one, 'Why Don't You Move In With Me' must be Ms Flack's bow to disco - and I wish she hadn't done it because I've always thought of her as a real classy performer. The odd scale piano runs, were I think meant to give a jazzy atmosphere, but they didn't really work and instead of giving a lift to the song, it just gave the impression of not fitting in properly. By contrast, the following track, 'The Closer I Get To You' with Donny Hathaway taking the complementary vocals is a sweet, sweet soul song: a fine vehicle for the lazy rich Flack vocals to slip over the moods she does so well.

But she's branched out more on this album, stretched herself further than on previous albums - I liked her reggae



SWEET: cool, calm and collected

arrangement on 'Fine Fine Day', but felt it could have been punchier.

I think '25th Of Last December' could be the star of the album - it's hallmarked pure gold - and is for me, in the same class as 'Jesse' which is one of the finest songs she's performed. The lyrics take the same theme, but the main similarity lies in the emotion she put over. Altogether it's a mixed album - the unexpected sound effects on a few of the tracks sometimes work and at other times distract the attention from the main body of the song. It could be that she's just got ahead of other people's expectations of her music.

but it'll take some getting used to. ♦♦♦ **ROSALIND RUSSELL**

SWEET: 'Level Headed' (Polydor POLD 5001).

WELL DONE Sweet. Taking the commercial view - and the lads remember, have just moved to a new record company - this album is the one that will reunite the aims and ideals of the group with the tastes and whims of the British record buying public.

In short - and let the surprise be contained no longer - 'Level Headed' will be enormously successful. I think.

In long, though, there are still a few barriers to overcome before the former barons of bub-

blegum can claim that this is a 'Rumours' of their very own. But the circle has turned and the present face of Sweet is very acceptable indeed.

Not that the others weren't. After a dazzling career delivering perfect pop, one which inevitably contained a built-in detonator (although 'Teenage Rampage' or any one of those singles remain classic and undimmed) they moved to mastery of pop heavy metal. 'Off The Record' from last year illustrated a superb and exciting control in their new pasture. And it sank like a stone.

Now a rethink, advancing maturity or maybe just an attempt

to earn an honest penny - who's worrying? - has resulted in 'Level Headed'.

Cool, calm and collected in a crisis. A clever 'rock' album. Very definitely of the first order.

They'll get away with it, I think.

For a start the old 'uns don't miss a trick. Skirting artfully around the boundaries of pretension, Sweet's groove encompasses everything from mastery of vocalisations, chugging acoustic guitars and shuffle beats, to slashing chords and bold, urgent rock and roll.

Add, in particular order, funk rock and falsetto, baroque strings and boogie, and crafted song structures.

'Love Is Like Oxygen' is just the start. 'Strong Love' is Sweet funk. 'California Nights' is plugging free way Sweet. 'Fountain' is Jeff Lynne Sweet, and that's without 'Andiamo 1 and 2' - snappy Sweet rock opuses - and the lovelorn Sweet of 'Lectres D'Amour'.

The only serious drawback (maybe it's Chuck Berry's fault for being so good to start with) is that the lyrics are dire. Awful. If the hit title is appalling, how about "you are the queen / I'm just a pawn / in the chess game of life." But they sound great!

And anyway it's craft not art. I think. Well done Sweet 'n' easy. ♦♦♦♦ **JOHN SHEARLAW**

ISAAC HAYES: 'New Horizon' (Polydor 2391 318)

JUST LIKE the weary traveller said in the desert - a new horizon and the same old view.

Isaac's back, minus Stax, and sadly the old master is a long way from hitting the high spots - any horizon must look good from that far down.

Side 1 is two long numbers sans vocals. Side 2 is three, penned by Hayes, trudging through with lead boots. 'Out Of The Ghetto' Not for drooling. It's Heaven To Me' Not for dancing. ♦♦♦♦ **JOHN SHEARLAW.**

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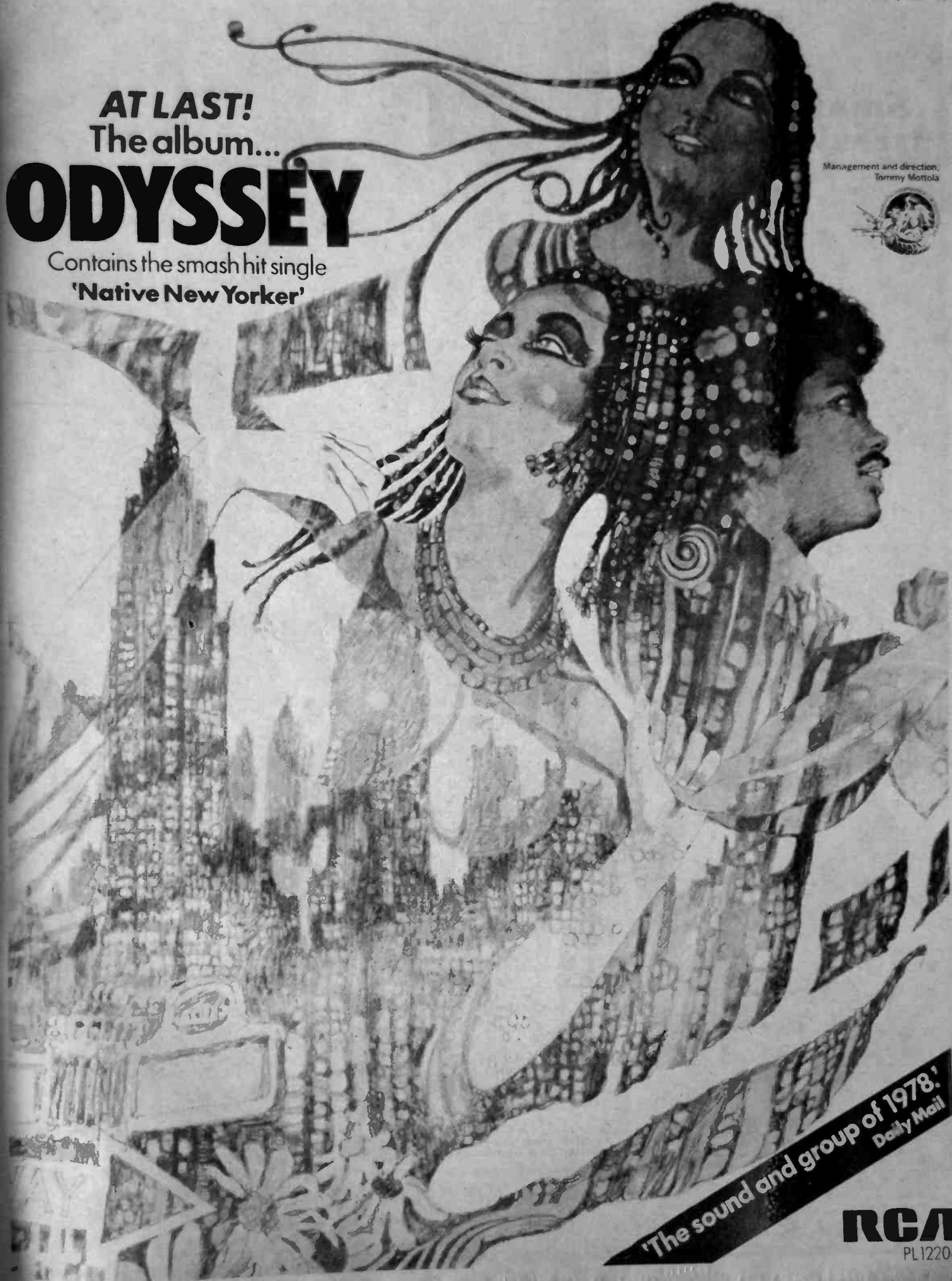


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The gloves are on, the defences up, would blood be shed and noses broken? Could anyone hear my knees knocking from the room next door?

Gaye took a penknife from her pocket and fingered the blade. Oh no, I was prepared for a sock on the jaw, for a poke in the eye but A KNIFE? It could spoil my chances of being a beauty queen and who'd want to marry me with an ugly jagged scar across my face? Calm down perhaps if I jumped her first.

"It's stuck," said Gaye, looking up and smiling. "I can't get the blade to go back in."

My sigh of relief just about blew her away (hope she didn't notice). After all, she had the psychological advantage, keeping me waiting a day and a half for the confrontation. But at least this face to face would lessen the chance of her putting her Rickenbacker across the back of my head in a darkened club. No longer would I creep about Dingwalls with one eye over my shoulder. This war of nerves has lasted the whole week since that dreadful Monday.

Mondays are bad enough without opening the mail to find a threatening letter in there. Especially one which contains an offer to reorganise your facial arrangements.

Fear

What was it that started all this fear and loathing? A single review of the Adverts' 'No Time To Be 21'. I still don't like it, or think it's as good as the other singles they've done. But Gaye took the criticism personally, as artists often do. It wouldn't be the first time injured pride has resulted in a journalist wearing the latest line in technicolour skin.

I took the precaution of finding out a few statistics. Gaye Advert, five foot five inches, about

112 pounds. Me: five foot three and about the same weight. Not very reassuring, but dive in anyway.

Seconds away, round one. Are you still mad at me?

"Oh no," said Gaye. "That was THEN. I just happened to have a stamp to send the letter and I just happened to be in a bad mood. Tim (who wrote the song) wasn't too pleased either. I just felt betrayed, you know, you think you like so and so and they're OK and you're surprised when they turn out to be different. That's all."

Let's look at the lady's past form. Does she have physical fights with people generally?

"I had a fight with Tim in the van last week and got a nosebleed. We do get friction in the band, you know when you're all together all of the time."

"I got a black eye in Edinburgh — that was Tim — and people were asking if I'd painted it on. All black and yellow and green it was. Mind you, when they told me what I'd done to HIM I was drunk and don't remember. He had scars all across his chest."

Oh, really? Don't panic, just keep an eye on the door and make sure you've got a clear exit.

Er, have you ever hit anyone with your guitar?

"Oh no, the guitar costs about £350 and I don't like to get the woodwork dented. There was a guy in Leicester, sprayed a fire extinguisher all over me and I was soaked. By the time I'd put down the guitar carefully, he was off and I couldn't go after him."

Hmm. Have you always been as tough as this, or has it only been since you joined the band?

"I come from a real dump, so I've always been like this. Though I'm not that bad really. I haven't got as quick a temper as some. Look at Raf Scables. And then I had to fight off my parents. But I've got to be careful with them now, cos they're getting old."

Please God let her think I'm old too. Gaye threw her vodka and lime back in one throw.

Anything else?

"Then there was that time at school, I was at convent school. I wanted to go and see my friends and I was wearing bumpers, but the head nun didn't want me to go out in bumpers. She had a hold of my arm and I kept walking, dragging her along. So finally I turned round and thumped her in the stomach. She was really nice after that."

Just keep smiling? Oh did you, hahahaha. How does she do it, she looks as though butter wouldn't melt in her mouth.

"I was asked to leave when I was 15, but I'd rather not say why. I had to leave during my mock O level so but they let me back in for the day to sit the exams and I passed them."

Ding, ding. Round two
To the other part of the letter, did she still stand by the bit about disassociating herself from their ideas?

"What I meant was the overall thing. Tim writes most of the lyrics and I have ideas but I don't even try to get them accepted by the rest of the band. Tim's got lots of new ideas, but they're all Tim's songs. My spare time hobby is sitting at home playing to records. I'd like to do different riffs and more complicated stuff."

"I've only been playing for two years and everybody that I know that's got the experience think they're too old now."

It's obvious that the gripe she had with the band has evaporated, or if it hasn't she's regretted what she said about them in the heat of the moment. But like any band, the Adverts do have aggro between themselves.

"Laurie's got a temper like mine," admitted Gaye. "If it came to it, I think we'd both be dead. They've got their irritating little habits, like farting in the truck, which isn't very nice."

Sex

She also thinks there have been times when the band hasn't taken any notice of what she's had to say — and she's turned out to be right.

"Like the 'Gary Gilmore' single. The Rickenbacker sounded jerky all the way through and the setting was messed up. That single was bad. I said all the way through but no-one took any notice. They always notice 24 hours too late."

But the main grievance with me, was that Gaye thought I'd have a go because she's a FEMALE bass player. Not so. I took the record as it stood, with little thought to the sex of the performers. Although Debbie Harry is also after my blood, following a review of her single,

under the impression that I'm sexist (How can you be sexist against your own sex? Anyway, that's another story and may come to you at a later date if I retain my featherweight championship in this bout).

"I thought it was possible you said that about me because I was a girl. At least, I am to all outward appearances. I really wish I'd been born a boy. It's easy then, you don't have to try to be one all the time then, if you are."

So what's the big advantage about being male?

"You can't always trust people, when you're a girl. People you think are your mates for ages and ages, then you find out they've been leeching after you all this time. That's why Lemmy is my friend, a really good friend."

"And being in the band, people expect you to take advantage of being a girl."



OK Russel — If my "Bass is even more fumbling than ever" then I hope you're just as dumb about feeling pain when I smash your teeth in when I next run into you — you thick nurd. As for the rest of the "Band" I disassociate myself with their attitude towards new ideas — they aint interested in any. — goodbye.

Next time you'll be dead

There was a photographer who wanted me to pose with my jacket undone, all that."

So what happens if you decide to have kids? There's no way of hiding the fact you're female then.

"I never intend to have kids. People have always said that I'll change my mind when I get older but I haven't, and I won't. How long do you have to be in hospital to be sterilised?"

"Animals are great. One day I'd like to have an Alsatian as a pet, or a police horse, and I really like rats."

"Anyway, I couldn't have kids because I've got poisoned blood, a disease like hepatitis. Everybody jumps back from me if I cut myself."

(The ultimate deterrent — how could you bloody somebody's nose if you knew they had poisoned blood?)

You must have been

something of a disappointment to your mother if she was fondly imagining a sweet little thing in pink frocks, or going up the aisle in white and all that sort of frilly nonsense.

"Well, they did want a girl, they chose a girl. I'm adopted you see. I think they just sort of said, oh she looks nice, we'll have her. No I don't want to find my natural mother. I expect she'd turn out to be pretty ordinary. What do I say — 'so you're the first person that rejected me?' No, I don't really feel rejected."

"My mother was half Swiss and half American I think. She couldn't speak English, didn't know how to say no, She was 15 years old."

I was a mistake. I've always been a mistake. **END OF CONTEST CHUCK IN THE TOWELS WHERE WERE YOU HARRY CARPENTER?**

DEAF SCHOOL '85
Thunder & Lightning 11/10/77
Red War/Special Bag

DEAF SCHOOL LIVE

February

- 1st Rainbow (Hopton)
- 2nd Warwick Univ. Coventry
- 3rd Aberdeen Univ.
- 4th Strathclyde Univ. Glasgow
- 6th Tiffanies, Edinburgh
- 8th Leicester Polytechnic
- 9th Oxford Polytechnic
- 10th Posternhouse Club, Bedford
- 11th Redcar, Coatham Bowl

Singles

reviewed by BARRY CAIN

Soaring Fire, the ultimate blow job and a cute Coyne *It's all here this week*

RECORDS OF THE WEEK

EARTH, WIND & FIRE: 'Fantasy' (CBS 6058). Decontaminated warp factor three faaar out felony with a smack of glossy metallic reverence. EW&F transcend the oft restricted peaks of disco into the realms of elaborate, effortless slices of electromania fused into chocolate box acceptance. They sure soar these boys, soaring on the soprano solitude of Maurice White, Mastermind, Mother and Despot.

ME, MYSELF AND ME AGAIN: 'Blaze Away' (Antic K11523). In complete contrast - the ultimate blow job. This guy Vivian Fisher possesses a Mike Yarwood mouth capable of impersonating musical instruments especially those of the brass variety. He discovered that by multi-tracking the myriad sounds his layrnx could caress he was able to reproduce the sound of a brass band. Honest, I ain't kidding. Result - a perfect rendition of this famous march without the merest hint of a REAL instrument. The novelty of the century and even better than the Frenchman who could fart his country's national anthem on stage.

KEVIN COYNE: 'Amsterdam' (Virgin VS208). Like the Phoenix, Kevin Coyne rises out... but this is a cute song, in a cute cover, with cute pictures of Gouda, windmills and canals. Nefarious cute Coyne vocals whisk us



KEVIN COYNE, not only cute, good too.

past the dope fiends. Angel hazards and wallop whores followed by a predominantly punchy guitar. My but it's cute. Good too.

SQUEEZE: 'Take Me I'm Yours' (A&M AMS 7335). Unashamedly commercial excursion into the marching moog magic show. As ingenious in its way as the Tom Robinson single and could be as big - with BBC backing. Infectious, entertaining and any other cliché single review column adjectives you care to think of.

VERSUS THE REST

ABBA: 'Take A Chance On Me' (Epic EPC 5959). Get your can openers ready kids - it's another Abba anonymity. Simply heat and serve. Heat and serve. Heat and serve. Stop complaining, buy some shares and worship the choppy chorus and up and down the scale joggling. Great A hit. Number One. It'll run and run and run.

ART GARFUNKEL with JAMES TAYLOR & PAUL SIMON: 'What A Wonderful World' (CBS 6061). A successful assassination of Sam Cooke's "Donno much about" song perpetrated by three ex-folk / rock (remember that) idols (I use the phrase advisedly. Paul Simon alone retains a few redeeming qualities). Wishy - waxy and totally lacking in what we in the business sometimes refer to as taste. Quick nurse, wheelchairs.

MERI WILSON: 'Rub A Dub Dub' (Pye DN 25704). "Telephone Man" at least glorified in its clumsy innuendos. Somehow the lily blisy, dumb blonde voice, prodded the song to an acceptable level of lasciviousness - an obviously successful commodity. The follow up stinks because a) the sublime cheekiness is lost and b) it's incoherent. Furthermore, novelty records are notorious for being isolated flash in the pans. So long Miss Wilson.

GREG LAKE: 'Watching Over You' (Atlantic K 11061). 'Darlin' Be Home Soon' without the idiosyncrasy Lake's oh so English intonation becomes increasingly more intolerable as the song wears on and it isn't saved by the "Ooooooh" chorus and predictable harmonica. Hasn't anybody told him that flash lullabies are passe?

JOHN MARTYN: 'Dancing' (Island WIP 6411). Martyn's flitfles trad jazz phrasing weaves its way through a sweet little riff on this pleasurable but forgettable snoozeceurise. Martyn, alas, is doomed to haunt, never to materialise.

REAL THING: 'Whenever You Want My Love' (Pye 7N 46045). Bland, one degree under platitudes, pumped out by a band with an alarming paucity of ideas. Even the strings sound like the cinema muzak between the ads and the main feature. Destined for the decrepit dancefloors of crumbling discos.

PUSSYCAT: 'Amsterdam' (Sonet Son 2133). Always threatens to galvanise that funny little nerve that runs from the heart to the most nebulous region of the brain but never quite succeeds because of an over anxiety to change tempos. Still, it is pretty nifty in an Abba-cadabra way and may score.

INTERGALACTIC TOURING BAND: 'Starship Jingle' (Charisma CB 307). A non-

event that may be picked up at some future date by an enterprising chocolate advertiser - "Could you deny our children such a great big wonderful galaxy?"

GERRY RAFFERTY: 'Baker Street' (UA UP 38346). Elegant, uncluttered arrangement, dependable midnight mink sax but the voice of a thousand throats. He can sing but his vocals are bedridden. Billy Joel where are you?

FRANK XEROX AND THE COPY CATS: 'Judy In Disguise' (Arista 180). Carbon copy of the John Fred And His Playboy Band bubblegum chewy classic.

CHINA STREET: 'You're A Ruin' (Criminal Records CRM 1). Like Jefferson Airplane before they went super-sonic The guy singer is highly reminiscent of a wiped out Grace Slick and the inclusion of a sax tallender separates it from most. But like they say: "The trash that you spiel."

JOHNNY GUITAR WATSON: 'It's A Damn Shame' (DJM DJ3 10838). The song remains the same, it's a damn shame.

SHAUN CASSIDY: 'Caroline's Comin' Home' (Warners K 17077). Although Mr Cassidy does bear a marked vocal resemblance to his brother, David, the ghost of Tony Burrows, the session singer who dominated the late sixties charts, reigns on this 'Love Grows Where My

Rosemary Goes' item of trash.

THE FLYS: 'Love And A Molotov Cocktail' (EMI 2747). A casualty of the disease endemic in the nouveau wave circus ring - unimaginative Uninspired too. Oh, and repetitive to the point of claustrophobia.

BILLY PAUL: 'Everybody's Breaking Up' (Philly FIR 5983). Heavy cocktail concoction from the Nat King Cole of never never land. Guaranteed to provoke black pubescent primal screams in gorgeous halls around the US, but merely damp whimpers here.

BRITISH LIONS: 'One More Chance To Run' (Vertigo 6059 192). Big, big production, long, long fade-out; short, short ideas. What could have been a teenage rampage, pelered out into a middle age fox trot.

THE DWIGHT TWILLEY BAND: 'Twidley Don't Mind' (Island WIP 6420). If he don't I certainly do. Tired, hackneyed, paglaristic fugitive from '69 Chicago songbook.

SWELL MAPS: 'Read About Seymour' (Rather Records). Oh, this one's easy. It's The Damned Ripped off.

JERRY BUTLER: 'I Wanna Do It To You' (Motown TMG 1097). Motown going through the motions. That don't necessarily make it bad - just gets boring when you know what happens next.

TWINK & THE FAIRIES: 'Do It '77'

(Chiswick SWT 89). Cacophonous, c-c-c-c-c Ageing punk attempts to be young punk but bombs out on ideas.

LITTLE ACRES: 'Perfect Crime' (Birds Nest BN 102). Nice idea with Noo Yawk girlie horns and bourbon ark to bacco stained dirty raincoat vocals. You'll never hear it unfortunately.

HARRY TOLEDO & THE ROCKETTS: 'Busted Chevrolet' etc EP (Spy 001). Straight out of the Jonathan Richman school or irreverence - "Did you ever try to hook a hooker? Did you ever try to push a pusher?" But the record is spoiled by the production (John Cash in New York) which makes the four cuts sound so damned QUIET! But I guess it's loud enough to realise that Toledo eccentricity could triumph (gulp!).

THE ELECTRIC CHAIRS: 'Eddie and Sheena' (Safari SAFE 1). It took me a long time to discover that Wayne County was not a cowboy film. Now it's taking even longer to discover if Wayne County is actually a rock 'n' roll singer. This nonsensical doo-wopper about the romance between two disparate people (a punk and a ted) still doesn't convince me. There just ain't enough premenstrual tension.

CHRIS DE BURGH: 'Discovery' (A&M AMS 7336). I switched off after I heard the word "Thee" followed by the phrase "The dawn is breaking and my ship is waiting." Wet and windy. The other A side 'Round And Round' is the same oily jangler.

PETER ALLEN: 'Don't Cry Out Loud' (A&M AMS 7334). Sounds like a squashed Rod McKuen at first but does get to sing better (who wouldn't). And it's the kind of song McKuen would write. So if you like Rod McKuen (and who does?) you might go for this. Oh, and it's lives well.

SAD CAFE: 'Hungry Eyes' (RCA PB566). Melodramatic with guitar and strings usually reserved for those ornate sombrero Mexican movies.

CLIFF RICHARD: 'You He Lives' (EMI 7746). Unmemorable splash on the disco pool. Yes, he lives.

THIN LIZZY: 'Whisky In The Jar' (Decca FB13748). The boys get back in town.

THREE DEGREES: 'Dirty O' Man' (Penny FIR 5644). Long and short versions.

MAC & KATIE KISS SOON: 'Sugar Kiss Kisses' (State STA 70). Three years old.

DEAF SCHOOL '45
Thunder & Lightning #17007
Red Wax/Special Bag

DEAF SCHOOL LIVE
February

- 1st Rainbow (Upstairs)
- 2nd Warwick Univ, Coventry
- 4th Aberdeen Univ.
- 4th Strathclyde Univ, Glasgow
- 6th Tiffanias, Edinburgh
- 8th Leicester Polytechnic
- 9th Oxford, Polytechnic
- 10th Porterhouse Club, Bedford
- 11th ... at Coatham Bowl

Off Centre

Edited by Tim Lott

20th ANNUAL CONVENTION OF BOUNCERS

ROCK GIG STAFF THUGS. Shock Horror probe. Something you'll never see in the Sunday papers. Several recent incidents suggest strong indication that B.B. (bouncer brutality) may be on the up. Draw your own conclusions.

Incident one: concerns an altercation between one Joe Strummer (Clash man) and several Security Supervisors (bouncers to you and me) at London's Marquee Club, last December. An eye witness, Robin Banks, who was with Strummer at the time stated the two were standing at the bar and it was Joe's turn to get 'em in which he proceeded to do with the help of a f10 note. The drinks came to £1.05. Asked for the odd three, Joe promptly produced it and waited for his 50 change. In vain so it seems. According to Banks, Joe complained and the till was checked there and then. All to no avail. Anger mounting, Strummer openly accused the barman. At this point the 'boys' stepped in and grabbed Strummer. Banks interceded and the two were punched and kicked down the corridor to the back door where they were unceremoniously flung out. Shortly after, Banks claimed three more people were turfed out. Their crime? That they had protested at the way Strummer and Banks were treated, and were themselves treated to more of the same.

Roughed up

Strummer, unfortunately, was not available for comment. However I did speak to a close friend who knew of the incident. He said: "Joe was escorted to the door and he did get roughed up a bit. After all it's a long way from the bar to the door isn't it?"

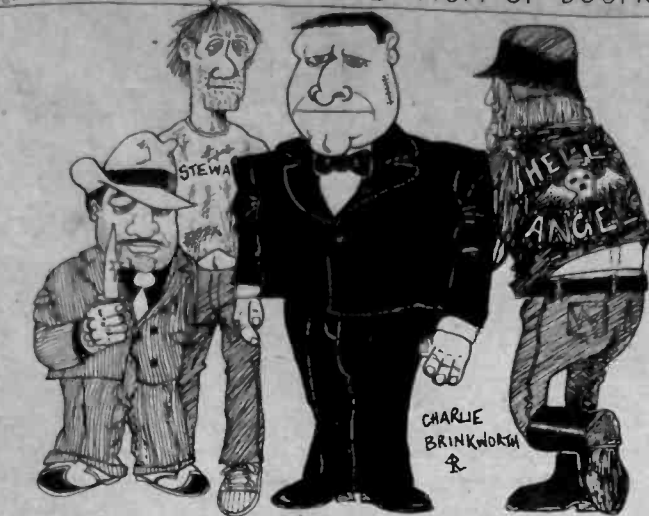
Down at The Marquee I spoke to a Security Supervisor who calls himself Michael. During our conversation he talked of the Strummer incident twice. First account: "When Strummer complained that he had been short changed we closed the bar and checked the till immediately. The count was right and therefore we rejected his claim. He was then asked to leave which he did."

Michael's second account tallies exactly with the first up to the point where Strummer's claim was refused. He then rephrased his last sentence to: "We picked him and his friend up and escorted them to the back door." Quite a dramatic change from his first statement.

Whilst at The Marquee I asked Michael and another doorman about security at The Marquee. I was shown a long heavy chain which had been confiscated from someone that very night.

"We regularly take things off people," said Michael. "Only the other week I took this cut throat razor, off a girl, would you believe."

How do they go about breaking up fights, ejecting people etc.



THE EX-MAFIA EMPLOYEE. HE WILL DO ANYTHING OR ANYONE.

THE JUST OFF THE STREET TYPE. HE DOESN'T KNOW MUCH ABOUT BEING A SECURITY OFFICER. IN FACT HE DOESN'T KNOW MUCH ABOUT ANYTHING.

THE "CLASSIC" STYLE. BELIEVES THAT "THEY DON'T CAUSE MUCH TROUBLE IF YOU BREAK BOTH THEIR LEGS."

THE STRANGLERS FRIEND. THE MOST FASHIONABLE TO HAVE YOUR HEAD KICKED IN BY.

HE AIN'T HEAVY, HE'S A BOUNCER

"Well, we warn them first," said Michael, "and if they keep fighting or start on us we remove them, preferably without force, but we are responsible for the other customers remember and sometimes a certain amount of restraint is necessary. I'd like to stress, very rarely though. If anything gets too out of control we do the obvious thing and call the police."

Violent

Michael agreed with me that there are some bouncers who are unnecessarily violent. Had he ever worked as a steward at a large venue? "Yes I have but some of the guys hired by the promoters for those gigs are really 'heavy'. A lot of them are ex-boxers, weight-lifters and bouncers who have been sacked from clubs for inciting violence. I'd rather not comment any further than that."

Rainbow Manager Albert Pingley didn't seem to share Michael's opinion of stewards hired by promoters.

"We never have any trouble with our bouncers. They all have strict instructions before a show and they follow them to

the letter. We don't have a 'Sit In Your Seats' rule here and the only thing that gets broken is the seats themselves. We're very happy with the way the stewards handle things in this theatre."

Incident two: The tendency among some bouncers to provoke, not protect, was brought home to me outside London's Nashville last Tuesday whilst trying to get in to see the Rich Kids. My friend and I pushed through the crowd and tried to tell the doorman that we were on the guest list. There was a huge crush of people all pushing around the door and my friend was pushed, against his will, through it.

Snarled

"Come one step past that dog sonny and you'll be back in that crowd twice as quick," snarled the doorman. If he had carried out his threat a lot of people would have been hurt in the ensuing panic and crush. One Security Supervisor who didn't have the protection of other customers in mind.

Incident Three: A man

has been charged with manslaughter following the death of Henry Bowles, who died after an incident outside The Bell, King's Cross last October. John Godden, a 32-year-old labourer from Berkshire was charged with manslaughter at Clerkenwell Magistrates Court on December 6. Frank Flood, 22, from Islington, was charged with causing grievous bodily harm to Henry. The alleged assault took place outside the Bell, Pentonville Road, on October 22.

Died

We spoke to the landlord of the Bell, and asked him if the two men charged were employed by him as 'Security Supervisors'. He said: "I have no comment to make on the matter at all."

Henry Bowles died in hospital on November 4. Both men were committed to a higher court.

Unfortunately Henry was not available for comment.

MARY ANN ELLIS



"WAYNE JUST wants to be an ordinary housewife, simpered the County spokesperson. Yes folks, it seems the world's ugliest singer is about to achieve his dearest ambition — to become a girlie, just like his dear mama. That much, we agree, is no doubt perfectly possible — they can do wonders with a knife these days. But there ARE limits to the miracles of modern medicine. I mean, just take a look at this pic of our hero — who in their right mind would have HIM for a Puff! SHEILA PROPHET."

CAN'T PLAY a note? Busted your lips around a tuba? Striven manfully to batter drums like John Bonham?

Fear not gentle reader, salvation is at hand. Listen to 'Blaze Away' by Vivian Fisher and you'll know what I mean. It may sound like an army band in full splutter but there isn't an instrument on it. Vivian has skillfully mimicked everything with his voice. I kid you not, he can create everything from a trumpet to a drum roll through the medium of his mouth and throat. It sounds 100 per cent genuine.

Vivian, a 26-year-old sound recording engineer from Eastbourne, was whistling along to a toon one day and has never looked back. By various contortions of his mouth and face shown in graphic detail on the sleeve (don't look if you're of a nervous disposition 'cause it's not a pretty sight) he shows how it's done.

"I like whistling and doing silly voices," says Vivian and at a mix down one night the producer didn't turn up, so I thought I'd have a go and try and record a band."

He multi-tracked his voice, mimicking all the instruments before combining them altogether into a full scale band. His fame has spread. He's appeared with an actual band and he's reached the lofty heights of appearing on Blue Peter and the Pete Murray show.



myself

All mouth and trumpet



"Shep the dog got wildly excited when I performed and jumped up all over me," continues Vivian. "I wouldn't mind doing a whole album of voice music. There are some really stirring tunes, and I get the blood boiling. Actually I can play drums on cornet but I think this is more. It gives you a real sense of achievement." ROBIN SMITH



Tibbs by Knox



John Ellis by Blade La Fontaine (Gary Tibbs)



Knox by John Ellis



Eddie by Knox

Eddie	
Year	Points
1968	31
1969	32
70	33
71	41
72	38
77	33

Notes:
 1968 - 31
 1969 - 32
 70 - 33
 71 - 41
 72 - 38
 77 - 33

Mrs Dale's Diary's got nothing on this

SAMUEL PEPYS was probably the ultimate trendsetter. On his seventeenth century heels followed an army of diary junkies, all clawing to have their (mostly tedious) reflections on life published for posterity.

Now, in the wake of the more worthwhile efforts from the likes of Evelyn Waugh, Anne Frank and Richard Crossman comes the first punk diarist. That is, if you want to consider Knox of the Vibrators a punk, which is increasingly difficult considering his 32 years, mild disposition and artsy, if not fartsy, character.

Knox's reflective volumes are in fact not so much diaries as an almighty string of meticulous scraphooks - 52 of them, dating from 1964, when Knox (then just plain Ian Carnochan) was a 19-year-old art student.

It was then he started doodling copiously in his art homework book and decided the result was more than disposable. "I don't really know why I do it," says Knox, "I just like writing things down. I always carry one of the books around with me."

"When you're not doing anything you write something down and you feel you've achieved something. I do a lot of drawing and writing when I'm on tour. It probably comes from insecurity or something."

The books are crammed with sketches, photographs, notes, comments, all sorts of psychological effluvia that has just spilled randomly onto paper over more than a decade, a sort of print out of the conscious and subconscious. It's a new wave biography, if you like.

Death

One of the more interesting books is no 51, in which Knox describes himself as "an old ballet dancer". Covering June-August 77, it features a journalists death list (Barry Cain is marked down for a leg job) and a treatise on the "state of the opposition", which reads as follows:

Clash "In a mess... their political stand is phoney... Damned 'showbiz'. Stranglers 'not new wave', Jam 'down the drain', and the Pistols... our only rivals... they've sort of sold out."

The books also contain contributions from friends and acquaintances including sketches and counter-sketches of the band, some of which are reproduced here.

Obviously it's impossible to relay anything but a tiny fragment of the contents here and Knox has got no plans to get them published (unless he maybe gets rich and famous), but here's a few

more selected quotes from no 51:

"We are bigger than the press... If we make it we can buy Melody Maker."

"Art has to be dangerous."

"We are a new movement, a new music very evocative, therefore very powerful."

"Mickey Most wants three grand from us

Knox thinks that he couldn't envisage himself ever not keeping a diary:

"I get a kind of guilty feeling about being creative," he says. "I have lots of ideas about things and by writing them down I can alleviate thinking that I am not doing anything about it."

"I don't even look at old books very often. It's just that life goes by and it's good to have something to show for it."

The name of the game - Or how the Nylons are keeping us in suspenders

HEY, HAVE you noticed NAMES are back?

It was all too easy for groups in '77 - I mean, anyone can come up with a monicker like the Crabs or the Drones or the Oozing Sores. But this year, it's a different story.

Amongst the many little gems appearing weekly in Upfront, we particularly welcome the return of star names plus groups, as in Gerry and the Pacemakers, or Freddie and the Dreamers, only this time round, with the added ingredient of WIT.

We've compiled a list of the top eight names we've come across so far - if anyone can make it up to 10, let us know!

- 1 Brent Ford And The Nylons (See below)
- 2 Austin And The A 40's
- 3 Frank Xerox And The Copycats
- 4 Vic Rub And The Vapours

5 Telephone Bill And The Smooth Operators

6 Matt Vinyl And The Decorators

7 Phallic Alec And The Gallic Daleks

8 Slip Hazard And The Blizzards

A strange further development in the Brent Ford and the Nylons saga reached our ears this week, via John Mostyn of Brent Ford and the Nylons - or one Brent Ford And The Nylons, at any rate. See, it transpires that there's actually a pair of Nylons kicking around - one leg in Bristol, the other in Birmingham.

How on earth, we pondered, could two bands come up with such a bizarre name?

"One of the Bristol group is in advertising," explained John, "and he came up with the name at exactly the same time as our guitarist happened to

be reading the Alan Freeman story."

The two groups would like to stress there's no disagreement between them - in fact, the Birmingham contingent even travelled south the other week to jam with their namesakes.

And now, they've reached a (temporary) amicable solution to the problem.

"We added 'Birmingham chapter' to our names and they've added 'Bristol chapter' to theirs," explains John.

"We've agreed that whoever makes it big first can keep the name - so it's given us a big incentive to work harder."

John's group, it seems, is a direct descendant of John Dowie And The Big Girl's Blouse - possibly the most tasteless group ever to have emerged from the Midlands.

Wanna see Diana Ross? Well, go and take a ride

AN IRATE female reader rang me this week with what seemed at first to be an imaginative but utterly implausible story.

The lady - who didn't give her name - claimed angrily that when she tried to buy a ticket for the spring Diana Ross concert at the London Palladium she was told that she couldn't have one unless she went to France on a Townsend-Thoresen car ferry.

Thinking that someone was pulling her leg, she rang again and was given the same story. Then she rang RECORD MIRROR.

The Diana Ross concerts were announced last week as part of a series of May concerts promoted by Derek Block and including appearances by Barry White, Ross, Gladys Knight, The Carpenters, Perry Como and Helen Reddy. We had the story sent to us by Clifford Elson Publicity.

A phone call to Mr Elson revealed that the reader's story wasn't quite as cock 'n' bull as it sounded. In fact it was true.

The concerts are being sponsored by Townsend-Thoresen, the car

ferry people," he said, "and they are only making tickets available to people who buy tickets for the ferry."

With stars such as Ross and The Carpenters already charging up to £20 per ticket it seems something of an expensive night out, and inconvenient as well, especially if you don't want to go to France.

This little stumbling block for fans is not, in fact, insurmountable, because this little scheme only lasts until March 31, after which members of the non-continent tripping public will be allowed to get a shot at buying tickets, if they're not all gone, that is.

What confuses me is that Elson didn't mention any of this in his press release to us. He considered the facts in the handout adequate for "the trade press".

So we're sorry if we've misled any of you - because Elson doesn't seem to be - but hang on till April and you may still get a chance to see your favourite, showbiz oddies - without being taken for a ride (at least from a channel crossing point of view).

THE ELVIS TAILPIECE

Grafting to make it as Elvis

A BIG HAND PLEASE FOR THE RETURN OF A FAVOURITE FEATURE OF YESTERYEAR!

YES, IT'S THE... 'ELVIS PRESLEY TAILPIECE!' APPLAUSE.

WE HEAR this week that a 24-year-old American living in Florida intends to use plastic surgery... to make him look more like his departed hero, Elvis Presley.

Denis Wise, who claims: "People have always told me I look a lot like Elvis," is to allow a surgeon to wield a knife to reshape his nose and chin. And the operation will take place with the aid of photographs of the former King of Rock.

By such apparently desperate measures young Denis hopes to make his fortune by touring clubs and imitating Elvis - along with scores of others who have relied merely Mother Nature and not cosmetic rearrangement.

But the foolhardy Wise insists he's not doing it just for the money. He states: "The money I make will go towards an Elvis Presley museum."

Whether or not his ordeal is a success remains to be seen; though we'd earnestly recommend that ventures of this non-nature be left to Madame Tussauds.

I mean, my hero used to be Marty Feldman - and I've no desire whatsoever to look like him. JOHN SHEARLAW



Rich Kids



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

Mailman

Look what we've started!

ALIEN'S FRONT

WHAT EVER HAPPENED to the Alien? Naughty Nigel, Walsall. NOTHING. HE'S still in operation, worst luck.

All Martin, Record Mirror broom cupboard, DON'T BE our sour, he likes me... I think. Tim Lot, Record Mirror kennel.

HEY, HOW did the Alien know that the Sex Pistols would blow it? Harvey Headbanger, Crews.

OH, JUST a little bit of extraterrestrial intuition that my kind possess.

The Alien. OH HECK, now we'll never be rid of him! Beleaguered staff, Record Mirror toilets.

HULCOTE HATCHET

GREETINGS ALL!

I am secretary to the undoubted Central Intelligence of the Universe. The Hulcote Hatchet Emperor. He is a regular reader of your paper, and you are safe for the moment 'cos he quite enjoys it. He asked me to write to give you advance warning of nasty things which he has ordered his disciples to carry out.

These are:
1. The Alien will be castrated and be sentenced to watch 42 consecutive episodes of Emmerdale Farm.

2. The Creester will be compelled to read a whole copy of Melody Maker.

3. The King of The Nosebleeds will have Barry White dropped on him from 200 feet.

The cretins I have mentioned above are all obviously in need of brain surgery, but the Emperor says that the methods noted are clearly cheaper and should keep them quiet for a while.

Finally, the Hulcote Hatchet Emperor demands you get out and put the likes of the Buzzcocks, the Ramones and Tom Petty and the Heartbreakers into the charts where they belong. The Emperor also wants a full frontal nude poster of Lassie or the Brighthouse and Rastrick Brass Band.

Behave yourselves. Luke Ozade (secretary to the Hulcote Hatchet Emperor).

GENERAL PATTON

I AM sick to death of those stupid w... who call themselves a) The Alien, b) The Creester, c) King Of The Nosebleeds.

(a) The Alien reckons the Beatles split when the going was good. WRONG. Paul McCartney split because he happened to be a greedy person (I dare you to sue, McCartney).

(b) The Creester, all I can say about this nutcase is that he

probably looks like Woody Allen and smells like the inside of a long distance runner's sock. (c) The King Of The Nosebleeds. QUOTE: "Bring back Tony Blackburn". That is a definite passport to Broadmoor and the white jacket mob. THIS is where I become really evil.

Marc Bolan is dead - the sooner you at RM and his childish fans (all three of them) realise this the better. And as for RM's awards, the way you fiddled it was unbelievable. Who did you hire - Richard Nixon?

NOW to my good side. John Lennon is God. The Jam cool, OK, Oh by the way I live next door to Paul Weller.

The Walrus, the telephone box next door to Paul Weller's house.

PS. I think Sheila Prophet is Hattie Jacques in cogneto (I failed my 11 plus).

I fancy the King Of the Nosebleeds (I'm a girl), (and I'm not a loony), (well not quite) and I agree about J Edward Oliver - bring him back! - if only to save RM from total degradation. However I DON'T AGREE ABOUT PUNK - I like the Stranglers, and 'No More Heroes' is fantastic.

That's all. General Patton, a US tank, somewhere in America.

THE BIONIC GNOME

IT'S ME again, the Bionic Gnome. Just thought I'd write again to tell you that the King Of The Nosebleeds and the Alien and all the others are big nothings. Did you hear the fantastic news about the Sex Pistols break up? I thought it was bloody great.

Right everybody you might as well know that 1978 is the year of the sixties revolution. My life has been a misery these past eight years. Ever since the end of the Beatles, the Monkees, the Zombies and all those other fantastic groups.

I apologise to the Lord Mayor of Manchester for saying he is a boring old fart, but it's true.

See ya. The Bionic Gnome, Crumpsall.

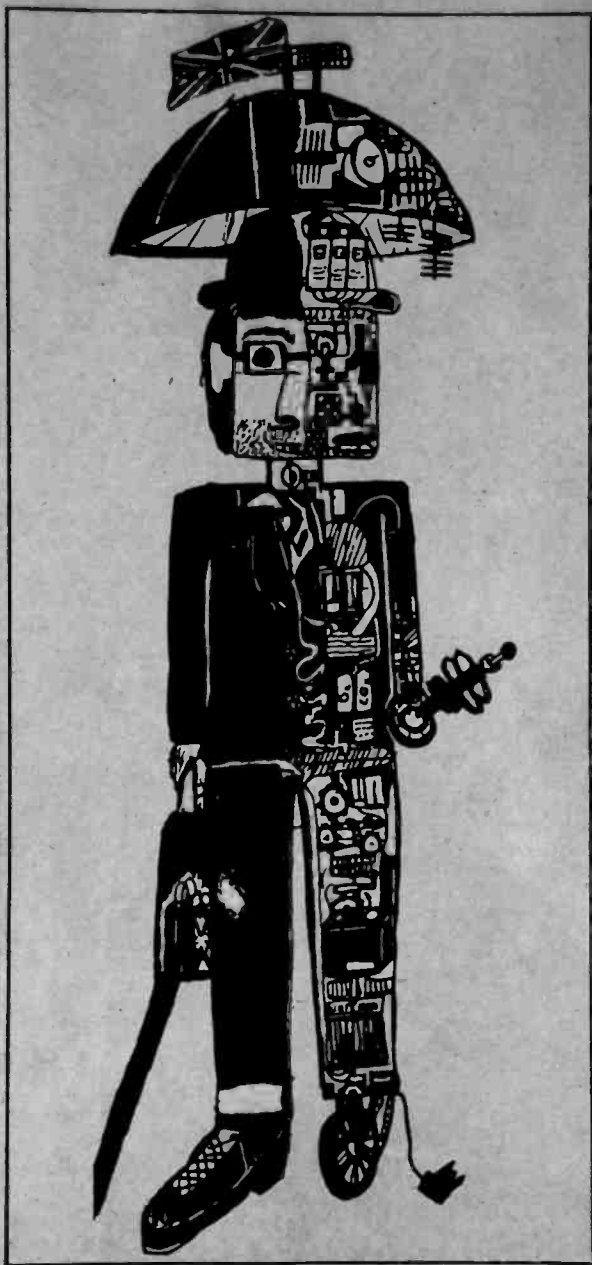
DA KRUD

THIS IS your first warning and should not be regarded as a hoax.

The world shall soon come to an abrupt halt, approximately seven eighths of the world's population will experience a strange sensation, ie: death.

These bombs will be dropped upon the two nerve centres of the western world, Putney and Swanscombe (of which inhabitants said, "What a nerve building a slum here").

The resulting explosion of the world will be televised for viewing



DA KRUD SELF PORTRAIT

The future of mankind

at a later date by Sir Lew Grade.

The bomb will be adjusted to allow some survivors, ie: the world's nubbles between 18 - 20, road sweepers and Sir Charles Villiers (of 'How To Lose Millions of Pounds in Three Easy Lessons' and 'I Was A Teenage Bankrupt' fame) who came second in the 'Destroy Britain' contest '77-'78.

RM staff may survive for a while longer, if they reinstate JEO and maintain a regular size paper.

You have been warned! Da Krud, Kent.

P. S. If the Alien, the Creester, R2D2 or the Wondermash folk wish to watch the explosion live, seats have been reserved.

SOUTHEND GERBIL

I DO not like the attitude of the Well Wisher From The Underworld of Wimbledon. Who does he / she think he / she is? I don't particularly like Queen (at least since their third LP), Donna Summer, ABBA or Coronation Street. A Southend Gerbil.

P. S. Who are Sex and Billy Joel?

PORKERS' PAL

HOW DOES The King Of The Nosebleeds get away with writing such a load of rubbish? Having been a Paul McCartney fan for 15 years, I consider my opinion to be of higher value than that twit.

I hope you appreciate that I've left the mucking out of the pigs (literally) to write this gem to you. Who said Gully Black (no relation to the bacon). The Death of Sussex.

SICK FAN

TO SHEILA Prophet. Who do you think you

are, writing rotten (sic) things about ABBA? The public love ABBA, and you just get in the way. You really make me sick. If it weren't for you a 100 per cent more people would read RM. It's you who puts people off. I used to love RM till you came along.

Don't worry, I won't write to you again, your (sic) not worth the price of a stamp and anyway I couldn't bare (sic) writing down your name, as I get a lump in my throat. I know your (sic) just jealous of ABBA that's why you pick on them!

So Sheila Prophet for everyone's sake, do us a favour and jump in the lake.

I'm disappointed in you ABBA fans. ONLY four letters of complaint - and all on the same feeble level as these two. Tut, tut, SP.

DAZED AND CONFUSED

DEAR MR Allen, what on earth are you on about? Led Zeppelin haven't split up - have they? Dazed and Confused, Cleotherpes.

LIFEBOAT THREE

PLEASE, PLEASE, PLEASE tell me that the rumours about Mental Block from Hull breaking up aren't true! Just in case they are, I would like to say a few words of consolation to the Block's mourning fans - oh well, never mind. I am so upset about the possible break up that I am leaving Britain for the USA. Please note my new address: Barrie, Lifeboat Three, Art Deck, QE2, Atlantic Ocean.

SEX MANIAC

I'D JUST like to say that I couldn't agree more with Alf (a Bonnie Tyler fan) from Slack Sellars. I too sit and drool over her picture. Let's have more pictures of women with their blouses undone. Kevin Harney, Reading.

TWO LOONIES

COME ON RM cut out the crappy punk and give us some real music. Long live 10cc and Led Zep (etc.) (Grovel growl).

Cut out the pictures of Poly Styrene who looks like a half - chewed welly.

Two loony girls from Loches, Dundee.

TWO MORE LOONIES

WE ARE also sure that plenty more BOF's will agree with Kevin White (Jan 14 issue) saying that the Sex Pistols are degenerate. But we don't. We think they are brilliant.

Keep up the good work punks and PLEASE a

British tour via Brighton from Boomtown Rats and Stranglers and Jam and Sham 69. And PLEASE another picture of Steve Jones in the bath, we think he's gorjus. Dee Greer and Perri Cute. Nothgrb.

CULT CAMPAIGN

THE CAMPAIGN has started to have myself established as a national cult figure.

Reggie (The 2 Litre Gyro Flex), Leader of Waltham Cross Crusers.

The campaign has just stopped.

SCHOOL-GIRL LOVE

DEAR MAILMAN (kissy kissy)

Now that the Sex Pistols have split (?) we may find ourselves blessed with four groups similar to the Pistols which may be as boring as them. Not that I didn't like them: I did, with the exception of 'God Save The Moron - sorry QUEEN' which, in all naivety, I thought was a love song for Larry Grayson.

Yours dubiously, Mary of the 4th form.



THE ALIEN: can this man save the world?

THIS ONE'S THE MADDEST

HI! I'M Peter Jones and I run an institution for the mentally damaged and deranged. Looking through your last few letters pages I have noticed letters from such loonies as the Alien, the Creester, the Hater of Bad Things etc. They should all be shot. I especially noticed FOUR letters from King Of The Nosebleeds and looking through them, I discerned that he is actually one of my inmates who escaped several months ago.

You can easily see how mad he is because of his fetish for Fleetwood Mac and because he actually LISTENS TO Tony Blackburn. So if you know, tell the police of KOTN's whereabouts so they can bring him back where he belongs. Thanks. P. Jones, Room 3a, Little House On The Hill.

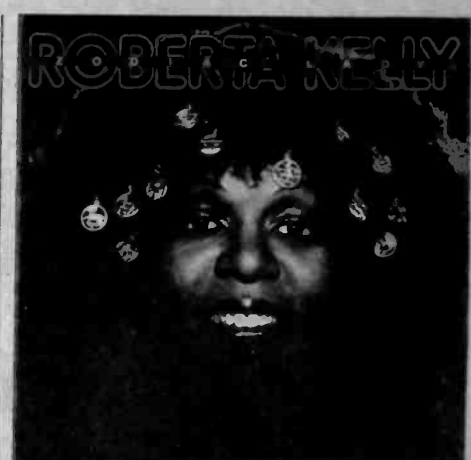
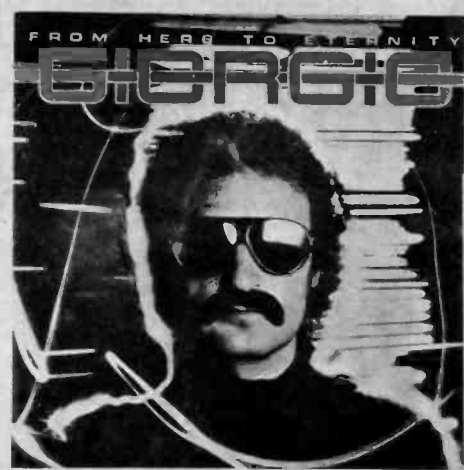
'THE OASIS OF HIT ALBUMS...



MUNICH MACHINE
'MUNICH MACHINE'

OASLP502
Contains the full 15 minute version of
The Hit Single
'GET ON THE FUNK TRAIN'

GIORGIO
'FROM HERE TO ETERNITY'
OASLP 501
Contains the Hit Single
'FROM HERE TO ETERNITY'



ROBERTA KELLY
'ZODIAC LADY'

OASLP503
Contains Hit Single
'ZODIACS'

AVAILABLE NOW AT YOUR LOCAL RECORD STORE!


OASIS
The Hit Label

Soul

 by ROBIN KATZ

Why Natalie cries on stage

NATALIE COLE is still talking about her last visit to Britain — how she nearly picked up an English accent, how she went into the ladies room at the Hammermith Odeon during the BT Express concert and was knocked sideways by hearing black girls talking in East End accents.

These days Natalie is dividing her time between being an entertainer in LA, the wife of Chicago minister record producer Marvin Yancy, and mother of a little boy called Robert.

Her latest album, 'Thankful' has already gone gold in America. The latest effort is even more sophisticated than the last one. The title track 'Be Thankful' is a slick gospel number. 'Annie Mae' is a Cole penned saga about a girl gone wrong, and 'Lovers' is a 1940's supper club swing number. You can't say that Natalie Cole is doing more show biz than soul, because she refuses to be classified as any one kind of singer.

The people who nominate the Grammy Awards vacillate every year between nomi-

nating me in the pop or R'n'B category. They named 'Love On My Mind' as one of the year's best R'n'B singles, even though it was a top 20 pop hit.

"I don't care which label they try to stick me with. When I started singing, I was determined that no one was going to label me as anything, because I would prove that I could sing anything."

Natalie sounds confident talking over the phone from Chicago. On March 10, she'll be taping a TV special with Boz Scaggs, Johnny Mathis and Earth Wind and Fire.

Paranoid

She admits she's "paranoid" about getting roped into silly Donny and Marie type comedy sketches, but says she is looking forward to duets with Scaggs. It'll also give her the chance to do a dance routine with top hat and tails a la Liza Minelli.

On the road, Natalie's approach to staging is about to be altered by a 22 piece orchestra.

"And when I think that Paul McCartney

managed to fill the LA Forum with a wall of sound and there were just a handful of people doing it, and I need a 22 piece orchestra!" laughed Natalie. "But this year, I'm moving away from the 20,000 seat stadiums where you share the bill with six other acts. I'm going back to smaller halls, where kids will come to be serious and see me, and listen. Those big arenas are crazy. You lose the dramatics, you can't see the group. I feel sorry for the audience."

If Natalie had aimed strictly for a younger audience with a greater proportion of R'n'B in her set, she wouldn't have her past following so close behind her. But because much of her audience acknowledges her always as Nat 'King' Cole's daughter, she has to work harder.

"The most painful thing for me to sing is one of my father's songs. I feel any pain I may go through in my own life will be nothing like the pain there was after he died. I went through a phase where I swore off singing his songs. But people want me to sing them,



NATALIE COLE: refuses to be labelled

certainly more than I want to. So I changed and I started singing them. I'll get half way through 'Mona Lisa' and be in tears. But, it's something that I have to deal with."

This is the fourth album from the production team of Chuck Jackson and Marvin Yancy.

"The formula still works," said Natalie.

"If we get to a stage where the music is no longer gasping us, then I'll have to move on and find someone else. But I figure creative people are only using maybe a tenth of their talents. Marvin and Chuck are just beginning to feel their oats. They have a long way to go."

Despite credits on the album to the 'N' Sisters and the Colettes, Natalie

Cole still sings her own back-ups as she did on 'This Will Be' three years ago.

I asked her who the funky 'N' Sisters were.

"I'm a bit schizoid about that," she explained. "The Colettes" sing the sweet backups and the 'N' Sisters do the funky stuff. When I was a kid, my father gave me a tape recorder.

"You can only record one voice at a time on a tape recorder. So how I have fun layering up all the back ups. I do them first with a rough lead voice on top. When you sing back against yourself, I feel a kind of depth I don't get otherwise. 'This Will Be' was a fluke. It's the kind of song you fall over every 10 years if you're lucky."

Natalie reckons if an audience is willing to pay to hear her sing it for a lifetime, then she doesn't mind performing it year in and out.

The new album has only eight tracks, which she prefers to adding filler material. Though she doesn't consider herself a songwriter, her name appears on half the album's entries. The last song is a true story. It's called 'Keeping A Light'. If your man has gone away, there's a light in the window for when he decides to come back.

"Usually I don't write about myself. I write to escape from the boredom of a dressing room. But in this case Marvin and I were having some hard times. I couldn't get myself together, so I wrote the song to get everything out of my system. When I put an album together, I like to have the last track on the album say something, I want it to be more of a personal message."

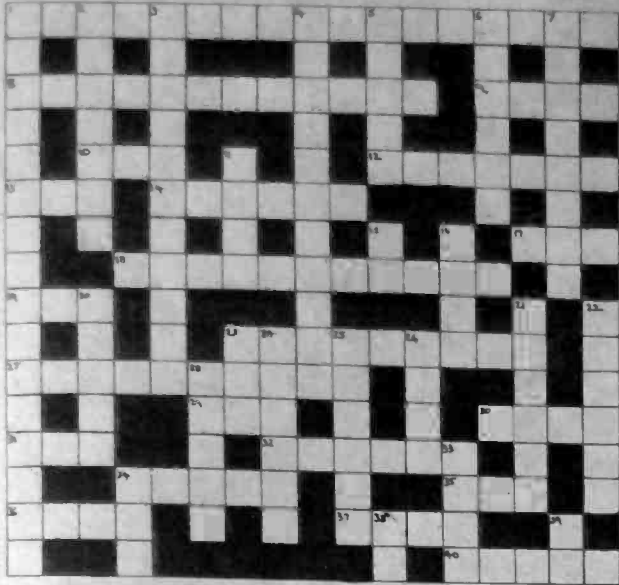
LIGHTNING RECORDS HAVE THE BEST REGGAE IN THE WORLD



Some Singles: ALTHIA & DONNA "Up Town Top Ranking"
MARCIA AITKEN "Still in Love With You, Boy"
WINSTON FERGUS "African Woman"

ALBUMS & SINGLES

Discword



CLUES

ACROSS

- 1 Co-written by Carole Bayer Sager, a 1968 hit single for The Mindbenders (7,4,2,4)
- 8 Latest single release from ol'slowhand (3,4,5)
- 9 Miss Hendryx (4)
- 10 Collaborator of 20 Down (3)
- 12 James Osterburg's backing group (7)
- 13 The type of house that 30 Across had (3)
- 14 1969 Fleetwood Mac hit (2,4)
- 17 & 40 Across. Founder member of Family, he left to join Blind Faith (3,5)
- 18 & 21 Down. There was something in the air for these one hit wonders (11,6)
- 19 Mr Noakes (3)
- 23 No. 1 hit single from the summer of '77 (1,4,4)
- 27 The peak of their career came in 1974, when they had No. 1 with 'You Wont Find Another Fool Like Me' (3,7)
- 29 Mr Barry (3)
- 30 & 22 Down. Late sixties supergroup featuring the vocals of Andy Fairweather Low (4,8)
- 31 Alvin or Brenda (3)
- 32 Mad medicinal practitioners (2,4)
- 34 Former Animal who sang 'The Jarrow Song' (5)
- 35 Janis/ -- /Dury (3)
- 36 You may find her in the sky with diamonds (4)
- 37 Wet Status Quo single (4)
- 40 See 17 Across
- 5 The kind of toys you may find in New York (5)
- 6 Has also collaborated with 20 down when he co-wrote his first US No 1 single (8)
- 7 Former Aphrodites Child keyboardman (8)
- 11 Billy offered his help in 1975 (4)
- 15 See 38 Down
- 16 He replaced Paul Jones in Manfred Mann (4)
- 20 He could be a hero, just for one day (5)
- 21 See 18 Across.
- 22 See 30 Across.
- 23 Tina's former partner (3)
- 24 One of the most famous of all guitar designers (6)
- 25 Ms Otarim (6)
- 26 Boz Scaggs shuffle (4)
- 28 He's been watching the detectives (5)
- 33 Carole or BB (4)
- 34 Edible label (3)
- 38 & 15 Electrifying Australian band (2,2)
- 39 Sunshine Band leader (1,1)

LAST WEEK'S SOLUTION

ACROSS: 1 Show You The Way To Go. 11 Chicago. 12 Yesterday. 14 Denny Laine. 15 Simon. 18 Otway. 19 GTO. 20 Cat. 21 Rufus. 22 Thom. 23 Herd. 26 Small. 29 Na. 31 Exodus. 34 Cropper. 35 Ella. 36 Nice. 37 China. 39 Rak. 40 Sassafras. 41 She.

Newton-John. 1 Seconds Out. 2 Olivia Newton-John. 3 Year. 4 U Roy. 5 Hudson-Ford. 6 Wire. 7 Yardbirds. 9 Your You Can. 10 O'Jays. 13 Flo. 16 Soft Machine. 17 It's YOUR Life. 19 Green. 24 Al. 25 Lou. 27 Leonard. 28 Heroes. 30 Sparks. 32 See. 33 Faces. 38 Dr.

DOWN

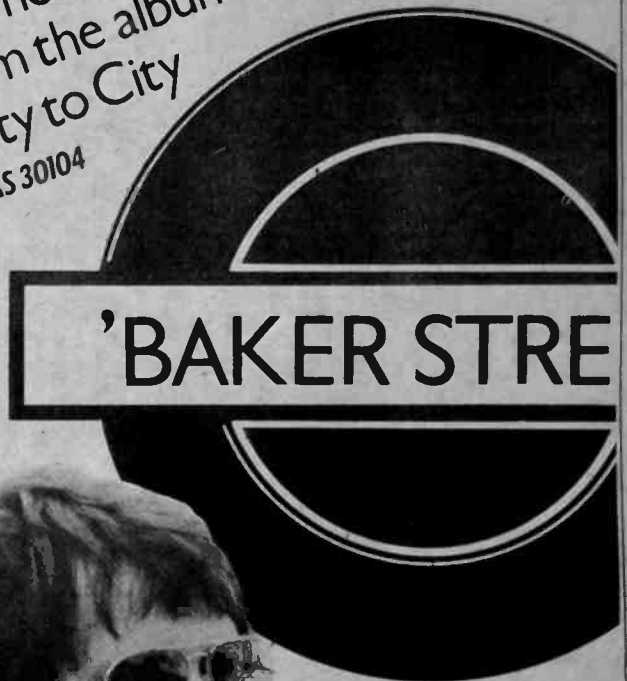
- 1 They wear their hearts on their sleeves (9,3,4)
- 2 Life supporting 1977 hit single (7)
- 3 1970 hit single for Jimi Hendrix (6,5)
- 4 Monkees classic which was a minor hit for Robert Wyatt (2,1,8)

GERRY RAFFERTY

'BAKER STREET'

UP36346

The new single from the album City to City UAS 30104



Help

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

Should I be circumcised?

MY PROBLEM is that I don't know the exact advantages of being circumcised. Why exactly is it done, and is it possible, (and safe), to have intercourse without being circumcised. I ask you this because my girlfriend wants us to start having intercourse soon and I wouldn't want to ruin either of our lives.

Please print this letter as I dare not ask anyone I know for fear of being laughed at.
Graham, Aldershot

● The main advantage of circumcision, a minor operation where the foreskin, the loose piece of skin that extends to the end of the penis is cut off, is cleanliness. If the foreskin is very tight, it can be difficult to wash properly and remove the smegma and urine which collect behind the head of the penis and the foreskin itself can become infected. All Jewish males are circumcised as a matter of religious principle.

Tightness of the foreskin can also cause aching twinges during masturbation or intercourse. If you're in your early teens and find that your foreskin is so tight that the head of the penis cannot be

pushed through, and this is causing soreness and inflammation or pain when you masturbate, a doctor can advise this small operation if it's thought necessary. Adults are very rarely circumcised in this country unless something is wrong. If you're worried, see your GP.

There are many myths about the disadvantages of circumcision. One of the most common is that boys and men who are circumcised lose a degree of sensitivity during sexual intercourse, but current medical opinion dismisses this tall tale as no more than a myth, pure and simple.

Is it possible, (and safe), to have intercourse if you're not circumcised? Yes, of course it is — and millions have proved it! The fact that the majority of boys and men in the UK are not circumcised and have no problems in performing sexually,

answers your underlying question.

You say that your girlfriend wants to have sex with you soon. But are you both ready for the mutual responsibility of an emotional and sexual relationship and all that it involves? Rushing headlong into a full-scale commitment when you're not mature enough to handle all the ramifications and repercussions CAN damage lives far more than the presence of absence of a strip of skin ever could.

Worried about the blood

ONE NIGHT last week after having a bath, I masturbated and there was a very small amount of blood in my semen. I was very worried as this has never happened before. I thought I would start

passing blood in my urine, but I haven't. Nor have I felt any pain when passing water.

The next night I masturbated again. Shortly after urinating there was more blood and my semen was very watery, so I dare not masturbate again. Also one testicle hangs lower than the other and when I have an erection there is a swelling above it and it aches most of the time. Can I treat myself? What is the cause of this problem? I'm too embarrassed to see my doctor.
Michael, Derby

● Traces of blood in the semen after ejaculation are usually a sign that a small blood vessel has burst. So there's no need to worry too much — you may find that it doesn't happen again. As for your low-lying testicle, this is quite normal, the left one usually hangs a little lower than the right.

The swelling above your testicle and the regular ache you mention is a little more worrying though, and you MUST see your doctor as soon as possible for a routine check-up. Don't be embarrassed, he won't be. The sooner you take medical advice — the faster you'll clear-up the problem.

I DON'T want any help myself, but would like to give some as I'm often at a loose end some weekends. I'd really like to do something like painting and decorating for old people. Where can I offer my services?
Janet, London

● Task Force, the London-based organisation set up to improve the general lot of some of our more senior citizens who're isolated and can't get about as much as they used to, is always looking for volunteers. It has painting and decorating weekends, and if you're over 16, you can establish a regular visiting relationship with a pensioner who might not have much contact with the outside world otherwise. Becoming a volunteer visitor would involve a regular commitment, so maybe you should find out about the painting and decorating first.

If you're under 16 and still at school, why not get together a group of other interested people and start your own help service locally? For more details write to Task Force, 7 Thorpe Close, Off Cambridge Gardens, London W10 5X1 or ring 01 860 5868.

Feedback

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

Boomtown Rats

INFORMATION ON the Boomtown Rats please 4 how old is the delectable Bob Geldof, when is his birthday, and (fingers crossed), is he married???

SUZIE, Edmonton
● Modest Bob is 22, a mere kid, hardly outta his diapers. His birthday is on October 16, which makes him a Libran — renowned for their ambition, charm, good looks, talent... (How am I doin' Bob?). He isn't married (sighs of relief all round), so you're still in with a chance kid...
More info on this mad and motley crew can be obtained by writing to the Boomtown Rats Fan Club, 44 Seymour Place, London W1.

Cilla Black

I AM a Cilla Black fan, and have heard that Thames Television are broadcasting a Cilla Black Spectacular on March 17. Is it possible to obtain tickets for this, and can you give me the address to write to?

Paul Harrison, Sheffield
● Thames Television do indeed issue tickets for some of the programmes they make, the Cilla Black Spectacular being no exception, BUT, sad to say, the ticket office at Thames confirm that they are already fully booked for this Liverpoolian lass's Spectacular. So, it seems the only way to combat this is to write months in advance to the Thames Television Ticket Office at 306 Euston Road, London NW1. Sorry you've missed out on this one, but you can always tune in on the telly.

America

COULD YOU give me some general info on America, and also the address of their fan club?

K. J. Cook, Exeter
● Americans line up is Gerry Beckley (vels, gtr), Dewey Bunnell (vels, gtr) and Dan Peek (vels, gtr). All three were sons of American servicemen based in England and attended the same London School. They formed as America in 1969, and hit the charts with a bang in '72 with their million-selling single 'Horse With No Name'. Their album 'America' released on Warner Brothers in '71 also scored as a platinum seller. Since then they seem to have slipped into the 'has been' bracket. Their last album, 'America Live' on the Warner Brothers label was released in December '77.

There is no official America fan club, but WEA's Customer Relations Dept, at Alpertown Lane, Wembley, Middlesex, should be able to give you more information on the band.

Yes

COULD YOU give me a list of all the albums released by Yes?

Howard Keeling, Bradford
● 'Yes' (Atlantic K40084), 'Time And A Word' (Atlantic K40085), 'The Yes Album' (Atlantic K40108), 'Fragile' (Atlantic K5009), 'Close To The Edge' (Atlantic K50012), 'Yessongs' (Atlantic K60045), 'Yesterdays' (Atlantic K50048), 'Tales From Topographic Oceans' (Atlantic K8001), 'Relayer' (Atlantic K50096), 'Going For The One' (Atlantic K50379).

David Essex

COULD YOU give me the address of the David Essex fan club?

Judith Bailey, Nottingham.
● Write to P/O Box 7, Waltham Cross, Herts.

Nils Lofgren

HAS NILS Lofgren got a fan club?

Pam Adye, Malmesbury.
● He hasn't, but for information write to A&M Records, 136-140 New Kings Road, London SW6 4EZ.

Rainbow

COULD YOU give me a list of all the albums released by Ritchie Blackmore's Rainbow?

Pete Bradford.
● 'Ritchie Blackmore's Rainbow' (Oyster / EM1 2001), 'Rainbow Rising' (Oyster / Polydor 2490 137), 'Rainbow On Stage' (Oyster / Polydor 2657016). A new album titled 'Long Live Rock 'N' Roll' will be out on Polydor later this year.

Leo Sayer

COULD YOU give me a list of the singles and albums released by Leo Sayer?

D M McCormick, Corby.
● Singles: 'Why Is Everybody Going Home' (Chrysalis CHS 2014), 'The Show must Go On' (Chrysalis CHS 2023), 'One Man Band' (Chrysalis CHS 2045), 'Long Tall Glasses' (Chrysalis CHS 2052), 'Moonlighting' (Chrysalis CHS 2076), 'Let It Be' (Chrysalis CHS 2080), 'You Make Me Feel Like Dancing' (Chrysalis CHS 2119), 'When I Need You' (Chrysalis CHS 2127), 'How Much Love' (Chrysalis CHS 2140), 'Thunder In My Heart' (Chrysalis CHS 2163), 'There Isn't Anything' (Chrysalis CHS 2190).

Albums: 'Silverbird' (Chrysalis CHR 1050), 'Just A Boy' (Chrysalis CHR 1068), 'Another Year' (Chrysalis CHR 1087), 'Endless Flight' (Chrysalis CHR 1125), 'Thunder In My Heart' (Chrysalis CDI 1134).



Deborah Cherry

Witchdoctor's Fire

ONCE UPON a time, an American teenager began swallowing all the rock and roll records he had been too young to appreciate when they first came out. Down the gullet went Elvis, Gene Vincent, Carl Perkins and a load of rockabilly originals by Billy Lee Riley and Warren Smith. Years later, the kid began belching up the same songs, decked out in such authentic duds that you'd swear he'd just been released from a time capsule.

Steppin' out of a time capsule

But Robert Gordon's no turkey. He's got time on his side. For most of his audience, the spinning top speed of old rock and roll is brand new. And for the few sticklers who don't appreciate cover versions, Gordon employs the charisma of 48-year-old Link Wray, a self-effacing guitar hero, whose pioneering approach to electric guitar playing, paved the way for all the Jeff Becks and Jimi Hendrixes.

Wray only had one major hit, 'Rumble' in 1958 but you'd never know it. Backstage at a converted Hamburg teahouse, the trivia laden fans are producing 15-year-old copies of albums that the guitarist barely remembers owning.

Robert Gordon, despite the greaser mannerisms onstage (he wears all black and rarely smiles) is no wise-ass Fonzle.

Just conscious of his moves, without shouting about it.

"With the first album - 'Robert Gordon' - we were searching for the right sound," Gordon begins. "I didn't have a lot of rock and roll experience. My marriage broke up and I moved to New York. I was once in Talking Heads, where my producer, Richard Gottehrer, first saw me. He loved the idea of what I wanted to do. He paid for Link to drop his work in San Francisco to come see me. Link gave up his own band and work with Bill Graham, and became part of mine.

"I don't know that I have an 'approach' to performing. I have a lot of respect for the music, which creates an attitude in itself. I love the emphasis on singing. There's a kind of innocence to it. You're not talking about some hallucinatory pink cloud or beating up someone you don't even know.

Gordon's next album 'Fresh Fish Special', features the 30 year old American combing a new "prison cut" hairstyle with a black and white sleeve. The material is varied - from a brand new Bruce Springsteen song called 'Fire', written just for Gordon, to an old Link Wray tearjerker written in 1957 that Elvis never got to record. High point of the album for Gordon is back up vocals by Elvis' golden boys, The Jordanaires.

The generation gap between Gordon and Wray is full of affection. One hand does guide the other. Just as Little Richard helped The Beatles with 'Long Tall Sally', this in turn revived Little Richard's status. The same is happening for Link Wray, back on a tacky stage, playing the kind of basic rock and roll that first made him famous. Robert Gordon is learning from a master - how to pace a show and work an audience.

In New York, Gordon is part of the east coast rock and roll appreciation society, kicked off by Bruce Springsteen and Southside Johnny and the Asbury Jukes.

"We were playing at New York University last spring and I brought Bruce along to the show," recalled Gordon. "He wanted to sing 'Heartbreak Hotel'. So Link asked the audience to be quiet and give this new kid his big break. Of course when Bruce went on stage the audience went wild. Then, on New Year's Eve, Southside played a gig and I joined in for 'Staggerlee'. I only knew the chorus through."

Robert Gordon realises there aren't many grown men with their ears sticking out, singing rockabilly music, among other things, he hopes he outruns his value as a novelty item. He'd like to have a hit single and a hit album. He doesn't seem to mind that the songs he'll earn his reputation with, will never come from his own pen. "I don't have to write them, I can spot a good song when I hear one," he concluded confidently. "Elvis didn't write songs and he did all right."

ROBIN KATZ talks to ROBERT GORDON



LINK WRAY above and floppy ears Gordon, right.

**Wreckless
Eric**

**Reconnez
Cherie**

**Rags
and
Tatters**

BUY 25



Would you like to be a sex symbol like Martin?

THE STORY so far: Radio Stars have been together now for around a year. They have released a most commendable album 'Songs For Swinging Lovers' and are about to crash into the charts with their single 'Nervous Wreck'. Three of the band, Martin Gordon, Andy Ellison and Ian Macleod were formerly members of Jet. Their drummer is Canadian Steve Parry.

Gordon is more than a little talented. Not only does he write all the band's material and play bass, but he also produced the album.

But what's more, folks, the lad is rapidly becoming a much - in - demand sex symbol. This week sees him in glorious technicolour as the 'Hunk Of The Month' in the trend-setting teeny bop magazine 'Oh Boy'.



PIC 1

Pic 1: Now come on Martin, any publicity is good publicity, you won't be made 'Hunk Of The Month' again if you treat their wonderful organ with such disdain. I mean, you don't mind being a sex symbol do you? "No it's fun, I love it." But what does your er, old lady think of it all, I mean it could be 'Playgirl' next? "Aha, she's a page three girl anyway, so this is a way of getting my own back!"

Pic 2: "Hello, Capital Radio? Hi Line? I'd like to cast my vote for a pleasant little ditty that goes under the name of 'Nervous Wreck'. What-dya mean, who am I? I perform it. Martin's the name, Martin Gordon. I wrote it. 'Nervous Wreck' wasn't deliberately commercial. It just turned out to have all the necessary ingredients. I mean, I don't just get up in the morning and say to myself 'I'm going to write a song today.' But I had to do that on one occasion - when I wrote the 'Beast Of Barnsley'."

"We had this studio time booked for Sunday evening and nothing to work on. So I was thumbing through the Sunday papers looking for inspiration and I came across the story of the Beast of Barnsley, the infamous rapist. The song caused a bit of trouble and we had to re-record some of the lyrics - about a guy's mother going upstairs with a meat cleaver intending to split his head open. We had to cut that out."

Pic 3: "What did I do before I became a rock star? Actually I was a technical author, working on oil tankers. I didn't know anything about them, but you see

I just wanted a job where I had free use of the telephone. Yes, Chiswick is a fine company to work with. This is me standing in front of their GHQ. There might be a new record deal announced in two or three weeks time." You mean you're signing to Chrysalis? "Who told you that?"

Pic 4: "Sparks? That first album was good, everyone threw in ideas on that. But after, the first hits, the two of them decided they could do it without us."

"Ron, the keyboards player was normal to the point of being bizarre. Future plans? We're going to be special guests on the Hot Rods' tour. That should be good if both bands have singles at the time. But I don't think their current single 'Quit This Town' is as good as 'Do Anything You Wanna Do'. And we'll be going in to the studio to do four or five numbers from which we'll select our next single."

"TV: We did 'Top Of The Pops' - Dave Lee Travis, on the first take, introduced us as Paul McCartney and Wings, so we started singing it - they should have kept that on the show. And we've got an 'Old Grey Whistle Test' coming up."

Pic 5: "This power pop thing is a media term. I suppose we'll be categorised as pioneers of the movement. A lot of the punk thing was a load of rubbish. Like the Clash - if you want to bring down governments and that, what are you doing in a rock group? They're all sham except Johnny Rotten, he knows what he's doing."



PIC 2



PIC 3



PIC 4



PIC 5

FOR GIRLS ONLY!



It's **FABI** It's **GEARI** It's our great **MEET THE PLEASERS** competition!

Hey girls - how would YOU like to spend Valentine's Day with four of the grooviest guys around?

Yes, it's true - Steve, Bo, Nick and Dave are looking for a girl to share that special day. And that girl could be YOU!

Just answer these simple questions about the boys - and you could be on your way to your dreamiest date EVER!

1. What do the Pleasers call their music?
2. What colour boots do they wear?
3. Name two of the tracks on the Pleasers' first EP.
4. Which instrument does Bo Benham play?

One lucky girl will win an all expenses paid trip to swinging London, where she - plus a mate - will meet the group, spend the day with them and be treated to a slap-up meal!

And for the 25 runners-up, there'll be copies of the Pleasers' fantabulous EP, autographed personally by the boys!

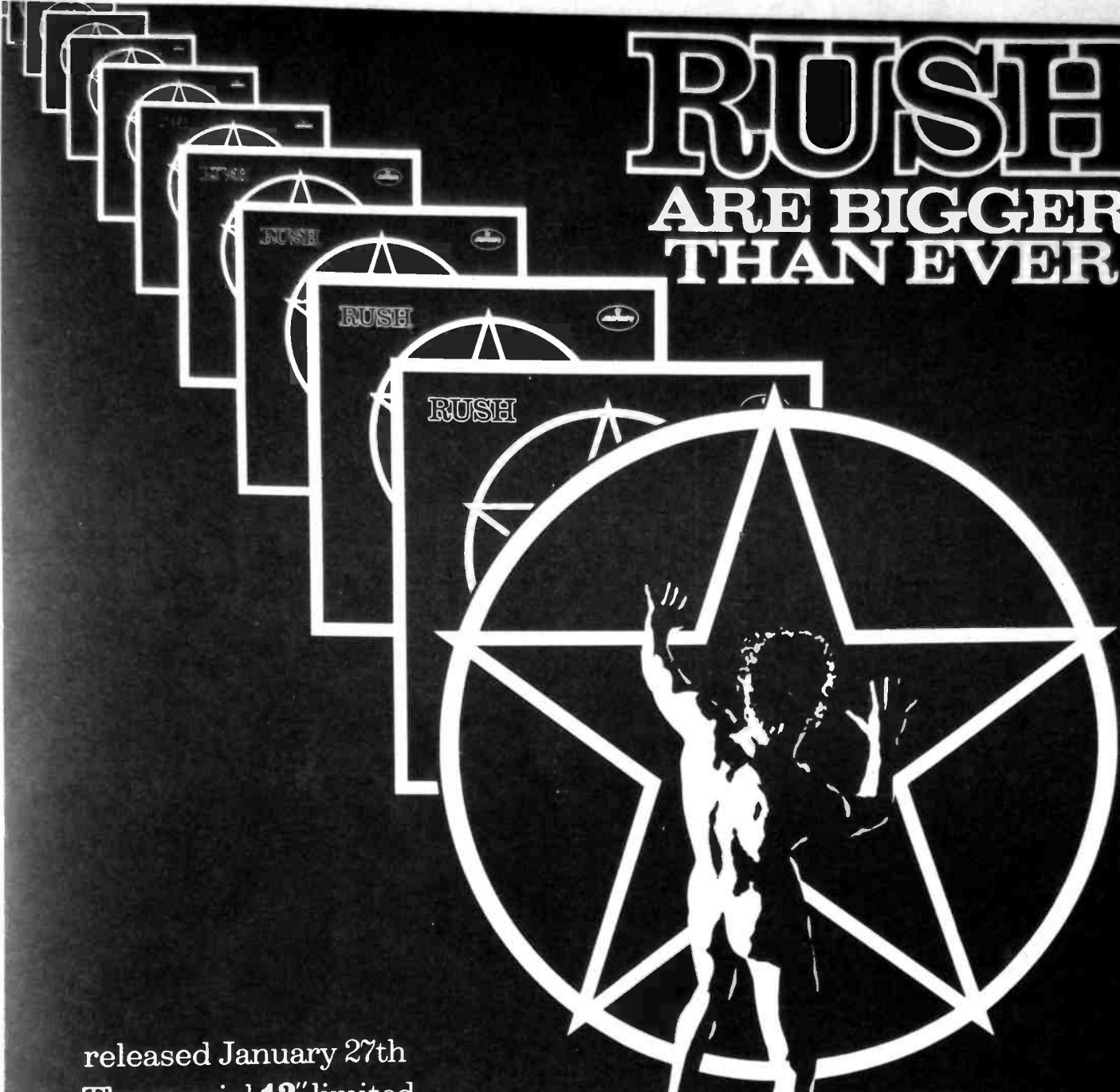
So send those answers on a postcard to Meet The Pleasers, Record Mirror, 40, Long Acre, London WC2 to arrive not later than next Wednesday, February 8 - and keep your fingers crossed!

MEET THESE DELICIOUS FELLAHS!



RUSH

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Single Rush 12

U.K. Tour:

Feb 12 **Birmingham** Odeon
Feb 13 **Leicester**, De Montfort Hall
Feb 14-15 **Newcastle** City Hall
Feb 16 **Edinburgh** Odeon
Feb 17 **Glasgow** Apollo

Feb 19-20 **London**, Hammersmith Odeon
Feb 22 **Sheffield** City Hall
Feb 23-24 **Manchester** Apollo
Feb 25 **Liverpool** Empire
Feb 26 **Bristol**, Colston Hall
Feb 27 **Southampton** Gaumont



Published by Heath Levy Music Co. Ltd.



Upfront

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

Wednesday

FEB 1
GLASGOW, University of Strathclyde (041-332 1236), The Zones / Alec McPhallie & His Gallic Dicksies
LIVERPOOL, Erica (051-236 7881), Dillinger
LONDON, John Bull, Chiswick, Mimeses
LONDON, London College of Printing, Elephant and Castle (01-735 6871), Rich Kids / John Cooper-Clarke
LONDON, Marquee, Wardour Street (01-437 6603), SALT
LONDON, Music Machine, Camden (01-387 0428), Radio Stars / Depressions / Brakes
LONDON, Old Red Lion, St Johns Street, Earth Transit
LONDON, Pegasus, Stoke Newington (01-226 5930), RHYL
LONDON, Rock Garden, Covent Garden (01-240 3961), Boyfriends / Tubeway Army
LONDON, Rochester Castle, Stoke Newington (01-249 0196), The Members
LONDON, Royalty Ballroom, Southgate (01-886 4112), Merger
LONDON, Upstairs at the Rainbow, Finsbury Park (01-439 0747), Deaf School
READING, Bryan's Club, The Stukas
READING, Target (0585887), Stua Marx

Thursday

FEB 2
BELFAST, Queens University (42124), The Adverts
BIRKENHEAD, Mr Digby's (051-647 6118), Bethnal
BRAINTREE, College of Technology, SALT
BOURNEMOUTH, Tiffany's (36239), Radio Stars
CHESTER, Smartyz Disco, Gene Washington and the Ram-Jam Band
COVENTRY, MR George's (27529), Radiators from Space

SWINGING time for the Glaswegian kiddies this week at Strathclyde University's Ragorama. A charitable little affair featuring The Zones and Alec McPhallie and his Gallic Dicksies (Wednesday), and Deaf School (Saturday).

Get yourselves well starched for the one-off human-laundry show at Hitchin College on Saturday, or comfort yourself with the radiant Bounties and the Banshees / The Hotpoints and The Hitchhikers, same day.

Be Pop Deluxe begin their hop around the borders on Sunday at Coventry Theatre. Catch our Bill at Newcastle City Hall (Monday) and Glasgow Apollo (Tuesday).

Reggae on the road with Dillinger at Liverpool, Erica (Wednesday), Manchester Rafter's (Friday) and Leicester Queens Hall (Saturday).

John Cooper-Clarke stretches his uhl poetic licence across the country with The Rich Kids at Leeds Ace of Clubs (Thursday) and Lancaster University (Friday). Pam Ayres ain't got nuttin' on dls boy.

COVENTRY, University of Warwick (20359), Deaf School
DONCASTER, Outlook (64434), Slaughter & The Dogs
LEEDS, Ace of Clubs, F Club (46010), Rich Kids / John Cooper-Clarke
LEEDS, Florida Green Hotel (623470), Rambler
LEEDS, The Polytechnic (41101), XTC / The Secret
LIVERPOOL, Annabellas, Band With No Name
LONDON, Brecknock, Camden (01-485 3073), The Roll Up
LONDON, Dingwalls, Camden Lock (01-267 4667), Merger
LONDON, Greyhound, Fulham (01-375 0526), Desperate Strals
LONDON, Hope and Anchor, Islington (01-359 4510), Clayson & The Argonauts
LONDON, 100 Club, Oxford Street (01-636 0933), Maunibi
LONDON, Marquee, Wardour Street (01-437 6603), Wire
LONDON, Middlesex Polytechnic (01-804 1958), Tyla Gang
LONDON, Music Machine, Camden (01-387 0428), Steel Pulse / Reggae Regulars / Pressure Shack
LONDON, Nashville, Kensington (01-903 6071), Stua Marx
LONDON, Rock Garden, Covent Garden (01-240 3961), Advertising / Brakes
LONDON, Roxy Club, Neal Street (01-836 8811), Depressions
MANCHESTER, Rafter's (061-236 9783), The Crabs / The Stukas
NEWCASTLE, The Canteen, The Squad
NEWCASTLE, City Hall (20007), Judas Priest
NOTTINGHAM, Skybird (671223), Trapese
OXFORD, The Polytechnic (61998), Ombia
READING, Three Tuns, El Seven
SCUNTHORPE, Baths Hall (2332), Jim Capaldi
SWANSEA, Nutz Club (56409), Robert Gordon / Link Wray
LONDON, New Roxy Theatre, Harlesden (01-963 5400), Wayne
LONDON, Nashville, Pegasus, Stoke Newington, The Stukas / Echoes



THE RICH KIDS: at Leeds on Thursday

LONDON, Rochester Castle, Stoke Newington (01-249 0198), Tonight
LONDON, Rock Garden, Covent Garden (01-240 3961), George Fame
LONDON, South Bank Polytechnic (01-261 1626), Radio Stars
LONDON, Three Rabbits, Manor Park, Landscape
LONDON, Tractors, Islington, Venom
MAIDSTONE, College of Art, Brakes
MAIDSTONE, Technical College (Midway 4212), Cado Belle
MANCHESTER, Apollo (061-273 1123), Blood Sweat and Tears
MANCHESTER, Grammar School, Sebastian Bed / The Straight / Neon City Storm
MANCHESTER, Rafter's (061-236 9783), Dillinger
MANCHESTER, The University (061-236 9114), Clayson and the Argonauts
MATLOCK, Pavilion, L1-might
MIDDLESBROUGH, Rock Garden (241995), Radiators from Space
NEWCASTLE, The Polytechnic (28761), Garbo's Obelisk Heroes
NOTTINGHAM, Imperial Hotel (42884), 81ip Hazard
NOTTINGHAM, Sandpiper (54381), The Crabs
RHYL, Tito's (54381), Gene Washington and the Ram-Jam Band
ROYSTON, Bull Hotel (4981), Cock Sparrer / Furk Ofs
ST ALBANS, Civic Hall (56211), Talking Heads / Dire Straits
SCARBOROUGH, Pea-house (63204), Mike Absalom
STAFFORD, North Staffs Polytechnic (56383), The Yachts
WEST RUNTON, Pavilion (263), Spix
WEYBRIDGE, College of Technology, The End
BRIDGE, Jodrell Arms, American Autumn
WINCHESTER, King Alfred, Tyla Gang
WOLVERHAMPTON, Lafayette (26285), Krasy Kat.

BIRNHOPE STORTFORD, Triad Leisure Centre (56333), Motorhead
BLACKPOOL, Jenkinsons (29293), Rullies
BRIGHTON, New Regent (27800), Warsaw Paki
BRISTOL, Barton Hill Youth Centre (352807), Sham 69
BRENTOL, Institute Settlement, Stargazer
BRENTOL, Granary Club (28267), Krasy Kat
BRENTOL, The University (24181), Little Acre
BUNFARMINE, Kinsma (21902), Band With No Name
EASTPOURNE, The Cavalier (23207), Hollywood Shliders
ERHW VALL, Leisure Centre (303766), Jenny Darren
EDINBURGH, Odeon (081-667 3805), Judas Priest
FOLKESTONE, Leas Cliffs Hall (53193), The End
GLASGOW, Dial N. Sneaky Pete
GLASGOW, Queen Margaret Union (041-334 1563), Deke Leonard's Iceberg / Doll by Doll
GLASGOW, University of Sneaky (041-552 1270), Deaf School
GLASGOW, The University (041-339 6855), Jim Capaldi
HARRGATE, P. G.'s Club, Radiators from Space
HASTINGS, Pier Pavilion (42120), The Crabs
HITCHIN, Hitchin College (59731), Siouxsie and the Banshees / The Hotpoints / The Bleach Boys
HOXTON, St Hilda's Youth Club, The Now
HUDDESFIELD, The Polytechnic (22288), The Yachts
LANCASTER, The University (65201), Steel Pulse
LEICESTER, The University (27652), Supercharge
LARGE, Queens Hall, Dillinger
LIVERPOOL, Erica (051-236 7881), Rich Kids / John Cooper-Clarke
LONDON, New Roxy Theatre, Harlesden (01-965 6045), Marty Wilde / The Trogas
LONDON, Pegasus, Stoke Newington, Strife
LONDON, Upstairs at the Rainbow, Finsbury Park (01-439 0747), Cado Belle
LONDON, Rochester Castle, Stoke Newington (01-249 0196), Adam and the Ants
LONDON, Rock Garden, Covent Garden (01-240 3961), Grand Hotel
LONDON, School of Pharmacy, Salt
LONDON, Swan, Hammersmith (01-748 1043), Lesser Known Tunnels
LONDON, Thames Polytechnic, Woolwich (01-804 2030), Radio Stars
MANCHESTER, University, Deke Leonard's Iceberg / Doll by Doll
MIDDLESBROUGH, Rock Garden (241996), Son of a Bitch
NEWCASTLE UPON TYNE, The University (26402), XTC / The Secret
NORWICH, University of East Anglia (52688), Reading Cars
NORTHAMPTON, Cricket Club, Tyla Gang
PORTSMOUTH, The Polytechnic (819143), The Stukas / Strach
PRESBOT, C F Mott College of Education, Screens
PRESTON, The Polytechnic (59383), The Pirates
READING, Bulmarsh College (66387), Split Enz
RHYL, Tito's Club (2371), Gene Washington and the Ram-Jam Band
SHEFFIELD, Hurfield Campus (392831), Henry Cow
SHEFFIELD, Polytechnic (21290), Robert Gordon / Link Wray
SWINDON, Oasls (32404), Talking Heads / Dire Straits
WALLASEY, Dale Inn, Spide
WEST RUNTON, Pavilion (208), Ombia

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 3 Fri, Tonight, 50p
 4 Sat, Adam & The Ants, 50p
 5 Sun, The Late Show, Free
 6 Mon, Surf, Free
 7 Tues, Consortium, Free

Saturday

FEB 6
ABERDEEN, Ruffles, Band With No Name
ABERYSTWYTH, The University (4242), Bright Eyes
AYLESBURY, Friars (88948), Split Enz / Johnny G / Crossed
BETCHWORTH, Village Hall Wildlife
BIRMINGHAM, Barbarella (021-643 9413), Ultravox

Sunday

FEB 5

CHELMSFORD, City Tavern (413601), *Shades*

CHELMSFORD, Chancellor Hall (856481), *Tonight*

COVENTRY, Coventry Theatre (24141), *Be Bop Deluxe*

CROYDON, Fairfield Halls (01-488 9291), *Outbliss*

COSEBY, Earliest Social Club, Juggernaut

CROYDON, Greyhound (01-581 1445), *Talking Heads / Dire Straits*

DUMFRIES, Balcastle Hotel, *Band With No Name*

GALWAY, Lalsuriland, *The Adverts*

GLASGOW, Apollo (041-332 6065), *Judas Priest*

LEEDS, Floride Green Hotel (423470), *Jenny Darren*

LIVERPOOL, Eric's (051-236 7851), *Deke Leonard's Iceberg*

LIVERPOOL, Philharmonic Hall (051-709 3789), *Beesley Span*

LONDON, Astoria, *Charing Cross* (01-794 4291), *Robert Gordon / Link Wray*

LONDON, Brecknock, Camden (01-485 3073), *Skiptrains*

LONDON, City Arms (01-286 0184), *Desperate Straits*

LONDON, Nashville, Kensington (03-603 6071), *The Saints*

LONDON, Pymmes Park Inn, Edmonton, *Pekoe Orange*

LONDON, Red Cow, Hammersmith (01-748 572), *The Depressions*

LONDON, Roundhouse, Chalk Farm (01-267 2594), *Split Enz*

LONDON, Stapleton, Crouch Hill (01-272 2108), *DoB by Doll*

LONDON, Theatre Royal, Drury Lane (01-834 8106), *Wood, Sweet and Tears*

LONDON, Torrington, Lodge Lane, North Finchley, *Krazy Kat / Pury*

MANCHESTER, Royal Exchange Theatre (061-533 9333), *Henry Cow*

MIDDLESBROUGH, Town Hall, *Crypt* (45432), *Wire*

NORTHAMPTON, Racehorse, *Lab Band Drive*

NOTTINGHAM, Katties (256070), *The Strikas*

OLDHAM, Boundary (061-624 1051), *American Autumn*

REDCAR, Coatham Bowl (3230), *Ultravox*

SOUTHAMPTON, Saints, Lesser Known Tunesians

ST ANDREWS, The University (4883), *Jim Capaldi*

GLASGOW, University of Strathclyde (041-332 1285), *Scotch / Mewgill & The Depressions*

HULL, Tiffany's (28220), *Yachts / Flash Mobgro / Steps*

LEEDS, The Polytechnic (41101), *Talking Heads / Dire Straits*

LONDON, Brecknock, Camden (01-485 3071), *Seacrow*

LONDON, Marquee, Wardour Street (01-437 6803), *The Strikas*

LONDON, Music Machine, Camden (01-387 0428), *Dillinger*

LONDON, Nashville, Kensington (01-603 6071), *Slaughter & The Dogs*

LONDON, New Rox Theatre, Harlesden (01-985 6046), *Supremes*

LONDON, Pegasus, Stoke Newington (01-326 6330), *The Masters*

LONDON, Rochester Castle, Stoke Newington (01-249 0198), *Snuff*

LONDON, Rock Garden, Covent Garden (01-240 3061), *Sollo / Private Eye*

LONDON, Windsor Castle, Harrow Road (01-286 8403), *J J Jameson*

MANCHESTER, Band on the Wall (061-832 6625), *Gags*

MANCHESTER, Free Trade Hall (061-834 0843), *Judas Priest*

NEWCASTLE, City Hall (20007), *Be Bop Deluxe*

NEWCASTLE, Newton Park Hotel, The Squad

NOTTINGHAM, Boat Inn, Jenny Darren

PLYMOUTH, Castaways (63127), *Lsenn*

PLYMOUTH, Fiesta (20077), *XTC / The Secret*

STAFFORD, Top of the World (244), *Ultravox*

STOCKTON, Fiesta (63046), *Martha Reeves*

WALLASEY, Labour Club, Spider

YEALDMIN, Peacock Hotel, *Snatch*

Talking Heads / Dire Straits

BIRMINGHAM, Bingley College, *Garbo's Collie / Ind Heroes*

BRISTOL, Crookers, Hard Up

BRISTOL, Luciano (26193), *XTC / The Secret*

CARDIFF, Top Rank (26538), *Rich Kids / John Cooper - Clarke*

COVENTRY, Lancaster Polytechnic (21167), *Deke Leonard's Iceberg / No Dice / Doll by Doll*

DEWBURY, Turks Head, Dawnweaver

GLASGOW, Amphora, Ohio

GLASGOW, Apollo (041-332 6065), *Be Bop Deluxe*

GLASGOW, Main N. Underhand Jones

GLASGOW, University of Strathclyde (041-332 1285), *Prems / Circus*

HUDDERSFIELD, Town Hall (21233), *Henry Cow*

KEIGHLEY, Nickers (40282), *Radiators from Space*

LEICESTER, De Montfort Hall (22850), *Judas Priest*

LONDON, Brecknock, Camden (01-485 3073), *Trade Winds*

LONDON, 100 Club, Oxford Street (01-836 0933), *Alternative TV / El Sevens*

LONDON, John Bull, Chiswick, *Southern Ryda*

LONDON, Marquee, Wardour Street (01-437 6803), *Bethnal*

LONDON, Music Machine, Camden (01-387 0428), *Killjoys*

LONDON, New Rox Theatre, Harlesden (01-985 6046), *Supremes*

LONDON, Pegasus, Stoke Newington, *Mount In-strument*

LONDON, Rochester Castle, *Stoke Newington* (01-249 0198), *Conservatorium*

LONDON, Rock Garden, Covent Garden (01-240 3061), *Brian Parrish Band*

LONDON, Royalty Ballroom, Southgate (01-888 4121), *Dillinger*

LONDON, Stapleton, Crouch Hill (01-272 2108), *Landscape*

MANCHESTER, Free Trade Hall (061-834 0843), *Beesley Span*

MANCHESTER, Rafter's (061-236 9783), *Heavy Metal Kids*

NORWICH, Cromwells (81290), *Furthest*

NOTTINGHAM, Imperial Hotel (42884), *Gaffs*

PORTSMOUTH, Localno (26491), *Split Enz*

STOCKTON, Fiesta (63046), *Martha Reeves*

Tuesday

FEB 7

RAGSHOT, Pantles Club, The Strikas

BELFAST, The Polytechnic, *Clayson and the Argonauts*

BILSTHORPE, Stanton Arms, *Limelight*

BIRMINGHAM, Barbarallas (021-649 9418),

Monday

FEB 6

BELFAST, Pound Music Club, *Clayson and the Argonauts*

BIRKENHEAD, Hamilton Club (051-647 8093), *Heavy Metal Kids*

BIRMINGHAM, Barbarallas (021-643 9413), *Garbo's Celluloid Heroes*

BIRMINGHAM, Rebecca's (021-643 60981), *Neon Heart*

CHESTER, ABC (228831), *Sueley Span*

DONCASTER, Outlook (64434), *Wire*

EDINBURGH, Tiffany's (031-556 6289), *Deaf School*

EXETER, The University (78111), *Rich Kids / John Cooper - Clarke*

GLASGOW, Amphora, Seaky Pete

see it

WEDNESDAY

ITV - Pop Quest (4.45 - 5.15) Terrrific Mike Read hosts the teenybop musical mastermind. Tune in and test your IQ, pop knowledge and patience. The Daris are this week's sacrificial victims.

THURSDAY

HTV - The Day of the Trifids (11.05 pm). John Wyndam's classic expose of the effects of Baby Bio. Herbacious Boston Stranglers.

BBC 1 - Top of the Pops (7.10 - 7.40). Toohey Blackburn demonstrates the effects of Baby Bio on dentures. The usual round-up of vinyl blarg.

FRIDAY

BBC A - The Pink Panther Show (7.00 - 7.30). Another cool cat whose bank account is permanently in the pink.

SATURDAY

BBC 2 - Sight and Sound In Concert (6.30 - 7.30). Bill Nelson's Be Bop Deluxe and Jenny Darren make it a screen winner.

SUNDAY

LWT - The Muppet Show (7.15 - 7.45). This week's recipe - Pigs in Space yum YUM! Just who the hell is Don Knotts anyway?

TUESDAY

Granada - Get It Together (4.15 - 5.45). Good things come in little bundles, so what went wrong with Lulu?

BBC 2 - Old Grey Whistle Test (11.15 - 12.45). Rejuvenated, renovated andre-upholstered Blood, Sweat and Tears, and a same-as-ever Jim Capaldi.

hear it

WEDNESDAY

Radio Luxembourg - Album of the Night / Stuart Henry (11.00 - 12.00). Graham Parker and the Rumour boomin' from ya tranny with their noo album 'Stick to Me.'

THURSDAY

Radio Luxembourg - Stuart Henry Time Machine (11.00 - 12.00). So what have Bob Marley, Stephen Stills, Graham Nash and Roberta Flack all got in common? 'S'right they am all got dem burpdays dis week and am all singin' on dem show

FRIDAY

Radio Clyde - the Record Producers (9.00 - 11.00). In the form of The Dubblemen and Lena Zavaroni.

SATURDAY

Radio 4 - Desert Island Discs (6.15 - 8.30). Spike Milligan picks the discs he'd take to a desert island - onea yiv holes in the middle?

TUESDAY

Radio Clyde - Stick It In Your Ear (6.05 - 7.00). Clifford T Ward's winsome wallings along with J Capaldi, Marianne Faithless and local headbangers, The Zones.

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New Spins

MANU DIRANGO: 'Big Blow' (Aloha Party) (Decca FR 13733). Already huge on import alone. It's a happy fast Afro funk jazz leaper which may be too subtle for pop dancers but has funky fans freakin'! 5:40 long on 7 in, with a new even faster flip.

ROY AYERS: 'Freaky Deaky' (Polydor 2068996). War-like jerky fast funk, hot on the heels of 'Running Away' (possibly London's biggest-ever non-hit disco smash?).

AL HUDSON & THE SOUL PARTNERS: 'If You Feel Like Dancin' (ABC 4203). Great infectious funky chugger, due on 12 in next week, too!

BILLY PRESTON: 'Wide Stride' (LP 'A Whole New Thing' A&M AMLH 64656). Sensational funky synthesizer strutter, a US soul hit although originally a B-side. It's big on import but not due for 45 here (yet!).

LINDA CLIFFORD: 'From Now On' (Custom K 17078). Gradually intensifying Candy Station-type soul thudder, good after Odyssey, finally out here on 3, 39 7 in and 3, 39 5 10 12 in.

MORRIS JEFFERSON: 'Spunk Your

Blank Blank, Pts 1/2' (Parachute RRS 502, via Pye). Funky slow bump-tempo soul screamer for the new USB dance craze.

BLACKSMOKE: 'Your Love Has Got Me Screamin' (Casablanca CAN 120). Fantastic panting chunky funk with an almost Sam & Dave feel, and a lovely slow flip too.

MANDRILL: 'Funky Monkey' / 'Can You Get It' (Salsia Arist 12-164). Dynamic funky 12 in, the happy fast A-side and catchy chanting bump flip both being huge on import — though maybe a bit specialist.

LAMONT DOZIER: 'Sight For Sore Eyes' (Warner Bros K 10700). Sexily-sung sinuous plodder, rather strong.

BT EXPRESS: 'Shout It Out' (EMI INT 548). Great catchy slow funky chanter, their best in a while.

JOLLY BROTHERS: 'Conscious Man' (Magnum GUN 1002, via Pye). Jaunty easy-paced reggae with much radio support.

DENICIE WILLIAMS: 'We Have Love For You' (CBS 5931). Sexy post-start smoocher.

BLACKBYRDS: 'Soft

And Easy' / 'Street Games' (Fantasy FTC 150). Double A-sided gorgeous sexy smoocher and fast funky flit.

PARLIAMENT: 'Bop Gun' (Casablanca CAN 115). Powerful if specialist P-funk bumper, good mixed out of George Duke.

GENE PAGE: 'Close Encounters Of The Third Kind' (Arista ARIST 171). Van McCoy-type US disco victor of the new 'Star Wars'-like movie theme race.

TINA CHARLES: 'I'll Go Where Your Music Takes Me' (CBS 6082). Quietly building innocuous MoR-aimed revival of Jimmy James's hustler.

SHEILA B. DEVOTION: 'Singin' In The Rain, Pts 1/2' (Carere EMI 2751). Fairly dire over-fast Europop massacre of Gene Kelly's classic, full of dated disco cliches but oddly with some supposedly discerning radio DJ support.

PETULA CLARK: 'I'm Not In Love' (CBS 6103). Surprising gently hustling discification of 10CC's classic.

LEE VANDERBILT: 'Funky Tropical' (RCA PB 5066). Biddu-produced fast funky jumper with Brass Construction touches.

UNCLE SAM: 'Oh Pretty Woman' (Arista ARO 118). Euro-disco update of Roy Orbison's classic.

TOP RANK SUIT(E)?

SHOCK - HORROR - GASP reactions may be in order when it's revealed that, far from being an original song, Altha and Donna's supposedly self-penned 'Up Town Top Ranking' smash is indeed merely one of 11 versions of a tune that came out in Jamaica exactly three years ago! Recorded originally by the current version's producer, Joe Gibbs, the Joe Gibbs Trinity song on the Belmont label was called 'Three Piece Suit' — and had the same, though differently mixed, backing track. Even the sense of the lyrics was similar. Is it such a small step from a 'Three Piece Suit' to the 'Top Rank Suite'? (Ouch!)

DISCO NEWS

IAN LEVINE, Blackpool's celebrated 'New York' DJ / producer, seems to be handling discos promotion now for United Artists! Both Arieta and Chrystals are revising their DJ mailing lists under new disco dept heads, too; send full work details to Tony Berry, Arista Disco Dept, 49 Upper Brook Street, London W1Y 2BT, and to Gill Watkins, Chrystals Records, 12 Stratford Place, London W1N 9AF.

DJ Chris Archer's gig at March Cromwells got gutted by fire recently so he's helping Jon Taylor at Norwich Cromwells for the time being.

Capuchino from Bromley has won the audition to jock at Redhill's plush Busby's, Wednesday through Saturday, South Harrow Circles. Tony Barnfield now has the prestigious post of musical director at Mayfair's Saddle Room, the very first of the French - inspired "discotheques" to open in London just prior to the Twist boom.

Both the Strathclyde and South Eastern Disco Assns have had committee shakeups, with Mike McLean and Theo Loyla being voted chairman of their respective associations.

DJ Hotline

LA BELLE EPOQUE 'Miss Broadway' (Harvest) adds Phil Bishop (Finchley Great Expectations). Jay Jay Sawyer (Troon Welbeck), John Fuller (Norwich), Johnny Diamond (Cliftonville William Tell) — and huge with football — and Scots, Andy Cameron 'All's a Tartan Army' (Kilb) hits James Heron (Stranraer), Mike McLean (Glasgow), Ian Cassels (Airdrie Marcos), while Laetitia Facella 'Tommorow' (UA) hits Alan Farmer (Edinburgh Murrayfield Rink) — German import Sarraçossa Band 'Disco Boogie Boogie' (Arista) has Rob Harknett (Harlow Gibby Vinters), and Ian Jason (Hamburg) similarly tips John Paul Young 'Love Is In The Air' (Arista), Tony Holiday 'Taste Samba Mit Mir' (Polydor), Amanda Lear 'Queen Of China Town' (Arista) ... Kool & The Gang 'Slick Superchick' (US De-lite LP) funks Robin Nash (Camberley Frenches), Isaac Hayes 'Moonlight Lovin' (US Polydor LP) jabs Jim Hinkinson (Spennymoor Top Hat), Meo 'Close Encounters' (US Millennium) nabs Nick Tichener (Wimbledon), Barry White 'Of All The Guys In The World' (US 24th Century) tips Gary Allan (Liverpool McMillans) ... big battle brewing between Santa Emeraldita 'The House Of The Rising Sun' (US Casablanca LP) and the similar Cerrone-produced version by Revelation (French Crown LP) ... Le Pamplonmousse 'Le

'Spunk' (Pye) adds Adrian Lander (Kilmarrock), hit by Preston 'Wide Stride' (A&M LP) bags Bob Jones (Chelmsford Dee-Jay's), while Ramsey Lewis 'My Angel's Smile' (CBS LP) finds Feds Carlisle Twisted Wheel and his 'Shippin' seeks Mike Satehill (North Shields Karlson) ... Supercharge 'I Think I'm Gonna Fall In Love' (Virgin 12in) copes Keith Black (Warwick), Mick Ames (Bedford) ... Radio Stars 'Nervous Wreck' (Chameleon) punks Stuart Mason (Wakefield Swallow), Alan Donald (Rotherham Royal) ... Dancing In The Streets' (Arista 12in) rocks Ronnie Munro (Blairgowrie), Rex Seaggs '999' (CBS LP) calls Chris Dinnie (Bicester), visitors 'No Compromise' (NRG) bags Brian Massie (Dundee Tech) ... Johnny G 'Call Me Swans' (Beggars Banquet) gets Graham Gold (Wembley String Of Pearls), Ron-Dell 'Man, Man' (London) revives Gery Rousell (Chippinham), Andy Starr 'Rockin Rollin Stone' (MGM LP) hops Les Aron (Lancing Place), Bugart & Busher 'Starry Nights' (Epic) doo-wops Stuart Swan (Nantwich Cheshire Cat) ... Patti Brooks 'Girl Don't Make Me Wait' (Casablanca) pulls Ashley Wilson Huddersfield Gemini), Rod McKuen 'Amor' (DJM) does Norman Davies (Dublin Phoenix), Brainstorm 'Wake Up And Be Somebody' (RCA LP) rouses Russell & Colin (Hford) ...

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DJ Top Ten

ANDREW KENNEDY runs The Golden Age Mobile Disco in West Germany from his home in Krefeld (5181 - 751904), playing at British Army camps and averaging about 500 miles a week. The pay for discs in Germany is evidently phenomenal, so it's a pity he doesn't say what that average is (Labels preceded by G are German)

- 1 RIGHT ON, Vocatica Unlimited G Philips
- 2 MUBO, Montreal Sound Orale 12in
- 3 AFRICAN SYMPHONY, Van McCoy H&L
- 4 I CAN'T TURN YOU LOOSE, Anthony White US Salsoul 12in
- 5 THE CLOWN, REV Mercury 12in
- 6 GET ON THE PUNK TRAIN, Glorio Orale 12in
- 7 YOU LIGHT UP MY LIFE, Debby Boone Warner Bros Oale
- 8 LOVE'S UNKIND, Donna Summer GTO
- 9 I'M ONLY HERE TO ROCK 'N ROLL, Mabel G Polydor GTO
- 10 SATISFACTION, Helen Davis G Carrere

HOT VINYL

GRAHAM CANTER (Mayfair Gullivers), back from Majorca, import tips the incredible Cameo 'It's Serious' (Chocolate City LP), Joey Gilmore 'Funny Feeling' (Blue Candle LP), Marilyn Scott 'God Only Knows' (Big Tree), Voltage Bros 'Working Together' (Lifesong LP), Lonnie Jordan 'Jungle Dancin' (MCA LP), Silver Lining 'Silver Lining' (Dusic 12 in), Bobannon 'Maybe You Can Dance' (Mercury LP), James T 'Beggin' (Reid's World), and does a great mix from Bill Brandon 'Can't We Just Sit Down And Talk It Over' / 'We Fell In Love While Dancin' (Prelude LP) into Jimmy McGriff 'Tailgunner' (LCD LP)

REGIONAL ACTION

DISCO POLL '77 results will be a while coming yet, as the overwhelming number of replies will take time to tabulate, but one frequent request for this page has been for some regional disc charts. OK then, here's the order in which current hit UK Disco Chart artists score purely in the North (the North being south of Scotland and north of Manchester): 1 Odyssey, 2 War, 3 Chic, 4 Heatwave, 5 Starland, 6 Altha & Donna, 7 Donna Summer (GTO), 8 Bob Marley, 9 Rox Seaggs, 10 Roberta Kelly, 11 Carl Douglas, 12 Commodores, 13 Bill Withers, 14 Lenny Williams, 15 People's Choice, 16 Lou Rawls, 17 Candi Staton, 18 Boney M, 19 Brass Construction, 20 Andrea True, 21 Eruption, 22 Imperialis, 23 El Coco, 24 T-Connection, 25 Geno Washington 'Proud Mary' (DJM). If this sort of thing is really interesting, let me know!



ANDREW KENNEDY is yet another nut who's going for the Guinness Book Of Records title for the longest - ever disco show. Playing heavy rock faves by Led Zep and Deep Purple to keep himself awake, he started his stint on January 7th at the Stracey Arms in Ade, an Anglia Taverns pub on the Norwich to Great Yarmouth road in Norfolk. If indeed he is still awake, he should be spinning away until February 18th... his target being 100 hours, non - stop. What's more, he can only sleep while albums are playing, as he has to be awake for the change - overs. The things some people do!

THURSDAY (Feb 2) The Real Thing play Norwich Cromwells, and Bogart No 1 Roadshow hits Edinburgh's King James Hotel to plug Harvest and Moonles Record Shops. FRIDAY (3) Mick Ames hits Winterbourne; SATURDAY (4) John DeShade funks Bearsted Tudor House, Maidstone, and Keith Black hits Cubbington Village Hall, Learnington Spa. MONDAY (6) Rich Kids play Bourne-mouth Village;

Disco Dates

TUESDAY (7) South Wales DJ Assn invite all DJs to a first anniversary party at Penarth's Mark Manor in Sully Road; SUNDAY (19) Chris Hill's next Canvey Gold Mine revival will be a "Police & Thieves" fancydress theme. Regular gigs include Capital Radio's

Greg Edwards at Brixton Clouds on MONDAYS, Andy Chapman's heavy TUESDAYS at Bristol Tiffanys, Alan Christo's punk WEDNESDAYS at Mountain Ash's Palace, and Reg Barnard's mixed SUNDAYS at Rainham's Berwick Country Club.

UK Disco Top 50

CONTINUING the positions from page two

- | | | | |
|----|----|---|----------------------------|
| 21 | 17 | FFUN, Confunktion | Mercury / Parlo 12in |
| 22 | — | COME BACK MY LOVE, Dora | Magnet |
| 23 | 46 | FIGARO, Brotherhood Of Man | Pye |
| 24 | 16 | I LOVE YOU / ONCE OPEN A TIME / RUMOUR HAS IT / FAIRY TALE HIGH, Donna Summer | Capitol / Int LP |
| 25 | 18 | BACK IN LOVE AGAIN, LTD | ASM 12in |
| 26 | 24 | DO YOU REMEMBER, Long Tall Ernie | Polydor |
| 27 | 42 | LOVELY DAY, Bill Withers | CBS |
| 28 | 25 | BIG BLOW, Manu Dibango | French Fiesta / Decca 12in |
| 29 | 31 | FROM NOW ON, Linda Clifford | Curzon 12in |
| 30 | 35 | IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson | EMI |
| 31 | — | I CAN'T STAND THE RAIN, Eruption | Atlantic |
| 32 | — | GET DOWN / JACK AND JILL, Raydio | Anita |
| 33 | 32 | IT'S A HEARTACHE, Bonnie Tyler | RCA |
| 34 | 22 | I DON'T WANNA LOSE YOUR LOVE, Emotions | CBS |
| 35 | 47 | LADY LOVE, Lou Rawls | Phil Int |
| 36 | 30 | MULL OF KINTYRE 7 GIRLS SO-GOOL, Wings | Parlophone |
| 37 | — | IF I HAD WORDS, Scott Fitzgerald & Yvonne Kelly | UA |
| 38 | 28 | HOW DEEP IS YOUR LOVE, Bee Gees | RSO |
| 39 | — | THE NIGHT THE LIGHTS WENT OUT, Trammps | Atlantic LP / US 12in |
| 40 | — | WHAT'S YOUR NAME WHAT'S YOUR NUMBER, Andrea True Connection | Buddah / US 12in |
| 41 | — | EMOTIONS, Samantha Sang | Private Stock |
| 42 | — | SWINGTOWN, Steve Miller Band | Mercury |
| 43 | 38 | GIVE ME LOVE / LOVE IS HERE / SUPERNATURE, Cerrone | Atlantic LP |
| 44 | 41 | WE, Brass Construction | UA LP |
| 45 | — | HUSTLE BUS STOP, Mastermind | US Prelude |
| 46 | 27 | SAN FRANCISCO, Village People | DJM |
| 47 | 50 | KEEP DOIN' IT, Showdown | State 12in |
| 48 | — | WISHING ON A STAR, Rose Royce | Whitfield |
| 49 | — | HOT LEGS, Rod Stewart | Riva |
| 50 | — | FANTASY, Earth Wind & Fire | CBS |

BREAKERS

- 1 I CAN SEE CLEARLY NOW, Ray Charles London
- 2 LOVE MAGNET, Frieda Pava Capitol / Parlo 12in
- 3 LISTEN TO THE MUSIC, Candi Staton Warner Bros
- 4 BEAUTY AND THE BEAST, David Bowie RCA
- 5 DO YA WANNA GET FUNKY WITH ME, Peter Brown TK 12in
- 6 GONE DEAD TRAIN, Nazareth Mountain
- 7 YOU CAN'T TURN ME OFF, High Inergy Motown
- 8 SWEET SWEET SMILE, Carpenters ASM
- 9 MUSIC, Montreal Sound Crede 12in
- 10 MAGIC MIND, Earth Wind & Fire CBS LP

GALAXY



Following War's No 1 disco single "Galaxy," is the album of the same name. The album features the full-length version of the single, which is now a top 20 smash in the charts. Also included is the 14 minute instrumental "Seven Tin Soldiers" and the moody "Hey Señorita." MCF 2822

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Fan Clubs

PILKIE BROOKS official appreciation group, SAE for information to Michael Walsh, 128 Wellesley Road, Clacton On Sea, Essex.

MTDS NEW official fan club, SAE Jackie, Kim, Lesley, - 30 Wedmore Vale, Bedminster, Bristol.

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ARFA, BEND stamped addressed envelope for details to official British Abba Fan Club, Highworth, Swindon, England.

OLIVIA NEWTON-JOHN international appreciation society - SAE for details: 3 Roden Street, Ilford, Essex.

DENNIS WATERMAN official fan club, SAE details: Susan French, 127 Croydon Road, Penge, London SE20 7TT.

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MARC BOLAN, times they are a-changing but I won't re-arrange no no no my love for you RIP Julie Townrow, Sheffield

MARC I couldn't forget you if I wanted to and I don't! - Love Helen.

MARC - BEYOND the rising sun - missing you more each day Love always Allison xx

MARC - HOPE you've found peace in your cosmic kingdom Kim xx

SHOWADDY WADDY WATFORD Bailey's was magnificent. Sweet music all the way Keep poppin' lads. Thanks Jeff, Kev, Essex.

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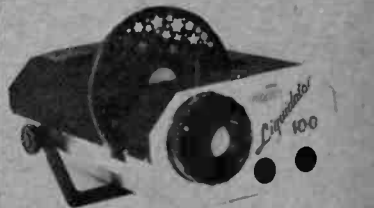
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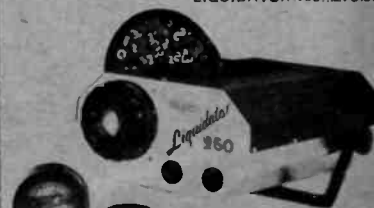
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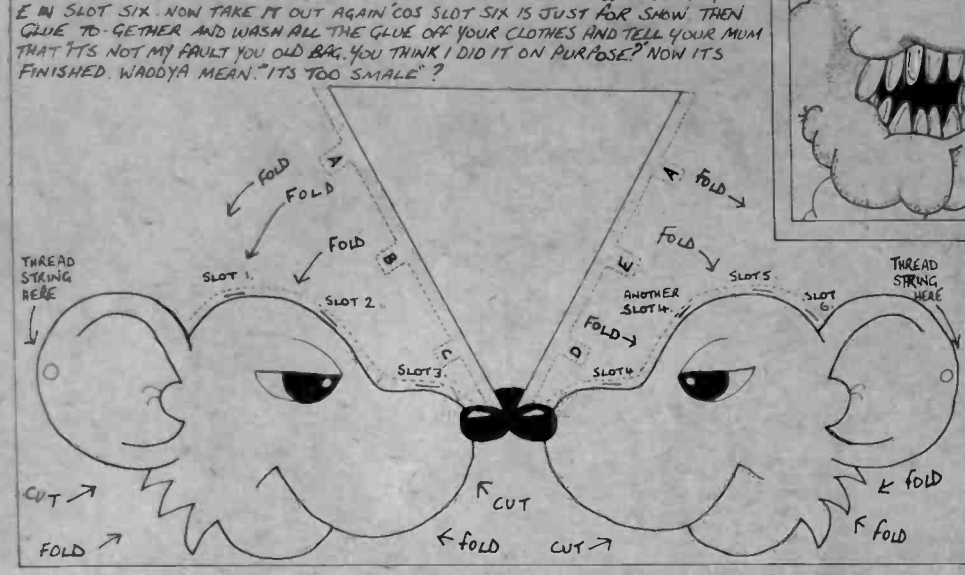
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RADIO ONE

FEATURED 40

A FEW DOLLARS MORE, Smoke
BEAUTY & THE BEAST, David Bowie
CHOOSING YOU, Lonny Williams
COME BACK MY LOVE, Darts
DRUMMER MAN, Tonight
EVEN THOUGH YOU'RE GONE, The Jacksons
FANTASY, Earth Wind & Fire
FIGARO, Brotherhood Of Man
GONE DEAD TRAIN, Nazareth
HEARTSONG, Gordon Giltrap
HERE YOU COME AGAIN, Dolly Parton
HOT LEGS, Rod Stewart
I CAN'T STAND THE RAIN, Eruption
IF I HAD WORDS, Scott Fitzgerald & Yvonne Keeley
I WAS ONLY JOKING, Rod Stewart
JUST ONE MORE NIGHT, Yellow Dog
JUST THE WAY YOU ARE, Billy Joel
KEEP YOUR HANDS ON THE WHEEL, Ram Jam
LOVE IS LIKE OXYGEN, Sweet
LOVELY DAY, Bill Withers
MISS BROADWAY, La Belle Epoch
MORNING OF OUR LIVES, Jonathan Richman
MR BLUE SKY, Electric Light Orchestra
NATIVE NEW YORKER, Odyssey
NERVOUS WRECK, Radio Stars
QUIT THIS TOWN, Eddie & The Hot Rods
SHOWDOWN, Gallagher & Lyle
SHOW SOME EMOTION, Joan Armatrading
SORBY I'M A LADY, Baccara
STAYIN' ALIVE, Bee Gees
SWEET SWEET SMILE, Carpenters
SWINGTOWN, Steve Miller Band
TAKE A CHANCE ON ME, Abba
THE GROOVE LINE, Heatwave
UP TOWN TOP RANKING, Alhiza & Donna
WE HAVE LOVE FOR YOU, Deniece Williams
WHAT'S YOUR NAME, Andrea True Connection
WHICH WAY IS IT, Stargard
WHO'S GONNA LOVE ME, The Imperials
WORDS, Rita Coolidge
YOUR LOVE IS EVERYWHERE, Lulu

RADIO LUXEMBOURG

BULLETS

RAG AND BONE, Steve Ellis
LILACWINE, Elkie Brooks
DO YOU REMEMBER, Long Tall Ernie & The Shakers
HERE YOU COME AGAIN, Dolly Parton
SHOWDOWN, Gallagher & Lyle
COME BACK MY LOVE, Darts
SOMETIMES WHEN WE TOUCH, Dan Hill
DO YOU WANNA GET FUNKY WITH ME, Peter Brown
WHEN LOVE BEGINS, Don McLean
SILVER BULLET, Chris Spedding
POWERN PLAY
I CAN'T STAND THE RAIN, Eruption
200 TWIN SPIN
WUTHERING HEIGHTS, Kate Bush

RAK
RCA
ABC
Magnet
TDS
CBS
CBS
Pye
Mountain
Warner Bros
RCA
Riva
Atlantic
Pepper
Riva
Virgin
CBS
Epic
Polydor
CBS
CBS
Berserkley
Jct
RCA
Chiswick
Island
A&M
A&M
RCA
RSO
A&M
Mercury
Epic
GTO
Lightning
CBS
Buddah
MCA
Power Exchange
A&M
GTO
A&M
Epic
Island
CBS

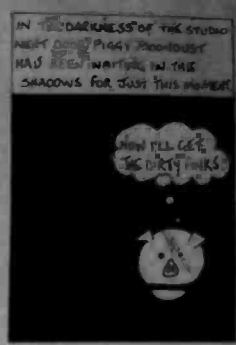
FIRST ON TOP OF THE POPS IS GUSTY GREGG GORILLA AND THE GIBBONS.
WELL, WHAT FUN WE'RE ALL HAVING TO WITE ON YOUR FUN LOVING TOP OF THE POP AND NOW A BAND THATS JUST BACK FROM A HUGE TOUR OF SOMEWHERE OR OTHER... HA... HA... ISN'T THIS FUN... THE RATZ



TICKLE AT SOME MOORE AN I'LL GET YOU ON TELLY
AND TAKEN THE RATZ WERE ON TELEVISION.
LOADING...
YEAR, WE GONNA SMASH IT DOWN WE GONNA HAVE A REVOLUTIONAL WE DONT WANNA BE ON THE DOLL. SOCIETY STINKS... GONNA BEAT UP... GONNA HAVE ANGRY AS SOON AS IVE HAD MY TEA.



IN THE DARKNESS OF THE STUDIO NIGHT... PLOP... PLOP... PLOP... HAD BEEN WAITING IN THE SHADOWS FOR JUST THIS MOMENT.
HIM TELL GET THE DIRTY PINKS



TEAM IM GOIN TA SMASH THE RATZ SO DAT DEERE GUTS CUM SQUEEZIN OUT LOIK TOOF - PASTE AN ALL DER BLOOD GETS SPLATTERED ALL OVER DAT WAL, AN OIM GONNA BREATH ON EM WI ME BAD HALITOSIS... WAIT A MO. WHATS THAT?



IT IS ME! THE GREAT PIGGY MOONDUST AND MY ANGENG CREATION CLARENCE NOW I SHALL DESTROY THE FILTHY RATZ (SPIT) TO-DAY THE B.B.C TOMORROW THE WORLD ME CREATION SHALL BURN AND ALLAGE AND ILL DO THE RAPING. KILL, KILL KILL. OH NO, HE'S FOUND A TOY SHOP.



RADIO PLAYLISTS

BEACON RADIO (WOLVERHAMPTON) ADD-ONS

CAROLINA'S COMIN' HOME, Shaun Cassidy
WALK IN LOVE, Manhattan Transfer
BLUE BAYOU, Linda Ronstadt
IS IT REALLY LOVE AT ALL, Jericho Harp
ROCK 'N' ROLL MAN, Jeff St John
RAINSTORM, Merilee Rush
HEARTSONG, Gordon Giltrap
TOO MANY LOVERS, Jenny Darren
RICH KIDS, Rich Kids
COME BACK MY LOVE, Darts
DON'T THROW IT ALL AWAY, Gary Benson
SUSPICIOUS MINDS, Peters & Lee
HARD TO GET, Rubinoos
WUTHERING HEIGHTS, Kate Bush
QUIT THIS TOWN, Eddie & The Hot Rods

PENNINE RADIO (BRADFORD) HIT PICKS

Peter Levy: TEN TO EIGHT, David Castle
Julius K. Burgoyne: WALK IN LOVE, Manhattan Transfer
Stewart Francis: PUT OUT THE FLAME, Peter Skellern
Ian Scott: (WHAT A) WONDERFUL WORLD, Art Garfunkel
Mike Hurley: BABY COME BACK, Player
Parachute
Atlantic
Mercury
CBS
PENNINE PICK
YOUR LOVE IS EVERYWHERE, Lulu
GTO
ADD ONS
FIVE MINUTES, Stranglers
LITTLE BIT RIGHT LITTLE BIT WRONG, Mary Mason
SUSPICIOUS MINDS, Peters & Lee
A LOVE LIKE YOURS, Dusty Springfield
United-Artists
Epic
Mercury
Mercury

CAPITOL RADIO (LONDON) CLIMBERS

PSYCHO KILLER, Talking Heads
PUT OUT THE FLAME, Peter Skellern
A LOVE LIKE YOURS, Dusty Springfield
STREET CORNER SERENADE, Wet Willie
PEOPLE'S CHOICE
YOU'RE REALLY GOT A HOLD ON ME, Suzanne
FANTASY, Earth Wind & Fire

BRMB RADIO (BIRMINGHAM) ADD-ONS

QUIT THIS TOWN, Eddie & The Hot Rods
BLUE BAYOU, Linda Ronstadt
JUST ONE MORE NIGHT, Yellow Dog
BABY COME BACK, Player
NEVER MY LOVE, Adrid Brothers
CAROLINA'S COMIN' HOME, Shaun Cassidy
LIKE I'VE NEVER BEEN GONE, Fran McKendree
AMSTERDAM, Pussycat
RAINSTORM, Merilee Rush
WHEN LOVE BEGINS, Don McLean

RADIO-VICTORY (PORTSMOUTH) HIT PICKS

Chris Pollard: BAKER STREET, Gerry Rafferty
Nicky Jackson: SIGHT FOR SORE EYES, Lamont Dozier
Dave Christian: (WHAT A) WONDERFUL WORLD, Art Garfunkel
Andy Ferriss: FIVE MINUTES, Stranglers
Chris Rider: I CAN'T STAND THE RAIN, Eruption
Anton Darby: PUT OUT THE FLAME, Peter Skellern
Howard Pearce: WALK IN LOVE, Manhattan Transfer
Dave Carson: DO YOU WANNA GET FUNKY WITH ME, Peter Brown
Jack McLaughlin: SOMEBODY I KNOW, Clifford T. Ward
STATION SPECIAL: HARD TO GET, Rubinoos

PICCADILLY RADIO (MANCHESTER) ADD-ONS

WUTHERING HEIGHTS, Kate Bush
SIGHT FOR SORE EYES, Lamont Dozier
JACK AND JILL, Royce
FIVE MINUTES, Stranglers
BABY COME BACK, Player
A LOVE LIKE YOURS, Dusty Springfield
I CAN'T STAND THE RAIN, Eruption
EMI
Warner Bros
Arista
United Artists
RSO
Mercury
Atlantic

Mirror

Apology: Because the American charts did not arrive in time, we have had to reprint last week's.

UK SOUL

1	1 GALAXY, War	MCA
2	2 LOVELY DAY, Bill Withers	CBS
3	5 ON FIRE, T Connection	GTO
4	9 JAM JAM JAM, People's Choice	Phil Int
5	3 NATIVE NEW YORKER, Odyssey	RCA
6	4 COCOMOTION, El Coco	Pye
7	8 WISHING ON A STAR, Rose Royce	Whitfield
8	6 DANCE DANCE DANCE, Chic	Atlantic
9	12 THE GROOVELINE, Heatwave	GTO
10	15 WHICH WAY IS UP, Stargard	MCA
11	18 TOO HOTTA TROT, Commodores	Motown
12	14 YOU CAN'T TURN ME OFF, High Inergy	Motown
13	17 WHOSE GONNA LOVE ME, Imperials	Power Exchange
14	7 BACK IN LOVE AGAIN, LTD	A&M
15	11 I LOVE YOU, Donna Summer	GTO
16	— CHOOSING YOU, Lenny Williams	ABC
17	— ZODIACS, Roberta Kelly	Oasis
18	13 COME GO WITH ME, Pockets	CBS
19	— IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson	Spring Pye
20	— RUN BACK, Carl Douglas	Pye

YESTERYEAR

5 Years Ago (3rd February 1973)

1	1 BLOCKBUSTER	The Sweet
2	2 DO YOU WANNA TOUCH ME	Gary Glitter
3	3 YOU'RE SO VAIN	Carly Simon
4	4 LONG HAIRD LEVER	Little Jimmy Osmond
5	5 JEAN GENIE	David Bowie
6	6 DANIEL	Elton John
7	7 PART OF THE UNION	The Strawbs
8	8 WISHING WELL	Free
9	9 IF YOU DON'T KNOW ME	Harold Melvin and the BlueNotes
10	10 BALL PARK INCIDENT	Wizzard

10 Years Ago (3rd February 1968)

1	1 EVERLASTING LOVE	The Love Affair
2	2 BALLAD OF BONNIE AND CLYDE	Georgie Fame
3	3 AM I THAT EASY TO FORGET	Englebert Humperdinck
4	4 JUDY IN DISGUISE	John Fred and his Playboy Band
5	5 BEND ME SHAPE ME	Amen Corner
6	6 EVERYTHING I AM	Plastic Penny
7	7 THE MIGHTY QUINN	Manfred Mann
8	8 SHE WEARS MY RING	Solomon King
9	9 SUDDENLY YOU LOVE ME	The Tremeloes
10	10 TIN SOLDIER	The Small Faces

15 Years Ago (2nd February 1963)

1	1 DIAMONDS	Jet Harris and Tony Meehan
2	2 NEXT TIME/BACHELOR BOY	Cliff Richard
3	3 LIKE I DO	Maureen Evans
4	4 DANCE ON	The Shadows
5	5 GLOBE-TROTTER	The Tornados
6	6 DON'T YOU THINK IT'S TIME	Mike Berry and The Outlaws
7	7 LITTLE TOWN FLIRT	Del Shannon
8	8 RETURN TO SENDER	Elvis Presley
9	9 WAYWARD WIND	Frank Ifield
10	10 SOME KINDA FUN	Chris Montez

US SINGLES

1	1	BABY COME BACK, Player	RSO
2	5	SHORT PEOPLE, Randy Newman	Warner Bros
3	10	STAYIN' ALIVE, Bee Gees	RSO
4	4	YOU'RE IN MY HEART, Rod Stewart	Warner Bros
5	6	SUP SLIDIN' AWAY, Paul Simon	Columbia
6	8	WE ARE THE CHAMPIONS, Queen	Elektra
7	2	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
8	9	COME SAIL AWAY, Styx	A&M
9	11	JUST THE WAY YOU ARE, Billy Joel	Columbia
10	14	LOVE IS THICKER THAN WATER, Andy Gibb	RSO
11	15	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century
12	7	HEY DEANIE, Shaun Cassidy	Warner/Curb
13	3	HERE YOU COME AGAIN, Dolly Parton	RCA
14	16	TURN TO STONE, E. L. O.	Jet
15	18	DANCE, DANCE, DANCE, YOWSAH YOWSAH, Chic	Atlantic
16	17	SERPENTINE FIRE, Earth, Wind and Fire	Columbia
17	23	EMOTION, Samantha Sang	Private Stock
18	19	I GO CRAZY, Paul Davis	Bang
19	21	DESIRE, Neil Diamond	Columbia
20	12	BACK IN LOVE AGAIN, LTD	A&M
21	24	DON'T LET ME BE, Santa Esmeralda	Casablanca
22	22	YOU LIGHT UP MY LIFE, Debby Boone	Warner/Curb
23	27	WHAT'S YOUR NAME, Lynyrd Skynyrd	MCA
24	39	THEME FROM CLOSE ENCOUNTERS, John Williams	Arista
25	13	RUNAROUND SUE, Leif Garrett	Atlantic
26	29	NATIVE NEW YORKER, Odyssey	RCA
27	30	LONG, LONG WAY FROM HOME, Foreigner	Atlantic
28	32	PEG, Steely Dan	ABC
29	33	TOO HOT TO TROT, Commodores	Motown
30	34	FFUN, Con Funk Shun	Mercury
31	20	SENTIMENTAL LADY, Bob Welch	Capitol
32	35	LOVELY DAY, Bill Withers	Columbia
33	40	THEME FROM CLOSE ENCOUNTERS, Meco	Millennium
34	37	HAPPY ANNIVERSARY, Little River Band	Capitol
35	25	YOU CAN'T TURN ME OFF, High Inergy	Gordy
36	41	EASY TO LOVE, Leo Sayer	Warner Bros
37	45	THUNDER ISLAND, Jay Ferguson	Asylum
38	42	STREET CORNER SERENADE, Wet Willie	Epic
39	44	NAME OF THE GAME, Abba	Atlantic
40	47	I LOVE YOU, Donna Summer	Casablanca
41	26	BLUE BAYOU, Linda Ronstadt	Asylum
42	48	FALLING, LaBlanc and Carr	Big Tree
43	50	ALWAYS AND FOREVER, Heatwave	Epic
44	46	SWEET MUSIC MAN, Kenny Rogers	United Artists
45	—	LAY DOWN SALLY, Eric Clapton	RSO
46	—	CURIOUS MIND, Johnny Rivers	Big Tree
47	—	GALAXY, War	MCA
48	—	BREAKDOWN, Tom Petty and The Heartbreakers	Shelter
49	28	POINT OF KNOW RETURN, Kansas	Kirshner
50	—	COCOMOTION, El Coco	AVI

US ALBUMS

1	1	SATURDAY NIGHT FEVER, Soundtrack	RSO
2	2	FOO' LOOSE & FANCY FREE, Rod Stewart	Warner Bros
3	3	ALL 'N' ALL, Earth, Wind & Fire	Columbia
4	4	OUT OF THE BLUE, Electric Light Orchestra	Jet
5	7	NEWS OF THE WORLD, Queen	Elektra
6	6	BORN LATE, Shaun Cassidy	Warner/Curb
7	5	RUMOURS, Fleetwood Mac	Warner Bros
8	8	I'M GLAD YOU'RE HERE WITH ME, Neil Diamond	Columbia
9	9	THE GRAND ILLUSION, Styx	A&M
10	10	THE STRANGER, Billy Joel	Columbia
11	14	DRAW THE LINE, Aerosmith	Columbia
12	19	RUNNING ON EMPTY, Jackson Browne	Asylum
13	11	DRAW TWO THEN LEFT, Boyz Scaggs	Columbia
14	15	SIMPLE DREAMS, Linda Ronstadt	Asylum
15	17	POINT OF KNOW RETURN, Kansas	Kirshner
16	18	LITTLE CRIMINALS, Randy Newman	Warner Bros
17	12	FRENCH KISS, Bob Welch	Capitol
18	13	GREATEST HITS, Olivia Newton-John	MCA
19	22	GREATEST HITS, ETC, Paul Simon	Columbia
20	20	HERE YOU COME AGAIN, Dolly Parton	RCA
21	24	GALAXY, War	MCA
22	27	AJA, Steely Dan	ABC
23	23	Foreigner	Atlantic
24	16	LIVE II, Kiss	Casablanca
25	29	DON JUAN'S RECKLESS DAUGHTER, Joni Mitchell	Asylum
26	25	LIVE, Commodores	Motown
27	30	SLOWHAND, Eric Clapton	RSO
28	21	SOMETHING TO LOVE, L. T. D.	A&M
29	32	CLOSE ENCOUNTERS OF THE THIRD KIND, soundtrack	Arista
30	26	ONCE UPON A TIME, Donna Summer	Casablanca
31	31	BOOK OF DREAMS, Steve Miller Band	Capitol
32	40	FUNKENTELECHY, Parliament	Casablanca
33	33	A PAUPER IN PARADISE, Gino Vanelli	A&M
34	35	FEELIN' MILLIE, Jackson	Spring
35	38	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Arista
36	36	THE STORY OF STAR WARS, soundtrack	20th Century
37	39	SHAUN CASSIDY	Warner/Curb
38	41	THANKFUL, Natalie Cole	Capitol
39	34	REACH FOR IT, George Duke	Epic
40	43	PLAYER	RSO
41	44	LOOKING BACK, Stevie Wonder	Motown
42	42	ANYTIME ANYWHERE, Rita Coolidge	A&M
43	50	LEIF GARRETT	Atlantic
44	48	MENAGERIE, Bill Withers	Columbia
45	—	STAR WARS/SOUNDTRACK	20th Century
46	28	TURNIN' ON, High Inergy	Gordy
47	47	FLYING HIGH ON YOUR LOVE, Bar-Kays	Mercury
48	—	WHEN YOU HEAR LOU, Lou Rawls	Phil. Int.
49	—	LIVE AT THE BIJOU, Grover Washington Jr.	Kudu
50	—	CHIC	Atlantic

US DISCO

1	1	SUPERNATURE, Cerrone
2	2	ONCE UPON A TIME, Donna Summer
3	3	TWO HOT FOR LOVE, THP Orchestra
4	4	BIONIC BOOGIE, Bionic Boogie
5	5	DANCE, DANCE, DANCE, Chic
6	6	LOVE MACHINE, Claudja Barry
7	7	LOVE EXPRESS, Michael Zager Band
8	8	STAYIN' ALIVE, Gees
9	9	SHAME, Evelyn King
10	10	ON FIRE (Getting Higher), T-Connection
11	11	THE NIGHT THE LIGHTS WENT OUT, The Trammps
12	12	WHICH WAY IS UP, Stargard
13	13	MOON BOOTS, ORS
14	14	CHATTANOOGA CHOO CHOO, Tuxedo Junction
15	15	DANCE WITH ME, Peter Brown
16	16	GIVE ME SOME LOVIN', Kongus
17	17	WHAT'S YOUR NAME, Antrea True Connection
18	18	SOMETHING'S UP, Wayne St Kohn
19	19	GALAXY, War
20	20	THE OTHER SIDE OF MIDNIGHT, Marcia Hunt

Cotillion
Casablanca
Butterfly
Polydor
Atlantic
Salsoul
Private Stock
RSO
RCA
TK
Atlantic
MCA
Salsoul
Butterfly
Drive
Crocos
Buddah
Salsoul
MCA
Aves

STAR CHOICE



NICK POWELL of the Pleasers

1	GRIP	The Stranglers
2	SOMETHING	George Harrison
3	SOMETHING STUPID	Frank Sinatra
4	LAY DOWN SALLY	Eric Clapton
5	BROWN SUGAR	The Rolling Stones
6	HAVE YOU SEEN HER	Chi-Lites
7	LAYLA	Derek And The Dominos
8	NO PARTICULAR PLACE TO GO	Chuck Berry
9	YOU CAN MAKE ME DANCE, SING, ANYTHING	Faces
10	ANARCHY IN THE UK	Sex Pistols

US SOUL

1	1	OUR LOVE, Natalie Cole	Capitol
2	2	FFUN, Con Funk Shun	Mercury
3	9	WHICH WAY IS UP, Stargard	MCA
4	14	ALWAYS AND FOREVER, Heatwave	Epic
5	5	GALAXY, War	MCA
6	8	LOVELY DAY, Bill Withers	Columbia
7	7	DANCE, DANCE, DANCE, Chic	Atlantic
8	10	TOO HOTTA TROT, Commodores	Motown
9	4	REACH FOR IT, George Duke	Epic
10	12	JACK AND JILL, Raydio	Arista
11	14	AIN'T GONNA HURT NOBODY, Brick Bang	Bang
12	16	WITH PEN IN HAND, Dorothy Moore Malaco	
13	17	BABY, BABY MY LOVE'S ALL FOR YOU, Danica Williams	Columbia
14	8	SERPENTINE FIRE, Earth, Wind & Fire	Columbia
15	3	OOH BOY, Rose Royce	Whitfield
16	—	PLAYING YOUR GAME BABY, Barry White	20th Century
17	—	LOVE ME RIGHT, Dorem Le Salle	ABC
18	18	COME GO WITH ME, Pockets	Columbia
19	13	BELLE, Al Green	HI
20	—	BABY COME BACK, Player	RSO