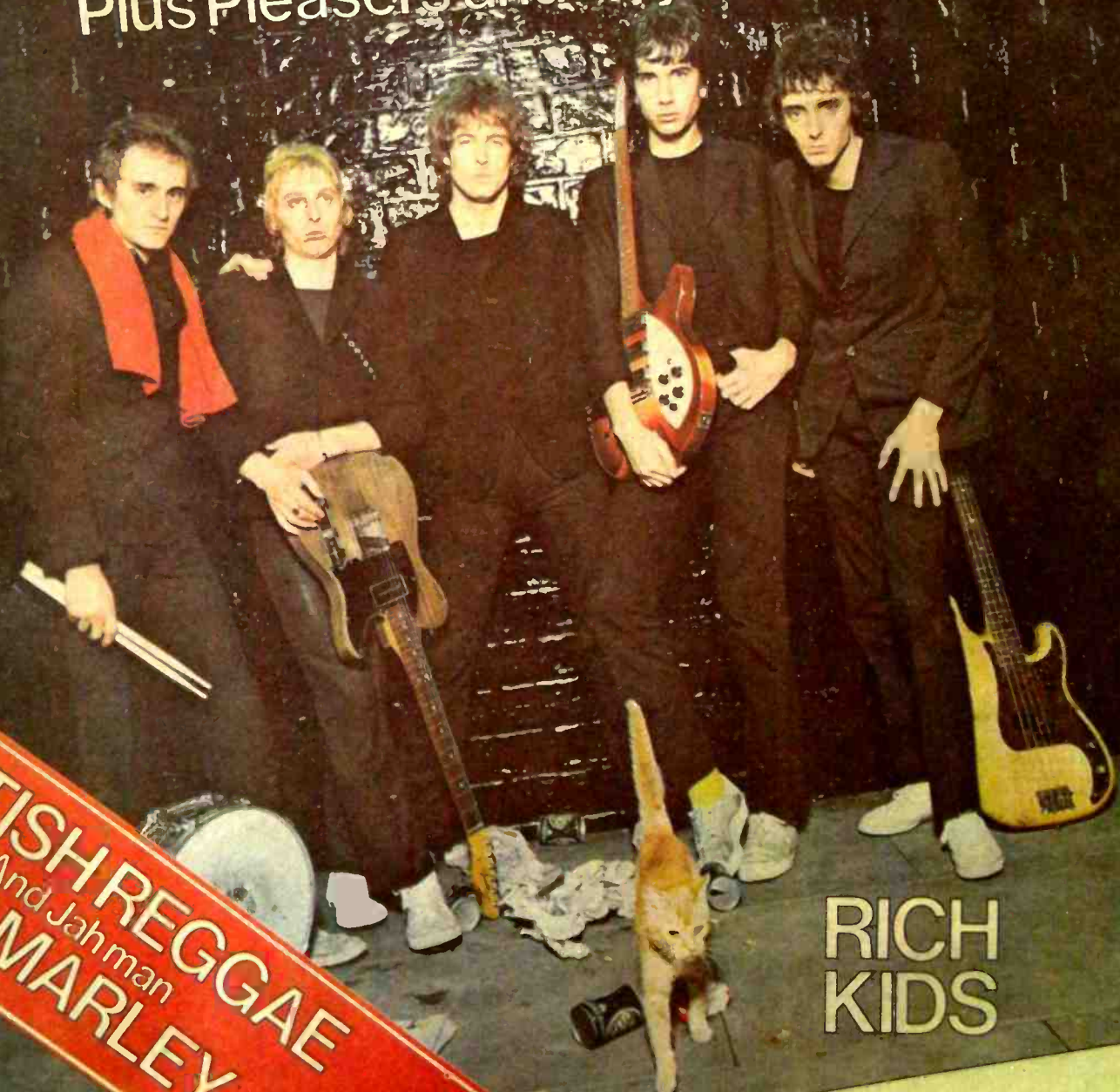


Record Mirror

TONIGHT

Plus Pleasers and Boyfriends



BRITISH REGGAE
 And Jah man
BOB MARLEY

**RICH
 KIDS**

Record

UK SINGLES

1	3	FIGARO, Brotherhood of Man	Pye
2	10	TAKE A CHANCE ON ME, Abba	Epic
3	1	UP TOWN TOP RANKING, Althia & Donna	Lightning
4	4	IF I HAD WORDS, Scott Fitzgerald / Yvonne Keeley	Pepper
5	2	MULL OF KINTYRE / GIRLS' SCHOOL, Wings	Parlophone
6	5	NATIVE NEW YORKER, Odyssey	RCA
7	7	LOVELY DAY, Bill Withers	CBS
8	13	SORRY I'M A LADY, Baccara	RCA
9	6	LOVE'S UNKIND, Donna Summer	GTO
10	9	JAMMING, Bob Marley & The Wailers	Island
11	26	WISHING ON A STAR, Rose Royce	Warner Bros
12	20	COME BACK MY LOVE, Darts	Magnet
13	12	THE GROOVE LINE, Heatwave	GTO
14	18	HQT LEGS / I WAS ONLY JOKING, Rod Stewart	Riva
15	32	DRUMMER MAN, Tonight	TDS
16	16	MR BLUE SKY, Electric Light Orchestra	Jet
17	15	GALAXY, War	MCA
18	21	LOVE IS LIKE OXYGEN, Sweet	Polydor
19	11	DANCE, DANCE, DANCE, Chic	Atlantic
20	17	WHO'S GONNA LOVE ME, Imperials	Power Exchange
21	33	HEARTSONG, Gordon Giltrap	Warner Bros
22	50	5 MINUTES, Stranglers	United Artists
23	23	ON FIRE, T. Connection	TK
24	24	RICH KIDS, Rich Kids	EMI
25	28	FOR A FEW DOLLARS MORE, Smokie	RAK
26	49	JUST ONE MORE NIGHT, Yellow Dog	Virgin
27	8	IT'S A HEARTACHE, Bonnie Tyler	RCA
28	14	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	UA
29	27	THEME FROM WHICH WAY IS UP, Stargard	MCA
30	-	JUST THE WAY YOU ARE, Billy Joel	CBS
31	34	STAYIN' ALIVE, Bee Gees	RSO
32	41	WORDS, Rita Coolidge	A&M
33	43	EMOTIONS, Samantha Sang	Private Stock
34	22	ONLY WOMEN BLEED, Julie Covington	Virgin
35	35	BLUE BAYOU, Linda Ronstadt	Asylum
36	-	CLOSER TO THE HEART, Rush	Mercury
37	19	LET'S HAVE A QUIET NIGHT IN, David Soul	Private Stock
38	42	NO TIME TO BE 21, Adverts	Bright
39	29	MORNING OF OUR LIVES, Modern Lovers	Berserkly
40	47	NERVOUS WRECK, Radio Stars	Chiswick
41	-	JOURNEY TO THE MOON, Biddu Orchestra	Epic
42	-	WUTHERING HEIGHTS, Kate Bush	EMI
43	-	DO YA WANNA GET FUNKY WITH ME, Peter Brown	TK
44	-	EVEN THOUGH YOU'RE GONE, Jacksons	Epic
45	-	SWEET SWEET SMILE, Carpenters	A&M
46	-	SHOT BY BOTH SIDES, Magazine	Virgin
47	38	QUIT THIS TOWN, Eddie & The Hot Rods	Island
48	45	JAM JAM JAM, People's Choice	Philadelphia
49	-	FANTASY, Earth Wind & Fire	CBS
50	44	ZODIACS, Roberta Kelly	Oasis 3/Hansa

UK ALBUMS

1	1	THE ALBUM, Abba	Epic
2	2	RUMOURS, Fleetwood Mac	Warner Bros
3	3	REFLECTIONS, Andy Williams	CBS
4	5	GREATEST HITS, Donna Summer	GTO
5	4	THE SOUND OF BREAD, Bread	Elektra
6	13	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
7	6	DISCO FEVER, Various	K-Tel
8	9	LOVE SONGS, The Beatles	Parlophone
9	16	OUT OF THE BLUE, Electric Light Orchestra	Jet
10	12	THE FLORAL DANCE, Brighthouse and Rastrick Band	Logo
11	17	EXODUS, Bob Marley and The Wailers	Island
12	8	GREATEST HITS VOL 2, Elton John	DJM
13	7	20 COUNTRY CLASSICS, Tammy Wynette	CBS/Warwick
14	10	NEVER MIND THE BOLLOCKS, Sex Pistols	Virgin
15	27	40 NUMBER ONE HITS, Various	K-Tel
16	22	MOONFLOWER, Santana	CBS
17	26	NEW BOOTS AND PANTIES, Ian Dury	Stiff
18	15	NEWS OF THE WORLD, Queen	EMI
19	11	FEELINGS, Various	K-Tel
20	18	THE JOHNNY NASH COLLECTION	Epic
21	19	20 GOLDEN GREATS, Diana Ross and The Supremes	Mptown
22	-	VARIATIONS, Andrew Lloyd Webber	MCA
23	20	GREATEST HITS, Olivia Newton John	EMI
24	30	I'M GLAD YOU'RE HERE WITH ME TONIGHT, Neil Diamond	CBS
25	21	DON JUAN'S RECKLESS DAUGHTER, Joni Mitchell	Asylum
26	14	30 GREATEST, Gladys Knight and The Pips	K-Tel
27	32	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
28	24	GREATEST HITS, Abba	Epic
29	29	RUNNING ON EMPTY, Jackson Browne	Asylum
30	25	ARRIVAL, Abba	Epic
31	34	THE JOHNNY MATHIS COLLECTION	CBS
32	31	ALL 'N' ALL, Earth, Wind and Fire	CBS
33	37	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
34	41	BEST FRIENDS, Cleo Laine and John Williams	RCA
35	23	GREATEST HITS, Paul Simon	CBS
36	28	LIVE AND LET LIVE, 10cc	Mercury
37	50	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
38	42	A STAR IS BORN, Soundtrack	CBS
39	35	ENDLESS FLIGHT, Leo Sayer	Chrysalis
40	44	SLOW HAND, Eric Clapton	RSO
41	38	THE MUPPET SHOW	Pye
42	33	40 GOLDEN GREATS, Cliff Richard	EMI
43	-	WHITE MUSIC, XTC	Virgin
44	-	DARTS	Magnet
45	-	STAR WARS, London Symphony Orchestra	20th Century
46	36	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
47	43	HOTEL CALIFORNIA, Eagles	Asylum
48	45	GET STONED, Rolling Stones	Arcade
49	48	THEIR GREATEST HITS 1971-75, Eagles	Asylum
50	-	MENAGERIE, Bill Withers	CBS

OTHER CHART

Singles			
1	WHAT DO I GET, Buzzcocks	United Artists	
2	SHOT BY BOTH SIDES, Magazine	Virgin	
3	NO TIME TO BE 21, Adverts	Bright	
4	5 MINUTES, Stranglers	United Artists	
5	SATISFACTION, Devo	Boogie Boy Records	
6	RICH KIDS, Rich Kids	EMI	
7	UP TOWN TOP RANKING, Althia & Donna	Lightning	
8	MONGOLOID, Devo	Boogie Boy Records	
9	JESUS LOVES, Iggy and the Stooges	Bomp (Import)	
10	SLAVERY, Dr Alimantado	Virgin	
Albums			
1	KILL CITY, Iggy	Bomp	
2	MAN AH WARRIOR, Tapper Zukie	MER	
3	HIT ME WID DAT RYTHM, Sly and the Revolutionaries	Jamaican (Import)	
4	NEW BOOTS AND PANTIES, Ian Dury	Epic	
5	WHITE MUSIC, XTC	Virgin	
6	TALKING HEADS 77, Talking Heads	Sire	
7	MODERN LOVERS LIVE, Modern Lovers	Berserkly	
8	SUICIDE, SUICIDE	Red Star (Import)	
9	THREE PIECE SUIT, Trinity	Joe Gibbs	
10	MEET THE RESIDENTS, Residents	Ralph Records (Import)	

BREAKERS



STEVE MILLER: breaking with 'Swingtown'

1	I CAN'T STAND THE RAIN, Eruption	Atlantic
2	GONE DEAD TRAIN, Nazareth	Mountain
3	ALRIGHT NOW, Free	Island
4	MATCHSTALK MEN AND MATCHSTALK CATS & DOGS, Brian & Michael	Pya
5	ME AND MY GUITAR, Frank Jennings's Syndicate	EMI
6	TEN TO EIGHT, David Castle	Parachute
7	SWINGTOWN, Steve Miller Band	Mercury
8	IF IT DON'T FIT DON'T FORCE IT, Koko Taylor	Paradise
9	CHOOSING YOU, Lenny Williams	International
10	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century

UK DISCO

1	4	UP TOWN TOP RANKING, Althia & Donna	Lightning
2	1	NATIVE NEW YORKER, Odyssey	RCA 12in
3	7	WHICH WAY IS UP, Stargard	MCA
4	2	DANCE DANCE DANCE, Chic	Atlantic/US 12in
5	6	GALAXY, War	MCA
6	5	THE GROOVE LINE, Heatwave	GTO
7	3	LOVE'S UNKIND, Donna Summer	GTO
8	8	JAMMING/PUNKY REGGAE PARTY, Bob Marley	Island/dub 12in
9	9	COCOMOTION, El Coco	Pya
10	13	TOO HOT TA TROT/ZOOM, Commodores	Motown/promo 12in
11	12	STAYIN' ALIVE, Bee Gees	RSO
12	14	JAM JAM JAM, People's Choice	Phil Int
13	15	SORRY I'M A LADY, Baccara	RCA
14	16	ON FIRE, T-Connection	TK 12in
15	31	I CAN'T STAND THE RAIN, Eruption	Atlantic
16	10	CHOOSING YOU, Lenny Williams	ABC 12in
17	11	ZODIACS, Roberta Kelly	Oasis
18	49	HOT LEGS / I WAS ONLY JOKING, Rod Stewart	Riva
19	27	LOVELY DAY, Bill Withers	CBS
20	22	COME BACK MY LOVE, Darts	Magnet

Chart compiled by Red Rhino Records, 9 Gilly Gate, York (Tel: 0804 36499).

Record Mirror

TELEPHONE
 Daytime: 01-836 1522
 Evening 01-836 1429

EDITOR
 ALF MARTIN

ASSISTANT EDITOR
 Rosalind Russell

FEATURES EDITOR
 Sheila Prophet

NEWS EDITOR
 Jim Evans

ARTIST/SUB
 John Frewin

EDITORIAL
 Barry Cam
 Tim Lot
 Robin Smith

SERVICES DEPT EDITOR
 Susanne Garrett

ASSISTANT
 Bev Briggs

CONTRIBUTORS
 Philip Hall
 Jim Farber
 James Hamilton
 Robin Katz
 Kelly Pike
 John Shearlaw
 Geoff Travis
 Robbie Vincent

CARTOONIST
 Charlie Brinkworth

PHOTOGRAPHERS
 Steve Emberton
 Elaine Bryant
 Rick Mann

MANAGING DIRECTOR
 Jack Hutton

PUBLISHING DIRECTOR
 Mike Sharman

ADVERTISEMENT MANAGER
 Alan Donaldson

ADVERTISEMENT PRODUCTION
 Michael Hitch

TELEPHONE SALES MANAGER
 Eddie Fitzgerald

Juicy Juicy

LONG DISTANCE LYNNE DIGS IN DOWN UNDER

JEFF LYNNE, conductor of the London Philharmonic Orchestra, has decided to break his silence. Yes, he's decided to give interviews to the press after all these years. The fact that he now happens to be in Australia has not influenced this decision in any way.

Young Bruce Springsteen took time out from recording in New York recently to play with old buddy Southside Johnny at a Jungleland gig. Mucho merriment with champagne corks flying as the two celebrated the new year. Incidentally, Springsteen has now finished laying down tracks for his new album which is due out in a few months.

Question: what song is never off Sid Vicious' lips?
 Answer: 'Boredom' by The Buzzcocks.

Art Garfunkel seems only to have eyes for pinball these days. You can often catch him arched over the flashing lights and sweaty flippers at New York's famed punko venue CBGB's.

Oldies checking out newies time. Spotted at Rich Kids London College of Printing gig Jammy dodgers Paul Weller and Bruce Foxton and Mick Jones of ze Clash. Thinking of changing your acts huh telas?

Nice to see those mad-cap Fabulous Foodles on the Old Grey Snoring Test. Before they went on the set, the naughty lads presented Whistling Bob Harris with one of their, er, little brown delicacies on a plate, and during the set, the drummer jumped out of his seat, raced over to Bob and embraced him fondly. If you'd had a colour set you'd have seen the bearded presenter turn three shades of crimson.

The Boys tell me they were not over-happy with their recently completed European tour. The gigs went just fine, but they didn't manage to pull a single bird between 'em - even when they arrived in Dunkirk and found they'd been booked, in error, into a girl's hostel. The nuns in charge put paid to any ideas the lads had towards the young things. Meanwhile, the Boys extend warm invitations to all young ladies everywhere to attend their UK tour dates.

Not long 'til Valentine's Day. I've no doubt the GPO sorting offices will be making special provision for the mountains of mail I'm expecting. First card to land on my desk a trifle early, was from Clifford T Ward. In fact it was his new single 'Someone I Know' cunningly wrapped in a card, 20,000 of these have been pressed and they're in the shops now. (Thanks for the cheque, Cliff).

Strange Encounter: Kid Strange tells me he bumped into Frank Zappa (what's all this about Zappa was producing the next Damned's album?) who was wearing red pyjamas in a restaurant recently.
 WEA Records this week



BIANCA JAGGER: lets it all hang out in a New York nightclub — at least she's not letting her heartache show...

arranged for Suburban Studs lead singer Eddie Zippo to attend a Harley Street specialist after being hit in the throat with a metal bar. Zippo's suffered a damaged larynx following an attack outside a Birmingham pub last Saturday. Said Eddie, "I was just talking to another member of the band when someone walked up and smashed me in the face." Several live dates were subsequently cancelled although the band are now back in action despite Steve the drummer having contracted chicken pox. The colourful Mr Zippo was recently featured in a punk rock special on ATV.

Good news of the week - 'New Faces' is folding just two weeks after the appalling Hughie Green's 'Opportunity Knocks' gets the bullet. Glg of the week had to be old flappy ears Robert Gordon and senior rocker, Link Wray at the Astoria Theatre, London. Among those lapping up the action, - and what action Mr Wray has - was my old pal Pete Townshend who tumbled on the stairs while making his way to his seat. Mr Keith Moon was not in attendance and I'm reliably informed he has once again taken himself to a health farm. Last time he did this, he gained seven pounds.

Johnny Rubbish, who claims to be a punk comedian, was in the studios last week with a mystery backing band to record a version of 'Anarchy In The UK'. The record is expected to be released in



THE SECRET: well, it's out now, ain't it?

the near future on an as yet unnamed record company. Dan McCafferty of Nazareth, in an inspired moment during rehearsals for their US tour, fell off the stage. Landing with a reasonable lack of grace, he managed to damage the achilles tendons in both feet and was to be seen hobbling around on crutches.

Percy, drummer with The Secret, like many in his profession, can't keep his hands still when he's not playing on his drum kit. A few days ago, he was sitting in the lobby of a hotel practising his drumming skills when a flourish on the invisible cymbals knocked over a vase of flowers. Meantime, as my picture shows, Benny Leopard and Mickey Modern of The Secret are doing a spot of moonlighting as plumbers

Did you see those pictures of Steve Jones AND Paul Cook dressed in shorts and 'Going Down To Rio' T-shirts with Ronald Biggs (a train robber)? They looked so sweet.

And in a souvenir shop in Princes Street Edinburgh, XTC's drummer Terry Chambers, a lad who is as West Country as possible, was mistaken for a Frenchman. The town, you see, was full of Frogs over for the Scotland - France rugby international.

What's with this dude Shakin' Stevens who's playing Elvis at London's Astoria Theatre?? He's attracting an enviable selection of backstage well-wishers. Recent visitors include Susan George and Joanna Lumley. Still with 'Elvis', the entire matinee show on February 11 has been booked out by Todd Slaughter and members of the Elvis Presley Fan Club.

Spotted an ageing Marty Wilde reminiscing with the youthful Shaky 'other evening.

Spring and young love are very much in the air this week. Or at least that's

what Juicy thought when she heard some staggering news in the bar (where else?) before the Robert Gordon concert. Let me be the first to pass on the secret.

"Sun-glasses" Ron, self-styled leader of the Teds and media personality has gone and got himself engaged! Ron has been best man at countless Teddy Boy weddings, but we were beginning to think he'd never catch the bouquet himself. Now we understand the evergreen rock 'n'

So, my sweets, Mick and Blanca aren't seeking a divorce. Hmm. My legal contacts tell me that Blanca has been consulting American lawyer Roy Cohn and Mayfair solicitors Harbottle and Lewis. What can all this mean???

roller is ordering a new set of drapes for the great event later this year.

People do get some funny ideas about pop groups, don't they? Take the Darts. Handsome, debonaire lead singer Denis Hegarty, front man of the combo, has just received a very strange letter. Coming from a Mrs Hegarty (believed to be of Irish descent) it wonders if young, 25-year-old Den is in fact one of her husband's long-lost brothers - or sisters' offspring, last heard of somewhere in Connemara. It then lists the names of 15 other relatives also called Hegarty, in the hope that this might ring an ancestral bell. Touched as he was Denis can't claim any such links. He was born in Dublin, and prefers to think his father was one of the Jewels.

Just a brief mention for the gravedigger who has, as per usual, been hogging the columns of the popular news papers. It would appear that the one - three would - be footballer has given Bebe the boot. Bebe of course, is stunned and doesn't believe it. When will these girls ever learn? And did you see Elton John dressed as a sailor at the Rio Carnival??? C'mon Reg let's be seeing your restored locks, eh?

After a girl fan was killed at a Rainbow concert in Japan, Ritchie and the boys had to give restrained performances for the rest of the tour. The authorities said: no encores, no breaking up of guitars, no explosive devices on stage. What next? Oi! Blackpants playing acoustic?? Expect Rainbow's Long Live Rock 'n' Roll album to be released in March.

This must stop at once: Debbie Harry was seen playing the trumpet on stage in Brussels.

Urgent request: Prof and the Profettes are looking for a drummer. Phone the lovely Linda on 01-836-1719. No heavy breathing calls please.

Film news: A £3,500,000 full length cinema film of The Muppets is being planned. 'Abba - The Movie' opens in London's West End on February 17. See y'all. Byebee.

Registered as a newspaper at the Post Office. Published by Spotlight Publications Ltd, 40 Long Acre, London WC2E 9LJ, and printed by South Eastern Newspapers Ltd, Lambeth, London, SE11 2AD.

JAM PLAN BLITZ FOR LONDON

JAM PLAN a London Blitz later this month when they play their first gigs of 1978. The band is set to play four major club venues over a seven-day period with a total attendance of

over 4,000. The dates are: Marquee February 24 and 25, 100 Club 27 and Music Machine March 2. Tickets are available from the respective venues from February 9,

priced at £1.50 in advance, £1.75 on the door if available. These will be Jam's only British dates for the first half of 1978, further appearances are not planned until June.



THE JAM

HOPE & ANCHOR DOUBLE ALBUM THIS MONTH

WARNER BROTHERS are releasing a double-LP set, 'Hope & Anchor Front Line Festival' on March 3. The album documents the recent three week festival at the North London pub and features tracks by 16 of the bands that performed there. These are: The Stran-

glers, Pirates, Steve Gibbons, Wilko Johnson, 999, Pleasers, Suburban Studs, XTC (all two tracks each), X-Ray Spex, Tyla Gang, Dire Straits, Roogalator, Phil Rimbaw, The Saints, Steel Pulse and Burlesque (one track each). The Front Row Festival

ran from November 22 to December 15 1977, and was recorded on the RAK mobile.

The album will retail at the special discount price of £4.49 for the first month of release. It will then revert to a regular double-LP price of £5.99.



HOPE LINE UP

HUNTER TO TOUR AGAIN

IAN HUNTER, whose group Overnight Angels disbanded last year, is planning to take to the road again soon. He broke up the Angels after one tour because he was losing so much money keeping them on the road. His new band will consist of people who are already well known musicians, but he doesn't want to

announce the names until everything is settled.

"I wanted to find people who were at the same level as myself," Hunter told RM, "not so much because I don't want to be the one that puts up all the money, but so that I don't have to be the front man. I never wanted to be that in my other groups but I

always ended up attending to all the business."

Hunter, who lives in the States - "because I like it there, not because I have to" - has been in Britain producing Mr Big's new album. He turned down an offer to produce Ronnie Spector and Lone Star to take on Mr Big, and also the offer to work with Bob Dylan.



JOHN MILES BAND

JOHN MILES TOUR, ALBUM AND SINGLE

JOHN MILES is to embark on a major UK and European tour in conjunction with the release of his third album and new single. The tour, starting in March and introducing new member and keyboard player Brian Clifton, includes 15 dates and features new songs from the album in the set.

Dates: Hull City Hall March 7, Middlesbrough Town Hall 8, Nottingham Trent Poly 9, Lancaster University 10, Sheffield University 11, Glasgow Apollo 12, Aberdeen Capital 13, Leicester de Montfort 16, Newcastle City Hall 17, Manchester Apollo 18, Bristol Colston Hall 19, Torquay Town

Hall 20, Eastbourne Congress 21, Bournemouth Winter Gardens 22, London Hammermith Odeon 23.

The album, 'Zaragon' is released on February 24 and includes seven new songs written by Miles and bass player Bob Marshall. A single will be out on February 17.

LP tracks: 'Overture', 'Borderline', 'Nice Man Jack', 'No Hard Feelings', 'Plain Jane', 'Zaragon' and 'I Have Never Been In Love Before'. Producer is Rupert Holmes.

From February 6 to 17, Miles undertakes his first headlining tour of Scandinavia, taking in Norway, Sweden and Finland.

WRECKLESS TO TOUR BRITAIN

WRECKLESS ERIC sets out on a 23-date British tour next month to tie in with the release of his debut album on SUIF.

Accompanying him will be his group, the New Rockets - so new that the line-up has yet to be stabilised.

The opening date at the Nashville in London on March 2, will be Eric's first stage appearance since the spectacular 'Bunch Of SUIFs' tour last year.

Other finalised dates are as follows: Sheffield Poly March 3, Bristol

Poly 4, Hull Tiffanys 6, Leicester University 7, Stirling University 10, Glasgow Queen Margaret University 11, Newcastle 12, Edinburgh Tiffanys 13, Burntisland Half Circle 14, Leeds Poly 16, London Kings College 17, Brighton New Regent 18, Birkenhead Hamilton Club 20, Loughborough Town Hall 21, Penzance Garden 23, Plymouth Metro 24, Birmingham Barbarellas 25, Liverpool Eric's 31, Manchester Rafter's April 1, Retford Penthouse 7, Croydon Greyhound 9.

DEBUT LP

BRITISH LIONS release their first album, 'British Lions' on Vertigo on February 17. Their first single, 'One More Chance To Run' is out this week.

The album was produced and arranged by the band.

Tour dates: Chelmsford Chancellor Hall, Febru-

ary 12, York Derwent College 17, Northampton Cricket Ground 18, Birkenhead Hamilton 20, Colwyn Bay Dixieland 23, Wolverhampton Lafayette 24, Harrogate PGs 25, Liverpool Eric's 26, Stafford Top Of The World 27, Cardiff Top Rank 28.

BUZZCOCKS ARE OUT OF KITCHEN

THE BUZZCOCKS release their album 'Another Music In A Different Kitchen' on March 10. A spokesman for the band commented, "The album is designed to consolidate the past and look to the future."

The band will also be touring as follows: Swansea Circus March 2, Cambridge Corn Exchange 3, Woolwich Thames Poly 4, Hemel Hempstead Pavilion 5, Plymouth Castaways 6, Cardiff Top Rank 7, Portsmouth Locarno 9, London Lyceum 10, Southampton University 11, Chelmsford Chancellor Hall 12, Sheffield

Top Rank 14, Lancaster University 16, Liverpool University 17, Leeds University 18, Swinton Affly 20, Kedgeley Victoria Hall 21, Newcastle Mayfair 22, Middlesbrough Rock Garden 23, Birmingham Top Rank 24, Birkenhead Hamilton Club 27, Shrewsbury Tiffanys 28, Middleton Civic Hall 29, Hamley Victoria Hall 30, Retford Porterhouse 31, Croydon Greyhound April 2.

All venues are oneated and ticket prices will be limited to £1.50 except London where prices will be £2. Support acts - "as interesting as possible" - are yet to be announced.



OTWAY AND BARRETT

OTWAY/BARRETT BACK TOGETHER

JOHN OTWAY and Wild Willy Barrett reunite this month for an extensive tour, described by Otway as "too bloody much like hard work." This follows their temporary split before Christmas when Otway toured with Scratch while Barrett indulged his passions for gambling and making model aeroplanes. The backing band will comprise of Dave Holmes, Mark Freeman, Ken Liversavage, Paul Sanderman and Paul Ward. A further guitarist may be added if Otway proves unable to cope with the four chords selected for use on the tour.

Dates: Salford University February 17, Hull

University 18, Liverpool Eric's 19, Norwich University of East Anglia 22, Preston Poly 24, Huddersfield Poly 25, Hemel Hempstead Pavilion 26, Oxford Poly 27, Bradford University March 1, Leeds Poly 2, Retford Porter house 3, Loughborough University 4, Reading Brians Club 7, Sussex University 8, Bristol University 9, Bath Pavilion 10, Nottingham University 11, Newcastle Guildhall 15, Middlesbrough Town Hall 16, Sunderland Poly 17, London Lyceum 22.

CIVIL WAR ALBUM

A & M RECORDS are currently in the process of producing an album written and conceived by Paul Kennerley entitled 'White Mansions'. The project is based on the period of American history during the Civil War Years from the Southern point of view. The album is being produced by Glyn Johns.

Musicians involved at the London sessions have been Henry Spinetti, Dave Markee, Tim Hinkley and Paul Kennerley with Eric Clapton contributing to two tracks.

Over the last two weeks, Americans Waylon Jennings, Jessi

Colter, John Dillon and Steve Cash of the Ozark Mountain Daredevils have been in Britain to discuss the project.

A spokesperson for A & M said, "There were no plans to release this information at such a premature stage of the project, but we have done so to clarify what has become a confused situation and to refute the erroneous statements which have been made in the music press."

This refers to our news story in the January 28 issue of RM. This story, which we received from New York, was accurate apart from the inclusion of Pete Townshend.

READY... STEADY...

TOM TO JOIN GAY RALLY

TOM ROBINSON will take part in a rally organised by the National Gay News Defence Committee in aid of their appeal against conviction for blasphemy at 1pm on Saturday, February 11. If you're interested, meet at Temple Tube Station at the aforemen-

tioned time. The march will then proceed via the Strand and Oxford Street to Trafalgar Square. Providing police permission is granted, Tom will sing 'Glad To Be Gay' at Trafalgar Square. Tom's EP, 'Rising Free TRB' is now in the shops.

ADVERTISING WITH BLONDIE

ADVERTISING, WHOSE second EMI single 'Stolen Love' is released on February 10, are to be special guests on the Blondie tour which starts at Blackburn St George's Hall, on February 23. The band are also gigging in their own right as follows: London Pegasus February 10, Reading Bones Club 15,

London Red Cow 16, Bristol BQ Club 17, Hemel Hempstead Pavilion 19, Bristol Poly March 9, Bolton 76 Club 10, London Nashville 13, Salisbury College of Technology 15, Plymouth Metro Club 16, Retford Porterhouse 17, London Nashville 20, Claxton Ladbrokes Holiday Club 26, London Nashville 27, Dudley JB's 31.

CHALLENGE NIGHT FOR EDINBURGH

FEBRUARY'S STIFF / Chiswick Challenge has been set to take place on Friday, February 24 at Edinburgh Clouds in co-operation with Regular Music and will feature exclusively Scottish bands. So far set for the

evening are The Skids (from Dunfermline), The Frazz (from the Far North), The Cuban Heels (from Glasgow), Groper (from Ayr) and Scars (from Edinburgh) and special guests The Subs who are already signed to Suff.

ALEX COMES OUT OF 'RETIREMENT'

ALEX HARVEY, billed as 'The Sensational Alex Harvey', is to play the London Palladium on Sunday, March 5, supported by a new band, orchestra and choir. The set will include a number of special effects and the debut of his 'Vibrantia'. Recently, you will recall, Alex retired. But now he is claiming that the announcement by Mountain that he had retired "astounded" him. Mountain are upset by this and have issued the following statement: "It has been reported that Alex was astonished by the press release issued by this company concerning his retirement. The day after he finally walked out on the band (SAHB), a copy of the statement subsequently issued by Mountain was sent round to his home by hand so that Alex could change and alter any parts of the statement he disagreed with. He did not ask for any alterations whatsoever. Alex's first announcement connected with retirement was in an interview approximately 18 months ago when we, his management, read that Alex intended to retire. During the ensuing 18 months, Alex was in fluctuating health and rarely worked. However,

he did make various statements to journalists to the effect that he did not wish to perform any more. "Walking out on the band with no prior indication at the time he did necessitated the cancellation of a major European tour and a series of British Christmas shows. Not only did this action cause the final split, but also wiped out seven years of hard work and support by his fellow musicians. It was quite obvious that neither the members of the band nor Alex could work together happily again. "Despite being involved in legal action against Alex Harvey at the moment, we would like to wish him well for his concert at the Palladium. However, we must refute any suggestions made by Alex to the effect that he was forced into a situation by his management and fellow musicians. Both his management company and the members of the band had tried to help and support Alex during his 18 months of fluctuating health and wavering commitment. We feel that, before anyone talks about conflicts and stalemates, this should be taken into consideration."

RADIATORS' 'HERO'

THE RADIATORS From Space have one new date added to their current tour - Port Talbot Troubadour on February 16. They have completed recording their new single 'Million Dollar Hero' with producer Tony Visconti and Chiswick are rushing to release it with a

projected release date of February 18. A spokesperson for Chiswick said, "The band are taking legal advice over statements made by Griffin Catering, owners of the Nashville, over remarks made last week in connection with their banning from the Nashville. Watch for further developments."

Newbeat opens for Beat Boom

THE NEWBEAT Club, London's first Beat Club, opens at the Pegasus, Green Lane, Stoke Newington on Saturday, February 18 and will continue every Tuesday after. The object of the club is to promote the new Beat Boom with special emphasis on creating a nursery for new talent. Every Tuesday there will be one headline band and two up and coming bands. The opening night (February 21) will feature the Stukas, supported by The Look, The Monos and the Ekoes. Continuing with February 28: The Boyfriends, The Monochrome Set, The Ekoes. It is planned eventually to expand the club to two nights a week and to accommodate live recordings of the new bands to be issued on a new co-operative label called 'Dock Beat'.

Young Ones 'Radio' single

THE YOUNG Ones, a new band consisting of Paul Lewis (vocals), John Holliday (bass), Paul Wickens (keyboards), Richard Bull (guitar) and Martin Broad (drums) have their first single 'Rock 'n' Roll Radio' released by Virgin on February 17. The band will play on the Vibrators upcoming tour, starting at Cambridge Corn Exchange on February 10. (For full dates see last week's news pages).

Tavares dates confirmed

DATES FOR Tavares' third UK tour have now been confirmed. They are as follows: Manchester Apollo March 4, Liverpool Empire 5, Bournemouth Winter Gardens 6, Leicester Balleys 7-11, Watford Balleys 12-18, Newcastle City Hall 20, Wolverhampton Civic Hall 21, Middlesbrough Town Hall 22, Eastbourne Kings Country Club 23, London Palladium 26. Tickets are now on sale and seat prices at most venues range from £1.50 to £3.50. Tavares will be backed on stage by a British horn section along with their own band comprising of guitarist Hank Smith, drummer Bert Syms, bassist Sheldon Steele and Steven Soares on keyboards, all of whom accompanied Tavares on their last visit here.

Changes to Boys dates

THE BOYS start their headlining tour this week to coincide with the release of their third single 'Brickfield Nights' on February 10. There have been some additions and changes to the tour. Additions: Maldstone College Of Technology February 10, Sheffield Penthouse 14, Whitley Bay The Rex 15, Dudley JB's 18, Newcastle University 22. Cancelled: Brighton New Regent February 10, Leeds Ffordre Green Hotel 19.

Vibrators' free London show

THE VIBRATORS, whose London Thames

Poly gig was called off because hall porters' would not service punk gigs', are now appearing at Newcastle University on February 11. The band's new single 'Automatic Lover' will be released on February 24. They will also be doing a free London show on February 19 - Further details are not yet available.

Eno/Heads in Nassau

ENO WILL be producing the Talking Heads' next album in Nassau. He's also going into the studio with Devo. Soon to be released is his obscure 'Discreet Music' to be his 'most complete work so far'.

Pictures of Strangers

PEOPLE WHO received copies of the Strangers new single '5 Minutes' in a plain white sleeve can write into Albion Management, 12 Putney Bridge Road, London SW18 and they will be sent a picture sleeve. Meanwhile, the Strangers are playing a 'hushed up' tour, aiming for minimum publicity so that they can play smaller venues around the country.

Keep on Whirling

WHIRLWIND, WHO have just completed their tour with Robert Gordon and Link Wray, continue gigging as follows: Sutton

In Ashfield Golden Diamond February 11, Wellingborough British Hall 16, Tottenham White Hart 17, Southend Minerva 18, London 100 Club 21, Oxford New Theatre 25, York Oval Hall Club March 2, Leeds Ffordre Green Hotel 3, Derby Sunset Blvd 4, Willemsen White Horse 17, Hackney Adam and Eve 18, London Rock Garden 24, Llandoverly Castle Hotel 25. Their first single 'Hang Loose' is released by Chiswick on February 17.

BIG SIN CITY, a new musical starring Jack Wild opens at the Ashcroft Theatre Croydon on February 13 for one week. Rock band The Sin City Slickers are featured.

JOHN COOPER CLARK, Mancurian new wave poet has signed a long term worldwide deal with CBS. His first album for CBS will be released in the spring.

FIRST SINGLE for young West London band Scruff is 'Get Out Of My Way', released this week on Track Records.

JOHN SHEARER, respected session drummer who has played with the Likes of Moon and Sutherland Brothers and Quiver has joined Crazy Kat as replacement for the departing Roger Bradley-Willis.

NEW YORK band Riot have signed in the UK and Europe to Artoia.

JENNY DARREN is to make her US concert debut in June to be in there with the release of her current DJM album 'Jenny Darren'.

TOURS... TOUR

999, whose debut album '999' is scheduled for release towards the end of February, announce a 'major tour' London North East Poly February 11, Brighton Poly 18, Plymouth Woods 2, Penance Garden 23, Dartington College of Education 24, Portsmouth Poly 25, Great Yarmouth College of Education March 1, Doncaster Outlook 2, Middlesbrough Rock Garden 4, Kethley Knickers 7, Reading Brian's 10, Liverpool Rafter's 9, Birmingham Barbarellas 10, Liverpool Eric's 11, Norwich Peoples Club 14, Leeds Roots 16, Edinburgh Clouds 17, London 19, Cardiff Top Rank 21, Canterbury College of Art 22, Essex University 23. Further dates to be announced.

ELECTRIC CHAIRS

ELECTRIC CHAIRS: London Bedford College February 10, London Rochester Castle 11.

THE SECRET

THE SECRET: Nottingham University February 10, Liverpool Eric's 11, Bradford University 15, Middleton Town Hall 16, Birmingham Barbarellas 18, Cheltenham Town Hall 20, London Lyceum 22, West Rutton Pavilion 24, St Albans Civic Hall 25.

CHEAP FLIGHTS

CHEAP FLIGHTS: London LSE February 10, Portsmouth Poly 11, Plymouth Woods 14, Edinburgh Napier College 17, Huddersfield Poly 18, Leeds Tiffanys 21, Colwyn Bay Dixieland 22, Grangemouth Lee Park Hotel 23, Glasgow Burns Howff, Tonypany Royal Naval Club 25, Leighton The Lion and Key 26.

THE DEPRESSIONS

THE DEPRESSIONS add: Manchester UMIST February 18, Brighton Buccaneer 20, Birmingham St Peter's College 22.

EARTH QUAKE

EARTH QUAKE: Salford University February 10, Warwick University 11, Liverpool Eric's 22, Birmingham Barbarellas 24, London Roundhouse 26.

COLLOSSEUM

COLLOSSEUM II who are featured on Andrew Lloyd Webber's 'Variations' LP play the following dates in February: Southampton University 11, Lincoln Theatre Royal 12, Liverpool Eric's 13, Swansea Nutz 18, Brighton Sussex University 17.

READY GO STEADY

THE NEW SINGLE FROM GENERATION X
CHS 2207

THE WEEKEND STARTS HERE

'Hey mum, this is the Rich Kids'



'THE THING about Rich Kids you see is they don't CARE'

Or at least they're trying very hard not to care. Sitting in their minibus on a bleak, wet Saturday afternoon on their way from London to Canterbury, the Rich Kids are pondering on the events of the night before, and doing their best to shrug them off.

Playing a gig at Sussex University in Brighton, the group were forced offstage halfway through their set by a bunch of particularly determined hecklers.

"These dopey punks," explains Midge Ure, "were spitting at us and chanting 'Funk, punk, we want punk', behaving just like they'd read they ought to in the Sunday People."

"They were shouting at Steve too, calling him a poof, and so he was camping it up, giving them as good as he got. We don't mind all that as long as it's fairly good natured, but this lot were animals. They started throwing glasses and beer cans at the stage and then this bottle smashed against my guitar, and I thought, 'That's it'. We just walked off. It was a shame, because it meant the rest of the kids suffered because of them, but there was nothing else we could do."

In fact, reactions on the band's first British tour have varied wildly from night to night - from the warm and friendly to the blankly hostile. As Glen Matlock says, "Some of them don't want to like us."

There are various reasons for this hostile attitude - the hard to live up to advance publicity, the clean-cut image, Midge's former star status amongst the teenies (an immediate target for musical snobs everywhere) and the recent split up of Midge's former group, which the kids seem to blame him for, even

though he hasn't seen the others in months, and he claims to know as much as little about the break up as you or I do.

The group accept the situation as inevitable: "The first people to do something new always suffer the most," shrugs drummer Rusty Egan. "The other groups will probably have it easier."

But acceptance of a problem doesn't mean you've automatically found a solution for it. The group reckon that, most nights, they can win over the dissenting voices in the crowd, but at gigs like Brighton when all attempts at reconciliation have failed, there's really little they can do.

"We had a go at them one night," says Rusty, "but you can't go on doing that, you'd end up being the Pistols."

Still despite these minor difficulties with crowd control, there's little doubt that the Rich Kids are winning through. It could easily have gone wrong: EMI treating them as hot property when nobody had even heard a note could have provoked a much larger backlash against them. But with their first single leaping straight in the charts, and with mostly favourable response from the press, they're now firmly enough established to feel confident about their future.

As a group, they're still very young (remembering those first live dates in Paris were only two months ago) and this shows up in the erratic

quality of their live gigs. Of the six gigs I've seen, two have been great, two have been slightly dodgy, and two are probably best forgotten. But they cheerfully accept that they sometimes deserve bad reviews: talking about their date in Birmingham, Midge admits "Mind you, we were terrible that night!"

But the two months has seen huge progress: they're much more a group now, much more aware of where they each fit in the set up, and their individual personalities are finding room to come to the fore.

Midge is the old man of the band, the one who's seen it all happen before, and isn't likely to blow it this time round. He isn't at all bitter about the past, remembering the sick Bill days with affection:

"The night before we did Top Of The Pops, our manager took us all out for a big Greek meal, and we drank seven bottles of wine in about half an hour. We were so ill the next day - I haven't been able to look at Greek food since!"

"We were dressed as monks for 'Forever And Ever' - remember that? So there we were parading round all day in these robes, holding candles. Afterwards people kept asking if it took loads of make up to achieve that deathly pale look, but it was definitely all natural!"

Midge has stayed good pals with the rest of the group, who're now known as the Zones, and is even doing some unofficial PR for them on the side, persuading such people as

journalists (ie: me) and EMI A & R men they're worth taking a look at.

Glen, perhaps unexpectedly, is the quietest member of the group, with the same calmly sardonic attitude he alone of the Pistols retained on the Bill Grundy TV show. (Doesn't all that seem a long time ago?) When a disc jockey from the local campus radio station asks him about the Pistols, he merely yawns and says simply that it's "old news".

As the founder member of the group, the Rich Kids' direction came originally from him, a direction he describes as "One step on from punk, an attempt to do something a bit different." And he seems cheerfully content with the way things are going.

Guitarist Steve New is the flash one of the band, at 17 ('the sweetest seventeen we've seen in a long time' to quote one teeny mag) also the potential screamy target, with his cute, fresh-faced looks, his carefully raggy hair and his natty line in jerseys.

Drummer Rusty meanwhile is A Character, the kind of bloke who could talk the hind legs off a donkey (should he so desire). He has an opinion for all occasions, an anecdote for any situation. The rest of the group treat his never-ending stream of chatter with amused mock-exasperation.

Like the others, one of Rusty's favourite subjects is clothes and fashion. In fact, when the group first meet up, the inevitable opening topic

is their new shoes / jackets / trousers. Midge seems to buy most of his from Seditionaries, while Rusty claims his wardrobe comes from markets at a fraction of the price it would be elsewhere.

Whatever, the Rich Kids look great - which of course is a vital part of the '78 pop scene (which Glen at one point describes as the 'new new wave').

A demonstration of the contrast of the Rich Kids comes at the end of the Canterbury gig, when Midge, surrounded by young fans of both sexes ("I feel just like that son 'Grandad'") reaches the car park outside. A particularly tiny mini punk, dressed in special 'punk' gear obviously handmade by his mum, grabs Midge's arm. "Here's me mum," he says enthusiastically, grabbing at his sleeve. "Come and meet me mum. Mum, mum this is Midge!"

"Hello," says Mum happily out of the car window, and Midge obligingly says "Hello" back. But this never happened to this Pistols.

And then it's back into the minibus where the group sign copies of their single for each other's relatives, Midge tries to work out if he'll reach home in time for a Humphrey Bogart midnight movie, and Rusty talks. Non stop. Glen, meanwhile, wins the usual race for the front seat, and plays Ry Cooder tapes on the stereo.

They talk about their recent gig at the Nashville, which was one of the best they've done, and which, inevitably was packed out.

"We asked the manager if we could go to the toilet before we went onstage," says Rusty, "and he handed us a pint mug!"

"That's when you know you've made it big," laughs Midge. "When the Nashville's so full, you can't get through to the toilets!"

You know the Rich Kids are gonna make it, you couldn't get to the toilets at the Nashville. SHEILA PROPHET is ready with a pint mug

FOUR SIDES OF DISCO DYNAMITE

SATURDAY NIGHT FEVER



RSO SUPER DOUBLE ALBUM 2658 123 CASSETTE 3517 014

FEATURING

BEE GEES

INCLUDING

'STAYIN' ALIVE' - 'HOW DEEP IS YOUR LOVE'
 plus **YVONNE ELLIMAN - 'IF I CAN'T HAVE YOU'**
TAVARES - 'MORE THAN A WOMAN' and many more

THE MUSIC NEVER STOPS



Singles

reviewed by JIM EVANS

Is it the wrong move?

TOM ROBINSON BAND: 'Rising Free TRB' (EMI 2349). Something of an ambitious move to release a live EP after just the one hit single - big though it was. As a live recording the sound can only be described as very average. And the songs? 'Don't Take No For An Answer' is the strongest number, structured as 'Motorway' - full sound, insistent drums and strong distinctive vocals. 'Martin' however, falls into the cabaret singalong category - 'Never had a bruvver like Martin', exaggerated mock working class accent, etc. 'Now it's your turn' etc. 'Sing If You're Glad To Be Gay' just doesn't happen, but 'Right On Sister' almost redeems it. Final verdict: disappointing.

BUZZCOCKS: 'What Do I Get'/'Oh Shit' (United Artists UP 36348). Simple song - melodic even, side one, but those repetitive lyrics 'What do I get? What do I get?' repeated ad infinitum tends to grind. Art? No, shit for shit's sake.

FREE: 'All Right Now'/'Wishing Well'/'My Brother Jake' (Island IEP6). Hardy annual re-release, but justified. 'All Right Now' remains a classic. First released in May, 1970, it remains a mystery why the highly commendable follow-up 'Stealer' did not emulate the success of 'All Right Now'. Free split soon after - more's the pity. Also serves to remind what a fine musician Kossoff was. C'mon Island, put out 'Stealer' again and give it a big push. Please.

GENERATION X: 'Ready Steady Go' (Chrysalis CHS 2267). Their third Chrysalis single - the first two have had moderate success and they're currently putting together their debut album with producer Martin Rushent. This cut is one of their 'stage favourites'. Another moderate success I fancy. It's not distinctive enough to be huge. I'm not writing them off or calling them last year's thing. Let's wait for the album before passing further judgement.

JIMMY LINDSAY: 'Easy' (Island WIP 6431). Big hit for the Commodores last year, could well happen for Lindsay too.

THE BRIGHOUSE AND RASTRICK BAND: 'The Lincolnshire Poacher' (Logo GO 308). It would appear that there are now on the market some 30 attempts to jump on



TOM ROBINSON BAND



FREE



BUZZCOCKS



DEPRESSIONS



GENERATION X

the proverbial bandwagon following the success of the Brighthouse and Rastrick Band's 'Floral Dance'. This, 'The Lincolnshire Poacher', is the official follow-up. The lads in the band wish to dissociate themselves from attempts to cash in by companies with B&R back catalogue. (Note 'Barwick Green' EMI 2752 (first published 1968). A spokesman for the band committee commented 'Hey - oop that's just not where we're at man, by gum.' And on hearing a version of 'Floral Dance' sung by the Mashed Voices of Radio 2 DJs, the same spokesman (the band's third triangle player) added, 'If we thought this sort of thing was commercial we would have called our album 'Sing - along - Brighthouse' and 'ad done w'it.')

KIRK ST JAMES: 'Feel The Music' (Polydor 28998M). This dude is a recent winner of 'New Faces', a TV show. Strong Ray Stevens song that might bring St James some work. Currently he's got a residency at Croydon's Sinatra Club. O! Blue Eyes he isn't - but with a name like Kirk St James, anything might happen.

BILLY J. KRAMER: 'Ships That Pass In The Night' (EMI 2740). Can't think of anything inspired to say about this most uninspiring record. Below average MOR.

DAVE LEWIS: 'Good To Be Home Again' (Polydor 2058 974). Track from his forthcoming album 'The Late Show'. If this is the best cut from that LP, then there's not a lot of hope for the guy. Apparently, he's been around for some time and is now gigging with his own band. Judgement deferred.

SCRUFF: 'Get Out Of My Way' (Track 2094 140). Described in the accompanying press release as 'Power pop'. Four lads from Fulham who celebrate coming off the dole with this. Their first single... It's the best boom all over again. If this band can reproduce the same sound on stage, they should go places and be worth catching in action. The slip 'Rock 'n' Roll Woman' is good stuff too. Both numbers written by the band. Bill Kimber produces. Much promise.

THE ALAN PARSONS PROJECT: 'I Robot' (Arista ARIST 158). Edited from the album of the same name - with one eye firmly focused

on the Great Star Wars Cash-in department no doubt. Strong chart potential.

WARREN SMITH: 'Red Cadillac And Black Mustang' (Charly CYS 1006). Re-released for the 11th time. If you haven't got it already, do so at once. Filp. 'Dear John'.

JIM KAFFERTY: 'Don't Talk Back' (Decca F13747). His second single. Produced by brother Gerry. Another singer-songwriter. Competent though he is, it's going to take a lot more than this single to pull him out of the Second Division.

JACQUE SULLIVAN: 'Stop Thief' (Air CHS 2263). Eurovision pop. Self-penned by Jacqueline who is part-actress part-singer. She has a song, 'Moments', which is in the final 12 for the Song For Europe escapade.

TOBI LEGEND: 'Time Will Pass You By' (RK 1004). Also includes 'Long After Tonight Is Over' by Jimmy Radcliffe and 'I'm On My Way' by Dean Parrish under the banner 'Casino Classics'. Three Before Eight! According to the sleeve notes, these three numbers are played with regularity at the Wigan Casino. Classy soul.

MICHAEL JACKSON: 'Ben' (Tamla Motown

TMG 834). Sad sweet song re-released. Should chart again.

THE EQUALS: 'Red Dog' (see GUY 5). Tedious. This band have never managed to recapture the success formula they found with 'Baby Come Back'. 'Red Dog' has neither bark nor bite.

IAN GILLAN BAND: 'Mad Elaine' (Island WIP 6423). Heavy. Strains of 'Smoke Across The Water'. Reasonable guitar work, vocals and arrangement, but not at all memorable.

PLANET GONG: 'Opium For The People' (Affinity AFS 101). David Allen, Gilli Smyth and friends with a marvellous no wave single. 'There ain't no time left to seduce you. Floating anarchy is gonna save you - so beat your head against the wall - where's that gonna get youo Cinema, nicotine, meat sugar, education, Big Daddy. Advert, rock 'n' roll, books, money, churches, dope, politics, booze, Melody Maker, Daily Express, radio, TV.

FLEETWOOD MAC: 'Rhianon' (Reprise KT4430). Beautiful Stevie Nicks number from the 'Fleetwood

Mac' album. You must know it? Hi!

THE ROCKABILLY RAIDERS: 'Hurricane Rock' (SUN CYS 1034). Rockin', tenor sax influenced instrumental from a Swedish based American band, comprising five American army deserters.

NIKKI DU CANE: 'Somebody To Love' (Private Stock PVT 132). Very average pop song for her first recording on this label. Produced and arranged by Tony King who has worked closely with David Soul.

KEITH BARBOUR: 'Do You Believe In Magic' (Private Stock PVT 125). Boring version of the Lovin' Spoonful's big hit.

THE EXILE: 'The Real People' (Charly CYS 1033). Scottish punk on Charly! The leader of The Exile, Graham Scott, hangs around outside social security offices, scrawling obscenities on the wall, drinking surgical spirit out of an old VP wine bottle, telling smutty jokes and selling packets of stolen fags. The group play in furious Sex Pistols fashion, although the lyrics are not always crystal clear above the din of the music. But that's probably just as well.

CLIFFORD T WARD: 'Someone I Know' (Mercury LUV 1). Love song from his current album 'New England Days'. First 20,000 have been packaged in a colourful and light-hearted Valentine card. Pleasing string arrangement and gentle vocals.

REGGAE REGULAR: 'The Black Star Line' (Greenleeves GRE 004). Rush - released to coincide with the band's February tour. The number is the high point of their stage act.

GIDFON JAH RÜBBAAL: 'Love Rasta' (Greenleeves GRE 005). Their first UK release. Another little slice of what's good about Jamaica.

GOBBLINZ: 'London' (Pinnacle PM34). Don't know where they come from or who they are, but this is not at all bad. New wave. If you like. Insistent rhythm supplemented with clear-cut vocals and fine lulling keyboards work.

TIMMY THOMAS: 'Touch To Touch' (TKS TKR 6017). Average funky soul. Heard it all before.

CHOSEN FEW: 'You Mean Everything To Me' (Polydor 2058 975). Re-release. High pitched soul harmonies, etc.

TINA CHARLES: 'I'll Go Where Your Music Takes Me' (CBS 3 CBS 6062). So catchy. Certain to get on the radio playlists and hence into the charts. Strong. MOR.

SANTANA: 'Black Magic Woman' (CBS 3 CBS 6055). Carlos and friends with their 'Moonflower' version of the Peter Green classic. Strongest track from that double album. Chart possibility.

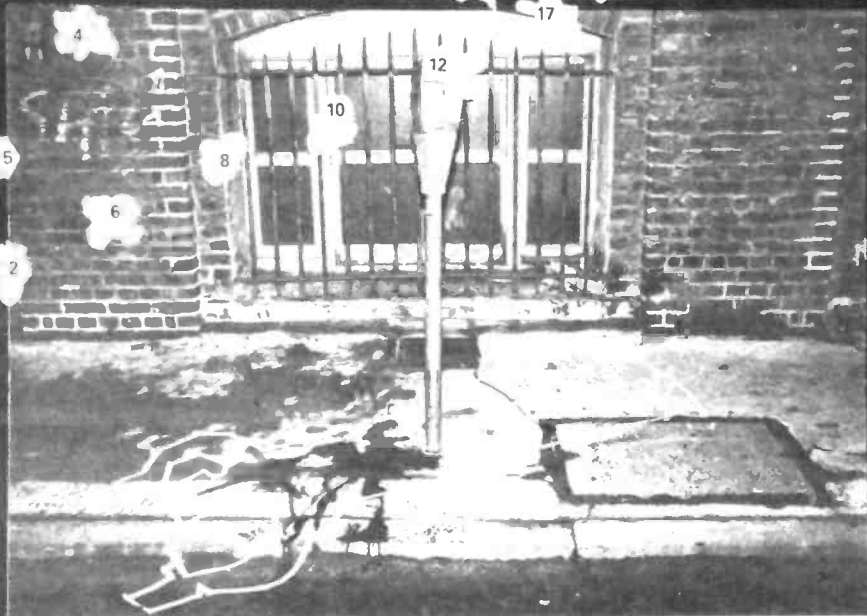
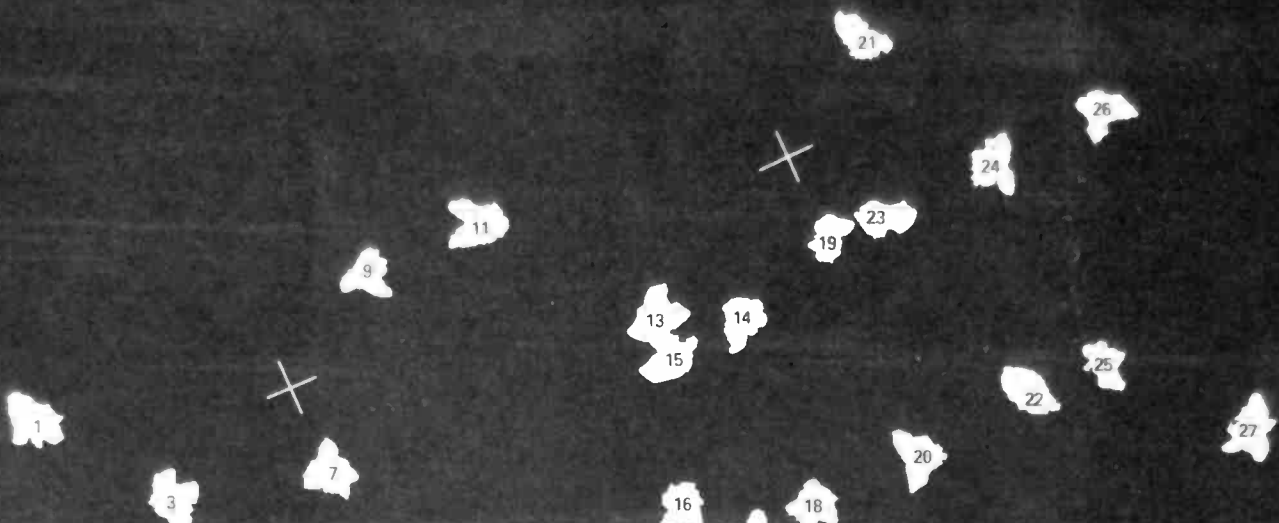
THE DEPRESSIONS: 'Messing With Your Heart' (Barn 204 119). A hard - gigging band who really need some chart success. Solid sound, well - barbed hookline. Could be a minor hit.

TED NUGENT: 'Home Bound' (Epic 3 EPC 5945). Instrumental cut from 'Cat Scratch Fever' that finds the Motor City Madman in restrained mood. Restrained enough to take him into the singles charts.

ERROL CAMPBELL: 'African Queen' (Temple TEM 108). Jah. More reggae Errol had a hit last year with 'Jah Man'. This should do likewise.

THE ALTERNATORS: 'No Answers' (NRG SRTS/NRG 001). Powerful rhythm section reminiscent of The Stranglers. Fast, energetic. Admirable for a debut disc.

GENERATION X ... FEB 10 ...



KILL CITY STOP PAVEMENT COURTESY STOP EXACT STOP STRAIGHT SELL
 STOP IN TOWN STOP OPEN HEART STOP OUT NOW STOP ++++ IGGY POP
 AND JAMES WILLIAMSON STOP KILL CITY STOP ON RADAR STOP RAD 2 +

Albums

♦ ♦ ♦ ♦ ♦
 + + + + +
 * * * * *

Webber report

ANDREW LLOYD WEBBER: 'Variations' (BICA MCF 2824)

ANDREW LLOYD Webber helped bring Christ out of retirement putting him on the stage in 'Jesus Christ Superstar'. Evita followed and now he's doing public relations work for Paganini wizard violinist of the 19th century. He was an amazing little performer who played violin like Jimmy Page plays guitar. Such was his musical ability that the church thought he was in league with the devil and refused to bury his body on consecrated ground until five years after his death.

'Variations' is based on Pag's 'A Minor Caprice' for violin. Webber invited all his friends along for sessions and this, an album you don't place on the turntable for easy listening, it should be lingered over. As a rule I don't like people playing around with the classics but this isn't the case here. The twists are so complex that you're drawn into

listening to the plethora of instruments. For me the most memorable part is acoustic guitar with flutes and the occasional underlying whine of electric guitar. Somewhere on high I hope Pag's listening. I think he's going to be proud. + + + + ROBIN SMITH

GRATEFUL DEAD: 'What A Long Strange Trip It's Been: The Best Of The Grateful Dead' (Warners K09073)

AMAZING MAN! Only the Grateful Dead could have a record title that goes on as long as their concerts usually do. Don't that make you sick?!!

It's really amazing. The record we've all been waiting for. The best of the early hits of that cosmic, far-out, truckin' band... the irreplaceable, play-anywhere acid cowboys. I'm talking about the Grateful Dead clothes!

Cor! They don't all go on don't they? All that spacey guitar stuff and those yeuchy drum solos. Forget it. Give



OT Paganini could show Jimmy Page a thing or two. Why am I on this page? I happened to be in the Andrew Lloyd Webber picture file!

man. Anyway I'm a fan, so put that in your pipe and smoke it kiddo!!

Hn Ha Ha! Can't see anyone pointing to this load of boring old twaddle, can you? You'd have to be a corpse to buy this.

I used to love the Grateful Dead. Until they made 'Wake Of The Flood', stilly! This collection is immortal, undimmed and really far out. I love it. You can have my time, anytime, OK?

What are you waiting for? Four sides of the Dead at their best (says me) in a black fold-out sleeve to replace the old worn-out albums. The Dead (it says here) "are inextricably bound up in the cultural fabric of a generation". Remember it said on each album "consult your local dealer". So is that. Sleep tight. + + ROBIN SMITH

WAR: 'Galaxy' (MCA MCF 2822)

THIS IS about four tracks too long (there are five tracks on the album). War are yet another anonymous disco band with probably much the same origins as any other anonymous disco band turning out the occasional good single but boring the fronts of you on LP. 'Galaxy' is about the album's only attraction. Lotsa natty riddle, the odd cosmic noise here and there and then a

piece of jazzy piano and a jump up and down bass-fizz 'Baby Face' is very tedious and the rest of the tracks are zzzzzzzzz. Wake me up when it's all over. + + ROBIN SMITH

BOOTSIE'S RUBBER BAND: 'Bootsy? Player Of The Year' (Warners K56424)

YOU MIGHT have thought it took more than a pair of spangled spectacles to make a star. You haven't heard of Bootsie Collins.

Bootsy it was who hived off from the giant (make that hell-bent-on-a-worldwide-funk-dominating Parliament-Funkadelic musical factory where he was formerly employed as a bass player.

By the time of his second album, 'Ahh The Name Is Bootsie Baby', Collins, B. was most definitely a star. Cast extravagantly in the big motion picture role; feasting on fun and funk.

The paanarty continues. Yes, fellow funkateers, we turned that mutha out. Silver-studded specs n' all.

Actually Bootsy's brand of funk persuasion is both humorous, clever and wackable - a rumbling, bumbling, steeper celebration of suuper soul. Where they get the energy to keep diggin' it up from I don't know. You do need more

than spectacles to be a star. Ask Bootsie Collins. Or just take the action - and don't say you still haven't heard of him.

Recommended For Rubber fans only. + + JOHN SHEARLAW

REX: 'Where Do We Go From Here?' (Columbia PCS4643)

'YOU'RE NEVER Too Old To Rock And Roll', 'Chains On My Heart', 'Stealin' The Night Away'. What do these titles tell you about this record?

Yes, you're right - it's yet another lumbering dinosaur from the USA. You know the type of band - Atriumpb, Rush, Bad Company, Kiss, Detective - there are millions of them. And you can't add Rex to that list.

The music? Oh, you've heard it all before - every strained vocal chord, every screaming guitar riff, every thumping bass note. It's about as imaginative as a 'Crossroads' script, and about as stimulating.

Thankfully, this record doesn't have much chance of making it over here, although it will no doubt sell 5,370,651 copies in America. So where do Rex go from here? I'm damned if I care - just as long as it isn't anywhere within my earshot. + + SHEILA PROPHET.

Record & Tape Mart

Zoom Records
 ZOOM 1 - THE VALVES - ROBOT LOVE / FOR ADOLFS ONLY
 ZOOM 2 - PVC 2 - PUT YOU IN THE PICTURE
 ZOOM 3 - THE VALVES - AIN'T NO SURF IN PORTOBELLO/TARZAN
 ZOOM 4 - ZONES - STUCK WITH YOU/NO ANGELS (RELEASE DATE FRIDAY 17th)

Available from your friendly neighbourhood record store or direct from
BRUCE'S
 79 ROSE STREET, EDINBURGH
 Tel. 031-226-2804

THE WING SUPER CENTRE

CONTINUATION OF SALE!!! BARGAIN PRICES

CALL IN AND SEE US AT OUR NEW PREMISES
 15/15A LONDON ROAD
BROMLEY, KENT
 Tel. 464-3196

Access, Barclaycard, Mail Order Credit
 Generous Part Exchange 10% Dep
 Up to 3 Years to Pay

Adrians
 Record Specialists
 Wickford Shopping Mall
 12 12" 12" 12"
 Over 200 Old and New Releases incl.
 Menu D'Angelo - Big Blow (Extended) (Imp) £2.99
 Jacksons - Enjoy Yourself 75p
 XTC - 3D EP 90p
 Ramones - Rockaway Beach 75p
 (Sorry - Sold Out of T. Rex 12")

P6P 30p Free catalogue of 12" + punk + oldies with 1st order for 20p + stamped envelope!
 ADRIANS RECORDS WICKFORD, ESSEX
 Overseas enquiries welcome (2 IRC)

BEST SELLERS
 A Selection From Our Lists

Animals - House Of The Rising Sun
 Jane Birkin - Je T'Aime
 Los Bravos - Black Is Black
 Chicago - If You Leave Me This Way
 Christie - Yellow River
 Crying Shames - Please Stay
 Bill Haley - Rock Around The Clock
 Hawkwind - Silver Machine
 Hollies - Air That I Breathe
 Scott McKenzie - San Francisco
 Monkees - Theme/I'm A Believer
 Rolling Stones - Satisfaction
 Rod Stewart - Maggie May
 Tremeloes - Silencio Golden
 Peter Sarstedt - Where Do You Go To My Lovely
 Prices for all Singles Inc Top 50 & New Releases 1-4 Records 70p each, 8 Records 70p each inc p.p.p. Overseas 70p each postage extra.
 Cheques/POs to STEREO ELECTRONICS 328 Kenilish Town Road London NW5
 Send 10p stamp for Free Singles List

Happy Days at the HOUSE OF OLDIES
 Records at Discount
 Issue No 2 of our Mammoth new Catalogue now available listing 1,000's of Golden Oldies and LPs.
 Send 50p and large SAE to **CRUISIN RECORDS** 27 Turnpike Place, Crawley, Sussex

Adrians
 Record Specialists
 Wickford Shopping Mall

SPECIALS!
 SAMPLES FROM OUR CATALOGUE: -
 Patrols - Submission/ Vacant (Imp) (Pic) 99p
 Bowie - Heroes (In French) (Pic) 1.00
 Strengers - 4-track EP (Pink & Pic) 99p
 Motors - Dancin' @ 8a What - 2 singles for 75p P & P 10p.
 Free Catalogue of Punk & Oldies + 12" Singles with 1st order for 20p + stamped envelope!

ADRIANS RECORDS WICKFORD, ESSEX
 Overseas enquiries welcome (2 IRC)

THE LOVING MOODS OF TIM CHANDELL
 (DLP 011)

DEE JAYS NOTE STILL SELLING WITHOUT AIR PLAY
ORBITONE RECORDS
 965-8292
 Dist Moto - 734-2138
 Lutons - 348-9122
 Lighting - 969-8344

CASSETTE HIRE
 Why pay around £4 for new cassettes when you can hire any of our 4,000 library cassettes for just 20p.
 For full details of membership ask for our free brochure.

STEREO CASSETTE LENDING LIBRARY
 Room 6, Sherwood House, Canterbury CT1 2RL

TRANSPARENT LP RECORD COVERS
 Polythene light gauge 100 £2.32, 250 £6.27, 500 £11.55
 Polythene heavy gauge 100 £4.40, 250 £9.85, 500 £18.70.
 Polythene Singles heavy gauge 100 £2.20, 250 £4.95, 500 £9.25
 LP Record Covers 12% + 12% in PVC heavy duty 25 £3.47, 50 £6.66, 100 £12.93
 Singles Size 7 1/4 + 7 1/4 in PVC heavy duty 25 £1.86, 50 £3.47, 100 £6.80

Also available Double Album Covers in PVC heavy duty at 33p each White Cardboard Sleeves LP Size 25 £4.20, 50 £8.00, Simple Covers at £1.00 per set.
 Post and packing included in UK & Eire only. Mail Order Only. Postal Order/cheque with Order.
A J COOK & SON (Dept RMC)
 38 Downhills Way, Tottenham, London N17 6BD

ALL RECORDS & TAPES WANTED

We pay as much as £2 each (exchange value for top selling LPs and Cassettes) (less 10% for others) but NONE refused. Bring ANY quantity large or small to **RECORD & TAPE EXCHANGE** 40 NOTTING HILL GATE W11 7P
 78 PEMBRIDGE ROAD NOTTING HILL GATE W11 3P
 90 GOLDHAW ROAD SHEPHERDS BUSH W12 TEL. 01 749 2930

MISSED THAT HIT SOUND WHILE IT WAS AROUND, GET IT FROM THE DEALER WITH ALL THE CLASSICS

All the singles listed below are ONLY 75p each and are built on a selection from over 2,000 titles listed at incredible prices. **SEND S.A.E. FOR LIST**

ABBA Dancing Queen
JEFF BENCH Hi Ho Silver Lining
BELLA MY BROTHERS Let Your Love Flow
BLACK SABBATH Paranoid
OAVD BOWIE John, I'm Only Dancing
PRINCE BUSTER Al Capone
BOB DYLAN Lay Lady Lay
EQUALS Baby Come Back
FLEETWOOD MAC Rattles
MAKWIND Silver Machine
OR. MDOK Sylvia's Mother
SYLVIA'S MOTHER

ALSO A GREAT BARGAIN
 100 Hit Singles - (13 + 12 # overseas)
 100 Soul Singles - (8 + 12 # overseas)
 100 Reggae Singles - (8 + 12 # overseas)
 POST & PACKING PLEASE DO NOT FORGET 75p!
 2p EXTRA ANY NUMBER OF RECORDS

OLDIES UNLIMITED Department R
 612 Stafford Street, St. George's, Telford
 Shropshire TF2 9NQ

RECORD WORLD 12" SINGLES

Rufus - Hollywood
 Brothers Johnson - 2000 Miles
 On Time
 Cadabrie EP
 Main Ingredient -
 Reggae Disco
 Michael Masser - All-
 Bom-Ba-ya
 Amanda Lear -
 Blood & Honey
 Pork Dukas - Making
 Bacon (Yellow)
 Kiss - Then She Kissed
 Cernoo - Funk, Funk
 Bdu - Journey
 The Whispers - Make It
 With You
 Jasper Carrott - 12 Days

PBP 2p; 2 or more 10p

1393 LONDON RD
 LEIGH ON SEA
 ESSEX

Albums

Go faster with the Tubes

THE TUBES: 'What Do You Want From Live' (A&M AMLM 65449)

THE LIVE ALBUM FROM THE LIVE BAND

And it's crap. Just kiddin'. It's, er, unquestionably a Tubes quintessence. A quirk in the concrete, a quiff in the recession, a quaver in the dark.

The night monks on pope, masters of the disproportionate, wiped out this sceptred isle last November with a series of concerts which tantalised, courted and finally overwhelmed thousands of suspicious ROCK fans. They maim, they claw, and yeah they conquered (excuse the confused tenesse).

This double album set in the billposter cover is an almost sincere record of their Hammersmith Odeon concerts. I say almost because certain between song raps have been obliterated obviously in the name of inoffensiveness. Misplaced ideology. Anything, but anything that occurred in a Tubes show was an integral part of that show, however insubordinate, and to drop the occasional Waybill wheeze is totally unjustifiable.

Example - the glitter guy's description of a former flame in the penultimate section of the show is rousted in an unforgivably clumsy way.

Fortunately the songs are intact - as far as I can remember - and listening without the visual battering does confirm that The Tubes are immaculate musicians. Michael Cotten's synthesizers in particular impress. His cognizance of the light and shade required when applying the instrument to a rock show is unprecedented.

Overall the sound is better than one might expect as the Odeon ain't exactly that hot acoustically. Peter Henderson and manager Rikki Farr, responsible for production and mixing, are to be congratulated.

But maybe you can't afford to get too serious in a Tubes review. A band as entertaining and demented don't deserve to be analysed or dissected by straight faced reprehensible critics.

They just deserve to be enjoyed. Otherwise we don't deserve them. And who knows, maybe we don't.

Like I said. The album stinks. + + + + + BARRY CAIN



THE TUBES: do we deserve them?

JAY FERGUSON: 'Thunder Island' (Asylum K55008)

A COUPLE of the Eagles guest on this album. Jay was originally in Spirit and Jo Jo Gunne, he is now "one of America's top contemporary musicians". This album is so typical of the current state of American popular music, that it makes me proud and say I'm British. The playing throughout is technically competent, but oh so lifeless. The songs blend into each other, all instantly forgettable as they ramble along at that same laidback pace. 'Thunder Island' and 'Losing Control' will probably be called classy and make the US singles charts. They are in fact stereotyped examples of a West Coast sound which is about as consistently exciting as a party political broadcast. One track 'Happy Too', does deserve a special mention. It's written by some ludicrous chappie called Stan Klipper, and has equally embarrassing lyrics. "Whenever you're ready, thats when I'm ready."

Whenever you're happy I'm happy too".

However it's funky beat and great snappy guitar solo, is the highlight of a boring (intelligent soft rock to you Yanks) album. + + PHILIP HALL

MANFRED MANN'S EARTH BAND: 'Watch' (Bronze BRON 567)

THIS ALBUM has been a long time coming. In fact it's been eight months in the making. But the wait has been worthwhile. A worthy successor to the excellent 'The Roaring Silence', this platter contains seven tracks including live versions of 'Davey's On The Road Again' and the classic 'Mighty Quinn' - a British and American number one for Manfred Mann 10 years ago. Manfred's been around the music scene for far longer than 10 years, yet in his interpretation and treatment of material he remains as inventive as ever.

The opening track 'Circles' starts with haunting keyboards and then builds round the distinctive vocals of Thompson and Dave Fleet's wailing guitar, but never is it allowed to run out of control.

'Drowning On Dry Land' kicks off gently, builds to a noisy climax, changes pace and fades into sweet harmony almost the perfect arrangement. 'California' was the band's last single and is a beautiful song - it deserved to be a bigger hit - again it highlights the wide vocal range of Thompson.

On side two, 'Martha's Madman' is an eerie, strange number sandwiched between the two live cuts, 'Davey' and 'Quinn'. Both come over well and are welcome inclusions. + + + JIM EVANS

LE PAMFLEMOUSE: 'Le Spank' (PYE NSPL 28244)

THERE'S nothing else I'd rather do than Spank with you'. These are the lyrics to the Spank. They are hardly likely to give Howard DeVoto sleepless nights in worrying about his rivals, but you must admit that there is something unusual about them. They are sung by the Jones Girls throughout a 10 minute slice of soft core disco that has already proved to be hugely popular. There are two distinct strains in current music. One is the heavy funk of bands like T Connection and Brass Construction the other is the softer more subtly insistent beat of the performers like Grace Jones and Cocomotion.

Le Spank fits more into the second category. If you like the Spank you may as well buy the 12in which has 'Monkey See, Monkey Do' on the flip because there is nothing else here that is particularly essential listening. + + + GEOFF TRAVIS

T - C O N N E C T I O N

a great new album burning up the charts

Features the hit single 'On Fire'



Albums

AND WHO ARE YOU CALLING TOUGH?

THE MUPPET SHOW
2 (Pye N8PH 11)

HI THERE and welcome to the second genuine all-star Muppet Show cast album. Included for your delicious delight are Kermit, Rowlf, Link Hogthrob, Waldorf, Miss Piggy, Fozzie, Animal, Sam the American Eagle, Floyd, Dr Strangepork, Gonzo, Zoot, Scooter and many more. Kermit, Waldorf and Statler are the linkmen, providing the running gags in between the songs and sketches. Miss Piggy is still desperately in love with Kermit. Sam is deeply concerned with nudity in this promiscuous world of ours. Animal — the percussionist admired and imitated by so many of today's leading drummers — turns his hairy hand at Gershwin and Fozzie Bear provides his monologue while skating between one speaker and the other.

Doctor Bob writes: "Miss Piggy is the complete woman... a femme fatale... a coquette... and occasionally when her anger is aroused, a very tough broad. For as the world has come to know — Miss Piggy is a satirized, blonde, gorgeously-groomed karate expert with a left hook that can pulverize rock. The two great loves of her life are a show business career and a frog. She is not satisfied with the progress she has made with either of them."

A rock critic writes: "Slippin' and slidin', jumpin' and jivin' — Dr Teeth and the Electric Mayhem band rolls on, setting rock back and forth forward — 25 years. Led by the gravel-voiced Dr Teeth and his three-carat dentures on piano and electronic synthesizer, the rest of the band include: Zoot the super-cool sax man, Floyd the laid-back fender bass player, Janice the only left handed guitar player on the block and Animal the monosyllabic, neanderthal drummer. Junk Rock is here to stay."

+++ DR STRANGE-PORK

PETER BROWN: 'Do Ya Wanna Get Funky With Me?' (TK TKR 82314).

THE TITLE track is a montage of disco tricks that tantalize the listener for the full nine minutes and 13 seconds of 1st synthesized length. Over a long slow throbbing rhythm Peter Brown builds a layer of



MISS PIGGY: a gorgeously-groomed karate expert.

synthesiser flourishes and percussive timbales segments that send any dancer into a tantrum of activity. Echo chambered vocals and winds moving across the speakers add to the excitement. In a disco, the surprise effects cause the floor to stomp and shout in appreciation (well they did when I was in New York).

The 12in disco version which is in fact the same as we get on the album has been a huge seller over the last few months as an import. It's a little disappointing to have to report that the rest of the album boasts nothing more impressive than immaculate production. The vocals are a bit weak and there's nothing as unusual or as inventive as the title track. But if you haven't heard it yet, you've been missing a monster sound. ++++

GINO VANNELLI: 'A Pauper In Paradise' (A&M)
A FEW years back Vannelli put out 'Storm At Sunup' to a wall of indifference. The album, a complex, richly textured conglomerate of minty music, was completely disregarded simply because it ain't hip to

admit a liking for a flash wop from LA who OD's on sentiment and synthesizers.

On reflection, that album was one of the rare gems of 1975 (a veritable desert of a year by anybody's standards) and deserved much greater success than it received on both sides of the Atlantic.

Vannelli fused jazz and rock with unique results. His was the epic movie theme, the electric blue ballad, the Cadillac cruise along a Californian beach, all bound together with a phillandering soaraway voice.

Unfortunately Vannelli's offerings since 'Sunup' have been disappointing, mainly because he appears to consider it necessary to elevate his music to an often preposterous level of self-indulgent confusion. This has culminated in a four movement suite on the new album which is simply an excuse for The Royal Philharmonic Orchestra to let it all hang out.

He still writes good songs and side one bears evidence to that fact, but the suite is disposable not because he's over-reaching himself but because it ain't hip.

Vannelli is capable of so much more than this. At the moment he's in serious danger of living up to initial criticism. ++++ (for the first side)

BARRY CAIN
CORY WILLIAMS: 'Touch Me' (A&M US Import)

NOW, DOWN to brass tacks, the thing that bugs me most about this album is its cover. Cory

Williams is a bronzed, blue-eyed, curly haired punk right, and the album's called 'Touch Me', and there she is, touching him, a sultry nymphet running her fingers through his short and curls. But, I suppose you buy an album for the music and not the gimmickry, so sexism aside and on to the voice.

Well, yes, he does have a voice, nothing spectacular, but powerful enough to get your big toe tapping. 'Touch Me' is a bolschy put together of rock/funk and ballad. One track, 'Midnight Lady' floats along really nicely — and all this without a lifebelt?

Williams history reveals that he was a founding member of Three Dog Night who is now pursuing a 'successful' solo career (words courtesy of promo material). He has signed a big deal with A&M records to produce eight albums in the next four years, so like it or not, it looks as though 'Cory Wells is gonna be with us for a while yet.

Not a terribly exciting platter, but some of the ballads surpass aspirin for soothing away headaches. All in all, it sounds a bit too samey/samey, play it twice and you're bored, but the arrangements aren't too bad, the voice is passable ++ BEV BRIGGS

RIKKI AND THE LAST DAYS OF EARTH: '4 Minute Warning' (DJF. 20526)

SURPRISE, surprise, DJM have at last found themselves a promising young band. Rikki

Sylvan, lead singer, writer and producer, dominates over what seems an inventive but subdued group of backing musicians. Throughout the weird album Rikki's voice is pushed to the fore. The music suffers in that its Roxy like rhythms lack the power to match the haunting lyrics. Oh well, you can't win them all, and at least the lyrics deserve the extra attention handed out to them. Black magic, nuclear fall out and rich tycoons are cynically sung about by Rikki. His voice, familiar to Bowie's early style, is a strange mixture of half spoken pleas and, well I'm sorry to say this, but he also sings like Ferry gone punk. Comparisons out of the way, RATLDOE have a distinctive style and an album which grows in appeal with careful listening. It will be interesting to see them on stage where with a bit more instrumental power, they could be different enough to make it in '78, the year of variety. +++

PHILIP HALL
JENNY DARREN: 'Jenny Darren' (DJM DJF 20523)

I DON'T usually get off on women rapping it out on the rock scene, and my first brick encounter with Jenny Darren left a strong taste of the sweating man's Kiki Dee, but maybe I was wrong, this is her second album, and I'm no Cassandra but it proves that she has definitely got SOMETHING.

The first track 'Lady-killer' is pure guts and sandpaper, and leaves me panting for more. The voice is immense, blow lamp, blow the tops off mountains, blow your brains out kinda voice. The vocals shoot like a .22 revolver, and there ain't no blanks. That girl doesn't just own a voice, she's got a battery of offensive weapons down her throat.

She sings neat. No frayed edges to pull at. The album is solid, easy/interesting listening. An aspiring Brummie lass racing at even odds — and even I bet on favourites from time to time.

A strong point in her favour — I dunno how she manages it — but she comes across like a

female Leo Sayer on a couple of the tracks. Can't be bad, Leo Sayer meets Kiki Dee meets Jenny Darren meets

This dame is dynamic, she's gutsy, she's next year's nuclear weapon, she's this year's... wait and see. I certainly will. +++ BEV BRIGGS

DONNA FARGO: 'Shame On Me' (Warner Bros K5442)

DONNA FARGO is a female country artist. Donna Fargo writes and sings some pleasant country songs. Donna Fargo opens her mouth to speak and blows it.

While she is singing the album jogs along quite steadily, nothing adventurous or outrageous, just a gentle country album featuring a variety of her own and borrowed material. Side one is MOR wallpaper while Paul Simon's 'Gone At Last' and Donna's own 'Dee Dee' and 'Kirksville Missouri' make side two far better. Her voice has a genuine country feel and mellow tone. She deals with eight of the 11 tracks capably in her own way.

The other three however, should be heard to be believed.

Perhaps it's my warped sense of humour, but I can never hear one of those Tammy - Wynette - swallowing - her - tongue voices without having hysterics, so both the title track 'Shame On Me' and the story of her wasted love 'That Was Yesterday' only induced howls of laughter. She even made a spoken tribute to Elvis (Presley that is) 'Lovin' You' sound like the Declaration of Independence. It wasn't only the voice — I mean how can you fail to cringe at a monologue made up of heart - warming statements like 'Telling us something that spoiled our image of you was worse than finding out for the first time that there was no Santa Claus'?

'Basically MOR country, catchy and slick. And my Mum fell in love with it. ++ KELLY PIKE

MANDRILL: 'We Are One' (Arista SPART 105)

THE FOUL cover is enough to put one off of this album alone, a pity

because it's a funky album with a difference.

Why it sounds different to most of its genre is a mystery, perhaps it's the way the musicians almost take turns to excel on the tracks: bass on 'Happy Beat', piano and a guitarist with rock tendencies on 'Holiday', an instrumental which opens with every instrument appearing to play a different tune. Unusual but effective.

It's a shame they have such a poor singer. Throughout the vocals are weak, but on 'Gilly Hines', a moving song about the life of the aforementioned fellow, dedicated to Natalie Cerrame, the lyrics need a sensitive interpretation which the vocalist is just not capable of.

A consistent album, but not a masterpiece, so while it should satisfy those who enjoy danceable funk / soul it isn't likely to win many converts.

+++ KELLY PIKE

THIJS VAN LEER: 'Introspection 3' (CBS 86054)

REVIEWING this album reminds me of my school music lessons. The teacher would play some obscure classical piece, while the class after restlessly listening to it, would be expected to write down the emotions the music aroused in them. 'Introspection 3' as its title suggests is "an examination of one's thoughts and feelings" (courtesy of Oxford dictionary).

Van Leer after writing that instrumental classic 'Sylvia' for Holland's only first rate rock band, Focus, is now on his own and into something far deeper. This album consists solely of him playing his flute with a full orchestra moaning away in the background. Most of the tracks are classical adaptations and are really an acquired taste. It is only on 'Brother' and 'Focus V' Van Leer compositions, that the melody of the song together with the soothing flute makes for a successfully relaxed sound. The rest of the album is simply too introvert for most modern music fans.

+++ PHILIP HALL.

Kellee's kropper

KELLE PATTERSON: 'Turn On The Lights - Be Happy' (EMI Int IN8 3013).

KELLE PATTERSON — "Simplicity is beauty, live, love, laugh. And for me, simply be happy!"

Me? 'Being happy is avoiding people like Kellee Patterson."

One very predictable disco album, complete with do - it - yourself chainstore funk. Kellee Patterson has the kind of sugary voice that melts British Rail teaspoons, concentrated sulphuric acid in a melts - in - your - mouth - not - in - your - hand candy coat. Enough of it and you commit suicide, so I put down the breadknife and give it another spin.

Hmm, this lady sounds like a cross between a downtown Linda Lewis and a bottom ranking Shirley Bassey. Neither quite comes off. 10 out of 10 in the nausea stakes for 'Yesterday Was Love', Ms Patterson crooning on about a prematurely cremated affair d'amour (perhaps he heard her sing?).

Memorably commercial, a quick gaze in the proverbial crystal ball spells out mucho sleazy. Enough — I'm pawing for the breadknife again. "If it don't fit, don't force it — just relax and let it go", and away it went — straight off the turntable into the bin. ++ BEV BRIGGS.



KELLE PATTERSON

THE LOVING MOODS OF TIM CHANDELL

OLP 0111
DEE JAYS HOTEL STILL SELLING WITHOUT AIR PLAY
ORBITONE RECORDS
965-8292
Dist. Metro - 734-2138
Luptons - 348-9172
Lighting - 969-8344

NOW, DOWN to brass tacks, the thing that bugs me most about this album is its cover. Cory

Off Centre

Edited by Tim Lott

That old black magic

RIKKI SYLVAN And The Last Days Of Earth are not yer usual just-off-the-streets rock group. For a start, they're rich. Rikki lives in Kensington, while bassist Andy resides with mummy and daddy in Weybridge and talks a lot about things being 'hideously boring'. Their first album (on DJM no less) 'Four Minute Warning' tended to be pretentious and humourless, and that was very much how Rikki struck me on first meeting. (And anyway, with his accent, an inverted snob like myself was ready to write him off as just a middle class dilettante playing at being a pop star.)

But after a couple of hours in his company, I have to hand it to the bloke - he knows his subject. His manager calls him a walking encyclopedia and he can expound on any subject from moog synthesizers (he just happens to own the original Moog), atomic bombs to witchcraft. Yes, witchcraft. Though Rikki himself would prefer it to be called simply 'magic'. "There's no black magic and white magic. People have these ideas that when magic is used for a selfish reason, it becomes black, but that's nonsense."

He also claims to be into Aleister Crowley, like Jimmy Page, and he reckons that Led Zeppelin's recent traumas have resulted from their dabblings 'taking a wrong turn somewhere'.

He tells a story about a girlfriend of his buying one of Crowley's books for him, and for the three days it remained in her house, suffering from nightmare and portegests and things going bump in the night.

"But as soon as she gave it to me, it stopped. In the right hands, it was harmless."

His hands, of course, being the right ones. You see, Rikki doesn't just read about all this

stuff, he dabbles in it himself.

"I do rituals, yes," he answers. "I'll do a ritual over our record to make it influential - not successful, mind you, influential."

Even Rikki's name has a weird and wonderful story to it. His real name is quite mundane Nicolas Condron. But Rikki Sylvan, it seems is his alter ego (like Bowie and Ziggy).

"The name," he explains, "is magical. I won't go into it - it's a long story. But I plotted an astrological course for Rikki, from the day I invented him, and he turned out to be the exact opposite of myself."

I remember there was a group in the early seventies called Black Widow who actually held covens and things on-stage, and I would idly whatever happened to them. Says Rikki, "Oh, I expect some magicians got together and got rid of them. With their influence, the group would just sink."

Ooer, this is getting a bit creepy. Is he as serious as he makes out? Manager Frank Case admits, "I never know whether he's serious or not."

But just to be on the safe side, I'd better keep in with him.

Jolly nice lunch. Rikki old chap, yes, nice to meet you... yes, I liked you. Really I did. **SHEILA PROPHET**



RIKKI SYLVAN



POOR OLD Rod: All the nymphs that sexy nose and gorgeous bank balance attract seem to metamorphose from sweeties to right bitches in the end. As if Britt weren't enough, perf' short-handled typist Dee Harrington has now turned on him, lured by riches from the coffers of the SUNDAY MIRROR.

The Mirror fronted this week's issue with the predictable but sordid banner 'Hot Rod's Sexy Secrets'. The "sexy secrets" spring from the lips of Harrington, who lived with Rod for nearly five years. All that time wasn't enough, per' short-handled typist Dee Harrington has now turned on him, lured by riches from the coffers of the SUNDAY MIRROR.

The Mirror fronted this week's issue with the predictable but sordid banner 'Hot Rod's Sexy Secrets'. The "sexy secrets" spring from the lips of Harrington, who lived with Rod for nearly five years. All that time wasn't enough, per' short-handled typist Dee Harrington has now turned on him, lured by riches from the coffers of the SUNDAY MIRROR.

WEARS women's knickers all the time. **DIDN'T** have it off with her on their first night in together. **BECAME** obsessed by jealousy - "sullen, lost, trapped by his own fame."

SURROUNDED himself with fawning spongers. Bum, Juice, and there's more to come. This Sunday Dec answers this intriguing question: "Why Rod and I were afraid to make love in our own home." Woodworm in the legs?

MAINLY CAPTION stories this week in the NEWS OF THE WORLD, best of which is David Bowie passionately hugging a confused looking pig. Much to my disappointment the NEWS wasn't exposing the superstar's new pre-occupation with beastiality but merely previewing Bowie's forthcoming film, 'Just A Gigolo' in which the co-star, assumedly, is a bona-fide human being (Sydne Rome, in fact).

Also in the NEWS, Head's Punk Ban" which tells the brief story of headmaster Patrick Diffley who has banned boys wearing earrings at his school in Kent. According to the NEWS, the wearing of earrings in male ears is a "punk craze." Try telling that to the Gauloise man.

BIT of a spare week for the SUNDAY EXPRESS and THE SUNDAY PEOPLE, the latter only being able to unearth a rather thin story about a canine disc jockey and a paragraph on Dusty Springfield who has been served with a claim for £1,858 by the Inland Revenue for earnings 1970-1. Welcome home, getouddahere! THE EXPRESS came about as close as they ever do to a pop story with a fascinating snippet about The Muppets after an Edinburgh reader wrote in asking why all Muppets musicians were left handed. The intriguing answer was that all the men behind the Muppets are right handed! The muppeteer's right hand goes up inside the muppet's head, leaving the left to manipulate the arm. Which is just about as useful to know as the indispensable fact that if you sneeze with your eyes open, they fall out.

The qualities - TELEGRAPH, TIMES and OBSERVER, pretty barren as well, apart from a rather crass piece on Emmylou Harris, the writer of which, Mark Kidel, has an embarrassing turn of phrase - "Emmylou Harris has a strong and expressive voice with the clarity of a mountain stream and the mellowness of an Alabama sunset." Yeuch.

Portsmouth loss is Southampton's gain

THAT PECULIARLY narrow minded creature the "councillor" has been rearing its ugly, censorious head again. Due to the efforts of the Tory controlled City Council, Tubes fans in Portsmouth are, for the second time, going to have to make the 15-mile plus trip to Southampton to see their heroes.

On the last tour, Portsmouth was the only council to ban The Tubes. Unperturbed, the band have applied for permission again to play the Guildhall. But the Leisure Committee, chaired by Deputy Mayor Cllr I. G. Gibson, have turned down the new application.

"On their last tour."

said Gibson, "they had a tremendous amount of publicity in the national Press. We sent six members of the committee to a Birmingham performance of the show, and on the basis of their report, we decided not to allow them to play the Guildhall."

The honourable councillors - average age 47 - decided that bad language (gulp), sex stimulation (phee) and violence (gasp) was not the sort of thing that the ratepayers would be happy to see in their hall (the Guildhall is owned by the ratepayers via the council).

All is not lost for Tubes fans, though - no thanks to the sanctimonious

bureaucrats. If the Tubes were to book into a privately owned theatre - like the Kings Theatre - there would be nothing the council could do about it. And there's still that bus to Southampton. Because of the refusal, the band are likely to add another concert there to accommodate journeying Portsmouth fans.

I asked Gibson if he felt it was particularly democratic for an ageing council to decide what was right and not right for an audience 20 years younger to see. The effect of his reply was, if they didn't like it, they could get their own back at the next election. To the polls, brothers!

Abba — THE review of THE movie

"STOP SHOOTING the breeze, Carmody," barked the Editor Irritably. "Just get out there and get Abba. Talk to them, get them to trust you. Communicate with gut-level dialogue."

"And come back here with a story that will touch the minds and hearts of every one of our readers!"

Thus - in true comic-strip fashion - did 'Abba - THE Movie' arrive.

Originally scheduled as 'Abba - THE home-movie', a memento of THE tour of Australia, THE concert were so successful that a full-scale (and with Abba that is very big indeed) feature was undertaken.

And it's fabulous! Perversely brilliant! The most honest movie about rock ever made!

Funny and fast-moving! With a stroke of genius THE writer and director, Lasse Hallstrom, has conceived a plot worthy of

Frank Richards to graft cleverly onto THE footage of THE concert. Added to THE soundtrack, containing nearly all of Abba's hits, 'THE Movie', becomes gripping, glossy and completely unmissable.

THE 'editor' is boss of an Australian radio station. THE hapless journalist is a DJ who trails around after Abba, always just missing THE heart-to-heart interview. Instead he interviews everybody from a cab driver to a group of 10-year-old ballet students.

And THE band plays on.

We're treated to Abba behind the scenes, smoothly and efficiently, the way they want us to see them. Just the right amount of 'accidental' revelation.

We're treated to hilarious scenes involving THE journalist's fantasies.

THE hack falls asleep

in his dreams. Agnetha and Anni name his microphone, trip him through sunlit meadows, adore him, and reveal everything to him. Benny and Benny slap him on the back, knock back countless pints of beer, play cards and tell endless stories.

THE song that is playing is 'THE Name Of The Game'. Perfection, perverse, tongue-in-cheek.

Fully justifying Abba's role as superstars will not equal it. It is a sublime moment in rock documentation. An unmatched height, in fact.

There are others, almost as good.

One is the group of toothy, tiny ballet pupils delivering a spontaneously choreographed version of 'Ring Ring'.

THE rest are THE songs. THE album, THE movie, THE group.

THEY have no rival - THE Critic

Abba, Abba eh!?

HAVE YOU ever thought what it is about Abba that you like?

I mean, really thought, avoiding the obvious media pitfalls. Are they a multi-million pound hype? Or simply the best POP group to emerge from a sick and sweaty seventies?

If you want the answers to these questions don't read 'ABBA BY ABBA' (As told to Christer Borg) 'cos it smacks of 'I'm gonna write nice things about a nice band because they're nice and I'm nice and the whole world is nice. And besides, if I slag them off it might not sell so well.'

Mr Borg happens to be the entertainment writer on, wait for it, the Kvalvappsten in Malmo.

Everybody's heard of Kvalvappsten in Malmo. And if you've never heard of the Kvalvappsten in Malmo then you've never lived.

It doesn't actually say whether Mr Borg wrote the English or if the text was translated from the Swedish (yes the Kvalvappsten in Malmo is a Swedish paper). So there's nobody to blame for the atrocious gram-

mar, poor construction or the insidious worship inherent in these 127 pages (at £1.20).

Suffice to say that 'ABBA BY ABBA' is a glorified press handout that becomes increasingly difficult to read because of a pre-occupation with intolerably boring Swedish names and titles. Did you know, for example, that 'Flekorna som kan det, finns pa landet' is the girls who know how are found in the country or 'Graddpa moset' means Cream on the mashed potatoes. Both are songs written by Stig Anderson, the fifth member of Abba, as you all desperately wanted to find out.

Any humour in this slim volume is purely unintentional. For example - "Benny is an incurable sort who never wants to go home." Again, "The miles of long sand beach before their hotel, the magnificent Grand was a capitulating sight!"

Don't these glaring errors reveal a disgusting hurry to get this book (I shudder to use the word) with the film, with the record, with the profit. "Hey Christer, we're putting out the movie in a

week, could you write an Abba blog, digging up old quotes and throwing in your usual clumsy turn of phrase to accentuate the product. You'll be famous."

And all this has nothing, I repeat nothing, to do with the overly condescending remark from a certain CBS press officer who is quoted as saying: "There was a time when it was extremely difficult to place anything about Abba in an English newspaper except for the RECORD MIRROR."

Hmmmmm. Still, if you want a multitude of ambiguous facts and figures like Agnetha's pants falling down in the middle of singing 'Billy Boy' at a Christmas party or the first Swedish TV programme about the band was entitled Abba Dabba Doo or it was rumoured the band were wiped out in a plane crash in the winter of '78 then this book (I guess there's no alternative word) is for you.

Personally, I think it stinks Abba deserve a thorough examination not a cursory pulse test. **BARRY CAIN**

THE ELVIS TAILPIECE

No. 1 Without a wax

HIS RECORDS topped the charts for over 20 years. But this week it was revealed that Elvis Presley, the departed King Of Rock, has just shot to the No 1 slot in a wax chart of an entirely different kind - at Madame Tussauds!

For visitors to the famous London waxworks have voted him their favourite All-Time Hero.

Presley knocked Joan of Arc off the pole position, as the results of the dummy charts were announced.

And this despite the fact that Madame Tussauds do not have a model of the late rock 'n' roller.

Plans are afoot to mould Elvis - using photographs and whatever information the waxworks can gather about his weight and measurements.

It's thought unlikely, however, that Denis Wise (24), the American who has had plastic surgery carried out to make him look like Presley, can be persuaded to stand in until the model is completed.

But it is possible that the figures of Elizabeth Taylor and Raquel Welch - replaced in the Beauty chart by Farah Fawcett - Majors and Sophia Loren - may be melted down to make Elvis live again in wax.

Meanwhile Watford fans will be delighted to hear that the chairman of their football club romped home in the polls... twice!

Elton John was voted No 1 in the entertainment section, and No 5 in the Art section. **JOHN SHEARLAW**

THE LOVING MOODS of TIM CHANDELL

IQLP 011

DEE JAYS NOTE STILLA SELLING WITHOUT AIR PLAY

ORBITONE RECORDS

965-8292

Dist Mags - 734-2138

Loytons - 348-9122

Lighting - 969-8344



IT'S WORTH EVERY INCH.



If you're a rich rock star, read this

THERE WILL NOW BE A PARTY POLITICAL BROADCAST ON BEHALF OF THE LIBERAL PARTY AND VERY RICH ROCK STARS...

Do you earn more than £21,000 a year (after deductions)? Are you considering moving to a snug little tax haven like America, or the Channel Islands? If so, read on, this could be of interest. If not, read on anyway and find out how the other quarter lives.

In case you didn't notice in the national Press recently, Liberal leader David Steel (39) has been championing the cause of the rock tax exiles, those who are forced to live abroad because the taxman's gargantuan appetite eats into their vast earnings (shame, eh?). You probably know who all these people are, but if you haven't been keeping up with the jet set, they include Steve Harley, Rod Stewart, Fleetwood Mac, David Bowie, the list is long.

The current rate of tax in the UK is 63p in the £ for those earning over £21,000. Some think it's worth it, just to live here — Elton John and Paul McCartney pay up (although they might not be too happy about it) and seem to live quite comfortably. Others, more voluble, mouth off about it from the safety of other shores.

David Steel has suggested to the Government that they lower this tax level to 60p in the £, which is more in with other countries. I spoke to him in his office in the House of Commons; that imposing building which also houses Big Ben and a lot of anachronistic gents knocking about in gowns and silly wigs. I was escorted along the corridors of power to David Steel's office.

David has made a bit of a name for himself, hobnobbing with the stars. Steve Harley has had tea with him in the Commons, Rod Stewart has ear-bashed him about the hardships of the rich rock star — David's been photographed with both. Great stuff to influence the young voter, what?

But votes aside for the moment, why is he so keen to reduce the tax on the rich?

"There's more to it than reducing the high income tax bracket," he told me. "The present tax structure also leads to a loss in the recording industry. It's the technicians, the session people too who are leaving. My argument with the Government is that they are driving people like pop stars overseas and it results in Britain importing records, which is what is happening at the moment. I'm aiming for a reduction in income tax generally."

All the political leaders have been approached by the recording industry to do something about it.

"I have also had conversations with Rod Stewart on the subject, while I was in Los Angeles 18 months ago, and with Steve Harley."

How well did Mr Steel know Stewart?

"I've met him a few times. Put it this way," he smiled, "he gives good parties. I'm not particularly a pop fan, but I have records and tapes by both Stewart and Harley."

Isn't it true that the resultant publicity gained through both these artists have helped the Liberal party win young votes?

"We haven't had a vast amount of publicity on that. Besides it's only fair to say that both supported the Liberal party before this came up. Anyway, we've found that our greatest area of support is in the 18 to 24 age group. I hope that this is an issue of interest to that age group, but there is no direct connection between them. Whether it results in the Liberal Party getting any more votes it would be impossible to say."

So what chance does he think he has of getting this proposal accepted by the Government?

"The discussions are going on at the moment with the Government, but we don't know when the Budget is going to be held. I would think it is unlikely to happen soon as we are nowhere near agreement at the moment. We may make a slight step in that direction, but I've seen it as a progression over several budgets. It can't be changed overnight."

Though it is true that the Liberal Party has a bit of muscle with the Labour Government at the moment.

Steel's argument is not so much for the individual harassed pop star, but for the recording industry which he thinks is suffering from the present tax arrangements. But what does Steel think of the type of people who are not prepared to see us through and cough up the money to live here?

"It's a question of personal taste really," said the diplomatic Mr Steel. "Some of them think the rate of taxation is so penal it's not worth staying here. It's difficult to accuse them of being unpatriotic because I can't say I would be happy about it if I was in that position — which is never likely to happen."

It's difficult not to like him, I thought, as I was being escorted off the premises again. But what of the other side? What of the nation's housekeeper, Mr Denis Healey? While he's busy sorting out the impending budget, he also has to bear in mind that it's the Lib-Lab pact that's keeping the whole show afloat at the moment. Would he mind giving out a few hints to RM about his reaction to the Liberal proposals?

Very sorry, said his aide, Mr Godfrey, who sorts out his personal appearances. Mr Healey is never interviewed at this time of the year, while he's so busy sorting out the budget. If you would like to call again after the budget...

We will, Mr Godfrey. See you soon, Den.

ROSALIND RUSSELL

blondie

denis contact in red square kung fu girls



CHS 2204

Blondie, America's premier new wave band, are back in England.

Their new single is out now. And it's special. A limited edition 12" single in its own picture sleeve.

With two new tracks 'Denis' and 'Contact in Red Square' from Blondie's new album 'Plastic Letters' And 'Kung Fu Girls' taken from their original album.

Catch them on their forthcoming tour in February.

And see for yourself what the other side of the Atlantic sounds like.

U.K. TOUR DATES

FEBRUARY 23rd St George's Hall, Blackburn 24th Sheffield University
25th Strathclyde University, Glasgow 27th Lancaster University 28th Barbarellas, Birmingham
MARCH 2nd Civic Hall, Dunstable 3rd Salford University, Manchester
5th Round House, London 6th Kent University, Canterbury

Chrysalis
Records

XTC

STRAIGHT IN THE TOP 50



BRILLIANT WHITE MUSIC WITH MIRACLE XTC! THRILLS 99% OF ALL HOUSEHOLD GERMS.

- ON TOUR FEBRUARY, 8 READING 9 BARNSTAPLE 10 NOTTINGHAM 11 LIVERPOOL 15 BRADFORD 16 MANCHESTER 17 PRESTON 18 BIRMINGHAM 19 NEWBRIDGE 20 CHELTENHAM 21 CARDIFF 22 LONDON 24 WEST RUNTON 25 ST. ALBANS 28 COVENTRY MARCH 1 MANCHESTER 2 PORT TALBOT 4 NORTHAMPTON 6 BOURNEMOUTH

- Bryan's Chequers University Eric's University Middleton Town Hall Polytechnic Barbicolas Memorial Hall Town Hall Top Rank Lyceum Pavilion Civic Hall Locomo

- Rafters The Troubador Cricket Ground Village Bowl

JOHN SHEARLAW talks to rasta man BOB MARLEY

MARLEY HIMSELF answers the door, greeting visitors with a warm yet unexcited nod. An appraising, relaxed glance; permission to proceed.

Bob Marley moves, lightly leonine, to his seat. Thoughts on offer. A surprisingly diminutive figure. Vibrant mass of 'don' dreadlocks contained in woollen hat, threatening to escape.

He will occasionally tug at a stray matted strand before, almost embarrassedly, recontaining it.

African print cotton suit, sandals. The air heavy with 'herb'. Encouragement or audience slowly filtering away.

Bob Marley fixing his attention. Answers, words, statements, simultaneously lithe and languid. Can be quick, sharp, interested. "Yeah?", "you seh?" or just "seen!" Or casually, assuredly reflective. "Man no really say that"

He lives up to - and supersedes - his 'reputation' as the first international star of reggae music. The 'audience' and 'aura', for what it's worth, emphasise the thought. Actions sharply hinged on one mind. It really no matter.

But it's a misleading, and not entirely meaningful, mantle. An accepted but ignored position. Weight of press, facility of image.

Bob Marley is Rasta. Rastafari live!

Inspired by and faithful to Rastafarianism. 'One Love'. Central to life and thought. Moving up, moving up. "Movement of Jah people".

He's a hero of Jamaica. A respected musical figure rising out of the 'lickle rock sticking out the water' - home of reggae music.

And a musical talent rated elsewhere. Among a white rock audience, almost, the only one.

A star in a system he doesn't endorse, but fired to make music . . . for the people. Whosoever shall listen . . .

Marley leans back. The rasta, the leader, no, not the leader, the singer. "As the Bible says, the singers and the players shall be there . . ." Seen?

The last album, 'Exodus'. A harvest of hit singles. One new side, 'Punky Reggae Party', B-side of the last. And now a new album on its way. 'Kaya'.

"Kaya, it means herb. Natural product, not dope," offers Marley. "Natural songs follow!"

As yet we've heard only four tracks. 'Kaya', 'Easy Skanking', 'Is This Love' and 'Sun Is Shining'. True. Relaxed, free-flowing, chunky natural. A tuneful progression.

"Y'know, I really enjoyed 'Exodus', and it do really well," says Marley. He smiles. "We make a big effort, go out and play it everywhere, Germany, Europe, England. I don't think they understand, but we play the music and they like it. "And now it all leads to much advance. We learn, we improve, try really hard to improve. Man

"It should never be that 'Rasta' and 'reggae' are lumped together. There's too much pressure from



Unite with the Kaya man

always try to get a tune - that's our music."

He admits to a period of quiet regeneration since the long touring haul of last year. For instance, some of the songs on 'Kaya' were written around the time of 'Exodus', and there hasn't been any period of concentrated work since then.

"That last time, I didn't think it was so good. Even before the tour started I was hurt. Playing football in Paris I lost a toenail. That hurt for the whole tour, and you had to get up on stage; I was restricted.

"Now we really going to put out an effort again for the new music. Y'see with this 'Jamming' in the charts, it's good, but not good enough. We want it to be the best, to be No. 1.

"It's music for all people, aimed at all people. I don't really have a particular audience, y'know, nor do man cater for a particular audience. But we're all in it for the same cause; Rasta. Looking for respect, so we can do the work we want to do, advancing the unity and the knowledge.

"All the yout' in Jamaica they say, 'Unite!' We've been kind of quiet now, but this time will come . . ."

Seen. Marley answers, slowly at first, filling out replicas with a rich stream as the gaps fill to accommodate his personality.

"It should never be that 'Rasta' and 'reggae' are lumped together. There's too much pressure from

the system. "Rasta is something different. In them the quality is there y'see? Man can't just get up and sing about rasta, it's a heavier, feeling thing.

"And man who no rasta, no like rasta. Like, the things we say is not what the system really want. But we make a record, get the people to listen, we play live, get the people to listen. We get the people interested, sell to a big population. Otherwise rasta will go no place."

But how does Marley feel about his own position in 'the system'? Regarded, with money and fame, as a star?

"The talent, that thing is more than that," he says. Record business is terrible, show business is terrible. I'm in show business, but the music is my ideal - it mean more to me.

"Thinking of the business it take away from the creative."

Nor does he agree with Muhammed Ali's theory that the fame within the 'system' must come first, in order to ultimately fight it.

"How rich can a man be without the unity and the knowledge? We can't really think of money, we'll try to help those who we can help.

"Sure we have a job to help, but money alone can't help people. They need to get to them the truth of Rastafari."

Marley's rise to fame with Island has left him happy, too, with his record label. Although they have their own JA label, Tuff Gong, he's not after any further artistic control.

"We no really have a problem. We tell them what we want, like we got 'Punky Reggae Party' put out, see? And 'Kaya' is what we want . . ."

Marley's visit to the UK, causing the inevitable stir among artists, admirers and journalists alike, seems to be related to checking out a reggae festival in Birmingham. And Marley, winding down and stretching out, paid visits to America and Africa, again checking out what's happening, before setting up another concert tour for later this year.

Of UK reggae he says simply: "Some great, great things 'appen here. Aswad, Rico, Steel Pulse, the last man really like them, but haven't really got inside them.

"I think, like Jamaica, the majority of black yout' are rasta. Man hope the music spread here too, we keep going forward, keep the unity."

Then suddenly the unexpected. We'd talked about the "heavy" situation at Marley concerts last year, with extra security and spot-searching to prevent the 'felling. Marley: "I didn't like that, like a curfew, it brings down the spirit . . ."

But he's quickly eager to know more. He calls in the Island artists' liaison man: "Tell me about this."

The man talks about this 'new phenomenon in crime'. Why is it only at reggae concerts that the quick pocking goes on? Marley's apparently fascinated, "zapped in the head" as the Island man put it later. Events are described, Marley listens.

"I didn't know this," he says. "Them getting the wrong education. Then no rasta, no dignity about them. It's not politics?"

"I say they making a thing a little difficult for me. What if a man can't come to England because him draw a bad crowd? But maybe it's just an evil spell right now, everything will change, better will come.

"The yout' must unite," he emphasises.

It's a strange interlude: man a here suddenly out of phase with a following. Audience temporarily not following the way. And a devastating burst of Marley eager, anxious, mind quickly absorbing new information.

Pause for 'erb, the next visitors due. Natural red eyes, natural smoking.

Marley's looking forward to playing again, visiting (and maybe playing) Africa . . . in that order. Received into the fold in England, yet at the same time leading it. The next burst of activity - and almost certainly the finished exorcism of 'Kaya' - promises much.

He concludes: "Y'know, rasta been ripped off. Been ripped off from the days of slavery; but if you really make an effort, you can get through, despite the competition.

"We jus' people and we feel people. You want a truth you want a freedom. You don't want to keep it to yourselves, seen?"

Man hasn't, man won't. Even if Jah isn't your guiding light, Marley's music can, and will, believe it, believe him.

REGGAE IN BRITAIN

"CAN YOU FEEL THE RHYTHM MOVING UP, MOVING UP. MOVING UP CAN YOU FEEL JAH RHYTHM MOVING UP, MOVING UP. MOVING UP IN LONDON TOWN

MOVING UP, MOVING UP. MOVING UP UP IN JAM CITY

WE PLAY I EVERY DAY NO MATTER WHAT THEY SAY IT'S ROCKERS ALL THE WAY

SO SINGS British reggae singer Delroy Washington on his second Virgin album, 'Rasta'. And he's not alone.

Quite simply long overdue recognition for reggae and a groundswell that provokes more excitement and feeling than any other alternative around means that this could be the year for the music.

And - given any justice, and a lot of hard work - British black musicians have a better chance than ever of heading the breakthrough.

For with enthusiasm inspired by receptive (and growing) audiences, and encouraging sales for records released on small independent labels, the British movement is gathering pace.

"Although reggae itself is catching on in a big way, to a widely varying audience at that, without a doubt it is the advent of the British-based bands that has really created a stir." (Keith Stone, manager of Daddy Kool, London's specialist record shop for reggae enthusiasts).

1977 saw the long-awaited and hopeful emergence of new bands like Steel Pulse and Black Slate; getting the confidence at last to play 'their music'.

They moved up to join the established names like Matumbi and Aswad; the former band something of an instigator on the British scene; with no doubts that 1978 may be the year for the big show.

And both the new and the established were joined by bands like Merger, a group formed by experienced musicians of diverse backgrounds, who at last had the chance to deliver their own 'ROOTS' MUSIC - British style.

"People, they are beginning to recognise that it's a different sound,

not just a copy of what's coming out of Jamaica. Whether it's the recording, or the songs... it has its own definite feel." (Tony Brightley of Black Slate).

'Roots', 'Rock', 'Reggae', 'Home grown', or 'second generation', there is no doubt that British 'roots', once regarded as imitative and feeble, even by black audiences, has come of age.

Only now - and the current popularity of reggae among the new wavers has done more for the bands than anything - it is being realised that the British annexe has the potential to produce some of the most exciting sounds anywhere.

Gone is the degree of snobbery. The bands are new, vital and adventurous. And ready to cater for the audience on their doorstep. Watch out Jamdown! Check for UK Reggae!

BUT THE question is, how has it happened? Was it just a surge of punk interest?

Or in reggae as a whole shaping up to take a justified position in the music market place?

Why has it taken so long for the British bands to reach the public eye (remembering that, as yet, a potential-filled dynamic situation has yet to result in a flood of major record label contracts that the punks were honoured with last year)?

And what are the 'roots' that have spawned British reggae?

"I do have a hopeful approach - things can always get better if everyone makes the adjustment, follows the movement." (Delroy Washington, singer and Rastafarian).

THANKS TO the new wave / punk carve-up last year, Jamaican music - long reviled and sneered at by rock audiences, with but few exceptions - has been thrown back on the pedestal where the skinheads briefly dumped it 10 years ago.

The new heroes like John Rotten and Joe Strummer more than nodded their approval.

DJs played reggae at concerts (punk or rock). And we were even battered by keen TV documentaries seeking to explain the 'phenomenon' their way.

Steel Pulse played for Rock Against Racism alongside rock bands. Black Slate wooed, and delighted, almost totally punk audiences.

If some cynically saw Marley's 'Punky Reggae Party' as the 'Skinhead Moonstomp' of the new era the truth was much more than that.

If Johnny Clarke, Dillinger, Joe Gibbs, and the Gladiators were the names to know, their British counterparts were the ones to see. Here and now.

THE ROUTE is easily identifiable. Jamaica spawned reggae; moulded and moved onto a sublimely creative plane from black R&B.

As the music developed to a fine art, Jamaica (JA or Jamdown) was the breeding ground of the songs, manners and style.

But where there are West Indians there is music. Naturally enough imported JA product established itself - moving from calypso to 'strictly rockers' through the years - in UK outlets.

However, leaving aside contentions and shallow sociological observations, it was only with the growing awareness of the last phase of reggae development - 'roots rockers style' - that young black musicians in this country have been able to pick up and follow.

Now them that follow no fear to create.

"It's the music of youth, but totally typical of their experience in this country. Music which a black audience can relate to, and which will appeal to a white audience also." (Keith Stone).

That's the story. The emerging bands come later. This is the background...

REGGAE WENT its own way right from the start - from the post-war declaration of Jamaican National Independence.

The island's musicians turned R&B on its head, and merged it with calypso. They created light and crisp rhythm sections - characterised by a constant bass-led off beat - which is still the most distinctive feature.

And if the fifties parties rocked to the Supersonics and their ilk by the

sixties the music had been labelled 'bluebeat'.

'Blues' parties rocked to frantic, horn-led instrumentals like the Skatalites, 'Guns Of Navarone' and 'Phoenix City'.

Even the UK pop charts registered the explosion with Millie Small's 'My Boy Lollipop' in 1964.

Bluebeat gave way to 'rock steady' - immortalised by Alton Ellis' classic of the same name. And the island producers like Coxsone Dodd and Duke Reid began to cut slow, aching songs for the new mood.

They established the reputations of the Heptones, the early Wallers and the Maytals - and singers like John Holt and Ken Boothe.

But it wasn't until 1968 that the Maytals cut 'Do The Reggay'... and the name stuck.

Along with it came a new energy, and wider recognition. Britain's skinheads latched on and booted 'Return Of Django' and 'Elizabethan Reggae' into the charts.

From then on in the 'serious' change began. First, there was the massive rise of the DJ cut. And, second, the chance discovery of 'dub'.

The combination, or 'dub' alone produced a bizarre and hypnotic - almost unreal - sound.

One completely unparalleled in rock, soul or anywhere else.

Originally DJ's fired their 'sound systems' with spontaneous raps and chants over records. But when Duke Reid recorded DJ U-Roy 'talking over' John Holt's 'Wear You To The Ball' the success was immediate.

'Toasting', as it became known, is a lasting craze, with the early stars like Dennis Alcapone, I-Roy and Big Youth giving way to Dillinger, Trinity and a host of others making up the newest wave.

Meanwhile King Tubby had discovered 'dub' - almost by accident.

He found that by dropping voice tapes in and out of the mix in a random fashion totally different sounds could be created. As ever the bass and cracking percussion kept the rhythm constant.

Soon any and every instrument was fair game for the ambitious producer and 'dub' took off.

At first dub 'versions' appeared on the flip side of singles, but this soon gave way to a deluge of album cuts. Today it is the truly innovative and brilliant face of JA reggae, with the higher heights, such as 'King Tubby Meets The Rockers Uptown' or Lee Perry's 'Super Ape' (to name two) essential listening.

Before progressing it should be noted that while dub is revered, and indeed practised by the likes of Matumbi and horns man Rico, 'toasting' as a style hasn't been adopted by the British reggae contingent.

The final piece in the jigsaw of influence rests with sociological and mystical religious factors.

Reggae music - apart from straight love songs - has always reflected daily events, concerns and conditions far more than English pop. With its declaration of the State Of Emergency, often referred to as 'under heavy manners' for instance, came the rise of the 'rockers' sound: a brisk rock steady beat with a flat, heavy and militant approach. Typified best, perhaps, by the Revolutionaries (working from the famous Channel One studios) with 'MPLA', 'Angola' and the like.

And if day-to-day street realities were one concern, lyrically or otherwise, the other was (and most definitely is) Rastafarianism.

The mystical / religious political cult adopted by many reggae musicians is inspirational - from the prominence of Marley to everyone else.

Briefly Rastafarians believe in the divinity of the late Haile Selassie, descendant of the King of Kings, and Lion Of Judah (formerly known as Ras Tafari) in his capacity of crowned king of the free African homeland.

They demand repatriation to their spiritual homeland, and some wear their hair in 'dreadlocks' in homage to the lion, and in imitation of Abyssinian tribesmen of Biblical times.

God is Jah, the spirit or the 'father', hence I - and I, at one with Jah.

"I didn't take up Rastafarianism I've always been rasta -"



BMJ's 'Jah' with Steel Pulse.



Dennis Matumbi, of Matumbi, Commodo of the console speaking!



Merger, the front line.



Michael Riley, Steel Pulse.



Don Letts, 'rasta' DJ at the Roxy.



Linton Kwesi Johnson, leader of Poet and the Roots.

BY JOHN SHEARLAW

CONTINUED OVER PAGE

FROM PREVIOUS PAGE

REGGAE IN BRITAIN

"minded, even when my parents were against it. It's a thing I really feel." (Delroy Washington).

The faith, and its appearance in the music, is shared by the new British bands.

Indeed the spirits and ideals are central to much reggae music, with concerts performed under the red, green and gold banner of the Ethiopian flag, and the 'colours' adorning clothing.

"The difference in our music, and all music over here, is reflected in what people are singing about — that's the only variation. In England we live as close as we can to the way we would in Jamaica" (Ronnie McQueen of Steel Pulse).

Potently and clearly reggae is ready.

What was once a cult following — bolstered by a few unpredictable chart entries — is now a superbly creative alternative.

Bob Marley's rise with Island Records, first with the Wailers (then Marley, Peter Tosh and Bunny Livingston), then as reggae's first superstar has done most to help, and establish the music as an "accepted" form. Principally in the commitment of a large and (then) independent label to selling reggae to a crossover market — in Marley's case a white rock audience.

As, in a smaller way, did the comparative success of 'The Harder They Come'; both JA's first home-produced film (starring Jimmy Cliff) and a classic, realistic rebel dread adventure. Again the soundtrack reached the wider audience.

But the real acceptance, as those involved in promoting reggae music in this country are quick to point out, will come with the entry of major record companies to the market.

Island, specialising from the beginning, have worked wonders. Virgin, also entered the market early on with JA product, although at present they don't have any British bands.

Which brings us to the groundswell.

"Last year it was punk that the record companies raced around signing. This year reggae is the alternative — and it's a much more

hopeful future." (Keith Stone).

For the last 10 years, it seems from talking to many of Britain's reggae bands, the avenues have been blocked.

Bands like Matumbi or the Cimarrons have soldiered on, in and out of small deals. Some have given up altogether, disillusioned by lack of response from audiences or record companies.

Others have been (they would say now) diverted along the route. 'Playing the field', as Harry Hord of Merger would have it. Pop bands, soul bands, rock bands.

But with serious interest in the whole field of reggae music rising, and the emergence of a musical "youth" brought up on JA sounds in the UK the roadblock has been lifted.

In this country . . .

One, there is a renewal of hope for those "returning to the roots" (for whatever motive). Two, for hope for those who've always been 'roots' and have never achieved the recognition they deserve. And three, the brightest hope and inspiration for young musicians who now have a path to follow.

+ That is why there is an exciting tide of excellent homegrown reggae currently available.

+ That is why disastrous deals and the general unavailability of the music may become a thing of the past.

+ That is why certainly one, and possibly two, British reggae bands can, and probably will, break big across the board this year.

And I would personally add that the clearing out of cobwebs and the rise of a viable "alternative" after the coming of Johnny Rotten & Co. — especially given the interest of the "short-haired ones" in reggae — has had a lot to do with it.

On the starting blocks '78 style here, British reggae (in their own new wave) can claim a healthy entry.

• Matumbi has been a name to watch since the early seventies. They've always been close to the roots, with a sartorial style (robes and gowns, dark glasses) adopted



Young and highly accessible Black Stars in a group shot

Pico and trombone — the man from Wareika

Locks not 'ere. A picture of the legendary Doctor Alimantaa back in JA. Break out time

Music for dancing to Chic by Chic



Dance is the feeling, Dance is today, Dance is pure Chic, Dance Dance Dance is the star single from the album Chic. By Chic. And six more burning tracks you just gotta enjoy with a partner.

K50441 Available on Atlantic records

by newer bands. Spearheaded by Denis Matumbi — also scoring as a dub producer; he'll be recording Steel Pulse's first Island album I hear — they trade free rhythm and experienced class. and it shows.

Early recordings by Trojan; recently re-released as 'The Best Of Matumbi', a move not at all popular with the band. The single 'After Tonight' (Trojan) is highly recommended. Yet the band have suffered along with the hassles affecting Trojan and are currently negotiating a major deal. Up on offer is their masterwork 'Nuclear Reggae', and gems like 'Hook Deh' stop look around! can't be ignored much longer.

Delroy Washington recorded two albums for Virgin, 'I-Sus' and 'Rasta', before leaving the label. Always reckoned one of the top British singers, a peaceful, ever-hopeful rasta, his live appearances have been thin on the ground, perhaps affecting his sales and popularity. Nevertheless a disco 12in 'Give All Praise To Jah' (currently available) is prime stuff.

Of the Cimarrons, superb survivors. The band has been around since the formation of Trojan in the sixties, they've gigged constantly and won hearts everywhere — and they've just inked a major deal with Polydor. A live album — recorded at the Roundhouse last year — is due out soon, with a studio album in May. Soon, indeed, better must come for them.

With Rico, however, it already has. The trombonist learnt his trade in JA under Count Ossie and has been playing here since the early sixties. Signed to Island in 1976 he cut 'Man From Wareika', which along with 'Wareika Dub' established him as an instrumentalist quite the equal of anyone working out of JA. His operatic appearances at Radio London's Clapham Common Festival last summer was magical. His latest Island album, 'Midnight In Ethiopia' is finished and will be released shortly.

Merger are a recent 'emergent' group fired by enthusiasm and a current point of view. Most of the band have been playing around for

several years in different bands, but with a "committed" attitude, widespread gigging to all types of audience and an excellent album on Sun-Star their chances look good. "Exiles Inn Babylon" is a fine rock and reggae mesh, potential (almost) fully realised in live performance.

"Your album on a small-label is a good thing. You have to show you can do it, prove yourself. Even the punks started that way." (Barry Ford, Mergert).

Meanwhile 90 Degrees Inclusive fall into a slightly different bag. More a definably British rock meets soul meets reggae rhythm. Highly rated live, and particularly so to white audiences, they fall outside the 'strictly roots' category, but have a fresh, light originality that deserves wider exposure. Recorded an album for Phonogram in 1976 and currently seeking a deal. Work closely with ex-Equal Eddie Grant, who has built his own studio (The Coach House of Mexicano fame), and may yet record their second album for Grant's Ice Records label.

Eddie Grant also has an album 'African Man' out on Ice.

Linton Kwesi Johnson, otherwise Poet and the Roots shouldn't escape attention as a reggae poet, and you can hear 'All We Doin' Is Defendin'' on the Virgin 'Guillotine' compilation as well as a 12in single. "It's rasta songs and poetry the words come first. Poetry with reggae music if you like," he says. Linton is also resident lecturer, and sometime performer, at the Keskiee Arts Centre in London.

And thus the young bands.

"By and large the black kids in this country are completely disinterested in British school. But teachers are finding that the kids will respond when they're offered material reflecting black life or dialect. They're trying to express their own language." (Linton Kwesi Johnson).

"Right from school the bands are beginning to start out playing reggae." (Tony Brighteye of Black Slate. The group originally won a competition while at school).

Steel Pulse must inevitably lead the way as the brightest new hope. Emerging from Handsworth, Birmingham, they've found tremendous, and rapid success in London. Adopted by Anchor for just one single, the disappointing 'Nyah Love' they've recently signed a major deal with Island, and look destined for great things.

Anwad, Island's earlier signing of 1975, made one album for the label a year later, and are currently in JA recording a second — with a label deal yet to be fixed. However, contained within the nucleus of the group are some of the finest young musicians. Ladbroke Grove has produced. They backed Burning Spear on his tour last year — appearing on the live album.

Black Slate are new, and prepared to work hard live, popping up here, there and everywhere. Their single 'Slicks Man' — a cautionary tale about mugging ("why you do that") — was one of the best-selling British reggae singles of last year, and classic to boot. Own label, Slate, and worth catching live.

Reggae Regular are picking up rave notices, while their single 'Where is Jah' (on Greenleaves) is selling well. Live appearances of this new band are increasing.

And also around, Zabandia, a sterling back-up band, the Equators, raved over by Britain's foremost reggae writer Penny (Jah) Reel, and Tradition, also hotly tipped from the same source.

"CAN YOU FEEL THE RHYTHM MOVING UP, MOVING UP, MOVING UP."

"Everyone in the band feels it, otherwise it's not a Steel Pulse song" (Steel Pulse)

"We're guided by inspiration of certain things that you foresee, that might happen." (Matumbi).

AND THERE'S MORE TO COME IT'S GOING TO BE A GOOD YEAR GO DEH!

We'd like to publish some sort of guide to reggae record shops, and to clubs featuring / specialising in reggae music in the near future. Any information, therefore, to John Shearlaw, Record Mirror.



TOP A group shot of Matumbi.
MIDDLE Island's latest acquisition, Steel Pulse, and very much this island's gain.
BOTTOM 90 Degrees Inclusive demonstrating reggae / soul fusion off stage.

POSTAL BARGAINS FROM: PERMAPRINTS (Dept. R19), PO BOX 201, 96 NEWINGTON GREEN ROAD, LONDON N1 4RR

'PUT COLOUR ON YOUR CHEST'
WITH PERMAPRINTS 1978 RANGE OF DESIGNS
PRINTED ON TOP QUALITY GARMENTS

 108. HAVE ANOTHER T SHIRTS Only £2.20 Each (or £4 any 2)	 214. BIONIC COCK Heavy Cotton Fleece Lined SWEAT SHIRTS Only £4.20 Each (or £8 any 2)	 538. SOUTHERN COMFORT	 277. BULLET HOLES	 125. VULTURES	 278. SCOTLAND CUP (1)	 279. SCOTLAND CUP (2)
 134. GENESIS	 746. HENDRIX	 714. LORD OF RINGS	 250. PUNK PANTHER	 251. TOO THICK	 679. IDIOT	 281. FIRE
 743. BLACK SABBATH	 744. PAUL	 742. TUBES	 506. STATUS QUO	 260. FRANKENSTEIN'S CLUB	 257. SMILE	 186. STATUS QUO

ALL DESIGNS SHOWN BELOW ARE AVAILABLE ON THE ABOVE 2 GARMENTS COLOURS: RED, YELLOW, BLUE, BLACK AND WHITE. Sizes: Small, Med and Large 108 type T Shirts also available in child sizes: 26", 28" 30" and 32". When ordering state size, colour and one alternative colour.

Also available: 739 FLOYD (Live on Stage) 740 THE EAGLES Nos. 739 to 750 Full Colour Photo Designs

NOW AVAILABLE FROM PERMAPRINTS
LOVELIGHTS
DO-IT-YOURSELF FUN PACK
World's first Luminous Jewellery made from Liquid Light. A distinctive luminous green in colour.
EACH FUN PACK CONSISTS OF SUFFICIENT COMPONENTS TO MAKE 4 LOVELIGHTS: WOMAN'S NECKLACES, BRACELETS, BELTS, ETC.
LOVELIGHT FUN PACK ONLY £2.50 + 20p p&p

TRADE ENQUIRIES WELCOME
CALLING ALL CLUBS GROUPS ETC.
HAVE YOUR OWN DESIGN PRINTED ON T-SHIRTS (MINIMUM QUANTITY 20)
WRITE IN FOR DETAILS

Please rush T-SHIRTS No(s) SWEAT SHIRTS No(s) HOODED SWEATS No(s) Sizes/Colours Other items

Enclose £

When ordering, if not enough room on order form give full details on separate piece of paper.



ALTHIA & DONNA



Mailman

Normal service has been resumed . . . almost

DEAR Ignorant Record Mirror People.

What Althia and Donna are saying is Ya should refrain from paying overmuch attention to appearances. The fact that they're inclined to swan around all dolled up in the latest gear does not necessarily mean they've forsaken their 'roots' - cuz underneath their trendy khaki suits and what-have-you, these girls are really still a couple of nice, wholesome, down-home, rasta-thinking Jamaicans. Which brings me to:

Uptown Top Ranking - An Annotated Translation Of . . . Here we go now. All sitting comfortably? Right then.

'See me in me heels and 'ting' (High heels, that is. 'Ting' just means 'and so on' or 'etcetera' or anything really. It's tacked onto every other line principally to make the whole song that much more confusing).

'Them check say we hip and 'ting' (They say we're classy, trendy, got big ideas sorta thing).

'True . . . and 'ting' (They don't know what they're talking about).

'We . . . going and 'ting' (I'll let you have a crack at this one. Because I ain't got a clue, maazani).

'Nah . . . style' (We're not putting on airs).

'A strictly roots' (Aw, c'mon, you've heard this term enough, surely?).

'See me . . . to me' (Speaks for itself, dunnit? Even The Ed, says he can understand this line).

'Through you . . . and 'ting' (Rastas don't approve of trouser-clad womenfolk).

'See . . . halter back' (Equally undesirable).

'Silly idiots).

'Say . . . attack.

'Gimme . . . waist' (Play some music (reggae, naturellement). We'll dance 'dub-wise' viz-as if we're twirling hula-hoops round our hips).

'See . . . Benz and 'ting' (A car).

'Daily . . . Constant Spring' (C. S. is a modern shopping centre in New Kingston. Definitely un-rootsy).

'Them check . . . Cosmo Spring' (They say we look like we stepped out from the fashion pages of Cosmopolitan - a glossy (pricey) magazine, catering mainly for nymphomaniacs, if you ask me).

'But . . . know and 'ting' (Well, if you've been concentrating properly you can tell me, cuz it's come up once already).

'Them no . . . top markings' (They're wrong when they say we're high class).

'Should . . . ranking dread' (Shoulda seen my with this dishy / lang'lang / gorgeous rasta-dustman).

'Check . . . missing' (Shoulda seen, we getting down to the music).

'Love . . . what's all-

and 'ting' (khaki suit - fashion funk).

'Watch . . . chuck it and thing' (See us bunging heavy objects at the DJ. Oh, alright then, dancing).

And that seems to be it, thank God. What the hell am I doing this for anyway?

Yours, feeling totally fed up with that damn song,
Hereward the Wake

COMPLAINTS DEPT

I THINK it's time that artists started producing **WORTHWHILE** B sides on 45s. The stars don't care any more - apart from one or two exceptions. When you buy a single you pay for TWO songs. I've noticed that on many Barry White singles the B side is an instrumental version of the A side. These days many singers and bands seem to get the impression that a record only has one side - but it hasn't. This attitude results in effortless B sides.

I am 13 years old and I have 188 singles (mostly pop). Out of these, I consider only 20 B sides worth listening to. With singles at 80p (and higher) they're becoming too expensive to collect, especially when you only get half your money's worth. **Edward Gietty, Lancashire.**

WHY IS It that every time a well-known group release an album, it usually increases in price? We all know about inflation.

The album I am talking about is **Abba's** latest one, which might add is very good. But why does it cost nearly £5, when every album released at the same time cost about £3.50. It isn't packaged any differently from any of the others that have come out.

I would like to know why they can put out these 12" 45 rpm singles at 70p and then charge four or five times that for an LP. You would probably say, 'It's because there are more tracks on an LP' but surely it shouldn't make that much difference in the price.

What can be done? I've got no idea, except not to buy them, but in doing that I'm cutting off my nose to spite my face, so to speak. Perhaps someone else has an idea?
Robin Leech, Wellington, Shropshire.

AS A DJ who buys a lot of records, I am disgusted at the number of singles I've bought that are off centre.

Having purchased the last available copy of a record which I needed for the disco that night, I put it on the turntable only to find the stylus

traces an in and out pattern that would normally be associated with a sprogaph on a piece of paper. Although, as a DJ, I get discount on records, I feel this must also be happening to people paying the full price. This problem also applies to 12" singles which cost between 80p and 90p normally. A wait of weeks for a replacement puts me behind other discos who have been luckier than me in getting a straight copy.

So come on record companies, if you want our money, please supply a decent product.
Brian Saunders, Newport, Isle of Wight

DEAR EMI, Thanks very much for my **Rich Kids** single printed on tasty red vinyl. It wasn't why not? If I'd known I was buying an ordinary black vinyl copy I wouldn't have bothered. And I would have been 70p better off.

Yours,
Annette Savage, Patchway, Bristol.

I'M SICK and tired of all the write ups and

advertising of **PUNK ROCK** and **NEW WAVE** that appear in **RECORD MIRROR**. It's not that I don't like PUNK, in fact I like all kinds of music. For four years I have been buying **RECORD MIRROR** and it's about time you did a weekly column on **NORTHERN SOUL** and not just a half page on T.A.M.L.A., but perhaps two or three pages on **real NORTHERN**. Also perhaps you could have an article or two on soccer each week, not forgetting to mention the current league leaders, **NOTTINGHAM FOREST** who are most undoubtedly the best team in the land. Anyway, back to my main point, the reason why myself and many of my friends in **NOTTINGHAM** would like an article on **NORTHERN SOUL** each week is because we live in the **MIDLANDS** and by the time new releases reach us they have been out for a couple of months. Also we never hear of **NORTHERN SOUL** discs and their dates until they have passed by. I hope you could start a column so I and many

more **NORTHERN SOUL** fans up and down the country could be supplied with information on new spins and discodates.
John Carter, Sierwood, Nottingham.

Fancy living in Nottingham in the first place.

REQUEST SPOT

COME ON, I don't mind a bit of skirt but I'm not in the habit of plastering my walls with it. So what about some nice double page colour photos of the **Motors**, **Boots**, **Hot Rods**, **Strangers**, **Jam**, **Pistols** or even the **Adverts**. I would also like to sound my agreement with **Linda Wood** regarding her letter of last week. I also do not think that punk is dead, you can surmise that from the number of new bands on the way up. Punk is the freshest thing to hit the music scene since rock 'n' roll.
Andrew Latona, Motherwell, Scotland.

DEBORAH HARRY is the most fantastic female singer of all

time. She's cooler than the **Fonz**, she's better looking than **Farah Fawcett**. Majors, with a most fantastic body, especially her chest and legs. (What are her vital statistics?)

She has the style of **Diana Ross** and has more sex appeal than 50 page three girls put together.

Please print more pics of **Deborah**, also do more interviews with the one and only **Tom Robinson Band**, they are fantastic. **Steve, Knarborough, North Yorkshire.**

I **TOTALLY** agree with people who've asked for girls in the nude in **RECORD MIRROR**. How about **Baccara**, after all we've seen them in their bras on **Swagshop** and their knickers on **Top Of The Pops**. So how about a full frontal pic or just in bikinis or anything so long as it's **Baccara**. **Jimmy Flanagan, East Ham, London.**

PLEASE COULD you print a picture of **Ian of New Hearts** for my friend **Lesley**, because ever since she met him at **Aylesbury Friars** she's been mad on him. I think their single's brilliant and hope that when they tour, they'll come to **Wycombe Town Hall** again. The **Jam** are brilliant, especially **Bruce Foxton**. (Cor!) **Tracey C. High Wycombe, Bucks.**

ASSORTED OTHER COMMENTS

MUCH THANKS for the piece on power pop in a recent ish of your mag. Here's hoping there'll be colour posters of **Yachtis**, the **Rich Kids** and **Advertising in ones** to follow!

Meanwhile, here's a few words on my own faves, **XTC**. They're fab.

A few years ago, when I used to take music seriously, **Roxy Music** were tops, but today, music - like life - is just a laugh. I've shed my aene, I whistle in the dark, and girls smile back now. **XTC** just fit in to place.

Which brings me to my plea - any chance of getting a copy of the poster of **XTC** you had out at the end of last year? Perhaps you could hunt about the office or maybe print my address so as some kind bod less infatuated with the said **Swindon** combo will part with theirs.

Keep the fun going.
Aidan Smith, 11 Learmonth Terrace, Edinburgh, EH4 1PG.

I HAVE a degree in micro-biology so don't

put any smart-ass comments at the end of this letter, right.

My younger brother **Nezil** reckons he is dead hip if he reads **RM** every week. The little bugger continually droans (sic) on about the **Sex Pistols'** dramatic break into the pop (or should I say punk) world. When he buys this issue I hope he reads this letter (we have never talked since he gobbled on my 200 quid **Pioneer SA 7500 Mk LL** amplifier).

There is no doubt in everyone's mind that punk is crap, well everyone except **Nezil**. So what if **Never Mind The Bollocks** got to No. 1, where will they be in a year's time. I'll tell you, okay, they'll be back to smashing phone boxes and fighting at **Rangers'** matches.

If your paper is really a 'music' paper, why do I never see any reports on real music like **Hoiz**, **Mendel** or **Lizt** (sic). These geniuses (sic) could, wait for it, actually write music! **Frustrated housewife's son, Edinburgh.**

● When their new single comes out, we might do something. And if you do have a degree in micro-biology, why can't you spell?

OH, ALL RIGHT, JUST ONE LOONY

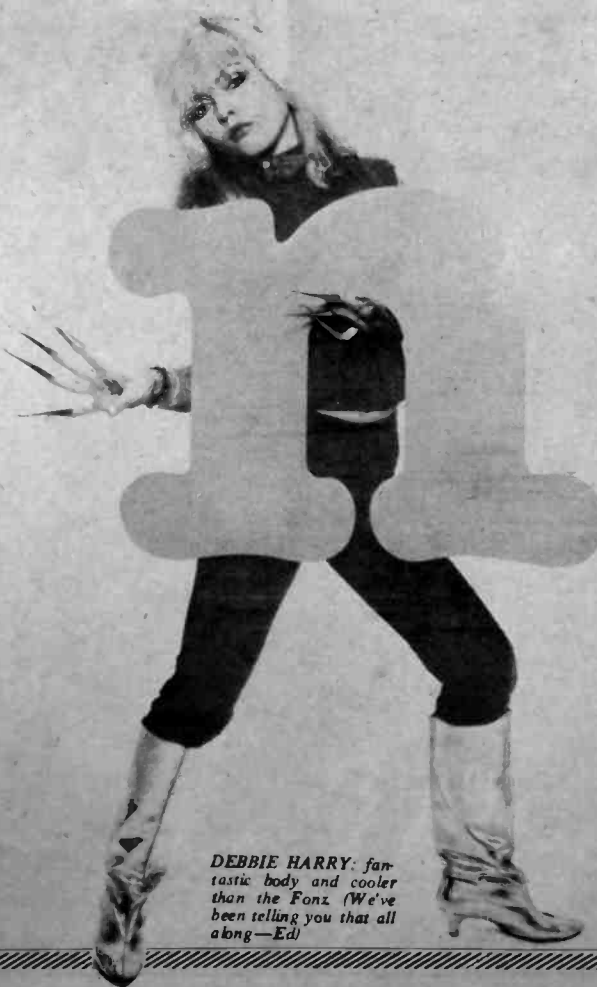
THE EARLY seventies became truly 'The Twilight Of The Gods'. The sixties 'Gods' that is. Those groups and artists that remained at this period in time produced their music infrequently compared to their earlier output, with lengthy 'rests' in between. New groups of a slightly interim nature rose to fill the voids, and in time became just as big and popular as the others.

Sadly though the time and climate was not yet right for a new wave of rock talent, so in a short period these groups grew transparent and self-parodying.

But not so long after this decline things began to move, leading to the emergence of the new wave. Grass and raw it may have been in the beginning, with bandwagon jumpers in profusion, it was a start. The initial reaction to this sudden explosion was one of disbelief, and even loathing. Some retreated into the past, some were totally enlightened and accepted it for what it is.

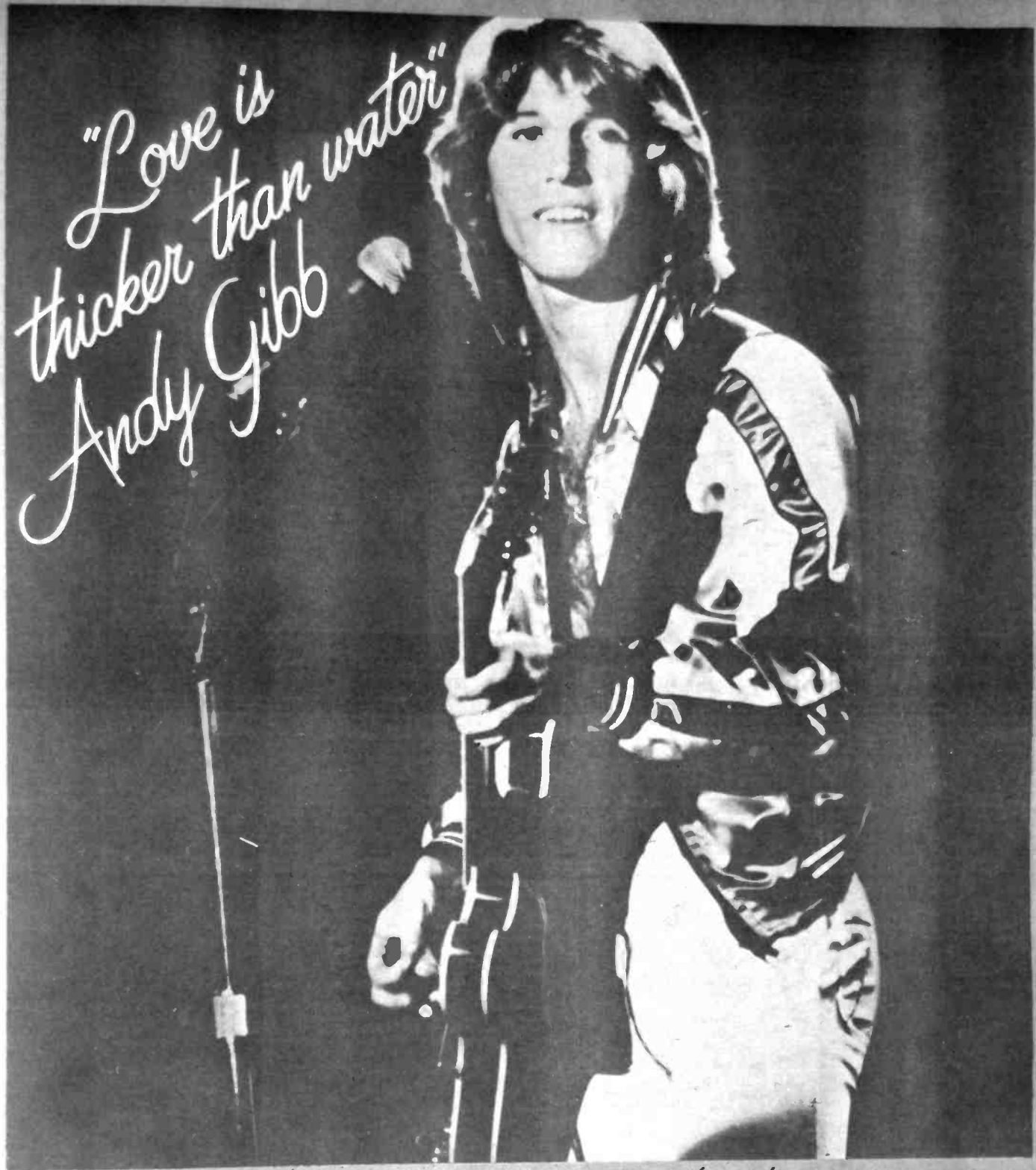
For the new generation it was relief from the boredom and bleakness of the present climate, which unfortunately looks like continuing. A few years from now all this will be but fond memories and single collections, but by this time we will see rock music at another pinnacle of perfection.

Repeat ye discorobotic minions **The Second Dynasty** of Rock is upon us. **The Alien.**



DEBBIE HARRY: fantastic body and cooler than the **Fonz** (We've been telling you that all along—Ed)

"Love is thicker than water"
Andy Gibb



Andy's new hit single from his album
Flowing Rivers

Make a date to see Andy when he visits the U.K. in March



Talking off the top

I HAVE this talking head in front of me. In his talking mouth he is spooning scrambled eggs and bacon. So much for input. The talking mouth is emitting strange American yawns at painfully slow intervals.

It's nearly 1 pm and David Byrne is having breakfast in a Notting Hill Gate hotel. Chomp, he says. Mumble, chomp. Urrrrrr...

Byrne seems to have had about half a gallon of glue poured into his head the night before. His teeth are particularly adhesive moving slowly apart and together mesmerically.

I don't think it's the immense physical effort of having got up after a bout of flu or the stringencies of the time of day (1 pm is early in rock 'n roll) David Byrne just has an over developed sense of the ironic.

He looks like a young uncle in his nice clean cotton shirt and combed hair. And like an uncle, he's polite, and says please and thank you.

But like a schoolgirl, he communicates a tangible and extreme nervousness. He fiddles, and fidgets, and gets lost in sentences. He punctuates his answers (Byrne



Tim Lott listens to David Byrne

doesn't converse, he answers) with linguistic bulimia like "all that sort of thing" and "you know" and "errrrrr".

His crippled articulacy, though, does not detract from what seems to be a genuine intention of honesty. He doesn't hedge questions, he thinks carefully about answers, he's easy to respect.

He's also one of the most accomplished, remarkable new song-writers in America, right now, and every gram of credit he gets for it is justified. Such is the admiration Byrne and Talking Heads inspire that Eno, one of their greatest fans, named one of the tracks on his 'Before And After Science' album for them ('King's Lead Hat', an anagram of Talking Heads).

The feeling is reciprocated, so much so that the Heads have agreed to Eno producing their next album. Bearing in mind



the effect the balding smartly pants had on Dave Bowie, the possibility of a transformation looms large.

"I dunno, I think that's what Bowie wanted to happen, that he just used Eno. Our rationale is different... It's not that we want to sound like his records, it's whether he would feel that he has a better inclination than most as to what we're about and what makes us interesting. Rather than add a lot of synthesizer he just might be able to bring our best parts out."

"I wouldn't rule electronics out but we're not going in with the idea of doing the record with a lot of synthesizers."

It occurs to me the connection with Eno is merely going to add to their mystique as a band of the intelligentsia, the mentally gifted elite. It seems pertinent to mention that at no time did Byrne strike me as a superhumanly bright human being - in fact, later in the conversation, when he attempted to explain an abstract scientific principle, he demonstrated some very muddled ideas.

This may sound condescending, but Byrne is the first to admit that he shuns the idea of being considered "brainy".

"We've never gone around saying we're

'WAVE NOUVEAU'

Despite all the fuss the British new wave did very little to dent the charts last year. On the other hand you don't have to be an avid disco-goer to notice the huge impression made chartwise by Euro-funk.

An invasion took place, and it was a rare chart that didn't have at least three or four records of European origination placed very firmly in it.

On "The French Collection" we collected together some of the biggest and best from Europe in one package.

Some, Burundi Black, Pamplemousse, Love and Kisses will be known to you, the others soon will be.

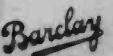
Album: CLAY 7003 Cassette: KLAY 7003

The French Collection
Featuring

PAMPLEMOUSSE
PATRICK JUVET
LOVE AND KISSES
THE DROIDS
BURUNDI STEIPHENSON BLACK

The French Collection.

A PRIME SELECTION OF CHOICE CUTS.



of his Head



smarties. Sometimes we feel it's to our detriment to be thought of like that because people think that if you've got any intelligence then you're stuffy and lifeless, all that sort of pompous thing.

"We find that annoying, but I don't know what we can do about it. I think we might appear to be intellectuals compared to much of what goes on around us but we're not really academic. We don't sit around reading big books all the time.

"We'd like to avoid that tag. For most people it sounds kinda stuffy."

Eno's main influence on Bowie (it seemed to me) was to make him more industrial than romantic.

"Yeh... but I don't think that's for us. If anything I could see us getting involved with more primitive types of art... maybe more minimal in a way, maybe more percussive... sort of... er... uh... I got lost."

Do you mean you'll take a more rhythmic approach?

"Er, I can see us going in that direction rather than high technology.

"I'm interested in modern classical music and that sort of thing, some things that are electronic and maybe small chamber groups. I... uh... wouldn't



utilize those aspects right now, though.

"I'm sure the influence will be there somehow, but in a different way... in a sense of approach... that sort of thing.

"We have to curb our indulgences to a certain extent. We have to remember that there's an audience out there. We do pretty much what we want to do, it just depends on how far you want to go. I might have the inclination to play the same note on the guitar all night. But I know better than to do that, you know."

Byrne protests that he writes from an emotional standpoint rather than the academic one so easily assumed. He in fact writes songs at a typewriter.

"I think it's pretty emotional, I think it's really touching... as for inspiration and all that sort of stuff... most of it's based on how I feel at a particular time I just try and put it into words that make sense.

"So it's not quite so cold as people would imagine, it's just a matter of arranging things in different patterns.

"Our approach is carefully worked out in advance. In a strict sense this loses us spontaneity, but there are very few performances ever by

any band that are spontaneous. If you leave it open to complete spontaneity 90 per cent of the time you would fall flat on your face."

Byrne is also of the peculiar opinion that he writes dance music.

"We think our music is pretty rhythmic. I always think that you can dance to it. Some of the time it might be hard to pogo, it hasn't got that pogo beat."

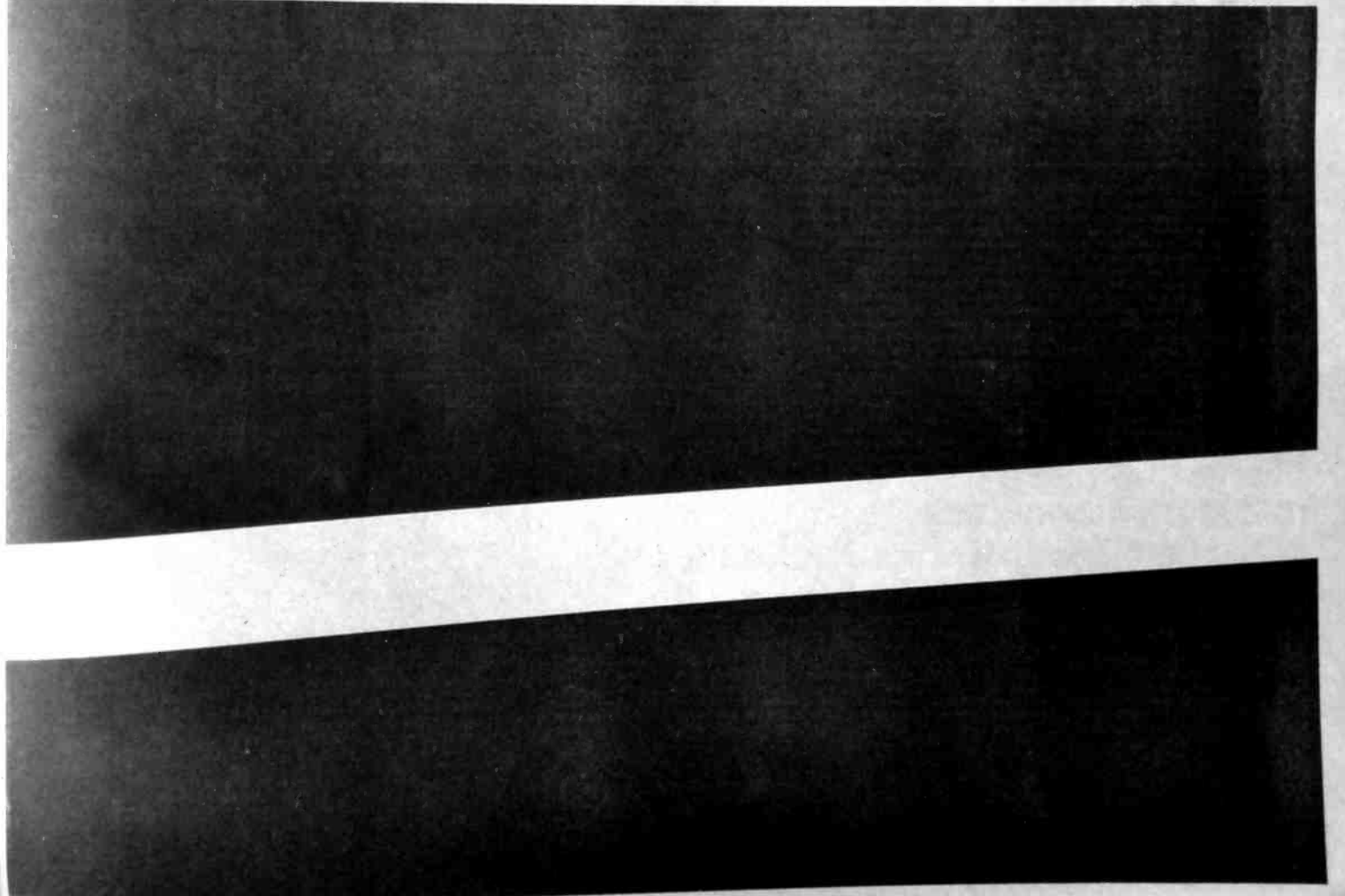
The waltz, would fit. Anyhow, that was all of the interview that had to do with music.

The rest of the time Byrne spent trying to explain to me what cybernetics was, in which he failed utterly. Bowie has tried, and he failed too. Eno has also dabbled in the subject.

Byrne, in fact, seems to have only the most slender of ideas of what it's about himself. If I printed verbatim what he told me you wouldn't understand any more than I did because of Byrne's basic inability to communicate in anything but song.

Finally for anyone under any doubt that such a highly efficient song making machine is inhuman, a revelation from the teens.

"Yeh... I used to practise in front of the mirror with a tennis racket, too."



Help

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

How can I get over his death?

MY BOYFRIEND died three months ago - we'd been going out together for nine months. Although we had a slight argument before this happened we were still good friends and his death came as a great shock to me. I have found it very difficult to cope with the situation and I still think about him.

I'm frightened of going to discos and parties which bring back memories so I stay at home every night. I am also worried that if I meet someone else the same thing might happen and I know I would not be able to go through it all again. Have you any advice?

Linda, London

People are being born and dying every day of our lives. Yet because we try to forget that death is as natural to life as birth is, the death of someone we love is always hard to imagine and almost impossible to accept when it does happen, especially to someone so young.

The fact that your boyfriend is just not there any more is

understandably hard to take. You're remembering the good - and bad - times you had together, but you've already accepted that he's gone out of your life forever. You've had to grow up very quickly during the past few months. Now you must face the future. And regardless of how you may feel, you shouldn't be doing it alone.

At the moment you seem to be reproaching yourself for being alive. You must realise that even though you may have had a small argument, the death of your boyfriend is not your personal responsibility. It was beyond your control.

There is no reason why you should forget him. You'd have to be a callous person to erase all memory of him from your mind, and heart. But no matter how painful it may be to cope, you still have your own life to live.

You're already wondering about the future, what it will be like, and whether you'll meet someone else - you're starting to cope. You're stronger than you think.

Accept that you can remain true to his memory and still go out and enjoy yourself too. Would he have wanted you to shut yourself away and mope for month after month? You have years of your life stretching ahead of you, and there's no reason why you won't meet someone else you care for, when you're ready. Be realistic. Tragedy rarely strikes twice in the same direction.

If you don't feel you can talk it over with your family or friends, give me a ring on 01 836 1522 (before 6 pm any weekday).

Violent brother

I'M 18 and sick to the teeth of my parents and my brother who's 21. Every five minutes a row seems to start between my brother and myself, then he charges upstairs and tries to destroy most of my possessions. He's actually tried to strangle me, has threatened me with a bread knife and

has also thrown the knife at me too. It's hit me twice.

My parents are always going on at me too. I have no friends and at times feel life is useless. What can I do?

Pete, Suffolk

Though everyone feels life is pretty snaff at times and most people get tired of living at home, the added extra of a violent brother who's a dab hand with a bread knife calls for a positive move on your part.

If your brother intends to stick around much longer, the scene is bound to get heavier and any effort you make to stand up for yourself may result in even more violence and unpleasantness.

Perhaps with your differences with your parents could be ironed-out if you were living at home with them alone, but you're not, and the bad feeling seems to be escalating all the time.

You've reached the age of majority. You're

unhappy and losing your self-confidence fast. Be positive and be the one to make the break. Find a job away from home, or, if you already earn enough to support yourself, check-out a room / bedsit / flat nearby, where you can still see your parents but have much more freedom to find yourself. Once you start liking yourself, you'll start making friends.

Plain talking

I AM 17½ years old and have a puff's voice. I get really depressed when people ask me if I am queer, as I do not have a tendency towards men. It just makes me shy to talk to girls because I don't know what they're thinking. I know my voice has broken, so it isn't that.

Is it possible to have some sort of operation to make it more normal? If

this isn't possible on the National Health, is there any way it could be done privately?

Stuart, Barnsey

What on earth does a puff's voice sound like? Dick Emery? Larry Grayson? John Inman? Remember that all these people are actors playing character parts to raise a laugh, and camping it up no end. If you do have a softer intonation or a higher vocal range than the traditional bluff Yorkshireman likes to think he has, so what? Voices, like people, come in all shades and sizes, and the idea of having an operation to change the way you speak is unrealistic, to say the least.

Admittedly some men do have naturally deeper voices than others but this doesn't make them any more virile than someone who is more softly spoken, and, believe it or not, some guys with tonsils of gravel aren't the

allrightest bit interested in girls. You KNOW you are, and that's what's important.

Right now, your biggest obstacle in getting to know a girl and asking her out is extreme shyness and self-consciousness.

No-one is born with a perfect voice. Even the television ad guys with those dark brown vocals had to work on what nature gave them. So can you. Check-out drama or speech classes at your local library - finding out about elocution, breathing exercises and the technique of voice projection will help you control what happens to your voice when you get extremely nervous or excited. Making a determined effort to get out and meet other people (including girls), in an informal setting will set you on the road to gaining the self-confidence you clearly need.

WHAT IS Alice Cooper's date of birth? and was he born in Britain or the USA?
R. O'Gorman, Coventry

Feedback

Raped (such a sweet name!) do not have a fan club as such, but they do have a very generous recording company, or so I'm told. For information, badging, pics and general ligging, write to: - Parole Records, 4

Newburgh Street, London W1. The boys responsible for the now notorious EP "Pretty Paedophiles" are Sean Purcell (vocals), Saebhea Kwest (guitar), Tony Baggett (bass) and Paddy (drums).

The Billion Dollar Baby himself was born on February 4th, 1948 in Detroit, and was the son of a preacher. He was brought up in Phoenix, Arizona, and eventually moved to Hollywood in 1968.

Lepstique

THE ALBUM THAT'S ALREADY A DISCO SMASH IN EUROPE! AT THE DISCOTHEQUE

Containing:

- VENUS
- LIGHT MY FIRE
- MAH-NAH-MAH-NAH DISCO

OUT NOW

ENGY 2

Soul by JOHN SHEARLAW

The older the better

"THERE'S AN old phrase you could apply to us," laughs Bobby Wade of the Imperials. "One monkey never stops the show!"

Pause
The "monkey", let me explain, was none other than Little Anthony - Anthony Gourdine - leader of the venerable soul combo until two years ago. The "show" - formerly Little Anthony and the Imperials - is still going strong and just about to knock up 21 years in the business.

And incredibly - for an outfit with such long standing respect - 'Who's Gonna Love Me' is their first British hit since the group's formation in 1957.

One which was recorded nearly a year ago and hasn't even been released in America.

Bobby who has seen a mere six years vocal service, is the "kid" of the group. But he's quick to point out that the split was a highly amicable affair.

As he explains: "Anthony was getting a little tired of carrying the banner and the image of the group, even though we were working better than ever."

He left to get on with being an actor with our best wishes. Then it was the usual story. We all sat down and discussed whether to carry on - with the same or different name.

The forum was then down to three. Bobby, the only remaining founder member, Clarence Collins and Harold Jenkins, who first turned Imperial in the mid-sixties.

And their pedigree?
A solid reputation as soul vocalists starting with 'Tears On My Pillow'

in 1958 - the first and (until 'Who's Gonna Love Me') biggest hit - carrying on through 'Going Out Of My Head', 'I'm On The Outside (Looking In)' and 'Take Me Back'.

A place in the history books and an assured following courtesy of a worthy career as saccharin and style balladeers.

A group, while not present at the top table at award presentation time, who's ingrained themselves into music loving minds and hearts by sheer consistent class.

Why, even Bob Dylan - and this delighted the present Imperials as much as anything - said in Rolling Stone only the other week: "Rock and roll ended with Little Anthony and the Imperials."

Rock 'n' roll's still around. So are the Imperials.

"In various fields we all had music jobs and opportunities offered to us when Anthony left," Bobby continues. "But with the name looking so good on the market we decided to carry on as a three-piece. We could also sense that a lot of good music could come out of what would be 'our own band' if we persevered."

"And that took some doing," he adds.

"We had a bit of trouble after the break up. There seemed to be the feeling - I think it's inevitable - that we had to kind of re-prove ourselves. Show people that Little Anthony hadn't taken the soul of the Imperials when he left."

"You always get a reaction like that when a good name has been established for so long."

"Yet in many respects the show not only went on, it was better than ever. We were back on full steam with a new challenge."

Fired by new ambition the group

settled down to tightening up their act and filling up the vocal gaps. And kept on working the clubs and cabaret circuit - from New York to Las Vegas.

Material for the new band's hits wasn't really a problem, Bobby felt - after all the track record of the Imperials provided a show in itself - but they were after a sound that was a little different.

"We've been feeling around something that hasn't really got a name... but it's a bag that 'Who's Gonna Love Me' definitely falls into. Some people have suggested 'soul' - a little soul and calypso and some sweet singing."

"It's a different beat, a Trinidad rhythm added to soul with a little pop flavour and... that's it!"

"Smooth, melodic relaxed disco you see? Tunes that people can whistle."

"Who's Gonna Love Me' was originally recorded by a new York DJ, one Alf Davidson, but was destined for obscurity until it was offered to the Imperials."

Highly-rated producer Tony 'Champagne' Sylvester (currently working on the new Marvin Gaye album, having just completed the latest Imperials' long player) played it to them - along with 20 or 30 other 'potentials' while they were working in Vegas.

And both parties felt it had the ingredients of a 'standard'. "The sort of song other people will fall over to cover," as Bobby puts it.

They actually recorded the song last April, and UK release was a brave experiment for the recently established Power Exchange who are the outlet for Blackwood Music - the Imperials' publishing company in America.



IMPERIALS: still in mint condition - (groan)

Without a Stateside record deal the group were recording, and concentrating on live work.

Until the telegram from Britain indicated that the 'sleeper' was taking off.

"Out came the champagne bottles," Bobby grins, "and I've already ordered two Rolls Royces!"

Clarence Collins interrupts the enthusiasm to remind Britain that he's keeping the others in line - a fitting role as a founder member.

"It just shows that we can change with the new sound," he says. "We'll play any market, entertaining and doing what we want to do. It's never been hard to keep going."

And he jokes: "After 20 years' you can't really see that the success is going to our heads."

Meanwhile 'Who's Gonna Love Me' is destined for American release on Power Exchange, with a brand new album shortly arriving in the British record shops. Happily also Anthony Gourdine is going from strength to strength as a television actor.

"We've kept in pretty good shape for old 'uns," says Bobby. "There's a new sound about to break really big in the sweet soul line and I'm just really glad for the Imperials that we've kept up with it."

DEAF SCHOOL LIVE

- February
- 8th Leicester, Polytechnic
- 9th Oxford Polytechnic
- 10th Portlough Club, Belfast
- 11th Redcar, Coatham Bowl
- 14th Blackpool, Trillanes
- 15th Blackburn, King Georges Hall
- 16th North Staffs Poly, Stoke on Trent
- 17th Hull College
- 18th Loughborough University
- 19th Leeds Polytechnic
- 21st Music Machine, London
- 22nd Plymouth, Catavays
- 23rd Chequers, Barnstable
- 24th Brunel University, Uxbridge
- 25th Essex University, Colchester
- March
- 3rd Newcastle Polytechnic
- 4th Wolverhampton Polytechnic



More dates to be announced.

sh
oys

DEAF-SCHOOL

THUNDER AND LIGHTNING

NEW SINGLE

RED WAX/SPECIAL BAG

K17087

Roadshows

Who wins the p★p stakes?

TONIGHT/ BOYFRIENDS/ PLEASERS

Nashville Rooms, London
THE QUEUE was long, very long, a breathing, snaking confirmation of the arrival of all sorts of music shards — melody, harmony, smiles, suits, pop romance, and all that soppy, saccharine effluvia.

You don't have to be teenage to react but it helps. Cynicism is as useless as it is inappropriate; it's just a little fun, after all.

So, one, two and three, the contenders — Boyfriends, Tonight, and Pleasers running in that order (a fact that

Tonight aren't overjoyed about since they have a hit single and the bill-toppers don't).

The Boyfriends, on-stage as soon as the house fills up, are an absorbing better-than-bubblegum band, but they suffer from one important misapprehension. Pat Collier as the founder and primary songwriter might find it hard to admit to himself, but it's a crippling mistake to take most of the vocals.

Chris Smith, the keyboard player, is in fact a much better frontman. He looks younger, has a brighter smile and, vitally, has a voice chimes ahead of Collier's gritty yam,

though he rarely gets a chance to use it except in harmony.

But the band have some material with giant potential 'Basement', 'Last Bus Home' and 'Ponytail' all shot through with a juvenile charm, sharp enough to pierce the spine-base of the charts.

The Boyfriends are in a different mould to The Pleasers and Tonight, the latter being broadly pigeonholeable (pneuh) as "beat" whereas

Boyfriends are more American Teen.

Tonight are farlongs away from either band in image. They are smart, and pretty, but with the devil in their step, Jack and the Lads with gleaming teeth and spotless suits.

Lead singer Chris Turner is from the early Rod Stewart / Mick Jagger mould, all strop and tonsils.

Grimacing and arrogant, the football hooligan with style, he hurled

abuse at the fortunates on the guest list and this proved what a man of the people he was.

Like all pretty people, he could get away with being dumb in between numbers, but a nice face is no substitute for good material.

Fortunately Tonight don't really encounter this problem because they have a vein of garish youth energy struck into every shuddering leg movement, every flashy grin, every

tinny chord.

Chris Turner has a voice reminiscent of a less-extreme Roger Chapman and teeth like Donny Osmond. He weaves round the rest of the band and they round him in a mad consuming dance, not slick, but with immense visual impact.

The possible singles slide from the stacks like dominoes — 'I Can Play Faster Than You Can', 'City Shit', 'Check Out Girl' and the actual and stupendous hit, 'Drummer Man'.

The Pleasers, I'm less convinced by, not that I didn't enjoy them. Like every soul in the Nashville, I had plenty of fun watching their

Beattles remake.

But their image is too contrived, too easily definable and their songs too unremarkable to make any real impact. And apart from anything else a few of them — politeness prevents me from naming names — are rather ugly.

'I'm In Love' is a decent enough song, and so is 'Lies', but the rest of the material tends to dissolve into an indistinguishable mass of undermending, original but blankly enjoyable beat numbers.

On the rostrum — Bronze for the Pleasers, Silver for Boyfriends and Gold (eventually platinum) to Tonight.
TIM LOTT.



Left to right: Tonight, Pleasers, Boyfriends

THE DEPRESSEDIONS

Marquee, London
THE CAPTION read: "Get depressed". Are you kidding? The Depressedions are a four man band from that rather quaint little seaside town Brighton. As if to almost emphasise this point they've brought up with them a coach load of their most fervent neighbours and fans especially for tonight's gig. So let's hear it for Brighton (punk) rock

With so many young bands crowding an often wildly under-rated scene, perspective is not perhaps a completely valid attitude to assume when criticising and/or praising the more talented of the current bands to be found cruising from one end of Wardour Street to the other (you dig?). So instead of making outlandish claims as to the possibly rosy future of — in this case — The Depressedions let me just remark that I, along

with many others, thought that this was indeed one helluva-good gig.

Not only was it FUN but The Depressedions were responsible for an audio assault that refused to bind itself with the derivative nature of the punk rock genre. If you liked the single 'Living On Dreams' you would undoubtedly love the set. Heavy, heavy rock strung surprisingly together with melody lines dictating the style for their surrogate pounding rhythms. What they lack in finesse they make up for with the added zeal of uncontrived panache. None of your Power Pop bull here mate — much more like rock and roll with a heart!

Both Dave Barnard (bass) and Kro-Bar Garvey (drums) take care of the lead vocal dept while Eric Wright (lead guitar / backing vocals) stalks stage left with the same kind of mena or his irreverently inspired soloing impites Leaving Frank

'Ammer Smith (guitar / vocals) on the far right to entertain us with his own interpretation of a Rick Parfitt clone dementoid bashing mightily away at his battered axe.

Together The Depressedions appear ultra-confident, tonight at least. They not only out-reached expectation, they belled the humble, formally and justification of "objective" review.

Soon to be released (March sometime) is their first album and it threatens to be a scorcher. If I had to be cornered into naming a couple of their best numbers to date (and believe me it ain't easy) I'd go for 'High Rise Living' and 'Family Planning'. Hell, I'd pick any one of them, on this showing at least.

Hey kid — don't be depressed. Get hip. Go and see The Depressedions today. Guaranteed to change your mind.

MICK WALL

WIRE

Marquee, London
FOR THE past few days, enveloped with guilt, I've been hiding a terrible secret. Now, on this bleak (hell, I should have saved that adjective to describe the band) Sunday afternoon, coffee on the left, dagger on the right, I must confess.

I'm not cool man. I'm not even hip. I was not

impressed by Wire!

I was, it must be stressed, one of the minority. Converts stood silently in blank-faced concentration / rapture. Hardened fans alternated between this stance and vigorous pogging stagewards.

Very few struck a pose between the extremes; living (on the whole) proof that Wire invoke a strong reaction.

During their set I abhorred them, cursing as they began each new song and promising myself verbal vengeance. Listening to 'Plink Flag' several times I realised my reaction would probably have been different if I had been familiar with at least some of their material. As it was I only really knew 'Low-down' and had a vague idea of '12XU' which along with 'I'm A Fly' were the only three songs personally worth recalling.

In the light of day I can get a clearer view of what they were striving to achieve by stripping each song down to form a short, stark statement. Simplicity complex within itself.

Sound problems obliterated most of the lyrics, but that was just unfortunate. There were no outstanding musicians amongst them, but nobody lagged behind either.

It's a very personal

opinion, but I found them both boring and repetitive. Most other people didn't but I can't vouch for their feelings.

They're Wire, I'm Kelly. The two do not mix.
KELLY PIKE
KRAZY KAT
Granary, Bristol

KRAZY KAT's second and latest album is called 'Troubled Air'. It is a good album. A good title too. Pathetic perhaps? Their set at the Granary consisted of five songs from this album and five new ones and was well performed, considering their new polyphonic moog was out of action and drummer John Shearer has only been with the band for three weeks.

They played with a clean cut aggressiveness and although the new tracks came over a bit raw, their tracks from the album were performed with a casual polish that befits a band of greater status. These guys obviously enjoy their music a great deal, so full marks for presentation, including the organic lead guitar play. It was very watchable like a TV movie; a little unstimulating. This should improve as the tour progresses.

What interested me on this gig was the audience reaction. As I said, the band did a good set, but there

seemed to be a wall between the floor and stage it would be easy to blame the band for this, especially as they suffered from rather muffled vocals but on reflection, I think the punters put it there. Halfway through the set there was some fine boogie music going down, yet hardly a foot tapped. Amazing.

After each number came the sort of polite clapping usually heard on Top Of The Pops for Blackburn's benefit. Not exactly encouraging, so after an hour's sweat, the band seemed to give it up as a bad job.

Maybe I like them and the rest of Bristol doesn't?
FRED WILLIAMS

JENNY DARREN

Florde Green
JENNY DARREN is determined to be a star. It shows in everything she does — she has no intention of being average. And on the strength of this concert, she will probably make it, though she will need the elusive chart hit to guarantee her future.

What Jenny lacks in height, she certainly makes up in decibels, having the same kind of vocal power (though not the spontaneous soul feel) of Janis Joplin. Songs like 'Ladykiller', 'Good Feeling Inside', 'Do It To Me', and 'Wind Talking To The Pine'

are indicators of her versatility — ironically they are also representations of her limitations and problem areas.

While she has an impressive vocal range, much of her delivery lacks the subtlety of her recorded work, almost as though she has a bad case of advanced laryngitis. A fair amount of her stage repertoire misses the rock / soul feel she's obviously aiming for (and convinced she's producing), coming across instead as a mixture of bad notes and crude shouting.

But these are essentially flaws which she can do something about. With Lee Patrick especially impressive on lead guitar, she's got herself a fine band of musicians who are capable of playing anyway. Jenny needs them to. And the lady herself shouldn't have to wait too long. At the moment, she has the confidence, but without the obligatory Top Of The Pops appearance, that could just remain a kind of blind faith. She gives the impression of being in too much of a hurry for the success which is surely hers for the taking. But there were very definite signs here that she has the credentials. Just a little patience, and the rest will follow.
JOE LOWELL

THE LOVING MOODS of TIM CHANDELL

DEE JAYS NOTE STILL SELLING WITHOUT AIR PLAY
ORBITONE RECORDS
965-8292
Dist More - 734-2138
Lepton - 348-9122
Lighting - 969-8344



Hear to tempt you

Hear To Tempt You

THE TEMPTATIONS



Hear To Tempt You is all of the Temptations. 'Snake In The Grass' is as exciting as a fast woman, 'Read Between The Lines' is the high life of fast cars and late night clubs, 'Can We Come And Share In Love' is the fire in liquor, and 'She's All I've Got' is pure dancing music. If you think you can resist, let 'Hear To Tempt You' fill your ears. It's no ordinary Temptations.

K50413

Available on
Atlantic records and tapes.



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

FEBRUARY 8
BRIGHTON, Top Rank (21895), Dullagers (21895), Crookers, Hard Up
BRISTOL, Granary (20267), Kish Kids
BURTON, Bath Hall (43163), Heavy Metal Ltd.
LONDON, Brecknock, Camden (01-485 3073), Painted Lady
LONDON, Dingwalls, Camden (01-287 4967), Slaughter and the Dogs
LONDON, Golden Lion, Fulham (01-385 3942), Grand Hotel
LONDON, Greyhound, Fulham (01-385 0526), Hollywood Killers
LONDON, Hope and Anchor, Islington (01-306 4510), The Yachts
LONDON, John Bull, Chiswick (01-994 0062), Landscape
LONDON, Lyceum, Strand (01-336 3718), Jim Capaldi / Tyla Gang / Arbre
LONDON, Music Machine, Camden (01-387 0428), Deke Leonard's Iceberg
LONDON, North London Polytechnic, Highbury (01-407 3789), Black Snake
LONDON, Pegasus, Stoke Newington (01-228 5930), Riff Raff
LONDON, Rock Garden, Covent Garden (01-240 3961), Method / Mean Street
LONDON, Southbank Polytechnic, Rotary Street (01-281 1826), Flight 55
LONDON, Speakeasy, Margaret Street (01-580 8810), Frankentel
LONDON, Telegraph, Brixton Hill (01-674 7310), Rednitz
LONDON, Upstairs at the Rainbow, Finsbury Park (01-263 3148), Supercharge
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), UK Subs
LUTON, Royal Hotel (29123), The Stukas

Thursday

FEBRUARY 9
ABERYSTWYTH, The University (4242), Bothy Band
BARNSTAPLE, Chequers (1794), XTC
BELFAST, The Polytechnic, Clayton and the Argonauts
BIRKENHEAD, Mr Dig-

THE BIG one from the States this week is Emmylou Harris and she's appearing at the London Albert Hall on Thursday and Friday, before breaking hearts in the provinces. Meanwhile you can be in XTC in Barnstaple on Thursday or suffering with The Depressions in Barton Hill on Saturday (though I've been told they ain't depressing at all).
 Tonight's the night with Tonight on Saturday night in Middlesbrough, or the same night you can catch The Boys who've returned from the wilderness to play Birmingham Barbarella.
 Talking about wilderness, those of you in Scotland who've dug your way out of the snow can see Krasy Out in Dundee on Friday and Glasgow on Saturday. Keep yer Wellies on.

by's (001-647 9329),
Tonight
BIRMINGHAM, Odeon (21-443 6101), Steeleye Span
BIRMINGHAM, Rebecca (021-643 6901), Squeeze
BRADFORD, Princeville (78845), Band With No Name
BRIGHTON, The Polytechnic, Popsy Hill Light Orchestra
BRIGHTON, The Dugout, The Medley, Android Pups
BRISTOL, Granary (20267), Jameson Reid
CAMBRIDGE, The Polytechnic (421766), The Boyfriends
CAMBRIDGE, Corn Exchange (68787), The Trogs
CORK, City Hall (021-28581), Chris de Burgh
COVENTRY, Mr George's (27325), The Stukas
DERBY, Balleys (363151), Gonzales
DERBY, Kings Hall (31111), The Adverts
DONCASTER, Outlook (84434), Radiators from Space
DUNSTABLE, Civic Hall (603366), Judas Priest
EDINBURGH, Astoria, Krasy Kat
EXETER, Grouchos (78070), Martin and the Brownshirts
GLASGOW, Strathclyde University (041-332 1236), Chou Pahrot / Uncle Sam
HALESGOWEN, Tiffany's (021-422 0781), Garbo's Celluloid Heroes
HIGH WYCOMBE, Nags Head (21788), Hotpoints
KEELE, The University (Newcastle 62111), Jim Capaldi
LEEDS, Florde Grene Hotel (623470), Vye
LEEDS, The Polytechnic (41101), Radio Stars
LIVERPOOL, Erics (21-236 7881), China Street
LLANELLI, Morfa Social Club, Ronnie Storm and the Typhoons
LONDON, Brecknock, Camden (01-485 3073), Tradition
LONDON, Dingwalls, Camden (01-267 4967), Cado Belle
LONDON, Duke of Lancaster, New Barnet, Rednitz
LONDON, Greyhound, Fulham (01-385 0526), SoHo
LONDON, Hope and Anchor, Islington (01-369 4610), Police
LONDON, 100 Club, Oxford Street (01-638 0933), Tradition
LONDON, Kings College, Macadem Buildings (01-638 7132), The Yachts / Members

Friday

FEBRUARY 10
ABERTULLERY, Leisure Centre, Ronnie Storm and the Typhoons
BEDFORD, Cranfield Institute, Splitter
BIRMINGHAM, Barbarella (021-643 9413), Tyla Gang
BIRMINGHAM, Barrel Orchestra
BOLTON, Institute of Technology (389024), Juggernaut
BRIGHTON, Buccaneer (66908), Mithril Sky
BRIGHTON, New Regent (27000), The Adverts / Alternative TV
BRIGHTON, Sussex University (64681), Deke Leonard's Iceberg / Doll by Doll
BRISTOL, Arncliffe, Henry Cav
BRISTOL, BQ's Club (421281), The Lurkers
BRISTOL, Colston Hall (291768), Emmylou Harris
CAMBRIDGE, Corn Exchange (68787), Vibrators
CARDIFF, Top Rank (26583), Puffin Ena
CARMARTHEN, Civic Hall, Jenny Darren

FFORDE GREEN ROCK SCENE

ROUNDWAY ROAD, LE10 8 FL 10A, S.A.L.
 FRIDAY 10th: STEVE BROWN BAND
 Sat 12th: THE CRUISEES
 Mon 13th: BORDALLO



KIM REID with The Boys at Birmingham on Saturday

CHELMSFORD, City Tavern (412801), Reggae Regulars
CHICHESTER, Arcadians, Clayton and the Argonauts
DARTINGTON, Civic Centre, Pacific Ear drum
DERBY, Balleys (363151), Gonzales
DUBLIN, Stadium (753371), Gilbert O'Sullivan
DUNDEE, Technical College, Krasy Kat
DURHAM, The University (64466), Roogalator
EVESHAM, Marine Ballroom, Crepes 'n' Drapes
GLASGOW, Maggie, Sauchiehall Street (041-332 4374), Khyber Trifles
GLASGOW, Strathclyde University (041-332 1236), Chico
HARROGATE, P.G.'s, Tonight
HATFIELD, Forum, Jim Capaldi
HOCKEYVILLE, Agricultural College, Brakes
ILKLEY, Stonylea Hotel, Band With No Name
IPSWICH, Kingfisher (62172), Quorum
KEELE, The University (Newcastle 62111), The Trogs
LEDS, Florida Green Hotel (623470), Glass Eye
LEDS, Grand Theatre (400891), Be Bop Deluxe
LEICESTER, University (50009), Little Acre
LIVERPOOL, Erics (061-236 7881), Ultravox
LINWOOD, Crippens, Underhand James
LONDON, Bedford College, Regents Park (01-935 5687), Black Snake
LONDON, Brecknock, Camden (01-485 3073), Bone Idol
LONDON, Covent Garden Cinema Club, King Street (01-385 1426), XTC / Steve Hillage & mesh more (film)
LONDON, Dingwalls, Camden Lock (01-267 4967), Medium Wave Band
LONDON, Goldsmiths College, Lewisham, Headwater
LONDON, Hammersmith Odeon (01-748 4051), Judas Priest
LONDON, Hope and Anchor, Islington (01-369 4610), Blast Furnace and the Beatwaves
LONDON, Music Machine, Camden (01-387 0428), Surprise Sisters
LONDON, Nashville, Kensington (01-603 6071), Supercharge

Saturday

FEBRUARY 11
ACCRINGTON, The Centre, After The Fire
ABRINGTON, Sprea Eagle (330 8732), Idiot Rouge

AYR, Elms Court Hotel, Hector
BARTON HILL, Youth Centre (354941), Depressions
BARNOLDON, Double Six (20140), Band With No Name
BIRCHES, Sports Centre, Fabulous Pandies
BIRMINGHAM, Barbarella (021-643 9413), The Boys
BIRMINGHAM, Odeon (21-443 6101), Judas Priest
BSBOPS STORTFORD, Triad (56335), The Enid
BOLTON, Technical College (389024), Bethnal
BRIDGEWATER, Arts Centre (2700), Henry Cow
BRIGHTON, New Regent (27800), Agnes Strange
BRIGHTON, The Polytechnic (699605), Siouxsie & The Banshees
BRISTOL, Brunel Technical College, Pacific Ear drum
BRISTOL, Granary (20267), Son of a Bitch
CASTLE HEDDINGHAM, The Bell, The Crack
COLCHESTER, University of Essex (44144), Adverts
COVENTRY, College of Education, Brakes
CROYDON, Rudolf's Red Deer, Nova Scotia
CROYDON, Technical College, Weir Sister
DERBY, Balleys (363151), Gonzales
DUBLIN, Trinity College (761762), Clayton & The Argonauts
DUDLEY, JB's (53507), Radiators from Space
DURHAM, Bede College, Salt
EXETER, The University (78111), Chris de Burgh
FOLKESTONE, Lens Cliff Hall (65193), Trapeze
GLASGOW, Curriers, Khyber Trifles
GLASGOW, Queen Mary's Centre, Kish Kat
GLASTONBURY, Town Hall (32658), Jenny Darren
GLoucester, Brockworth US Club, Crepes 'n' Drapes
HIGH WYCOMBE, Nag's Head (21768), Pekoe Orange
HITCHIN, College of Education, Supercharge
LANCASTER, Giant Axe, China Street
LEEDS, Florde Grene Hotel (623470), Steve Brown Band
LEEDS, Grand Theatre (41101), Radio Stars
LIMERICK, Savoy Theatre, Clayton & The Argonauts
LIVERPOOL, Erics (061-236 7881), XTC
LONDON, Adam & Eve, Hackney, Shot Rod
LONDON, Brecknock, Camden (01-485 3073), Red Lips
LONDON, Chelsea College, Manresa Road, (01-352 6421), Deke Leonard's Iceberg / Doll by Doll
LONDON, Dingwalls, Camden Lock (01-267 4967), The London Warren Harry
LONDON, Duke of Lancaster, New Barnet, Loose Change
LONDON, Greyhound, Fulham (01-385 0526), Tatum
LONDON, Hammersmith Odeon (01-748 4051), Turner
LONDON, Marquee, Wardour Street (01-437 6603), Ultravox
LONDON, Music Machine, Camden (01-387 0428), Geno Washington
LONDON, North East London Polytechnic, Dagenham (01-590 2362), 699 / The Night / Anarchy
LONDON, Pegasus, Stoke Newington (01-266 5930), Otis Waygood / Charge
LONDON, Rock Garden, Covent Garden (01-240 3961), Surprise Sisters
LONDON, Royal, Neal Street (01-587 8811), Menace / Sebastian
LONDON, Stapleton, Crouch Hill (01-272 2108), Wild Life
LONDON, Swan, Hammersmith (01-748 1043), Lesser Known Tundistas
LONDON, Upstairs at the Rainbow, Finsbury Park (01-263 3148), Squeeze
LUTON, Griffin, Windsor
MALVERN, Winter Gardens (2700), Rich Kids / John Cooper-Clarke
MANCHESTER, Free Trade Hall (061-834 3697), Emmylou Harris

Sunday

FEBRUARY 12
ABERDEEN, Ruffles, Band With No Name
AKKLOW, Westward Lounge, Clayton and the Argonauts
BANKHALL, Miners Club, Son of a Bitch
BIRMINGHAM, Barbarella (021-643 9413), Cream
BIRMINGHAM, Odeon, (021-443 6101), Rush
BIRMINGHAM, Town Hall (021-236 2839), Little Acre / Ricky Cool and the Icebergs
BLYTH, Golden Eagle, Steve Brown Band
BOURNEMOUTH, Winter Gardens (26446), Chris de Burgh
CARDIFF, Seaview Labyrinth, Ronnie Storm and the Typhoons
COVENTRY, Belgrade Theatre (20200), Fairport Convention
CROYDON, Greyhound, Camden (01-485 3073), The Beatbees
GALWAY, College of Technology, Clayton and the Argonauts
GATESHEAD, Belle Vue, Disguise
GLASGOW, Apollo (041-332 6055), Emmylou Harris
GREENOCK, Victorian Carriage, Khyber Trifles
HALIFAX, Civic Centre (61166), Be Bop Deluxe
HEWLETT, Deke Leonard's Iceberg, Limelight
IPSWICH, Royal William (53385), Ruby Joy
JACKSDALE, Grey Topper (Leabrooks 3232), Steve
LEEDS, Florde Grene Hotel (623470), Salt
LEICESTER, The Polytechnic (27882), Vibrators
LONDON, Brecknock, Camden (01-485 3073), Slipstream
LONDON, Duke of Lancaster, New Barnet, Grand Hotel
LONDON, Greyhound, Fulham (01-385 0526), Trapeze
LONDON, Marquee, Wardour Street (01-437 6603), Ultravox
LONDON, Nashville, Kensington (01-603 6071), Deke Leonard's Iceberg / Doll by Doll
LONDON, Pegasus, Stoke Newington (01-266 5930), Warraw Pakt
LONDON, Red Cow, Hammersmith (01-748 5720), Warren Harry
LONDON, Rochester Castle, Stoke Newington, (01-249 0188), Late Show
LONDON, Rock Garden, Covent Garden (01-240 3961), Pekoe Orange
LONDON, Roundhouse, Chalk Farm (01-267 2564), Adverts / Sham & Boyfriends



EMMYLOU HARRIS at London Albert Hall on Thursday and Friday

LONDON, Stapleton, Crouch Hill (01-272 2108), Jerry The Pervert
LONDON, Swart, Hammersmith (01-748 1043), Amazonblades
MIDDLESBROUGH, Town Hall (45432), Judas Priest
NEWBRIDGE, Newbridge Institute, Depressions
NORTH SHIELDS, Alexandre, Achilles Heel

OLDHAM, Boundary, American Autumn Band
OXFORD, New Theatre (44844), Steeleye Span
PLYMOUTH, Castaways (63127), Split Enz
SHEFFIELD, Fiesta (70101), Tina Turner
SHREWSBURY, Tiffany's (58786), Rich Kids / John Cooper-Clarke
WHITLEY BAY, Rex Hotel, Crazy Kat

Monday

FEBRUARY 13
BIRKENHEAD, Hamilton Club (051-647 8088), Band With No Name
BIRMINGHAM, Barbarellas (021-443 9418), Cryer
BIRMINGHAM, Rebecca (021-443 6951), Invaders
BLAENARVON, British Legion, Ronnie Storm & The Typhoons
BRADFORD, Princeville Club (78848), Linnelight
BRENTWOOD, Hermit Club (217084), After the Fire
BRIGHTON, The Dome (682127), Chris De Burgh
BRISTOL, Colston Hall (201768), Steeleye Span
BRISTOL, Granary, (24267), Vibrators
COVENTRY, University of Warwick (20359), Heary Cow
CRUYDON, Rudolfs, Red Deer, Sucker
DONCASTER, Outlook (64434), The Boys
EXETER, The University (17781), Split Enz
GLASGOW, Amphora Chou Pahrot
GREENOCK, Victorian Carriage, Necromancer
GRIMSBY, Technical College, SALT
HIGH WYCOMBE, Nags Head (21768), The Boyfriends / Urban Disturbance
LONDON, Brecknock, Camden (01-488 3073), Scarecrow
LONDON, Dingwalls, Camden Lock (01-267 4967), Hotpoints / Fracture / Good Stuff Band
LONDON, Greyhound, Fulham (01-386 5942), Pekoe Orange
LONDON, 100 Club, Oxford Street (01-636 0933), Roogalator
LONDON, Moonlight, Railway Hotel, West Hampstead (01-677 1473), Menace

LONDON, Marquee, Wardour Street (01-437 8033), Thravos
LONDON, Music Machine, Camden (01-387 0428), Dead Fingers Talk
LONDON, Palladium (01-937 7873), Manhattan Transfer
LONDON, Pegasus Stoke Newington (01-364 5030), The Makers
LONDON, Rock Garden, Covent Garden (01-260 3061), Brian Parrish Band
LONDON, Stapleton, Crouch Hill (01-272 2108), Big Chief
MANCHESTER, Band On The Wall, Sarah Deco
NEWCASTLE, The Cooper-age, Young Bucks
PLYMOUTH, Moonraker, The Crabs
SHEFFIELD, City Hall (27074), Be Bop Deluxe
STAFFORD, Top the World (2444), Rich Kids / John Cooper-Clarke
SWINDON, The Affair (30870), The Depressions
YEADON, Peacock Hotel, Snatch

Tuesday

FEBRUARY 14
BARROW, Maxima (21344), The Crabs
BIRMINGHAM, Barbarellas (021-443 9418), Supercharge
BIRMINGHAM, Bulls Head, Yardley, Nones
BLACKPOOL, Norbeck Castle Hotel, The Troops
BRADFORD, St George's Hall (82018), Be Bop Deluxe
CARDIFF, Top Rank (2038), Humble Strips
CARDIFF, The University (396421), Steeleye Span
DUBLIN, Stadium (78387), Emmylou Harris
GLASGOW, Amphora, Chou
GLASGOW, Curlers, Khyber Trifles
GLASGOW, Satellite City, The Apollo Centre (041-332 6055), The Vettes / The Zones / Cuban Heels
KENDAL, Brewery Arts Centre (25133), China Street

LEEDS, The Polytechnic (41101), Dead School
LIVERPOOL, Havana Club, Car Crash / Deaf
LONDON, Brecknock, Camden, Tandis
LONDON, Dingwalls, Camden (01-267 4967), Roy's Friends
LONDON, 100 Club, Oxford Street (01-636 0933), Sinusale & The Nameless
LONDON, Marquee, Wardour Street (01-437 8033), Bethnal
LONDON, North London Polytechnic, Grand Hotel
LONDON, Palladium (01-487 7378), Manhattan Transfer
LONDON, Pegasus, Stoke Newington (01-266 5030), Famous Players

LONDON, Rock Garden, Covent Garden, (01-260 3061), Licence / Westpoint
LONDON, Speakeasy, Margaret Street (01-636 6807), Pekoe Orange
LONDON, Stapleton, Crouch Hill (01-272 2108), Landscape
LONDON, Town Hall, Brixton (01-274 7723), Heary Cow
LONDON, York Hall, Stepney, Surprise Sisters
MORECAMBE, Broadway Hotel, Son of a Bitch
NEWCASTLE, City Hall (20007), Rush
OLDHAM, Boundary Inn, Band With No Name
PENZANCE, Winter Garden (2478), Jenny Darrow
TORQUAY, 400 Club, Vibrators

heat it

MONDAY TO FRIDAY
 Radio One - Most Programmes (most times)
 yammy yammy yammy - boredom boredom
 Radio Four - The Archers (7.05-7.20), Will Dan and Peggy discover incest, and will it be only relatively boring??
 Radio Clyde - The Record Producers (9.00-11.00), Frank Musker and Dominic Bugatti - the men behind Paul Nicholas (isn't there a law against that?)
SATURDAY
 Radio Clyde - Hear Me Talkin' (10.00-11.00), Roy Harper, 3600 seconds of necrophilia - dead boring.
MONDAY
 Radio Newcastle - Bedrock (7.00 onwards), Be Bop Deluxe interview, Be Bop Deluxe album prizes, Be Bop Deluxe competitions, build your own Be Bop Deluxe etc., etc.
TUESDAY
 Radio Clyde - Stuck It In Your Ear (6.05-7.00), Cliff Pilchards sticks it in Sham 69's ear, sticks it in Chris de Burgh's ear, sticks it in Crazy Kat's ear

see it

WEDNESDAY
 ITV - Pop Quest (4.45-5.15), If you have no inclination to be a radio DJ, and witness ex-Monkees, Michaelangelo Nesmith, give it a knock on the head.
 ITV TV - Coronation Street (7.30-8.00), Britain's answer to Linda Lovelace, our very own Hilda Ogden, highlights today's action-packed suspense/thriller.
THURSDAY
 BBC1 - Top Of The Pops (7.10-7.40), Peter Powell picks a peck of pickled popstars.
FRIDAY
 BBC1 - Pink Panther Show (7.00-7.20), Cartoon capers with the coolest cat of 'em all.
BBC1 - Sight And Sound In Concert - (8.30-9.30), Chris de Burgh and Gilbert 'I Wish I Could Cry' O'Sullivan - don't worry Ghibla, you're not the only one.
ALL CHANNELS - Sport (virtually all afternoon), Is Dickie prettier than Frank?
TUESDAY
 Granada - Get It Together (4.15-5.45), Clifford T Ward croons a few love tonics and Rosetta Stone warble in the background. Oh well, I suppose they have to do something on St Valentine's Day!
BBC-2 - Old Grey Whistle Test (11.30-12.15), Radio Stars and XTC. Has Bob-you-too-can-be-proud-of-your-asthma-Harris finally found the true meaning of life?

U.K. Tour.
 Feb 12 **Birmingham** Odeon
 Feb 13 **Leicester**, De Montfort Hall
 Feb 14-15 **Newcastle** City Hall
 Feb 16 **Glasgow** Apollo
 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.

RUSH
ARE BIGGER THAN EVER
 The special 12" limited edition EP of
"CLOSER TO THE HEART"
 the new single from Rush b/w "Bastille Day," "Anthem" and "The Temples of Syrinx"
4 of their best tracks for only 99p r.r.p.
 Single Rush 12
 Also available (without "Anthem") on 7" version for 80p r.r.p.
 Single Rush 17
 marketed by phonogram

Roadshows

BE BOP DE LUXE Coventry Theatre

THE FIRST impressions are of an image restored, of faith rewarded and of the very successful return of a top class band. When I last saw Be Bop on their 1977 tour I found them over bearingly loud, messy and gimmicky they were such a disappointment, particularly after the magic of their 'Modern Music' album.

So it was with some trepidation that I watched them on BBC 'TV Concert' and then went to see them live. But from the beginning to the end of both sets I have not the slightest doubt of their ability. They featured a large section of the new album 'Drastic Plastic' as well as two cuts from a forthcoming EP, and all of the songs reiterated their fine quality: high melodic content, genuine originality, spontaneity and variety, plus highly imaginative and gripping playing.

All four members of the band were superb, particularly so for the first date of a 20 plus concert tour, with Bill Nelson's guitar work putting him right up at the top of the tree with the likes of Jimmy Page and Eric Clapton. From the new album I particularly enjoyed 'Electrical Language', 'New Precision' and 'Surreal Estate', while the excellent 'Lovers



BEPOP DELUXE

Bebop's image restored

Are Mortal' was as good a love song as one could want to hear. Also memorable was 'Speed Of The Wind', and 'Island Of The Dead' plus the short, sharp snappy rock and roller 'Dangerous Stranger'.

Not many familiar titles I know but if you are a liker of good taste then these are tracks

you are going to learn to love. Go and see them, and, better still, buy the album - it's simply got to be the best on the market at the moment.

NAILL CLULEY
THE FLYS
The 100 Club, London

'START a buzz about The Flys' says the

badge. A great catch for EMI - the fans are arriving in swarms.

The Flys (NOT The Files) boast a name straight from Fun City. Funny 'cause they're from Coventry, which helps explain why, after over a year together this was only their third London gig.

It didn't show. They provided an unexpectedly good set for the rapidly filling 100 club. Although treated as a support act by most of the audience and therefore only given half attention, they proved they could knock many current headlining bands sideways.

They began with 'Me And My Buddies' continuing into 'Can I Crash Here' which both appeared on their debut EP 'Bunch Of Five'. That didn't register immediately, but what did was that here was a band not content to act as support but who were out to steal the show, and who had the material, look and talent to do it too.

For ease The Flys could be swept under the currently fashionable term Power Pop, as they provide catchy melodies, coherent vocals and good clean fun. On the other hand the songs are not excessively simple or consciously commercial so the category becomes derivative.

They are essentially a new, enjoyable rock band, with a highly original repertoire of

addictive numbers. Live they are outstanding. Their problem seems to be the inability to transfer the enthusiasm (particularly in the vocals) of their performances on to record. A common enough trouble - but can they overcome it?

KELLY PIKE

STAA MARX

The Nashville, London

TWO MINUTES into their first number, and I'm wondering what's on TV - not a good sign. So what was wrong with these guys?

There wasn't much visual interest, apart from the awkward, gangly antics of the bassist, and a few striped ties. They looked like youthful jaded academics.

But the material itself suffered in two ways. Firstly, the opening eight numbers, a selection of sadly unmusical howls, only bordered on making any relevant social comment. Any statements about politics / dole queues / me against the universe etc, if neither fractionally original, nor put across in a dynamically unusual way, will do little to rouse a comatosed crowd.

And secondly - there was not enough melody to sustain a verse, not enough harmony to sustain a chorus, and not enough actual quality to justify such a deluge of vocally dependent music. Not one of them could sing. They sounded like they'd swallowed a pound of carpet tacks and been gargling with caustic soda.

They ended with 'I Need A Woman' (yawningly unsubtle lyrics), 'Brighton Nights' and 'Tube', both of which I liked - far more varied and imaginative, proficient, tight - even danceable.

When bassman Martin Sims shouted 'Is there anyone here who works?' - back echoed the lightning reply 'Is

there anyone here?' Maybe a larger crowd would have reflected the potential excitement of the end of their set.

With less vocals and more extended guitar work, Staa Marx would make an excellent heavy metal rock band, but right now they're scoring very few Marx indeed. **MARK ELLEN**

BENNY AND THE JETS Community Centre, Birmingham

'SAY, CANDY and Ronnie have you seen them yet? But they are so spaced out, Benny and the Jets.' It is odds on you have not seen Benny and his boys because they have done only three gigs since a change of name. Image direction. They are nothing to do with Elton John and definitely not spaced out.

'So stick around, you are gonna hear electric music, solid walls of sound.' Well, not quite - for the moment at any rate.

Obviously, the Jets need tightening up but that will come with gig practice. And someone must have said 'Hey kids, shake it loose together,' because they look as though they might get somewhere now they have decided which avenue to follow. 'Y'see Benny & Co. formerly Snaps, used to be teenybop superstars - well, they were big in Bilston - before they became The Vietlms, just another punk band who were hardly different from any other garage based two-minute non-wonders.

The main drawback though was that the band could play their instruments competently, a facet they have put to good use in the month they have been rehearsing ready for the heat boom.

Early Beatle influences are evident from their songwriting. 'Have You The Time' and 'We Should Dram'

could sound like Lennon and McCartney from the 'With The Beatles' era.

Will Benny And The Jets be as big as Concierge? Perhaps, but until they hit the big city they will still be grounded tridents. **STEVE ORME**

SPLIT ENZ / RADIO STARS Roundhouse London

YET ANOTHER very special evening of sheer enjoyment, at the house that is round. Not only was it a great mixture of two different but equally highly rated bands, but there was also a well received interlude consisting of a magician, a clown and an old guy with extending arms.

After the music hall stars we had the Radio Stars, who were for me disappointing. Their set factor was the one that separate a good from a great band. Andy Ellison was certainly energetic, making up for his static side men, who looked and sounded tired.

However with-standing criticism the Radio Stars are more in fashion than the positively neglected Split Enz. Seeing the Enz again made me realise just how special they are. Perhaps with their shorter haircuts, they look a little less weird, but it is their music which has now become totally captivating. Their beautifully structured songs are perfect, in every sense of the word. The strong harmonies are used with great atmospheric effect to combine with the flowing, sometimes fast, sometimes slow, but never muddled rhythms of the band.

Split Enz are like Genesis with a sense of humour, but even that's underrating them. Anyway why waste superlatives, I'll just bring out that well worn, but in this case absolutely necessary phrase, they are too good to miss. **PHILIP HALL**



YOU STAND ACCUSED

EMI 2745

The new single by **KING HARRY**

IT'S GONNA BE A MONSTER

I cleaned lavs until I saw the Makers

THE MAKERS Hornsey College of Art

ONCE UPON a time, when all were jaded with the black vinyl scene, and sorrow fraught the punter's eye, and gigs were gigs, were gigs - and tonight was just another one of those nights, like when your metabolism is crying out for Pernod and someone greases a pint of milk down your throat, and you're waiting for Batman to rescue you then suddenly **KAPOW!** The Makers!

The Makers - Tony Hadley (vocals), Gary Kemp (guitar), Steve Norman (guitar), John Keeble (drums), Richard Miller (bass).

The Makers - the dynamic quintet (uh? That means five of 'em), the escaped crusaders. The new look, new music, new me, new you, 1978 music.

The Makers are a shoe-string budget London band of cradle-based songsters, who wipe up the floor with The Pleasers / Tonight / The Boyfriends. Singalong harmonised melodies. A mosaic of new wave / new music / Beatles / honey and all things good for you. Not a

flash in the pan, listen, I've seen these boys heaps of times, no way are they a small flame - they're gonna cause a bleedin' holocaust!

Everyone who has seen 'em is talking about them - most people go back for more. Tonight they gave the motley intelligentsia audience a kick in the pants and something to think about over tomorrow's cold porridge.

Songs like 'Losing Side' and 'Pinups' are penned to praise. Tony Hadley cuts vocals like a switchblade and takes the stage like he's conquering Everest. Stop - remember how we all loved and loved to hate Steve Harley? Well, this guy has got his confidence, looks and nerve, and is nowhere near his old age pension.

Songs that would sound good on your stereo deluxe - songs that would sound good on your Dansette mono / songs that ricochet off the back of your eyeballs live. Try it - I used to clean lavatories until I discovered The Makers.

They're young, effervescent, enthusiastic and clean.

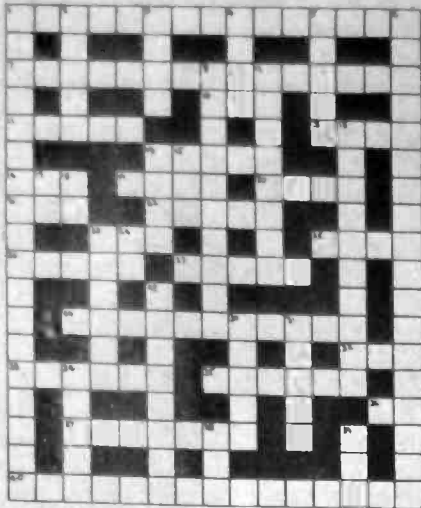
Like I said, **KAPOW!** The Makers! **BEV BRIGGS**

Disword

CLUES

ACROSS

- 1 Dylan song that is supposed to have started 'Folk Rock' (2,3,5)
- 7 1968 Spencer Davis Group classic (2,4,5)
- 10 Carole King label (2)
- 11 He had Matching Head and Feet in 1975 (5)
- 12 Where Steeleye Span found themselves below (4)
- 14 Former lead singer with the Alan Brown Set and with the Butts Band before forming his own group (5)
- 16 Former 10cc member (5)
- 19 Bowie producer (4)
- 20 American state where the Players come from (4)
- 21 Washbone Ash label (1,1,1)
- 22 Trower or Sarstedt (5)
- 23 The Jackson Five's writer (3)
- 25 Leo Sayer told us it must go on (4)
- 26 See 17 Down
- 27 They have just made News Of The World (5)
- 29 1973 Roxy song which is their latest single (2,3,6)
- 32 British pub rockers who had No 1 hit single in the US with 'How Long' (3)
- 33 The colour of Kenny Young's dog (6)
- 35 Roger Chapman and Charlie Whitney's old outfit (6)
- 36 Utopia LP (2)



- 37 Recently returned to live performances, supporting Yes on their '77 world tour (7)
- 40 1973 hit single for Chuck Berry (6,3,6)

- 5 He's been watching the detectives (5)
- 6 1968 and 1972 hit single for 8 Down (6,2,5,5)

- 8 They had their first chart success in 1965 with 'Go Now' (3,3)
- 9 Bill Withers original a recent hit for Mud (1,2,2)
- 13 Paul McCartney's first solo single (7,3)
- 14 Tasty guitarist (4)
- 15 One of two virgins along with John Lennon (3)
- 17 & 26 Across. Had big hit single in 1968 with 'Son of Hickory Hollers Tramp', had minor hit single in 1977 with 'Together' (1,1,5)
- 18 The Doors type of woman (1,1)
- 23 Mink DeVille went for a Spanish ... (6)
- 24 Initially Keef Hartley (1,1)
- 28 Gallagher and Lyle's latest LP and single (8)
- 30 The Sutherland Brothers and Quiver were waiting for it to come (5)
- 31 Mr Cooper (5)
- 34 A member of 8 Down (5)
- 38 Miss Peebles (3)
- 39 Hot Chocolate Label (3)

LAST WEEK'S SOLUTION

DOWN

- 1 Beatles coach trip (7,7,4)
- 2 Pete Townshend 1969 Rock opera (5)
- 3 Beatles drummer before Ringo (4)
- 4 Original member of The Velvet Underground (4)

- ACROSS: 1 Groovy Kind of Love, 8 Lady Dolly Parton, 9 Nona, 10 Eno, 12 Stooges, 13 Gin, 17 Ric, 18 Thunderclap, 19 Rab, 23 I feel love, 27 New Seekers, 29 Len, 30 Amen, 31 Lee, 32 Dr Hook, 34 Price, 35 Ian, 36 Lucy, 37 Rain, 40 Green.

- DOWN: 1 Gallagher and Lyle, 2 Oxygene, 3 Voodoo Chile, 4 I'm A Believer, 5 Dolls, 6 Lennon, 7 Vangelis, 11 Swan, 15 De, 16 D'Abbo, 20 Bowie, 21 Newman, 22 Corner, 23 Ike, 24 Fender, 25 Esther, 26 Lido, 28 Elvis, 33 King, 34 Pye, 38 AC, 39 KC.

WHAT WOMEN NEED BUT COULDN'T GET TILL NOW

Next week we've got **The BOYFRIENDS** and, for your pleasure, those 'Just One More Night' boys — **YELLOW DOG**

You men out there might like it as well

LATEST DISCO SMASH FROM

GENE FARROW



'Move Your Body'

SPECIAL 12" LIMITED EDITION DISCO SINGLE
HURRY TO YOUR NEAREST RECORD STORE TODAY!
MAG109



ONLY 80p RRP

Discoscene

Satin Production presents an Exhibition of ICE Electric Equipment on the 11th February. Come and meet the ones who make it, demonstrations all day. 10 am-6 pm. Also Maze Exhibition February 18th and PAL Exhibition March 4th. SATIN PRODUCTIONS (ENTERTAINMENTS) LTD. 178 Chesterfield Road, Ashford, Middx. Tel: (69) 45807

DISCOLAND 01-690 2205/6
377 Lewisham High Street, London SE13
Definitely London's most helpful disco showroom.

LOOK! OUR NEW PREMISES NOW OPEN AND FULL OF GOODIES AND GOOD DEALS. BELOW A SELECTION FROM OUR CURRENT STOCK. PLUS MANY MANY MORE. SOME GOOD USED GEAR TOO. AND A VAST RANGE OF ACCESSORIES BOTH SOUND AND LIGHTING.

Price inc VAT	Cash HP	Cash HP	Price Dep
Citronic Stereo		Soundout Series VII	£395 £60
Chronic Mini Mixer	£348 £36	Soundout DL8 200w	
Blas/Horn	£343 £36	Sin	£233 £24
Cyronic SM 508 Mixer	£194 £20	Soundout Series VIAD210	£271
Deltec Stereo 2x12w	£384 £39	Discosound Dart	
Deltec Mono 144 II		Discosound Sun	£388 £39
125w	£254 £26	Cabs Pr	
Deltec DM 100		Discosound 2x125w	
Blas PL	£299 £30	Serve	£156 £16
Fal Super Disco	£159 £16	DJ Electronics	
Fal PA 100 Stereo	£59 Cash	Mono Std	£321 £33
Fal Compact 100's		DJ Capital Std	£212 £23
Pair	£180 £18	2x120w	£203 £23
		DJ 577.5 ch max	£179 £18

Remember all prices include VAT — Barclay/Access Cards welcome — services, repairs, installations, etc. undertaken. Part Ex's of good Disco, Group, band gear or organs welcome.

Pulsar Modulator	£199 £20	Opti Solar 250	£92 Cash
2x25w		Opti Solar 100B	£70 Cash
Pulsar Strobe	£53 Cash	Carry Case for above	£19.44 Cash
Controlled	£16 Cash	Cobalt Blue System	
Compa 2x12w		ELS 1	£130 £13
Soundlight	£56 Cash	Cobalt Blue System	
Compa Sequence	£79 Cash	ELS 2	£132 £19
Compa 150w Q1		Cobalt Blue System	
projector	£81 Cash	ELS 5	£199 £20
FAL Auto Rhythm		Pluto 5000S 250w	
light	£35.85 Cash	Q1	£94 Cash
FAL Decor boxes		Pluto 500 100w Q1	£78 Cash
from	£48.50 Cash		

Plus: for expert experts — call 01-690 2205/6. For fast, reliable, efficient service and really competitive rates.

Mobile Discos

SATISFACTION GUARANTEED with Kev James, Nightrider Roadshow — 889 3613. **DISLOCATION. JON.** — 876 1452. **GRAFFITI DISCO.** — 01-302 0642. **"ACTION REPLAY"** — 01-874 2885 / 01-947 2288. **DISCOMAX ENTERTAINMENTS.** Offer professional discos and light shows at guaranteed price of £20. Book early. — Phone 01-639 2815. **DISCOTHEQUES.** — 01-965 2826 / 2891. **MAX BEAN Mobile Disco.** — 01-639 2816. **DRAG 'N' FLY Discos.** — Warwickshire, Stratford 750653.

PENTHOUSE DISCO AND RADIO JINGLES

Used in broadcasting on Capital 194. Original Multi-Jingle Cassette £2.50. 4 Personalised Jingles with your DJ/Disco name on cassette £4.50. Detailed list incl. name-checkal from. **STAGE ONE PRODUCTIONS** 22 Madairs Grove Woodford Green, Essex 01-505 5221.

ATTENTION

ALL DJ'S
We have a DJ Studio for hire.
All the facilities to cut demo tapes, make jingles, record commercials.
Just ring **01-304-8088**
Very reasonable rates.

STEVE DAY. — 01-824 4976. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108.

SOUNDS INCREDIBLE. — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **SOUNDS INCREDIBLE.** — 804 3108. **DAVE JANNEN.** 9 tel 699 4010. **G&C DISCO.** — 01-748 1093. **ELECTRIC VOLCANO.** — (0225) 782858, Wiltshire B440+. **REDCOATS ROADSHOW.** Competitive, reliable. — 01-748 6240.

ROLL YOUR OWN CABINETS?

ADAM HALL (RM) SUPPLIES
Mail Order Service for
CASTORS / FEET / HANDLES / COVERINGS / FRET CLOTH / GRILLE
LOCKS / CATCHES / HINGES / SPECIALISED HARDWARE
CORNERS / PIPINGS / TRIM ETC.
QUANTITY DISCOUNTS
Bin a Bin SAE for Illustrated Catalogue
Unit Q, Sterling Works, Gwinger Road, Southend-on-Sea SS2 5DA

! SALE CONTINUES !

Due to the response of our New Year Sale we are keeping most prices down till February 28.

- ★ SAVE £11.34 SOLAR 250 ONLY £64.50 + VAT
 - ★ SAVE £36.72 SP04 SPEAKERS ONLY £150 pair + VAT (3 way full range reflex system, 80 watts).
 - ★ SAVE £64.80 ALTEC 100W BIN £300 pair + VAT
 - ★ SAVE £4.30 3 way SPOTBANK ONLY £16.00 + VAT (ex bulbs)
 - ★ SAVE £2.16 FUZZLIGHTS ONLY £19.50 + VAT
 - ★ SAVE £5.40 12" twin cone DISCO SPEAKER 80w £20 + VAT
- MANY MORE BARGAINS INCLUDING EX-DEMO & SECONDHAND GEAR

A deposit will secure any item at sale price for one month.

CALBARRIE DISCO CENTRE

88 WELLINGTON STREET, LUTON
TELEPHONE (0582) 411733
1 mile from M1 Junction 10
Open MONDAY-SATURDAY — Closed MON/TUE mornings
MAIL ORDER SERVICE NOW AVAILABLE

PANDORAS BOX

for Maze, Pulsar, Matamp, Pluto, Optikinetics, Citronic, Soundout, DJ Electronics, Shore, Foam, ICE, Compacts, SIS, Illusion, ATC, Gauss, Altec, Fane, Goodmans, Garrard, Electrovoipol.

Just some of the products available at
PANDORAS BOX
48/49 COWICK STREET, ST. THOMAS, EXETER
Tel. (0392) 72480

The West Country's Disco Centre
Mail Order Welcome



Gloster Disco Music Centre

9 Market Parade, Gloucester. Telephone 33084

ICE-OPTIKINETICS SOUNDOUT
CITRONIC PULSAR-DELTEC
FAL-JPS-SIS

Full range of effects, lighting and cassettes. Big reductions on all records and tapes. Imports/singles from 30p. £1.00 off all top 50 albums! Hire purchase. Hire/service/repairs. Access. Barclaycard accepted. Spend over £600 and get an Optikinetic 100B Projector free!

Tina Charles

new single is

'I'll Go Where Your Music Takes Me'

taken from her chart album 'Heart n' Soul'



6062



Produced by Biddu

Soul festival venue change

EASTER MONDAY'S Reading all-dayer has had to change venues due to a new fire limit at the Top Rank. Billed as "the biggest soul disco in Europe" and with the registered trading name of the "National Soul Festival", the funky all-dayer will now be held at Meera's Tiffanys in Purley, on the Brighton Road. In fact Purley Tiffanys will be the venue for all future festivals featuring DJs Chris Hill, Robbie Vincent, Greg Edwards and Chris Brown - so beware of limits!

With a capacity of 3,000 and allegedly better food than the Top Rank, Purley will also have many stalls selling discs, T-shirts and the like. However, tickets now cost £2.25 in advance or £3.00 on the door (but are likely to be sold out long before the day), although tickets already bought for Reading are still valid for Purley at the old price.

Coach party discounts are available from Pete Matthews on Bracknell 21899. As last bank holiday's festival was virtually the Nuremberg Rally of soul, this Easter you really had better be there or be square!

Disco Dates

MICK AMES' roadshow hits Barnstable Thursday (9), Torquay Friday, Exeter Saturday, and John De Sade funks Wrotham Spring Tavern Saturday, Larkfield Hunting Lodge Sunday, St Albans City Hall Monday, while Tony Shades Valencia funks Southgate Royalty on Saturday. Valentine's Day gigs (Tuesday) include Robbie Vincent at Camberley Frenchie's, Peter Powell at Bournemouth Village, and Tony Barnfield's fancy dress party at South Harrow Circles. Residencies include Dave Simmons back at Preston Scamps, Big Tom at Iford's Lacy Lady Tuesdays (free before 10 pm), Young Gary DJ at Kirkinghloch St Ninians Wednesdays, Steve Wiggins at Barry YC Fridays, Jay Jay Sowers at Troon's Welbeck Hotel weekends, and Ashley Wilson at Huddersfield's gay Gemini weekends too.

MIX MASTER

MOTOWN have made promo 12in copies of the complete Commodores 'Live!' segue of 'I Feel Sanctified / Brick House', which should add hip jocks in mixing 'Sanctified's' "doop-doop" bits into Heatwave's hit. Also with some "doop - doops", Cameo's great Brass Construction - ish 'It's Serious' (US Chocolate City CLCP 2004) is fast becoming the day's hottest import LP. Great mixes are from the drum break in Al Hudson's UK 12in into the intro of Chic's hit (the rhythms overlap perfectly!) and from the brass break in Odyssey's 12in into King Errisson's 'Manhattan Love Song' (US Westbound WT 307) on the hot 'LA Bound' import LP.

JOX VOX

ALAN DONALD, resident at Rothesay's Royal Hotel on Bute, has a goodie: "Guy came up a few weeks back and asked, 'Gonna play some punk rock, Jimmy?' I replied that we had already played all the punk we were going to play that night. Back came the answer, 'Awright pal, how's about the Eagles then?'" (Not too subtle for you, I hope?)

1977 STARS

RICHIE WILLIAMS (Richie's Roadshow, Swansea Townsman) asks if as well as the year's disco hits for 1977 (RM Jan 21) we could publish a similarly arrived at list of 1977's top disco artists. Funnily enough, Martin Clarke (Gatley) also compiled just such a list after he'd done the disco hits for us. Going on points scored for their disco chart placings, the top five were: 1 Boney M, 2 Stevie Wonder, 3 Donna Summer, 4 Rose Royce, 5 Heatwave.

HOT VINYL

CHRIS HILL (Iford Lacy Lady) import tips Cameo 'It's Serious' (Chocolate City LP), Joe Basso 'Love Somebody' (French Mercury LP), Sine 'Ohmi' / 'Just Let Me Do My Own Thing' (Prelude LP), Manu Dibango 'Motape' (French Fiesta double LP), Joey Gilmore 'Funky Feeling' (Blue Candle LP), Wayne St John 'Something's Up' (Salsoul 12in), Carl Bean 'I Was Born This Way (Instrumental)' (Motown 12in), Lorraine Johnson 'The More I Got The More I Want' (Prelude LP), Voltage Bros 'Happening In The Streets' (Libson LP).



BLONDIE: French hits

BLONDIE: 'Dents (Dence)' (Chrysalis CHS 3204). Dynamite revival of Randy & The Rainbows' 'Denise' - their 1963 Four Seasons-ish original is on Philips 6146706 - but Blondie adds French bits and punk attack.

GEORGE DUKE: 'Reach For It' LP (Epic EPC #218). Superb full length 4 54 ultra - heavy soul funk title - track is a US soul smash but unissued here on 45.

PETER BROWN: 'Dance With Me' LP 'Do You Wanna Get Funky With Me' TK TKR 82614. Exceptionally good album includes the full - tenth title track (in the US the LP title is 'Fantasy Love Affair'), but this sparse funkier is the brilliant new import hit track.

DOOLEY SILVERSPOON: 'Mr Deluxe Pt 1/2' (Seville SEV 1027, via President). Eerily echoing atmospheric strange thumper, oddly compelling and hitting already.

CERRONE: 'Supernature' LP (Atlantic K 50431). Finally out, the gay import hit LP is full of Donna Summer-style and other Eurodisco - type gimmicks and is extremely exciting if rather drawn out for average dancers.

GALLAGHER & LYLE: 'Showdown' (A&M AMS 7332). Surprise new disco hit, a mid - paced cool pop swayer.

THE PISTONS: 'Standing In The Rain' (Sonet SON 2122). Donna Summerish long bass line before a bouncy but hoarse bloke does John

New Spins

Paul Young's Euro and now US disco hit.

CLAUDIA BARRY: 'Johnny Johnny (Please Come Home)' (Mercury 6198188). Huge US Eurodisco smash by a gorgeous gal (pictured sleeve!), getting gay support here.

DISCOPOLIS: 'Night Patrol' / 'Giano' (Pye TN 25787). Belgian theme tune - type fast hustler, pretty zingy and a Santa Esmeralda-ish flip.

CAMERON: 'Close Encounters Of The Third Kind' (Rak 272). Jauntily obvious treatment of the new 'Star Wars' of which Gene Page's Arista version is now 12-inched.

FLAMING EMERALDS: 'Have Some Everybody' (Grapevine GRP 104, via RCA). Exciting northern - slanted stomper by ex-Detroit Emeralds with the 'Floaters' backing band.

LE PAMPEMOUSSE: 'Le Spank' LP (Pye NSPL 28244). Full 10.30 title track hit, and some other goodies too.

JOHNNY GUITAR WATSON: 'It's A Damn Shame' (DJM DJS 10438). Bouncy solid funkier with great thickly - textured vocal sound.

BAR-KAYS: 'Let's Have Some Fun' (Mercury 6167017). Cliched heavy funk burlier, OK but not their best.

INNER CITY EXPRESS: 'Shu Dig Dancin' (Ebony EYEC 5). Derivative disco joggler on 12in, makes all the right noises.

HELEN DAVIS: 'Satisfaction' (Carriere EMI 2753). Yet another Eurohit Stonedisco - mania melody, shrill but big sur le Continent, and out on limited 12in (as is last week's Sheila B Devotion).

TIMMY THOMAS: 'Tough To Touch' (TK TKR 8017). Hot Chocolate - type semi - slow plodder.

DUSTY SPRINGFIELD: 'A Love Like Yours' (Mercury DUSTY 1). Martha & Vandellas' old lurching singalong swayer.

PLAYER: 'Baby Come Back' (RSO 2090254). Bee Gee-ish slowie, reissued since hitting US No 1.

FREE: 'All Right Now' (Island IEP 6). The full length 8.11 LP version, mated with 'My Brother Jake' and 'Wishing Well!'

BUDDY KNOX: 'Party Doll' (Pye TN 25765). 1957 rockabilly classic by Buddy Holly's mate.

SHAKIN' STEVENS: 'Justine' (Track 2094141). Don & Dewey / Righteous Bros rocker by the 'Elvis' star.

DJ Top Ten

BABY BOB, born Robert Young, is solidly funky every Friday in the Gundeck Room at Bramcote's Moor Farm, near Nottingham. Just for a change, here's his funk golden oldies Top Ten.

- 1 ME AND BABY BROTHER, War UA / Island
- 2 YOU AND ME, Slave Costillon
- 3 WELCOME TO MY WORLD, Mass Production Costillon
- 4 ANTS IN MY PANTS, James Brown Polydor
- 5 ROCK ME AGAIN, Lyn Collins Polydor
- 6 MAKE YOU BLIND, Gitter Band Bell
- 7 HOOKY TONK, James Brown Polydor
- 8 SHACK UP, Hank Ballard UA
- 9 ZONE, Rhythm Masters Polydor
- 10 TOM THE PEPPER, Act One Mercury

UK Disco Top 50

CONTINUING the positions from page two

- | | | | |
|----|----|--|-------------|
| 21 | 48 | WISHING ON A STAR, Rose Royce | Whitfield |
| 22 | 32 | JACK AND JILL / GET DOWN, Raydio | Amsta |
| 23 | 23 | FIGARO, Brotherhood of Man | Pye |
| 24 | — | DO YA WANNA GET FUNKY, Peter Brown | TK 12in |
| 25 | 29 | FROM NOW ON, Linda Clifford | Custom 12in |
| 26 | — | YOU CAN'T TURN ME OFF, High Energy | Motown |
| 27 | 30 | IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson | EMI |

- | | | | |
|----|----|--|---------------------|
| 28 | 24 | RAMOUR HAS IT / ETC, Donna Summer | Casablanca LP |
| 29 | 35 | LADY LOVE, Lou Rawls | Phil Int |
| 30 | — | MOVE YOUR BODY, Gene Farrow | Magnet 12in |
| 31 | 50 | FANTASY, Earth Wind & Fire | CBS |
| 32 | — | TAKE A CHANCE ON ME, Abba | Epic |
| 33 | 21 | FRUN ConfunkShun | Mercury / Armo 12in |
| 35 | 25 | BACK IN LOVE AGAIN, LTD | A&M 12in |
| 36 | — | DO YOU SPEAK FRENCH, Little School | Ensign |
| 37 | 26 | DO YOU REMEMBER, Long Tall Ernie | Polydor |
| 38 | 40 | WHAT'S YOUR NAME, Andrea True Connection | Buddah / US 12in |

- | | | | |
|----|----|--|----------------------------|
| 39 | 41 | EMOTIONS, Samantha Sang | Private Stock |
| 40 | 28 | BIG BLOW, Meco Dibango | Decca / French Fiesta 12in |
| 41 | — | MR BLUE SKY, Leo | Jet |
| 42 | 12 | RUN BACK, Carl Douglas | Pye |
| 43 | 37 | IF I HAD WORDS, Scott Fitzgerald & Yvonne Keeley | PVA |
| 44 | — | BEAUTY AND THE BEAST, David Bowie | RCA |
| 45 | 18 | HOLLYWOOD, Boz Scaggs | CBS |
| 46 | — | DO THE STRAND, Rony MUSIC | Polydor 12in |
| 47 | 42 | SWINGTOWN, Steve Miller Band | Mercury |
| 48 | — | BLUE BAYOU, Linda Ronstadt | Asylum 12in |
| 49 | — | REACH FOR IT, George Duke | US Epic |
| 50 | 43 | SUPERNATURE, Cerrone | Atlantic LP |

BREAKERS

- | | | |
|----|--|----------------------|
| 1 | PROUD MARY, Geno Washington | DJM |
| 2 | SHOWDOWN, Gallagher & Lyle | A&M |
| 3 | LOVE MAGNET, Freda Payne | Capitol / promo 12in |
| 4 | MUSIC, Montreal Sound | Creslo 12in |
| 5 | IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson | Spring |
| 6 | YOU'RE SO RIGHT FOR ME, Eastside Connection | Ceole 12in |
| 7 | I THINK I'M GONNA FALL IN LOVE, Supercharge | Virgin 12in |
| 8 | MR DELUXE, Dooley Silverspoon | Seville |
| 9 | BOP GUM, Parliament | Casablanca |
| 10 | LE SPANK, Le Pamplemousse | Pye |

REGIONAL ACTION

SCOTTISH DISCOS tend to be more pop orientated than those south of the border, but most of their hits are similar to the main disco chart - just in a different order. This of course is the case with all regional charts. I still haven't heard your opinion of whether this breakdown is a good idea, but would point out that DJs can learn about regional action in Music Week's disco section if they're really keen to know.

Here's Scotland's chart: 1 Donna Summer (GTO), 2 Odyssey, 3 Chic, 4 Roberta Kelly, 5 Bob Marley, 6 People's Choice, 7 Andy Cameron 'Ally's Tartan Army' (Klub), 8 Aitha & Donna, 9 Stargard, 10 Baccara, 11 War, 12 Long Tall Ernie, 13 Darts, 14 ELO, 15 Gonzalez, 16 Heatwave, 17 Boz Scaggs, 18 Bee Gees, 19 Abba, 20 Bill Withers, 21 El Coco, 22 Gene Farrow, 23 Samantha Sang, 24 Nell Diamond 'Desiree' (CBS), 25 David Bowie.

DJ Hotline

Tiffanys, Phil Black (Barry Pelican), Shakie Stevens 'Justine' (Track), Rocks Dr John (Telford Disco Tech), Steve Day (Bow Prince Albert).
Ozo 'Museum of Mankind' (DJM) Johns John DeSade (Maldstone), Graham Gold (Greenford Champers).
Player 'Baby Come Back' (RSO) adds Andy Loyd (Sturry), Stuart Mason (Doncaster Tyram), Jimmy Odoe (Falsons L'Amour' (MCA), Graham Gold (Greenford Champers).
Hawker (Westbury), Manu Dibango '12-3-4' (CBS) wishes Ashley Wilson (Huddersfield Gemini), Tommi 'Disco Satisfaction' (Private Stock) hits Strathclyde Disco Assn (Glasgow), Carpenters 'Sweet Sweet Smile' (A&M) adds Richard Bradshaw (Ruthin Club 7).
Address! Bros 'Never My Love' (Buddah) smooches Paul Anthony (Birmingham Cedars), Andy Gibb 'Love Is Thicker Than Water' (RSO) wets Alan Christo (Mountain Ash Palace), Rokotto 'For The Broken Hearted' (State) adds Les Aron (Lancing Place), Quint 'Hold Me' (UA) adds Larry Foster (Huckney Downton), Real Thing 'Whenever You Want My Love' (Pye) jabs John Taylor (Norwich Cromwells).

THE LOVING MOODS OF TIM CHANDELL

10LP 0111

HEE JAYS NOTE STILL SELLING WITHOUT AIR PLAY

ORBITONE RECORDS

965-8292

Dist Moto - 734-2134

Lugtime - 348-9122

Lighting - 969-8344

Discoscene

For Sale

ELVIS FANS... Now is your chance to own a copy of the Cockfosters Memorial Service, Sheet S.A.E. £1. P order or Cheque Ray Millward 65, Wentworth Way, Sandstead, Surrey.

ARBA SET of 16 P/W postcard size Photos taken in Germany / Holland £4.00. + 75p postage O'Hehir, 1 Roslyn, Bray, Co. Wicklow, Ireland.

ELVIS PRESLEY Giant portrait in oils (51 x 57 1/2). First £50. - Lawden, 4 Long Meadow End, Craven Arms, Salop.

PUNK T - SHIRTS "Destroy" red on white "F.I.H." Black on white with nasty illustrations. Small, medium, large £2 plus 25p p.p. Stuart Reynolds, 36A Thornhill Road, Rastrick, Brigg, Yorkshire.

CUTTINGS AND drawings of Kinn, Elvix, Cliff Diamond, Cassidy, Toni Jones, Elton, Dyland, Beatles, Bee Gees, Slade, Queen, Seekers, Starkey / Dutch, Charlie's Angels, Dana, Dusty, Hogkin, Kiki, Olivia, Quatro, Sandie, 1960s groups. T.V. film stars etc. S.A.E. for details state requirements. Val 28 Seladen Court, Handbridge, Chester.

GIANT BADGES (30p) over 80 artists some patches (50p) scarves (£1). - Peter Taylor, 15 Burrell House, London, E14 8JX.

GENESIS T - SHIRTS, Posters, Badges, etc. Parkyn, 11 Jameson Lodge, 68 Shepherds Hill, London N6 8RW.
T REX T REX T REX 1977 UK tour, set of ten superb glossy photographs, 3in x 3 1/2in, colour only. £2 per set - From S. Flinders, 5 Main Street, Stanton By Dale, Ilkeston, Derbys.

PINDALL TABLE Full size. Full hour No money box. £65. Bracknell 22964.

GOD SAVE the Sex Pistols, original lettering. Quality cotton T-shirt £2.70. Sweat shirt £4.75. Yellow bollocks shirts Like record Tee - £2.95. Sweat £4.90. Zips 50p extra. Mail order from Tiger T Shirts (RM50) 10 Dryden Chambers, 110 Oxford Street, London Q1R 1PA.

ABBA CONCERT photos. Set of eight 7 x 5 exciting photos of Abba. Only £2.00 + 25p P.P. Money refunded if not satisfied. Send to - Ivan Long, 22 Sparrows, Herne, Bushy, Herts.

COLOUR BOOK photos, now available - Status Quo, Tubes, Yes at Wembley, Gabriel, New Klee, New Zeppelin, Fleetwoods, E.L.P. Eagles, also Blackmore, Purple Queen, Genesis, Floyd, Bowie, Lissy, Stewart 10cc, Ronstadt, Wings, Stoned, Manzana, ELO, Exodus, Perry, Harley, SAHM, Patil, Tull. Who and many more. Send SAE for free catalogue and proofs listing interests to - Dick Wallis Photography, 159 Hamilton Road, London, SE27.

Fan Clubs

OLIVIA NEWTON JOHN International Appreciation Society. - See for details, 3, Roden Street, Ilford, Essex.

DENNIS WATERMAN official fan club. - See details, Susan French, 127, Croydon Road, Pease, London, SE20 7TT.

ELKIE BROOKS official appreciation group. See for information to Michael Walsh 128, Wellesley Road, Clacton on Sea, Essex.

BEACH BOYS stomp fanzine is published 10 times a year. Includes great articles, photos, reviews, quiz, fan of the year, etc. 10 issues £2.50 or 27p each. - Send to 45, Elizabeth Avenue, Exeter, Devon.

ELVIS FANS, if you loved Elvis, don't be short of friends. "The Society Of Elvis Friends" was created by real fans for genuine fans like you. Send a 9p stamp for sample issue of our magazine and subscription form. Join us and "Forget Him Never". Exclusively from our Society, an exquisite colour artprint proof of an original oil painting, "The End Of An Era", by Roy Gregory. Printed on quality artpaper, size 12 in x 20 1/2 in Price £1.60, inc. p.p. - Cheques and po made payable to M. Scollon. Sent in tube, order from "The Society Of Elvis Friends", 10, Rushey Close, Leicester.

ABBA FANS! all solo albums by the ABBA members for sale. Also AVAILABLE abba's first LP, 'Ring, Ring'. - Write for details enclosing an international reply coupon to Anders Ahback, Lyckasvagen, 3, S81100 KINNA, Sweden.

Wanted

ABBA CONCERT programme name your price or will swap for other Abba material - Jack P. O. Box 5422 Wellesley Street, Auckland, New Zealand.

ANYTHING OSMONDS. S.A.E. with details to Dawn Young, 77 Ashfield Avenue, Lancaster.

ROD STEWART bootleg records / tapes, pressings, photos, early singles. Imports, video tapes, anything wanted Box No. 1407.

ANDY FAIRWEATHER - LOW CONCERT and publicly photos, press cuts, tapes, badges etc. - Contact Lorna Charles, 15 Western Avenue, Crossford, Dunfermline, Fife.

ANNUALS AND FAB 20th 1969-71. Good price, any condition. Box Number 1412.

BEATLES MEMO-RIAS wanted books, autographs, curios, rare records. Prices please no offers No reply regret not wanted. - Hughes, 32 Moorfields, Liverpool, Merseyside, L2 2BS.

TAPE RECORDINGS of pick of the pops with Alan Freeman - 25 Fontwell Close, Rustington, Sussex.

Musical Services

POEMS / LYRICS wanted, suitable Publishing / Cash Prizes annually. Details (SAE) - 40 Cavour House, Roscommon Street, Liverpool.

CALLING LYRIC WRITERS! MAKE most of your material Details (SAE) - 55 Manchester Road, Skinslow, Cheshire, W9 2JL.

SONGWRITER magazine free from International Songwriters Association (IRM), Limerick, Ireland.

SOUND SINGERS we cater for any function party dance. - Phone Ray 031 443-1942.

LYRICS SET to music. - Shannon Music, 93 O'Connell Street, Limerick.

PROFESSIONAL COM-POSER needs lyrics

S.A.E. details 12 Dan-shere Close, Camberley, Surrey

LYRICWRITERS! ARRANGEMENT / demo / promotional assistance. S.A.E. (details) donovan Meher, Excel House, Whitcomb Street, London, WC2 7ER.

Special Notices

GLEN I'M sorry please believe me love you always Jackie.

ERIC HAPPY Valentines Day. To know you is to love you. Carolyn, Tyne & wear. P.S. Misanac Dalnaki Des.

ROLAN ROY wants Bolan girl for steady. Box No. 1414.

Discos With Light Shows for self operation.

All sizes available. We deliver and collect. No deposit. - Maximum Axis 446 1575.

MUSICIANS WANTED

I'M 21, inexperienced and want to get a band together. I play rhythm guitar. I am into Beatles, Beach Boys, Oldies, etc. NO PUNKS. - Replies to Box No. 1417.

DJ Jingles

1,000 JINGLES, O.C.D.O., £1.50. Cava. - Kayote Limited, P.O. 88, Tamworth, B77 1DR.

Disc Equipment

SOUNDS ELECTRONICS disco plus automatic light and up three spots, £250. - Hastings 29724.

Penfriends

GIRL PENFRIEND wanted. - Box No 1418.

For Hire

DISCOS WITH light shows for self operation. All sizes available. We deliver and collect. No deposit. - Maximum Axis 446 1575.

MORE TO SEE & HEAR AT ONE OF THE COUNTRY'S LARGEST DISCO STORES

DISCO SALES AND HIRE LTD.
FARNBOROUGH
513713

OPEN 10 am-5 pm MONDAY TO SATURDAY
CLOSED ON TUESDAYS
PRIVATE CAR PARK * FINANCE
BARCLAYCARD * ACCESS * TRADE INS
* SECONDHAND GEAR & RECORDS *
378-380 VALE ROAD, ASH VALE, ALDERSHOT, HANTS
10 Mins from M3 Junction 4 & next to Ash Vale Station

Roger Squire's Disco Sale of the Century

FAL SUPER DISCO £30 OFF

Pull mixing and PFL facilities built-in 100W amplifier
USUAL PRICE £169 SALE PRICE £139

FOR DURATION OF SALE ONLY 10% OFF CITRONIC
high quality discos, amps and mixers

Fabulous new disco bargains from Discosound

Discosound
illustrated on right the Discosound Dart half drive turntables, autolade, slide ladders for decks, remote starts

150W - 150W ONLY £360

BIG SAVINGS ON PULSAR £10 OFF

NEW pier on soundrite cantonite
ZERO 3000 £79 SALE PRICE £69
All in good condition but slightly thespiesied

SQUIRE ROADSHOW 200 MK II £100 OFF

200W stereo 6 ch mixer, built-in NAB jingle machine
USUAL PRICE £560 SALE PRICE £450

PIEZOMANIA Tweeters for your disco **HALF PRICE**

SALE OFFER ONLY £4.99

SOUNDOUT SERIES III 8% VAT EXTRA

built-in 170W or 340W PA
MONO - USUAL PRICE £342
STEREO - USUAL PRICE £545
SALE PRICE ONLY £292
STEREO - USUAL PRICE £545
SALE PRICE ONLY £469

MONO RANGE
Mids (console) £150
Magnum 150W £215
Magistar 150W £250

STEREO RANGE
Delta (console) £275
Dart 150W + 150W £360
Roadstar 150W + 150W (inc. cass + s/rlec) £550
Roadstar 150W + 150W (inc. NAB + s/rlec) £699

FANTASTIC SALE BARGAINS

DISCO CONSOLES
FAL SUPER £180 £139
FAL STEHD £260 £225
SOUNDOUT III £349 £292
SOUNDOUT III £349 £292
KANTAS 61 £180 £118
ROADSHOW II £349 £292

SPEAKERS
FAL 100 £50 £45
Piero Caley (2) £20 £19
Piero Caley (4) £30 £29
Hosen 70 £20 £19

WHEELS & CASSETTES
Wheels (set) £59 £59
Discoverer No 1 £30 £20

PROJECTORS
Fotor II £16 £16
Solar 250 £18 £18
Doublestar £18 £18

STROBES
Jumbie £20 £12
Super £20 £12

LONDON
ROGER SQUIRE'S DISCO CENTRE
76 Junction Road N 9
Surrey, Middlesex
Tel 01-277 1474

BRISTOL
ROGER SQUIRE'S DISCO CENTRE
125 Church Road Redfield
Bristol
Tel 0272 505550

MANCHESTER
ROGER SQUIRE'S DISCO CENTRE
251 Deansgate 3
Manchester City Centre
Tel 061-831 7676

MAIL ORDERS (AND FR)
ROGER SQUIRE'S DISCO CENTRE, Barnet Trading Estate, Park Road, Barnet, Herts. Tel 01-441 1913

Phone: see list at Sales Catalogue (1.95)
Phone: send recent Disco Catalogue (1.95)
NAME
ADDRESS
Post this coupon to:
ROGER SQUIRE'S, Froppost, Barnet, Herts EN5 5Y9

SAI Ltd. powers your performance!
SAI Ltd., Regent St., Coppull, Lancs. 0257-791645, 791163

THE MAVERICK PACKAGE
Get into Stereo now with low-cost Maverick Package deals. Check our prices very carefully, they are hard to beat.

Look at this Offer:
A 200 watt MAVERICK STEREO SYSTEM
Comprising: The Maverick Stereo with Built-in Amplifier 2 x 100 watts
One pair of Maverick 2 x 12 + Tweeter Horns in attractive open weave finish, manufactured from high quality Birch Ply and fitted with 75w McKenzie speakers.
£540 inclusive of VAT, carriage paid.
DECK STAND & SHURE 515 MICROPHONE FREE
WITH VERY COMPLETE MAVERICK PACKAGE DEAL
Maverick quality products for the Disco and Music industry at prices you can afford: Write or telephone for other Maverick package deals including Composite 3 Way Lighting Set £108 inclusive of VAT.

ACCESS, BARCLAYCARD & MFC TRUST FINANCE
mags, coffee, easy parking, servicing, exchange.
Late openings Mon & Wed till 8pm

THE ICE AGE IS HERE
Now in stock, the new range of Professional Discosound equipment from I.C.E. also most other leading makes supplied.
PX Welcome, HP available. Mail Order Barclaycard accepted.
Service Facilities, Discount for Cash and much more at
SATIN PRODUCTIONS (ENTERTAINMENTS) LTD.
P.A. DISCO & LIGHT CENTRE
178 Chatterfield Road, Ashford, Middlesex
Tel Ashford 45807

PULSAR SUPERIOR LIGHTING CONTROLLERS

ZERO 3000 £79 + VAT

MODULATOR £185 + VAT
FULL RANGE OF PULSAR AT FULL DETAILS FROM ALL BRANCHES OF R.S.C. LTD.

Pulsar demonstration at Lighting Design Service, Springwell Road, Leeds 12, on 22nd February 78. Invitation Only. Please ring 0532-32854.


Pulsar Light of Cambridge
Henley Road, Cambridge CB1 3EA
Tel: (0223) 66798
Telex: 81697

DIZ

THE GARY SO FAR... PUGGY MOONLIGHT HAS MOVED UP THE RATZ COPY ON TOP OF THE POPS. McANNVILLE IN 'TRAILMAN' RECORD MIRROR GETS A PAGES ALLEGATIONS OF CORRUPTION, SICKNESS

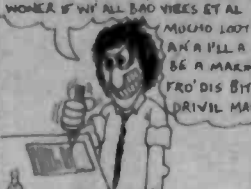
DEBASEMENT AND DEPRAVATION OF THE ARTIST WHO DON'T WANT THAT SO HE IS SERIOUS, INTELLIGENT WRITING ON MUSIC.

BEETHOVEN, LUDWIG (1770-1827)
GERMAN COMPOSER. IN 1792 HE STUDIED WITH HAYDN IN VIENNA. BEETHOVEN'S LIFE WAS A STRUGGLE TO MAKE HIS LIVING AS AN INDEPENDANT COMPOSER WITHOUT COURT EMPLOYMENT. HE BECAME ALMOST COMPLETELY DEAF IN 1818.



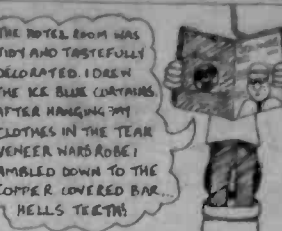
LUDWIG VAN BEETHOVEN

NO! YOU ONLY EXPECT RUBBISH FROM ME! LESSER T' THIS! (HOW MAN IS) REALLY DIG, AND HOW LIKE ZOW AN' KAPOW DE MAN DIS DUDE LIKE, AN' YEAH, BOY WONER IF WY ALL BAD VIBES ET AL MUCHO LOOT AN' A PILL A BE A MARRI FRO'DIS BT DRIVIL MAN!



AND AN ARTICLE IN 'BOUNDS' IS LIKE AN EXTRACT FROM 'SUPERIOR RECORDS' WHICH

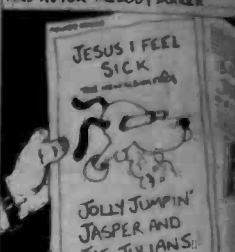
THE HOTEL ROOM WAS TINY AND TASTEFULLY DECORATED. I OPEN THE ICE BLUE CURTAINS AFTER HANGING MY CLOTHES IN THE TEAR VENEER WARDROBE! AMBLED DOWN TO THE COPPER COVERED BAR... HELLS TEETH!



AND AN'FO' 'MELODY MAKER'

JESUS I FEEL SICK

JOLLY JUMPIN' JASPER AND THE JULIANS!



WHY READ THEM WHEN YOU CAN HAVE ME COME!

THE WHOLE ARTISTIC AND AESTHETIC VALUES IN THE MUSIC ARE SOMEWHAT 'RUBIN TO THOSE OF THE PRE-APHASLITES. INDEED THIS VERY ROMANTICISM AND INNOCENT CHARM MAKES THE SEX PISTOLS



AND READ ALL THIS BITCHING IN THE RATZ CARTOON STRIP. BUT GONE NOW ARE THE DAYS OF SICKNESS, CORRUPTION, DEBASEMENT AND DEPRAVATION. YES, FROM NOW ON THE RATZ WILL BE FUN LOVING, CLEAN CUT, NICE, WHOLESOME AND BORING.

IN THE NEW KIDDIES TYPE EVER SONICE RATZ!

HO, HO WHAT FUN.

SQUAT!



LATER

CRASH!

THUD!



SOON

EDITOR'S VOICE - DO YOU WANT TO COME BACK TO MY PLACE SWEETIE?

CHUCKLE. HO, HO, HO. TEE HEE HEE ISN'T THIS FUN READERS? HA, HA.

JUST A LOAD OF ADVERTS.



BUT

WHY, I'LL TEACH YOU TO BE SICK, CORRUPT, DEBASED AND DEPRAVED.

WHACK WHACK



HA, HA, WHAT A JOLLY SPIFFING STORY. WASN'T THAT ABSOLUTELY WIZZARD? WASN'T IT JUST SIMPLY BORING? I THOUGHT PEOPLE STOPPED READING THE 'BEANO' WHEN THEY STARTED READING RECORD MIRROR. LET'S GET BACK TO SICKNESS AN' CORRUPTION... AN' KICKERS!

SO, HERE IT IS. CHARLIE BRINKWORTH, SMUT AND FILM CORNER (LEFT ITS NOT EQUALTY ON A CORNER)

FOR A £1 POSTAL ORDER SHEILA PROMETS USED ONCE PANTIES COULD BE YOURS.

MARY ANN ELLIS. ASSERTED BY A LEADING SEXOLOGIST TO BE THE ONLY TESTED APPLIANCE THAT PROVED SUCCESSFUL FOR THE ENLARGEMENT OF THE MALE ORGAN!

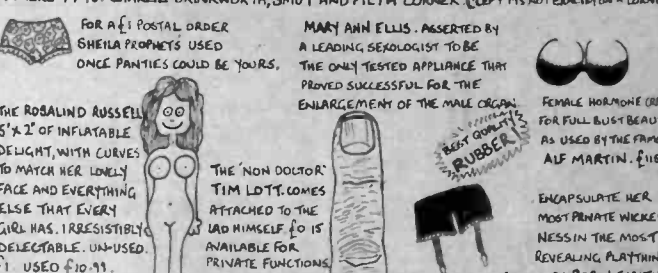
THE ROSALIND RUSSELL 5'x2" OF INFLATABLE DEWIGHT, WITH CURVES TO MATCH HER LONELY FACE AND EVERYTHING ELSE THAT EVERY GIRL HAS. IRRESISTIBLY DELECTABLE. UN-USED. £1 USED £10.99.

THE 'NON DOCTOR' TIM LDDT. COMES ATTACHED TO THE LAD HIMSELF FO IS AVAILABLE FOR PRIVATE FUNCTIONS.

BEST QUALITY RUBBER!

FEMALE HORMONE CREAM FOR FULL BUST BEAUTY AS USED BY THE FAMOUS ALF MARTIN. £16.00

ENCAPSULATE HER MOST PRIVATE WICKEDNESS IN THE MOST REVEALING PLATINGS. AS USED BY ROBIN SMITH.




HAVE YOU BEEN DEPRAVED TODAY?

CHARLIE BRINKWORTH

ALL ORDERS TO: SOMEONE IS GONNA GET THEIR HEAD KICKED IN. INC. LONDON.

O.K. SO ROCK IS DIRTY BUT AS I AM DIRTY WOULD SAY 'SOCKS AN' DICKS AN' ROCK AN' ROLL'



RADIO ONE FEATURED 40

- A Few Dollars More, Smoke
- Ariol, Dean Friedman
- Baby Come Back, Player
- Baker Street, Gerry Rafferty
- Come Back My Love, Darts
- Drummer Man, Tonight
- Emotions, Samantha Song
- Even Though You're Gone, The Jacksons
- Fantasy, Earth, Wind and Fire
- Figaro, Brotherhood of Man
- Gone Dead Train, Nazareth
- Here You Come Again, Dolly Parton
- Hot Legs, Rod Stewart
- I Can't Stand The Rain, Eruption
- I Had Words, Scott Fitzgerald and Yvonne Keeley
- I Was Only Joking, Rod Stewart
- Just One More Night, Yellow Dog
- Just The Way You Are, Billy Joel
- Love Is Like Oxygen, Sweet
- Lovely Day, Bill Withers
- Mr Blue Sky, Electric Light Orchestra
- Native New Yorker, Odyssey
- Nervous Wreck, Radio Stars
- On You Like The Wind, John Stewart
- Showdown, Gallagher and Lyle
- Berry 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, Hot Tones
- Theme and Variations 14, Andrew Lloyd Webber
- Up Town Top Ranking, Althin and Donna
- Walk In Love, Manhattan Transfer
- What's Your Name What's Your Number, Andrea True Connection
- Whenever You Want My Love, Real Thing
- Which Way Is Up, Hot Tones
- Who's Gonna Love Me, The Imperiala
- Words, Rita Coolidge
- You Really Got A Hold On Me, Suzanne
- Your Love Is Everywhere, Lulu

- RAK
- Lifesong
- RSO
- United Artists
- Magnet
- TDS
- Private Stock
- Epic
- Columbia
- Pye
- Mountain
- RCA
- Riva
- Atlantic
- Pepper
- Riva
- Virgin
- CBS
- Polydor
- CBS
- Jet
- RCA
- Chiswick
- RSO
- A&M
- RCA
- RSO
- A&M
- Mercury
- Epic
- GTO
- MCA
- Lightning
- Atlantic
- Buddah
- Pye
- MCA
- Power Exchange
- A&M
- Ring
- GTO

- RECORDS OF THE WEEK
- Noel Edmonds: On You Like The Wind, John Stewart
 - Simon Bates: What's Your Name, Lynryd Skynryd
 - Paul Burnett: What A Wonderful World, Art Garfunkel with James Taylor and Paul Simon
 - Tony Blackburn: What's Your Name What's Your Number, Andrea True Connection

- RSO
- MCA
- CBS
- Buddah

RADIO LUXEMBOURG BULLETS

- SOMETIMES WHEN WE TOUCH, Dan Hill
- WHEN LOVE BEGINS, Don McLean
- DO YA WANNA GET FUNKY WITH ME, Peter Brown
- SILVER BULLET, Chris Spedding
- A LOVE LIKE YOURS, Dusty Springfield
- YOU'VE REALLY GOT A HOLD ON ME, Suzanne
- WALK IN LOVE, Manhattan Transfer
- STREET CORNER SERENADE, Wet Willie
- DAUGHTER OF THE NIGHT, Jim Capaldi

- 20th Century International
- TK
- RAK
- Mercury
- Ring
- Atlantic
- Epic
- Polydor

RADIO PLAYLISTS

POWER PLAY: I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles CBS

200 TWIN SPIN: RAG AND BONE, Steve Ellis Ariola

BEACON RADIO (WOLVERHAMPTON) ADD-ONS

TAKE A CHANCE ON ME, Abba

WHICH WAY IS UP, Stargard

I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles

LET'S STOP DANCIN', Tony Slackton

LOVE IS LIKE OXYGEN, Sweet

0 MINUTES, Strangers

LILAC WINE, Elkie Brooks

VARIATIONS 14, Andrew Lloyd Webber

JUST ONE MORE NIGHT, Yellow Dog

STREET CORNER SERENADE, Wet Willie

I CAN'T STAND THE RAIN, Eruption

- Epic
- MCA
- CBS
- Ariola
- Polydor
- United Artists
- A&M
- Virgin
- Epic
- Atlantic

PENNINE RADIO (BRADFORD) HIT PICKS

Roger Kirk: VARIATIONS 14, Andrew Lloyd Webber, MCA

Julius K Soraggi: SINGIN' IN THE RAIN, Sheila Devotion, EMI

inn Scott: STREET CORNER SERENADE, Wet Willie, Epic

Mike Hurley: BLUE STREET, Blood Sweet & Tears, ABC

Peter Levy: EARLY MORNING RAIN, Berni Flint, EMI

PENNINE PICK THE LINCOLNSHIRE POACHER, Brighthouse & Rastric Band, Logo

ADDONS

- DENIS, Blondie, Chrysalis
- IF IT DON'T FIT DON'T FORCE IT, Kellie Pasmore, International
- DARE TO BE DIFFERENT, Donovan, RAK
- LILAC WINE, Elkie Brooks, A&M

CAPITOL RADIO (LONDON) CLIMBERS

BABY COME BACK: Player

DO YOU BELIEVE IN MAGIC, Keith Barbour

ON YOU LIKE THE WIND, John Stewart

SINGIN' IN THE RAIN, Sheila Devotion

WHAT'S YOUR NAME WHAT'S YOUR NUMBER, Andrea True Connection

PEOPLE'S CHOICE

DENIS, Blondie

Chrysalis

RSO

Private Stock

RSO

EMI

Buddah

BRMB RADIO (BIRMINGHAM) ADD-ONS

LOVE IS LIKE OXYGEN, Sweet

ZODIACS, Roberta Kelly

I CAN'T STAND THE RAIN, Eruption

BAKER STREET, Gerry Rafferty

WHENEVER YOU WANT MY LOVE, Real Thing

SOMEONE I KNOW, Clifford T Ward

I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles

ARIEL, Dean Friedman

Polydor

Oasis

Atlantic

United Artists

Pye

Mercury

CBS

Lifesong

RADIO VICTORY (PORTSMOUTH) HIT PICKS

Chris Pollard: I'LL GO WHERE YOUR MUSIC TAKES ME, CBS

Tina Charles

Micky Jackson: JEWEL, Philip Goodhand-Tait

Dave Christian: DENIS, Blondie

Andy Ferriss: DANCIN', John Marlyn

Chris Rider: FOR THE BROKEN HEARTED, Rokoto

Anton Darby: SHOWDOWN, Gallagher & Lyle

Howard Pearce: A LOVE LIKE YOURS, Dusty Springfield, Mercury

Dave Carson: STREET CORNER SERENADE, Wet Willie

Jack McLoughlin: ON YOU LIKE THE WIND, John Stewart

STATION SPECIAL: TO DADDY, Emmylou Harris Warner Brothers

CBS

Chrysalis

Chrysalis

Island

Stilet

A&M

Mercury

RSO

PICCADILLY RADIO (MANCHESTER) ADD-ONS

STREET CORNER SERENADE, Wet Willie, Epic

LILAC WINE, Elkie Brooks, A&M

WHENEVER YOU WANT MY LOVE, Real Thing, Pye

BAKER STREET, Gerry Rafferty, United Artists

AMSTERDAM, Kevin Coyne, Virgin

SHOWDOWN, Gallagher & Lyle, A&M

(WHAT A) WONDERFUL WORLD, Art Garfunkel, CBS

Mirror

UK SOUL

1	1	GALAXY, War	MCA
2	2	LOVELY DAY, Bill Withers	CBS
3	10	WHICH WAY IS UP, Stargard	MCA
4	4	JAM JAM JAM, People's Choice	Phil Int
5	5	NATIVE NEW YORKER, Odyssey	RCA
6	9	THE GROOVE LINE, Heatwave	GTO
7	7	WISHING ON A STAR, Rose Royce	Whitfield
8	3	ON FIRE, T-Connection	GTO
9	6	COCOMOTION, El Coco	Pye
10	12	YOU CAN'T TURN ME OFF, High Energy	Motown
11	11	TO HOT TA TROT, Commodores	Motown
12	8	DANCE DANCE DANCE, Chic	Atlantic
13	-	IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson	EMI
14	14	BACK IN LOVE AGAIN, LTD	A&M
15	16	CHOOSING YOU, Lenny Williams	ABC
16	-	DO YOU WANT TO GET FUNKY WITH ME, Peter Brown	TK
17	13	WHO'S GONNA LOVE ME, Imperials	Power Exchange
18	-	LOVE'S UNKIND, Donna Summer	GTO
19	18	COME GO WITH ME, Pockets	CBS
20	15	I LOVE YOU, Donna Summer	Casablanca

US SINGLES

1	1	STAYIN' LIVE, Bee Gees	RSO
2	2	SHORT PEOPLE, Randy Newman	Warner Bros
3	5	LOVE IS THICKER THAN WATER, Andy Gibb	RSO
4	4	WE ARE THE CHAMPIONS, Queen	Elektra
5	8	JUST THE WAY YOU ARE, Billy Joel	Columbia
6	8	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century
7	3	BABY COME BACK, Player	RSO
8	10	EMOTION, Samantha Sang	Private Stock
9	11	DANCE, DANCE, DANCE, Chic	Atlantic
10	7	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
11	9	YOU'RE IN MY HEART, Rod Stewart	Warner Bros
12	12	HEY DEANIE, Shaun Cassidy	Warner / Curb
13	14	Serpentine Fire, Earth, Wind & Fire	Columbia
14	16	I GO CRAZY, Paul Davis	Bang
15	20	PEG, Steely Dan	ABC
16	17	DESIREE, Neil Diamond	Columbia
17	19	DON'T LET ME BE, Santa Esmeralda	Casablanca
18	28	LAY DOWN SALLY, Eric Clapton	RSO
19	21	WHAT'S YOUR NAME, Lynrd Skynrd	MCA
20	22	THEME FROM CLOSE ENCOUNTERS, John Williams	Arista
21	23	LONG, LONG WAY FROM HOME, Foreigner	Atlantic
22	24	NATIVE NEW YORKER, Odyssey	RCA
23	13	TURN TO STONE, E. L. O.	Jet
24	26	TOO HOT TA TROT, Commodores	Motown
25	27	FFUN, Con Funk Shun	Mercury
26	29	THEME FROM CLOSE ENCOUNTERS, Me6	Millennium
27	33	THUNDER ISLAND, Jay Ferguson	Asylum
28	35	NAME OF THE GAME, Abba	Atlantic
29	31	HAPPY ANNIVERSARY, Little River Band	Capitol
30	30	LOVELY DAY, Bill Withers	Columbia
31	34	STREET CORNER SERENADE, Wet Willie	Epic
32	-	NIGHT FEVER, Bee Gees	RSO
33	-	WONDERFUL WORLD, Art Garfunkel	Columbia
34	38	THE WAY YOU DO THE THINGS YOU DO, Rita Coolidge	A&M
35	39	FALLING, LeBlanc & Carr	Big Tree
36	40	ALWAYS & FOREVER, Heatwave	Epic
37	37	I LOVE YOU, Donna Summer	Casablanca
38	-	OUR LOVE, Natalie Cole	Capitol
39	48	JACK & JILL, Raydio	Arista
40	43	GALAXY, War	MCA
41	42	CURIOS MIND, Johnny Rivers	Big Tree
42	44	BREAKDOWN, Tom Petty & The Heartbreakers	Shelter
43	49	GOODBYE GIRL, David Gates	Elektra
44	46	COCOMOTION, El Coco	AVI
45	-	CAN'T SMILE WITHOUT YOU, Barry Manilow	Arista
46	-	DUST IN THE WIND, Kansas	Klshner
47	15	SLIP SLIDIN' AWAY, Paul Simon	Columbia
48	50	SO LONG, Firefall	Atlantic
49	-	MINDBENDER, Stillwater	Capricorn
50	-	LADY LOVE, Lou Rawls	Philadelphia Internationa

US ALBUMS

1	1	SATURDAY NIGHT FEVER, Soundtrack	RSO
2	2	FOOT LOOSE & FANCY FREE, Rod Stewart	Warner Bros
3	3	ALL 'N' ALL, Earth Wind & Fire	Columbia
4	4	NEWS OF THE WORLD, Queen	Elektra
5	9	THE STRANGER, Billy Joel	Columbia
6	7	I'M GLAD YOU'RE HERE, Neil Diamond	Columbia
7	8	RUMOURS, Fleetwood Mac	Warner Bros
8	8	THE GRAND ILLUSION, Styx	A&M
9	10	RUNNING ON EMPTY, Jackson Browne	Asylum
10	13	LITTLE CRIMINALS, Randy Newman	Warner Bros
11	11	DRAW THE LINE, Aerosmith	Columbia
12	5	OUT OF THE BLUE, Electric Light Orchestra	Jet
13	14	DOWN TWO THEN LEFT, Bo Diddley	Columbia
14	15	POINT OF KNOW RETURN, Kansas	Klshner
15	20	AJA, Steely Dan	ABC
16	21	SLOWHAND, Eric Clapton	RSO
17	19	GALAXY, War	MCA
18	17	FRENCH KISS, Bob Welch	Capitol
19	13	SIMPLE DREAMS, Linda Ronstadt	Asylum
20	24	CLOSE ENCOUNTERS OF THE THIRD KIND, Soundtrack	Arista
21	22	FOREIGNER	Atlantic
22	30	LIVE AT THE BLOU, Grover Washington Jr.	Kudu
23	23	ALIVE II, Kiss	Casablanca
24	26	LIVE, Commodores	Motown
25	18	GREATEST HITS ETC., Paul Simon	Columbia
26	28	HUNKENTELECHY, Parliament	Casablanca
27	27	HERE YOU COME AGAIN, Dolly Parton	RCA
28	16	BORN LATE, Shaun Cassidy	Warner/Curb
29	31	DON'T LET ME BE, Santa Esmeralda	Casablanca
30	32	THANKFUL, Natalie Cole	Capitol
31	35	PLAYER	RSO
32	43	STREET SURVIVORS, Lynrd Skynrd	MCA
33	33	SHAUN CASSIDY	Warner/Curb
34	38	CHIC	Atlantic
35	37	LOOKING BACK, Stevie Wonder	Motown
36	41	WATERMARK, Art Garfunkel	Columbia
37	39	LEIF GARRETT	Atlantic
38	48	LONGER FUSE, Dan Hill	20th Century
39	40	MENAGERIE, Bill Withers	Columbia
40	46	ENDLESS WIRE, Gordon Lightfoot	Warner Bros
41	25	DON JUAN'S RECKLESS DAUGHTER, Joni Mitchell	Asylum
42	36	BOOK OF DREAMS, Steve Miller Band	Capitol
43	29	ONCE UPON A TIME, Donna Summer	Casablanca
44	44	WHEN YOU HEAR LOU, Lou Rawls / Philadelphia International	
45	50	FEELS SO GOOD, Chuck Mangione	A&M
46	-	WAYLON & WILLIE, Waylon Jennings & Willie Nelson	RCA
47	47	SOMETHING TO LOVE, L. T. D.	A&M
48	-	HEADS, Bob James	Columbia
49	-	HERE AT LAST, LIVE, Bee Gees	RSO
50	-	WEEKEND IN L.A., George Benson	Warner Bros

YESTERYEAR

5 Years Ago (10th February 1973)			
1	BLOCKBUSTER	The Sweet	
2	DO YOU WANNA TOUCH ME	Gary Glitter	
3	PART OF THE UNION	The Strawbs	
4	YOU'RE SO VAIN	Carly Simon	
5	DANIEL	Elton John	
6	LONG HAIR ED LOVER FROM LIVERPOOL	Little Jimmy Osmond	
7	WISHING WELL	Free	
8	PAPER PLANE	Status Quo	
9	SYLVIA	Focus	
10	ROLL OVER BEETHOVEN	The Electric Light Orchestra	
10 Years Ago (10th February 1968)			
1	EVERLASTING LOVE	Love Affair	
2	THE MIGHTY QUINN	Manfred Mann	
3	JUDY IN DISGUISE	John Fred and his Playboy Band	
4	AM I THAT EASY TO FORGET	Engelbert Humperdinck	
5	BEND ME SHAPE ME	Amen Corner	
6	SUDDENLY YOU LOVE ME	The Tremeloes	
7	BALLAD OF BONNIE AND CLYDE	Georgie Fame	
8	GIMME LITTLE SIGN	Brenton Wood	
9	SHE WEARS MY RING	Solomon King	
10	EVERYTHING I AM	Plastic Penny	
15 Years Ago (9th February 1963)			
1	DIAMONDS	Jet Harris and Tony Meehan	
2	NEXT TIME / BACHELOR BOY	Cliff Richard	
3	PLEASE PLEASE ME	The Beatles	
4	WAYWARD WIND	Frank Ifield	
5	LIKE I DO	Maureen Evans	
6	GLOBE - TROTTER	The Tornados	
7	LITTLE TOWN FLIRT	Del Shannon	
8	DON'T YOU THINK ITS TIME	Mike Berry and The Outlaws	
9	DANCE ON	The Shadows	
10	ISLAND OF DREAMS	The Springfields	

US DISCO

1	1	SUPERNATURE, Cerrone	
2	5	LET'S ALL CHANT, Michael Zager Band	
3	4	BIONIC BOOGIE, Bionic Boogie	
4	3	TWO HOT FOR LOVE, THP Orchestra	
5	2	ONCE UPON A TIME (LP), Donna Summer	
6	6	STAYIN' ALIVE, NIGHT FEVER, Bee Gees	
7	8	CHATTANOOGA CHOO CHOO, Tuxedo Junction	
8	12	GIVE ME SOME LIVIN', Kongas	
9	7	LOVE MACHINE, Claudia Barry	
10	10	DANCE WITH ME, Peter Brown	
11	9	SHAME, Evelyn King	
12	11	DANCE, DANCE, DANCE, Chic	
13	14	WHICH WAY IS UP, Stargard	
14	17	GALAXY, War	
15	13	ON FIRE (Getting Higher), T-Connection	
16	15	THE NIGHT THE LIGHTS WENT OUT, The Tramps	
17	20	THE BEAT GOES ON, Ripple	
18	19	I WAS BORN THIS WAY, Carl Bean	
19	-	ROMEO & JULIET, Alec R. Constandinos	
20	-	I CAN'T STAND THE RAIN, Eruption	

STAR CHOICE



MARTIN GORDON of Radio Stars

1	BEAST OF BARNSELY	Radio Stars
2	GIVE ME MORE	Rick Deminger
3	BAD MOTOR SCOOTER	Electric Mistress
4	NEVER TELL YOUR MOTHER SHE'S OUT OF TUNE	Jack Bruce
5	FALLEN ANGEL	King Crimson
6	AD AGIO	Tarie Ryddal
7	DIZZY	Tommy Roe
8	TEACH ME	Al Green
9	FAST GIRLS	Lunar Orchestra
10	SELF SEEKING MAN	Spooky Tooth

US SOUL

1	3	WHICH WAY IS UP, Stargard	MCA
2	3	ALWAYS AND FOREVER, Heatwave	Epic
3	4	TOO HOT TA TROT, Commodores	Motown
4	2	OUR LOVE, Natalie Cole	Capitol
5	7	JACK AND JILL, Raydio	Arista
6	8	DANCE, DANCE, DANCE, Chic	Atlantic
7	9	AIN'T GONNA HURT NOBODY, Brick Bang	Bang
8	19	IT'S YOU THAT I NEED, Enchantment	United Artists
9	11	PLAYING YOUR GAME, Barry White	20th Cen
10	-	FLASH LIGHT, Parliament	Casablanca
11	14	LOVE ME RIGHT, Denise La Salle	ABC
12	16	BABY COME BACK, Player	RSO
13	17	SHOUT IT OUT, B. T. Express	Columbia
14	18	LET'S HAVE SOME FUN, Bar-Kays	Mercury
15	5	FFUN, Con Funk Shun	Mercury
16	8	GALAXY, War	MCA
17	-	STAYIN' ALIVE, Bee Gees	RSO
18	13	BABY, BABY MY LOVE'S ALL FOR YOU, Denise Williams	Columbia
19	-	LE SPANK, La Famolemousse	BMI
20	20	SOFT AND EASY, The Blackbirds	Fantasy