

Record Mirror

**ABBA: HOW TO MAKE
A MILLION**

**Without
really
trying**

**SEX SYMBOL
OF '78
in colour**



Record

UK SINGLES

1	1	MULL OF KINTYRE / GIRLS SCHOOL, Wings	Parlophone
2	13	UP TOWN TOP RANKING, Althia & Donna	Lightning
3	3	LOVE'S UNKIND, Donna Summer	GTO
4	4	IT'S A HEARTACHE, Bonnie Tyler	RCA
5	2	FLORAL DANCE, Brighthouse & Rastrick Band	Logo
6	5	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	UA
7	7	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
8	20	NATIVE NEW YORKER, Odyssey	RCA
9	6	DANCE DANCE DANCE, Chic	Atlantic
10	9	LET'S HAVE A QUIET NIGHT IN, David Soul	Private Stock
11	17	PUNKY REGGAE PARTY, Bob Marley & The Wailers	Island
12	14	ONLY WOMEN BLEED, Julie Covington	Virgin
13	9	I WILL, Ruby Winters	Creole
14	45	FIGARO, Brotherhood of Man	Pye
15	11	WHO PAYS THE FERRY MAN, Yannis Markopoulos	BBC
16	10	I LOVE YOU, Donna Summer	GTO
17	30	LOVELY DAY, Bill Withers	CBS
18	12	DADDY COOL/THE GIRL CAN'T HELP IT, Darts	Magnet
19	15	AS TIME GOES BY, Dooley Wilson	United Artists
20	16	MY WAY, Elvis Presley	RCA
21	34	THE GROOVE LINE, Heatwave	GTO
22	28	FLORAL DANCE, Terry Wogan	BBC
23	18	PUT YOUR LOVE IN ME, Hot Chocolate	RAK
24	21	ON FIRE, T. Connection	TK
25	19	DON'T DILLY DALLY ON THE WAY, Muppets	Pye
26	33	GALAXY, War	MCA
27	31	IF I HAD WORDS, Scott Fitzgerald / Yvonne Keely	Pepper
28	27	EGYPTIAN REGGAE, J. Richman & The Modern Lovers	Beserkley
29	38	WHO'S GONNA LOVE ME, Imperials	Power Exchange
30	22	BELFAST, Boney M	WEA
31	23	LOVE OF MY LIFE, Dooleys	GTO
32	25	RUN BACK, Carl Douglas	Pye
33	50	SORRY I'M A LADY, Baccara	RCA
34	44	WISHING ON A STAR, Rose Royce	Warner Bros
35	46	COCOMOTION, El Coco	Pye
36	48	HEARTSONG, Gordon Giltrap	Electric
37	-	MORNING OF OUR LIVES, Modern Lovers	Beserkley
38	41	HOLLYWOOD, Boz Scaggs	Epic
39	42	LAY DOWN SALLY, Eric Clapton	RSO
40	-	JAM JAM JAM, People's Choice	Philadelphia
41	47	DESIRE, Neil Diamond	CBS
42	40	I DON'T WANT TO LOSE YOUR LOVE, Emotions	CBS
43	37	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
44	32	REALLY FREE, John Otway/Wild Willy	Polydor
45	-	ISN'T IT TIME, Babys	Chrysalis
46	43	LITTLE GIRL, The Banned	Harvest
47	39	BENNY'S THEME, Paul Henry/Mayson Glen Orch	Pye
48	-	ZODIACS, Roberta Kelly	Oasis
49	-	QUIT THIS TOWN, Eddie & The Hot Rods	Island
50	-	BEAUTY & THE BEAST, David Bowie	RCA

UK ALBUMS

1	2	THE SOUND OF BREAD, Bread	Elektra
2	1	DISCO FEVER, Various	K-Tel
3	5	RUMOURS, Fleetwood Mac	Warner Brothers
4	6	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
5	9	GREATEST HITS, Donna Summer	GTO
6	11	GREATEST HITS VOL 2, Elton John	DJM
7	3	20 COUNTRY CLASSICS, Tammy Wynette	CBS/Warwick
8	-	THE BEATLES LOVE SONGS	Parlophone
9	12	OUT OF THE BLUE, Electric Light Orchestra	United Artists
10	13	NEWS OF THE WORLD, Queen	EMI
11	8	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
12	11	ARRIVAL, Abba	Epic
13	4	30 GREATEST, Gladys Knight & The Pips	K-Tel
14	16	40 GOLDEN GREATS, Cliff Richard	EMI
15	18	GREATEST HITS ETC Paul Simon	CBS
16	20	MOONFLOWER, Santana	CBS
17	15	GREATEST HITS, Abba	Epic
18	10	NEVER MIND THE BOLLOCKS, Sex Pistols	Virgin
19	30	A STAR IS BORN, Soundtrack	CBS
20	14	LIVE AND LET LIVE, 10cc	Mercury
21	-	THE JOHNNY MATHIS COLLECTION	CBS
22	26	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
23	17	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
24	-	GREATEST HITS, Olivia Newton John	EMI
25	7	FEELINGS, Various	K-Tel
26	-	ONCE UPON A TIME, Donna Summer	Casablanca
27	-	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
28	-	MOTOWN GOLD VOL 2, Various	Motown
29	19	GET STONED, Rolling Stones	Arcade
30	24	HEROES, David Bowie	RCA
31	-	40 NUMBER ONE HITS, Various	K-Tel
32	-	THE MUPPET SHOW	Pye
33	-	I'M GLAD YOU'RE HERE WITH ME TONIGHT, Neil Diamond	CBS
34	-	SEASONS, Bing Crosby	Polydor
35	-	THUNDER IN MY HEART, Leo Sayer	Chrysalis
36	22	ENDLESS FLIGHT, Leo Sayer	Chrysalis
37	-	STAR WARS SOUNDTRACK, LSO	20th Century
38	25	SECONDS OUT, Genesis	Charisma
39	-	SLOW HAND, Eric Clapton	RSO
40	28	RED STAR, Showaddywaddy	Arista
41	-	HOTEL CALIFORNIA, Eagles	Asylum
42	-	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
43	-	GOING FOR THE ONE, Yes	Atlantic
44	-	NO MORE HEROES, Stranglers	United Artists
45	-	RUNNING ON EMPTY, Jackson Browne	Asylum
46	-	RATTUS NORVEGICUS, Stranglers	United Artists
47	-	DON JUAN'S RECKLESS DAUGHTER, Joni Mitchell	Asylum
48	-	GREATEST HITS, Hot Chocolate	RAK
49	27	ROXY MUSIC GREATEST HITS	Polydor
50	-	ELVIS IN CONCERT, Elvis Presley	RCS

OTHER CHART

ALBUMS		
1	TALKING HEADS 77, Talking Heads	Sire
2	AFRICAN DUB, Chapter Three	Joe Gibbs
3	BEFORE AND AFTER SCIENCE, Eno	Polydor
4	ROCKET TO RUSSIAN, The Ramones	Sire
5	PLAY IT BY EAR, Roopoteator	Do It
6	RASTA AMBASSADOR, U Roy	Virgin
7	EVOLUTION, Taj Mahal	Import
8	MICHAEL WALDEN,	Import
9	ONE WORLD, John Martyn	Island
10	RAW DEAL SAMPLER,	Raw
SINGLES		
1	EMERGENCY, 999	United Artists
2	HORSTAL BREAK OUT, Sham 69	Polydor
3	RICH KIDS, Rich Kids	EMI
4	UPTOWN TOP RANKING, Althia And Donna	Lightning
5	ROCKAWAY BEACH, The Ramones	Sire
6	SICK OF YOU, Iggy Pop	Bomp
7	CALL ME, BWANA, Johnny & The Beggars Banquet	Bomp
8	SATISFACTION, Dave	Bomp
9	BEAUTY AND THE BEAST, David Bowie	RCA
10	QUIT THIS TOWN, Eddie And The Hot Rods	Island

BREAKERS



BIDDU: 'Journey To The Moon'

JOURNEY TO THE MOON, Biddu Orchestra	Epic
GONE DEAD TRAIN, Nazareth	Mountain
DRUMMER MAN Tonight	TDS
FOR A FEW DOLLARS MORE, Smokie	RAK
MUSIC, Montreal Sounds	Creole
CHOOSING YOU, Lanny Williams	ABC
UP WITH THE COCK, Judge Dread	Cactus
FOR YOUR LOVE, Four Tops	ABC
MATCHSTALK MEN DOGS, Brian & Michael	Pye
ZOOM, Compadres	Motown

UK DISCO

1	1	DANCE DANCE DANCE, Chic	Atlantic
2	2	LOVE'S UNKIND, Donna Summer	GTO
3	3	NATIVE NEW YORKER, Odyssey	RCA 12in
4	4	GALAXY, War	MCA
5	7	UP TOWN TOP RANKING, Althia & Donna	Lightning
6	5	JAMMING, Bob Marley & The Wailers	Island
7	15	THE GROOVE LINE, Heatwave	GTO
8	6	COCOMOTION, El Coco	Pye
9	17	ON FIRE, T-Connection	TK 12in
10	10	RUN BACK, Carl Douglas	Pye
11	26	JAM JAM JAM, People's Choice	Phil Int
12	25	ZODIACS, Roberta Kelly	Oasis
13	9	MULL OF KINTYRE, Wings	Parlophone
14	29	HOLLYWOOD, Boz Scaggs	CBS
15	19	WHO'S GONNA LOVE ME, Imperials	Power Exchange
16	14	RUNNING AWAY, Roy Ayers Ubiquity	Polydor
17	8	BACK IN LOVE AGAIN, LTD	A&M 12in
18	13	SAN FRANCISCO/FIRE ISLAND, Village People	DJM
19	18	FFUN, ConFunk Shun	Mercury promo 12in
20	37	WHICH WAY IS UP, Stergard	MCA

Juicy Juicy

Record Mirror

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Holidays in the sun . . .

FEELGOODS IN SPANISH JAIL DRAMA . . .

Manager of Dr Feelgood, Chris Fenwick was the unfortunate recipient of enforced Spanish hospitality when he was thrown in jail over Christmas after the Feelgoods had completed a Spanish tour.

Currency regulations in Spain stipulate that payment for the dates were to be made in US dollars as pesetas are not allowed to be taken out of the country. The Spanish promoter however, did not conform to this regulation and Chris and the band were held at Barcelona Airport whilst all their gig money and passports were confiscated.

The Feelgoods were finally allowed to leave the country but Fenwick was thrown into jail in order to bluff out a government demand of £2,000 bail - which he knew would not be returned.

A few days after eating Christmas dinner courtesy of the Sisters Of Mercy (the jail has no cooking facilities) he was allowed out but put under house arrest. There he remained until last week when the authorities finally seemed to believe that he couldn't get the bail money and allowed him to travel back to England. The court case will probably come up in about three years.

And now friends, the tale of how a guitarist narrowly avoids death in gale-torn Lincolnshire. Bram Tebalkovsky, guitarist with the Motors, narrowly avoided death last Wednesday when a tree crashed onto the bonnet of his MGB convertible. He was driving home from a gig when the tree hit his car, completely crushing the whole of the front end and causing the car to be written off.

Young Bram (26) was not seriously hurt but had to be cut free by police using

circular saws to remove the branches of the tree. Had he not seen it coming and braked sharply it would almost certainly have landed on him and written him off. "I'm not a religious person," said Bram. "But I shouted Hallelujah when I realised I wasn't dead! The noise it made when it hit the car was the only thing I've heard recently that sounded louder than the Motors."

Time for a Presley rumour story - now he's no longer with us, such tales must necessarily be confined to members of his family. His former wife, Priscilla has been in London for a few days. Pleased that she could walk around unrecognised, she is considering buying a home over here and educating daughter Lisa Marie here.

Cuddly Billy Idol tells me that the next Generation X single is to be 'Ready Steady Go'. Watch out for it. It could be the one.

Fun and games in Ireland - a restaurant just outside Cork to be more precise. The Boomtown Rats were enjoying a meal when I walked Irish Prime Minister Jack Lynch who saunters up to their table and says, "You're Bob Geldof of the Boomtown Rats, aren't you?" Geldof replies in the affirmative. The PM continues, "I used to know your father - we went sailing a lot together. In fact we used to take out identical twin sisters at one time. For a laugh we swapped them round occasionally." Just fancy that.

Naughty naughty . . . 'Ammer' Smith of the Depressions was escorted off stage at the Marquee t'other evening when the Pirates were playing. . . Later that week the corpulent Pirates were spotted at the Boat Show eyeing up the latest models.

John Bonham, meanwhile, was to be seen at London's Racing and Sporting Show, inspecting the motorcycles. He has ordered a special custom - built Kawasaki for



GELDOF in bid for power?

his 11-year-old son, Jason. Your programmes tonight: This Sunday my old friend X-Ray Spex will be appearing on the little box, not once but twice. They'll be on the London Weekend Show and also featured in the BBC programme Everyman called 'Where Have All The Flowers Gone?' Don't say I didn't warn you.

Al Clark (108) has asked me to tell you that for the trifling sum of 25p you can purchase the Complete Steve Hillage Lyric Book from Virgin Record stores. A snip.

Another car crash: Allstar Ward required stitches in his wrist after a smash in Croydon. He should be fit in time for the Satins-UK tour which starts on January 26.

I won't dwell on the subject over-long my dears, but did you cop a load of the sensationalist reporting in the Sunday Mirror re Angie Bowie's supposed suicide attempt? Dear oh dear. The silly season appears to have hit Fleet Street rather earlier than is usual.

And the latest on the (snore snore) Rod and Brit scene. . . It would appear that Rods and the Gravedigger have come to some sort of amicable arrangement, with Rod allowing Brit to stay in his Los Angeles house as long as she wants to. Watch this space.

Time to relate to you and content of a certain letter that has come into my hands. . . 'Dear Derek and Clive, We the undersigned, being miners from the Royal

School of Mines must object in the strongest possible terms to the instruction on the cover of your new LP 'Derek and Clive Come Again'. This states that it must not be played in the presence of miners, which is not only an insult to us as miners, but also (due to our Royalty) lese-majeste. We expect a written apology from you two wankers forthwith. Yours offendedly

Over in Michigan, USA, I hear that my old pal Ted Nugent was paid a late night visit by what can only be described as a fanatical fan who wanted the motor city madman's autograph. No ordinary autograph though, the loon wanted it carved on his chest with a knife. Despite Ted's protestations, the dude insisted and he obliged.

The Larkers would like to thank Leicester University whose offer of a bed for the night turned out to be benches and no blankets

The only thing missing was the nails . . .

A Birmingham acquaintance tells me that a certain Glen Matlock has been taking lessons from Sid Vicious and dropping his 'instrument' on peoples' heads. At Barbarellas last Friday, Matlock somehow ended up in the audience at the conclusion of 'Pretty Vacant' (Rich Kids style). Versions of how he actually arrived in this 'Atlanta type situation' vary. My acquaintance claims that Matlock was enraged by persistent gobbing while his highly affable manager Pete Walmsley (26) could only utter: "He's not that brave! Your friend must have a vivid imagination. Glenn (21) merely overbalanced." Hmmm.

And lastly, there's hope for all budding journalists - if the appalling nasally blocked Mervyn Brag can get away with interviewing Paul McCartney in such a slipshod manner and get away with it on prime time TV. What are we waiting for? See y'all, byeeeeeee

FREEBIE OF THE WEEK NO. 25

Note: Prizes for all recent competitions are being sent out this week.

Win 25 pairs of Cheap Trick knickers and 25 of the lead guitarist's plectrums.

Questions:

- (1) Full line-up of Cheap Trick.
- (2) Title of their last album.

Answers to Freebies (25) Record Mirror, 40 Long Acre, London WC2. Usual rules apply. Winners of Freebie (23) the Nonesuch extravaganza: Keith Antell, Beverley; S Costello, Newbury; E Gombos, Southall; James Fisher, Derby; T Rudge, Bristol

I CAN SEE CLEARLY NOW

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

RAY CHARLIES



STEELEYE CALL IT A DAY

THE STEELEYE Span British tour which opens on February 4 will be their last. The band are, once and for all splitting up. The individual members will neither tour nor record together again. A live album will be recorded during this farewell tour. Maddy Prior is to work on a solo album and tour. Nigel Pegrum is to concentrate

on his own 'Plant Life Records'. In fact, all the members have various individual projects to follow up. An exhibition of Tim Hart's photographs opens in a New York gallery at the end of this month. A book, 'The Complete Steeleye Span' compiled by Hart and written by Robin Denslow of the Guardian will be available on the tour.

SUPREMES TO PLAY ROXY

CURRENTLY doing good business with a series of nostalgia concerts, the Roxy Theatre in Harlesden is putting on a series of big name concerts. Among those lined up so far are the Supremes and the Three Degrees.

Full dates: Supremes February 6 and 7, Martha and The Vandellas February 2, Junior Walker and The All Stars March 1, Mud 3, Three Degrees 29, Fathack Band April 7, The Platters 28.

ADVERTS SINGLE

THE ADVERTS release a single 'No Time To Be 21' this week. Coinciding, they embark on a month long British tour. Dates: Cardiff University January 20, Crawley Sports Centre 21, Leicester De Montfort Hall 22, Blackburn King Georges Hall 31, Belfast Queen's University February 2, Dublin Trinity College 3.

Cork Arcadia 4, Galway Leisureland 5, Derby Kings Hall 9, Brighton New Regent 10, Essex University 11, London TBA 12, Coventry Locarno 16, Lancaster University 17, Manchester University 18, Redcar Coatham Bowl 19, Birkenhead Hamilton Club 20, Birmingham Barbarellas 21.

AND STRANGLERS

THE STRANGLERS, who are currently working on their third LP, release a new single '6 minutes' / 'Rok It To The Moon' on the UA label on January 27.



REPLACING A HEART

THE NEW HEARTS have announced a replacement for drummer Matt MacIntyre who left the group last week. He is 19-year-old Jamie Compton who hails from Hertfordshire. He makes his stage debut with the groups' at London's Marquee on



NEW BLONDIE SINGLE

BLONDIE, who are currently on tour in the Far East, release a new single on Chrysalis on February 3. There are three tracks - 'Denis', 'Kung Fu Girls' and 'Contact In Red Square', all taken from the forthcoming LP 'Plastic Letters'. The first 20,000 copies will go out as 12-inchers. Despite rumours to the contrary, Blondie will not be playing Britain until the end of February when they plan a full UK tour.

PATTI ALBUM FOR EASTER

PATTI SMITH'S long awaited new album is almost finished and should be released simultaneously in the US and UK in early March. Tentatively titled 'Easter', the LP features a song 'Because The Night' co-written by Patti and Bruce Springstein. Springstein also features on Lou Reed's forthcoming album 'Street Hassle' with a vocal contribution on one of the tracks.

GAYLE CANCELS WEMBLEY DATE

CRYSTAL GAYLE has cancelled her appearance at the Easter weekend Wembley Country Festival. Her management have decided to cancel her concert because of extensive US television and concert commitments, but a full scale British tour is said to be likely later this year. Crystal has also been forced to cancel work on her new album because of her mother's illness, but it's hoped that she still may be able to finish recording in time to release the album in March.

MARIANNE COMEBACK

MARIANNE FAITHFULL makes another attempt to return to the big time on February 3 with the release of her debut LP for NEMS 'Faithless' and the single 'The Way You Want Me To Be'. The album marks a positive move by Marianne into the country-rock market with material by Waylon Jennings, Allen Reynolds, Chuck Berry and Jackie De Shannon. Also included are two of her own compositions.

Lonnie puts on the style

LONNIE DONEGAN releases his album 'Puttin' On The Style' on February 3 on the Chrysalis label. Produced by Adam Faith, the LP contains 10 - dates of such tracks as 'Rock Island Line', 'Have A Drink On Me', 'I Wanna Go Home', 'Ham And Eggs' and 'Lost John'. Among those appearing on the album are Elton John, Ringo Starr, Rory Gallagher, Ronnie Wood, Leo Sayer, Brian May and Albert Lee. 'Rock Island Line' is to be released as a single on the same day.

Jam to play more gigs

THE JAM, who go into the recording studio at the end of this month, will be playing one or two gigs, probably in the London area, during February.

Dillinger to tour UK

DILLINGER is to make a brief UK tour starting in London at the end of this month. Playing support and backing Dillinger will be Zabandis.

WAYLON AND JESSI WITH TOWNSHEND AND CLAPTON

TOP NASHVILLE country stars Waylon Jennings and Jessi Coultter are coming to London to record an album with Britain's top guitarists, Eric Clapton and Pete Townshend. The LP, to be made at the Olympic Studios, is believed to be a concept album. The deal was concluded in New York by A&M boss Gerry Moss. Meanwhile, Waylon Jennings has just re-signed his contract with RCA Records for an undisclosed, but reputedly very high sum.

ULTRAVOX TO TOUR

ULTRAVOX! START a 17-date British tour this weekend, climaxing with three shows at the London Marquee Club. The band also release a four-track ep to coincide with the Marquee dates. Tour dates: Newcastle Mayfair January 29, Aberdeen Music Hall 31, Glasgow Apollo 22, Edinburgh Clouds 23, Carlisle Market Hall 24, Middleton Town Hall 27, Norwich Lad's Club 28, Craydon Grayhound 29, Coventry Locarno 31, Birmingham Barbarellas February 4, Redcar Coatham Bowl 5, Stafford Top Of The World 6, Manchester Rafter's 9, Liverpool Eric's 10, London Marquee 11, 12, 13. The new EP - featuring live versions of 'The Wild, The Beautiful And The Damned', 'The Man Who Dies Every Day', 'My Sex' and 'Young Savage' - will be in the shops from February 10. Support band on all the dates will be The Doll, whose new single 'Don't Tango On My Heart' is released on the Beggars Banquet label this week.

NEW SHOWADDY

SHOWADDYWADDY release a new single in early February. Another revival number taken from their 'Red Star' album, this time they give the treatment to the 1869 Lloyd Price song '(You've Got) Personality'.

Dates: London Central Poly, January 27, Birmingham Rebecca 30, Sheffield Top Rank 31, Liverpool Eric's February 1, Manchester Rafter's 3, Leicester Queen's Hall 4, Southgate Royal Ballroom 7, Brighton Top Rank 8.

Polydor are releasing a new Sweet album called 'Level Headed' and containing 19 original tracks.

Secret to support XTC

THE SECRET will support XTC on their forthcoming tour. Their new single 'Do You Really Care?' will be released in early February to coincide with the tour.

Gorillas back with single

THE GORILLAS return to the public eye with a new single 'It's My Life' out in January 20 and their final album 'Message To The World' out on February 24. The band, with new drummer Gary, are planning a one-off date at the London Nashville on February 17. Tickets go on sale this Friday (Jan 20), priced £1.00 each. They will be available only by postal application from Raw Records (Gorillas Concert), 74a Kensington Park Road, London 8, W.11.

Kenny joins with Dottie

KENNY ROGERS has joined up with Dottie West on a single 'When Two Fools Collide' released in the States soon.

Hancock/Chick for London

HERBIE HANCOCK and Chick Corea are to play the London date next month as part of their European tour. The duo will play an acoustic set without backing musicians at London's Victoria Palace on February 19. Hancock has a new album out in March.

Sweet's first in four years

SWEET ARE to make their first British concert appearance in four years at London's Hammersmith Odeon on February 24. The concert is the only British date planned for the band in an extensive European tour which opens in Spain on January 26. To co-incide with the tour.

A cut in the Doctors

VIOLINIST Urban Bizt has left the Doctor of Madness. He decided to leave, apparently over differences in musical policy. In a statement issued by the band on the eve of the release of their album, they say "the amputation was as painless as possible and the remaining members Kid Strange, Stoner and Peter Di Lemma will continue to provide the public with inspirational art."

Hard To Get

The new single from The Rubinoos... almost out!

HEAR IT... on all good radio stations, BUY IT... as soon as you can get your hands on it!

the Rubinoos

.. sounds like ..

2 Canoes

The Rubinoos like Girls, Making Music, and You buying their records.

Brookley
BZZ6
First 10,000
Blah Blah Blah

OLD IGGY ALBUM DUE

RADAR RECORDS are to release the Iggy Pop / James Williamson album 'Kill City' on February 3. They have acquired world-wide rights for release, excluding the USA and Canada. 'Kill City' was original-

ly recorded in 1974 and produced by James Williamson, former guitarist with the Stooges. Also featured on the album is Scott Thurston, another former Stooge and Tony and Hunt Sales

who are in Iggy Pop's current band. The LP forms the missing link between Iggy's Stooges' album 'Raw Power' and his current work with David Bowie on 'The Idiot' and 'Lust For Life'.



WINGS - THE BEST EVER

'MULL OF KINTYRE' has now been confirmed as the best selling British single ever in the UK. Wings' number one has beaten the previous record holder - The Beatles' 'She Loves You' and sales are hovering under the two million mark. Since the start of the single charts, only 16 records have sold more than a million copies, with 'Mull of Kintyre' being the 17th. There were no million-sellers from 1963 to 1974. The single is also number one in Holland, Australia, New Zealand and Germany. Commented Leslie Hill, managing director of EMI Records, "When we first heard 'Mull Of Kintyre' we knew it was going to be a biggie, but it has exceeded our greatest expectations. It is a great song, beautifully arranged and performed. There can be no better tribute than for it to have become our biggest-selling single ever."

TINA TURNER HERE THIS MONTH

TINA TURNER, now divorced from Ike, will make her first solo appearances in Europe later this month. As part of the tour, Tina will play two dates in the UK - Hammersmith Odeon on February 11 and Sheffield Fiesta Club on February 13. Tina will present her

entire Las Vegas revue, which has received excellent reviews in the States. Produced by herself and Jack Good, the revue features four singers, dancers, six musicians and a whole new wardrobe designed by Bob Mackie who has previously designed costumes for Cher, Diana

Ross and others. The 20-city tour begins in Munich on January 21 and ends at Sheffield. Tina is expected to announce a new recording deal shortly and a film role is on the cards - you may recall she made her big screen debut as the Acid Queen in Ken Russell's 'Tommy'.

LOUDON TO PLAY THE PALLADIUM

LOUDON Wainwright III returns to Britain in February for a single concert and a television show, on February 19 he appears at the London Palladium and on February 25 he's featured on the BBC's 'Sight And Sound' Programme. The Palladium concert is promoted by Capital Radio and John Martin for Derek Block and will be broadcast on Capital Radio in March as part of the 'Sundays At The Palladium' series. Ticket prices for the concert which starts at 7.30 are

£2.50, £3, £3.50 and £3.75 and are available from the Palladium box office. Wainwright is planning a British tour for May June and his new album tentatively titled 'Final Exam' will be rush released to coincide with his Palladium visit.

JUDD BACK WITH ENZ

PHIL JUDD, founder member, guitarist and vocalist of Spill Enz, rejoins the band in time for their British tour which opens at Huddersfield Poly on January 20, Glasgow Queen Margaret's College 21, Edinburgh Tiffanys 23, Aberdeen University 24, Middlesbrough Town Hall 26, Preston Poly 27, Hull

University 28, Bristol Locarno 31, Colchester Essex University February 1, West Rūnton Pavilion 3, Aylesbury Friars 5, Southampton University 6, Portsmouth Locarno 7, Liverpool Mpsford Hall 8. Judd replaces saxophonist Robert Gilles.

TOURS...TOURS...TOURS...

RADIO STARS: Wolverhampton Lafayette January 20, Bedford College Of Education 21, London Nashville 22, Brighton New Regency 25, London Dingwalls 26, Manchester Rafter's 27, Dudley JB'S 28, Chelmsford Chancellor Hall 29, Swinton Affair 30, Bournemouth Tiffanys February 2, London South Bank Poly 3, Leeds Poly 9, Middlesbrough Rock Garden 10, London Roundhouse 12, Doncaster Outlook 16, Crawley College Of Further Education 17, Folkestone Leas Cliff Hall 18, Hemel Hempstead Pavilion, 19, Colwyn Bay Dixieland 22, Bristol Granary 23, Ormskirk Edgehill 24, Harrogate PG's Club 25, London Nashville 26, Plymouth Woods March 1, Stoke North Staffs Poly 3, Manchester University 4, Redcar Coatham Bowl 5, Reading Wantage Hall 10, London Queen Mary College 11, London Marquee 13, Wakefield Unity Hall 16, Retford Porterhouse 17.

CADO BELLE: London Music Machine January 21, Sheffield Top Rank 22, Glasgow Tiffanys 24, Maidstone Technical College February 3, London Upstairs at the Rainbow 4, Dingwalls 8, Central London Poly 10, Oxford College Of Further Education 11, Sheffield University 17, Newcastle University 18.

WIRE: London College Of Fashion January 27, Coventry Mr George's 28, Plymouth Fiesta 31, Bristol Granary February 1, London Marquee 2, Liverpool Eric's 3, Middlesbrough The Crypt 5, Doncaster Outlook 6, Nottingham Sandpiper 8. Wire will be releasing a new single in mid-February.

STRAWBS: Liverpool University 22, Cardiff University 24, Croydon Fairfield Hall 26, Wolverhampton Civic 27, Glasgow University 4, Sheffield Top Rank 5, Reading University 8, Salford University 10, Bradford University 11.

TONIGHT add: Bristol Poly January 28, Crawley College 27, Brighton New Regent 28, Chelmsford Chancellor Hall February 5, Wolverhampton Lafayette 8, Birkenhead Mr Digby's 9, Harrogate PG's Club 10, Middlesbrough Rock Garden 11, London Marquee 15, Sheffield Top Rank 17.

SURPRISE SISTERS: London Royalty Night Spot 14 January 27, Brunel University 28, Reading University February 1, London Rock Garden 11, Stepley York Hall 14, Farnham 18, Scarborough Penthouse 21.

SUBURBAN STUDS: Doncaster Outlook January 19, Nottingham Sandpipers 20, Bradford University 21, Leicester University 22, London Hope and Anchor 24, Stoke Newington Rochester Castle 27, London Dingwalls 31.

KRAZY KAT: Wolverhampton Lafayette February 3, Bristol Granary 4, Torrington Finchley 5, Newcastle Union 8, Edinburgh Astoria 9, Dundee Technical College 10, Glasgow Queen Margaret's College 11, Whitley Bay Rex Club 12, Peterborough Technical College 17, Bedford College Of Education 18, Sheffield Top Rank 19, Swansea Circle Club 23, Burton-On-Trent 76 Club 24, Newbridge Institute 26, Bournemouth Village Bowl 27, London Marquee March 1.

THE ENID: Ewell Tech January 21, Bedford Cranfield College 27, Woolwich Thames Poly 28, Weybridge College Of Food Technology February 3, Folkestone Leas Cliff Hall 4, Ealing Tech 9, London Middlesex Hospital 24, Kingston Poly 25, Swansea Mumbles March 9, Colwyn Bay Dixieland 10,

Scarborough Penthouse 17.

PLEASERS: Birmingham Rebeccas January 19, Kirklevington Country Club 20, Middlesbrough Rock Garden 21, Leighton Buzzard Bossard Hall 24, Birkenhead Mr Digby's 26, Stafford North Staffs Poly 27, Harrogate PG's Club 28, London Nashville with Tonight and The Boyfriends 31.

RICH KIDS ADD: London 100 Club January 31. NO DICE add: Whitley Bay January 29, Hull College February 3, Bolton Technical College 4, Coventry Lanchester Poly 7, Wolverhampton Poly 8, London Marquee 8.

FURY: London dates: Fulham January 19, Basildon Double Six 20, London Marquee 21, Fulham Golden Lion 25, Fulham Red Cow 26, Dingwalls 27.

IGNATZ: Perth St Albans Hotel January 10, Aberdeen Robert Gordon's College 20, Dunfermline The Carnegie 29, Aberdeen Fusion Ballroom 31, Burntisland Half Circle Ballroom February 1.

TYLA GANG: Kingston Poly January 21, Chelmsford Chancellor Hall 22, Ilford Oscars 25, Wellington Town House 26, Kirklevington Country Club 27, Middlesbrough Rock Garden 28, Birkenhead Hamiltons 30, Kelghey Nickers 31, Nottingham Sandpiper February 1, Middlesex Poly 2, Winchester King Alfred College 3, Northampton Cricket Club 4, London Lyceum 8, Portsmouth Poly 9, Birmingham Barbarellas 10, Wigan Casino 11, From February 12 to 27, the band support Rush.

SLAUGHTER AND THE DOGS: Wolverhampton Poly January 20, Bristol Barton Hill Youth Club 21, London Roundhouse 29, Plymouth Cantaways 30, Birmingham Barbarellas 31, Doncaster Outlook February 2, London Nashville 6, London Dingwalls 8.

RADIATORS FROM SPACE return from Ireland and start their first comprehensive tour of Britain in their own right this week: Birmingham Barbarellas January 20-21, London Music Machine 23, Wolverhampton Lafayette 27, Liverpool Eric's 28, Coventry Mr George's February 2, Middlesbrough Rock Gardens 3, Harrogate PG's 4, Kelghey Nickers 7, Doncaster Outlook 9, Dudley JB's 11, Stafford Top O The World 13, Sheffield Poly 15, Manchester Rafter's 16, London Bedford College 17, London Nashville 19, Birkenhead Mr Digby's 23, Middlesex Poly 24, St Albans City Hall 25, Chelmsford Chancellor Hall 26.

NTC: There have been several changes and alterations to their tour schedule which now reads as follows: Treni Park Middlesex Poly January 20, Hitchin College Of Education 21, Croydon Greyhound 22, Wolverhampton Lafayette 25, Doncaster Outlook 26, Dundee Tech 27, Glasgow Queen Mary Union 28, Stafford Top Of The World 30, Cardiff Top Rank 31, Sheffield Poly February 1, Leeds Poly 2, Edinburgh University 3, Newcastle University 4, Plymouth Fiesta 6, Bristol Locarno 7, Reading Bryan's 8, Barnstaple Chequers 9, Nottingham University 10, Liverpool Eric's 11, Bradford University 15, Manchester Middleton Town Hall 16, Leicester Poly 17, Birmingham Barbarellas 18, Cheltenham Town Hall 20, London Lyceum 22, Derby College 23, West Rūnton Pavilion 24, St Albans Civic Hall 25.

THE CORTINAS: Stoke Newington Rochester Castle January 21, Leicester De Montfort Hall 22, London Vortex 23, 24, Newport Stowaway 25, Deptford Albany Empire 26, London Nashville 27.

MFSB: END OF PHASE I

A collection of their classic disco hits!

INCLUDING
'SEXY'
'PHILADELPHIA FREEDOM'
'LET'S GO DISCO'
'BACK STABBERS'
T.S.O.P.
AND MANY MORE!

'MFSB: END OF PHASE I'
A Collection Of Their Greatest Hits



PIR 81889
also on cassette



'Come Back My Love'

b/w 'Naff Off'



DARTS brand new single **MAG 110**
 available this week in special full-colour picture sleeve
 Follow-up to their smash hit 'Daddy Cool'

Alternate version from chartbusting
 debut album - **DARTS - MAG 5020**
 Cassette - **TC - MAG 5020**



POP POWER

THE NEW POP is the new wave turned on its head and given a bath. As punk seems less and less of a threat to anyone, "rebellion" and "cause" are starting to look hollow. Energy, once a blessing, is now an excuse for a million and one no-hope redundant punkeroos. Redundant, because the bands of the third wave, the 1978 beat boom, have taken a huge step on and a giant leap away.

As well as our choice of bands, there are others, like Gen X and Radio Stars, who've been around for a while doing roughly the same sort of thing. Erstwhile 'punks' — New Hearts and 999 for example — who, with a wash and brush up, will slot in nicely. For other new names, stay tuned to RM.

Compiled by TIM LOTT



Rich Kids

IT TOOK Glen Matlock nine months to get his new band together after leaving / being kicked out of the Sex Pistols, with the result that the Rich Kids had become news before they'd even set foot onstage.

The initial interest in the group was, naturally, due to the two names, Matlock himself and ex-Silk man Midge Ure. But their December warm-up dates in France and Britain showed that the other members, guitarist Steve New and drummer Rusty Egan, were equally worthy of our attention.

Although things were still a little rough musically on those early gigs (understandably, since Midge had only been recruited a few weeks before), they did prove that, stylistically, the band were the sign of things to come.

Their first recording sessions with Mick Ronson producing, and their current (apparently sell-out) tour of Britain should have ironed out any teething troubles the group might have had. Their faces are already plastered all over the glossy mags, and with their catchy theme tune 'Rich Kids' released last week as their first single, it looks like there's no stopping the lads. SHEILA PROPHET



XTC

XTC, a four piece psychedelic teenybop band from Swindon signed to Virgin Records in the middle of last year, the antithesis of their stable mates the Sex Pistols. Record Mirror has written more often and more enthusiastically about XTC than any of its rivals. That's not because Alf Martin (more like Tim Lott — Ed) is in the pay of the Swindon Mafia, but because XTC — Andy Partridge, Barry Andrews, Colin Moulding and Terry Chambers — epitomised as early as mid-1977 a type of approach that is only taking off in a big way now. Fronted by perfect heartthrobs Partridge and Moulding they abandoned gutter pretence from the start — Moulding's ambition is still to get his picture in the centre pages of 'Jackie'. They sacrilegiously confessed that they actually wanted to *make it*, and be rich and famous with all the trimmings. This alienated them from the pathetic self-propagated punk journalists cogniscent which quickly and dumbly labelled them unhip. Only in 1978, as nice clean boys who wear slippers and pyjamas return to vogue, will XTC make good. Their faces are too pretty and their music too inspired for it to be otherwise. XTC are destined to be the real rich kids.

The West Country combo have released an EP 'XTC 3D EP' featuring 'Science Friction', 'Dance Band' and 'She's So Square', and have an album, 'White Music', released this month.



Nick Lowe

NICK LOWE began as he's about to continue — as a pop star. Originally in a failed teen-idol band called Kippington Lodge (later Brinsty Schwarz) he is now set to become the Godperson of pop because all through '77 and before, he was producing clean melody beat numbers that cauterized the punk hooha and made him a cult star. With several major misses to his name on Stiff Records — notably 'Heart Of The City', 'So It Goes' and then the 'Bowie' EP he has now moved onto Andrew Lauder's Radar Records and an album is expected soon.

Lowe, an acid casualty and prolific boozier, has everything going for him in '78. If he bothers to realise it and cash in he could become the biggest of all the new pop stars. Unfortunately he seems to have such a low boredom threshold that I wonder if he's capable — or even cares if he's capable — of making a sustained enough effort to become a household name. Last year, remember, he flipped constantly from role to successful but impermanent role — producer (Damned, Graham Parker, Dr Feelgood), singles craftsman, solo live performer, bass player in Dave Edmunds Rockpile.

The only thing that might hinder his success is that Lowe does precisely what he wants to do and not what trends dictate. It would be typical if he now moved onto something else (the sound of 1979?) and left the bandwagon jumpers to reap the harvest from the seeds he sowed and then abandoned.



The Look

THE LOOK are a South London-based band that emerged from the first Stiffwick talent night at the Acklam Hall in Notting Hill. They've just signed to Chiswick for what is reputed to be a two figure fee and have a single out this month 'Nothing On You' b/w 'Cherry Runaway' (yes, it's about you who think it's about).

They have that rock 'n' roll tinge that Chiswick boss Ted Carroll is so partial to, but their deodorant stick image tears them away from any deadily fifties stigma. They're Teddy's boys but not Teddy Boys!

They could even fill the not-much-missed gap Dave Clark Five filled way back when, because hearthrob lead singer Jonny Fontaine plays drums and as soon as he gets himself a kit, present drummer Tred Water will transfer to sax. And in answer to your letters, girls, Jonny is 6ft 11in and 22 years of age. Mmmmm-mmmmmh!

The line-up is completed by bassist Gus Goad, who has a "wild dress sense" and Mick Bass, who handles guitar, keyboards and more vocals.



Pleasers

THE PLEASERS call their music Thames Beat, an acknowledgment of the influence that the early sixties Merseybeat sound has had on their music. They look the part too, in their navy suits, pointed red boots and mop tops.

But don't write 'em off simply as Beatle copyists — they have the energy, talent and the songs (mostly written by singer/guitarist Steve McNorney and bassist Bo Benham) to make them an entertaining addition to the wave of '78. Exactly where their music will develop isn't yet clear — as the group admit, they haven't really had time to work out their own sound up till now — but current sessions with American producer Tommy Boyce (who was also responsible for Darts' hit single and album) should soon sort that one out.

Their first single, '(You Keep On Telling Me) Lies' is a fair example of what the boys have to offer, but the real biggie should be single number two, which should be out next month sometime. And in the meantime, you can catch the boys live at selected dates around the country. But if you're female, don't forget — mini-skirts must be worn!

SHEILA PROPHET



The Jam

THE JAM, like Elvis and Nick Lowe, were one of the forerunners of new pop. Dressing in suits when all around them was rags, they defied fashion by creating their own. Though on the periphery of punk — they never smiled too much, and the music had much in common — their faces were too fresh and their shirts too clean for them to get lost in the snarling morass. The first of the new wave bands to be featured in the teeny mags — 'OK', 'Pink', 'Fab 208' etc, they fused 'social conscience' with fun and breakneck beat music with planned teen appeal.

The Jam are also essentially a singles band — all their 45s have been near classics, with the albums merely extensions of the singles. In 1978 they will conquer Top Of The Pops more times than ever, as the masses finally catch up with sixties sound, reborn.

Weller, Foxton and Buckler have had two albums released on Polydor, 'In The City' and 'This Is The Modern World'. The titles came from their two chart singles.

NEW HEARTS V

present a
New Wave Pop night
at the
MARQUEE
Club, London
Monday 23rd January

with Johnny Curious
and The Strangers
and other friends

NEW HEARTS

POP POWER

FROM PAGE 7



Boyfriends

IT WAS a brave move for Pat Collier when he abandoned the Vibrators last year — The Vibes had just signed to CBS and a lot of money marked out for them from the Columbia coffers.

It's going to pay off, though. Collier's Boyfriends, after only a few gigs, are showing the sort of style that should have the record companies begging. With their pretty love songs and juiced up bubblegum music they are carving a niche for themselves that the Vibrators might find hard to match.

They kick off how the Vibrators started — Collier even includes the early RAK single, 'We Vibrate' in the set.

Incidentally, I only keep mentioning Pat Collier because he's the only one in the band I know the name of so far. But watch out for the keyboard player — he's got a great line in "oooooes" and grinds a fair organ.

They all smile a lot and wear suits. The Boyfriends are wholesome.



The Smirks

THE SMIRKS are a little-known Manchester band. They're so little known, in fact, I hardly know anything about them. But they were the hit of the evening at the Liverpool Stiffwick talent night with an exuberant and intently rehearsed act that combined very slick fun dance steps and superb new pop.

They're more than just quaint because The Smirks — though hopelessly out of tune on the night — communicated a fresh energy and teenage sound talent that could break them big in '78.

The most remarkable aspect of The Smirks is that they have only been together six weeks, and any band can command such a reaction after such a short period in existence have to just ooze potential.

Of course they need grooming, of course they are rough at the edges, but they have melody and beat, the new year ingredients, plus their own "look".

All I could find out about them is that the two front men used to busk in Paris and developed their dance routines in French alleys and Metro subways. I want to know a lot more.

They have no record deal yet — neither Ted Carroll the Chiswick boss and Dave Robinson of Stiff thought they were ready just yet. Which is maybe true, but in two months, three months, four months — The Smirks are going to be on your face.

Elvis Costello

JAKE RIVIERA has carved out an Imagine niche for Elvis Costello that has captured the imagination of so many E. C. has become the first of the new pop stars. With his tough but clean face, nice suits and gimmick spectacles, Fleet Street, Mavis Nicholson and the Public At Large fell bubbling at his feet.

The details of his rise to fame are well documented — computer operator humps tapes hopelessly round record company offices until he finds one bright enough to sign him. Enter Andrew Jakeman, otherwise known as Riviera, perhaps the most paranoid and perhaps the most clever entrepreneur in the business. Costello does one solo gig at London's Nashville without a band, released flop singles 'Welcome To The Working Week' and 'Alison' and disappears to put together a band.

Now the manipulation begins. No one is allowed to go and see Costello rehearse with his new band, despite accelerating press interest. This just makes people more curious. When Costello does tour with The Attractions he's only given one interview with one music paper and that, after three blown-out appointments.

In other words, he's acting like a star when, in business terms, he was still a commercial dead duck. Everyone becomes madly interested, huge press coverage and a hit single 'Detectives', follow and Costello's phenomenal talent for writing short, hard, exciting pop songs, is given the exposure it no doubt deserves. As he gets sucked more and more into the industry his anti-biz pose is bound to falter but the music is still there, and it's enough. Elvis will go from strength to strength in '78.



Advertising

ADVERTISING is the result of a collaboration between Dennis Smith and Paul Buitude (formerly of the Pop Group, who, despite their name, are too bizarre to include in this roundup), Tot Taylor and Simon Boswell, formerly of Duke Duke and the Dukes. Not exactly blockheads — Boswell was educated at Haberdashers Askes and Cambridge — their image has been carefully prepared from an early stage.

The Advertising press handout is a taste of things past and things to come — height, colour of eyes, colour of hair, date of birth, favourite food, favourite drink, ambition, et al. Unadulterated 'Jackie' fodder.

Parts of the blurbs can be misleading — Boswell's favourite record is 'Simon Says' by the 1910 Fruitgum Co, and Tot Taylor claims his favourite bands to be "anyone on TOTP". This seems to suggest that Advertising are an out and out bubblegum band. Rrrrrrrrr. Boswell and Co are in fact one of the least instant and most intelligent of the new pop bands. For schoolgirls with 'O' levels only.

Advertising have one single, 'Lipstick' b/w 'The Lonely Guys' on EMI.

The Banned

FOLLOWING in the great tradition of the garage band, here's a brand new variation on a theme — the front room band. In fact, the Banned's name first came about because of the number of times they'd been chucked out of various front rooms around their home town of Croydon.

Their first record 'Little Girl', started life on Can't Eat Records, which turn out to be an independent label set up specially by a friend of the band, mysteriously just calling himself Willy, for the sole purpose of putting out the single. Lightning Records agreed to distribute it, and the 1,000 copies they've pressed apparently sold like hot cakes.

Then EMI picked up on the single, and in December, 'Little Girl' finally made it into the charts.

Until a couple of weeks ago, the Banned remained a curious oddity, manned only by Willy and singer Peter Fresh. But oddity, they've finally got a complete line-up, in the form of Pete, drummer Paul Sordid, guitarist Tommy Steal, and bassist, Ben Dover (this is getting silly . . .) and they claim to be a legit group, intending to do proper live dates and all. Exactly what those live dates will be like, we shall just have to wait and see . . .

SHEILA PROPHET



Tonight

TONIGHT AREN'T so much a sixties revival band as, say, The Pleasers. But on stage at least, there is a beat boom residue that resurrects all the best aspects of the early sixties — pace, fun, flash. Their atmosphere is strictly modern though — as 'Drummer Man' the single that appeared on 'Top Of The Pops' a few weeks back demonstrated exactly.

Each with a huge set of choppers — that's teeth to you — the new generation that might have missed out on the Osmonds are in for an eye-full of incisors such as they've never seen.

With all black clothes and all white grins, so pretty are Tonight they can barely fail. They all say they want to be rock 'n' roll stars. They're going to get torn apart by 15 year old fingernails.

They are Chns Turner, Philip Chambon, Gary Thompson, Dave Cock and Russ Strothard; Turner is the lead singer and has that jack - the - lad chamsa that got Rod Stewart off to such a promising start.

And with the huge WEA corporation behind them they'll get promotional fuel to launch them as the faces of '78.

And a big thank you to some of our American pop heroes



BLONDIE



JONATHAN RICHMAN

Yachts

YACHTS, with the possible exception of XTC, are my very favourite pop band. Six months ago they were claiming to come from the Isle of Wight (actually they're Liverpudlians). In their beach shirts and slacks, Yachts presented such a confusing and pure mixture of fun and naivety that no-one quite knew whether to laugh at them or take them "seriously" at a time when taking things seriously was almost obligatory. Most of the nearsighted clods chose to laugh at them and concentrate their oh-so-committed energies on The Clash or one of the other pugnant roster of bands that didn't smile. So Yachts got largely ignored, despite one of the best singles of '77 on Stiff, 'Suffice To Say'.

J.J. Campbell, their zany (zany is back) lead singer left the band at the end of the year, but this has apparently left their pure pop flair undiluted and they continue to get better and better. They don't smoke, they don't drink and they take baths every day. And girls, they want to hold hands with you!

It's criminal, but Yachts currently have no record deal. Beserkley, this is your lucky day.



GREG KIHN



RUBINOOS

THERE'S NO MISTAKIN'

Love is like ~~oxygen~~
 Love is like ~~oxygen~~
 Love is like ~~oxygen~~
 Love is like



POLYDOR REFORM SCHOOL

SWEET

Magical mystery tour

RADIO PHONE IN SHOW, ATLANTA.

Listener - Say, Ah've hearrd them Pistols even crack hamsters in half on stage.

DJ - Yep, seems like Ah've hearrd that too.

Listener - Ah jest want them suckers back in London.

DJ - Ah was a little disappointed with them last night, y'know. The worst thing thrown was a plastic football. Why, up there on that stage the worst thing them boys did was to blow their noses.

Listener - Anyway Mike, Ah wanna bet ya that the All Stars are gonna win the big game tonight.

Purge your minds of all the garbage you've read up to date. This is the real McCoy.

My observations are limited to two shows - Atlanta, Georgia and Memphis, Tennessee. They were the opening dates of this strange Pistols' tour centering around the Southern states which ain't that hip to what's going on anyway.

The big cities were OUT. Reasons? Mmmmm difficult. McLaren digs the holes that his boys fall into - someday maybe one will be six feet deep.

The Wringer of the Publicity Flannel don't do nothing without guaranteed Fleet Street reverberations. Every move ain't just coldly calculated - it's way below freezing man. Even the simple announcement of a single makes the editorial columns - especially if that single happens to bear the title 'Belsen Was A Gas'.

Don't ever fall into the trap of thinking that the papers will write about them no matter what. No, just think of Malcolm sitting in some back room with a graph logarithm book charting multifarious courses to magnificent stardom.

The band is a unique animal. Spawned out of sensationalism they must continue to feed upon it until they reach a grotesque level of obesity. Sure, that's happened in the past, but the Pistols, and this is where that unique factor comes in, have actually lived up to that initial hype and even transcended it - at times.

Not content to consolidate their position as this country's number one group they, or rather McLaren, embark on preposterous missions that can only ultimately lead to commercial suicide - but maybe that's what they want.

Publicity begins to dwindle. Solution - an American tour. Select a bunch of ambiguous venues usually patronised by whistling cowboys and singing saws. Where hick cracks hick and never the Twain shall meet.

The papers are sure to go for that one you can easily envisage the Editor's office the day before the tour gets underway. Them cowboys sure aren't going to take too kindly to four slurping, burping tramps from England. There's bound to be trouble.

Christ, there might even be a murder.

Now I'm not saying that's what happened. And I'm not pointing the old 'jaccuse finger at anyone. But Randy's Rodeo San Antonio?

Anyway, the papers moved in for the last roundup, following the band all over the South without a helping hand from the Pistols' American record label Warners who became increasingly intolerant of the British Press as the tour wore on.

The band is aware of the presence of the Press and in an oblique way

they pander to it. Let's face it, the Pistols have never actually been outrageous on stage. Exciting sure but shocking? Yet the old dream machine whirlpool had prepared the Americans for the worst. They expected defecation, they expected urination, they expected blood, they expected genocide, they expected Hiroshima.

They got the Sex Pistols and the occasional flob.

The whole thing was an anti-climax to all but the discerning critic and the punk purist.

Sure, the band provided a little rock 'n' roll fun like dirtying up hotel rooms and burping in public. Real run of the mill stuff and probably things they would never have done if they hadn't read about themselves doing it. Before they did it that is.

After all, why knock the system, especially one you've helped to create? Play ball with us and we'll play ball with you. Simple as that. But is it? They had yet to win over an American public untouched by human hand though maybe a little shop soiled, given to plagiarism and the occasional infidelity but despite Woodstock, LSD and hash brown potatoes still God-fearing and respectable.

First blood (in the strict figurative sense you understand) was at a snazzy little hall situated slap bang in the middle of one of those indoor shopping precincts where blue rinse housewives buy non-dairy produce milk while floating on a cushion of muzak. Soap opera cilly. A glance across the margarine shelf was all it took - she just couldn't tell the difference.

The Great South East Music Hall. True, it was in the South East but the rest is lies. It certainly wasn't great, just a gleaming reminder that you can actually watch live music in, if you shut your eyes, what seems like the comfort of your own home. And music hall never, just a flash little place with seats and a bar that sells pints of Coke (to drink) and beer if you produce your ID card.

Now, if you're all good little RECORD MIRROR readers you'll recall that last week I said the band was bad. But the strange collection of people gathered seemed, on the whole, to appreciate them simply because they could no more draw comparisons than a bunch of stoned chimp.

I mean 800 people comprising of

two city vice squads (the Memphis mob just checking them out), British Press, American Press (in force), transvestites (some of them real darlins' too) and drunken rednecks is hardly typical.

Snatch of garbled conversation. "Two stems turned me dahn tonight. And why did you bring your wife to see punk rock?"

"Hell, she don't know nuthin' about punk rock."

His wife: "I jest bought this book. It's scull'd 'Hallucinogenic Plants'."

"Pigshit."

See what I mean.

Maybe the band was crap because of an over reliance on facial expressions and bodily stances. In other words, posing. Rotten appeared to be so engaged, no, entrenched in trying to look like what he thought the Americans thought he looked like that he paid no attention to sounding like what he thought the Americans thought he sounded like.

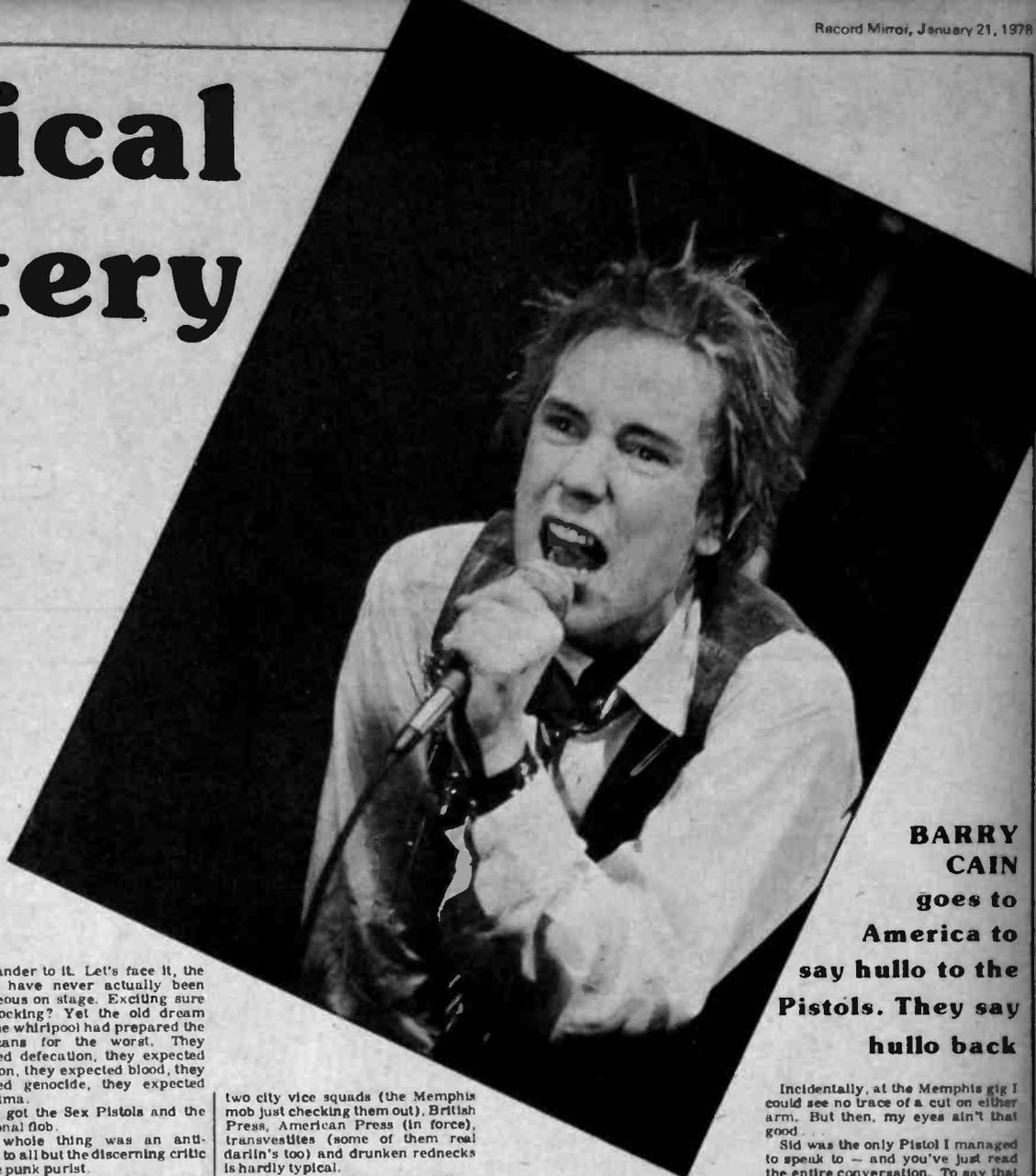
And that's a very complicated way of saying that he sang real BAD.

TV interviewer to Southern Belle: "Whaddya think of The Sex Pistols?"

Belle trying to make herself audible over Steve Jones cacophonous guitar: "Ah think it's the werrest thing Ah've everr hearrd - but Ah'm havin fun."

And that's what it's about after all. As long as the band remember that. They always used to. It was during 'Submission' that I started to draw parallels between the Sex Pistols and Muhammed Ali.

Remember how Ali, then Clay, used to outrage boxing pundits with his predictions and crazy ring repertoire. He picked the act up from a wrestler - 'Gorgeous George' who used to laugh a lot around his home town Louisville. Clay was as good as his mouth and rejuvenated interest in what was then a flagging sport. Likewise Malcolm's boys deliberately set out to shock, to pulverise a coagulated music industry. Initially they weren't as good as they said. But they got



BARRY CAIN goes to America to say hullo to the Pistols. They say hullo back

Incidentally, at the Memphis gig I could see no trace of a cut on either arm. But then, my eyes ain't that good.

Sid was the only Pistol I managed to speak to - and you've just read the entire conversation. To say that the band was taciturn is an understatement. Their mouths were full of concrete when Press was mentioned. I'd interviewed them a couple of times back home and though not exactly on first name terms I thought they might like to see an old (Very old - Ed) face. Y'know, a bit of Southern comfort in a strange land.

And as for the security. Fifteen foot guys with steel helmets and sten guns guarded dressing room doors incessantly. I ventured up to one and asked him if he would mention to them that Barry Cain from RECORD MIRROR says hullo.

That way they'd know I was there and maybe invite me in for a drink. The guy went in and came out again 10 seconds later.

"Did you tell them?"
"Yep."
"What did they say?"
"Hullo."

Outside TV units are firing the stock 'Whaddya think of them?' at people. Reactions:

"Too loud."
"The warm up group was a helluva lot better."
"I'm a journalist."
"The warm up group was more than that."
"I'm a journalist."

"Ah thought it was hot. It was real good. Ah enjoyed it."
"I'm from another TV company."
"It sure makes a change from disco music."
"I'm a security guard."
"I'm another journalist."
"I'm a Sex Pistol."

Well, what do you expect from a country that prints a photograph of the boys in a daily newspaper arriving at Kennedy Airport with the caption - 'The Sex Pistols I to r

CONT PAGE 12



ELECTRIC LIGHT ORCHESTRA

THE NEW SINGLE

MR. BLUE SKY

c/w

ONE SUMMER DREAM

FIRST 150,000 IN BLUE VINYL
AND SPECIAL COLOUR BAG
INCLUDING T-SHIRT OFFER



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BEAUTY AND THE BEAST

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Albums

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 + Unbearable

Never mind the buttocks



ABBA: 'The Album' (EPIC EPC 84652).

NEVER MIND the buttocks, here's the new album.

This review will not refer to the anatomies of female Abba members.

What it will refer to is the (partly) superb new record from the group. Called 'The Album' To be accompanied, apparently, by 'The Movie'.

While I found the saccharin Swedes utterly repugnant in the flesh, they're a lot easier to take trapped on vinyl, where they belong. Abba on record shows up all their best features — their songwriting talent, their instrumental proficiency, their ability as arrangers, their vocal precision, without uncovering their worst — their clumsy stage presence, their lack of humour, their showbiz shoddiness.

'The Album' can be divided into two separate sections, side one and side two. Side one is a further development of the Abba tradition of great pop singles. Side two is a different kettle of fish — a signpost to their possible future direction, a move which lays bare Abba's ambitions, pretensions, and, unintentionally, their limitations.

But first the good news. Side one contains four near-classic pop tunes. Remember that dramatic, multi-tracked vocal sound they got on 'Name Of The Game'? Well, here it is again, on the opener 'Eagle', on 'One Man, One Woman' and 'Game'



itself, three ballads which represent Abba at their very best. My personal favourite is 'One Man, One Woman', with a plaintive keyboards line echoing Anna's vocals.

Track two, 'Take A Chance On Me' is Abba's equivalent of a rocker, and I reckon, not as strong as the others. Here, they go right over the top with the overdubs, the girls sounding like the Vienna Boys' Choir in full voice, and the guys going 'Take a chance, Take a chance' — a chorus which sounds remarkably similar to 'I'm A Train, I'm A Train, I'm A Choo Choo Train Yeah'.

Whatever, you'll have plenty of opportunity to make up your own mind about this track: It's just been released as their latest single, which of course means we'll all be hearing LOTS of it.

And now — side two. The bad news. 'Move On' opens with the immortal lines. 'They say a restless body can hide a peaceful soul, a

voyager and a settler they both have a distant goal'. This great philosophy, combined with Bjorn's (Benny's?) American accent, makes you feel you've accidentally tuned in to the latest episode of Disneytime.

'Move On' soon recovers and settles down to become quite a respectable little pop tune (though not a patch on side one). But the damage is already done — it's too late to save the rest of the side.

Track two starts off well, with a great intro, but the effect is instantly ruined when the girls, in strange, high Pinky and Perky tones, intone what must be Abba's direst ever lyrics — 'It's gotta be rock 'n' roll to fill the hole in your soul'.

Abba then proceed to discard any connections they might have had with rock music by performing 'Three Scenes From A Mini-Musical'. And this is where they come horribly unstuck.



Abba's lyrics have never been their strongest point, understandably perhaps, since they're writing in a foreign language, but as long as they stick to pop tunes that doesn't matter too much — lots of pop classics have had truly dreadful lyrics, and it didn't matter a bit.

But when you take it upon yourself to write a musical, it's a different matter. To make a successful musical, you need a plot, you need some credible characters, and you need at least a modicum of wit and humour in the lyrics.

Abba's mini-musical 'The Girl With Golden Hair' has none of these. A sample of the lyrics: 'I ask in all honesty what would life be without a song or dance what are' ('Thank You For The Music'). Or 'Something's wrong got a feeling that I don't belong as if I have come from out of space out of place, like King Kong'. ('I'm A Marionette') The ones Lionel Bart rejects.

If this is the direction Abba intend to take in the future they'd better sharpen their wits, because on record, this stuff sounds just as embarrassing as it did last spring, when they performed it onstage at the Albert Hall.

If however, Abba are merely content to remain the creators of Europe's most polished, most successful popular (as opposed to pop) music, their future is assured.

At any rate 'The Album' certainly can't fall — it's sold a million pounds' worth of copies already, and that's before all those eager buyers have heard a note! + + + +

SHEILA PROPHET

posed to be very impressed by, because of the famous people that played / produced, allowed their names to be put on the credits. In this case, Meat Loaf (don't name for a blink anyway) has Todd Rundgren as his mentor. Impressed? Not so much. I. Meat Loaf has talent as a singer, and the songs are sometimes fun, like 'Paradise By The Dashboard Light'. But it's typically American music — complicated production and what sounds like massed choir doing the backing vocals (my tracking inc) and I don't think that's what I'm cutting it here. + + + ROSALIND RUSSELL.

AMEN CORNERS: 'Greatest Hits' (Immortal IML 2004)

LATE '60s nostalgia, already! The Welsh teenage hitlers who spawned five hits — and one Number One, and, eventually, Andy Fairweather Low — solo artist.

At the time they were nearly turned out, young and raunchy pop. More wide eyed and innocent than legless. And with an ardent weeny following that prevented them from being taken too seriously by hirsute 'rock' fans.

A pity really, as with the clock turned forward Amen Corners hoarse and jangly pop has a lasting appeal of its own. 'Hello Susie' and 'If Paradise Is Half As Nice', for instance, exploited a vein later tapped by Roy Wood and others; once the turn of the decade had rendered epic pop recreations acceptable. While 'Gin House' — the first hit from the valleys — was a rendition of a blues classic which paved the way for Fairweather's later, more whimsical efforts.

However the merit of the repackaging suffers somewhat with the inclusion of live cuts of the first three 'hits' — all of which were recorded for Decca in 1964. Immediate. But for the 'Greatest Hits' would have been a timely reminder of a 'new' alternative to chart. As it is the 'cheap' approach mars the effect. + + + JOHN SHEARLAW

RONNIE HAWKINS: 'Rockin' (Pye NSPL 28238).

THAT time — worn phrase: 'At last getting the recognition he deserves', couldn't be more appropriate in Rompin' Ronnie's case.

Heavily missing out on rockabilly revival glory — due perhaps to his early failure to record for Sun — Hawkins and the Hawks were as frantic as anybody, and considerably more talented, both as singer and songwriter, as most.

Between 1958 and 1963 he pumped and screeched out a string of rockabilly near-classics ranging from his own 'Susie-Q' and 'What Cha Gonna Do To Carl Perkins' 'Honey Don't' and 'Matchbox' (and most remembered) hit, the Chuck Berry anthem '40 Days'.

Always a larger-than-life figure, Hawkins was a positive influence on many later singers, while the Hawks (featuring Leven Helm, Ricky Danko and Robbie Robertson) later became the Band.

This excellent compilation is issued in the original sleeve of Hawkins' first album, and gives a fine hour's retrospective — from 'Wild Little Willie' to the staggering (1963) ver-

sion of Bo Diddley's 'Who Do You Love', virtually the last cut with the Hawks.

Still fresh and exciting, and an essential part of the rockabilly revival. + + + JOHN SHEARLAW.

VARIOUS ARTISTS: 'Saturday Night Fever' (RSO 2658 123)

A DOUBLE package of soundtrack to the disco epic that's currently wowing the States. Romance in the netherworld of Brooklyn dance clubs, shortly unloading on these shores. Can you wait?

Side one is the Bee Gees' original score for the movie, including 'How Deep Is Your Love'. Dependable team, the Gibbs. For class professional product they're hard to beat.

Here you've got four finely crafted pieces of superdisco, from the sweet, tremulous slush of the hit to slick shuffles like 'Staying Alive' and 'Night Fever'.

All are stamped with the familiar Bee Gees' hallmark of Robin's whinnying falsetto. Fantastic, placid, undemanding, and revoltingly efficient; great disco product, if that's what you want.

However it's served up with three further sides that are for the most part a waste of

time, vinyl and money. Vast stretches of manically tedious instrumental work out, perpetrated by a certain David Shire, plus a ragbag of disco standards.

MFSB, Kool And The Gang, KC And The Sunshine Band are all brought on to do their thing. The Trammms do it to infernal length on 'Disco Inferno'. A couple of old Bee Gees' hits and an indifferent song of theirs tackled once by Yvonne Ellman and again by Tavares.

Walter Murphy's boogie to Beethoven's Fifth is good for a laugh once, though it's hardly what you'd want to listen to. But then, that's not the point, is it?

Keep on boogieing, keep on spending, don't worry that you're getting three sides of dead weight hanging around the selling power of the one you want. + + JULIAN BELL.

'THE POINT' (Sound-track featuring Micky Dolenz and Davy Jones) (MCA MCF 233).

'THE POINT' is getting rave theatre reviews from all angles. From the evidence on this album either theatre critics are suffering from a sudden attack of bad taste or, more likely, the show

does not effectively transfer onto a 12 inch piece of plastic.

Described as a musical fantasy, it sounds much closer to a pantomime. The songs are excessively simplistic, each with a little singalong section that makes for a jolly fun show — and a horrid disc.

If there's a high point in the album I suppose it's 'Thursday', sung by Felix Rice (who?) followed by Davy Jones hiccupping his way through 'Me And My Arrow'.

Definitely a bargain-bin special. + KELLY PIKE.

ERIC GALE: 'Multiplacation' (CBS 82283)

IT'S BEEN quite a while since people used to spray paint on walls, 'Clapton Is God' or 'Hendrix Lives'. These testimonies to great guitarists have probably all been worn away by the wind and rain if not by the all seeing hand of the city councils cleaning department. It is even less likely that you are going to see the name 'Eric Gale' staring back at you from a wall as you are speeding down the Westway. But Stuff's guitar player just might deserve to be there on the evidence of two tracks from his second

solo album. The first track on the album is a gospel song, with a chorus of women's voices wailing away.

Gale comes in with a guitar solo that could lift the roof of any church. There is fire and spirit in the man's restraint. The other standout is Bob James' adaptation of 'Motherless Child', a song that has the age old advantage of having a beautiful melody and here it is treated with great sensitivity. Grover Washington's sax is the highlight, answering Gales' solo with great style. The rest of the album reminds me of a CTI outing, hardly surprising with Bob James producing, which means for me complete professionalism with a touch of inspiration sadly lacking. When guitar heroes come back into style, remember this man. + + + GEOFF TRAVIS

pictured on the cover like a super butch character in a Marlboro cigarette advert. The title track is too wet to be of any significance and thus the album continues with varying degrees of mush. Ageing Spanish cowboys will like it. + ROBIN SMITH.

MEAT LOAF: 'Bat Out Of Hell' (Epic PE 34974).

I THINK this is one of these LPs you're sup-



ANDY FAIRWEATHER LOW: wide eyed and innocent?

Albums

PLAYER: 'Player'
(RSD Super 2394 193)

YET ANOTHER Eagles copy, they use the same phrasing, the same breaks and vocal harmonies. As such, it's quite pleasant, but you'd be better off listening to the real thing. Musically, they are competent, rather good, but I think they'd be boring to watch, if they went through this set. There's a track on the album called 'Tryin' To Write A Hit Song' and that really sums up the whole thing. One promising, original song would have saved it: as it is, there's nothing here you haven't heard somewhere before. ++
ROSALIND RUSSELL.

TIM CHANDELL: 'The Loving Moods Of...'
(Orbitone OLP 011).

NICE ENOUGH oddity from Orbitone. A bunch of oh-so-familiar sounding tunes set in the doo wop, silky r'n'b mould - although they all claim to be original compositions. Change the words and some of them could be Brook Benton, others could be the Jewels - well who's grumbling? Tim Chandell, apparently, is a black singer waiting for a break, and while this honey-coated tribute to another branch of "roots" won't do it he's

on the right wavelength. One for reflection, or even romance on the sofa. +++
JOHN SHEARLAW.

URBIE GREEN: 'Senior Blues'
(CTI 1079)

THIS IS Pack-A-Mac music for the stultifying seventies. A soundtrack for the successful jazz teacher to show his graduating classes that he can keep company with some of the names of the day and secondly that he is so much in touch with the modern world that he can afford to throw in a Frampton tune alongside a Chick Corea composition. Sadly the deft movement of leader 'Urbie' Greens tongue on his trombone isn't enough to keep our interest throughout the course that he has chosen for us. The most spirited moments on the record are provided by Grover Washington Jr. who rescues some credit for himself with some rousing tenor sax choruses on 'Captain Marvel'. The meat of this album is decidedly lean. CTI is rapidly becoming a label that churns out immaculately performed but horribly slick facsimiles of a form of music often labelled jazz. funk. It is time that these musicians learnt to take their Macs out of their plastic coverings. ++
GEOFF TRAVIS

AEROSMITH: 'Draw The Line'
(Columbia 34656).

YOU MUST have something better to spend your money on. Anybody noting the subtle changes on side one wins a night on the town with Aerosmith, second prize two nights (tee hee). They're one of those heavy metal bands who do remarkably well in America and could fill the Hammersmith Odeon / Manchester Apollo on good nights over here. Now I dunno, having seen them live twice they always seemed more interesting in ridiculous posturing.

They deal in centuries old chords and even Status Quo reveal infinitely more variety. You can't really blame them I suppose, in the States they're worth a fortune. The title track isn't bad with a fairly original riff, but then the cuts on side one swiftly become anonymous. The production on some tracks isn't very good either with Steve Tyler's vocals (such as they are) sacrificed behind the rest of the band. 'Kings And Queens' is a heavy sort of ballad and Tyler sounds really ridiculous. Ah, it gets better with some slow keyboards before complete ruination with the guitar and Tyler running out voice. So that's about it, most of the tracks on side two sound remarkably like side one. Don't waste your money on this, send it instead to the Smith Home for Decaying Journalists, 40 Long Acre London WC2. ++
ROBIN SMITH



AEROSMITH: ridiculous posturing.

GERRY RAFFERTY CITY TO CITY

After 3 years with Billy Connolly as the Humblebums, Rafferty produced a classic solo album, **CAN I HAVE MY MONEY BACK?** With him on that album was Joe Egan. The two then formed what was to become one of the really important bands of the '70s - **STEALERS WHEEL**. Three albums later, one a transatlantic top 10 hit, Rafferty called a halt and returned to his native Scotland. Now, at last Gerry Rafferty is back.



Off Centre

Edited by TIM LOTT



A 'Ted'

Watching the detectives. They're in your shops now

CHART-HYPING — the term used to describe the buying of records into the charts — by record companies, publishers, managers or whoever — is a hoary old canard that regularly hits the national and music press.

In the past, little has been done about it. Within the industry, it's known of, perhaps sneered at or joked about and allowed, seemingly, to continue.

But now, at last, something more definite and concrete is being done about it.

Private detectives are being brought in to obtain evidence and investigate allegations. This action has been taken by the British Phonographic Industry (BPI) the trade association for record companies.

The detectives have been briefed and are now carrying out their enquiries. The BPI expect to make known details of their findings in two weeks time.

Said a spokesman: "Everyone in the industry must be made aware of the fact that typing is an utterly unacceptable practice and that it is our intention that the BPI will not hesitate to use whatever sanctions and remedies it has available to suppress further efforts on the part of the minority, who are involved, and who would bring the industry into disrepute."

Another spokesman added: "We have taken the necessary legal advice and are very determined to stamp out hyping because we're very annoyed about it. Let's say we have pointed the inquiry agencies in the right directions."

The singles charts are compiled by the British Market Research Bureau from information sent in by 300 shops. Hypers discover the names of the shops on the list (copies of this list are known to change hands for not small sums of money) and then buy copies of their records at these particular outlets.

Once they have got a record in the Top 50, they need buy no more since the record with its resultant publicity and airplay generates its own sales.

Hypers — you have been warned — The BPI mean business this time. **JIM EVANS.**

THREE THOUSAND women?
Three thousand women in 18 years?

That's — let's see now — 188 women per year. A different one every second day!

Oh come on now. I mean, he isn't even much to look at. Bit old, innce? And all that make up — hmmm...

Still, he is a multi-millionaire — maybe it's worth checking this man out.

Claude Francois is to be found in his room in the Hilton Hotel room, 21 floors above Park Lane.

First things first. Is it true you're a millionaire, Claude?

He waves his arm vaguely. "Yes I suppose this is true, if I sold all my businesses, they would be worth that much. But I hate business — I hate to win money, because then I have to reinvest it. Now I give it all to other people to take care of.

"Business is fun for one or two years, but now I get so much more thrills from singing onstage."

And presumably, from the three thousand women that have apparently come with the job.

"Making love is a national sport in France," he explains. "In 16 years, I meet many women, but I don't count them.

"Making love is one of the very rare liberties in France, it's like drinking wine. You take a drink, you make love, in a very natural way. The girls in France make love for the pleasure of it, although there is no tenderness or sentiment in it."

Ah. Well, you see, we'd heard an evil rumour that all this stuff is just a cover-up for the fact that you're really gay.

"Gay? What is gay?"
Homosexual.

"No, I am not homosexual."

So how has this rumour come about?

"I think it is because in England men like to look more like men, they look more animal. In France we do not like to look like animals, we like to look civilised. We use the inventions of civilisation — in Paris you see lawyers, everyone in



A 'Lover'

Max Factor — and so did Claude

parlours cleaning their skin.

"Yes, men in France are more feminine, but in their mentality, not sexually. That is why I wear so much make up — that's what the public want. I think it is too much for English people, so I will wear less here."

Good idea Claude. A little less of the old Panstick and — you could just find yourself a British girl willing to be number 3001. **SHEILA PROPHET**

Heartbreak Motel

MEG: COULD you take over the desk for a moment, Diana. Thank you. Now then Sandy, what's all this about Benny making a record?

SANDY: Will you marry me?

PRODUCER: No you fool, that's not until the next episode.

SANDY: Oh... ah. Yes, he has.

MEG: Poor... er... um (consults cue card)

Benny SANDY: Cheer up, Mum. Things could be worse, y'know. (Enter Stan, fuming).

STAN: What's all this about you two getting married behind my back.

PRODUCER: No, no — that's not until the next episode.

STAN: Oh aye! And that's my fault I suppose! (Exit Stan, fuming).

(Camera switches to Benny sitting on a cow).

BENNY: Mol love, mol love

COW: Woof... er... (consults cue card).

Moo. (Benny starts reciting softly).

BENNY: Mol name be Benny, Oim a bit off me 'ed, Oim a little cheesed off, Obs me girlfriend be dead.

(Enter A&R man).

A&R MAN: Hi! I'm from D.J.M. Records... (consults cue card) Sorry, Pye Records. I'd like to sign you up for a single.

(Crossroads theme. Credits. Return to Benny sitting on cow).

BENNY: Ori roit.

(Card appears on the screen. DAVID HAMILTON starts reading it on voice-over).

HAMILTON: 'Never Mind The Bollocks, Here's The Sex Pistols' is now available... what the dickens.

(Pause as proper card is inserted).

HAMILTON: Ah... sorry... (starts reading again).

Benny's Theme by actor Paul Henry (featuring the Mayson Glen Orchestra is now available on the Pye Gramophone Record Label. Don't forget to tune in for tomorrow's episode of Crossroads, when Sandy loses both his arms and becomes even more insufferably jolly, Stan's au pair runs off with Anthony Mortimer to live in Haiti and Benny has his girlfriend stuffed.

Greasers oil their palms

WE AT Off Centre predict that it won't be very long before our TV screens are assaulted with a new series of adverts... for the very latest in slicked-back success.

Yes, it's RENT - A - TED!

"One takes the money" (16 per hour, negotiable).

The second runs the show (anything from a disco to elaborately staged fights complete with 'party' knuckle dusters).

"The third gets living" (The winner of the Streamth Siletto Trophy in 1958).

And (ahem) it's GO, CAT, GO."

For the three worthy members of the Wild Wax Show — regarded as one

of the most successful revival / rock 'n' roll discos around — are finding that there is more success (and riches) to be found in the Yellow Pages than in the yellow labels of old Sun rockability records.

Jailhouse John, Runaround Stu and Rockin' Roy formed Rent - a - Ted last November

to bring that rockin' fifties atmosphere into parties and receptions everywhere.

For their modest fee they claimed to be able to wear out carpets, display a mean pair of suspenders and create havoc up and down the land with a constant stream of raunchy rockability from the golden years.

Sartorially broody Ted-

dy Boys, would, in the words of Rockin' Roy: "make any party one to remember.

"We can show people how to enjoy themselves," he says. "If it's booping or living, drinking light and bitter, or just having a good old set - in the corner there's no-one can do it quite like Teddy Boys."

And he added: "We're always immaculately turned out."

Roy and his boys (and girls) are considerably more active than the latter day France with his serviette and champagne. And already happy customers are reporting that the Teds are tops.

It was reported only this week that the

managing director of Mobil Oil, Sir Nevil MacReady, 58, called in the brothel creeper crew for a party in his honour. Drape jackets allegedly swung around the chandeliers as the Brylcreem brigade mixed with the toffs.

Further Rent - a - Ted begin work this week on a commercial for Phillips.

So it's all systems go for this unique service. And if they're guaranteeing a raving time for such a reasonable price who's to argue?

Draw back the chairs and slick back the hair!

Wild Wax's favourite record may be 'I'm A Nut,' but this idea appears to be their most sensible yet! **LEE ROY PULLEN**



A 'Ted'

Any resemblance to Elkie Brooks is purely coincidental.



O.K. So you may never have heard of Richard Dignace.

But his new single, "Earl's a Winger" will be hauntingly familiar.

Listen. If you can stop laughing for long enough.

Richard Dignace. 'Earl's a Winger' On Chrysalis Records.





Taking a bite of the Big Banana

'BIG BANANA FEET' (AA)
THE BIG YIN is standing on stage in front of a packed house in Belfast. Afear.
 Somebody strolls on hands him a red rose. "Whoa'hol," declares Connolly triumphantly in his best Anderston.
 "That's lovely BOOOOM!!! (falls over). Well, I laughed, I've never laughed so much before.
 Billy Connolly's oral

explosion not only defused the tension at a ritously successful concert, but it's also the highpoint of the film of the home movie of the tour: 'Big Banana Feet'.
 The first truly classic comic moment in the last 10 years that hasn't been on the Michael Parkinson Show in fact.
 'Big Banana Feet' - titled thus after Connolly's choice of specially made Fyttes bananas to adorn his plates (and

even they'll never take over from wellies) - is the Scot Lithgow cowboy on his travels. On film.
 Real handheld classic cinema, yeken?
 In bed (oh come oon!), on the phone, tuning up (held ma boob!), being interviewed... and last but not least
 Being FUNNY.
 The bits in between the live footage are not, in the event, particularly interesting. Comprised mostly of foggy dressing

rooms, bleary corridors and out of focus interviews, the yawning gaps that link 'The Greatest Jokes and Songs Of Billy Connolly Live' are presumably included to allow patrons to wipe their eyes and massage their aching sides.
 Fascinating if you haven't seen him, reassuring if you have, 'Big Banana Feet' is nevertheless only acceptable as a film-of-the-concert short feature.

It's a pity that Connolly's prodigious comic talent couldn't have been employed to write a script to make the full-length 'documentary' (which it has become) more enthralling.
 See here - it's nae bad, but spread out over an hour-and-a-bit the laughs don't come cheap.
 Reservedly recommended. JOHN SHEARLAW

A NASTY TASTE IN THE MOUTH

VIRGIN RECORDS' peace, love, Iris and pass the beads image has been so badly tarnished by their association with the likes of the Sex Pistols and Derek and Clive that Fleet Street journalists are developing certain peculiar preconceptions about Richard Branson's cosy little Notting Hill outfit.
 Following the gutter press expose into the Moors Murderers "pop group" last week, press officer Al Clark found himself beleaguered by no less than a dozen separate national newspaper journalists who had taken it into their heads that if it was nasty it had to be Virgin. Clark wasted no time in convincing them otherwise, but told me he was rather taken aback by the rapidity with which his company had made such a grimy name for itself.
 "It seems to suggest," he said, "that we have sunk into the trough to such a degree that it is immediately assumed that anything that seems to suggest an overwhelming preoccupation with the bizarre or the distasteful is somewhere within our province.
 "This reflects rather poorly on our image - but we shall simply continue to emphasise that there is a difference between frivolous bad taste and the kind of bad taste that gives you perpetual balloms".
 And as Clark is pitifully quick to point out - Virgin still have Mike Oldfield.



GERRY RAFFERTY CITY

GERRY RAFFERTY is a part of that distinctive British Rock Tradition that starts with the Beatles but gets its tough realism from influences like Dylan. **GERRY RAFFERTY** is the foremost exponent of ballads that (- unlike the American singer-songwriters -) are not soft-centred. He conjures abrasive romance. That's rare.



WHITE MUSIC

XTC



XTC ON TOUR

- | | | |
|-----------------|---------------|-----------------------|
| JANUARY | | Middlesex Polytechnic |
| 20 | ENFIELD | College of Education |
| 21 | HITCHIN | Greyhound |
| 22 | CROYDON | Lafayette Club |
| 25 | WOLVERHAMPTON | Outlook Club |
| 26 | DONCASTER | Technical College |
| 27 | DUNDEE | Queen Margaret Union |
| 28 | GLASGOW | Top Rank |
| 31 | CARDIFF | |
| FEBRUARY | | Polytechnic |
| 1 | SHEFFIELD | Polytechnic |
| 2 | LEEDS | University |
| 3 | EDINBURGH | University |
| 4 | NEWCASTLE | The Fiesta |
| 6 | PLYMOUTH | Locarno |
| 7 | BRISTOL | Bryan's |
| 8 | READING | Chequers |
| 9 | BARNSTAPLE | University |
| 10 | NOTTINGHAM | Eric's |
| 11 | LIVERPOOL | Lyceum |
| 22 | LONDON | |

OUT NOW ON VIRGIN

V2095

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

Singles

reviewed by ROSALIND RUSSELL

Boring
Boring
Boring
B-O-R-I-N-G

STEVE MILLER BAND: 'Swingtown' (Mercury 6078 813). It's a good rock 'n' roll song with strong backing and fiery drums and guitar. A gem among the week's mediocrity.

999: 'Emergency' (United Artists UP 36399). A much fuller sound than them on this occasion perhaps the result of more time and money being spent on the production. I think it's a good song with a fair chance of being a hit — just as long as they get enough support from the people that matter.

RUBETTES: 'Sometime In Oldchurch' (Polydor 2058 967). A very pretty song from their album of the same title, featuring slide guitar, which almost makes them sound like an American West Coast band — but they've got that bit of extra push in the vocals to keep them out of that rut. A good pop song which deserves to make it.

RAMONES: 'Rockaway Beach' / 'Teenage Lobotomy' / 'Beat On The Brat' (Sire 6076 011). Great track — but all from two albums. Why not something new? In fact lifting two songs from the same album is a total waste of time and I'm disgusted.

ELO: 'Mr Blue Sky' (Jet UP 3632). I'm still a sucker for gimmicks — so the blue vinyl helped me to like this record more than I would have. But once you get past the novelty, the single just doesn't match up to expectations. As usual, excellent production (a bit Beatle-ish) but other than that I'm not daft about it.

SMOKIE: 'For A Few Dollars More' (RAK 267). They just can't fall as long as they're prepared to stick to their tried and true formula — which they are. And this is a successful remake of their proven techniques. A nice sad song with the gruff vocals and soft harmonies that spell ELO all the way to the top.

DR ALIMANTADO: 'Slavery Let I Go' (Virgin VOLE 1). Hardly any of these type of reggae songs ever make the national charts, probably for the same reason they don't really appeal to me — they don't have a mass market. I like this, partly because it has the clearest vocals I've heard on this kind of song, but I don't see it becoming a commercial success.

THE DOLL: 'Don't Tango On My Heart' (Beggars Banquet BEG 4). A great Stranglers / Doors' key-

boards intro, closely followed by Baby Doll's fierce vocals. It's a good song but because I've seen them a few times, I know it's by far the best in their set. It could be a hit but they got the bottle to back it up!

STEVE ELLIS: 'Rag And Bone' (Arolia ARO 107). A near prophetic intro — 'once I used to be a millionaire.' Well, perhaps that's an exaggeration but he was close to the top with Love Affair. Since then it's been downhill almost all the way. This song is a helluva lot like the Ryan twins 'Eloise', but all the same I like it — a good balling drama, well executed.

AND SPEAKING OF DOWNHILL ALL THE WAY, THE SLOPE STARTS HERE.

JOINNY NASH: 'Reggae On Broadway' (Epic EPC 5932). It's an album cut — and that's where it should have stayed. It doesn't do any justice to Nash's fluid voice and the backing vocals bring the whole song to a disco level. Too much Broadway and too little reggae.

ANTI SOCIAL: 'Traffic Lights' (Dynamile Records DRO 1). Underdeveloped sound and poverty of ideas make this record Third World Aid material. Send in the Red Cross.

LYNYRD SKYNYRD: 'What's Your Name' (MCA 342). An undistinguished cut which is a rotten postscript to a band which deserves a more memorable epithet. The heavy-handed brass does not help the lumpy arrangement.

RUBINOOS: 'Hard To Get' (Beserkley BSERK 10). The staccato backing helps this half-decent pop song but the singer should have

had stronger back-up because he's good. The hookline is mangled by a messy set of verses.

NOBBY CLARK: 'Shake It Down' (Mercury 6067 164). The man who's forever destined to be remembered as the ex-Bay City Roller tries again. Ten points for perseverance but the song belongs to the dim recesses of the sixties.

JIM CAPALDI: 'Daughter Of The Night' (Polydor 2058 973). This man is living in a time warp. Boring orchestral backing doesn't improve a less than original song.

MILLIE JACKSON: 'If You're Not Back In Love By Monday' (Spring 2066 843). A slow moving ballad, well sung, but plodding. Nightclub stuff when you're too drunk to know what you're listening to anyway.

PATTI AUSTIN: 'We're In Love' (CTI CTSP 011). Absolutely deadly.

BEE GEES: 'Stayin' Alive' (RSO 2090 267). This single was more than halfway through before the Bee Gees made an appearance — either that or they've had some unspeakable operation that makes them sound like women — because the intro and a large part of the rest sounds like high-pitched female backing singers. Anyway, it's disco-shriek stuff and really doesn't merit the name Bee Gees on it.

COMMODORES: 'To Hot To Trot' (Tania Motown TMG 1096). Must be a massive disco hit but I hate it. For all the feeling it puts across it might have been invented by a machine. It's already been a hit in the States, I think, but then they swallow a lot of stuff we'd spill out.

EMOTIONS: 'Samantha's Song' (Private Stock PVT 128). A soft, breathy ballad which I personally find loathsome, but I think lots of people will like.

CANDI STATON: 'Listen To The Music' (Warner Brothers K 17080). Having listened to the other side first — 'Music Speaks Louder Than Words' — I for prefer it to the 'A' side. It has a catchier hook and comes over as a superior soul sound while the 'A' side sounds cheap and trashy.

JACKSONS: 'Even Though You're Gone' (Epic EPC 5918). The strings add schmaltz to an already weak and gutless song. Horrible.

KATE BUSH: 'Wuthering Heights' (EMI 2719). She has a curiously shrill voice that's so bizarre she might just have a hit with it, just for the novelty value. Rotten song though. The backing blankets any delicacy the song might have ever had.

OSIRISA: 'Living, Loving Feeling' (Bronze BRO 48). An abrasive brass-dominated piece that holds no attraction for me, mainly because the theme isn't catchy enough.

LATE ARRIVALS MAGAZINE: 'Shot By Both Sides' (Virgin VS 200). Better late than never, this makes single of the week. It's a relief to find out that there is at least one single out this week worth going mad about. It's fast, manic and completely controlled.

The bass and drums provide one of the best examples of cohesive playing I've heard in weeks. They're not exactly new wave and they're not exactly pop. Just bloody good rock 'n' roll and the future of rock until at least next Friday.



THE DOLL: fierce vocals

ELKIE BROOKS: 'Liac Wine' (A&M AMS 7332). Elkie sings Shirley Bassey, or rock singer turns to drama and lives. I think she's got a terrific voice and she handles this song superbly well. But I'm confused about why she's done it at all. It's so out of character. It's not rock, it's TV variety show, it's nightclub, it's so sophisticated. I much prefer the other side 'Live Laugh & Love', which is on more familiar ground, tho' it's not another 'Pearl'. It's a gamble that might work.

THE ADVERTS: 'No Time To Be 21' (Bright BRI). What a disappointment. The Adverts just haven't lived up to the promise of 'Gary Glimore's Eyes' and for me it seems that must have just been a solitary flash of inspiration. This has weak lyrics, compared to the power in 'Glimore' and musically it's held together by guitar, drums and hope. Gaye's bass is even more fumbling than ever. In fact I think the whole band is groping for new ideas. Keep trying.



New album on
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GERRY RAFFERTY CITY TO CITY

**SEX SYMBOL
OF '78
POLY STYRENE**



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

Mailman

Some weeks there's a few loonies. Others there's quite a lot. This week they're all loonies

I'M WRITING again but I wrote once before. It seems my comments you need no more. I asked for ABBA each week in RM. But I feel that I wanted the ink in my pen. Each week without fail you bring us unknowns. To the popular taste, like The Clash or Ramones. Just when will you realise it's ABBA who rule? Agnetha and Annfrid who make all men drool. Their real cool good looks and their deep sexy voices. Make them in the pop world the best, the Rolls-Royces! So why do you fight them, is it jealousy that bugs ya? You say you don't like them, but I say you do! ABBA are commercial, so what, so's your mag (Even after punk made it a drag). So come on, my 'friends', swallow your pride. Admit they're the tops, from the truth do not hide. Remember, RM, what's 'The Name Of The Game'? ABBA are great and of lasting fame. Give us a poster of ABBA I beg you (In the history of your paper this event would be new). You've ignored we fans' letters for just long enough. Give us what we want or things might get tough. Andrew Huddart, Hatterdale, Cumbria. • This week's issue satisfy you?

AFTER HEARING the Rich Kids' debut single 'Rich Kids' or 'Hey! Hey! We're The Rich Kids' I begin to think 1977 was absolutely pointless. Gone are all those moronic guitar riffs that the Stranglers laid on us, gone are all those deliciously perverse lyrics that the Pistols gave us, so what's left? Well, the energy is still there but, alas, no new ground is covered, something you could hardly say about their ancestors. The death of punk would not have been so swift had the music press not given this crap so much propaganda. So about next August when every journalist (trend manipulator) will be claiming a complete cycle has occurred and we're back to pop groups again, remember you and your like are to blame. 1978 is the year the punk bubble goes 'pop'. Musical evolution? Never. J. A. Harvey, Enfield.

ROBIN SMITH looks sexy in a dustbin lid! Ann, Chingford. • This letter wins you a free pair of contact lenses.

I RESENT your so-called Juliet Luley referring to Anna's sensual provocative bot-

tom as Bum Of The Year. The Phillistine ought to be subjected to the Tony Blackburn Show as punishment for making such a horrible statement. Anna is a very gorgeous young lady whose bottom doesn't stick out but merely slides out into ultimate and sexy perfection. Lucy is obviously jealous. Me, Gorleston, Norfolk. • Haven't I heard this argument somewhere before?

NO ONE seems to understand that the punk movement is slowly burning itself out. There have been no punk hits that have been followed by bigger hit singles. This reinforces my view that punk will sink not so much because of media overkill but because there seems to be very little musical progression, especially this side of the Atlantic. I suspect that Elvis Costello and possibly TRB will last, but sales of other punksters (and that does include the Pistols) appear to be dropping. OK, so the Pistols had a Number One album but at the time of writing it's no longer in the Top 10.

Whether it's correct to make assumptions on punk with hit records I don't know but the writing seems to be definitely on the wall. M. Elkington, Higham, Kent.

I SHOULD like to start a fan club for the appreciation of the music (?) of Terry Wogan. We have already got almost two members. Anyone wishing to join this exciting group should write to: Spas Modlock, Peterborough Mental Hospital. PS. I think Mailman is Denis Healey.

RE LETTERS page, RM, Jan 7. 1. Robin Smith's interview with The Jam was quite interesting and told me more about The Jam than anyone who was a bandwagon-jumping, slithering crawler (no names mentioned but where were you in '76)? Robin Smith doesn't seem like a racistist to me. His comments on black and white were sensible, not like the naive Paul Weller who can't see further than the next concert hall. (He doesn't have to live next door to them etc). 2. Cathy Lynch was fined £10 (a week's dole!) for wearing an obscene badge, not a Wayne County badge; 150-year-old law? How



Just one of the loonies

old is the murder law? Do you want that abolished as well? There has never been anything right in the UK since 1945. 3. Homosexuals (is that the next big thing?) suggesting that the age of consent should be lowered to 16 is crap. Christ, what fun would there be if everything was legal? If it were legal to smash phone boxes none would be smashed. Make something naughty legal and it becomes boring. No fun. Ringo, Manchester. • I. How do YOU know who Paul Weller lives next to? 2. Yes, but the point is that what was considered obscene in Victorian times isn't necessarily obscene in 1978. And what happened in 1945? 3. I suppose there must be a logic in there somewhere but if there is I can't find it! Still can't see any connection between smashing phone boxes and homosexuality.

IT WAS with Great Expectations (good book, now why the

Dickens did I write that?) that I opened up my RM to find out if I'd won anything in the freebie comp. I quickly sifted through to see if my home town was mentioned but alas, it wasn't there. I had another look, and lo and behold there was my name but no mention of where I was from. I thought what a bunch of ignorant my big bid for fame spoiled by you stupid buggers. Yours faithfully, • Sorry, we couldn't read your name and address.

THANKS FOR the super pictures of Bonnie Tyler in last week's RM. I've put it up at work so I can look at it all day. All (a Bonnie Tyler fan), Slack Sellars, Sheffield. • Slack Sellars? I don't believe you.

HOW CAN the group Showaddywaddy get such hit records when they never write any of

their own songs? I think it's a cheek for any group to use old records for hits. C'mon, Showaddywaddy, get down to it and write your own songs. You'd be surprised at how easy it is to do it. Della Pearce, Pencoed. • I couldn't agree MORE. Della! How RIGHT you are! C'mon boys, listen to Della's advice and GET WRITING!

And now we leave the silly letters section and go over to the complete loonies... I THINK people who don't like Status Quo, Lone Star, Pink Floyd, Lynyrd Skynyrd, Billy Joel, sex and RECORD MIRROR are all mentally deficient. Also people who like Queen, Donna Summer, Abba, Gerbilis, Coronation Street and hate Otway and Barrett are nuts. By the way who is the Allen? A well-wisher from the underworld of darkest Wimbledon. • Glad you asked that, 'cos it just so happens

there's someone here who knows the answer to that very question.

FIRST a short message to Bemo The Di-Lamo of Liverpool: I would if I could but I can't (won't) or, what makes you so special that you deserve immediate evacuation? Wait 23 years like everybody else, though I'm not promising anything (oh, get on with the letter - Ed). So The Who are the past of rock and roll, eh? Well, that may be but the rock scene today would be drab (to say the least) if they had never existed.

The only fault this group made was not splitting when the climate was good (like the Beatles). Individually the members still have a lot of talent but together they become stagnant. Age ain't got nothing to do with rock, one isn't past it until 50 at least. No, the real trouble with some of the so-called boring old farts is that they can no longer relate to their audience, even though the subject matter of the songs is still very much the same as today. But don't forget the BOF audience is still around, so live and let live.

I wonder if the current new wave infusion of fresh blood into rock will last as long as that of the early seventies? Then it was Hawkwind and Roxy Music, now it is the likes of Clash and XTC. This seventies' boom lasted about four years of vitality, what of punk?

'Tis a great pity for the fans of Led Zepplin that this group has now broken up but these things do happen. Good luck to XTC for the future and watch out Sex Pistols, you're in danger of blowing the whole deal. Well, I'm sick of always crashing in the same car. Best of regards to all my friends and enemies. It's been a long, profitless journey but fun anyway. Now I have to return to affairs of a more pressing nature. May your success continue to flourish. So it's goodbye from you and goodbye to that. Farewell, folks, The Allen.

DO ME a favour and print Steve Fo's (bloody stupid name) full address, so that I, The Creester, can go and blast him until all that's left is a piece of ash the size of this next full stop. Instructions for 1978 to the mug punters out there when you're down the store buy discs by Generation X because they're going to

be really grand in 1978. Instructions to RM for '78: start a regular TV page and a regular cinema page and print a poster of Kate Jackson (she's a zillion times nicer than your bloody Donna Summer). Instructions to the makers of Prize yoghurt in '78: I can never get the lid off in one piece! 'The Gauntlet' is the best movie ever made, Villa are the greatest team on earth, Bed Shed is dead, HO HO HO. Cheers everyone. The Creester, Tamworth, Staffordshire.

LOOK, IGNORE these weirdos who call themselves The Creester, the Allen, the Hater of Bad Things and A Gay Teacher and listen to me - King Of The Nosebleeds. What the hell happened to my last letter? I suppose I'll forgive you this once but don't let it happen again or I'll send my mate Bubble around to bust your teeth in.

Thanks for the Run-aways poster by the way. The poster cheered me up over Christmas, and it made a pleasant change from The Clash and Generation X and silly tits-like that. Talking of tits, let's have more posters of people like Donna Summer, Legs And Co, Stevie Nicks, Gaye Advert, Pity Styrene, Abba etc (gasp gasp). Phew, now I'll have to go and immerse my head in a bucket of cold water.

Sod it, now I'm dripping water all over the page. Bring back J. Edward Oliver and get rid of that pathetic Ratz. Sorry to sound like the Hater, but I hate Queen, Rod Stewart, Boomtown Rats, Smoke and David Soul and 90 per cent of punk records.

I won't mention punk too much because it is insignificant, except of course 'Dancing The Night Away' by the Motors, 'Anarchy In The UK' and 'Oh Bondage Up Yours!' (I really go for that Poly Styrene). Well, I suppose I'd better sign off now, but I'm not going to.

Simon Bates is bloody pathetic. Bring back Tony Blackburn I say. At least he knows what he's doing and I don't want to have to listen to Michael Aspel all morning.

I have only a few more things to say - 'Mull Of Kintyre' is the worst thing he's ever done, Fleetwood Mac are well, what can I say - XXXing brilliant, Freddie Mercury looks like a heap of steaming llama's turds. And I'd just like to warn people not to buy 'No More Heroes' or anything by Generation X.

Happy new year to everybody except Rod Stewart, Freddie Mercury, David Soul etc. RECORD MIRROR is still out on its own as the best music paper around. You hang on to this letter and be King Of The Nosebleeds. Edna Nonesuch, Lilles Peanut Butter. • We already have.

Odyssey break the barriers

QUESTION WHAT would you say if you were a talented, self-contained and oh-so-sophisticated three-piece specialising in 'fusion' soul? (A formula, incidentally, that has made your first album a crossover hit and your first British single a Top 10 contender.)

ANSWER: There's no place like Homer.

Ah well. It's not the songs — it's the way you sing them.

And Odyssey, hitting the charts — album and single-wise — only a year and a bit after forming in New York are well aware of that.

Already their 'momentous journey' (it says here) has taken them into the British Top Ten and to their first promo visit across the pond.

The three members met "by chance" in the big Apple when their various engagements temporarily ended. Bass player and singer Tony Reynolds — a long time stalwart of the supper club and European dance band scene with the Downbeats — was looking for a band.

While sisters Louise and Lillian Lopez had a respectable pedigree singing, writing and duetting.

"It was one of those half accidental scenes where we brought together a lot

of influences and found a lot of freedom," ventures Lillian.

"We didn't set off saying 'we're going to be a black R & B band,' or anything like that. With our backgrounds we couldn't have done. Black is not necessarily 'R & B' or 'soul.' We naturally fell into a new mixture... taking in everything from Latin, African, R & B to country and western. And reggae!"

The Lopez sisters are Connecticut — born, but have their roots in the Virgin Islands — where their parents now live. Tony is from Manila, and was originally a keyboard player. They all feel that an increasing musical freedom, especially among black musicians and the audiences they're reaching (black and white) has been responsible for their current success.

Lillian explains: "Even five years ago a band like ours would have been labelled immediately. But increasingly you're conscious of a 'fusion' of barriers being broken down.

"We're pop as much as anything. Or just sophisticated music that can be appreciated across the board.

"When 'Native New Yorker' hit in the States it went from the R & B charts to the pop charts and then to the MOR charts. The same for the rest of the album — you just can't place it."

Odyssey's 'sophistication' and immensely

catholic polish came, naturally enough, from a long stint in the New York supper clubs

"building up the act.

"With a varied and discriminating audience like that you have to be versatile, particularly if you're self-contained as we were," Louise offers.

"Besides which we enjoyed exploring new areas, trading our own West Indian roots for instance, or discovering African music. It's all music. It benefits both us and the audience."

Why were there no Odyssey songs on the album?

"They're all Odyssey songs," Louise and Lillian laugh. "No, the reason for that was really more to do with our inexperience in the studio. We've all written songs before — Lillian even picked up a Grammy for a song she contributed to the musical 'Bubbling Brown Sugar' — but at the time we felt it best to leave it to our producer, Sandy Linzer.

"Amazingly he had a great feel for what we could do straight away. In fact some of the things that came over on the album surprised us

"We were staggered and gratified with the amount of faith and support that our record company gave us — bearing in mind we were a new band.

"We had the best session musicians around... and that's something we didn't learn until afterwards!" they both

exclaim.

Linzer's songs and production and the considerable vocal talents of Odyssey have resulted in a wide-ranging album that fully justifies its smooth, sophisticated origins, putting them in a select vanguard of contemporary cool American cross over acts.

And forget it. They are as far removed from production line disco soul as Andy Williams is from rockabilly.

And if entering into the fast-moving world of publicity, promotion and selling — a far cry from the night club circuit — is slightly unnerving... it doesn't show.

"Obviously we're looking forward to playing live again," says Louise. "But it's a question of getting as many people to see you as you can — and that inevitably means television and promotional appearances.

"We'll be back playing soon though. With a full band this time."

The new album is due for the Spring, and this time some Odyssey songs, they assured me, will be included.

"We're just riding with the success, and I think we've earned it," Lillian adds. "If you have a successful formula there's no point in changing it — your public would be disappointed. But we will gradually work in our own compositions."

And, as ever, some concert dates are planned for Britain this year.



ODYSSEY: riding with the success

Certainly the show looks good. Lillian and Louise, resplendent in their self-designed African dresses and

'roots aware' plaited hair are a perfect front pair. And their 'sophisticated fusion' music (Odyssey? It's all Greek to me —

Ed.) appears to have arrived at the right time. Watch out for the class of '78. JOHN SHEAR-LAW



GORDON LIGHTFOOT HEARTSONG

WOT 19

His latest single now racing up the charts. Catch his Nationwide tour at the end of February.



It's time we had a Baby

MATERNITY MIRROR is proud to present a glowing bundle of bright new faces (well, almost) — **The Babys.**

America has greeted the band with open arms and cheque books. They're on the verge of a breakthrough in Britain and Japan is waiting expectantly. In the States The Babys have been delivered (isn't this getting awful?) to audiences of 8,000 upwards and that's not bad for a bunch of Limeys who have been together under four years.

The Babys are John Walte bass and vocals, Mike Corby rhythm guitar and assorted keyboards, Wally Stocker, lead guitar and Tony Brock drums and backing vocals. Their single 'Isn't It Time' is a lush ballad backed by a vast orchestra. I like it but ain't it a bit dated for the British market?

Mike Corby who's putting on his stage make-up, interrupts: "We don't make any compromises. If strings or an orchestra fit we use them. We want to cross a lot of boundaries — we don't want to put everything in one bottle and put a stopper on it."

Fine, but isn't wearing make-up a bit passe?

"No, why should it be? You get your influence from things in the past to a certain extent. Anyway I do it to please myself. Everything tends to draw on what's gone before.

Take the punk revolution — that's all happened before.

"I can't really see America taking to the Sex Pistols. They haven't got a Queen over there so how are they going to relate if the Pistols come on playing 'God Save The Queen'? It's not the sort of music you can listen to when you're driving down the road.

"I don't like music that's anti anything. It's not being very constructive. I think Americans are going to want something more solid. That's why we try and make no compromises. I couldn't really give a definition of our music easily."

Mike was born in Windsor — "the castle's all right but the rest is pretty bad" — before moving to the West Country and eventually hitching to London. In the early days the band rehearsed in a warehouse and went on tour supporting Deaf School. The Babys now base themselves in Los Angeles.

"Sunset Strip is the first rock 'n' roll paradise on the way to heaven," continues Mike.

"People pose in and out of clubs but I don't have much time to see them. I'm busy preening myself.

"The old film industry has moved out and has been replaced by the music business. Many of

the old film lots have been bought up and used as offices and rehearsal places.

"We rehearsed on a set for 'Gone With The Wind'. It meant you could do a full-scale rehearsal and run through everything. There aren't many places you can do that in Britain if you're a really big band.

"Touring America sorta out the men from the boys. You can do 60 cities in nearly as many days, but British touring can never get that hard.

"We've even played to Navahoes and Apaches in the desert. They come off the reservations and start whooping at the end of a

show. It's a strange experience.

"Living in LA means you're surrounded by maniacs. I've had strange telephone calls and death threats so we've got a security man constantly on the door.

"Nobody knows us in Britain YET. We want to tour but nothing has been arranged so far.

"It seems kids in Britain are often told by the Press what they should be into. For every band that gets a lot of attention on the front page there are many more better ones trying to struggle through.

Now for eld'n-like John Walte, the band's main lyricist.

"Much of what I write is based on sex and romantic experiences. It can get a bit self-indulgent and sloppy so I

sometimes have to tone it down.

"Being called The Babys has brought us a lot of bad reviews from the Press. It's not surprising when you think about it I suppose you could say it's rather a stupid name.

"We thought it up when we were starving. We thought we'd try a really teenybopper name because they were very much in vogue then with the Rollers and that kind of thing. EMI offered us a singles deal but we turned it down.

"Instead of sending out a demo tape we had a full video done. It cost something between £200 and £500 and took the last of our money. We were in so bad straight's we couldn't even afford to go out on the road.

"But the video got a lot of interest and the marketing people at Chrysalis decided America would be best for us. It seems to have worked out that way.

"The best places to tour in America are like those in Britain, the places away from the fashionable cities where the kids go beserk.

"The audiences are really strange. In the first 10 rows you've got kids who go just to boogie and behind them you get the more thoughtful ones, those who just want to listen.

"There's a lot of the old pioneer spirit still left in America. We used to make a lot of mistakes

when we went onstage, dropping guitars and effects not happening right. But if you show the audience you're determined to succeed they love you for it.

"Some people might say we've sold out by going to the States, but honestly, all the money we've made has gone into the act. We should clear up all our debts soon. One day I'd like to settle back on a farm up north, live a simple life and roll my own cigarettes."

Would you like to be in a Peter Frampton situation, returning like conquering heroes to Britain after taking off in the States?

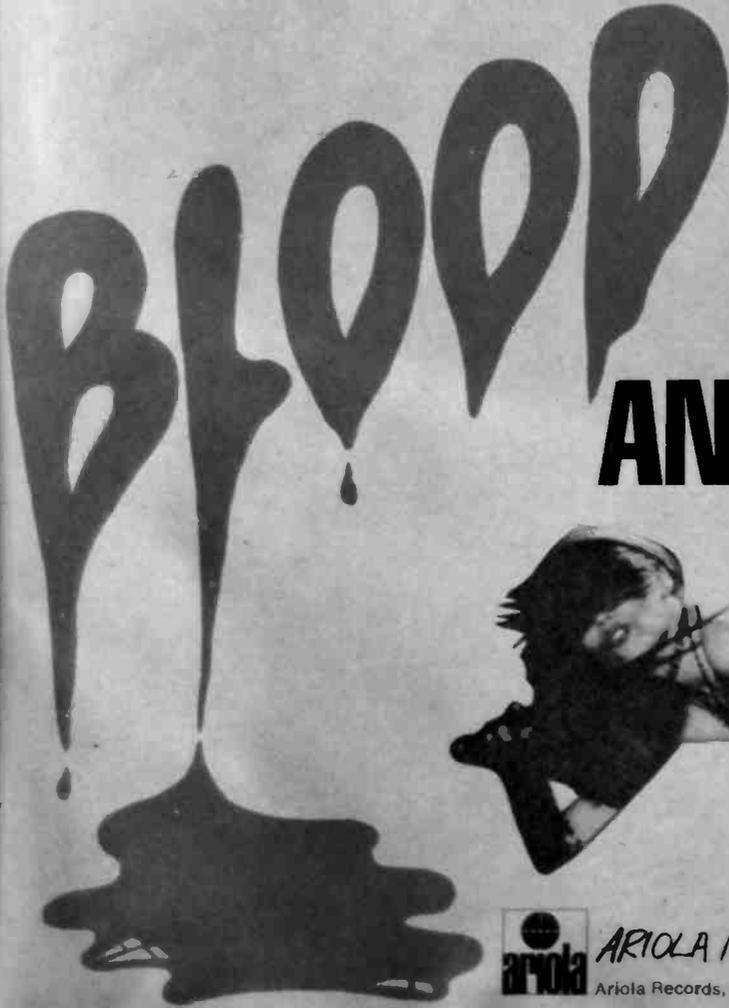
"That would be a great reward. I miss Britain and by coming back after a long absence you can closely observe what's going on. The country can often stifle you. When I left school I wanted to be a fine artist but nobody gave me a job so I got frustrated.

"Britain seems to be geared to a set of pattern, like everyone starts thinking about retirement when they're 55. Americans can be far more ambitious and they get themselves caught up in a vacuum of wealth.

"If you can still be yourself you've got it made. We met Rod Stewart and he's a really nice guy with a sense of humour. He saw us again and came over to say 'hello'. He couldn't stop long, he was being chased by hundreds of photographers." **ROBIN SMITH**



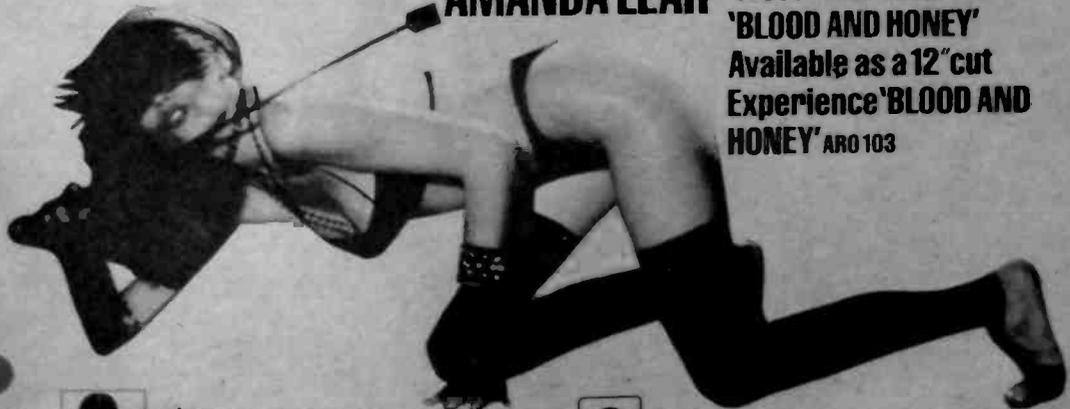
BABYS, strong in America



AND HONEY

AMANDA LEAR

Europe's dynamic disco queen is rocking the British scene with her 'disco' chart hit. 'BLOOD AND HONEY' Available as a 12" cut Experience 'BLOOD AND HONEY' ARO 103

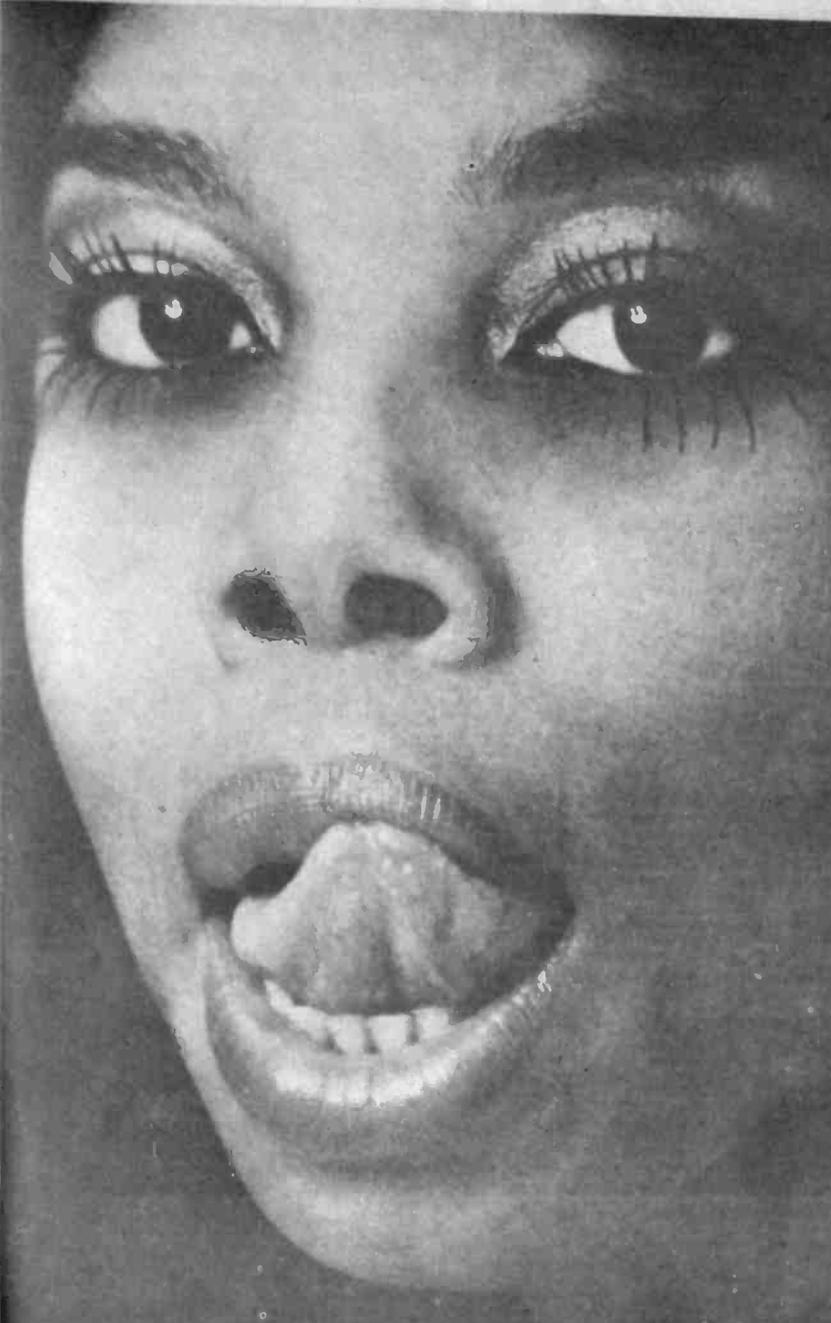


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Feelin' Bitchy!

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FEELIN' BITCHY:



Album 2391 301 - Cassette 3177 301

CAUGHT UP:



Album 2391 147 - Cassette 3177 173

STILL CAUGHT UP:

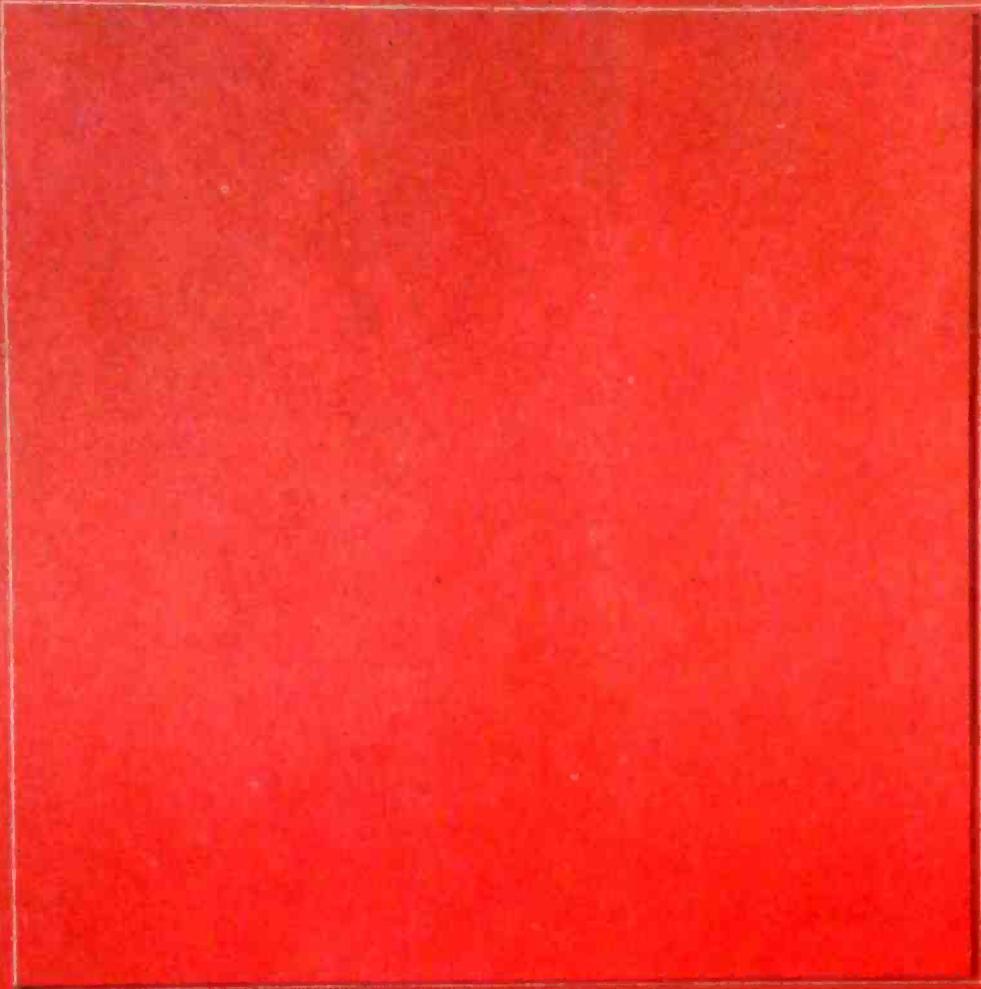


Album 2391 183 - Cassette 3177 196

FREE AND IN LOVE:



Album 2391 215 - Cassette 3177 215



single

**RICH
KIDS**

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

- JANUARY 18**
LONDON, Dingwalls (01-267 4957), Jenny Darren
LONDON, Nag's Head, Rochester, Rebel
LONDON, Old Red Lion, St John's St., Earth Transit
LONDON, Queen Elizabeth (01-426 3101), Chingford, Jerry the Ferret
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Stan Marx
LONDON, Rock Garden, Covent Garden (01-240 3681), Grand Hotel/The Features
LONDON, Royalty, Southgate (01-886 4112), Black Star
LONDON, South Bank Polytechnic, The Cruisers
LONDON, St Mary's College, No Dice
LONDON, Upstairs at Ronnie Scott's (01-439 0747), Hunt Instrument
LONDON, Windsor Castle, Harrow Road, Backlash

Thursday

- JANUARY 19**
BASILDON, Double Six (20140), Gygafo
BIRKENHEAD, Mr Digby's (061-647 9329), Charge
BIRMINGHAM, Rebecca (021-643 6651) The Crabs Penetration
BRISTOL, The Glen, Gina and the Rocking Rebels
BRISTOL, The Granary (26387), Screens
CHATHAM, White Lion, Rebel

ALL-IN wrestling promises us all a neat time this week. Leicester De Montfort Hall (Sunday) rates 10 outta 10 for tag-match of the century... featuring in the red corner The Adverts / Wayne County And The Electric Chairs / The Cortinas, and in the blue corner Suburban Studs, Bernie Torme and The Depressions... a proverbial kick in the provinces - not to be missed.

Turn off ya tranny and catch Radio Stars on their January tour at Wolverhampton Lafayette (Friday), Bedford College Of Education (Saturday) and London Nashville (Sunday).

Intelligentsia rock is swinging along in the college / university circuit - XTC play Hitchin College Of Education (Saturday).

Ply yourself wiv a few local bands too - Newcastle and Edinburgh look healthy enough. So what y'all doing reading this? Get yourself out for a fun time!

- CLEETHORPES**, Bunhies Place (87128) Labi Siffre
COVENTRY, Mr Georges (275291), Dead Fingers Talk
CROMER, Links Pavilion (3889), Judas Priest
DONCASTER, Outlook (64434), Suburban Studs/2.3
DUBLIN, Liberty Hall, Boys of the Lough
JACKSDALE, Grey Topper (3232), Tristram, Shandy
KINGSTON ON THAMES, The Grove Tavern, Dangerous Rhythm
LANCASTER, No 12 Club (63052), Dawnweaver
LANGLEY MILL, Working Men's Club, Little Acre
LIVERPOOL, Annabelles, West Coast Flyers
LONDON, 100 Club, Oxford St (01-636 0933), Merger / Silver Camel Daddy
Kool
LONDON, Breacknock, Camden, Seafrow
LONDON, The Castle, Tooting Broadway, Painted Lady
LONDON, City Arms EC2, Rednie
LONDON, Dingwalls (01-267 4967), The Voice Squad

- LONDON**, Duke of Lancaster, New Barnet, Hot Line
LONDON, High Wycombe, Nags Head (21788), The Yachts
LONDON, I.C.A., The Mall (01-930 6393), This Heat
LONDON, Marquee, Wardour Street (01-437 8603), Adam and the Ants
LONDON, The Nashville (01-603 6071), No Dice
LONDON, Pegasus, Grand Hotel
LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Late Show
LONDON, Royalty, Southgate (01-886 4112), Graham Penton's Matchbox
MANCHESTER, Rafter's (061-236 0785), Bethnal
MELTON MOWBRAY, Painted Lady (812121), Marmalade
MIDDLESBROUGH, Maddisons (40121), Stamps
NEWCASTLE UPON TYNE, The Canteen, The Squad
NORWICH, Arts Centre (80352), Landscape
NOTTINGHAM, Langley Miners Club, Eastwood, Little Acre



GAYE ADVERT at Crawley, Saturday

- NOTTINGHAM**, Sandpiper (54381), Reggae Regulars
PLYMOUTH, The Polytechnic (260174), The Pirates
PONTYPRIDD, College of Education, Krakatoa
ROTHERHAM, Windmill Club (0700 72988), High Kids
STANLEY (Tyc & Wear), The Huntington, Son of a Bitch
SWANSEA, Nuts Club, Motorhead
TOUQUAY, 400 Ballroom (28105), Muscles
YORKS, Oval Ball, Flying Saucers

Friday

JANUARY 20

- BARNSTAPLE**, Chequers (71704), Muscles
BATH, Brillig Arts Centre (64364), Bob Downes
BIRMINGHAM, Barbarella (021-643 6433), Radiators from Space
BIGNOR REGIS, Sussex Hotel (54261), Franchise
BRADFORD, Topic Folk Club, Westgate, Strawhead
BRADFORD, Trinity College, JALN Band
BRENTWOOD, Hermit Club (217084), Gygafo
BURTON ON TRENT, 76 Club, Motorhead
BURY ST. EDMUNDS, Griffin (3617), Ruby Joe
CAMARHEN, Town Hall, Krakatoa
CAMBRIDGE, Corn Exchange (88767), Judas Priest
CHICHESTER, Chichester School, Stan Marx
COVENTRY, Market Tavern, Tuzim
DUDLEY, JB's (53597), Sull
ELLESMERE PORT, Bulls Head, American Autumn
HUDDERSFIELD, The Polytechnic (22288), Split Enz
IPSWICH, Traceys (214991), Skintight
LANCHESTER, The Polytechnic (24166), Automattica / Screens
LARGGS, Lagana, Neeromancer
LEICESTER, The University (50000), The Yachts
LIVERPOOL, Moonstone

- (7095888), Jaanbard Kingdom
LONDON, Breaknock, Camden, Ureth
LONDON, Camberwell School of Art, Landscape
LONDON, City University (01-253 7191), Trader
LONDON, The Cock, Edmonton, Painted Lady
LONDON, Dingwalls, Camden (01-267 4967), Grand Hotel / Fisher Z
LONDON, Duke of Lancaster, New Barnet, Mothers Ruin
LONDON, Islington, Jolly Farmers, Doll by Doll
LONDON, London College of Printing (01-735 6871), The Pop Group / The British of Christ
LONDON, Music Machine (01-837 0426), City Boy
LONDON, New Roxy Theatre, Harleaden, Helen Shapiro
LONDON, North East London Polytechnic, Bucker
LONDON, Red Cow, Hammermith, Warsaw Pact
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Tonight
LONDON, Rock Garden, Covent Garden (01-240 3681), Claire Hamill
LONDON, Royal College of Art, Depressions
LONDON, Royalty, Winchmore Hill (01-886 4112), Deligation
LONDON, Upstairs at Ronnie Scott's (01-439 0747), Inter City Union
MELTON MOWBRAY, Painted Lady (812121), Marmalade
MIDDLESBROUGH, Maddisons (40121), Stamps
NEWCASTLE UPON TYNE, The Polytechnic (28761), Osibiss
NEWPORT, The Village (811949), Rich Kids
NORWICH, University of East Anglia (52068), Jim Capaldi
NOTTINGHAM, Imperial Hotel (42884), Slip Hazard
NOTTINGHAM, The Sandpiper (54381), Suburban Studs
PETERBOROUGH, South Grove Centre, The Now
PRESTON, The Polytechnic (50382), Steel Pulse
READING, Target (58587), Quorum
READING, Windsor Hall, No Dice
ROSS ON WYE, Harveys (2638), Bonnie Tyler

- SALFORD**, The University (738 7811), Supercharge
SALISBURY, College of Technology (25711), The Pirates
SHEFFIELD, The University (24078), Talking Heads
SOUTHAMPTON, Technical College (29361), Amatorblades
SOUTHEND, College of Technology, Cafe Jacques
STAFFORD, College of Further Education, Jenny Hearn's Lion
STAFFORD, North Staffs Polytechnic, Little Acre
SUNDERLAND, The Boiler-makers (73724), Son of a Bitch
SUTTON IN ASHFELD, New Cross, Billst
TIVERTON, Tiverton Motel, Shazam
WEST HUNTON, Pavilion, Freddie Fingers Lee
WILLESDEN, White Horse, Whirlwind
WIMLEDDON, Kings College (01-274 9934), Visions
WOLVERHAMPTON, Lafayette (26285) Radio Stars
YORK, Grob and Ducat, Dawnweaver

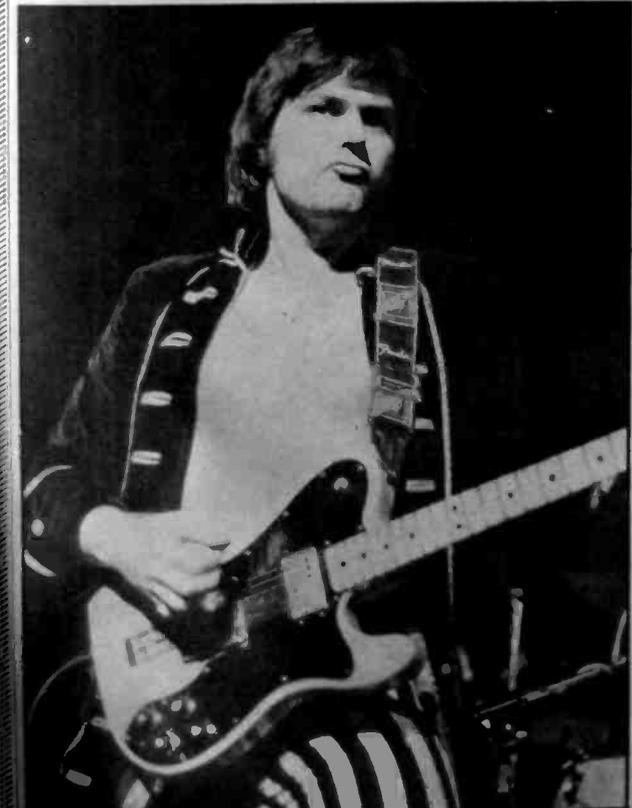
Saturday

JANUARY 21

- ABERYSTWYTH**, The University (4242), Krakatoa
AYLESBURY, Friars (88948), Pirates / No Dice
AYR, Elms Court (64191), Neeromancer
BAGSHOT, Pantiles Club, Gonzales
BANBURY, United Club (710339), Ball / Skatey
VIK
BARKINGSIDE, Old Maypole, Gina and the Rocking Rebels
BATH, Bath College, The Cruisers

- BATH**, Brillig Arts Centre (64364), Mike Cooper
BEDFORD, College of Education (45151), Radio Stars
BIRMINGHAM, Barbarella (021-643 6433), Radiators from Space
BIGNOR, Sussex Hotel (54261), Stan Marx
BOLTON, Institute of Technology (29081), Jenny Darren
BRIGHTON, The Polytechnic (693655), The Yachts
BRISTOL, Barton Youth Centre, Slaughter and the Dogs
BROMSTOWE, Crooked Hat, Freddie Fingers Lee
BUXTON, Midland Hotel (Park Dale), Merlin
COVENTRY, Market Tavern, Tuzim
CHAWLEY, Sports Centre (29784), The Adverts / Alternative TV
DUDLEY, JB's (53597), High Kids
ESSEX, The University (10200 63211), Warsaw Pact
GLANGOW, Queen Margaret's College (334 15651), Split Enz
GLOUCESTER, Traceys (35304), Little Acre
GRANGE TOWN, (Middlebrough), Rockafellas Blitzkrieg Hop
HAVERTHROP, R.A.F. Draxby, JALN Band
HITCHIN, College of Education, XTC
ILKLEY, Ilkley College, Muscles
JACKDALE, Grey Topper (3232), Neeromancer
KINGSTON, Coronation Hall (01-977 9474), Visitor 2035
KINGSTON ON THAMES, Polytechnic (649 4690), Tyla Gang
LEEDS, Haddon Hall (78112), Gold
LONDON, Dingwalls (01-267 4967), Camden, RDB / Cheap Flights
LONDON, Duke of Lancaster, New Barnet, Jerry
LONDON, Hampstead Old Town Hall (01-794 6287), Landscape
LONDON, Music Machine, Camden (01-387 0428), Cafe Belle / Trader
LONDON, The New Roxy Theatre, Harleaden, Mungo Jerry / Paper Lace
LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Cortinas
LONDON, Royalty, Winchmore Hill (01-886 4112), Tommy Vance
LONDON, Swan, Hammermith (01-748 1048), Lesser Known Tunesians
LONDON, Three Rabbits, Manor Park, Gygafo
LONDON, Upstairs at Ronnie Scott's (01-439 0747), Inter City Union
LONDON, West Hampstead Old Town Hall, Landscape
LUTON, Kingsway Tavern, Flying Saucers
MACKLEFIELD, Roe St. School, Silverwing
MANCHESTER, Midland Hotel, Graham Penton's Matchbox
MANCHESTER, The University (235 9114), Talking Heads

THE ROCHESTER
 JANUARY 1978
 18 Wed FREE
 STAA MARX
 19 Thur FREE
 THE LATE SHOW
 20 Fri 5p
 TONIGHT
 21 Sat £1.00
 THE CORTINAS
 22 Sun FREE
 MANIACS



THE PIRATES: at Plymouth on Thursday

THE PORTERHOUSE CLUB

20 CAROLGATE, RETFORD, NOTTS

FRIDAY 20th

BITTERSWEET from 50p

SATURDAY 21st

PONDERS END from 50p

Upfront

MARGATE, High CNY School Sports
MATLOCK, Black Rock Club, Ballet
MELTON MOWBRAY, The Painted Lady (812121), Maronade
MIDDLESBROUGH, Madisons (40121), Stamps
MIDDLESBROUGH, Rock Garden (241995), The Pioneers
MIDDLESBROUGH, Town Hall Crypt (48452), Motorhead
NEWHURY, College of Further Education (47329), Pinups
NEWCASTLE UPON TYNE, Cuddihall, Steel Pulse, The Squad
NUNEATON, 77 Club (386323), The Crabs
OXFORD, St Catherine's, Tonight
READING, Target (385877), Die Laughing
REDCAR, Cutham Bowl (3238), Osibisa
SLOUGH, Technical College, Jim Capaldi
SOUTHERN, Kursaal (4276), Judas Priest
SOUTHERN, Minerva, Cadillac
ST. ALBANS, City Hall (64511), Supercharge
ST. ALBANS, Horn of Plenty, Doll by Doll
SURREY, Ewell Technical College, The End / Clayton and the Argonauts
WARRINGTON, Wilderspool Leisure Centre, Geno Washington
WIGAN, Casino (43501), Johnny Hazz's Lion

LEICESTER, De Montfort Hall (22850), Adverts / Electric Chairs / Corinas / Suburban Sluts / Berle's Torne / The Depressions / Stan Marx
LIVERPOOL, Eric's (2387881), Talking Heads
LONDON, Brecknock, Camden, The Roll-Ups
LONDON, Bridge House, Canning Town, Charge
LONDON, Duke of Lancaster, New Barnet, Grand Hotel
LONDON, John Bull, Chiswick, Evil Weasel
LONDON, Marquee, Wardour St (01-427 6003), The Police
LONDON, Nashville, Camden (01-603 6071), Radio Stars
LONDON, Pegasus, The Yachts
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Maniacs
LONDON, Western Counties Paddington, Rebel
OLDHAM, Boundary, American Autumn
PRESTON, Moonraker, Dawnweaver
RICKMANSWORTH, Watmest Hall, Jim Capaldi
SHREWSBURY, Tiffanys (58786), Motorhead
SOUTHAMPTON, The University (856291), Rich Kids



CITY BOY at Sheffield on Monday

Monday

JANUARY 23
BIRMINGHAM, Barrel Organ, Digbeth (021-643 0395), Stage Fright
BIRMINGHAM, Rebecca (021-643 6951), The Destroyers
BRENTWOOD, Youth Club, Landscape
BURY, The Crystals (061-761 4888), The Reducers
CHATHAM, Scamps, Rebel
CORRY, The Exclusive Club, The Now
COVENTRY, Mr Georges (27529), The Cruisers
DONCASTER, Outlook (64434), Talking Heads
DUDLEY, Town Hall, Little Acre
EDINBURGH, Tiffanys (558 6266), Deal School
LIVERPOOL, Eric's (2387881), Steel Pulse
LONDON, Brecknock, Camden, Grand Hotel

LONDON, Dingwells, Camden Lock (01-267 4987), School Sports / Jameson Hall / Maxgum
LONDON, Greyhound, Fulham (01-385 0528), Handbag
LONDON, Hope and Anchor, Illington (01-359 4510), The Yachts
LONDON, Nashville, West Kensington (01-603 6071), Tonight
LONDON, Rock Garden, Covent (01-240 (01-204 3981), Trader, Whynot?
LONDON, Upstairs at Ronnie, Scotts (01-439 0747), Road Runner
LONDON, Western Counties, Paddington, Rushour
NOTTINGHAM, Shipley Boat, Eastwood (896032), Hunter
OXFORD, Corn Dolly, Quorum
PLYMOUTH, Castaways (63127), No Dice / Elsen
SHEFFIELD, City Hall (27074), Judas Priest
SHEFFIELD, The Polytechnic (21290), City Boy
SWINDON, The Affair (30870), Rich Kids

Tuesday

JANUARY 24
AYLESBURY, Friars (88048), Talking Heads / Dire Straits
CARDIFF, Top Rank (26538), Judas Priest
CHATHAM, Scamps, Rebel
GLARGOW, Tiffanys (332 0992), Cado Belle / Flying Squad
GLENROTHES, Appollo, Joe's Diner
GREENOCK, Regency, Neeromnear
LEEDS, The Polytechnic (41101), No Dice
LONDON, Brecknock, Camden, Marlbour
LONDON, Bumbles, Wood Green, Crazy Caven
LONDON, Duke of Lancaster, New Barnet, Shift
LONDON, The Green Man, Great Portland St, Metabolit
LONDON, Hammermith, Odeon (01-748 4081), Frank Zappa
LONDON, 100 Club, Oxford St (01 658 0938), Magazine / Sheets Bullvar

LONDON, Marquee, Wardour St (01-487 6603), Bethnal
LONDON, Nashville, West Kensington (01 603 6071), Clayton and the Argonauts / Nina Marx
LONDON, North London Polytechnic (01-486 5495), The Depressions
LONDON, Rock Garden, Covent Garden (01-240 3981) Loose Change / Exhibitor
LONDON, The Stapleton, Crouch Hill (01-272 2108), Landscape
LONDON, Thames Polytechnic, Woolwich, Grand Hotel
LONDON, Tramshed, Woolwich (01-855 3371), Sucker
LONDON, Upstairs at Ronnie, Scotts (01-439 0747), Starjets
NORWICH, Cromwells (612909), Helen Shapiro
NOTTINGHAM, Imperial Hotel (42984), Gaffa
PLYMOUTH, Flesta (28721), Rich Kids
SUTTON IN ASHFIELD, Golden Diamond (2690), Trapeze

see it

WEDNESDAY
BBC 1 - Biology (11.40-12.05): 'Fertilisation' Beeb takes an educational look at reproduction. Dunno whether it means plants or naughty bits. Dunno the difference anyway.
THURSDAY
BBC 1 - Top Of The Pops (7.10-7.40): Dave Lee Travis rounds up this week's soon-to-be-recycled rent-a-cliches... boredom...
FRIDAY
BBC 1 - Porridge (8.30-9): Cornflakes / Rice Krispies / Sugar Puffs? Love it. Barker behind bars.
SATURDAY
BBC 2 - Sight And Sound In Concert (6.30-7.30): In the valley of the Jolly (ho! ho! ho!) Gentle Giant. Sold a million - but not in Britain! Deportation in order.
SUNDAY
LWT - The Muppet Show (7.15-7.45): Guest star - Rudolf Nureyev... what? Sugar Puffs again?
TUESDAY
GRANADA: Get It Together (4.15-5.45): Shakin' Stevens shakin' Motors motoring, Tonight tonighting(?) and God! Why am I writing this crap?
BBC 2 - Old Grey Whistle Test (11.15-11.45): Amlin to de Motors (again) plus Merger mergering... please can I be recycled?

heat it

MONDAY TO FRIDAY
Radio One - John Peel (10.02-12): More black plastic with holes in the middle... no! A rubber doll wouldn't fit on the turntable!
FRIDAY
Radio Clyde - The Record Producers (9-11): Berry Gordy Jnr., straight from nappies to the production line of a car factory in Detroit... now he runs / owns the Tamla Motown empire... Eat ya heart out British Leyland.
SATURDAY
Radio Clyde - Hear Me Talkin' (10-11): Hear The Alesal Bruders talking - much more interesting than me.
MONDAY
BBC Radio Newcastle - Bedrock (7.15 onwards): Michael Chapman in person, Osibisa and Ultravox on vinyl. Local bands / local competitions / local diseases and local anaesthetics. Geordies drool.
OK?
TUESDAY
Radio Clyde - Stick It In Your Ear (6.05-7): Try sticking Rich Kids The Babys and ex-Baby City Roller Nobby Clark in your ear - if the Dudley Blarg is right, Les McKeown probably already has!

PUNCH-UP!

HERE'S WHAT GIVES WHEN REG RECEIVER, DEREK DECK AND ALF AMPLIFIER MIX IT WITH MICK MUSIC CENTRE!

The Feb issue of Hi-Fi Buyer's Guide gives you more audio facts... straight!
 This month we do a big comparison job using the Sony HMK 77 Music Centre versus a line-up of Sony separates.
 And when you've got the message, there's a chance to win either Music Centre or a separates in our fantastic competition!
 Other hot features include:
CROSS TALK - this month we tell you where you stand when companies you've bought gear from, go bust.
FAB GEAR - Out guide brings you pages of audio equipment between £20 and £400.
TV ADDICTS' SPECIAL We tell you all about better sound from TV with the new National Panasonic TV receiver.
FIRST AID Readers' hi-fi hassles solved.

Hi-Fi Buyer's Guide

FEBRUARY ISSUE OUT NOW!

hi-fi for pleasure

OUR FEBRUARY ISSUES STRONGARM STUFF!

is a powerful issue

SUPER ARM. A full review on a long awaited new pick-up arm, the prestige SME Mk. 3
CHANNEL TAPE RECORDERS - A feature on using and getting the best from them. Showing the amateur approach to multi-tracking and quadraphonic recording.
BIG REVIEW on three speakers, one each from Spendor, Wharfedale and Bolyar.
FACILITY KING. We review the Philips N4506 Reel to Reel Tape Recorder, it's got every conceivable facility!
DO-IT-YOURSELF SPEAKER. Take advantage of our very own Compact Monitor Speaker. It's of the highest quality, use the kit we've made available, or build it yourself from scratch.

PLUS LOTS, LOTS MORE IN OUR FEBRUARY ISSUE. OUT NOW!

POSTERS



DESIGNS BY ROGER DEAN



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Also 'VIEWS' 160 pages, mostly in full colour, size 12" x 12" cataloguing Roger's work to date. Price (incl p & p) U.K. £5.50 OVERSEAS £8.20

and 'ALBUM COVER ALBUM', a new book edited by ROGER DEAN and HPG-NOSIS - the book of Record Jackets with 100's of illustrations. U.K. £5.70 OVERSEAS £8.40



70" x 23" 70p each:

81 BEN MURPHY

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89 STEVE McQUEEN (1)

90 STEVE McQUEEN (2)

91 TOM JONES

92 PAUL NEWMAN

93 IAN ANDERSON

94 ROBERT REDFORD

95 SLADE

96 DAVID CASSIDY

97 GILBERT O'BULL

98 SHA NA NA

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127 PATRICK MOWER

128 MARYLYN MONROE

129 CHARLIE'S ANGELS

130 TIM MATHIESON

131 BAY CITY ROLLERS

132 PETE FRAMPTON

133 KURT RUSSELL

134 PAUL GLASER

135 GLASER/SOUL

136 ROLLING STONES

137 LINDSAY WAGNER

138 PAUL McCARTNEY

139 ROGER DALTREY

140 SHOWBODDYWADDY

141 LED ZEPPELIN

142 LINDSEY DE PAUL

143 LEE MAJORS

144 ALEX HARVEY BAND

145 FONOZ

146 FONOZ GROUP

147 SEX PISTOLS

148 JAM

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150 ABBA (No. 3)

151 DAVID SOUL

152 WINGS

153 JAMES HUNT

154 BEATLES

155 BEN MURPHY

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157 SMOKIE

158 ROD STEWART

159 SLIK

160 ROXY MUSIC

161 BRYAN FERRY

162 QUEEN

163 LEE MAJORS

164 KOLIAK

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Roadshows

Jolt on the slippery slope

THE JOLT
Rochester Castle,
London

LYRICS — general disenchantment with planet earth. Dress — plain clothes' punk. Music — three-piece band, uptempo — loads of bash, but not much panache.

The major problem here — a lack of any real commitment. What movement there was seemed very spasmodic, what illusions to the modern world, very hackneyed. Okay, so the set was well played, but as a whole, it was inconsistent. Their potential as a forceful punk unit seemed very offbalanced by the strong R 'n' B feel of Robert Collins' guitar playing. A tighter, more wiry sound would have given his lyrics the support they so badly needed.

Most of the numbers suffered from a two-dimensional sound, and seemed pretty indistinguishable, except 'Can't Wait' (their debut single to be) — much more convincing as wordslanging anthem material. It sounds crazy to hear these guys sing like Johnny Rotien, and then start talking like Billy Connolly — they're from Glasgow.

But I am willing to bet my last bin — liner that this brand of original punk rock is shortly to be forked onto the vast musical compost heap, and a very distinct new species will appear (the seeds of which are everywhere). So if The Jolt want to move from being an adequate pub band, and start climbing the teacher's slope to stardom, they'll have to write music for an even more modern world.

MARK ELLEN

BETHNAL / LURKERS
Marquee, London

WHEN DARRYL Way and Eddie Jobson used to fiddle for Curved Air and Roxy Music, they used the flashomatic style, the aristocratic pose that owed more to the eccentric concert violinist than it did to rock. The long coat tails, the flowing hair, the slim hips thrust forward. Was there a clean white hankie under the chin? I can't remember.

Bethnal's George Caspo panders to none of this refined intellectualism in his collarless shirt with the sleeves rolled up, he grabs the violin in workers' arms and wrangles with it, forcing out the music rather than persuading it to appear. I thought it was remarkable. There's no bow or grace in the instrument, the way he plays it, it's fighting on equal terms with guitar.



ROBERT COLLINS of The Jolt

bass and drums and the overall sound is fat and full.

But it was bass player Everton Williams, that was really fascinating. He's got this understated way of performing that makes him even more noticeable. And that was before he started bouncing all over the stage and the lead singer (who wasn't amused). Guitarist Nick Michaels was considerably more laconic in his approach, but his playing was immaculate. With these three moving parts, it doesn't seem to matter a lot that drummer Pete Dowling's doesn't go out of his way to be spectacular.

It's the first time I've seen them play, so I'm not that familiar with their material. However, the first few numbers were such a blaze of sound, the initial impact was enough. 'Soldier Boy' and 'Anyone You Like' were excellent. Caspo established his contact with the audience early on, but it carried it through in his introduction to the anti National Front song 'Who Dat You Talk To'. There was a dip in the middle when I thought interest flagged a bit, but it picked up again for the single 'The Fiddler' through to 'This Ain't Just Another Love Song'. They're doing an album soon — I hope it lives up to the promise of their live show.

Bethnal were supported by The Lurkers, booked in at last minute, so not many of their hard core fans were

aware that they were playing. They may have made some converts among the Bethnal fans though, because the new songs and arrangements they tried out were well received. They're working more towards a pop sound now, and as they too begin work on an album soon, the new ideas will have a wide scope there.

ROSALIND RUSSELL

DIRE STRAITS
Rock Garden, London

THE SUPPORT band at the Rock Garden sweatshop were new wavers Cheap Stars. One of their songs, all of which lasted the statutory two minutes, was called 'It's Obvious'. I'm sorry to say this summed up their music for me. But Dire Straits were a different proposition.

With a name like that I was half-expecting yet another new wave band with some phoney axe to grind about frustrated youth, but no. They turned out to be a funky little four-piece combo whose main musical objective is to make people dance. This they certainly did.

For anyone with the music in them it's impossible to keep still while you watch them — you've got to tap your feet at the very least. If you try to imagine a JJ Cale-type voice combined with an intensified version of the rhythm and general feeling of Eric Clapton's 'Lay Down Sally' single, then you have an idea of what Dire Straits are about.

In fact the intro of their first number, 'Southbound Again' could have been old Slow Hand himself as its infectious beat was helped along by a couple of rhythm guitars and a bass.

There were more where that came from — 'Six Blade Knife', 'Eastbound Train', 'Down To The Waterline', 'In The Gallery', 'Real Girl' — all played with some REAL musicianship and not a little flair.

They're regular visitors to the Rock Garden and deserve to be seen, and to make some progress. But like I said it's not music to keep still to.

PAUL SEXTON

ADAM AND THE ANTS
The Marquee, London

'HAVE YOU seen The Ants before?' demanded a leotard-clad punkette as I complacently queued for the privilege of using the Marquee 'powder room'.

'Well... You haven't? You don't know what you're missing! They are THE BAND of the decade! I've never heard anyone like him: Adam is gonna be a Superstar! He's...'

Typical. I endured six minutes of ravings before discovering that it was at her second ever concert this 15-year-old had latched onto the Ants. This was her third.

It therefore came as

no surprise that her promises were rather far-fetched.

I haven't formulated a definite opinion of The Ants yet, probably a near impossibility unless one has seen them two or three times, but I certainly cannot visualise them becoming world heroes. A cult perhaps.

Adam is the chief Ant. He writes, sings and acts out all their songs (except the hideous 'Lou' written and screeched by their manager Jordan, leaving Adam looking incongruous behind a guitar). Posturing like an insecure Ig in his black leather and stark make-up he shrilly spat out a total of 15 songs, including two unnecessary encores.

Some were uninspired. Others were quite catchy, particularly the almost Raminish 'Hamptstead' and others were just, er, unusual. 'There's A Whip In My Valley' had a great oom cha cha backing vocals while Adam's falsetto careering through 'Light Up A Beacon My Puerto Rican' and 'Juanito The Bandido' brought a pleasant variety to the set. There was even a tango flavour to 'Deutscher Girls'.

Some good rhythms lurking in the background, but the better points in the set were marred by the bad ones, namely Jordan and an excess of lame songs acting as time-fillers.

Blitz, the young support were surprising. Despite headlining (joke) The Roxy later that evening they really let loose and enjoyed themselves along with the whole audience. Although stunningly unoriginal they played some very catchy numbers — in tune! Strictly for fun.

KELLY PIKE

THE PIRATES / GENO WASHINGTON
Lanchester Poly,
Coventry

MY experience suggests that most students are more than willing to indulge in a good old knees-up providing they can have lots of laughs and perhaps more importantly lots of beer. If however you go to the length of actually organising an arts festival or something similar then a good time is guaranteed for all. Well, the students at Lanchester went the whole hog by adding to the fun by booking what can only be described as two eminently enjoyable bands, but whom given the ample opportunities of a student booze-up were guaranteed to deliver the goods which they duly did.

First off were old time favourites Geno Washington and the Ram Jam Band. The band's faces may be different and Geno may have grown a little older but little else has changed. The man still has the magic to make the place come alive and it wasn't long before the massed ranks were swaying and singing along like football supporters celebrating a cup final

victory. The only sour note of the evening was the lack of time which stopped Geno from doing a much demanded and justified encore.

Few outfits could have followed such a triumph with the ease and assurance of the Pirates. But then few bands could equal the frenzied fifties style rock 'n' roll this trio produce. Their fast furious super-charged music is played with immense energy and drive and is guaranteed to get even the most detached and cynical onlooker out onto the dance floor.

Their admiring audience lapped them up with great enthusiasm, and provided the necessary rapport to lift the band to even greater heights. Classic after classic tumbled forth as the band hurtled through their collection of goodies which featured several excellent tracks from their new album 'Out Of Their Skulls'.

At the end we all trooped sadly away hoping against hope that we might be allowed a few minutes more. But it wasn't to be as time had at last caught up with us. Not that anyone really minded — after all it had been one of the best nights any of us could remember for quite some time.

NIALL CLULEY

WHIRLWIND
A pub in Wood Green

THE LINES on the faces of the Teds are the lines on the face of fifties rock 'n' roll — well worn, but some distinction still ingrained.

Here in Wood Green young men trying to look old and old men trying to look young congregate, straight-faced, in some dark place. They take their turn on the dance floor to dance perfectly but always the same, exactly the same as it

has been for nearly two decades.

Onstage are Whirlwind, a four-piece rockabilly band. Young men, they muster two sets in front of a fairly lackadaisical audience. They seem a long way from 1977.

Whirlwind are one of Ted Carroll's latest signings, and have a 10-inch album out on Chiswick. The cover is a garish recreation of the era, right down to the hack liner notes.

The music too, is replica; though some of the material is original the atmosphere and approach are pure 1950s.

There is a place for fifties music right now — The Darts have proved that — but how to find that notch in the market is an oblique problem. Why, for instance, did Showaddywaddy become so successful when there were dozens of rock 'n' roll revival bands around at least as proficient?

Fifties music is curious — if it hits the public at the right time it can be hugely lucrative, and one band can make a living out of it for ages, but it rarely manifests itself as a revival outside that one band.

Whirlwind haven't even got as much chance as a lot of endless revival bands, and not because they're hopeless. In fact, they're very good at what they do but (a) rockabilly was never big over here in the way rock 'n' roll was; (b) rockabilly is such a limited music form by its own definition. Whirlwind aren't likely to develop enough to storm the world.

I wish them well. I even like them. They have a pretty lead singer, too.

But if they make it big the public are more fickle and / or open minded than I supposed.

TIM LOTT

Will Window latch on?

WINDOW
London Dingwails

WINDOW HAVE just about everything going for them: good musicians, a singer with plenty of front and an excellent sound. So what's missing? It's not that odd bit of comedy they throw in — they could leave it out and not lose by it — though I can understand them looking for something to provide light relief in rock. They just lack some magic somehow.

Even their name is a bit of a no-go, but having stuck themselves with that, they could work round it.

I liked most of their songs, but they need something special, something that's easy to swallow. Singer Kelvin Halifax (who was suffering from a bad throat during the gig on Friday) has a good voice and he looks the part. He could handle most types of song, and

though I liked their opening number, 'Fantasy Girls', it wasn't hard enough. In a lot of ways they remind me of Nazareth (and not just because Kelvin looks like Dan McCafferty) because the songs involve the same complicated meanderings — and Naz had decided that the British market isn't doing anything for them.

Window do try to reach their audiences — specially with 'Romance' — but in clubs, the audiences aren't that bothered about communications (well, not in the clubs I've seen them play in). I think they'd look really good on a big stage like the Rainbow. With any luck, it might not be that long before they actually get there.

I wish I'd missed the support act. Trader, their singer sounded like a scuffed cat.

ROSALIND RUSSELL

Roadshows

PLEASERS PLEASE US

PLEASERS
Westminster College, Oxford

FIRST DAY back after the Christmas break is always a tough one, and for the Pleasers, it's particularly hard. They haven't played live in nearly a month, and in that time, they've worked out a whole new stage show, so it's only natural that they're a little worried.

They look it too, as they go onstage, a fact which the half dozen or so 'punks' in the audience take advantage of immediately. One nutter gets up onstage and makes a nuisance of himself, another tries to pull out the group's leads.

Incidents like these, while isolated, are predictable, coming from a group of kids who've cottoned on to the tail end of a fashion without really understanding the motivations behind it. They're doing it because they reckon that's what punks SHOULD do.

When they're not causing trouble, they stand about sullenly in front of the stage, refusing to accept the

music because it doesn't fall under the strict category they think they should be listening to. That's not what it's about, kids: you're being just as intolerant as the old farts you no doubt love to hate.

More fool them for not listening anyway: the rest of the audience have a whale of a time responding to the band's opening invitation, 'Let's Dance'. And the group really needn't have had any musical worries: the set sounds fine, the harmonies polished and precise and the guitarwork as clear as a bell. In halls this sort of size, holding about 250 people, there are sometimes problems with the sound, but tonight it sounds just fine.

As the show wears on, the group's confidence grows visibly, until by the second encore, they're fully in command, with (almost) every kid in the hall on their side.

If they can do this in a 'dry' Methodist college (not a bar for miles) just think what they can do with alcohol to help 'em along! SHEILA PROPHET.



THE PLEASERS: rhythm methodists

ADVERTISING London Music Machine

THE SPRING fashions are already being worn around the nightclubs of London. Spotted onstage at the fashionable Music Machine in Camden Town, the haunt of the bright young things, was the first example of the new 'rock-casualty' look.

The attraction of this look is that it can be cheap and simple to achieve. All that's required is one of those gorgeous, thigh-length plasters, available FREE from the National Health. Of course, Zandra Rhodes also does it at a cost of a mere £190 (off the peg), but today's young people, in their search for the elusive 'street look', prefer to go for the real thing.

Unfortunately, it is currently available only in white, but you can follow the example of Simon Boswell, handsome young guitarist with Advertising, and wear brightly coloured trousers over it, spilt from the crotch and secured with safety pins.

Simon did have a little trouble moving around in his plaster — as he wittily commented at the beginning, 'No leaping around tonight'. But the knowledge that he was first in the crowd more than made up for the disadvantages of the new look, and he gallantly did his bit for the group.

The audience displayed their approval of the new look by calling Simon and his companions back twice. The group gave a second performance of their classic single, 'Lipstick', and Simon limped from the stage, obviously delighted that tonight, he had set a new trend. EVE BOLLARD.

SIMON TOWNSHEND BAND Harrow College of Technology

WHO'S BEEN having sneaky rehearsals then? Oh, you clever boys.



BOSWELL: plastered

Four months ago the Simon Townshend Band ensemble were so loose they rattled. Now, minus one guitarist, plus new material, they're so tight they squeak.

Last Friday they had an atrocious sound system. But after the first four numbers things improved — radically.

Simon Townshend, lead singer and keyboard person (the younger bruvver of Pete) was out of vogue with his band in a big way last year.

But this, the year of commercial sound, also heralds the resurgence of melody. And this group have plenty.

Tony Butler's commanding and inventive bass, and Simon's synthesiser make even old Genesis tunes sound good. Their own material, Simon's handiwork mainly, is strong and varied.

The numbers are long, something of a rarity these days, and Simon's vocals tend to be monotonous on occasion.

So who's complaining? Once or twice they gelled perfectly. An impressive set.

Can't recommend any records 'cos they haven't done any. But when they do watch out DAVE SMITH

JIM CAPALDI AND THE CONTENDERS Plymouth Castaways

IT'S TAKEN Jim Capaldi a long time to fully live down his image as just 'one of those boys from Traffic', but on this showing it's an image that won't last much longer.

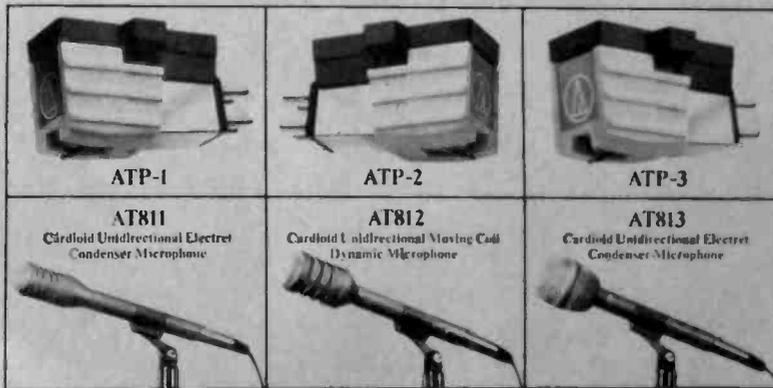
Capaldi and his band have worked hard to prepare for their current tour and it shows. Their performance in Plymouth was almost faultless as they rocked their way through a 40 minute set. And it was no mean feat for an eight man band to be as tight as they were.

And it's not a question of Capaldi just fronting a band of back up boys. The Contenders are a fine outfit of experienced musicians and the success of the gig came from an excellent all round performance. Alan Spenner on bass and Trevor Moruils on drums were the backbone of a powerful rhythm section and Peter Bonas played lead guitar like few guitarists seem to play these days — with style, skill and a true sense of proportion.

Highlights of the evening were 'Rock 'N' Roll Stew', a pure funk number, and 'Elixir Of Life' with Ray Allen's pounding bongos and Peter Bonas's searing guitar. But even so the star of the show just had to be Jim himself, moving from piano to acoustic guitar and always leading the band along with his distinctive vocals.

Just to show he has no complex about that ex Traffic image, there was a beautiful acoustic version of that classic Traffic number, 'Low Spark Of The High Heeled Boys'. If you get a chance to see the band on their current tour, take it — you won't regret it. PAUL NEWMAN

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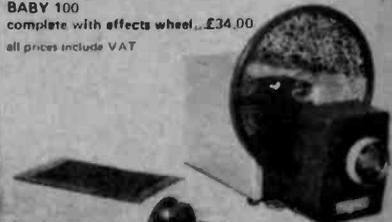
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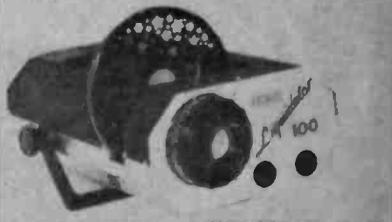
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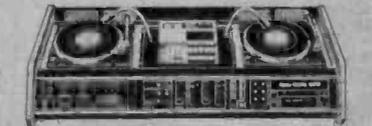
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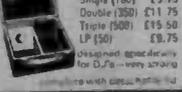
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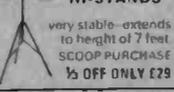
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Discos by JAMES HAMILTON

VERONICA UNLIMITED: 'What Kind of Dance Is This' (EMI INT 544). Long awaited Continental hit melody of the Beatles' 'Hard Day's Night', Sensations' 'Let Me In' and Byrds' 'Mr Tambourine Man', all taken lickety-split in best Europop style - in fact, it may be too fast!

REE GEES: 'Stayin' Alive' (RSO 260267). Easy-paced squeaky chugger from their disco set 'Saturday Night Fever' soundtrack.

REAL THING: 'Whenever You Want My Love' (Pye TN 46045). Hurray, they're back in their jaunty jog-along style, and should smash again!

ERUPTION: 'I Can't Stand The Rain' / 'Be Yourself' (Atlantic K 11068). Great perky soul update of Ann Peebles' classic, and a driving funky flip.

CANDI STATON: 'Listen To The Music' (Warner Bros K 17080). Subtly rhythmic funkification of the Doobies' oldie.

LULU: 'Your Love Is Everywhere' (GTO GT 118). Bright and breezy but thoroughly derivative Emotions-type funky jolter.

ROD STEWART: 'Hot Legs' (Riva 10). Stones-style chunky funkier.

ROXY MUSIC: 'Do The Strand' / 'Editions Of You' (Polydor 2001756). Dynamite coupling of vintage LP tracks never on 45 before.

DARTS: 'Come Back My Love' / 'Naff Off' (Magnet MAG 110). Superb recreation of the Cardinals' doop-wop rocker, and a booting frantic flip.

RONNIE HAWKINS: 'Forty Days' / 'Who Do You Love' (Pye 7N 25763). Rock 'n' roll classics, the latter featuring young Robbie (The Band) Robertson's amazing guitar.

NAZARETH: 'Gone Dead Train' (Mountain NAZ 2). Raunchy rocker, originally written for Jagger's 'Performance' flick.

MAGNIFICENT MERCURY BROTHERS: 'New Girl In School' (Logo GO 107). Re-issued UK cover of Jan & Dean's Carvelles-type surf chunner.

GENO WASHINGTON: 'Proud Mary' (DJM DJS 10825). Creedence oldie gets the 'I Feel Love' treatment, which works for some.

MILLIE JACKSON: 'If You're Not Back In Love By Monday' (Spring 2068 843). Sensational soul smoocher, reserved as she's visiting.

NATALIE COLE: 'Be Thankful' (Capitol CL 1566). Chattering funky jerky with wheezing synthetics.

SUPERCARGE: 'I Think I'm Gonna Fall (In Love)' (Virgin VS 202-12). Ree Gees vocals and Donna Summer beat, 12-inched in 8:48 and 8:40 versions.

LEE KONMIN: 'Move It On Up' (Polydor 2003971). Catchy pop-reggae bouncer.

OHIBISA: 'Living Loving Feeling' (Bronze BR0 49). Usual criss-cross rhythms with added clapping.

XTC: 'Statue Of Liberty' (Virgin VS 201). Chunky good new wave with a Ben E King beat!



VERONICA UNLIMITED: too fast?

New Spins

AUGUSTUS PABLO: 'King Tubby Meets The Rockers Uptown' (Island IPR 2069). All-time dub classic 12-inched with so much bass that it'll bust your speakers!

DE ALIMENTADO: 'Slaverry Let I Go' (Virgin VOLE 1). Slinky ethnic reggae 12in.

CARPENTERS: 'Sweet Sweet Smile' (A&M AMS 7327). Usefully happy MOR rollicker.

FRANKIE VAUGHAN: 'Take Me' (Pye 7N 46017). Jolly MOR thumber.

PATSY GALLANT: 'Sugar Daddy' (EMI 2741). Slickly hustling cymbalschlurper.

YVONNE ELLIJAN: 'If I Can't Have You' (RSO 2090268). Pretty swayer from 'Saturday Night Fever'.

BRYAN TAYLOR: 'Love Nights' (Private Stock PVT 133). Perky pop hustler.

CJ HOOKER: 'Lifetime Guarantee' (Arista AR-IST 157). Barry White / Four Tops-formula pop hustler.

THE M.V.P.'S: 'Turn In My Heartbeat Up' (Buddah BDS 469). Northern soul flier.

BARBARA PENNINGTON: 'Spend A Little Time With Me' / 'Can't Help Being Guilty' (UA UP 26340). Tricky fast jitterer, but superb slow soul flip.

Disco Dates

THE DOOLEYS are at Eastbourne King's Country Club till Saturday, while **FRIDAY** (20) Delegation play Southgate Royalty, John DeSade funks Minister Beach Hotel, Sheppey, Chris Gentry hits Bea-minster VC; **SATURDAY** (21) Tommy Vance souls Southgate Royalty. Regular gigs include Pete Hill's funk at Southport Valentino's on Saturdays, Ian Bettley's soul at Bellshill Huttonrigg Hotel on Sundays, and Lee Symons' rock at Bournemouth Malsom Royale on Wednesdays.

BRISTOL SHOW

THIS WEEKEND the Bristol Disco Centre mounts another Disco-dimension equipment exhibition, to follow on from their successful run show of last May. Open on Sunday (22) from 1-10 pm and Monday (23) from 10 am - 5 pm, the exhibition is at Bristol's Le Mans Club in Anchor Road, near the city centre. Free invitations and details are available

from Mike Hoare 'on Bristol 425791. Not only will many famous equipment makes be on show but also a whole crowd of record company people will be present, all encouraged by the excellence of last year's bash, and I too will be there on both days. If you see a bearded 6 foot 8 giant, come up and say "Hi!"

CASSETTE JINGLES

SINGLE JINGLES is the name of a new set of 20 disco jingles each housed in separate cassettes, with individually indexed cassette boxes and an 'executive' - style carrying case. For use with ordinary cassette playback equipment, each jingle repeats four times - but with only a one - second pause between repeats, which could well be a trick for DJs. Although some

jingles are fading re-verbs, most seem rather long to be ideal for disco use, when surely one lightly - cued short stab per side of tape would have been best? The messages are the usual type of thing and the set costs £19.99, either from equipment stockists or direct from Euroscope Marketing, 107 High Street, Evesham, Worcs WR11 4EB (tel: 0396-47766).

UK Disco Top 50

CONTINUING the positions from page 100

21	11	CHOOSING YOU, Lenny Williams	ABC 12in
22	35	IT'S A HEARTACHE, Bonnie Tyler	RCA
23	-	KEEP DOIN' IT, Showdown	Stata 12in
24	18	EGYPTIAN REGGAE, Jonathan Richman	Beatnik
25	42	SORRY I'M A LADY, Baccara	RCA
26	12	COME GO WITH ME, Poelaris	CBS
27	34	LOVE OF MY LIFE, Doobies	GTO
28	24	DANCING PARTY, Showaddywaddy	Arista
29	32	IF YOU REMEMBER, Long Tall Ernie	Atlantic
30	23	DADDY COOL, Darts	Magnet
31	30	I WILL, Ruby Winters	Creslo
32	39	HOW DEEP IS YOUR LOVE, Bee Gees	RSD
33	22	DO YOU REMEMBER, Long Tall Ernie	Polydor
34	27	BLOOD AND HONEY, Amanda Lear	Ariola
35	21	I DON'T WANNA LOSE YOUR LOVE, Emotions	CBS
36	31	ONLY THE STRONG SURVIVE, Billy Paul	Phil Int
37	-	BIG BLOW, Manu Dibango	French Fiesta 12in
38	-	IF IT DON'T FIT DON'T FORCE IT, Koolhae Patterson	EMI Int
39	-	GOOD TIMES/FUNK FUNK, Cameo	Casablanca CBS
40	-	LOVELY DAY, Bll Williams	12in
41	33	LITTLE GIRL, The Banned	Harvest
42	-	FOR YOUR LOVE, Four Tops	ABC 12in
43	36	GET ON THE FUNK TRAIN, Munich Machine	Creslo
44	-	PUT YOUR LOVE IN ME, Hot Chocolate	Rak 12in
45	38	TOT HOT TA TROT, Commodores	Motown
46	47	MAGIC MIKE, Earth Wind & Fire	CBS LP
47	-	I CAN SEE CLEARLY NOW, Ray Charles	London
48	28	FLORAL DANCE, Brighouse & Rastrick	Band Transatlantic
49	43	WE, Brass Construction	UA LP
50	-	WE WILL ROCK YOU, Queen	EMI

BREAKERS

1	REACH FOR IT, George Duke	US Epic
2	JIGGERY POKERY, Rah Band	Ebony
3	SWINGTOWN, Steve Miller Band	Motown
4	LOVE WITH YOU, Billie Friedland	Polydor
5	YOU'RE SO RIGHT FOR ME, Eastside Connection	Creslo 12in
6	PROUD MARY, Geno Washington	DJM
7	DISCO SATISFACTION, Tammi	Private Stock
8	NOBODY'S GOT TIME, Cocoburn Rhythm Section	Ice
9	WITH PEN IN HAND, Dorothy Moore	Epic
10	THE MORNING OF OUR LIVES, Jonathan Richman	Beatnik

YEAR'S BEST

MARTIN CLARKE, of Garley, Cheshire, has done a job that I was hoping nobody would want me to do - he's compiled a Disco Top 40 for last year, 1977 Using just the Disco Top 20 from each week and awarding points in the usual fashion (20 for number 1, etc), he's come up with some interesting results, not the least of which being Le Belle Epoque's beating of Donna Summer. Many thanks, Martin!

	Points	
1	BLACK IS BLACK, Le Belle Epoque, Harvest	246
2	AIN'T GONNA BUMP, Joe Tex, Epic	229
3	CAR WASH, Rose Royce, MCA	221
4	BOOGIE NIGHTS, Heatwaves, GTO	218
5	I FEEL LOVE, Donna Summer, GTO	204
6	BEST OF MY LOVE, Emotions, CBS	201
7	THE SHUFFLE, Van McCoy, H&L	188
8	MAGIC FLY, Space, Pye	175
9	MA BAKER, Boney M, Atlantic	168
10	SLOWDOWN, John Miles, Decca	165
11	YES SIR I CAN BOOGIE, Baccara, RCA	164
12	SIR DUKE, Stevie Wonder, Motown	161
13	OADDY COOL, Boney M, Atlantic	161
14	I WISH, Stevie Wonder, Motown	161
15	UPTOWN FESTIVAL, Shalamar, Soul Train	157
16	GOT TO GIVE IT UP, Marvin Gaye, Motown	155
17	STAR WARS, Meco, RCA	148
18	THE CRUNCH, Rah Band, Good Earth	143
19	DO WHAT YOU WANNA DO, T-Connection, TK	141
20	SO YOU WIN AGAIN, Hot Chocolate, Rak	140
21	FLOAT ON, Floaters, ABC	138
22	DO YOUR DANCE, Rose Royce, Whitfield	136
23	SHOW YOU THE WAY TO GO, Jacksons, Epic	133
24	BABY DON'T CHANGE YOUR MIND, Gladys Knight, Buddah	132
25	I CAN PROVE IT, Tony Bonis, GTO	131
26	BELFAST, Boney M, Atlantic	125
27	2, 4, 6, 8, MOTORWAY, Tam Robinson Band, EMI	123
28	DON'T LEAVE ME THIS WAY, Thelma Houston, Motown	119
29	DOWN DEEP INSIDE, Donna Summer, Casablanca	119
30	ISN'T SHE LOVELY, Stevie Wonder, Motown LP	119
31	SUNNY, Boney M, Atlantic	114
32	FEEL THE NEED, Detroit Emeralds, Atlantic	112
33	GAME SOME, Brandon, Magnet	109
34	SOUND AND VISION, David Bowie, RCA	109
35	DANGIN' EASY, Danny Williams, Ensign	105
36	WHEN I NEED YOU, Leo Sayer, Chryslis	105
37	JACK IN THE BOX, Moments, All Platinum	104
38	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda, Philips	104
39	ROCKIN' ALL OVER THE WORLD, Status Quo, Vertigo	101
40	DANCE DANCE DANCE, Chic, Atlantic	95
	BRICK HOUSE, Commodores, Motown	
	SATURDAY NIGHT, Earth Wind & Fire, CBS	
	KNOWING ME KNOWING YOU, Abba, Epic	

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Soul

by ROBIN KATZ

Jingle tills

DO FAME and fortune go hand in hand? Not for the versatile Patti Austin who doesn't seem the least bit bothered if fame takes a back seat. She's making a fortune doing commercial jingles.

She also does back-ups for people like Paul Simon, Phoebe Snow, Frankie Valli and Roberta Flack. Her songs are recorded by people like Sarah Vaughn, Blood Sweat And Tears and Robin Kenyatta.

Her CTI debut 'End Of The Rainbow' was one of last year's most delicately crafted late-night soul albums. And her newest LP 'Havana Candy' is rolling off the Polydor presses at this very second.

But it's going to take a lot to persuade Patti Austin to spend more time on-stage and less time singing jingles.

Still, she happily consented to do a phone interview at eight in the morning from her northern New Jersey home.

"I've been a singer since I was four," she

PATTI AUSTIN tells why she prefers shoe polish to the bright lights

says candidly in that matter-of-fact voice you often hear on 'Rhoda'.

"I always had a double life. I'd do my homework at rehearsals for shows, do a performance and then slip into my pyjamas and sleep in the car on the way home. I loved it. It was a big ham and it was great.

"When I got older, I did super clubs all over the place but it became a big drag and a hassle. No roots, no home, no security.

"I would go home and end up staying with my parents. So much for gunning for fame.

"I got into back-ups through another singer and eventually into jingles.

"The thing about jingle work is that although it doesn't get your name in lights, it's one area where you can have a secure future, a lot more security than in being a performer.

"If I'd depended on

my super club bookings to pay the mortgage, I'd have been up the creek," she laughs.

"Jingles are a lifesaver. I have the option to do what I want. I'm not at the mercy of what the record company wants because they pull the financial strings."

Jingles also force vocalists to explore every possible corner of their vocal abilities to produce any of several different-sounding voices.

Perhaps that's why Austin's 'End Of The Rainbow' was such a marvellous album. There was an early Streisand-like sophistication to her airy voice, but there was also an assurance without hysteria which has long been missing from albums.

Patti Austin has learned that diversity pays. And irrelevant of whether anyone ever sees her perform, that confidence is unshakable on record.

"I got compared to Streisand a lot on the first album," she continues. "Probably because the production was very lush and most black artists don't go in for that.

"Even Diana Ross has gone disco in some respects. But just because black vocalists have abandoned sophistication and strings doesn't mean it can't be done. It just isn't being done. There's a difference.

"The new album to me is hotter. It's got more material. It has some silly moments. The production is different and I let down my cool a bit.

"I'm a funny person and I think the humorous side of me comes out a bit more. 'Havana Candy' is a silly song. It's a Latin rumba that sounds like Bette Midler goes Carmen Miranda.

"Golden Oldies' is a rock song about the death of rock and roll, as most of us knew it. There's a tongue-in-cheek Barry White take-off called 'That's Enough For Me'.

"But then I've also gone in for a touch of classical - I've done



PATTI AUSTIN: jingling her way to a secure future

'Lost In The Stars'. To the best of my memory the only other woman who has done that is Sarah Vaughn. I wanted to include it on the last album but it didn't fit. I used to sing it when I was five.

"There's a song I wrote called 'I Need Somebody' which Quincy Jones says sounds like 'Steal Away'. It was the first song I ever wrote."

Patti explained that there's an entire network of jingle singers. Some of the best-loved names in soul music are involved with it.

Rhettia Hughes of 'Re-light My Fire' fame is a jingle singer who nearly blew her commercial-making career when she spent six months out of New York touring with Harry Belafonte.

Valerie Simpson of Ashford and Simpson

does 'tons' of jingles. Ron Dante, the Archies' voice on 'Sugar Sugar', is a hot jingle singer and works with Barry Manilow.

The biggest problem with the jingle scene is becoming too famous. It's had if your voice is too recognizable. The famous singer becomes an endorsement for a product. Out have gone Barry Manilow and Melissa Manchester.

So lucrative is the jingles field that Austin turned down singing on the latest Paul Simon effort because she was too busy singing jingles. But that's Patti on 'Fifty Ways To Leave Your Lover'.

With times as hard and as competitive as they are, die-hard soul fans (not necessarily meaning disco) may have to relegate themselves to the fact that

their favourite female vocalists may give up the centre stage or second billing to sing enthusiastically about beer, shoe polish and perfume.

We may have to accept that Patti Austin's determined attitude to do albums in her own time may be the way soul singing will be in the future.

"My ego isn't bothered to sing anonymously with three girls into a mike and not be seen. As the American comedian George Carlin observed about performing: 'What is it anyway? People pay money to come here and watch me do my job'."

"I'd survive if I never performed live again. My ego has other requirements. And knowing the rent is being paid is one of them."

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Mirror

UK SOUL

1	1	NATIVE NEW YORKER, Odyssey	RCA
2	3	COCOMOTION, El Coco	Pye
3	2	GALAXY, War	MCA
4	5	LOVELY DAY, Bill Withers	CBS
5	7	LOVE'S UNKIND, Donna Summer	GTO
6	13	ON FIRE, T Connection	GTO
7	9	WISHING ON A STAR, Rose Royce	Whitfield
8	8	COME GO WITH ME, Pockets	CBS
9	16	I LOVE YOU, Donna Summer	GTO
10	6	DANCE DANCE DANCE, Chic	Atlantic
11	12	SERPENTINE FIRE, Earth Wind & Fire	CBS
12	10	I DON'T WANNA LOSE YOUR LOVE, Emotions	CBS
13	4	BACK IN LOVE AGAIN, LTD	A&M
14	15	GETTIN' READY FOR LOVE, Diana Ross	Motown
15	14	BRICKHOUSE, Commodores	Motown
16	19	YOU CAN'T TURN ME OFF, High Inergy	Motown
17	-	THE GROOVELINE, Heatwave	GTO
18	17	GET ON THE FUNK TRAIN, Munich Machine	Oasis
19	-	IF YOU'RE NOT BACK, Millie Jackson	Polydor
20	-	WHICH WAY IS UP, Star Guard	MCA

US SINGLES

1	2	BABY COME BACK, Player	RSO
2	1	HOW DEEP IS YOUR LOVE, Bae Gees	RSO
3	5	HERE YOU COME AGAIN, Dolly Parton	RCA
4	9	YOU'RE IN MY HEART, Rod Stewart	Warner Bros
5	4	BACK IN LOVE AGAIN, LTD	A&M
6	7	SLIP SLIDIN' AWAY, Paul Simon	Columbia
7	10	HEY DEANIE, Shaun Cassidy	Warner/Curb
8	8	SENTIMENTAL LADY, Bob Welch	Capitol
9	11	COME SAIL AWAY, Styx	A&M
10	13	WE ARE THE CHAMPIONS, Queen	Elektra
11	6	YOU LIGHT UP MY LIFE, Debby Boone	Warner/Curb
12	12	YOU CAN'T TURN ME OFF, High Inergy	Gordy
13	3	BLUE BAYOU, Linda Ronstadt	Asylum
14	14	RUNAROUND SUE, Lelf Garrett	Atlantic
15	17	SHORT PEOPLE, Randy Newman	Warner Bros
16	18	JUST THE WAY YOU ARE, Billy Joel	Columbia
17	28	STAYIN' ALIVE, Bee Gees	RSO
18	20	TURN TO STONE, E. L. O	Jet
19	19	SERPENTINE FIRE, Earth, Wind & Fire	Columbia
20	23	LOVE IS THICKER THAN WATER, Andy Gbb	RSO
21	21	I GO CRAZY, Paul Davis	Bang
22	25	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century
23	26	DANCE, DANCE, DANCE, Chic	Atlantic
24	24	THE WAY I FEEL TONIGHT, Bay City Rollers	Arista
25	18	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	UA
26	29	DESIREE, Neil Diamond	Columbia
27	27	GETTIN' READY FOR LOVE, Diana Ross	Motown
28	31	DON'T LET ME BE, Santa Esmeralda	Casablanca
29	30	POINT OF KNOW RETURN, Kansas	Kirshner
30	15	IT'S SO EASY, Linda Ronstadt	Asylum
31	37	EMOTION, Samantha Sang	Private Stock
32	33	NATIVE NEW YORKER, Odyssey	RCA
33	34	GIRLS SCHOOL, Paul McCartney & Wings	Capitol
34	38	WHAT'S YOUR NAME, Lynyrd Skynyrd	MCA
35	22	MY WAY, Elvis Presley	RCA
36	40	PEG, Steely Dan	ABC
37	47	LONG, LONG WAY FROM HOME, Foreigner	Atlantic
38	42	AS, Savie Wonder	Tamla
39	39	YOU'RE MY INSPIRATION, Donny & Marie Osmond	Polydor
40	49	TOO HOT TA TROT, Commodores	Motown
41	43	TRIED TO LOVE, Polar Hampton	A&M
42	45	LOVELY DAY, Bill Withers	Columbia
43	44	NOT BACK IN LOVE BY MONDAY, Millie Jackson	Spring
44	46	HOW CAN I LEAVE YOU AGAIN, John Denver	RCA
45	50	FFUN, Con Funk Shun	Mercury
46	-	EASY TO LOVE, Leo Sayer	Warner Bros
47	-	STREET CORNER SERENADE, Wet Willie	Epic
48	-	THEME FROM CLOSE ENCOUNTERS, John Williams	Arista
49	-	THE NEXT HUNDRED YEARS, Al Martino	Capitol
50	-	THEME FROM CLOSE ENCOUNTERS, Meaco	Millennium

US ALBUMS

1	1	RUMOURS, Fleetwood Mac	Warner Bros
2	2	FOOT LOOSE & FANCY FREE, Rod Stewart	Warner Bros
3	3	ALL 'N ALL, Earth, Wind & Fire	Columbia
4	4	OUT OF THE BLUE, Electric Light Orchestra	Jet
5	5	SIMPLE DREAMS, Linda Ronstadt	Asylum
6	8	BORN LATE, Shaun Cassidy	Warner/Curb
7	7	ALIVE II, Kiss	Casablanca
8	9	NEWS OF THE WORLD, Queen	Elektra
9	10	I'M GLAD YOU'RE HERE WITH ME, Neil Diamond	Columbia
10	22	SATURDAY NIGHT FEVER, Soundtrack	RSO
11	12	DOWN TWO THEN LEFT, Bar Scaggs	Columbia
12	13	FRENCH KISS, Bob Welch	Capitol
13	14	GREATEST HITS, Olivia Newton-John	MCA
14	15	THE STRANGER, Billy Joel	Columbia
15	18	THE GRAND ILLUSION, Styx	A&M
16	20	ORAW THE LINE, Aerosmith	Columbia
17	6	YOU LIGHT UP MY LIFE, Debby Boone	Warner/Curb
18	21	POINT OF NO RETURN, Kansas	Kirshner
19	19	LITTLE CRIMINALS, Randy Newman	Warner Bros
20	11	LIVE, Commodores	Motown
21	23	SOMETHING TO LOVE, L. T. D.	A&M
22	29	HERE YOU COME AGAIN, Dolly Parton	RCA
23	30	GREATEST HITS, ETC, Paul Simon	Columbia
24	26	FOREIGNER	Atlantic
25	25	REACH FOR IT, George Duke	Epic
26	27	ONCE UPON A TIME, Donna Summer	Casablanca
27	31	RUNNING ON EMPTY, Jackson Browne	Asylum
28	28	TURNIN' ON, High Inergy	Gordy
29	17	AJA, Steely Dan	ABC
30	33	GALAXY, War	MCA
31	41	DON JUAN'S RECKLESS DAUGHTER, Joni Mitchell	Asylum
32	37	SLOWHAND, Eric Clapton	RSO
33	35	BOOK OF DREAMS, Steve Miller Band	Capitol
34	16	STREET SURVIVORS, Lynyrd Skynyrd	MCA
35	38	FEELIN' BITCHY, Millie Jackson	Spring
36	36	JT, James Taylor	Columbia
37	39	A PAUPER IN PARADISE, Gino Vanelli	A&M
38	40	WORKS VOLUME II, Emerson, Lake & Palmer	Atlantic
39	24	BABY, IT'S ME, Diana Ross	Motown
40	42	DON'T LET ME BE, Santa Esmeralda	Casablanca
41	-	SHAUN CASSIDY	Warner/Curb
42	-	FUNKENTELEDY, Parliament	Casablanca
43	47	THANKFUL, Natalie Cole	Capitol
44	48	ANYTIME ANYWHERE, Rita Coolidge	A&M
45	48	I WANT TO LIVE, John Denver	RCA
46	-	PLAYER	RSO
47	-	LOOKING BACK, Savie Wonder	Motown
48	-	CHRISTMAS JOLLIES, Salsoul Orchestra	Salsoul
49	49	MENAGERIE, Bill Withers	Columbia
50	-	FLYING HIGH ON YOUR LOVE, Bar-Kays	Mercury

YESTERYEAR

5 YEARS AGO (20 JANUARY 1973)

1	LONG HAIRD LOVER,	Jimmy Osmond
2	BLOCKBUSTER,	The Sweet
3	THE JEAN GENIE,	David Bowie
4	YOU'RE SO VAIN	Carly Simon
5	C MOON,	Wings
6	BALL PARK INCIDENT,	Wizzard
7	SOLID GOLD EASY ACTION,	T Rex
8	CRAZY HORSES,	The Osmonds
9	ALWAYS ON MY MIND,	Elvis Presley
10	BIG SEVEN,	Judge Dread

10 YEARS AGO (20 JANUARY 1968)

1	HELLO, GOODBYE,	The Beatles
2	BALLAD OF BONNIE AND CLYDE,	Georgie Fame
3	EVERLASTING LOVE,	The Love Affair
4	MAGICAL MYSTERY TOUR,	The Beatles
5	WALK AWAY RENEE,	The Four Tops
6	DAYDREAM BELIEVER,	The Monkees
7	I'M COMING HOME,	Tom Jones
8	AM I THAT EASY TO FORGET,	Englebert Humperdinck
9	IF THE WHOLE WORLD STOPPED LOVING,	Val Doonican
10	THANK U VERY MUCH,	The Scaffold

15 YEARS AGO (19 JANUARY 1963)

1	NEXT TIME,	Cliff Richard
2	DANCE ON,	The Shadows
3	RETURN TO SENDER,	Elvis Presley
4	LOVESICK BLUES,	Frank Ifield
5	LIKE I DO,	Maureen Evans
6	GO AWAY LITTLE GIRL,	Mark Wynter
7	DANCE WITH THE GUITAR MAN,	Duane Eddy
8	SUN ARISE,	Rolf Harris
9	GLOBE TROTTER,	The Tornados
10	TELSTAR,	The Tornados

US DISCO

1	ONCE UPON A TIME (LP), Donna Summer
2	SUPERNATURE, Cerrone
3	TWO HOT FOR LOVE, THP Orchestra
4	DANCE, DANCE, DANCE, Chic
5	DANCE LITTLE DREAMER, Blonic Boogie
6	THE NIGHT THE LIGHTS WENT OUT, Trammps
7	ON FIRE, T-Connection
8	MOON BOOTS, O. R. S.
9	LOVE MACHINE, Claudia Barry
10	SHAME, Evelyn King
11	WHAT'S YOUR NAME, Andrea True Connection
12	CAN'T YOU FEEL IT, Michele
13	LA BOUND, King Errison
14	KISS ME, George McCrae
15	STAYIN' ALIVE, Bee Gees
16	WHICH WAY IS UP, Stargard
17	NATIVE NEW YORKER, Odyssey
18	MOONLIGHT LOVIN', Isaac Hayes
19	DANCE A LITTLE BIT CLOSER, Charo
20	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda Casablanca (LP)

Casablanca
Cotillion (LP)
Butterfly (LP)
Atlantic
Polydor (LP)
Atlantic
TK
Salsoul
Salsoul (LP)
RCA
Buddah
West End (LP)
Westbound (LP)
TK (15-inch)
RSO (LP)
MCA (LP)
RCA
Polydor
Salsoul
Casablanca (LP)

STAR CHOICE



RICK BUCKLER of The Jam

1	ITCHYDOO PARK	Small Faces
2	NEW ROSE	Damned
3	STAYED AWAKE ALL NIGHT	BTD
4	1977	Clesh
5	PAINT IT BLACK	Rolling Stones
6	MY MINDS EYE	Small Faces
7	MAGICAL MYSTERY TOUR EP	Beatles
8	HOLIDAYS IN THE SUN	The Sex Pistols
9	FIRST TIME	The Boys
10	JUST ANOTHER TEENAGE ANTHEM	The New Hearts

US SOUL

1	1	FFUN, Con Funk Shun	Mercury
2	5	OUR LOVE, Natalie Cole	Capitol
3	3	OOH BOY, Rose Royce	Whitfield
4	2	REACH FOR IT, George Duke	Epic
5	7	GALAXY, War	MCA
6	4	SERPENTINE FIRE, Earth, Wind and Fire	Columbia
7	8	DANCE, DANCE, DANCE, Chic	Atlantic
8	11	LOVELY DAY, Bill Withers	Columbia
9	6	YOU CAN'T TURN ME OFF, High Inergy	Gordy
10	10	NATIVE NEW YORKER, Odyssey	RCA
11	9	BELLE, Al Green	M
12	12	SOMEBODY'S GOTTA WIN, Contenders	Juno
13	13	BACK IN LOVE AGAIN, L. T. D.	A&M
14	-	WHICH WAY IS UP, Stargard	MCA
15	19	TOO HOT TA TROT, Commodores	Motown
16	-	JACK AND JILL, Raydio	Arista
17	18	COME GO WITH ME, Pockets	Columbia
18	14	BOP GUN, Parliament	Casablanca
19	15	IF IT DON'T FIT DON'T FORCE IT, Koolhaas	Patterson Brothers
20	-	WITH PEN IN HAND, Dorothy Moore Malsco	