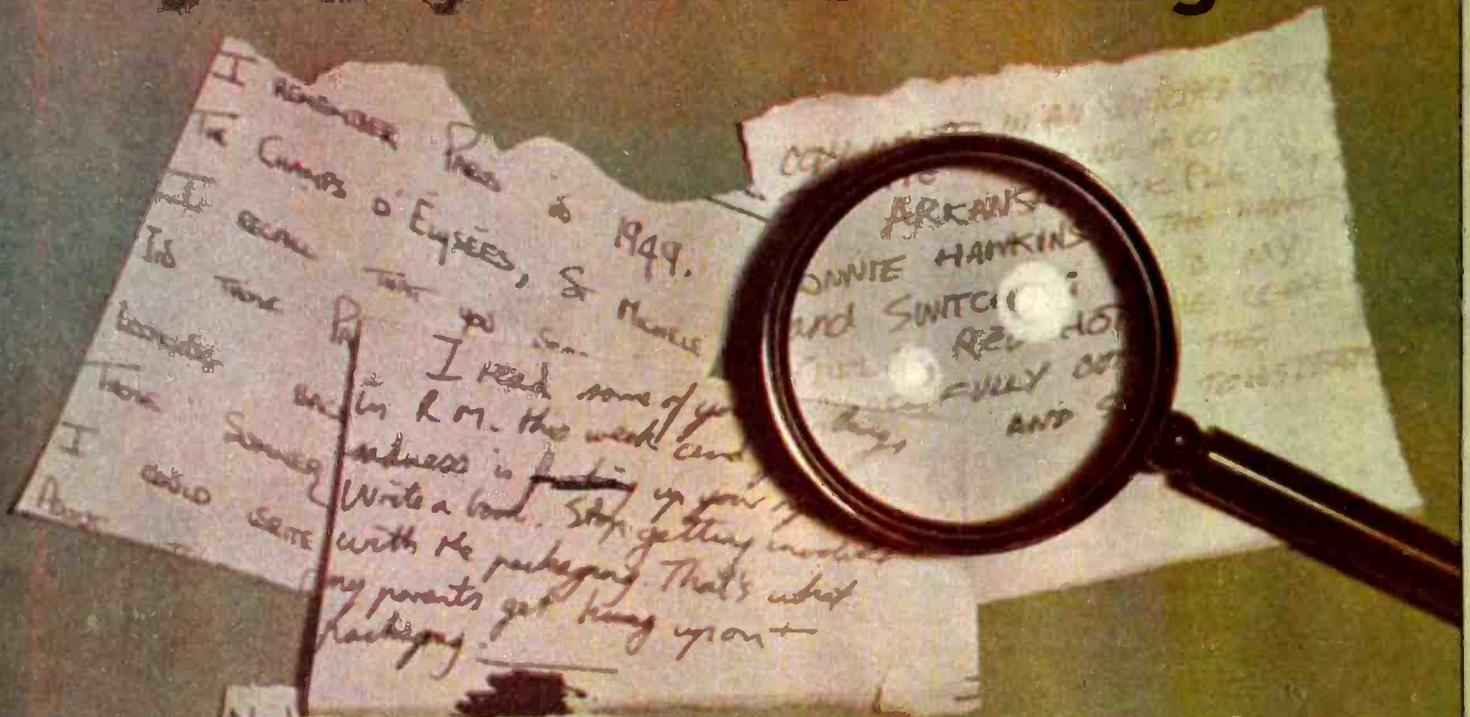


Record Mirror

Can you recognise Johnny Rotten's writing?



North Thames Gas Board signed *John Rotten*

This is my very special type of writing and it's all for you to analyse with what you know because you...

The Board's representative was here with a gas meter for the purpose of ascertaining the meter reading at the time of your entry.

(P.S. I...)

Could our graphologist?

Pages 6 & 7

Record

UK SINGLES

1	1	WUTHERING HEIGHTS, Kate Bush	EMI
2	5	DENIS, Blondie	Chrysalis
3	2	TAKE A CHANCE ON ME, Abba	Epic
4	3	COME BACK MY LOVE, Darts	Magnet
5	4	WISHING ON A STAR, Rose Royce	Warner Bros
6	8	BAKER STREET, Gerry Rafferty	United Artists
7	7	I CAN'T STAND THE RAIN, Eruption	Atlantic
8	6	STAYIN' ALIVE, Bee Gees	RSO
9	9	MR. BLUE SKY, Electric Light Orchestra	Jet
10	18	MATCHSTALK MEN, Brian & Michael	Pye
11	12	IS THIS LOVE, Bob Marley & The Wailers	Island
12	14	EMOTIONS, Samantha Sang	Private Stock
13	21	ALLY'S TARTAN ARMY, Andy Cameron	Klub
14	15	FANTASY, Earth Wind & Fire	CBS
15	10	JUST ONE MORE NIGHT, Yellow Dog	Virgin
16	22	LILAC WINE, Elkie Brooks	A&M
17	11	FREE EP, Free	Island
18	13	FIGARO, Brotherhood of Man	Pye
19	28	RUMOUR HAS IT, Donna Summer	Casablanca
20	27	EVERY 1'S A WINNER, Hot Chocolate	RAK
21	33	I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe	Radar
22	25	JUST THE WAY YOU ARE, Billy Joel	CBS
23	16	LOVE IS LIKE OXYGEN, Sweet	Polydor
24	26	GLAD TO BE GAY, Tom Robinson Band	EMI
25	17	IF I HAD WORDS, Scott Fitzgerald / Yvonne Keeley	Pepper
26	35	WALK IN LOVE, Manhattan Transfer	Atlantic
27	19	5 MINUTES, Stranglers	United Artists
28	36	WORDS, Rita Coolidge	A&M
29	31	WHENEVER YOU WANT MY LOVE, Real Thing	Pye
30	42	FOLLOW YOU FOLLOW ME, Genesis	Charisma
31	50	CHELSEA, Elvis Costello and Attraction	Radar
32	20	HOT LEGS / I WAS ONLY JOKING, Rod Stewart	Riva
33	32	BABY COME BACK, Player	RSO
34	41	WHATS YOUR NAME, Andrea True Connection	Buddah
35	38	NEWS OF THE WORLD, Jam	Polydor
36	24	WE'VE GOT THE WHOLE WORLD, Nottingham F / Paper Lace	WB
37	39	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century
38	37	CLASH CITY ROCKERS, Clash	CBS
39	23	DRUMMER MAN, Tonight	TDS
40	34	SPREAD YOUR WINGS, Queen	EMI
41	43	I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles	CBS
42	-	IF YOU CAN'T GIVE ME LOVE, Suzi Quatro	RAK
43	-	THE GHOST OF LOVE, Tavares	Capitol
44	45	IF IT DON'T FIT FORCE IT, Keele Paterson	EMI
45	48	SINGIN' IN THE RAIN, Sheila B. Devotion	EMI
46	46	RHIANNON, Fleetwood Mac	Reprise
47	44	TOO HOT TO TROT / ZOOM, Commodores	Motown
48	47	STAY WITH ME BABY, David Essex	CBS
49	-	AUTOMATIC LOVER, Vibrators	EPC
50	49	READY STEADY GO, Generation X	Chrysalis

UK ALBUMS

1	1	THE ALBUM, Abba	Epic
2	2	20 GOLDEN GREATS, Buddy Holly & The Crickets	MCA
3	3	REFLECTIONS, Andy Williams	CBS
4	4	RUMOURS, Fleetwood Mac	Warner Brothers
5	-	BOOGIE NIGHTS, Various	Ronco
6	8	OUT OF THE BLUE, Electric Light Orchestra	Jet
7	5	VARIATIONS, Andrew Lloyd Webber	MCA
8	16	THE KICK INSIDE, Kate Bush	EMI
9	14	CITY TO CITY, Gerry Rafferty	United Artists
10	6	DISCO STARS, Various	K-Tel
11	7	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
12	21	PLASTIC LETTERS, Blondie	Chrysalis
13	9	DARTS,	Magnet
14	10	25 THUMPING GREAT HITS, Dave Clark Five	Polydor
15	11	NEW BOOTS AND PANTIES, Ian Dury	Stiff
16	13	ALL 'N' ALL, Earth Wind & Fire	CBS
17	15	ARRIVAL, Abba	Epic
18	28	IN FULL BLOOM, Rose Royce	Warner Brothers
19	18	GREATEST HITS, Abba	Epic
20	24	EXODUS, Bob Marley & The Wailers	Island
20	12	THE SOUND OF BREAD	Elektra
22	19	FONZIES FAVOURITES, Various	Warwick
23	30	PASTICHE, Manhattan Transfer	Atlantic
24	20	THE MUPPET SHOW VOL 2	Pye
25	39	SATURDAY NIGHT FEVER, Various	RSO
26	48	THE JESUS OF COOL, Nick Lowe	Radar
27	17	GREATEST HITS, Donna Summer	GTO
28	29	STIFFS LIVE STIFFS, Various	Stiff
29	27	LOVE SONGS, The Beatles	Parlophone
30	53	FLEETWOOD MAC,	Reprise
31	22	FEELINGS, Various	K-Tel
32	42	DRASTIC PLASTIC, Be Bop Deluxe	Harvest
33	26	BLACK JOY, Various	Ronco
34	33	THE FLORAL DANCE, Brighthouse & Rastrick Band	Logo
35	34	STAR WARS, Soundtrack - London Symphony Orchestra	20th Century
36	37	SMALL CORNERS, Cliff Richard	EMI
37	44	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
38	32	DISCO FEVER, Various	K-Tel
39	49	BEST OF FRIENDS, Cleo Laine / John Williams	RCA
40	36	THEIR GREATEST HITS 1971 / 75 Eagles	Asylum
41	-	GREATEST HITS ETC, Paul Simon	CBS
42	-	WATERMARK, Art Garfunkel	CBS
43	23	LIVE AND LET LIVE, 10cc	Mercury
44	-	MOONFLOWER, Santana	CBS
45	-	HOTEL CALIFORNIA, Eagles	Asylum
46	29	TELL US THE TRUTH, Sham 69	Polydor
47	-	DOUBLE LIVE GONZO, Ted Nugent	Epic
48	-	LIVE AT TREORCHY, Max Boyce	One Up
49	-	THE JOHNNY MATHIS COLLECTION	CBS
50	-	THE ROAD AND THE MILES, Max Boyce	EMI

OTHER CHART

SINGLES

1	CHELSEA, Elvis Costello	Radar
2	I LOVE THE SOUND, Nick Lowe	Radar
3	I AM THE FLY, Wire	Harvest
4	KLU KLUX KLAN, Steel Pulse	Island 12in.
5	LIFE ON THE LINE, Eddle and the Hot Rods	Island
6	DENIS, Blondie	Chrysalis
7	HI - TENSION,	Island 12in.
8	COKANE, IN MY BRAIN, Dillinger	Island
9	STUCK WITH YOU, Zones	Zoom Records
10	CLASH CITY ROCKERS, The Clash	CBS

ALBUMS

1	LAST YEAR'S MODEL, Elvis Costello	Radar
2	PLASTIC LETTERS, Blondie	Chrysalis
3	JESUS OF COOL, Nick Lowe	Radar
4	CITY TO CITY, Gerry Rafferty	United Artists
5	FRONT ROW FESTIVAL,	Warner Bros.
6	ANOTHER MUSIC The Buzzcocks	United Artists
7	WILLY ALEXANDER	MCA Import
8	WRECKLESS ERIC,	Stiff
9	77% CLASH CULTURE, The Clash	Lightning
10	CROSSING THE RED SEA, The Adverts	Anchor

Alternative Chart
 SUPPLIED BY BRUCE'S 37 Yunon Street, Glasgow.
 (Tel: 041221 2973)

BREAKERS



ANDREW GOLD

1	I WONDER WHY, Showaddywaddy	Arista
2	MORE LIKE THE MOVIES, Dr. Hook	Capitol
3	YOU'RE SO RIGHT FOR ME, Eastside Connection	Creole
4	ARIEL, Dean Friedman	Lifesong
5	MOVE YOUR BODY, Gene Farrow	Magnet
6	TIME WILL PASS YOU BY ETC, Tobl Legend	AK
7	BIG BLOW, Manu Dibango	Decca
8	SCOTLAND FOREVER, Sidney Devine	Philips
9	NEVER LET HER SLIP AWAY, Andrew Gold	Asylum
10	EASY, Jimmy Lindsay	Island

UK DISCO

1	2	I CAN'T STAND THE RAIN, Eruption	Atlantic
2	15	LET'S ALL CHANT / LOVE EXPRESS, Michael Zager Band	Private Stock / 12 in
3	6	BIG BLOW, Manu Dibango	Decca / French Fiesta 12 in
4	1	WHICH WAY IS UP, Stargard	MCA / LP / US 12 in
5	3	STAYIN' ALIVE, Bee Gees	RSO / LP
6	5	COME BACK MY LOVE, Darts	Magnet
7	7	WISHING ON A STAR / FUNK FACTORY, Rose Royce	Whitfield
8	9	RUMOUR HAS IT, Donna Summer	Casablanca
9	8	IS THIS LOVE, Bob Marley & The Wailers	Island
10	11	FANTASY, Earth, Wind & Fire	CBS
11	4	TAKE A CHANCE ON ME, Abba	Epic
12	13	DENIS (DENEEN), Blondie	Chrysalis
13	18	CAN YOU GET IT / FUNKY MONKEY, Mandrill	Arista / 12 in
14	19	FREAKY DEAKY, Roy Ayers	Polydor / US LP
15	20	ALL RIGHT NOW, Free	Island EP
16	28	WHAT'S YOUR NAME, Andrea True Connection	Buddah / US 12 in
17	32	EVERY 1'S A WINNER, Hot Chocolate	Rak
18	16	SINGIN' IN THE RAIN, Sheila B. Devotion	Catfish / 12 in
19	10	THE GROOVE LINE, Heatwave	GTO
20	21	CLOSE ENCOUNTERS OF THE THIRD KIND, Gene Page	Arista / 12 in

Juicy Juicy

Record Mirror

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Bust? What's a bust?

HONESTLY I can only describe the scenes at London's Marquee Club the home of r'n'b as consternating. Your correspondent became quite distraught. There we were happily watching a concert given by that venerable rocking combo Meal Ticket when suddenly my companion informed me that the club was being "busted" I had to look up my hippie phrasebook to find out what that meant, I don't mind telling you. Then when the dust had cleared and I had opened my eyes I realised that the club had been raided and both people and substances had been "taken away for analysis" to use that quaint phrase.

A faithful eye-witness informed me that about six uniformed police entered the Marquee and began to search members of the audience, and members of the band. When the music stopped playing it was revealed that seven people had been detained for questioning - including Meal Ticket's keyboard player Rick Jones.

The unshaken remaining members of the band asked the audience to vote if they wanted to see the concert completed, and it duly took place. While the next evening Meal Ticket took the stage in conventional prisoner's garb! Such a sense of humour.

It only remains to point out that the Marquee - London's longest established rock venue - has never seen the like of this in nearly 20 years' existence. And to wonder, why Meal Ticket? Juicy's spies will endeavour to find out.

Now the good news. What with one thing and another Manchester has been pretty well represented in exciting pop world of late. Latest diplomats from that grimy city were the Buzzcocks, who contrived to sell out London's Lyceum Ballroom last Friday. Our intimate little group became more intimate as the evening wore on. In fact we've never seen the place so crowded! I learned that "about 850" people had to be turned away at the door.

After the concert it seemed that about the same number were crammed into a nearby hostelry to celebrate the event. Spotted drinking in cramped conditions were Paul Cook (looking sunburned), Nicky Topper Hendon of the Clash and a whole array of London's most socially aware young punks.

Juicy was kept extremely amused by another Mancunian; the rugged and slightly wacky poet John Cooper Clarke.

On then to more normally bizarre sartorialism. At a lavish party thrown for the Strawbs after their London concert who should make an

appearance but the Caped Crusader, Rick Wakeman, himself. Dressed in a scruffy fur-collared parka, shorter than normal golden locks and clutching many, many plastic glasses of beer, the incredibly famous ex-member chatted amiably with member-then-and-now Dave 'Snowdrift' Cousins and other assorted higgers.

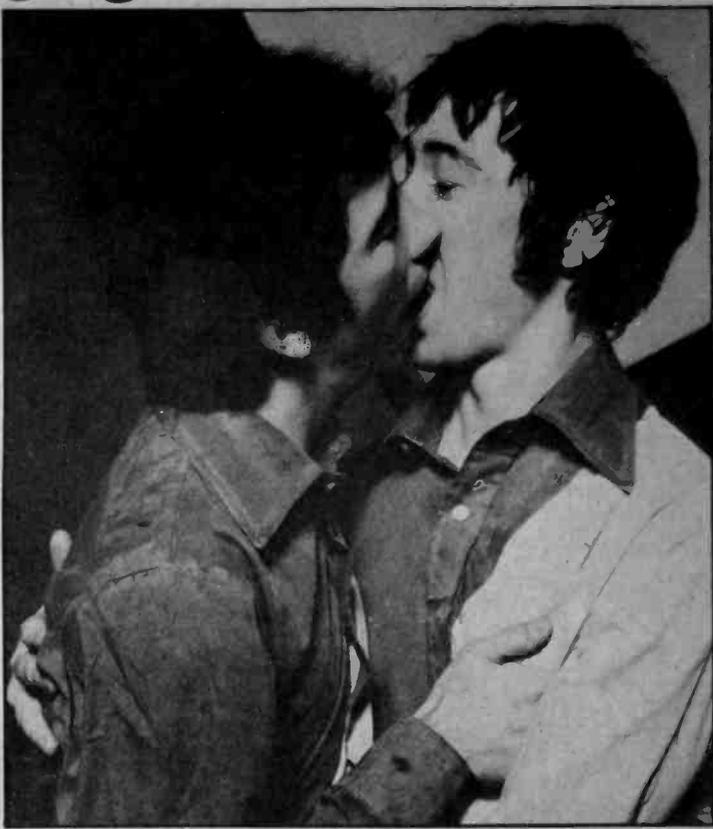
Former art teacher Ian Dury, now the pride of London's East End, has run into problems with American customs. Prior to jetting over to commence his 40-date tour in the Land of the Pilgrim Fathers the gent dispatched a box of 'Sex and Drugs and Rock 'n' Roll' to advertise his visit. Sadly they were returned as "unacceptable" by the US authorities. Now the big question is, will they do the same to Dury?

Did I detect more interest in that obscure five-piece band from Ohio - now known as Devo - at the Roundhouse on Sunday than in those ebullient Mancunian headliners Albertos Y Lost Trios Paranoias? Or have we all been fooled again? And was that Elvis Costello spotted hiding behind some very dark glasses? If so he did well to remain anonymous. The 'Sleak' crew delivered a vicious skit on the bespectacled one during their show.

■ Far be it from me to be envious of success - especially in one so young - but does the meteoric rise of the delightful Kate Bush know no bounds? Not only does she have a number one with her first single, she's also reaching the dizzy heights of royalty. Well - near royalty anyway. Her new management company, Flatspin, also numbers Lord Snowdown among its clients.



WE weren't going to bust... Always the same isn't it? It's Amanda Lear - Europe's "White Disco Queen" - showing just why she likes swimming and water skiing. Her new album's called 'I Am A Photograph'. Now you can see why!



WE'VE DONE IT! BUZZCOCK'S Pete Shelley (left) and Steve Diggle celebrate breaking the house record at the Lyceum. In a style, let it be said, more suited to football players. Still, as long as they're happy we don't mind a bit. (More of the same on Page 30).

Dressing to suit the occasion is always so difficult, don't you think? Take the sartorial dilemma one faces in London these days. The half punk, half Ted look - bezipped trousers atop the more traditional brothel creepers - may confuse the passerby but it doesn't fool the experts. Joe Strummer, Clash's recovering hepatitis victim, found this out the other day. Hailed as a "Ted" by a group of fellow "rockers" he felt it was wiser to conceal the zip on his trousers and let his creepers and Gene Vincent haircut do the talking. Only trouble being he was on a train, and found it would be difficult to alight at his station

without revealing his secret. The redoubtable Joe eventually solved the problem by reversing out of the carriage bent double with his jacket round his knees!

No such difficulties were evident in Liverpool when the exotically decadent Wayne County ventured forth to judge his (soon to be hers) Eddie and Sheena competition. The prize (prize?) was meant to be awarded to a male Ted and female punk couple. The winner, however, was just one person - an extravagant young lad with half his face covered in Catwoman make-up the other half hidden by a fully-greased pompadour. Even Wayne, poor dear, looked slightly taken aback.

A distraught friend tells me that the membership of the Elvis Presley fan club has actually doubled since he died. Meanwhile, the appalling 'Elvis' musical continues to trundle on in London's West End, attracting coachloads of fans from the far-flung regions. Quite why it was ever voted a 'Musical of the Year' is beyond me, but my more famous escort will insist on taking me there. Just a case of grin and bear it, my dears!

On a more truly nostalgic note it was charming to watch my older companions wriggle with delight at a Sham 69 reception last week. The thoughtful punks, you see, ran a full showing of the Humphrey Bogart and James Cagney classic 'Angels With Dirty Faces' to go with their generous provision of sausage, mash and beer. The loutish audience guffawed loudly throughout, uttering Cagney -isms such as "Whaddyahearwhaddyasay" with their mouths full of food.

Only minutes' walk away though, one of my more faithful companions, Nick

'Scandinavian' Lowe, was turned away from one of the city's elegant new eating houses, Peppermint Park, a copy of a tacky American hamburger bar (and twice as expensive), was apparently full and nothing our conquering hero could do or say would gain his ingress. Makes you wonder if it was worth becoming a hit recording artist after all this time, doesn't it?

It's spring and I'm soppy so I can't resist this. Congratulations then to Paul and Linda McCartney, who celebrate their tenth wedding anniversary this week. Aaaaah!

And yet more love is in the air. Diminutive Andy Gibb, brother to the others of the same name, has professed his love for the even more diminutive Marie Osmond. They've exchanged flowers and wait for it... the youngest Gibb is to appear on a forthcoming Osmond television spectacular.

Here is the news from abroad. The Bay City Rollers (remember them?) are back in the recording studio in Switzerland. On second thoughts the news from abroad is cancelled.

A more recent thing - of - the - past was the Damned. But sadly the group haven't yet been able to find anywhere to stage a farewell concert. The most likely place seemed to be the Lyceum but enquiries revealed that they still had a ban on four punk groups: Damned, the Stranglers, the Adverts and the Sex Pistols! It does mean that the ashes of the Damned may now have to be scattered in the Rainbow or the Hammersmith Odeon when they do finally say bye-bye.

Meanwhile, it's bye-bye from me too.

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BREAD - MAJOR JUNE TOUR

DAVID GATES and Bread are to play their first major tour since they re-formed 18 months ago in June. The 12-date British tour includes two nights at London's Royal Albert Hall and one show at Hammersmith Odeon. The group last appeared in Britain in 1971; although they were to have toured in 1973 they disbanded a month beforehand.

The tour opens at Birmingham Odeon on June 2 and continues as follows: Birmingham Odeon June 3, Southampton Gaumont 4, Brighton Centre 5, London Royal Albert Hall 6 and 7, Glasgow Apollo 8, Newcastle City Hall 10, Manchester Apollo 12



David Gates

and 13, London Hammersmith Odeon 14.

Ticket prices vary with the venue. Outside London (except Glasgow) they are £4.50 to £2.50. Glasgow: £3.50 to £2.50. In London the Royal Albert Hall prices range from £5.50 to £2, Hammersmith Odeon just two prices at £5 and £4.

Box offices should be contacted to check ticket availability.

The group are currently working on a new album in Los Angeles, but a new single 'Diary' - taken from the platinum-selling album 'The Sound of Bread' - will be released on March 23.



James Young, Tommy Shaw

STYX CROSS OVER

AMERICAN ROCK band STYX have so far confirmed three British dates for May. It will be their first visit here, and it is expected that at least two more concerts will be added to their itinerary in the near future.

They play Manchester Apollo on May 11, Birmingham Hippodrome

May 12 and London Hammersmith Odeon on May 15. Tickets are now on sale for all concerts priced at £2.50, £2.00 and £1.50.

Styx, with their music described as "melodic heavy rock", are a five-piece outfit from Chicago. They have released seven albums in America in as

many years, but shot to prominence with the most recent, 'The Grand Illusion', which is still a best-seller in the States.

The album was released in Britain last year and is to be repackaged to coincide with the tour - along with a new single 'Feeling Yourself' released on March 17.

GEN X - READY STEADY STOP

GENERATION X were forced to cancel the first two dates on their British tour, at Norwich (8) and Leeds (9), when part of their PA was stolen from a warehouse. The dates will be re-scheduled soon.

The group have also found that their punk reputation has caused the cancellation of three more planned concerts. They've been forced to

pull out of dates in Coventry (March 19), Brighton (22) and Darford (April 1) for what a spokesman described as "an unfounded reputation as trouble-making punks".

They have, however, added two more dates, at Reading Bones Club on March 30 and Bishops Stortford Triad Centre on April 8.



George Benson

TOURS... TOUR

BLACK SLATE: added dates: London Willesden Cavern March 17, London Queen Elizabeth College 18, London Roundhouse (support) 19, London Southgate Royalty 22, Chelmsford City Tavern 24, Liverpool Erics 25, London Hackney Mayfield Cinema 26.

JIMMY JAMES AND THE VAGABONDS: Stockton on Tees Fiesta March 17 and 18, Northampton Salon 22, Chippenham West End Social Club 23, Retford Bircoats Social Club 25, Manchester Placemate 27, Norwich Cromwell's Club 30.

DEAF SCHOOL: more dates: Manchester Rafter's March 24, Sheffield Top Rank 26, Glasgow Satellite City 27, Nottingham Sandpipers 30.

LANDSCAPE: Glasgow Prince Studio March 18, Edinburgh Carlton Studios 19, London Hampstead Town Hall 31.

SMIRKS: Reading University March 17, London Nashville 19, London Dingwalls 21, London Rock Garden 23, Aylesbury Friars 25, Liverpool Erics 31.

DEAD FINGERS TALK: London Music Machine March 21, London Rochester Castle 26, London Charing X Astoria April 2, West Runton Village Club 14, Manchester Rafter's 15, Edinburgh Clouds 16, Canterbury College of Art 20, Margate Dreamland 21, London North East Polytechnic 22, Sheffield Linnet Club 26, Leeds Roots Club 27, Scarborough Roundhouse 28, Northampton Cricket Club 29.



BENSON'S BRITISH DEBUT

GEORGE BENSON and his band will do their first major British concert tour in May. The American singer and guitarist played in London in January this year, with a special midnight concert at the Drury Lane Theatre. The new tour will include Benson's first dates outside London.

The full itinerary is as follows: Coventry Theatre May 21, London Royal Albert Hall 22 (two shows at 6.15 and 9.15),

Bristol Hippodrome 26, Oxford New Theatre 26, Birmingham Hippodrome 27, Manchester Apollo 28 (two shows at 6.00 and 9.00), Edinburgh Odeon 30.

Tickets for all shows outside London will cost from £3.25 to £1.75. At the Albert Hall prices range from £5 to £2.

Benson has a live album, 'Weekend In LA', currently available, and a single 'On Broadway' was released last week; edited from the album.

THREE ARE DEVO

DEVO SIGNED a long-term recording contract last week with Warner Brothers.

The five man Ohio group have just completed their debut album in Germany. The album was produced by Eno

and Bowie.

However Stiff Records will still release three singles from the group. As well as 'Jocko Homo', the current single, 'Satisfaction' and 'Be Stiff' will be available before the album.

RATS RETURN

DATES WERE announced this week for a Boomtown Rats' "dance band" tour, to coincide with the release of their new Ensign single 'She's So Modern'.

The Irish new wavers kick off at Yate Bristol Leisure Centre on March

22 and follow with: London Lyceum Ballroom 24, Portsmouth Locarno 28, Croydon Greyhound 29, Birmingham Barbarellas 30, Derby Kings Hall 31, West Runton Pavilion April 1, Dunstable Queensway Hall 2. Tickets for all concerts will cost £1.75.

CAMBERLEY COWBOY RETURNS

GRAHAM PARKER returns to the British stage, along with the Rumour, in April. The new single 'Don't Ask Me Questions' - an old Parker stage favourite - is released on March 21.

The band play a series of dates in Ireland before beginning the tour.

The full itinerary is as

follows: Cork Arcadia, March 30, Limerick Savoy 31, Galway Tech April 1, Belfast Whiter Hall 2, Dublin Stadium 3. The group then go to Holland, Brussels and Germany before resuming British dates at Dundee University April 20, Glasgow Strathclyde University

21, Newcastle Poly 22, Leeds University 23, Portsmouth Locarno 25, Leicester University 26, Hull University 27, Sheffield University 28, London Roundhouse 30 and May 1, Bath University 3, Reading University 4, Cardiff University 5.

OLD MUD, NEW MUD

AFTER A long absence, Mud return to the record scene with two singles in March with the album in early May.

The new Mud single will be a revival of 'Out Across Shorty' released on March 17, while two members of Mud under

the name of Roly release the old Everly Brothers' hit 'Please Don't Ever Change' on the same day.

Meanwhile lead singer Les Gray has a single out at the end of May, with a major British tour for the group planned in June.

LIZZY RAINBOW TV SPECIAL

THE VENUE for Thin Lizzy's special London concert - which will be filmed for a TV show - will now take place at the Rainbow on March 29.

But the event, which was reported in Record Mirror last week, is to be limited to 2,000 tickets only. These will be on sale, at the reduced prices

of £1.00 and £1.50, only by personal application at the Rainbow Box Office from Friday March 17. No support act has yet been fixed.

Thin Lizzy, meanwhile, have received a silver disc for sales of 'Whisky In The Jar', which was re-released last January.

SLADE AGAIN

WITH their new single 'Give Us A Goal' picking up radio plays, a revitalised Slade are back on the road in March. Their lengthy tour extends into April, when they end up with a major headlining date at London Hammersmith Odeon.

Full dates read: Andover Country Bumpkin March 17, Buckley Cheshire Tivoli 18, Birmingham Town Hall 21, Purley Tiffnays 22, West

Ryton Pavilion 23, Bury St Edmunds Focus Theatre 25, Sheffield Fiesta 26, Crawley Sports Centre 27, Wigan Casino April 1, Bedford Nite Spot 2, Southgate Royalty Ballroom 4, Chesterfield Aquarius 5, Weston - super - Mare Country Club 6, Port Talbot Troubador 7, Stroud Leisure Centre 8, Bolton Blightys 9, Bristol Colston Hall 10 and London Hammersmith Odeon 15.

EX - REBEL JOINS 10 cc

10CC are now five, following the addition of ex-Cockney Rebel keyboard player Duncan Mackay to the line-up.

Mackay is currently working with them on a new studio album.

He has a single, 'Sirius 111', available on Pepper Records.

'PRESENT' FROM ELVIS

THE FIRST 50,000 copies of Elvis Costello's new Radar album 'This Year's Model' are to contain a free single.

The single features on Elvis' version of the Danned number 'Neat, Neat, Neat', backed with another new Costello song 'Stranger In The House'.

McLEAN TO TOUR

AMERICAN singer Don McLean is to undertake an extensive British tour in May. McLean, plays his first concert at London's Royal Albert Hall on May 1.

The tour continues as follows: Ipswich Gaumont May 3, Leicester De Montfort Hall 4, Oxford New Theatre 5, Brighton Dome 6, Southampton Gaumont 7, Coventry Theatre 8, Birmingham Odeon 9, Sheffield City Hall 10, Preston Guildhall 11, Glasgow Apollo 13, Edinburgh Usher Hall 14, Newcastle City Hall 15, Manchester Free Trade Hall 16, Bristol Colston Hall 17.

WINGS SINGLE SOON

THE long-awaited new single from Wings is to be released on March 23. Entitled 'With A Little Luck' it was written and produced by Paul McCartney, and is taken from the new Wings album 'London Town', whose title was exclusively revealed in Record Mirror last month.

The B-side contains two tracks - both McCartney compositions - 'Backwards Traveller' and 'Cuff Link'. All three new songs were recorded on board a floating mobile studio, anchored in the Virgin Islands, last year.

No definite release date for the new album has yet been set.



FRANKIE'S 'DOUBLE TROUBLE'

FRANKIE MILLER releases his fourth Chrysalis album 'Double Trouble' on the first day of April. The album will be premiered on Radio 1 and BBC 2's 'Sight And Sound' programme on the same day, at 6.30 pm.

The long-awaited follow-up to 'Full House' was produced by Jack Douglas, who has pre-

viously worked with Patti Smith and Aerosmith, and recorded at Air Studios and the Record Plant in New York.

In addition to the usual backing musicians Aerosmith's Stephen Tyler guests on harmonica and backing vocals. A single from the album is expected shortly.

ARISTA BAG PATTI

PATTI SMITH releases 'Because The Night', from the album 'Easter' as her new single on March 31. The song was co-written by Smith and Bruce Springsteen. The single comes in a special

colour bag.

There are also plans to release a poetry recording - made by Patti Smith at a recent London fanzine conference - in the near future.

PATTI PLUS

PATTI SMITH will play an extra British concert at the end of March. Ms Smith, supported by

Tapper Zukie, now appears at Birmingham Bingley Hall on March 31.

FITZGERALD CONCERTS AND SINGLE

GLASGOW - BORN Scott Fitzgerald, whose single with Yvonne Keetey, 'If I Had Words', is still in the charts, is to play two surprise Easter concerts. These will be at Blackpool Tiffanys on March 26, and Birmingham Locarno on

March 27.

Fitzgerald also has a new single released in April called 'Hemorrhage In Disguise'. He returns to Britain from Europe in June to undertake a major concert tour.

RUBBISH TAKEN

PUNK comedian and compe Johnny Rubbish has now been signed to United Artists, and a single can be expected shortly.

DOUBLE COCKS

THE BUZZCOCKS, who sold out London Lyceum Ballroom last week have added two dates to their tour. They return to Liverpool Erics, where they also sold out, on March 17 and play Coventry Locarno on March 19.

RAINBOW'S OUT

CONTRARY to recent rumours the new Rainbow single will definitely be released on March 24 in a special bag. It will be the title track of their new album 'Long Live Rock 'n' Roll', itself scheduled for summer release.

GERRY STAYS WITH UA

GERRY RAFFERTY, currently in both the album and singles charts, has moved from American United Artists to the UK branch and is to make two more albums by May 1978.

SIMON MOVES

PAUL SIMON has now signed to Warner Brothers and plans to expand his activities into films, television and theatre it was revealed this week. Simon has still one album to complete for CBS, and this is expected later in the year.

WHO SINGLE FOR PLEASERS

THE NEW Pleasers single will be the old Pete Townshend song 'The Kids Are Alright', produced by Darts' sound man Tommy Boyce. It's released on March 17.

90 DEGREE SUPPORT

REGGAE band 90 Degrees Inclusive are to support the Tom Robinson Band on all their March dates. 90 Degrees also headline the following additional dates: Birmingham Tower Ballroom March 27, Gloucester City College April 15, London City University 21, Reading Bullmershe College 22.

QUIVER LOST

SUTHERLAND Brothers and Quiver have reverted to the Sutherland Brothers following the departure of drummer Willie Wilson. The truncated outfit have a new single 'One More Night' - recorded in Los Angeles - available from March 31.

BARRY WHITE

THE NEW Barry White single 'Oh What A Night For Dancing', taken from his last album, is released on March 24.

'FEVER' STAR SIGNS

POLYDOR HAVE signed John Travolta, star of the smash hit film 'Saturday Night Fever', to a solo contract it was announced this week.

His first single 'Whenever I'm Away From You' will be released the same day as the premiere of the film in London, March 23. An album will follow in April.

Since his appearance in the film the dancing Travolta has become both a star and a sex symbol in America.



John Travolta

NEWS IN BRIEF

MICKY JUFF and his band will support Elvis Costello on his British tour.

MADLINE BELL makes her solo cabaret debut at London's Talk of the Town. The former singer with Blue Mink plays six weeks there from March 20.

CHISWICK have acquired the Ace catalogue for the UK with a fine stock of old blues, rock 'n' roll and rockabilly. First release is the Frankie Ford oldie 'Sea Cruise'.

THE GORILLAS new single 'It's My Life' is available this week, with an album, 'Message To The World' set for April 7.

WARNER Brothers are to release a 'Farewell To The Roxy' album on April 7. The 14 - track album was recorded at the famous London Roxy Club in January this year.

THE YOUNG ONES, Virgin's new signing, play 'Crackerjack', 'Swaphop' and 'Tiswas' all in the same week, starting March 17.

DEL RICHARDSON, former vocalist with Osibisa, has left to pursue a solo career.

TAPPER ZUKIE, Jamaican reggae artist, has formed a new record label in conjunction with producer Vic Keary. First release is 'New Star', a single from Tapper Zukie.

TRACK RECORDS have gone into liquidation, it was revealed this week.

RORY GALLAGHER has added one more date to his April tour, at Leicester De Montfort Hall on April 19.

PROFESSOR LONG-HAIR releases a new single 'Mess Around' this week, taken from his live album.

ULTRAVOX! now have a new lead guitarist, Robin Simon. He joined the band after their last British tour, and replaces Steve Shears.

Meanwhile the band release a four - track live EP called 'Retro', featuring their best - known stage numbers, next week.

SHAKIN' STEVENS, currently appearing in the musical 'Elvis', has his first solo album released on Track Records at the end of the month.

LONDON RADIO STARS

RADIO STARS are to play a special three - day series of concerts at London's Nashville starting on Saturday 8th, continuing on the 9th and 10th April.

Asgard Management, 21 Dryden Chambers, 119 Oxford Street, London W1. Cheques should be made payable to 'Radio Stars'. First applications received are automatically to be allocated for the first night, when this is full to the second, and so on.

Tickets are available on a first come - first served basis, by post only from

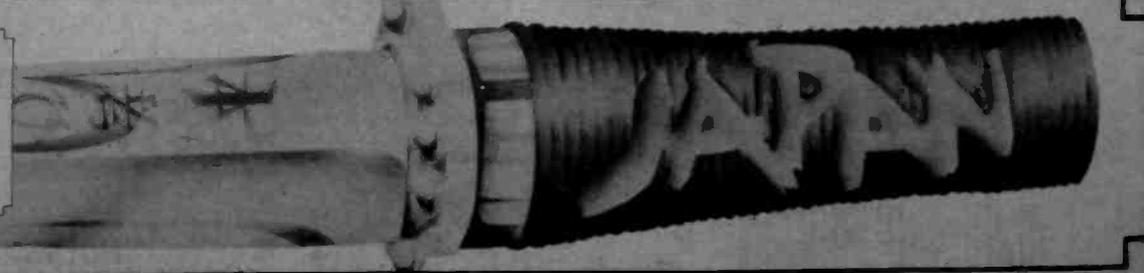
RAMONES ROCKET TO EUROPE

PLANS FOR a European tour by the Ramones in May are in "an advanced stage", a spokesman for the band told Record Mirror yesterday.

And the tour seems "extremely likely" to include some British dates, although nothing has yet been finalised.

Meanwhile the American punks release a new three-track single on April 1. A-sides 'Do You Wanna Dance' from the 'Rocket To Russia' album, backed with 'Cretin Hop' and a completely new track, 'It's A Long Way Back To Germany'.

GET INTO



Reading
between
the
lines



JOE BRAKE: Graphologist

LETS GET lots of straightness into a few things. Firstly, graphology basically means sussing out people's character from their handwriting. (Sneaky, you might think, but its nothing that you can't get from the person by knowing 'em. It just gives you an idea without them being there.) Still sounds sneaky huh??

Well, anyway, a graphologist is a person who does what I've just said professionally, (this means he does it all the time and makes MONEY from doing it).

Secondly I ain't a graphologist. It just so happened that while taking walkies through Gantshill subway about three months ago, I came across an old gypsy who sold me this book with promises of great insight and mystic. I read the book and looked at the pictures with interest and reservation then told my friends about it. Somehow, I've ended up with these bits of paper from people I don't know, honest I don't, but I do know they're all geezers. And I'm asked to "Do a Bit" so, you see, this is my very first dab.

Thirdly and fourthly this is the important bit. . . I do play guitar and sing with the BRAKES (what are fab city) and this, that I am doing right now feels too much like homework and if I truly enjoyed homework I would have never played guitar, so remember, fabness is everything that is true.

Now, for a really good analysis (I don't like that word but it's the only one that fits), a graphologist would enjoy at least two sides of foolscap paper from one person. This is much much more than I got, (bus tickets and a few scraps of used bog paper).

**The first one, written
by one of our journalists
has had more
written about
it than the
stars, that
really shouldn't
have happened**

names for a
I've always wanted
analyse my hands
it's very interesting
handwriting - rather

The juiciest one of these I call Number 65. It's juicy because he's given me quite a lot compared to the others.

This person is taking the piss a little bit. He thinks I'm a professional graphologist, someone should have told him. It doesn't really matter what the person is writing about, its how he writes that reveals his character. (The shapes and the squiggles). At school we were told to write clearly and neatly with good rhythm, not too wasteful and not too cramped, and everything we add, take away or distort is directly because of our personalities.

No. 65 is quite a neat writer, clear words and letters with good spacing between words and lines, a bit like they wanted him to do at school. Probably wasn't a rebel at school but would like to be now. The general

uniformity in the script shows that he is involved with daily routine to a certain extent. I think he might create or want it that way. He doesn't like hassles. I don't think he pays much attention to religious or spiritual things, and if he hasn't already got one he might like a video cassette recorder or a Lamborghini. Methinks he likes pound notes (larger currency if its available) quite a lot.

Question: How can nothing say something?

Answer: When nothing is a margin, and 65's increasing right hand margin suggests he is a bit suspicious of people, real graphologists might say "There is fear of fellow man" but what's real? (Profound yawn). In the daytime 65 is a steadfast, sure person, an extrovert, good organiser, analytical and critical, but maybe these things are there for other people to see because deep down I think 65 is sensitive and emotional and a bit introvert. He could be petty and fussy about certain things and highly suggestible. His open b's and d's say that there is lots of enthusiasm and curiosity which makes his impatience and temper superficial. He's a generous person, but impulsive with words or assumptions. He's good at scheming, and thinks quite fluently when he's at work. Anyway, he does like music and literature and has good taste in these things. But he also gets depressed (Hmmm . . .). Sorry 65 I am being selfish about BRAKES publicity. I'm gonna buy a one way ticket to outer South Pole after this.



North Thames Gas Bored

This is my very special
its all for you to an
becomes you

The bands represent
your entry to your p . . .

JOHNNY ROTTEN: Sex Pistols

Okay so far. This next one is number 99 (quite a popular number where I come from). 99 certainly ain't the same as 65. They are very different people. 99 hasn't given much to work on, he started off natural then went insane and back to school. This guy is philosophical. That's wot it says in the book; objective, has creative ideas, is proud but modest. He is alert but maybe a bit cranky sometimes.

He is impractical with routine stuff. Lots of true self confidence. He thinks clearly when confronted with emotional problems. Doesn't make superficial assumptions. This geezer might make a good teacher or scientist or something (he's laughing I bet), he's far sighted, spontaneous but muddle headed sometimes. He can understand people's feelings. 99 won't be tied down with traditions and routines, he follows his talents and instincts.

Now, for some reason; he is a little secretive about his ideas and plans, not with his friends but with society or something, also shrewd and deceptive with those things. Gets into fantasies even more than his friends think, but he is willful, and has strong opinions about things he doesn't like.

I must hurry as I've got a gig tonight.

**THE
FOLLOW-UP
TO 'LITTLE GIRL'
IS BANNED**

BANNED

their new single
'HIM OR ME'
HAR 5149



The little label on the big records



I REMEMBER PARIS IS
THE CHAMPS O' ÉLYSÉES, ST
I RECALL THAT YOU SEE
INS THOSE PARISIAN DAV

PHIL LYNOTT: Thin Lizzy

The next is Number 1 (good choice of numbers so far, what?). This person has given me next to nothing, and was much too conscious about the neatness. He's even rubbed out letters and put new ones in. He doesn't write like this when it's a letter to his mates. I assume (from what I see), that Number 1 is enthusiastic and idealistic with true pride. Spiritual, modest and considerate. Slightly sensitive. Probably likes literature music and poetry. I hope he has firmly rooted deep feelings and convictions coz if he ain't I'm wrong (and that's quite possible). Here's some more words, artistic, inventive, imaginative, self reliant, maybe a touch sentimental and not a loud person socially.

JOE STRUMMER: The Clash

Next is Number 100. This person prints capitals all the time. The person who gave me this script says it's natural, I don't think it is, coz on the fifth line down, first letter, he connects his writing (real writing). The reason he prints is probably the same reason I do. (I write songs and gig sets, makes 'em easier to read). What's more... I tell people that's how I write, but I can do real writing also. Number 100 is individualistic, proud and emotional, perhaps. I can't say more than that.



COPY WALKED IN AND SWITCHED.
DANCETTE TWIRLING A CO
OF ARKANSAS ROCK PIL
RONNIE HAWKINS AND THE
AND SWITCHING ON TO
CURL IS RED HOT HE
GRACEFULLY OUT OF THE
WINDOW AND SPAN TO



I read some of your s
in R.M. this week and yo
sadness is ~~putting~~ up your
Write a book. Stop getting i
" the ... hand. That's e

JEAN JACQUE BURNEL: The Stranglers

Last Number is 3 1416. This is cottage pie to four decimal places, a tasty number. I've only got six lines, doesn't mind doing things in front of his friends (could mean anything you want). He is honest and sincere at heart and careless about small things. I bet he's always late for appointments. What can I tell from six lines????
I'm off to the airport to buy my ticket now. But if I don't make it I'll see some of you in hospital or at the next BRAKES gig. Lots of thanks to my secretary, K. G., for stimulation????
May you all be different.

The new single from

GLORIA
MUNDI

FIGHT
BACK!

It's a battle cry. And a prayer.

TOUR DATES

- March 15 Marquee
- 17 Toppers, Norwich
- 18 Barbarellas, Birmingham
- 21 Music Machine

- 24 Limit, Sheffield
- 25 Ollie's Club, Scarborough
- 30 Eric's, Liverpool
- 31 Marquee
- April 6 Roots, Leeds
- 7 Sandpiper, Nottingham



RCA
PB 5068



Samantha Sang is Mae West without the boobs and Zsa Zsa Gabor with an Australian accent. Pure Hollywood, as she reclines in a flower bedecked room with a spiral staircase

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with additional material
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Songs by
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Very emotional, very Samantha

MS SANG deserves all her success. She's been treading the boards since the age of ten.

'Emotion' written and produced by Barry Gibb is huge in the States and is doing big things over here too.

Samantha reclines contentedly dressed in tight trousers, boots and a glittery top... and starts talking.

"I'm a person who likes people", she says. "To me the fans are friends, I take great pleasure in going out on a stage and pleasing them. I was born with a singing voice, it showed at an early age. Right from the start I knew it was something I wanted to do. It was in my blood, both my parents were singers and I inherited both their vocal styles.

"One moment I can purr like a kitten and then I can rasp or be commanding. I can switch around as often as I like. Sometimes I like to take people by surprise by changing my style suddenly. I don't like to be compared with anybody, there are people I admire, but at the same time I haven't set out to copy them.

"The single isn't a cheap version of the Bee Gees. It has my own style on it and if you listen to my LP you can fully appreciate all the changes I go through."

Samantha's friendship with Barry Gibb began a few years ago after he phoned her up at 2 am to say how much he admired one of her early songs.

"Emotion took around 50,000 dollars to record and it took a month at Criteria Studios," continues Samantha. Barry does eight harmonies and it's a good song. With deep feelings coming through. I think anybody can identify with the song, it's a single for people from four to 80.

"I think there may have been a time when romance was dying, when people thought it wasn't the right thing to do. Now because of the pace we all live at people want something to turn to that's easy on their minds. You can relate to 'Emotion' whether you're out dancing or just sitting at home thinking of someone. It touches what is deep down inside you and nobody can escape from that.

"I don't really know what

inspired Barry to write it. Actually away from all the glamour he's a very ordinary person. He'll go home, watch the television and drink cups of tea all day long. It's very important to maintain your sense of direction. I have to look after my voice and I like to sleep well. Some lady singers have let themselves go, that's just not my style.

"I like to be treated as a woman and a lady. I don't know if I am a sex symbol that's up to men to decide. I think women can be more perceptive. Their intuitions are better developed and they sense things more keenly. It's part of our mystique. I believe in being treated well and with respect. Sometimes I can be a little girl or very mature, I keep people guessing about my moods."

Samantha has sung to audiences worldwide building up a steady reputation. In Britain though, she's yet to become a truly huge star.

"I give everything on stage. It's a 100 per cent performance, when I come off I feel tired but elated. I'm an old campaigner, but at the same time the fun hasn't gone out of it. I've been doing it since I was a kid but because I was brought up in a musical family I didn't become precocious. It probably takes more effort to become popular if you're from Australia because you're so far away from the main centres of London and Los Angeles.

"I hope that I've got an international audience. I have sung in South Africa and I'd like to see the people of that country coming together. Music and singing are forms of talking and in my songs there are a lot of emotions, some happy some sad. I like to think I've got everything covered so that I can provide for a variety of moods, to capture people during their ups and downs. I really feel the songs I sing. I never want to lose touch with my audience I want to know what they're thinking so I can pick up from it.

"Obviously you need a rest but you shouldn't ignore people and think that you don't have to try anymore but people will still go out and buy your records."

She gives you a kiss at the end of the interview and your pen nearly melts in your hand.



30,000 people don't think John Miles is just a dumb blond

BARRY CAIN is one of them

JOHN MILES is — uh — blond. Cutie-pie blonde, Clearsail blond, cabin boy blond and (now) curly blond. It's also not unknown for him to be regarded by some as a dumb blond.

Each to his own. Me? At the risk of sounding extremely patronising I simply find him blond. Natural blond. In fact, he's probably the most natural blond I've ever encountered (actually, I used to think a certain tasty Californian bird was the most natural blonde I'd ever met until I got to know her better. . .)

Being a natural presents all kinds of problems — like you find it difficult to be anyone else. You can't impress with your custom-made charm if you ain't got none to start with, you can't be over zealous and you're easy meat for carnivorous critics.

The only thing a natural can stick to is what he's good at. John Miles happens to be good at music. He sticks to that. He realised long ago that he was neither gregarious nor talkative; that he was prone to giving boring interviews, that he was the unfortunate possessor of a faceless image — not even a man in the Iron mask mystique.

But he also realised that he was a great musician and an above average singer with a penchant for writing pretty toons. And that almost compensates for the aforementioned.

I say almost because rock people devoid of a solid image rarely become frame devouring Goldwyn Mayer Lion superstars.

Miles may yet prove me wrong. His quiet adroitness and tip-toe talents have already brought him a number of albums. Indeed, the new one 'Zaragon' displays a notable progression from 'Stranger In The City'. He's had four hit singles, three in the 10 (Decca would never hype) and achieved a degree of success in the sacrosanct US chart / disco domain with 'Slow Down'.

He told me as much over a cascade of burgundy, a pool of port, and a fountain of brandy — all in the back of a Granada.

OVER BURGUNDY: "I am not trying to consciously project an image. That whole James Dean thing made me very wary. I just couldn't live up to it cos it wasn't me. I was so naive. Sure, I'd been in the business for a long time, but never at that

level. "Okay, so maybe me not having an image is of detriment to my career. But there's not much I can do about it at the moment. Sometimes I try and think of something out of the ordinary to be but I just don't know what.

"But I've got a lot to fight against. Like, if people never see me live they probably picture me sitting down at the piano (at night) and singing pretty songs. Fair enough, I do. But there's also a lot more to me than that."

OVER PORT: "I'm aware that in the past my on-stage personality has been pretty weak. But it's really up to someone to tell me that. I don't have sleepless nights over it.

"Sometimes, after an interview I kick myself for not saying something I should have."

Do you often get lost for words John?

John? "Er, yes, I guess I do. Again, on stage I've always tended to rush through with the modicum of audience communication. I'm trying to correct that and you'll notice a difference on the new tour. It's not a thing that just suddenly comes to you. You have to work on it, develop.

"But as I said, I've got an uphill struggle. There's people in the music press who just want to destroy (Nonsense, Sheila Prophet). If your face doesn't fit they just say f---the music. My face doesn't with a lot of people and that's because of the initial James Dean image."

OVER BRANDY: "I'd put it down to music if I failed in this game. I may be old-fashioned but I still think people buy records because of the music — not because of the hype.

"I saw Frampton play in the States. After a guitar solo he started on the drums and all these mugs in the audience were saying 'Wow, can he play'. Crap. My 10-month-old son can play drums better than him. Frampton was the American dream. The face and not a lot more.

"Same with Essex. Sure he was okay on ditties like 'Hold Me Close' but then he started to get over-ambitious and it just didn't work out.

"Gary Glitter was never a musician, from a musician's point of view. His songs were terrible. But maybe people don't know too much about music. It gets so frustrating when you look at these people making a living out of image while all the while professing to be musicians. It

eventually destroys your faith in human nature.

"I just push music and it doesn't bother me what people think about my image or lack of it. I'm happy with the way things are going. I've made mistakes but I've had a good time."

IN THE GRANADA: "I feel sick." He does have a tendency to dry up. To trot through a statement without dwelling on conclusions. To fall into an inarticulate abyss half-way through a sentence. Let's face it, he ain't no George Bernard Shaw or Al Clarke and it becomes increasingly annoying when he doesn't bite. But I don't mind seeing him play any day.

So how come the drink, car and spiel? John has got a new album, single, tour to push. So he does the 'circuit' — a nationwide promo tour involving interviews with newspapers and radio stations.

I joined him at the beginning of his three-day tour. Thursday: breakfast in Glasgow with reports from The Sunday Mail and the Evening News, morning coffee at Radio Clyde, lunch in Edinburgh with a guy from the Evening News and someone from Radio Forth, tea in Newcastle with the local radio station, dinner in Stockton bed in Leeds. And that's just the first day.

Breakfast is a desperately mundane affair. John appears in shades and a hangover nearly as heavy as the ones both reporters appear to be suffering from. The questions (minus notes of any kind) border on the inane. More a case of passing pleasantries than interviewing.

At the radio station the questions take on a different hue. "You've developed your very own guitar sound haven't you John?" It's one of those neon American / Celtic DJ voices that unfortunately sound rather effective on radio.

With the conclusion of the interview the DJ almost apologises. "See John, you have to remember Mrs Woman doing her ironing and listening to this show. They don't really care about the intricacies of music. If it starts getting too complicated they'll see what Simon Bates is up to."

On to Edinburgh for a congenial chat over dinner with John saying very little and the journalists dominating.

Finally, a taped interview for radio in Newcastle, a quick chat about the intricacies of perming, a swift three pints and home (for me).

Somebody just told me 'Zaragon' has already sold over 30,000 copies. 30,000 people don't think John Miles is dumb.

EDDIE & THE HOT RODS



NEW SINGLE LIFE ON THE LINE

WIP 6438

Produced Ed Hollis Assisted Steve Lillywhite FROM THE ALBUM ILPS 9508.



Manufactured and distributed by EMI Records Limited.

Singles

Reviewed by SHEILA 'SCRATCHY' PROPHET

INFECTIOUS DISEASES CENTRE
The doctor is out

A spotty start to a wet week

FIRST THE GOOD NEWS.

THE FLAMIN' GROOVIES: 'Shake Some Action' (Sire 6078 602)
THIS TRACK has already been released on both the Groovies' own album (of the same name) and the 'New Wave' compilation. But like all good pop songs, it probably works best as a single. Opens with some great guitar, goes on with some great harmonies, has a great beat. In fact, it's great. A true three minute gem. Funny — I didn't think too much of the Groovies when I saw them live, but this beats everything else this week hollow. It isn't too late to change my mind, is it?

EDDIE AND THE HOT RODS: 'Life On The Line' (Island WIP 642N)

THIS IS a disappointment. I mean, 'Life On The Line' is a fine track, but since it's the title track on the album most of their fans will already have it. The live version of 'Do Anything You Wanna Do' on the 'B' side is great too, but since it's already been released as a studio track, doing it again seems a bit of a rip off to me.

TRAFFIC: 'Hole In My Shoe' (Island IE P7)

FOUR OLDIES on one EP — same deal as the recent Free EP. It's a lot more dated than the Free EP though, so I shouldn't imagine it'll make it quite as big. More a novelty item than anything else these days — real old hippy's nostalgia piece.

SHOWADDY WADDY: 'I Wonder Why' (Arista 174)

I OFTEN wonder why Showaddywaddy were so popular, but when you have to wade through 3,000 crappy singles in one day, you can see the reason. Snappy pop number, sharp production, good delivery. Mind you, after you've heard it twice on the radio, it sets you wondering all over again. Dispensable.

NO DICE: 'Why Sugar' (EMI 2765)
GOOD GUTSY little rock number from a good gutsy little rock group. Lots of Faces influence, which is all right by me.

ROBERTA FLACK AND DONNY HATHAWAY: 'The Closer I Get To You' (Atlantic K11099)

VERY PLEASANT slow sensual soul ballad from two ideally suited voices. They make it sound easy. A hit.

HEARTBREAKERS: 'It's Not Enough' (Track 2094 142)

REDUNDANT ROCKER Thunders sounds quite Jaggerish on this. Unfortunately, the Heartbreakers are already looking like a thing of the past. Can't see this doing much for them, either.

BILL WITHERS: 'Lovely Night For Dancing' (S CBS 8183)

A FOLLOW UP so soon? Two versions of the same song — long



FLAMIN' GROOVIES: Beating everything else in sight

★ Denotes immunity

and short. No points for value, especially as it's on an album too. I love Withers' voice, but in this case, I don't think the song is that strong. Minor hit, perhaps.

MAGGIE BELL: 'Hazell' (Swan Song SSK 19412)

THE ROCK Pollies crew team up with Maggie Bell (now there's a name from the past) and produce a reasonably interesting TV theme

tune. Might make the charts because of all the exposure, and it's good to see Maggie still singing, but the tone of the lyrics is as phoney as the show itself.

ASHFORD AND SIMPSON: 'Don't Cost You Nothing' (Warners K 17096)

CUT ABOVE the average disco track from the team who apparently wrote 'Ain't No

Mountain High Enough'. Good party record.

GORILLAS: 'It's My Life' (Raw 14)

THE GORILLAS return to a waiting world (or something like that). They must be the world's ugliest group (now the Glitterband have split up.) Still, they know their business. This isn't a very commercial single, but they're probably better live. Worth a listen.

CHILD: 'When You Walk In The Room' (Ariola AHA 511)

I SEEM to remember this bunch posing naked for the teenies some time ago — all bare bums and chests. Ugh. Here they are having another go at capturing the BCR's market. Unfortunately for them, I don't think that market exists any more. What's more, this single is totally mediocre. Still, this time round they might even do a full frontal shot... aargh!

CATHERINE HOWE: 'Sit Down And Think Again' (Ariola ARO 111)

PRESUMABLY ARIOLA are hoping to do a Kate Bush with this. It's an unusual little number, and the lady has a lovely voice, but I can't see it making the charts. I like it, though.

THE PALEY BROTHERS: 'Ecstasy' (Phonogram 6078 613)

THESE BLOKES look like wimps.



ROBERTA FLACK AND DONNY HATHAWAY: contagious

They sound a bit wimpy too — probably intentionally. Quite a jolly slab of bubblegum actually — I wonder why Beserkley never signed 'em up?

AND NOW THE NOT SO GOOD...

BILLY OCEAN: 'Everything's Changed' (GTO GT 218)

NO IT hasn't — Billy sounds just the same as ever. This is a reasonably attractive pop song, a safe bet for the Radio One Playlist. But doesn't he ever get bored?

BOB WELCH: 'Sentimental Lady' (Capitol CL 15970)

I STILL think Welch's album is a weak slice of MOR gloss, and I can't really find much to recommend in this track. Still, the last one all but made the Top 50, so this could just tip him in.

RICHARD MYHILL: 'It Takes Two To Tango' (Mercury Tango 1)

IT'S A pretty silly gimmick pressing this onto a square bit of plastic, since it doesn't make the slightest bit of difference to the single itself. And it won't help sell the record either — simply because it is AWFUL. Failed promotional idea of the week.

ROYL: 'Don't Ever Change' (Logo GO 310)

TWO OF Mud try to go along with a disco version of an old Goffin / King number. The end result is a totally vacant piece of vinyl. They must need the money. I suppose...

JOHNNY WARMAN: 'Head On Collision' (Ring O'Records 2017 112)

ARE YOU getting bored with this? Yes, I am too. So here's a small diversion to pass the time. An inordinate number of this week's singles sound like exact copies of other people. This one, for instance, is Dan McCafferty, to the line.

LEON HAYWOOD: 'Double My Pleasure' (MOA 333A)

AND this is Hot Chocolate.

KEN TOBIAS: 'New York City' (Safari SAFE 2)

LET'S SEE now — Chris de Burgh? (So Robin Smith reckons, anyway).

JEFFERSON STARSHIP: 'Count On Me' (Grunt FB 1199)

NEW Seekers

LARRY GATLIN: 'Anything But Leavin'' (Monument S MNT 621)

DAVID SOUL

THE RUTLES: 'I Must Be In Love' (WEA K1125)

OH, it's supposed to sound like the Beatles? Oh I see. Too clever for their own good, this bunch. Nice sleeve though. Right, that's that — down to the real draw now. Makes me itch just thinking about them. Funny — I'm coming out in red spots all over. Must be allergic.

Editorial Department

WARNING: THIS PAGE CAN SERIOUSLY DAMAGE YOUR HEALTH

HIGH ITCH FACTOR

THE FRENCH WAY.

It's a great release!

FIRST SINGLE. MARSEILLE OUT NOW.

IF

MUSIC HARMONY AND RHYTHM

is what you're into

MUSIC HARMONY AND RHYTHM

is what you get on Brooklyn Dreams' new single

MUSIC HARMONY AND RHYTHM

From Brooklyn Dreams' new album

BROOKLYN DREAMS



The single: XB1040. The album: XL13047. The cassette: XK13047.

Brooklyn Dreams.

RCA

SQUEEZE IN 700 WORDS

"I'M AFRAID we've only got space for 700 words — top whack."

That ain't much Alf. I mean, Squeeze deserve so much more. They're tastefully desultory, fiercely imaginative and none of them are bent, y'know, homosexual or anything. How about 5,000 words?

No, sorry. There's an ad and feature on Advertising on the same page."

All right, but I want it on record that I asked for more. It was such a wonderful interview.

Cue orchestra. Memory strings and haunting violin solo. And... (FLASHBACK to the wonderful interview. Suitably misty scene. Make-up colours filtering through stark trees. Chris Difford smiles a hair spray ad smile as he gently pulls petals off a pink rose).

Chris — He does, he doesn't, he does, he doesn't

(With each pull he whispers...)
Chris — He does, he doesn't, he does, he doesn't. He DOES. I knew it. Our drummer Gilson Lavis DOES like girls who have strange sexual fantasies. (Glenn Tilbrook looks faintly, and frankly, astonished).

Glenn — You mean you never knew. Did young Gilson never tell you?

Chris — No.

Glenn — Well, when he was 17 he played with a



SQUEEZE: deserve more

dance band in Glasgow.

Chris — I never knew he was.

Glenn — Drums.

Chris — Oh.

Glenn — Anyway, one night after the show he went to a party. He's never really drunk that much before and well, it went to his head. The party got out of hand and turned into one of those orgy things. Next thing he knew it was morning, he was naked and lying next to a girl of a similar disposition.

(At this juncture Jools Holland joins us. He's a torrid little fellow. A pianist too perpetually chewing cash - ash cigars. That trait makes him look a little like an emaciated Edward G. Robinson).

Jools — Did I hear you mention girls?

Chris and Glenn in unison — Yes Jools, you did.

Jools — Good, cos I like girls in Nazi uniforms. I've also got a very large collection of dinky cars, including a rare Chrysler Airflow. But I like bigger ones too. Cars that is. I've got a 1959 Dodge.

Chris — Really. I don't wear undies cos it's a nuisance to clean them.

Glenn — I like to wear women's undies, preferably belonging to someone with whom I've had sexual relations.

Chris — I like plain girls who go horseriding and have three A Levels. That way I know I'm goosing an intelligent girl. My favourite films are 'The Night Porter' and 'Piersporter'. I also like yachting.

Glenn — I know what you mean — that men against the sea feeling.

Chris — I think I like yachting because I'm convinced I'm a reincarnation of Christopher Columbus.

(Squeeze — 'Take Me I'm Yours', spitefully hypnotics, consistently clever. And the lyricist — that's Chris — has been known to stutter. Live they're togetherness personified, Stamese Quins even. On record, with a little help from John Cale, they're meticulous, possessing a soap clean mean sound. But back to that wonderful interview).

Glenn — If I can make just one person happy in this world by what I've done then my life would have been worthwhile. That's really all I can say. Apart from Hulio Lawrence Impeney and all residents in Bournemouth.

Jools — I'd like to say Hulio to my mum and dad and brothers.

And I guess that's it. I could have said so much more. They could have said so much more. They did, in fact. I would have liked to reflect the band's attitude about their music and their position in the shape of things.

But there's no time.

Tick, uck, tick... BARRY CAIN



ADVERTISING: preparing for stardom

Subtle Advertising

VOGUISH pop - rockers Advertising, whose last single 'Lipstick' is at present nestling in the hearts and record collections of some 8,000 people in Britain, were recently recording their first album.

Nothing unusual in that, to be sure, except for one thing. The venue. For, instead of the usual tin - shack - and tape - recorder that some groups might expect for their first waxing, the exalted Advertising were cosily ensconced in no less prestigious an institution than EMI's Abbey Road Studios.

But that was not all. By no means. For not only were their lowly plide shoes treading the star - worn carpets of Abbey Road, they were also to be found tapping away as they laid down backing tracks in the very studio which The Beatles, yes, The Beatles once used.

Unknowns

The scene there was a far cry from the band's first gig, an unheralded affair which took place 12 months ago in London's Rock Garden. Then they were unknowns, borrowing other people's equipment and playing no - hope support to no - hope front bands. "Dismal" would have been a fair adjective to describe their future, despite the fact that they had been responsible for some of the most innovative songs of the year.

I had already witnessed several excellent sets from the aforementioned Boswell during his days as an English student at Cambridge.

It was during those varsity days that he started to get into the sort of tongue - in - cheek lyrics that now proliferate Advertising numbers. Songs like 'Sherry' (based on Lou Reed's 'Heroin') — about the habits of Cambridge dons — and 'Lonely Guys' — a number more than partly inspired by some evenings at the university's male - dominated discos — began to appear successfully in his repertoire round the colleges.

When he left Cambridge, however, he soon found that the ripples of garden party applause and the belched approval of the college First 15 were not going to see him through the perilous waters of the music business. Even despite his own Transatlantic solo album, entitled 'Mind Parasites' and a successful stint with the legendary Duke Duke and the Dukes, Simon found he had graduated onto the dole.

But then, something changed. He met "Tot" Taylor, now his co - guitarist and flatmate. They had both

been rejected by the same agent and came across each other moping in the waiting room.

"We played each other a few of our songs," recalled Tot, "and we began to feel better. In fact we felt so much better that we decided to form a band."

And that was what they did. Fittingly enough, they advertised for two more members, and, as swiftly as if they had just put in for two Morris Travellers, they got a bass and keyboard player in the form of Dennis Smith and a bespectacled drummer in the nowadays increasingly streamlined shape of Paul Bultitude.

Advertising were now formed and ready to launch their campaign.

Rehearsing in a disused dairy in Camden Town, they gradually started to get a few dates. The first gig was, as mentioned, at the Rock Garden in Covent Garden, where the precocious Advertising flabbergasted the resident rock punters by performing a quick succession of 14 excellent pop numbers. On musical ability alone they were onto a winner, but with the cleverness of their words they took on positively 10cc proportions.

Soon, the band's success began to tweak at the sleeves of rock critics, especially when they began playing regular gigs at The Nashville.

In preparation for stardom, they've invested in some better equipment, bought a car with a broken door and even got some distinctive coloured trousers and pointed elfin shoes with which to impress their predominantly female audiences.

Optimistic

They're so optimistic they don't even have any plans to change their name to avoid clashing with the Adverts.

"We came out around the same time as them," observed Paul stiffly, "and I don't see why we should bother to change our name."

Nevertheless, one had to put it to them that despite the fact that the two bands had emerged simultaneously on the rock world, it was the Adverts who had won the race to fame. Stratocasters down. Why, one asked penetratingly, was this so?

Simon Boswell smiled and ran a hand over his Nils Lofgren - ish features (soon to appear on the cover of 'My Guy' magazine).

"You know why that is, don't you?" he asked. "Because a lot of what we do just goes over the heads of audiences. Often we're too clever for our own good. That, in my view, is the one thing, if any, which is going to stop us making it really big." CHRIS MIDDLETON

The Elvis you never knew!

In the pages of Becky Yancey's revealing book, the King comes vividly to life. His one-time secretary tells his story — the way it really was — in

MY LIFE WITH ELVIS

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Underneath The Labels The Kids Are Alright



The Pleasers

First single on Arista Records

The Kids Are Alright

Produced by Tommy Boyce
ARIST 180



Off Centre

Edited by TIM LOTT

Now every Scot

SPOONERISMS aside, have you heard the one about the Scotsman who's going to Argentina in a submarine? Or maybe you heard it was a hot - air balloon? Or even his hands and knees, which considering that nation's liking for the odd glass of the amber fluid seems much more likely.

You haven't? I'll let you off this time. But what you can't fall to have heard is at least one record celebrating Scotland's appearance at the World Cup Finals in Argentina in June. They're all over the place.

To the tune of an accordion a lusty choir sings: "We're representing Britain and we've got to do or die, England cannae do it because they didnae qualify!" Or: "Scotland, Bonnie Scotland, we'll be with you in Argentina."

It's enough to make an Englishman see tartan.

As the boys in blue limber up for the big

has a long on his sips

match the Caledonian hordes are busy exercising their vocal chords with a deluge of World Cup songs. You could say it all started when the Scots stopped singing the National Anthem at football matches and replaced it with 'Flower Of Scotland'.

Heathen

First up was Andy Cameron with 'Ally's Tartan Army', dedicated to the Scottish team manager, Allister MacLeod. Initially available on Klub Records in Glasgow and other heathen outposts the stirring song is now well ensconced in the charts - with a skean dhu rather than a bullet!

Then Scotland's most popular singer, the

delightful Sydney Devine, whacked the Jimmies with a whole EP of Scottish songs, including 'Scotland For Ever', 'Flower Of Scotland' and 'Scots Wha Hae', which is also poised to score.

Add to these swellings of patriotic pride 'Ole Ally (The Roar Of The Lion)' by Scottish group Bone Idol, 'Scotland Bonnie Scotland' by Hampden's Heroes, 'Hey Argentina' from Scotland Sons (actually Dumbarton FC and members of Silk), and Jeannie Del Marr and you begin to get the impression that there are more people singing songs here than will ever get to Argentina.

Then again, maybe we ought to get behind them. Passionate outbursts from the land of

the kilt and the claymore aren't uncommon but this time they're shouting about a bit more than "a coupla drinks on a Saturday" in dear old Glasgae town.

Scotland, Bonnie Scotland, will Argentina belong to thee?

The time has come for the rest of our sceptred isle to lay prejudice aside, to join in with the common chorus, to rise up and sing alongside the tartan heroes. At the very worst you stand to make a fortune at the betting shop if they do win. Or make a record instead.

WEEECK



See opposite page.

On your Marx, get set, flop

ONCE UPON a time - in fact ten years ago to be precise - Love Records was formed in Helsinki. A country more renowned for 60,000 lakes, the sauna bath and lots of trees than for rock music.

Love was a Marxist record company who practised what they preached - the only one the capitalist side of the Iron Curtain.

Now it is 1978 and the Finnish preference for computer pop music above the avant garde jazz and political awareness of Love's bands has led to severe financial problems. In 1978 - and for the next two years Love will be distributed by EMI.

Before the backlash, Love's little twin heart logo had given birth to such bands as the Hurricanes (who had an abortive tour here last year) and the immaculate Wigwam (with English lead singer Jim Pembroke who appeared

destined to be forever one of the world's most forgotten boys). The latter band appeared in UK a few times and had two albums released on Virgin while their guitarist Jukka Polonene recently teamed up with Nick 'Basher' Lowe on his Scandinavian visit.

There are 5 million people in Finland and 1,000 professional musicians. You must leave your coat in the cloakroom before entering a club and there are only 5 punks in Helsinki. Despite all that Finnish musicians are technically among the best in the world. After all Sibelius was a Finn. Love Records have shown his spirit still percolates amidst the pines.

Moral: Rock music and Marxism don't mix, unless you have the money to pay for your convictions. Which appears to be an unhappy paradox.

ROBIN EGGAR.

What a load of boring old arts

A SMALL group of invited guests attended a gallery in Covent Garden last week for the opening of a new and unusual art exhibition. What made this particular exhibition different was that all the participating artists are currently leading double lives - forced (temporarily, one hopes) by circumstances to make ends meet by playing during the evening in 'pop' groups.

Despite the contradictory nature of their other interests, some of the young men showed a surprising amount of talent. Mr Nicholas Cash, for example, who I understand is involved with an outfit calling themselves 999, somehow succeeded in encapsulating the whole despair and futility of the human condition with his display of blood-stained bandages. Mr Brian James meanwhile, had a witty Picasoesque piece entitled 'Reflections On the Damned'. The fact that the exhibit was actually a print which Mr James had recently bought in an Oxford Street shop added a somewhat anarchic, Dadaist mood to the proceedings.

Perhaps the weakest exhibit was a display of



GLEN MATLOCK'S effort. Guess the title.

photographs by Mr Christopher Stein of Blonde of several rather unwholesome 'pop' idols. To the trained eye, these appeared unremarkable in the extreme.

However, not all of the guests appeared to be versed in the arts - among those present, there appeared to be a number of rather proletarian types who claimed to be employees of the 'music' paper, Record Mirror. To

discern just what does appeal to these 'salt of the earth' types, we enquired which was their favourite. The result? Paul Simonon of the Clash's painting of a junkyard. Why? Said one: "Like the colours, don't we?"

This seemed to sum up the very worthy aim of this exhibition - attempting to enlighten the workaday life of the common man with a little culture. ARTHUR CRITIC.



BYE-BYE CLO-CLO

SO NOW Clo-Clo is a no-no. sort And who in the name of the Electricity Board is he anyway?

Claude Francois - known to his millions of admirers in France as Clo-Clo - died last week. Francois was top of the Gaulish pops for 15 years, but was best known over here for outlandish claims that he had slept with 3,000 women.

It seems ironic that a man that was so worshipped and revered should die in the stupidest fashion imaginable. You'd think that even the frogs would be able to suss out that grabbing hold of a live light bulb socket while you're soaking wet is not the healthiest way to go about changing a bulb. Still, C'est la vie, eh Claude? Or rather, e'est le mort.

The Beatles - remember them? - are being terribly helpful this week. According to THE PEOPLE, the lads have sent £500 each to a British campaign against the spring fur slaughter of baby seals off Newfoundland. Rather irrelevantly, and absolutely inaccurately (unless you count B-rides) the story mentions that the band once numbered 'I Am The Walrus' among their hits.

Also, the Beatles came to the rescue at the bottom of the North Sea last week according to the SUNDAY TIMES. Jamie Jones and Bill Cornwall who spent more than 24 hours stuck in the depths tangled up by nylon rope, kept their morale up in the pitch darkness by playing Beatles records - among them 'Yellow Submarine'.

Sex symbol bulletin: The SUNDAY MIRROR carries a titillating little piece about Dana Gillespie. Dana, appears in the TV series 'Hazell' next Monday as a prostitute, and has to wear a rubber skirt.

"I thought the wardrobe department might have trouble finding one," said Dana, "so I wore one of my own". Gulp, sweat.

Financial news - I knew that DJ's took a fair whack for talking over the top of records a couple of hours, but according to THE PEOPLE, at least one of them has the sort of wealth normally reserved for ITN newscasters. Noel Edmonds now has two chauffeurs. His wife has just passed her flying test and will actually pilot him to some of his engagements. Noel's other chauffeur will use one of his four very expensive cars for the short trips - A TR7, Rover 3500, Jaguar XJ6 and Jaguar XJ8.

Finally, THE OBSERVER mentions that a hamburger in Sunset Strip has been named after Johnny Rotten.

No details are given for the recipe, but rumour has it that it is very rich; but curiously tasteless.



THE GARDEN of Linda Ronstadt's Malibu beach home has been washed into the sea following the worst weather California has experienced for years.

It's not much of a story, but it gives us an excuse to print a picture of the girl who was everybody's pin-up until Debbie Harry put her image out of joint.

Looks rather chubby, doesn't she?

Gas fitters — Bernie Rhodes needs you

BERNIE RHODES may be a loudmouth — no 'may' about it in fact — but as an entrepreneur he's fairly sharp.

Bernie has been the manager of *The Clash* since their inception, before which he worked as Malcolm McLaren's sidekick. Now, one of his most interesting projects to date is the launching pad with *Braik Records*, his new personal vehicle for bringing "extreme" bands to the general public.

The first release from the label will be from the *Suburban Studs* on March 24, and other bands signed to the label include (he says) a Pakistani blues band and four-piece girl prostitute band. Bernie would offer no further information on either of them.

"The purpose of the company," said Rhodes, "is to find extreme situations in rock and bring them to a large audience in the right way."

The implication of this is that *Braik* won't be an elitist sort of affair like, say *Eno's Obscure* label.

"I'm not like *Eno*. I don't want *Braik* to be introvert. I want it to be extrovert.

"But I want people who are living on the brink, and that are doing a mode of work that is the art form that is rock 'n' roll. And I want to get it to the public by brute force.

"I'm interested in mass culture. But the difference between me is that I don't compromise. I don't arselick. I'm doing it because I like f---ing about."

To illustrate what sort of criteria he's using to sign acts Rhodes told a little parable about a gas fitter.

"If there's a bloke who's a gas fitter and he's playing rock 'n' roll, he's interesting to me, but he loses that when he becomes a pop star.

"I want the gas fitter, but not the gas fitter that's a dork."

In other words, he's just as interested in the personal characters of the people he signs as the music they make. He wants people who "live in the dangerous areas of life." Gas fitters?



RAVES FROM THE GRAVE

GREAT NEWS, boys and ghouls — after all this time, an alternative to the drabness of 'Undertakers and Undertaking' or 'Mortician's Bugle'.

The new, down market magazine for all you death freaks out there is called 'Gone But Not Forgotten'. All you have to do to be in it is be dead.

Contained within its glossy format are pictures and biographies of all your favourite dead people — Buddy Holly, Elvis, Mama Cass, Marc Bolan and many, many more.

There's even a full colour poster of stiffs — all this for only 35p.

Of course, as a new publication, there are a few teething problems. The mis-spelling of Jimi Hendrix's name as Jimmy. The omission of Brian Jones and Jim Morrison.

But to a true mortomaniac, these are but minor flaws in a staggering new concept. One major publication has already expressed his intention to start bringing out a local weekly paper composed entirely of illustrated obituary col-



umns. And Nationwide is apparently planning to start a 'death of the week spot'. Death lives, OK? **RIG 'O MORTIS**

It's a square world

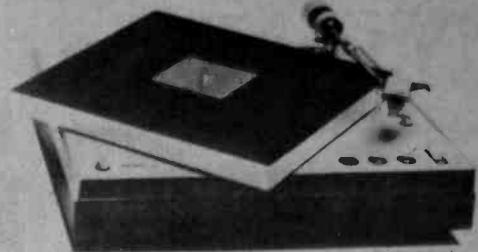
BEHIND OUR backs, a major technological revolution has taken place.

Your stereo equipment is now obsolete. Throw it away. A new system has been devised which makes its predecessor look like so much junk.

It's called *Squaraphonic*, and was invented by the *Squarophone Company*, New York. It improves the sound, depth of quality of recorded music.

Its only drawback is that it uses the "photon square" system which necessitates the use of square records, and square turntables.

As present equipment is impossible to convert, consumers will have to buy the complete new



system at anything from £2,000. To assist the speed of the change-over, record retailers will only sell *Squaraphonic* records as from today.

The first one in the shops is a record by *Richard Myhill* on the

Utopia label, called 'It Takes Two For Tango', and despite being extremely poor, it heralds a new era in hi-fi science.

To coincide with the revolution, prominent musicians are now stocking up with new

instruments. A world famous drummer has called off a major tour to supervise the construction of a special square drum kit which will naturally be more compatible for recording purposes. **RICK TANGLE**

THEIR SINGLE POINTED YOU IN THE RIGHT DIRECTION. THEIR ALBUM TAKES YOU THERE.



Remember "Which Way is Up?"

Right. It's the single from *Stargard*. You'll find a 7 minute version of it on their album, which is called quite simply "Stargard".

"Stargard" also contains their new single "Love is so Easy".

Listen to "Stargard". If you know the single you're halfway there already.

The album will complete the journey.

ALBUM "STARGARD" MCF 2834
NEW SINGLE "LOVE IS SO EASY" MCA 354



SEE STARGARD IN THE ROBERT STIGWOOD FILM 'SGT. PEPPER'S LONELY HEARTS CLUB BAND' LATER THIS YEAR.

MCA RECORDS

MCA Records, 1 Great Salisbury Street, London W1

Albums

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

WHO NEEDS HEINEKEN?

THE SAINTS: 'Eternally Yours' (Harvest SHSP4078).

I'VE WAITED so long for the new Saints' album, it's difficult to know where to start with the compliments. First: it's great that they've managed to follow '(I'm) Stranded', their first album which was recorded in haste (but with spontaneous charm) in Australia. The Saints haven't run out of steam like so many other relatively new bands; not only that but they've been bold enough to leave the safety of their original format to try out new ideas.

If you've been to any of their shows within the past couple of months, you'll recognise a fair number of the tracks like 'Untitled' which has been part of the set for some time. There are also two of the singles — 'Know Your Product' (a track which deserves better treatment than it's getting from the airplay authorities) and 'This Perfect Day' which has been re-recorded and has a fuller sound than the original. The addition of brass and harmonica makes an incredible difference to them and lifts them clear of any accusations of sounding like the Ramones.

I was worried (before I heard the album) that I might not like anything as much as the tracks on their first one, but I find that 'Lost And Found', 'Orstralia' and '(I'm) Misunderstood' come just as close to the heart. Well, perhaps that's too an intimate description of music that blows your head off at the right volume. Put it this way, they reach parts most other music doesn't. I reserve a special mention for the very silly 'International Robots' because it maintains my faith in them, in that they'll never take themselves too seriously. +++++
ROSALIND RUSSELL



THE SAINTS: Life isn't always a drag for Chris Bailey and Ivor Hay but Alasdair Ward wasn't taking any chances.

IVOR CUTLER: 'Ivor Cutler's Life In A Scotch Sitting Room Vol II (EMI Harvest SHSP 4084)

GOOD SCOTS comedians are about as rare as good Scots tennis players. Ivor Cutler is more decipherable than Billy Connolly but his humour is lost on me. Cutler's one of those intellectual humourists, a clever person who you're meant to like. Judging by the forced laughter of the audience, they were creasing up because it was the right thing to do, rather than out of real enjoyment. Wacky lines that some people somewhere must find good. +
ROBIN SMITH

TUFF DARTS: 'Tuff Darts' (US Imports Sire SRK 6048)

ALBUMS WHICH hit you straight away as classy vinyl items from their first playing are few and far between. This debut from Tuff Darts does just that. No frills, just pure rock 'n' roll.

Without mincing words, this is one bitch of a good album. A five

star beaut if ever my ears have heard one. It's not the sort of thing you play at a bow-tied dinner 'n' dance but that's a bit like taking Princess Anne to your local chippie.

Tuff Darts, contributors to that epic 'Live At CBGB's' album of a year or so back. They used to boast the talents of Robert Gordon on vocals. The band is now Tommy Frenzy, Jeff Salen, Bobby Butani, John DeSalvo and John Morelli and have produced an album which can't really be faulted. It will please both followers of new wave, thanks to its undying tuneful energy, and to fans of Petty, DeVille and co, thanks to the well written and perfectly executed songs.

This album has got to get a British release, with songs like 'Rats', 'Here Comes Trouble', and 'My Guitar Lies Bleeding In My Arms' it shouldn't fail. All chunky rockers which give the listener the feeling of throwing away all worries and just jumping along.

Side One's penultimate track has a great trick ending and the sound of explosions



Gen X put the knife in

'GENERATION X' (Chrysalis CHR 1169).

GEN X delayed recording and releasing their first album to make sure it was the best they could do. I don't think The Damned or The Clash suffered by bringing out debut albums at the beginning, but The Damned crashed on their second and we're still waiting to see what else The Clash can do.

But Gen X took no chances, so it's hard to say if an earlier album would have been any better or worse than this. The album is a tidied up version of their stage show — I know everyone does this — but they haven't gone mad with studio techniques. They've just eliminated the errors of the instant, the occasional live fumble or trip, but kept the sharp edge that puts them in front of so many others.

Most of the tracks are familiar already from the concerts: like '100 Punks' which I think is strong enough to pass into punk history as a significant landmark. 'Ready Steady Go' you'll know too, from its success as a single. 'Youth Youth Youth', 'Day By Day' and 'Keenex' are Gen X stage standards

continue into the run-out groove. It really goes a long way to sum the album up. Explosive. One of the finest imports from across the Atlantic. Forget the rent, buy! +++++
STEVE GIBBS

SAMANTHA BANG: 'Emotion' (Private Stock PVLP 1089)

DROOLED ALL over the single but I don't like the album. Samantha maintains that her voice has lotsa light and shade, but I can't see it myself. This album sounds like cheapo Bee Gees. Sooner or later

her nasal high pitched vocals start to grate. Everything is handled too lightly and after a while one track begins to sound much like any other. Sorry. +
ROBIN SMITH

HEAD EAST: 'Head East' (US Import A&M SP 4680)

WHAT'S NEW? Oh — is THAT it... oh well, here's another album release from another Stateside hopeful. And yes, it's another release from another one of those overwhelmingly un-

remarkable bands that seem to emerge from America with seemingly undaunting frequency. It's got another 'clever' sleeve, they've lopped the corners of the sleeve off and given them a rounded treatment. Advertising man thinks: "Well, it's ethnic and might help sell a few more copies!" Yours truly thinks "hohumm" makes it easier to slip out of my hands to fall down the stairs. +
hmm!"

As for the music, I'm afraid it's all rather uninspiring stuff. Tunes like these are literally 10 a penny and the rather boring production does nothing to help matters.

by now. Anyone's who's written off Gen X as last year's band should be persuaded to think again on hearing this, unless they're going to be very pig headed in their views. Punk hasn't disappeared, it's moved on to reassess itself and the bands that have the talent to write and play are surviving. That's the two qualities Gen X have proved they have on this album.

One advantage the recording has over the live show is that Billy Idol's voice is more upfront (which makes up for not seeing him sing: roll on the day when video albums are cheaply available). Tony James' guitar has a razor sharp insistence that slices through the album like cheesewire until it comes to 'Kiss Me Deadly' where it softens, deceives and does a pussyfoot across the opening bars. Just when you're breathing out, it cleaves the calm to knock you senseless. Great stuff.

I was cheered to find out that teenage rebellion is not dead. Good boy power pop had me worried for a couple of weeks, but Gen X have restored by faith in independent thought. Thanks again. +++++
ROSALIND RUSSELL

Stand out tracks — those less worse than the rest are 'Since You've Been Gone', complete with shifty organ piece and sounds like Jon Lord to me and 'Get Up And Enjoy Yourself' which has an almost stunning, albeit unoriginal, opening bassline.

One day this crowd will bring out a stunner album. This release could have been it but it isn't, by a long chalk. +
STEVE GIBBS

MARIANNE FAITHFULL: 'Faithless' (NEMS NEL 6012)

COME NOW Marianne, you have your fling

years ago — why bother foisting this sort of stuff on the record buying public?

12 incredibly flat tracks where she sounds bored out of her skull on each one. It isn't all her fault, the backing band sounds like death warmed up. Faithful has tried to do a Twiggy in recording Country and Western and West Coast type songs. She sounds bad, the worst example being 'Wait For Me Down By The River' where she just sounds punch drunk. Sorry I'm wrong, 'I'll Be Your Baby Tonight' sounds even more ridiculous as she adopts a silly voice. +
ROBIN SMITH

THE SUICIDE COMMANDOS: 'Make A Record' (US Import BLANK 002)

MY INITIAL reaction was one of despair when I realised that this album was on the same label as the latest from Pere Ubu. I was ready to discard it when I witnessed the opening track. It's called 'Shock Appeal' and they succeeded in grabbing my attention for those first few moments, long enough to give the album a listen. Even though I wasn't disappointed when it came to a halt. Quite nice, full of Ramones-esque beaty songs (less the humour). Consider it a kind of American 'Wire' album. Minus the dreariness and one hell of a lot of energy. It's unfair to simplify a review down to 'energy' but there isn't any other word for it.

If you like new wave and prefer the American kind, you'll like The Suicide Commandos. + + +
STEVE GIBBS

THE ALBION BAND: 'Rise Up Like The Sun' (Harvest SHSP 4092).

ON FIRST hearing it's all a bit puzzling, though definitely intriguing. A couple more plays, and as with many good albums, it got me hooked. The 10 man group are not short of celeb friends. Lead singer and co-producer John Tams has managed to attract such luminaries as Kate McGarrigle, Julie Covington, Richard and Linda Thompson, Martin Carthy, Pat Donaldson and Andy Fairweather-Low. Except for McGarrigle, who duets beautifully with Tams on 'House In The Country', the star guests provide lusty back-up choruses on the two most sing-along tracks, 'Lay Me Low' and the lengthy 'Poor Old Horse' where Tam's dour tones add a delightful humour of their own to the folksy-domestic lyrics.

The group experiment boldly with colour. Pieces like 'Aro Blue/Dance Royale' with team synthesiser and violacta and bagpipes, the synthesiser taking the lead in the first part and fading in the second to take the bass drone of the bagpipes. Mesmerising stuff.

Technically, the album a joy to listen to. + + +
JOHN WISHART

SWEET MARLEY

BOB MARLEY AND THE WAILERS: 'Kaya' (Island ILP5 8517)

PRESENTING international recording artist Bob Marley. Consolidating the success of 'Exodus' with, how you say, his most accessible album to date. Instant appeal, long-lasting quality.



MARLEY: clearest ever

'Kaya', as no-one is slow to point out, means 'erb. Ganja. Natural product, natural high. Here the 'movement of Jah people', the celebration of rasta that boldly and goldily carried 'Exodus' is subtly shifted to an accepted back seat. The themes become love and 'Kaya', a gentle, lyrical shifting towards hope and peace. With the music to match.

Singing, perhaps, at his clearest and sweetest ever Marley has moved from exhortation to celebration - a trait that has always been there (with 'Exodus', say, split between the two). Perfect, lazy chugging rhythms roll out from the backing crew - the Barrett brothers, Tyrone Downie's keyboards, and subtle additions from Junior Marvin on guitar. Which leaves 'skip' to cruise through his songs, happily and assuredly playing off lyrics and refrains against the sweet 'n' easy croonings of the I Three.

It's both a subtle and potent mix. Marley's style is now immediately recognisable - and acceptable - across most boards. 'Easy Skanking', perfectly descriptive, sets the tone. 'Excuse me while I light my pipe', a good light mix to take a lift from reality I just can't drift'. Through the beauty of 'Sun is

Shining' or 'Misty Morning' to 'Time Will Tell' it remains constant. Emotive music for mind and body; no message as such; no 'message' necessary. Some of the songs, apparently, were recorded at the same time as 'Exodus', but the music comes across sparser, happier, clearer. No fuzzy stoned versions, just clear light and love. The way ahead. Both musically and lyrically 'Kaya' puts Marley on a creative plateau, magnetically present in the quality of his songs and - more than ever - in the quality of his singing. Above all it's communicable feeling ('is this love, is this love, is this love') that defines itself.

Oh, and sure it will achieve 'crossover success'. Start to finish, back to front, pure music out of the grooves. It should mean an end to the mystique. 'Jah will never give the power to a baldhead run come cruddy the dread' (from 'Time Will Tell'). Timelessly chugging. 'Easily a winner. Not a masterpiece. But gently brilliant. + + + + 1/2 JOHN SHEARLAW

Vibrators' V2 fails to explode

THE VIBRATORS: 'V2' (Epic EPC 82465)

CONFUSION. I've ended up simultaneously liking and disliking this album, but I think I can disentangle the reasons. The playing is, almost without exception, extremely good. The guitar and bass on '24 Hour People' is clever, riveting, in fact it's fascinating picking out the exchange between the two. It's maybe not as breathtaking as the Niagara Falls, but it's close to being an attraction you can't afford to miss.

Similarly, the construction and appeal of 'War Zone' is intriguing - even humours in the sneaky title run at the beginning. But the effect is dulled in the following track 'Troops Of Tomorrow' which launches into a ponderous build up and has tinkering traces of the Velvet Underground and Jefferson Airplane. It sounded out of date and remote from the rest of the material. This anachronism was one of the reasons I disliked parts of the album. Other than that I thought some of the words were really naff: "wake up to the 20th century" from 'Wake Up'. Passe to say the least and if anyone did manage to sleep through 1977 (not to mention two world wars) it's not worth digging them up now.

The construction of 'Fall In Love' and 'Feeling Alright' was too similar, using responses to a chant which were too far back and a bit slow anyway. This isn't meant to be nit picking, but when the playing is so good it's a shame to let it down with a few things that could have been avoided.

'Automatic Love', their single, is an obvious plus, but her too, 'Flying Duck Theory' which shows their originality in a different way, partly thanks to a snazzy effect cleverly used. It's only one of the things that creep in to surprise and raise a smile.

So I'm still confused about this V2 (originally a wartime weapon) which is really more of an airship. But at least a love/hate relationship is better than none. + + + ROBALIND RUSSELL

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Ole-time to boogie

BACCARA: 'Sorry I'm A Lady, Yes Sir, I Can Boogie And Others' (RCA PL 28316).

CUNNING SPANISH disco sensation. Rearrange if you wish. Just a little shady... and they've got the certain songs.

Two, to be precise. Each side opens with a hit — as seen in the extraordinary title — and then proceeds to rework same. At the same time the Spanish influences become stronger and stranger. Until... Until by the end of each side the two darlings that make up Baccara are singing the sort of ditties that holidays on the Costa Fortune such a delight.

In common with all the Eurodisco smashes they have a songwriter/producer working overtime; beavering away and doing their level best to keep ze Engleesh contenders on the dole queue. Baccara have Roñ Soñ, two sweet voices that could come floating out of a language school on the first day of term and a black and white dress each. Ole.

Rest assured that nothing else on the album matches up — in "commercial viability"



BACCARA: get out the castanets

— with the hits. But the aura of the Algarve, the magic of Malaga and the beauty of the Brava is there for the taking. Like Spanish fish 'n' chips, Spanish wine and garishly painted felt models of castanet wielding señoritas it will be bought and consumed in large numbers.

As they sing on Side 1, 'Koochle - Koo'. Sweet enough? Now, if I can just get this rose out of

my mouth I'll tell you that I like it. +++ ½ **JOHN SHEARLAW**

GRAND ARRIVAL Bryn Haworth (AMLH 68462)

FOLK ROCK has a worrying habit of sounding much the same from album to album. This is the main problem with Bryn Haworth's first album for A&M (he has done two for Island). Not that

his music is without charm. Far from it. In fact I'm sure Haworth is a charming fellow himself.

But this quality aside, there is not much else to commend the album. Though he has a pleasant voice, and listenable arrangements there is not one outstanding feature in any of the tracks.

Lyricaly, Haworth is tedious. His two themes — love and the gospels

— have been written about better than this.

However, in 'Moments', the simple nostalgic sentiments match his music best. Pity that the first line brings Elton John's 'Your Song' to mind. +++ **JOHN WISHART**

VAN HALEN: 'Van Halen' (US Import BSK 3075)

STEP ONE: buy a guitar, make sure you are American, grow your hair and learn by heart every heavy metal riff you can find. Step Two: take one of those riffs, twist the notes about a bit and squeeze every ounce of feedback, lick and substance out of it. Step Three: get unsuspecting A&R man to sign you up and call you the next big thing. Step Four: pray that people still like that heavy metal and go out in hordes to buy your album.

Sounds all too easy doesn't it? Problem is that such happenings are a seemingly daily occurrence in that land of grossness across the sea. So many heavy metal bands are appearing, that it is becoming increasingly difficult to keep track.

It can be said that some bands do offer better goods than the rest. This album comes close to being one of those. Like Montrose's first, it is produced by Ted Templeman and

like that album packs enough energy to keep your buttocks moving on your chair for many an hour. Unfortunately, what it contains in energy, it lacks in inventiveness and originality. 'High Point' is a heavily exaggerated version of Ray Davies' 'You Really Got Me' which'll keep yer lugs tinglin'.

Pity it's all so crass. Now if someone could bring out a heavy metal album devoid of pretension and full of NEW stuff, it could be a winner. +++ **STEVE GIBBS**

ANGEL: 'White Hot' (Casablanca CAL 2023)

ZZZZ. Hey, who woke me up? God, is this album still playing? Must have dropped off after the first track on side two.

Angel are a sort of poor man's Rush only prettier. Stateside heavy metal fodder for headbangers of the first order. There's not really a lot more you can say about Angel except they're a group of gents with immaculately coiffured long hair who pose around a bit in white suits.

If you've heard Aerosmith, Kiss or Rush, then this album is an amalgamation of all three. Take any track and you will see it's a simple re-hash of what's gone before. Sweet dreams. + **ROBIN SMITH**

MICHELLE: 'Madie Love' (Pye NSPL 28240)

THE BBC has a radiophonic workshop that produces sounds on tape that are needed for TV or radio programmes. It might be the sound of sheep crossing a country road or the sound of a jet disturbing the peace above a residential area.

Tom Moulton, the producer of this album, seems to be doing equivalent work for the in European disco. Anonymous disco has a perfect aural facsimile of robotic dance music.

+++ **GEOFF TRAVIS**

ERIC BURDON: 'Survivor' (Polydor 2502 078)

LOOK WHO they've dragged out of the pit and into the recording studio again. Like Dusty Springfield, Burdon is a flicker of a candle that won't quite snuff out. This album is embarrassing, an old man coughing and wheezing through the tracks.

His voice was blown years ago, never to recover. For what it's worth, the best track is 'Hollywood Woman' but even the back up chorus can't fully cover up the flaws. So Burdon plods on wailing and crying. His voice is like a worn suit, but it's not repairable. + **ROBIN SMITH**

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Record Mirror

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Mailman

Dressed to kill

DEAR TIM LOTT, when I saw your comparison between W H Smith's record department and Virgin Record Stores at Notting Hill, my first impulse was to laugh. Upon reflection however, I find that some of your thoughts give rise to deeper implications. First, I am an employee of W H Smith and must defend the firm against your condemnation of our dress style. You seem to think there is something wrong with being dressed cleanly and tidily. This is a very childish attitude on your part and impractical to agree with in my line of work. From the firm's point of view it is necessary for the staff to keep a tidy appearance in order to impress the GENERAL public, which takes in people of all ages, and consequently, PROFIT we get.

Writing personally, if I had not been prepared to wear a collar and tie when applying for the job, I would never have been on my present salary.

I would like to know why you think it commendable that Dave Martin of Virgin Records should damage and render unsellable his stock at the rate of three albums every 20 minutes. Do you feel this is good marketing strategy? Perhaps I ought to suggest the adoption of this policy to Branch Marketing Division (BMD).

Without any feelings of malice from myself, I feel that the next time you decide to do a comparison between Smith's and Virgin, you should do so without such an obvious bias against chain store capitalism and concentrate on the comparison between two different marketing strategies. "The Ale", Bedford.

● Actually we don't give a damn about marketing strategies, but good luck with the promotion Ale.

A drill for Cain

HI THERE Mr Mailman I'm writing to you again This time I am not mad with you and nor do I complain. This 'ere poem comes to you

to say "thanks very much" for the terrific Abba pullout which I enjoyed so much.

Paul, No 1 Abba fanatic.
PS No hard feelings, eh Sheila? But I still think Barry Cain deserves to have a pneumatic drill rammed between his eyes.

● What poem?

Call yourself loyal?

I AM writing to tell everyone out there about loyal fans. If you like Abba or Queen you're not loyal, you're just enjoying their success with them. When they have flop records you'll soon move on to the group of the moment. Let me tell you this is not what the group want and you are just crawlers.

You may ask, what is a loyal fan? (Alternatively, you could be sharpening your poison pens to sort this guy out - Mailman). I would reply, a Sweet fan. These are the loyal fans who stick with their band all the way along the road. I have done a lot of things to help Sweet (And this ain't one of them - Mailman), although I haven't met the band. By helping, I don't just mean buying records, I mean making petitions for airplay writing to music papers etc.

Brian Johnson, Eagles-cliffe, Stockton - On - Tees.
● What's it worth not to give out your full address Brian?

Males to pose nude

I'M FED up with all these blokes writing in on the subject of tits. I propose you print a full frontal of Rick Parfitt on the centre spread.

Love, a Quo fan, Kent.
● Actually, Sheila and Ros have been trying for some time to persuade a male pop star to pose nude (or semi nude) for RM, but none of them will do it. What's the matter lads - something to hide? Or worse?



GOOD MORNING, I noticed in my son's copy of your paper, a threat from my arch enemy Da Krud, of mass incineration of the populace into piles of white dust. I think with a trained body of road sweepers of Batman and Robin, this threat could be averted. However, graver news comes to my attention. Da Krud intends to go on tour with a band! Argh, unclean, nasty nasty. What a vile waste of human life and tax payers money.

His headquarters, in an unvisited, deserted clearing has been located as Upton Park on a home match day, where the rehearsals take place. This is a threat rivalled only by the promise of another Brotherhood of Man single, and constitutes danger to life as we know it. Da Krud is extremely dangerous as he is a demented sadist. A picture has been obtained of the band rehearsing, and is included.

Yours faithfully, Major C. Red.

PS why does Kate Bush wear so much make up and why isn't the Ratz funny?

● Why does Da Krud's band have no feet?

Nijnski's a fan

THE ARTICLE about the fans who never leave the bands made interesting reading, but can we honestly be led to believe that the fans of Generation X, 999 etc will stick with them for the rest of their lives? I doubt it. They need to take a tip from us Bolanites - we'll love and follow Marc until the end of time and that's a fact.

Nijnski Hind and the Cosmic Elves, Trowbridge, Wilt.

● OK Nijnski (NIJNSKY: You can't be serious) tell me again in five years' time.

Bridge that gap with...

I HAVE taken both the RECORD MIRROR and Andrews Liver Salts for a number of years. Neither has done me any good at all.

The Letchworth Leaper.
● A Doctor Writes: We do not advise patients to take RM internally as some of Barry Cain's writing is too difficult to digest. Try sticking it in your ear to fill up the gap in your head.

A space waster

THE WALLY who claims to be an Iranian is lucky he left no address. I like the Sex Pistols and Bowie. It's mugs like him who like Pink Floyd and the Stranglers and waste good space in RM.

Bowie Fan, Forest Gate.
● He's not the only one.

Around the world

HAS THE RM ever considered furthering its already large coverage of the charts? My suggestion is that RM should cover the charts every week by having

the Top 30 albums and singles of countries such as Australia, France, Sweden, Ireland, Spain, Italy, Germany, Canada, etc. I'm sure many people would be very interested in such a feature.

Andrew Artell, Buckley, Cwyd, North Wales.

● A lot more are interested in reading the features which we manage to get in BESIDES our already extensive chart coverage. Sorry, but at the moment we don't have the space but we will keep it in mind.

None of those footnotes

I WAS appalled recently to read a deplorable review of Dusty Springfield's new single and LP (etc, etc... the rest is fairly predictable, so we've left it out - Mailman). I have read RM over the years and until recently have never encountered such

reviews of a very low intelligence. Don't reply with comments that seem humorous, it doesn't impress anyone. I want no idiotic footnotes! I will as from now, not be buying your paper.
Alan Hodgson, Stanley, Co Durham.
● In that case, you won't see the comment will you? And if Miss Springfield is that good, why ain't she zipping up the charts?

Do Vibrators need us?

DUE TO lack of interest and publicity by a certain section of the media, the attendance at gigs has been relatively poor. The Vibrators are a good band who deserve more appreciation than they're currently getting. Do something about it RM!

Pat, Birmingham.

● Whose mother are you?

Another con job

IT'S A con! Your whole page is a con, why haven't you published my last three letters, apart from the fact they were works of art. You didn't even read them (anti Irish bias). Why do sex maniacs and frogs write to you? (Just popular I guess - Mailman). I want a double page spread of the Boomtown Rats as a penance.
Sean O' F. Somewhere in Ireland.
● Why don't you write something interesting?

Is Lou sniggering?

WELL, WHO are we to believe about Lou's new LP? Your Tim Lott who detests it or the RM's Alan Jones who loves it? I want to satisfy my curiosity by buying and then listening to it but as usual you press review it weeks before it's released (a practice that annoys me intensely), don't state when it's to be released and thus leaves us all very irritated and frustrated. How can two people hear an LP so differently that they

come to diametrically opposite views about it? Again Lou splits the rock cognoscenti asunder. Now he must be sniggering in his New York apartment with his two Dachshunds and Rachel! Lou has the last laugh I suspect.
Chris Tallack, Bayswater, London W2.
● He won't think it's so funny if the album doesn't sell.

Who pinched Blondie?

AFTER BUYING five copies of the same issue of RM from two different shops, for the Debbie Harry poster I found that somebody had nicked one of the posters out. All I can say is if the person has managed to nick the whole paper this week I hope he she or its eyes drop out, their stomach bursts and their legs drop off.

A Debbie Harry armpit fan, Ray, Balleys Continental cars (Twickenham Ltd), Twickenham, Middx.

PS Can I sell you a car?
● Try Sheila Prophet, she's taking driving lessons just now.

A decent idiot

DEAR MORONS, I am at present sitting in front of our TV, watching Top Of The Pops (And you're calling US morons? - Mailman). Ud's foot! I've never seen such a load of cod, have you? He didn't even spare me the personal horror I feel at seeing yet another Swedish export of the sexiest bottom in showbusiness and her backing trio. I don't ask for much, I'm not a difficult customer. A little of the greatest rock band to ever come out of Britain and I'm quite happy.

So, stuff The Allen and King Of The Nosebleeds and all the other publicity stunts you lot have contrived to con us 100 per cent morons into believing that they actually do write into this printed bog roll. Let's have some decent idiots writing in. Mortisha Adams, Swindon.
● Done. See above.

"I'm not a cuckold"

VALENTINO



Feedback



I READ in a magazine a few days ago that Smokie's Chris Norman has left his wife for a 42-year-old American woman whom he met while the band was over in America a few months ago. It also stated that he used to arrive home drunk and beat up his wife, and that once she had to be rushed into hospital after being kicked in the stomach.

If this is all true then I'm going to melt all the Smokie records I possess and make the Strangers my favourite group instead. — An ex Chris Norman (Smokie) fan.

● Tak, tak, what sort of mind-festering magazine have you been reading? According to Rak's press office there ain't a word of truth in the allegations and they are indeed, lies, damned lies and bleedin' libels to boot! Unfortunately you neglected to name the scandal mag responsible, so there is no way of following this up — perhaps you'd care to drop us another line and send us the cutting, or the name and date of the so-called magazine which we could forward to Rak. So you'd better rescue all your Smokie vinyls from the furnace pretty pronto, 'cause melted warpo records won't do your stylus much good. And how about an apology to Chris Norman and a message from H.M. Government that Smokie is once again good for your health?

Spinners' magazine

I KNOW The Spinners have their own magazine which is called "Spin" and is printed in Liverpool, but other than that I know nothing else about it. Could you give me the address to write to, so that I can obtain a copy?

A. Synejkio, Cambridge.
● The Spinners' magazine is actually written and produced by the boys themselves (with wives taking an active part). To get more information on "Spin", write to Beryl Davis Associates, 24 Beresford Road, Wallasey, Merseyside.

Rebel remnants

ANY IDEA as to what happened to Milton Reame James and Paul Jeffrys who played with the original Cockney Rebel? I read that they formed their own band soon after the split. — Mary Jacques, Leicester.

● Milton Reame James and Paul Jeffrys did indeed form their own band almost immediately after the original band's break-up. The new band, "Chartreuse", made little impact, and very little info has been forthcoming about them until fairly recently. A press handout has announced the arrival of "The Violins" (formerly Chartreuse) who are attempting to regain former limelight. Watch out for a list of their gigs.

Irish on Elvis

I AM an Elvis Presley fan and believe that three Irish Elvis tribute records have been released — "Thank You Elvis" Brendan Bowyer, "Salute to Elvis" Cahir O'Docherty and "Farewell to Elvis" Billy Joe Ward Band. Please can you tell me where I can obtain these singles? — R. Robins, Poole, Dorset.

● Certainly, by writing to that great Irish record emporium — Kay's Irish Record Centre, 161 Arlington Road, London W1, or phoning Kay's, Tel 01 485 4860. Incidentally, if anyone else has any difficulties in purchasing records by Irish artists, try writing or calling in to Kays.

Gaye age

HAVE the Adverts got a fan club? If not, where can I write to for information on the band? How old is Gaye Advert? — Matthew Doherty, Bucks.

● Nope, The Adverts don't have their own fan club, but you need not remain advertless — stax of gen available from Anchor Records, 140 Wardour Street, London W1... and Ms Advert herself? — she was 21 last September.

Help

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

Must try harder

I AM 23 years old and very much in love with a girl who works in the office next door to me. I do know that she likes me a lot, but am not sure if this amounts to "fancying" me.

We get on very well as friends, but she also calls me "darling" and "petal dust" and she even asked me once if I thought she was nice-looking. Rather surprised at the time, I could only say "Yes".

The snag is that she is engaged to be married, to another bloke, in November. She's been engaged to him for about two years now, on and off, as they frequently have rows.

The last time they broke it off, around six months ago, I realised I should have asked her out, but I was too shy. But now they're back together again I'm kicking myself.

I must add that I have now overcome my shyness and am much more confident when talking to girls than before. I feel I could ask her out without being too embarrassed if she turned me down, but would it be fair on her? I realise she probably thinks a lot of the other bloke and I love her too much to hurt her feelings.

Recently, at a disco organised by my firm, she sang the song "Oh Carol" to me, but substituted the word "Martin" for "Carol". This, of course, includes the words "Darling, I love you" etc.

I'm not really sure whether she was sincere or not. While I realise that she may just be teasing, somehow I don't think so. She's much too nice a girl for that.
Martin, Middlesbrough

● All's fair in love and war, and you have every right to consider your own feelings as much as those of the girl you love and her boyfriend, who seem to have a pretty sporadic relationship anyway.

OK, she certainly likes you a lot, and from the heavy hints she's been scattering around, there's a very strong possibility that the way she feels amounts to something more. You're the only one who can find out whether she's just teasing or not though, so try to get over any reservations you may have and ask her out when the time seems right. After the next holocaust with the hunk in her life, perhaps?

Even if you make up your mind to take your courage in both hands NOW, you'll have nothing to lose, and at least you'll really know

where you stand for good 'n all. As you admit yourself, you won't be too hot and bothered even if she does turn you down.

Judging from the heapin' helping of come-on signs she's been handing out, she's more likely to be flattered than hurt at any

approach you may make.

If you strike lucky and you do both decide to get together, the only person likely to suffer from extensive ego damage is the guy she's currently engaged to, and just like you, he'll get over it in time, if he loses the battle.

Am I entitled to more pay?

I WORK for a large furnishing company in South West England and am the head of the Carpet Department. But although I'm the head of a department, because of my age, 18, I don't earn as much as a salesman on the next floor who is over 21. I'd like to know how old I have to be to qualify for a man's wage. Is there a law which applies here, Ivor, South West England.

● How much you earn largely depends on your individual job contract. And, unfortunately, the employer is quite entitled to pay any employee aged under 21 less than an older worker aged over 21. There is no statutory ruling about how much an employer must pay

anyone unless a ruling laid down by a Wages Council (or Trade Union), applies.

You're clearly dissatisfied with what you're earning now though, and you are legally entitled to do three things: (1) Ask your employer for a more reasonable wage for what you're doing. It is illegal to dismiss an employee who asks for a pay rise. (2) Talk to your union — if you have one. (3) Send full details of the job you do and your salary to the Retail and Allied Trades Wages Council, 8 St James's Square, London SW1. If you're earning less than you should be, the Council will set you straight.



MARCH TOUR DATES
14 Nashville / 16 Red Cow / 17 Hope & Anchor
21 Nashville / 23 Red Cow / 28 Nashville
30 Red Cow



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IS THEIR NEW SINGLE

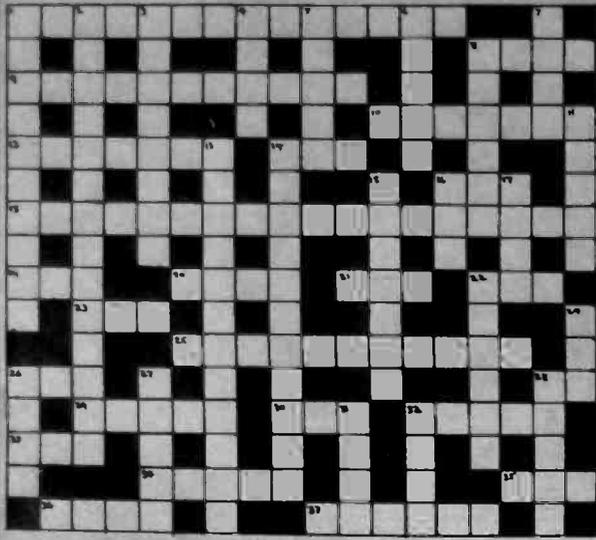
OUT NOW ON VIRGIN



RECORDS VS 205

Tour booked by Nems, thanks Phil Banfield.

Discword



CLUES ACROSS

- 1 Rose Royce looking to the sky for help. (7, 2, 1, 4)
- 8 Status Quo single. (4)
- 9 A hit single in 1970, 1973 and in 1978. (3, 5, 3)
- 12 Suzi Quatro's demon. (7)
- 14 Fox had a single one. (3)
- 16 King Crimson L. P. (3)
- 18 Tavares original that was a hit for 100 Ton And A Feather. (2, 4, 5, 1, 6)
- 19 The day before Barry McGuire's destruction. (3)
- 20 Rock musical. (4)
- 21 White musicians. (1, 1, 1)
- 22 It goes with drugs and rock 'n' roll. (3)
- 23 & 17 Down. A hit Song in the key of life. (3, 4)
- 25 Keelee Paterson told us not to force it. (2, 2, 4, 3)
- 26 German group who wanted more. (3)
- 28 Hook or John. (2)
- 29 See 11 Down
- 30 He's before and after science. (3)
- 32 They were back in the New York groove. (5)
- 33 Clash label. (1, 1, 1)
- 34 They said that Love is like Oxygen. (5)
- 35 Murray or Peebles. (3)
- 36 Womble turned Steeleye Span producer. (4)
- 37 & 10 Across. He has just made a Perilous Journey. (6, 7)

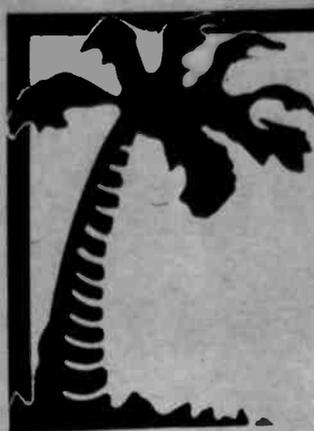
- 5 See 6 Down
- 6 & 5 Down. Natural Gilbert O'Sullivan single. (5, 5)
- 7 The Live Roxy Music album. (4)
- 8 Associate of Paul Cook and Steve Jones. (6)
- 11 & 29 Across. Albatross is probably his best - known composition. (5, 5)
- 13 He only had eyes for you. (3, 9)
- 14 Where Gerry Rafferty lives perhaps. (5, 6)
- 15 Their latest L.P. entitled Moonflower. (7)
- 16 What the Stones wanted to do to this joint. (3)
- 17 See 23 Across
- 22 Recorded Long May You Run with Neil Young. (6)
- 24 They have had recent chart success with Galaxy. (3)
- 26 1971 hit single for 34 Across. (2, 2)
- 27 David Bowie's Beauty and the ... (5)
- 28 10cc's debut hit single. (5)
- 31 Neil Young classic. (4)
- 32 Bob Dylan's rain. (4)

LAST WEEK'S SOLUTION

- ACROSS**
- 1 Those Were The Days. 7 Knock On Wood. 10 Move. 12 Angie. 13 Deke. 14 Pet. 15 ABC. 19 Snow. 20 All Or Nothing. 21 Wire. 22 Collins. 24 Cale. 25 SOS. 26 Sonnet. 27 Sun. 29 Noel. 31 Yes. 32 Hi. 35 Edison Lighthouse.
- DOWN**
- 1 Take A Chance On Me. 2 Elkie. 3 Raw. 4 Trower. 5 DJM. 6 Sweet Sweet Smile. 8 Oh Girl. 9 New Boots And. 11 Jet. 14 Panties. 16 Trains. 17 The City. 18 Endless. 23 Lake. 28 Nico. 30 Les. 33 In. 34 Gl.

DOWN

- 1 A Question from Buz-zcocks. (4, 2, 1, 3)
- 2 Wings at the speed of sound single. (5, 4, 5)
- 3 David Essex single. (2, 1, 5)
- 4 Daryl Hall's partner. (4)



BOOGIE WITH TK

THERE'S 35 TK PRIZES TO BE WON

Record Mirror strikes again with yet another ever-so-easy-to-win competition.

This time it's a load of goodies from TK Records. They've come across with some great freebies and albums. The prizes are: FIVE FIRST PRIZES of a TK jacket, T-shirt, badge and notepad. Plus three KC and the Sunshine Band albums, 'Do It Good', 'KC & SB' and 'Part 3' together with Peter Brown's 'Do Ya Wanna Get Funky With Me' and 'Touch To Touch' by Timmy Thomas. TWENTY SECOND PRIZES of a TK T-shirt, badge and notepad. Plus the albums 'Do Ya Wanna Get Funky With Me' — Peter Brown and 'Touch To Touch' — Timmy Thomas. TEN THIRD PRIZES of 'Do Ya Wanna Get Funky With Me' — Peter Brown albums and 'Touch To Touch' Z— Timmy Thomas. And all you have to do to win them is answer the questions below and send them off to: Record Mirror/TK Competition, PO Box 16, Harlow, Essex CM17 0HE. The first 35 correct entries will be the winners. Normal competition rules apply.

NAME

ADDRESS

.....

.....

.....

Please answer the following questions:

- (1) Name T-Connection's recent hit
- (2) 'Shake Your'. Complete the name of KC and the Sunshine Band's recent hit.
- (3) Where in America are TK based?



KC



PETER BROWN



TIMMY THOMAS

"To our evening in in Calais.. on March 23rd"

VALENTINO





Can you resist an encounter with Meco?

Meco: Encounters Of Every Kind

Follow Meco on a journey from 1,348,264 BC to tomorrow. Through Roman orgies... a Chicago speakeasy... and a Spring afternoon in Sherwood Forest. From the nest of a blood-lusting pterodactyl to Scott's Antarctic.

Until that fateful afternoon in 1979 on Devil's Tower, Wyoming when the saucer's light grew brighter and brighter...

Record: XL13050. Cassette: XK13050.

RCA

Includes the single, 'Theme From Close Encounters' XB 1040. The most alien version you'll ever hear.

Gerry Rafferty's 'Baker Street' has been his road back to success. ROBIN SMITH reads the signs.



THE OLD shambler has returned.

Gerry Rafferty, the antithesis of a rock star, wanders about the Monticlan Hotel near Marble Arch, as if he's just come back from a hike in the woods. Dour, bespectacled Glaswegian and songwriters' hero.

"I haven't been a hermit you know," he says. "Londoners seem to have this idea that anybody who lives in Scotland locks himself away. There are quite a lot of people up there and we're not all inhabiting caves. We have to eat and sleep like the rest of the world."

"Glasgow's a far ballster place than London. In a way London can be very lonely. You've got the plushness of this hotel and round the corner you've got the stark contrast of decaying buildings."

Handsomely

This neatly brings us around to 'Baker Street'. Rafferty's comeback gamble has paid off handsomely.

"I was coming down to London and I found myself with spare time on my hands after meetings so I'd go walking around there. The song really came from that experience. To see people rushing by you can be a very lonely feeling. They're intent on getting home or going to their jobs and they don't talk to each other. London is a place where there's a lot of people, but at the same time it can be difficult to make friends."

"Sometimes I'll keep a song in my head for years until I know I can put it down right. I can always retain melodies or ideas, but in order to write I must have peace and quiet.

My house backs on to some country and that's relaxing."

The young Rafferty began his career when he left school early. He'd get into the back of a van and go gigging with his mates.

"I'd live for the weekends. It gave you a great sense of freedom to go out with a guitar and just play to people. The hardships don't seem to matter when you're young. I must have written my first song when I was 14. I'm a romantic and always have been, when you're 17 or 18 it's a good time to write because you're going through a lot of love experiences either good or bad."

"I don't think I had any regrets about leaving school. The teachers were a strange group of people. Most teachers aren't very worldly people. They get an education go straight into college and then straight back into a school. They haven't experienced life, they've been in an enclosed community and can't pass on much about the outside world."

"Even today in schools they ignore pop music as not being worthwhile.

They look down on it, when it's a powerful musical form. They just teach people the classics and tell them to follow a set pattern. It's not that I'm saying you don't need a sound knowledge of your instrument, it's just that kids aren't allowed to experiment and pop music is very flexible. That's why I don't, the music turned out by Rick Wakeman or ELP, it's too contrived and clinical it hasn't got any soul."

Hit formula

"That's why I like old Scottish music. It's a simple form where people gather around on a Saturday night and play from the heart. The soul music they've got in the charts these days just isn't soul music, because it's just being turned out to a hit making formula."

"Nowadays they're just using the name but they haven't captured the spirit. The charts have been in a bad way for a long time. Some of the stuff that the kids listen to isn't very good."

Rafferty is best known for his work with the Humblebums and Stealer's Wheel. But before he became well known his musical career created difficulties at home.

"My father was tone deaf but my mother was musical and I can remember when I was young getting some harmonies going. I had an argument with my father. For effect I suppose I should have walked off into a sunset but instead it was raining. It rains a lot up there."

During the Stealer's Wheel days Rafferty was to become notorious at being difficult to interview, allegedly even falling asleep during one chat.

"Well, what else do you expect if someone asks you if you've chosen the name 'Stealer's Wheel' because you steal other people's ideas? It's the sort of question that you're not going to get very excited over."

"We chose the name because I liked the connotations connected with the word wheel, everything following a logical pattern or a continuous motion. Stealer's Wheel split because the management

company went into liquidation. There were a lot of business problems and the band couldn't survive.

"We haven't got any plans to reform, I don't think you can successfully relive or revive things that have happened in the past. Everything belongs to a certain time and should be allowed to remain there."

While they were together, the band's most famous single was 'Stuck In The Middle With You'. It was said it was inspired by the Watergate crisis.

"No that's not true - the press made that one up again. A&M threw a party and we were all gathered around this huge table. It was like the last supper only on a bigger scale. It was one of those occasions where you're all meant to be talking to each other and yet you don't know what the hell to say. It's a false and constricting situation, you want to run but you know you're stuck there."

Compromise

"I don't like the big parties or the hype. Well yes I suppose I am left wing and the music business is a capitalist industry. But you can compromise, everything has its qualities and disadvantages so you learn to pick out what's best and at the same time doing what you want to do. I've never been hyped and I've never been turned into a hit making machine."

"I just want to work at something I enjoy without getting carried away. The whole Rod Stewart thing just isn't me. I've got a wife and family."

AND SO to the terraced quarter where serried headscarf houses hiding curlier kids wink in the rain. Tea bags, squeegies, runny muck mountains escape from dustbin confines and crawl through the wicker work world of alleyways behind the kitchen curtains.

It's a becoming crawl. Dignified. Like an army. A gravy army. Doomed.

See, the thought, the one all embracing thought alive in the eyes concerns Jim Baines.

You know Jim Baines, the uncouth dissident with the ice cream heart in Crossroads. Eye memory searches the shadows of Baines' living room, past Murtel's agoraphobia, past the death pallor of obsequious Jane, past even Jim's wandering kidney. Past every episode of Crossroads that ever was and ever will be to the fireplace, more precisely to the painting above the fireplace.

Comfortable

"Is it a Trecherkov or not?"

Pete Shelley's like that. He lives in comfortable squalor a million miles away from the Studio 54 silk tit a-go-go rock star image conceived in the minds of the ignorant and The Sun.

The house, in accordance with the perpendicular properties of this particular Manchester street, has two floors and a back yard. Furniture is kept to an absolute minimum (Pete and his housemate sleep on the floor). "I'm

thinking of buying a carpet."

He chooses this lifestyle because "It's better than living in a bedsit on your own."

"I enjoy living with friends. It beats living at home."

But despite the obvious matter of finances, maybe the idea of living this way (apart from the TV) is decidedly romantic. The left bank of the Seine equation - bread, cheese, stone floors - art. Art of the purest, undefined, essentially original kind. An intense motivation to create a Buzzcockian art, like "Another Music In A Different Kitchen" the band's superb debut album.

Unintended

"There are so many different links in the chain of things - of the intended and unintended. I'm toying with the idea of writing a book about the Buzzcock experiences."

We're sitting in his bedroom. I think, Pete, Steve Diggle, John Maher and Steve Garvey. The Buzzcocks are dotted all over Manchester. Diggle doesn't completely agree with Shelley's views on lifestyle.

"It keeps you on your toes living rough with friends, but I prefer to be on my own. I need a lot of time to get myself together."

Diggle looks like the third generation of an original moment of lust between a Mandarin and a Mancunian. Wide eyed and restless. He and Shelley do all the talking. The others listen and watch the signs

Among the tea bags, the telly addicts, and the brick thinking BARRY CAIN stumbles on the Buzzcocks

KITSCHEN THINK DRAMA: TAKE 3D

(Wot? Ed)

In a time of Punk Recession the Buzzcocks have emerged as a powerful if insular force. They are one of the few bands who have been

around as long as the big names without the same degree of success.

There seem to be two major reasons for this. A policy to concentrate

efforts in Manchester avoiding the London blitz i.e. limelight and a desire to perfect before inflicting flashpak products on an increasingly bored pub-

lic. And (hopefully) both appear to have worked.

"We have as much fun as any band based in London," says Pete.

"What's the point in going to London looking for success that may only be ephemeral? The only nice thing about success is it enables you to obtain the resources to do more things."

The second assumption - perfection - is, naturally, not as straightforward. Shelley, in the face of indirect questioning, first begins to deal with the question of 'politics'. A definition of the same word but beginning with a capital and small letter.

"The small 'p' denotes everyday, personal politics. The way people react to each other. See, politics is to do with people. It shapes the way people think. With a capital 'P' it maintains that by changing the order you can change people."

Individual

"Crab. You can only change people by changing people. Capital 'P' politics doesn't concern itself with the individual. You will always leave people out if you assume you will leave them out. That, unfortunately, is the normal political system."

Diggle begs to differ. "You will never get everybody to agree on everything. People will always be left out of policies simply because of extremist factions." "I want people to have healthy attitudes so when

I write lyrics I try and get across as many different sides to the argument as possible," says Shelley. "I insert ideas I firmly believe in, others which I am opposed to, and others which are totally unproductive."

"I create moods. Ploys. The songs that sound the happiest are the most anger ridden. The dirge-like tunes contain the happier lyrics. Then you get the scene where a guy's singing the nice tune in the bath when suddenly he notices the words. And it jolts him."

And that brings us nicely back to Mr Trecherkov.

Metaphysical

"He could paint, sure, but was he an artist?" asks Shelley. "Everyone who plays music is a musician but is it as cut and dry as that? Anyone who picks up a guitar can be a musician, but there's the metaphysical difference between being that and being an artist. Are the people who churn out those disco hits artists?"

He maintains that imagination and an ability to understand what's going on in other people's heads are the main criteria for being an artist.

Me. I prefer a waterbed, mirrors on the ceiling, Tournedos Rossini and a cab to the station.

And the chance to hear 'Another Music In A Different Kitchen,' on a top class stereo. Still, we can't all be artists.



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- March 22nd: Oxford Extra Venue (New Theatre)
- March 21st: Birmingham Odeon
- March 29th: Wolverhampton Civic
- March 30th: Manchester Appollo

- March 31st: Liverpool Empire
- April 3rd: Bristol Colston Hall
- April 4th: Ipswich Gaumont
- April 6th: Peterborough ABC
- April 9th: Hammersmith Odeon
- April 10th: Brighton Dome
- April 11th: Bournemouth Winter Gardens
- April 13th: Paignton Festival Theatre
- April 14th: Taunton Odeon
- April 16th: Coventry Theatre

RAK

Roadshows

Deviation? OK, but let it be Devo

ALBERTOS DEVO, SMIRKS London Roundhouse

BIZARROS, BOZOS, boozers, bohemian blinks. Raving Mancunians and out to lunch Othlons. Filthy lager, filthy as the floors.

When shall we three meet again

What a weird occurrence! What, pray, is the connection between: The Smirks — pop music.

D-E-V-O Akronite machine madness. Alberto Y Lost Trois Paranolas — just plain madness?

The differences are clear enough. For starters, The Albertos are a great deal less interesting than their one night colleagues, and Devo are much more intense and The Smirks are the sole representatives of relative normality.

And yet there is some sort of tenuous linking. All three bands have their tongues to some degree planted in their very diverse cheeks, even Devo who have been taken horrib-

ly seriously by the media

Devo, who were second on the bill, won all the glittering prizes. Most of the Roundhouse were there to see them (the crowd thinned for the Albertos) and I can't imagine that anyone was disappointed.

Or maybe they were. Devo are not an immediate band, they take some absorption, and unless you're unusually porous, they present a few initial problems. Mark Mothersbaugh, the vocalist, is such an exotic, unaccountable creature that he takes a bit of getting used to with his breaking glass voice and thick, thick spectacles. I saw them once before and I was impressed but uncertain; second time round the reservations vapourise.

About them not taking it too seriously; I refuse to believe that there's any thing remarkably profound in wearing ludicrously padded underpants — as did Mark Mothersbaugh (a name that's a laugh in itself) or any world shattering truths in a

rather ridiculously shaped guitars.

I feel I'm positive they'd make an astonishing recording band. If Bowie gets his hand on them, we have 1984's big thing on our hands six years early.

The Smirks have a rather different approach to DEVO; but what that approach is, I'm still uncertain. They seem a little mixed up.

Are they a dance band? (they dance with you), or a white reggae band, or a pop band? Who cares, I don't, just playing with lables. They mix and match



ALBERTOS: Ready for retirement already? And can they go on meeting like this?

rather ridiculously shaped guitars.

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styles, they conduct. The end product is lighthearted and buckets of fun. Their aura is that peculiar chummy Mancunian style, a sort of self mocking impudence. I should imagine them to be very droll human beings.

They fit nicely on the Beserkely label, alongside the likes of The Rubinoos, all smiles and clean armpits. Like everyone else, they object to the defunct power pop tag; but it is as good as any.

Finally, The Albertos, who, I feel strongly, should retire. No, I dunno, a lot of

people seemed to enjoy them. But I've seen them twice before and neither time did they dislodge my straight face very often. They've barely changed their set, and I found myself coming to exactly the same conclusion — that the Albertos are painfully obvious and rather redundant. The targets they pick are massive dartboards for their blunt humour — reggae, punk, soul, country. But they aren't clever enough, the humour is blundering.

I like to be surprised, but the fun goes when you know what's com-

ing. Don't misunderstand — I didn't know what was coming because I'd seen them before. They had the same effect first time round.

The Albertos get cheap laughs from stupid little rodents that think if anybody swears in a loud enough voice it's got to be incredibly funny. The Albertos do it a lot, a fall about as well, which seems to please someone somewhere. Me, I find the ten o'clock news more amusing.

TIM LOTT

SHAUN CASSIDY New York

THERE EXISTS a school of Andy Warhol inspired thought that postulates this world we live in is such an utterly sleazy place anyway — why not identify that which is MOST sleazy and wallow in it. It was with such sound philosophical reasoning behind me that I ventured out to wallow in the newly established nadir of commercial sheen — Yawn (er, Shaun) Cassidy.

When I arrived, I was deafened by throngs of crazed pre-pubes, screaming their fresh hormones out for their idol. The tots were a bit less enthusiastic, though quite polite, for the wonderfully named openers, Virgin. The 18,000 seat hall was packed for David Cassidy's younger brother's first fab concert tour. The star of TV's youthful Starsky and Hutch equivalent (The Hardy Boys) has had top 10 albums and singles in the US, proving the continued power of the weenie-bopper market.

The audience frenzy here was the same as for any teen dream, but Shaun's stage show places him a cut above the rest of the overly hygienic herd. Make no mistake — Donny Osmond and The Rollers are just a tease, but this Shaun character really puts out! With his oh-so

tight red satin jumpsuit, Shaun shook his hips like a real pro. Though in still shots he looks like a stuffed chipmunk, live, he comes off as a legit cutie.

Musically, Cassidy covers for his lack of talent by performing exclusively tried 'n' true oldies, like the successful single, 'Da Do Ron Ron'. Cassidy is an awfully smart cookie. He knows how to excite the glorified embryos in the crowd, while keeping them at bay and not offending their suburban-minded parents. That kind of calculated crassness is an art form. Worhol and absurdists world-wide can not help but admire.

JIM FARBBER

MEAT LOAF New York

A COUPLE of years ago, a hulking slob, appropriately named Meatloaf, became a hero here in the US simply by getting his head chopped in with an axe and becoming the main dish in a less-than-elegant dinner party — all part of his role as Eddy in The Rocky Horror Picture Show. Meatloaf got a lot of mileage out of that role, but now he's taken the steps to become a full-fledged national hero with his first solo album, with songs written by fellow ex-theatrical degenerate, Jim Steinman.

The album is nearing gold in the US and Meatloaf's first major New York date here at The Palladium sold out in seconds. Yet from this stage show it's easy to tell how many artificial ingredients are in this meat. Meatloaf's vocals are pure rock 'n' oratorio — Springsteen street drama meets mock Paggiacci schmaltz. Clearly, it's more spam than meat behind such overblown numbers as his album's title track "Bat Out Of Hell."

Of course, live there's a whole slew of other problems. Meatloaf's more-than-pleasingly-plump stature is not as difficult to watch as one

might expect, though his lecherous advances towards female singer Karla Divillo in "Paradise By The Dashboard Light" did draw some giggles and a bit of sympathy for the bound

to be crushed female. The song, musically, is still one of the highlights, especially with Meat and Karla trading Motown-influenced vocal licks. Still, the theatrics in the number are goofily amateurish. Generally, Steinman's music and Meat's plentiful presence are dramatic enough; but the long spoken speeches Steinman and the Loaf offer are obviously just padding. Meat's roots

may be more Broadway than Bo Diddley but he still should stick to the songs. Still, anyone who endores with as strong a version of "River Deep, Mountain High" as Meat's can't be all bad.

JIM FARBBER

THE PLEASERS Newcastle Polytechnic

PLEASERS' FIRST tour date. Stop. Arrive Newcastle Polytechnic, Sunday, 9.30. Stop. What? Stop. North of Watford Gap? Stop. Thamesbeat versus Tyneside. Stop. Round One commence. Stop. Read. Stop. On

Newcastle Polytechnic, Mecca of the North, not a flat cap or greyhound in sight. Sunday celebrated the auspicious occasion of the last day of the Polytechnic's Rag Week, and boy, oh boy, did it show. Half price admission in school uniform, and the place was packed to the hilt with nubile young bodies. Flood them all with tomato sauce and John West's sardines have got big competition.

Wowste, wowste, sultry nymphets in silk stockings, bobby Sox, and 20 denier ladders, gym slips, cami-knickers and navy blue bloomers, blazers, boxing shorts and old school ties. Femme fatales flagrantly flaunting black-suspended

thighs, frantically avoiding frenzied attacks of groping hands. Ahh, so this is Utopia — and they call it Tyneside. Energetic adolescents full of the joie de vivre.

Backstage, The Pleasers prepare. Bo whispers, he's saving his voice (what for? — a rainy day? — must cancel my subscription to Mensa). Pre-gig nerves diminish. Throats and voices are lubricated. Shirts, suits, socks and shoes are slipped into. Frontstage the kids are ready. Lights out. The Pleasers.

Blink. John, Paul, George, Ringo and Blink. Blink. Dave, Bo, Steve, Nick and Blink. Blink. Is there an optician in the house???

So these are The Pleasers. Nah, mustn't lie. I've seen 'em before. I like them. I love them. I want one for Christmas. (Santa are you out there?)

Reactions are difficult to pen. Smiles — there must have been hundreds of them — like in a Smarties ad, puppy love germinates, crooning couples gaze lovingly into each others eyes, squeezing hands ah, those were the days.

The Pleasers — not so much power pop as nostalgic wave. Sounds familiar music for those of us too young to catch it first time round. Nothing wrong with repeat performances —

the Beeb manages quite nicely on it.

The night wears on as anticipation wears off. Steve makes a good frontman. The grin on his face reads like he's being paid a million quid for the gig, and a cheerful songster is a contented audience or so they say. Skirts start swinging, school ties a-flapping, bopping, bonhomie and bouncing. Pleasermania ploughs the fields, but doesn't quite manage to scatter the seeds. Back for an encore and farewell flashes of toothpaste smiles.

Post-gig anarchy permeates the dressing room with over-zealous schoolgirls, alcoholic deejays and an ecstatic social sec. Good gig boys, Thamesbeat versus Tyneside — first round to The Pleasers seconds out, round two.

And a belated Happy Birthday to Nick for Monday!

BEV BRIGGS

JOHN OTWAY AND WILD WILLY BARRETT Bath Pavilion

JOHN OTWAY is a really nice nutcase. I am not going to say much about Wild Willy, because it is Otway's show; and it is a show if not as positive pantomime.

You see he's up there on stage posturing like a bad case of constipation, snapping at the mike.



MEAT LOAF: Teddy bear appeal



NEW ALBUM FROM

THE BUZZCOCKS Lyceum, London

IT WAS a relief to see the Buzzcocks on Friday night. I don't suppose relief is the emotion you usually associate with the arrival onstage of a band, but when the supports have included The Silts and John Cooper Clark, it becomes an overriding factor. The Radiators From Space also appeared, but as I missed them I can't comment on their performance.

The Silts were well enthusiastic. But awful. And the punks' poet was indistinct, struggling against a PA that wasn't constructed for poetry readings.

Hence, it was wonderful to see the Buzzcocks. Well, I saw bits of them (but heard everything) because I was competing for viewing space with a couple of thousand other eager ticket holders. 400 were turned away at the door, which is just as well, because if they had been allowed in, the bodyweight of the audience would have finished off the Lyceum in the way Hitler didn't quite manage 30 odd years ago. There were people over the floor, people hanging by their fingernails from the most dangerous perches.

Two numbers into the Buzzcock's set, the audience was rolling like the tide towards the stage and the promoter came onstage to plead with them to move back. It was quite incredible — I had no idea the band were as big an attraction. But they were good.

Though there was a lot of new material in the set, the audience accepted it all, welcomed it like a long lost lover. Some of it was excellent, showing imagination in arrangement, breaking up the song, timing all the drama to fit in with the lighting. Very smart.

Course everyone went bananas for 'Autonomy', 'Boredom' and 'Orgasm Addict', and rightly so. By that time the band had thundered through a powerful 30 minutes of sound and no-one could have remained unaffected by either the music or the atmosphere. To be honest, I wasn't quivering with excitement myself, but I can see why other people hurl themselves about in a frenzy.

Personally I think they could do with a few more songs like the three mentioned above, as the others had the taste of cream filling for me. I thought the playing was concise, straightforward and competent. Except for the drummer, I don't feel for him when he lost time on a couple of occasions, just at the bits where he was most noticed.

I admit it: I was astounded by the size of their popularity, specially as I don't think front man Peter Shelley has that much charisma — but 2,500 people can't be wrong.

playing at trains, crawling on his knees, the tension is unbelievable. His delightful acrobatics and original eccentricities warm your cockles, and every attempted batman stunt was greeted with roars of approval; like that is no rock star up there, that is your streetcorner punk and his hippy mate.

Now for the music; another extension of Otway's personality made coherent with a backing band, as well as Wild Willy some of the support band The Flies. The whole effect is a forceful barrage of sound that many a band would envy. Ditto for the hysterical reception for every number. If you have not already heard their music (where have you been?) it is your loss, all I can say is it sounds like Otway, and his cover of 'Green Green Grass Of Home' makes Tom Jones like Otway too. It is captivating alluring and bouncy; even 'Geneve', which he describes as an epic ballad, is a clapalong; and as for 'Really Free', well, tame it is not.

I hear there are plans afoot for the States; go west, young man, and show Jonathan Richman what working class heroes are all about!

FRED WILLIAMS

HOT CHOCOLATE Canterbury Odeon

FOR ALMOST eight years Hot Chocolate have been consistently managing to capture this country's disco sound on record, and since 'The Stories' took number one in the States in 1973, they have apparently been equally efficient over there. Yet their live performance seems to add little to what has already gone down in vinyl.

With practically all the songs performed having been hit singles, and with the audience obediently seated for two thirds of the set, and ice cream girls in the intermission, the punters may just about as well have come to see a film of their heroes.

All that did in fact penetrate the invisible screen between group and audience was the vast quantity of dry ice, liberally used, which obscured and enveloped everything in mist, thus turning the invisible barrier into an almost tangible one.

By far the most effective number was an extemporised version of 'Cicero Park' with guitarist Harvey Hinesley playing some haunting flute. Besides this and the nicely echoing, clipped keyboard notes of 'Put Your Love In Me', the hits just kept on flowing, solid, thick, plodding, bass upon solid, thick plodding bass.

It was just before 'You Sexy Thing' when Errol Brown invited those assembled onto their seats, so there was a bit more movement during the last few numbers. 'Disco Queen', a repeat of their latest single 'Every One's A Winner' and the encore 'Don't Stop It Now'.

However, too many of

the songs sounded similar, with even the emotive 'Emma' surprisingly failing to exhibit the pent-up vocal anguish of which Errol Brown is easily capable.

So I don't think, on this show, that they will have won over any new converts. For although the sound system and lighting were good, what was lacking was atmosphere and rapport. However, I do think that, with every number being met by restrained rapturous applause, right on cue, it is about time that disco-grouped audiences learnt to stand up for themselves.

GARETH KERSHAW

BETHNAL Edinburgh University

INSIDE THE plastic domes and random concrete lumps that are the Edinburgh University entertaining complex, along the steel and glass corridors, the greeting is . . . The Who sounding fresh, sounding good. Close your eyes and . . . that is no juke box or disco. It is them! One turns the corner and wham!

It is them! A disappointment then to note that the expected flurry of mike swinging, arm flaying beards and lion like locks is not there when you open your eyes. A disappointment? Not a chance surely.

On stage are Bethnal. The sound is 'Baba O'Riley' and this version for my money out Who's The Who.

Their treatment of the Townshend classic is perhaps one of the finest cover versions ever, but this should in no way detract from the fact that Bethnal's own songs are some of the most emotively powerful and genuinely charming around.

Only a 100 or so souls gathered on this Friday night. The pitifully small crowd being something to do with exams, and students, being the pathetic bleeders they are are loath to venture from their studies at such times.

Bethnal play synthesis of the late 60's English rock. Traces of the Stones, The Who, and Free as well as ethnic jigs — the sight of George Csapo during the aptly titled 'The Fiddler' stomping and sawing his violin conjure up the ethos of a Greek wedding.

The turning point came with 'Baba O'Riley' which is so genuinely exciting it is chilling. From this point on the audience is Bethnal's. 'We've Got To Get Out Of This Place' the single, sounds more punchy live and is followed in quick succession by 'The Outcome' and the haunting 'Leaving Home' which comes complete with a stunning use of strobes.

Bethnal deserve a bigger support, and with the release of the album and gigs as good as this it won't be long before they gain that support.

BONNIE GURR

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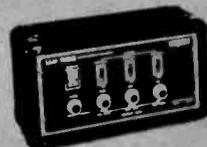
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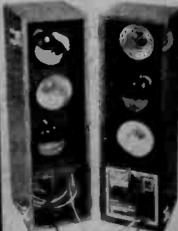
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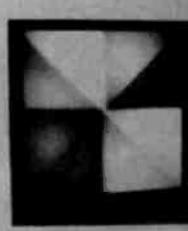
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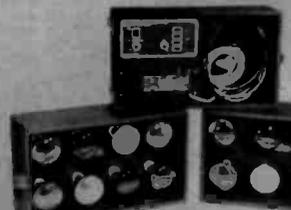
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(Arista LP), Vicki Sue Robinson 'Feels So Good It Must Be Wrong' (RCA LP), Wayne St. John 'Something's Up' (Salsoul 12in), and his own production of Doris Jones 'Suddenly I'm Alive' (UA 12in). Ian's also running UA's disco dept and needs another hundred solidly funky or New York - style jocks for his list - send him full details at United Artists Records, 37/41 Mortimer Street, London NW4 2JL.

DISCO NEWS

RECORD MIRROR are looking for a keen, committed, soul and disco - oriented journalist who can write well - if that's you, contact Alf Martin! Also, Harrow - based Neil James (01 - 427 2257 evenings) needs a new gig as Greenford Panels is no longer a funk venue.

Hospital DJ John Clancy's home - made broadcasting studio in Gillingham is available for very low rates to Medway jocks looking for high quality though non - professional practice facilities and tuition - call him on Medway 53992 (evenings).

Jersey - based Paradise Island Discheques and Mainstream Productions have moved to 2-6 Belmont

Road in St. Heller, where their new DJ studio will make jingles and commercials. Their disco agency books jocks for work in Jersey (call 0534 - 71715), while their disco record promotion department covers the Channel Islands.

Flashback Records of 3 Marlborough Road, Wroughton, Wiltshire (0793 - 812327) who supply many West Country and mail order jocks with all UK and US issues, start a series of promotion nights at Newbury Hamiltons Club this Tuesday (21) giving away free records - DJs can get free tickets by sending a card / letter heading and see to Flashback, who are open to offers of other promotion night venues.

UK Disco Top 50

Continuing the positions from page two

- | | | | |
|----|----|---|-----------------------------|
| 21 | 14 | GALAXY, War | MCA/PAJS 12in |
| 22 | 33 | WHENEVER YOU WANT MY LOVE, Real Thing | Pye |
| 23 | 46 | MAGIC MIND / JUPITER, Earth Wind & Fire | CBS LP |
| 24 | 48 | RISKY CHANGES, Bionic Boogie | US Polydor/LP/2in |
| 25 | 37 | FEELIN' GOOD / DELIRIUM, Franche McQueen/Canadian | |
| 26 | 38 | IT'S SERIOUS, Cameo | Casablanca LP |
| 27 | 17 | JACK AND JILL / GET DOWN, Raydio | Arista |
| 28 | - | I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe | Radfo |
| 29 | 27 | TOO HOT TA TROT / ZOOM, Commodores/Motown/12in | |
| 30 | - | THE GHOST OF LOVE / BEIN' WITH YOU, Tavares | Capitol/promo 12in |
| 31 | 39 | SHOUT IT OUT / RIDE ON BT, BT Express | EMI Int |
| 32 | 22 | JUST ONE MORE NIGHT, Yellow Dog | Virgin |
| 33 | 34 | MR BLUE SKY, Electric Light Orchestra | Jet |
| 34 | 40 | EASY, Jimmy Lindsay | Island/Black Swan 12in |
| 34 | 44 | SUPERNATURE / GIVE ME LOVE, Carrone | Atlantic/ALP |
| 36 | 46 | I FEEL SANCTIFIED / BRICK HOUSE, Commodores | Motown LP/promo 12in |
| 37 | 47 | YOU LIKE IT WE LOVE IT, Southroad | Connection/US Mahogany 12in |
| 38 | 26 | DO YA WANNA GET FUNKY WITH ME, Peter Brown | TK/12in |
| 38 | - | DANCE WITH ME, Peter Brown | TK LP |
| 40 | 42 | WE, Brass Construction | UA |
| 41 | - | THE BEAT GOES ON, Ripple | US Salsoul 12in |
| 42 | - | IS THIS A LOVE THING, Raydio | Arista LP |
| 43 | 29 | IF YOU FEEL LIKE DANCIN', Al Hudson | ABC/12in |
| 44 | 35 | IF IT DON'T FIT DON'T FORCE IT, Kellie Patterson | EMI Int |
| 45 | 41 | YOU'RE SO RIGHT FOR ME, Eastside | Connection Creole/12in |
| 46 | - | EVERYBODY DANCE, Chic | Atlantic/PAJS 12in |
| 47 | 50 | FUNK REACTION, Lonnie Smith | TK |
| 48 | 43 | MOVE YOUR BODY, Gene Farrow | Magnet 12in |
| 49 | - | IT'S A DAMN SHAME, Johnny Guitar Watson | DJM |
| 50 | - | THE BOTTLE / HELLO SUNDAY HELLO ROAD! | Arista 12in |
| 50 | - | THE BOTTLE / HELLO SUNDAY HELLO ROAD! | Arista 12in |

BREAKERS

- 1 THAT'S THE KIND OF LOVE, Dusty Springfield/Mercury LP / promo 12in
- 2 LET'S HAVE SOME FUN, Bar-Kays Mercury/LP
- 3 YOUR LOVE IS SO GOOD FOR ME, Diana Ross/Motown LP / US promo 12in
- 4 DO IT, DO IT AGAIN, Raffaella Carrà Epic
- 5 MUSIC HARMONY AND RHYTHM, Brooklyn Dreams/RCA / promo 12in
- 6 CLOSE ENCOUNTERS, Meco RCA
- 7 DANCE LITTLE DREAMER / FEEL LIKE DANCING, Bionic Boogie Polydor
- 8 SHU' DIC DANCIN', Inner City Express Ebony 12in
- 9 MOVE UP STARSKY, Mexicano Ice
- 10 DON'T COST YOU NOTHING, Ashford & Simpson/Warner Bros 12in



DJ Top Ten

DANNIE HATTIE (041-834 7925) is run off his feet around the Glasgow area quite simply because his 78 RPM Golden Oldies Record Show means just what it says - he only plays original old breakable 78s! Regularly at too many venues to list, Danny's really found gold in them thar shellac oldies (all below at 78, of course).

- | | | |
|----|---|-----------|
| 1 | ROCK AROUND THE CLOCK, Bill Haley | Brunswick |
| 2 | BLUEBERRY HILL, Fats Domino | London |
| 3 | WHO'S SORRY NOW, Connie Francis | MGM |
| 4 | TUTTI FRUTTI, Little Richard | London |
| 5 | ALL SHOOK UP, Elvis Presley | HMV |
| 6 | WHOLE LOTTA SHAKIN' GOIN' ON, Jerry Lee Lewis | London |
| 7 | THE GREAT PRETENDER, Platters | Mercury |
| 8 | SHAKE RATTLE AND ROLL, Bill Haley | Brunswick |
| 9 | BE-BOP-A-LULA, Gene Vincent | Capitol |
| 10 | JUST WALKIN' IN THE RAIN, Johnnie Ray | Philips |

JOX YOX

JASON WEST (Cambridge 0223 - 49840), he of the zany roadshow and many masks, is on all the mailing lists and so gets packets of singles arriving in the mail all the time. 'As I have a small letterbox I ask the postman to leave packets on the back doorstep. Well, one morning when it was pouring with rain I discovered a package at the side of the path half way down the garden. When I opened the soggy mess, guess what it contained - Eruption's 'I Can't Stand The Rain!' Especially when you're in pyjamas, huh?!

CHARTS

CHART CONTRIBUTORS, please note that greenlins made a mess of last week's piece about the new chart system! For those of you who'd like more room than just a Top 10 and three Breakers, the new idea is to expand the 10 into a Top 20, but because of the point - awarding system by which the finished national disco chart is compiled, the "bottom ten" should be given either 8, 2 or 1 points by you, according to dancer reaction. If you can't cope with 20 places, stick to the old Top 10 and three Breakers. If you're only playing established disco hits, why not increase your chance of a namecheck by sending in a Jox Yox, Mix Master, Disco Date, or other info? Now that there's a Disco Top 60, the DJ Hotline has been narrowed down to non - hit titles - but this does not mean that the hit - only charts are not needed too, as they're vital!

MIX MASTER

BRIAN MASSIE'S Deepwater Disco (Dundee 812343) plays the Dundee Tech every weekend, where he's currently seguing Blondie 'Denis' (Chrystalis) into the similar drums of both Buddy Holly's 'Peggy Sue' (MCA) and Tommy Roe's 'Shells' (ABC). Much odder is his Shalamar 'Uptown Festival, Part 1' (Soul Train) into - wait for it! - Strangers '5 Minutes' (UA), which evidently works well.

EASTERN SOUL

STEVE ALLEN, regularly at Peterborough Annabellies and USAF Alconbury (and mobile with his entertainment agency on 0733 - 69588), expands on the Eastern Soul topic by explaining the East Anglia Connection. "The funky influence in the East Anglia area at least can be tied closely to all the USAF air bases which stretch from Ipswich to Huntingdon. Although not strictly open to the public, being intended for the American servicemen's entertainment, the bases' clubs get a large percentage of British audiences - particularly females! "It's essential that the mobile jocks who play these venues are up to date with US imports and solid funk, and these sounds do filter through to the outside world, via both the jocks and the audiences. Quite a few of the funky kids around here also go down to catch Chris Hill and the Camberly Frenchies jocks, so they get exposed to all kinds of funk. "It's interesting to note, too, that a lot of previously 'Northern Soul' DJs are now switching to funk and New York sounds, with the emergence of a completely new scene up north.

DJ Hotline

CLEVELAND EATON 'Bama Boogie Woogie' (US Ovation 12in) funks Peter Gunn (Bristol Dreamland), Terry Emm (Dunstable), Graham Gold (Greenford Changers)

Hi-Tension 'Hi-Tension' (Inland 12in) hits Chris Hill (Harlow Tiffanys), Graham Canter (Mayfair Gullivers)

O'Jays 'I Love Music' (Phil Int 12in) revives Feds (Carlisle Flops), Ray Robinson (Leicester Tiffanys)

MJ Williams 'I Found Love' (Ariola 12in) gets Greg Davies (Watford New Penny), Rob Harknett (Harlow Gilbey Vintners)

General Johnson Don't Walk Away' (Arista) souls Steve Wiggins (Barry), Mike Satchell (North Shields Karlon), Liz Bailey (Leicester Society), but it's Lelf Garrett 'Runaround Sue' (Atlantic 12in) for Dave Dastard Lee (Merthyr Tydfil), Bill Robinson (Iveston New Inn)

Lamont Dozier 'Going Back To My Roots' (Warner Bros) digs Jan Taylor (Norwich Cromwells), Steve Day (Chingford)

Grover Washington 'Sausage' (Kudu LP) bags Bob Jones (Chelmsford Dee-Jays), Terry Hooper (Ilford Room At The Top)

Roy Ayers 'Sweet Tears' / 'What Is Real Real' (US Polydor LP) funks Johnnie Walker (Farborough Dicks), Dave Royal (Southgate Royalty)

Ubiquity 'Midnight After Dark' (US Elektra LP) funks Owen Washington (Chatham Old Ashtree), Jimmy Bo Horse 'Dance Across The Floor' (US Sunshine Sound) tops Terry Lennaine (Birkenhead Hamilton), USA - European Connection

'Come Into My Heart' (US TK LP) pulls Lee Francis (Sheppay), Carl Bean 'I Was Born This Way' (US Motown 12in) grabs Norman Davies (Dublin Phoenix)

'Beats' (One Up LP) hoots Alfie Fenwick (Clackmannan), 'Faint Your Wagon' sound-track's 'There's A Coach Coming In' (Paramount LP) hoots Billy The Kid (Margate Saracen's Head!)

Lulu 'Your Love Is Everywhere' (GTO) adds Craig Dawson (Edinburgh Napier College), Gary Allan (Liverpool), while Diana Ross 'Top Of The World' (Motown) adds Tony Allen (Hinckley Bubbles) and Dooley Silverspoon 'Mr De Luxe' (Seville) adds Jim Hunter (Airdrie Marcos)

Amadeo 'Moving Like A Superstar' (Rampage) moves Mark Rymann (Swansea Cinderellas), Mainstreet 'No Appointment Necessary' (State socks Brian Stevenson (Royston), Michele 'Can't You Feel It' (Pye LP) taps Tom Wilson (Edinburgh Rutland), Patsy Gallant Sugar Daddy' (EMI 12in) pops Tony Barnfield (Mayfair Saddle Room)

New Spins

THE REGAL DEWY: 'Love Music' (RCA BC 1032). Here at long last is that superb soul slowie with the Dells - like doo - wop sound, but no import since last autumn. Definitely my own fave of '77, and a must!

RAYDIO: 'Is This A Love Thing' (LP 'Raydio' Arista SPART 1041). Already hitting, the dynamic jaunty funkster joins 'Jack And Jill' and 'Get Down' on an extremely strong LP.

ASHFORD & SIMPSON: 'Don't Cost You Nothing' (Warner Bros K 17098). Great jittery sparse funky import smash, finally out on 8:49 12in with an added rhythm break, or an edited 3:39 7in.

BURUNDI STEIPHENSON BLACK: 'Burundi Black, Pt 2' (Barday BART 708). Wow, the classic authentic African drums throbber (I guess the crazily over - dubbed A - side) is now on 12in! Hot since '71, an essential raver.

STARGARD: 'Which Way Is Up' (LP 'Stargard' MCA MCF 2834). Full long seven minute version, due also on 12in soon.

WILD CHERRY: 'I Love My Music' (Epic EPC 4173). Attractive powerful blue - eyed swayer goes through unexpected changes rather compulsively. Good funky flip too.

BLACKBEARD: 'Don't Let This Good Thing Go Bad' (Lightning LIG 517). Decidedly odd but powerful happy leaper with many influences, though unclassifiable itself. Try it!

DUANE CLARK: 'Find My Way' (Spark SRL 1158). Attractively catchy breakneck fast cymbal - schidder, could click.

HILLTOP ORCHESTRA: 'Blacker The Berry (Sweeter The Juice)' (Epic EPC 4250). T - Connection type rhythm breaks make an exciting powder (possibly on 12in?), with 'James Bond Disco Theme' as good value flip.

BAR - KAYS: 'Let's Have Some Fun' (LP 'Flying High On Your Love' Mercury U9100448). Longer version of the burbler bubbler heads an excellent Commodores-style LP, worth checking if they're your bag.

5TH DIMENSION: 'You Are The Reason (I Feel Like Dancing)' (Mowtown TMG 1101). Barbara Acklin - type happily whapping swinger.

ISHAN PEOPLE: 'Come to the Music' (Baal BDN 38046, via Pye). Falsetto semi-reggae swayer, bit of a grower.

MARSILUS: 'Suite For Lovers' (Calendar DAY 118). Sparsely instrumentated Euro pounder, available in various lengths on 7 and 12in, and on LP 'Save The Tiger' (DAY 104).

VOYAGE: 'From East To West' / etc (LP 'Voyage' GTO GTLP 030). Hot import LP - length gaily zingy fast Euro romp gets griffier as it goes along, seguing continuously through Afro then Chinese tunes on side one, more nationalities on flip.

ALEC K. COSTANDINOS: 'Romeo & Juliet' LP (Bis AKLP 1521, via Lightning). Carrone - style marathon UK session, both continuous LP sides thud along without respite for New York, Euro and gay fans.

SYLVESTER: 'Over And Over' / 'Down Down Down' (LP 'Sylvester' Fantasy FT 538). Full - length frantic gay fliers lead off an actually rather soulful and good listening album.

WILD HONEY: 'At The Top Of The Stairs, Pts 1/2' (RK RK 1005). Formations' old Philly classic taken lickety - split by walling chix.

THE VISITORS: 'Gose Encounters Of The Third Kind' (Ember EMBS 356). Freakily building fast Munich - style version, others not already reviewed being synthesized JAMBO (Polydor 2058894), straightforward ALAN TEW (CBS 6138), and the moody slow original (musically the best) by JOHN WILLIAMS (Arista ARIST 177).

VICKI SUE ROBINSON: 'Hold Tight' (LP 'Half And Half' RAC PL 12264). Gay hustlers and thumpers like 'Feels So Good It Must Be Wrong' are OK but can't compete with this great rhythm rattler from last summer.

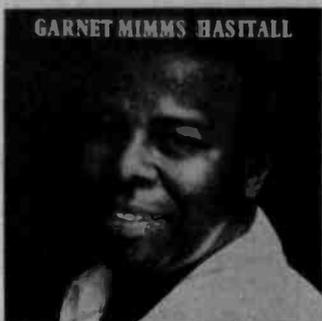
Disco Dates

DISCO SOUTH-EAST 78 exhibition is at Tonbridge's Hilden Manor until nine tonight (WEDNESDAY), while THURSDAY (18) the Wild Wax Lightning Old Gold Roadshow reaches Reading Top Rank.

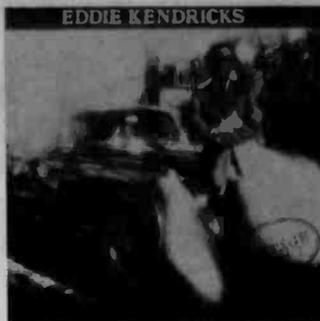
FRIDAY (17). Kid Jensen and Tommy Vance bring the Tea Council's Young DJ Competition to Southgate Royalty. Chris Hill opens a weekly gig at Maldenhead Romans in the Bell Hotel, Keith Black hits Leamington Spa's Lillington Club and Mick Ames funks Thame; SATURDAY (18) Greg Edwards funks Southgate Royalty and DJ Donald hits Coldstream Town Hall; MONDAY (20) Owen Washington opens a weekly funk gig at Chatham's Old Ashtree in Rainham Road, and Tavares play Eastbourne King's Country Club; WEDNESDAY (22) Robbie Vincent has a preliminary heat of 'moon groping' (sounds disgusting!) at Hounslow's Red Lion in High Street; THURSDAY (23) I rejoin Tony 'Bubbles' Valence on BBC Radio Medway again. Larry Foster's now resident at Ilford's Room At The Top on Tues / Thurs / Fri / Saturdays. Johnnie Walker funks Farborough Dicks in the Tumbledown Dick Hotel every Thursday.



Mandrill:
We are One: A fine punching sound with soul, blues, jazz and salsa ingredients by a band with plenty of experience - and style! Includes the hit single Funky Monkey c/w Can You Get It. SPART 1035



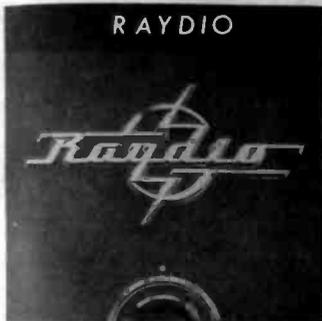
Garnet Mimms:
Has It All: A fine new album by a soul leader, who has paid his dues over and over. Includes his recent super hit 'What It Is'. SPART 1032



Eddie Kendricks:
Vintage 78: An entirely new album from this great artist, re-establishing him at a new, even higher level. Features the smash single 'How's Your Love Life Baby?'. SPART 1040 (TC ART 1040)



Fingerlickin' Good:
Twelve hot tracks, selected by a panel of the most knowledgeable UK soul and funk D.J.s. Every track an earopener. SPART 1033



Raydio:
'Raydio': Written & produced by leader Ray Parker, Jr who has worked with Stevie Wonder, Marvin Gaye, La Belle etc. This album now in the US charts features US Top Ten single 'Jack & Jill'. SPART 1041

ARISTA ALBUMS THAT WON'T STAND STILL



Gene Page:
(Disco Album) His super single 'Theme from Close Encounters' shows how much talent Gene Page has. Here's an albumful. SPART 1052 (TC ART 1052)



Soul

By GASPACHO ROME

A well-oiled hit machine

A LOT of people might think that when a group stops having hits well, that's the end of them. But with Tavares that's not the case.

The USA aside, they arrived with a whump on the UK market in 1974 with 'Heaven Must Be Missing An Angel, a huge summer hit that was quickly and efficiently followed up by 'It Only Takes A Minute Girl'. That charted despite competition from Johnathan King (disguised as '100 Tons And A Feather').

Then there was 'Don't Take Away The Music', 'Whodunnit', 'One Step Away' and 'The Mighty Power Of Love', their last UK hit.

But, having had that many UK hits, Tavares consolidated their British chart success by touring here twice in as many years. The big difference is, they no longer have to rely on chart positions, or even chart success, to sell out their concert dates.

Right now, with a new

album (their sixth, not including the recently released 'Best Of' compilation) called 'Future Bound' scheduled for mid-March release, and a single printed on minty green vinyl, 'The Ghost Of Love', they're in Britain to play their third headline tour here.

The brothers — and they really are brothers — are in order of age (oldest first), Ralph; Arthur 'Pooch'; Antone 'Chubby'; Feliciano 'Butch' and Perry Lee 'Tiny'. We talked to Butch about their new album.

'It's much more definite, more rhythmic. We've always had a very rhythmic feel, naturally, but this time round it's much more obvious. It has a lot more 'bottom', says Butch referring to the bass guitar being louder. Sound sense when you consider that the bass player is one Chuck Rainey, one of the most masterful of US session masters.



TAVARES: dancing is important

Tavares have recently played a part in the undoubted and astronomic US success of 'Saturday Night Fever'. They perform one song and have their album sleeve (not 'Future Bound') featured in a couple of scenes.

'We're not in the film, just the soundtrack, and we do this song that's on 'Future Bound' and also sung by The Bee Gees on the album soundtrack. It's 'More Than A Woman', and it was

written for us by The Bee Gees. Their version on the soundtrack album is the demo that they sent us," said Butch.

Had they met The Bee Gees?

"Oh yeah, we played Madison Square Gardens with them and we were supposed to go on the road touring with them, but I hurt my leg," said Butch. "I hurt it dancing, and we couldn't finish the tour. It was last time we were over in Britain, and I

finally went into hospital later, the day after playing Madison Square Gardens."

If you've ever seen the group on stage, you'll know the importance of the dancing.

But do the group rehearse much now?

"We don't have to rehearse the vocal thing so much now," say Butch. "I mean, if we're doing a single and we want to rehearse it so we can do it on stage, then we'll rehearse the dancing and singing

together. We sing all day and carry cassettes under our arms. The headphones stuck over our ears. People think we come from space."

It's worth remembering of course, Tavares have been singing with each other since they were old enough to get a handful of rusks in their mouth.

You can see if they got it right because Tavares are touring now, playing a selection of six day residencies at Bailey's

and throwing in concert dates in between including their debut at the Palladium.

And that's not all.

"I like to play the out of the way places too," said Butch. "I mean, those people out there buy records, too. And the atmosphere is always so great — people really appreciate you out in places like that. You can get a really good thing going, y'know."

Small Ads

Personal

PEN PAL wanted, interested in slapstick comedy and circus entertainment. — Box No 1485.

DARTS FANS wanted for penfriends. — SAE Music Fans Club, 10 Charlton Road, Tetbury, Glos.

STEVE, 29, seeks close friendship / marriage with extrovert girl in central Scotland. — Box No. 1484.

SHY MALE, twenties, sincere, own car, seeks girl for friendship, South Devon area. — Box No. 1482.

FOR FREE LIST of pen pals, send stamped addressed envelope to Worldwide Friendship Club, 46 Cemetery Road, Denton, Manchester (state age).

PENFRIEND MAGAZINE for all age groups. Only 50p fortnightly (pay after receiving 8). — Write: Leisure Times (RN38), Chorley, Lancs.

1 INUSAL PENFRIENDS, EXCITING, DIFFERENT! Highly comprehensive services available, Continental and other departments. — For brochures and see

(RM), PO Box 54, Rugby, Warwickshire.

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The only FREE dating service. Send letters describing yourselves (+ SAE) to: 18 Woden Road, East Wednesbury, W Midlands.

END LONELINESS, friendship agency for over 18s, all areas. Free brochure on request, no obligation. — Sue Carr, Somerset Villa, Harrogate. Tel: 0423 63525, anytime.

DATING CONFIDENTIAL offers the most comprehensive introduction service available for all ages nationwide. Free details — DATING CONFIDENTIAL (Dept. RD7), 44 Earls Court Road, London W8.

JANE SCOTT for genuine friends, introductions opposite sex, with sincerity and thoughtfulness. Details free — Stamp to Jane Scott, 9/RM, North Street, Quadrant, Brighton, Sussex BN1 3GS.

DOVELING PARTNER catalogue. Select your own partners and penfriends. For free sample photos, see A16, PO Box 100, Haywards Heath, Sussex.

Records for Sale

GOLDEN OLDIES galore, ex-jukebox records from 12½p. Hundreds of

hits, most major stars. — SAE for lists: Dept H6, 82 Vandyke Street, Liverpool, L5 0RT.

SECONDHAND singles for sale, fully guaranteed from 15p each, thousands in stock. Send 20p for lists to: Dave Banks, 223 Williamthorpe Road, North Wingfield, Chesterfield.

LP'S: ELVIS, Como, Cash, Reeves, Andy Williams, even Pickwick three different £3.90 post paid. — List SAE Cummings, 11 Drumoyne Avenue, Glasgow (RM).

LP'S FROM 20p, 45s from 5p. — Large SAE Thompson, 24 Beaufort Avenue, Blackpool, Lancs.

TOPS for new pops at only 45p! Bowie, Pistols, Village People, Paul Simon, etc, etc. Large SAE, H. S. Pickard Records, 20 Michigan Avenue, Manor Park, London E12 5JD.

RECORD FINDING SERVICE. Those you want and can't find. Thousands in stock, will get if not. Any artists, any records, just jot down those you need and send with SAE — Don, 137 Southend Road, Wickford, Essex.

CHARTBUSTERS. Golden Oldies available '68-'76. A must for collectors, a godsend for DJs. — SAE Diskery, 86/87 Western Road, Hove, Brighton, callers welcome.

ADDLINGTON 481085. MARG BOLAN single "Precious Star" (Casablanca), Tyrannosaurus Rex (Regal Zono) singles, Gloria Jones, German albums "20th Century" and "Star Power — Debora", Christmas single, + French, US and German singles, photo's etc, etc. Send 15p, large sae for full list: — 8 Lane End Road, Rotherham, S. Yorks S60 3HR.

ABBA FANS, Agnetha and Frida solo records — Rod Hughes, Carradale, Roch, Haverfordwest, Dyfed.

DAMNED FREEBIE, Who 12in 101's Bolan, Bowie, Queen, rarities, deletions, Pistols, Anarchy, Queen, 12in offers? — SAE, 3 Yew Grove, Craighill, Livingston, W Lothian.

FACES DISH-EVELMENT Blues offers — Garry, 32 Fortess Road, London NW5.

MARC BOLAN'S The Wizard, all five Tyrannosaurus Rex singles plus first LP 1972 Christmas Flexi Disco, offers + SAE, Box No. 1486.

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DISCO CLOSING, singles and LPs for sale, many recent hits, also oldies, Elvis etc, genuine bargains. — SAE for lists to: R. Munro, 18 Morning Side Drive, Edinburgh.

TONY HANCOCK Memorial Club — calling Hancock collectors (THMC) 2 Newbuildings,

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ROCK 'N' ROLL SALE — 2,000 singles, 1956-63, 25p-£1 each including 100 Presley, 100 Cliff / Shadows + Holly, Vincent, Vee, Sedaka, Faith, B. Fury, J. Reeves, Everly's, London labels, instrumentals, Joe Meek, Spector, R+B 9 SAE / IRC, Duckett, 64 St Peters Avenue, Caversham, Reading 2.

RECORD FINDING service, we specialise in obtaining those difficult to get records. Thousands of golden oldies in stock — SAE, stating requirements, Clive, 192 Broomfield Road, Chelmsford, Essex.

Musical Services

POEMS AND Lyrics wanted. — Details of special offer from New Horizon, Dept. RM, 5 Victoria Drive, Bognor Regis.

WRITERS, TURN lyrics into songs, songs into cash. — Details BCM, Leebor Music, London WC1V 6XX.

LYRICS WANTED BY MUSIC PUBLISHING HOUSE. — 11 St Albans Avenue, London W4.

LYRIC WRITERS! Arrangement / demo / promotional assistance. — SAE (details), Donovan Meher, Excel House, Whitcomb Street, London, WC2 7ER.

SONGWRITERS MAGAZINE free from International Songwriters' Association (IRM), Limerick, Ireland.

LYRICS SET to music. — Shannon Music, 93 O'Connell Street, Limerick.

Records Wanted

ALL LP'S and cassettes bought for up to £1.30 each cash or £2 exchange value. Bring any quantity (or send them by post with SAE for cash only) to: — Record & Tape Exchange, 90 Goldhawk Road, Shepherds Bush, London W12 (01-749 2930).

CHARTREUSE "YOU really got me" single. — Kate, 26 Maywin Drive, Hornchurch.

SINGLES WANTED. — SAE with lists to Pam O'Sullivan, 2 Railway Coptages, Fordbridge, Leominster HFDS.

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BOOKLET tells how to break into rock journalism, photography, 65p

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ABBA CONCERT photos. Set of eight 7 x 5 exciting photos of Abba. Only £2.00 + 25p P&P. Money refunded if not satisfied. Send to: — Ivan Long, 22 Sparrows, Herne, Bushy, Herts.

HADGES, 88 different, including: Pistols (5), Quo (4), Stranglers (2), Queen (4), Boomtowns, Rush (3), Lizzy (5), Skynyrd (2), Sabbath (2), Zeppelin, 25p postfree.

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Small, medium, large. £2 plus 25p p&p. — Stuart Reynolds, 36A Thornhill Road, Rastrick, Brighouse, Yorkshre.

COLOUR ROCK photos now available. — Status Quo, Tubes, Yes at Wembley, Gabriel, New Kids, New Zeppelin, Fleetwoods, ELP, Eagles, also Blackmore, Purple, Queen, Genesis, Floyd, Bowie, Lizzy, Stewart, 10cc, Rondstadt, Wings, Stones, Mazanera,

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Small Ads

For Sale

ELO Essex, Ferry, Harley, SAHB, Patti, Tull, Who and many more - Send SAE for free catalogue and proofs listing interests to: Dick Wallis Photography, 158 Hamilton Road, London SE7.

T-SHIRTS, SLIGHT seconds, bargain at £1 each + 25p p&p, small, medium, large, all colours. - M. Allison, 13 Ravelly Street, London, NW5.

T REX, T REX, T REX. 1977 UK tour, set of ten superb glossy photographs, 5in x 3 1/2in colour only, £2 per set. - From S. Filanders, 5 Main Street, Stanton By Dale, Ilkeshot, Derby.

CLIFF RICHARD book 'Questions' autographed personally 'offers' - D. Shears, 1 Ewell Avenue, West Malling, Kent ME19 6NW.

ABBA THREE colour photos 8 1/2 x 6", £1.60 postcard size 85p each, also two Noel Edmonds photos, available. - 104 Leigh Road, East Ham, London E6.

OLYMPIC 4 drum kit, £100. - 529 8111 ext 287. Elaine.

OSMOND GOODIES! S.A.E. Jo, 19 Beaumont Rise, Fareham, Hants.

PERSONALISED BADGES 2 1/2in diameter any wording and / or simple design printed in black onto varied coloured backgrounds 1 for 45p, 3 for £1.10, 6 for £1.60, 12 for £3.25 for £4.75, 50 for £7.50, 100 for £12, 200 for £20. More colours only on 500 minimum. - M. Nickson, 167 Seabank Road, Wallasey, Merseyside.

ABBA 16 B/W postcard size B/W photos from Holland / Germany, £4 + 15p post. - O'Hehir, 1 Rosslyn Bray, Co Wicklow, Ireland.

VOICE OVERS for radio and disco. Special effects available. Send your requirements to Steve Reynolds, 5 Dunton Road, Romford, Essex.

ORIGINAL COLOUR 'In Concert' photographs - Kevin Ayers, Be-Bop Deluxe, Brand X, Camel, 801, Feelgood, Jenny Haan, Hawkwind, Hillage, Lizzy, Frankie Miller, Ramones, SAHB. Many more available. Set of 10 different prints (5 1/2 x 3 1/2"), £2.99, excluding p&p, per set - UK / 10p; Overseas 35p. Order now or send SAE for brochure: GIGPIX COLLECTOR PACKS, P.O. BOX, 22 Wokingham, Berkshire, RG11 1NW.

POSTERS: £1.10, ELVIS, Fonz, Eastwood, Yes, Star Wars, Freddie Mercury, Floyd, Who, Zeppelin, Bowie, Ferry, Quo, Olivia, 10cc, Stewart, Roxy, Dean, Monroe, Wings, Jam, Essex, Pistols, Beatles + Postage 25p Badges, as above, plus Bowie, Costello, Muppets, Disney, Hendrix, Lizzy, Pistols, Strangers, Tommy, AC/DC, Ultravox, Damned, Clash, Darts, Rush, Adverts, Parker, Rainbow, Elvis, Fonz, Drury, Rich Kids, 35p post incl. - Write to 'Harlequin', 68 St Petersburg, Stockport.

Wanted

URGENTLY IN VGC. 'It's only Rock and Roll' by Eric Carmen. - 041 423 1001 after 6pm.

ES PAID to good reproductions of Capitol Radio's Jingles, eg. Weather, News, Station Name, etc, all on one cassette. - Bernard Doyle, 19 Gurteen Park, Ballinermot, Dublin 10, Eire.

SWOP SWOP! I want American comics, magazines, movie posters, etc. I'll give you top unused records, musicassettes for them. Many rare items. No money needed. Interested? - then write to E. Williams, 2 Burton Way, Llanfaes, Beaumaris, Gwynedd.

LYNARD SKYNYRD: Bootlegs, tapes, rarities, fair price paid. Also press cuttings, programmes, anything - Vatnu, Seething Airfield, Seething, Norwich.

THE STYLISTICS cuttings, posters, programmes, etc. - Ken Baker, 5 Adlington Court, Mayne Avenue, Luton, Beds.

Situations Vacant

BRUNEL ROOMS, Havelock Square, Swindon, 31384, requires a Resident Disc Jockey (full-time position) to work 4 to 5 evenings per week. Experience and good sounds a must! - Please write giving relevant details.

EXPERIENCED DJs required for work abroad. - 073 528 347.

LYRIC WRITERS required by recording company. - Details (sae): 30 Sneyd Hall Road, Bloxwich, Staffordshire.

Special Notice

COSMIC MARC - the loss is great, the wound is deep; we long to join you in your endless sleep. No words can describe just how much we miss you. We'll love you forever. - Dave and Dave, Southport.

T. REX DISCO part / convention - SAE for details to T REC Appreciation Society, 148 Wennington Road, Southport, Merseyside PR9 7AF. Non-members welcome. Bolan fans / freaks only.

DAVID CASSIDY Presentation book. Contributions wanted. - Box No. 1483.

MAX YOU'LL always be in me whatever happens. - Love, Neil.

MARC THERE is only you in my eyes. I love you. - Claire xxxxxxx.

SWEET, THANKS for a brilliant concert. Brian, you were fantastic. Lots of love always. - Lorryne.

COSMIC MARC will remain in my heart. - Teresa.

KATHY ANN Rae, happy birthday 7th March. - Love, Phillip.

HAPPY BIRTHDAY Derek, with love from your East Coast Girl xxxxxx xxxxxx.

Fan Clubs

BING CROSBY. Club details. Free photos. SAE Bing Crosby Photo Club, 32 Ferndale Avenue, Wallend, Tyne and Wear.

PHILIP RAINBOW Fan Club - SAE to Mick Barnard, 38 Gauden Road, London SW14.

MUD'S OFFICIAL Fan Club. - SAE Jakk, Kim, Lesley, 30 Wedmore Value, Bedminster, Bristol.

MR CHIPP'S official fan club - PM Box 7 Wirral, Merseyside L60 3TH. Send £1 plus four 9p stamps for one year.

BOLAN'S NAME music id legend lives on with the T. Rex Appreciation Society. S.A.E. for details or £1 plus S.A.E. for a years membership to 148 Wennington Road, Southport, Merseyside, PR9 7AF. Tanx!

Skateboard Gear

SKATEBOARD STICKERS! Kryptonics, Tracker, Hobie, Fibreflex, Gullwing, Torque, Banzia, Radpad, Radical Rider, Park Rider, Lightning Bolt, Stoked, Road Runner, Road Rider, Alligator, IKS, OJ Wheels, Freeformer, ACS Trucks, Handstand ace, Lazer, Just Crusim, Wheelies, Logan, Dynastar, Energy, Z Flex, Maheraiah, Weber, Sims, Bahne, Flashjack, Bennett, Santa Cruz, Hot Wheels, 360 Turnon, Cosmic Rider, Slalom King, Highflyer, Rollin', Stars & Stripes, Nose Wheelie, Skateboarder, Ezee Rider, Black Widow, Magic Rollin Board, Hundreds More!! All normally 25p each. Buy direct - save money. Three for 50p, SEVEN for £1 including postage! - SKATER CITY 206 Seaside, Eastbourne, Sussex.

Sound Equipment

CUSTOM BUILT 100w disco twin BSR deck console with mixer, 100w chassis power amp. Two 1x15 Goodmans speakers, Mic and stand. £240 ono - John, 38 Eagle Road, St Athan, S. Glam.

AUGUST DISCO equipment (MD3), bins, horns, plus extras. Offers over £500 - Briton Ferry 820544 after 5pm.

Mobile Discos

TRANSIT DISCOS music for all occasions with Frank Butterworth. - Phone Brighton (0723) 550724.

CYCLOTRON ROADSHOW. The South's professional discotheque

service. - 072275 250 for brochure.

MIKE PETERS Roadshows. - Basildon 726661.

MAX BEAN MOBILE DISCO. - 639 2810.

EDINBURGH'S BEST trax, best value. - Davy, 031-336 3432.

STEVE DAY. - 01-624 4978.

SOUNDS INCREDIBLE. - 804 3108.

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ANGIE DICKINSON £1.10

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LEATHER WRIST BANDS (Male size) 70p incl p&p. Runaways, Genesis, Blondie, Sabbath, Kiss, Yes, Zepplin, Queen, Sex Pistols, Status Quo, Bolan, Hendrix, Olivia. Add 25p post/p&p 1 or 2 posters + 5p each extra

NEW OLIVIA £1.10

NEW ANGELS £1.10

GIANT EAT £1.75

MISS £1.75

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★ 55p incl p&p 1 inch

★ **OFFICIAL PIN ON "HELLO" MEDALLION**

★ 10 Glossy 8/W 10x8 Photos Runways £6.75 incl p&p

★ Four Glossy 10x8 B/W Photos Debbie (Blondie) £2.95 incl p&p

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22 MOOR STREET

BIRMINGHAM 4

DISCOS WITH light shows for self operation. All sizes available. We deliver and collect. No deposit. - Maximum Axis 446 1076.

DISCO EQUIPMENT. PA systems, sound to light units, reasonable rates. - Newham Audio Services, 01-534 4064.



Buy Now Before Malcolm Sues!

SEX PISTOLS

SCRAP BOOK

£7.25 inc VAT

Cheques & P.O.s made payable to Ray Stevenson 299 Ballards Lane, London N12.

HOME DISCO equipment. Sound / Light units, £10.50. Light boxes, £10.80. Projectors, £24.50. Quantity discounts on wheels, cassettes and reflective foils. - SAE lists FIRST BASE, South Harrow Market Shop, Middlesex. 01-422 9444 - SATURDAYS - or 01-428 6987 any time.

WANTED! ALL good secondhand disco equipment including lights, records, always plenty of secondhand equipment available. Buying, selling, of pix. - Phone Iver (Bucks) 854452 anytime.

Roger Squire Studios

RADIO AUDITION TAPES - RADIO COURSES
COMPREHENSIVE JINGLES SERVICE - ACCAPELLAS
55 Charlbert St, London, NW8 6JN. Tel. 01-722 8111.

FAL DISCO 100w for sale, plus two 100w speakers and lights, mike, leads and mixer stand. £250 ono - Tony, 61 Balfour Street, Hanley, Stoke on Trent, Staffs.

TRIPLE CROWN PROMOTIONS THE MERRY MERCHANTISERS!

GET A GRIP ON YOURSELF

WITH A 'TRIPLE CROWN'

T-SHIRT OR SWEATSHIRT

Take your pick of our OFFICIAL T-shirts and sweatshirts - THE STRANGLERS, 999 WILKO JOHNSON, THE PIRATES, X RAYS SPECS, THE SAINTS, THE TOM ROBINSON BAND, X.T.C.

Also special limited offer - HOPE & ANCHOR 'FRONT ROW FESTIVAL' T-shirts and sweatshirts featuring the above bands.

Sizes available - SMALL, MEDIUM and LARGE

T-SHIRTS £2.00, SWEAT-SHIRTS £4.80 (Plus 50p postage and packing per item ordered)

Cheques and P.O.s payable to - TRIPLE CROWN PROMOTIONS 110/112 Abchurch Lane, London SW15

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Advertisements under this heading must be accompanied with authorisation from either the respective record company or management of the artist/s concerned.



When ordering T-shirts or sweatshirts please state GROUP'S NAME for 'FRONT ROW FESTIVAL' and GROUP'S NAME, SIZE and QUANTITY. Don't forget the RETURN ADDRESS and allow 4 weeks for delivery.

GUARANTEED NOT TO FALL APART - EVEN IN THE MOST VIOLENT SITUATION!!

SMALLS - order form & advertisement rates

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Under the headings: FAN CLUBS, FEN FRIENDS, SITUATIONS VACANT, RECORDS FOR SALE, INSTRUMENTS FOR SALE, SOUND EQUIPMENT, and other private announcements 8p per word

Under the headings: SPECIAL NOTICES, PERSONAL TUITION, RECORDING, and other trade announcements 10p per word

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Record Mirror for the best results



PROMOTE THEIR NEW ALBUM.....

I'VE BEEN THINKING OF OUR PRESS RECEPTION I THOUGHT OF A YACHT IN THE SOUTH OF FRANCE. THEN OF A SUITE IN THE HILTON, HIRING BUCKINGHAM PALACE AND THEN OF FLYING DOWN TO RIO. BUT THEN I DECIDED TO MAKE IT HERE IN THE FLAT.



YES SIMPLY ETERNALLY GOES TO THE SOUTH OF FRANCE. IT'S SO FULL OF RIFF RAFF

BUT WE'RE RIFF RAFF WHY CAN'T WE GO?

AS THE PRESS, CRITICS, MANAGERS SHARPE, BIZ TYPE FILE IN, LEFTY BREAKS OUT THE BOOZE AND THE CERTAIN SUBSTANCES

SAY MAN THIS STUFF'S GREAT LIKE WHAT IS IT?

DUNNO ZAP I FOUND IT IN THE CAT'S SAND TRAY!!

ZAP WOULD YOU SAY THAT THIS ALBUM WITH ITS EXPOSE OF ALL OTHER PSEUDO-POLITICAL ROCK MUSIC ITS ANTI-RACISM PRO DEVELOPMENT OF PLUTONIUM ROCK IS A TRUE STATEMENT OF RATZ INDOCTRINE?

ER, YEAH THAT'S WHAT WE ARE ALL ABOUT!

MUSICALLY IT'S THE WORST LOAD OF CRAP I'VE EVER HEARD!

WHAT IS HE ON ABOUT?

JOHNNY, HOW COME YOU ALWAYS WEAR THOSE SHADES?

I WEAR THEM BECAUSE OF THE RISK OF SNOW BLINDNESS.

BUT WHY WEAR THEM INDOORS?

WELL US ROCK STARS ARE A NERVOUS LOT.

YEAH DID YOU KNOW THAT I LIVE IN MORTAL FEAR OF THE POLAR ICE CAPS MELTING?

I ALWAYS THOUGHT YOU ROCK STARS WERE A BIT WEIRD

AND NOW BOYS... I THINK A FEW PHOTOGRAPHS.

WATCH THE BIRDIE, NANA

POOF!!

NOW WOULD YOU LIKE ONE TAKEN WITH THE LITTLE MONKEY ONLY £1?

GOOD GRIEF!

THE PARTY WENT ON AND ON. HUNDREDS OF PEOPLE, ACTORS, ACTRESSES, WRITERS, ARTISTS, MUSIC PEOPLE, JUICY LUNCH, THE QUEEN, THE POPE, PRES. CARTER OH. O.K. SO MAYBE THEY DIDN'T COME BUT LOADS OF OTHER PEOPLE DID BUT I CAN'T BE BOTHERED TO DRAW THEM SO YOU'VE GOT TO IMAGINE ONE HELL OF A PARTY. WINE, WOMEN, SONG, ICE CUBES, AN ELECTRIC TOASTER ETC...

THAT WAS ONE HELL OF A PARTY. ALL THAT BOOZE AN' DOPE AN' THE TOAST AND ICE WAS OUT-A-SIGHT. BUT A LOT OF PEOPLE MUST HAVE BEEN ILL. 'CEPT I CAN'T FIND ANY POOLS OF PUKE ANYWHERE.

WAIT TILL HE USES HIS STEREO HEADPHONES!

RADIO ONE

FEATURED 40

ARIEL, Dean Friedman
 BABY COME BACK, Flayer
 BAKER STREET, Gerry Rafferty
 BLUE SUEDE SHOES EP, Carl Perkins
 CLOSE ENCOUNTERS OF THE THIRD KIND, Gene Page
 COME BACK MY LOVE, Darts
 DENIS, Blondie
 EVERY 1'S A WINNER, Hot Chocolate
 FANTASY, Earth Wind & Fire
 FOLLOW ME FOLLOW YOU, Genesis
 GIVE US A GOAL, Slade
 HIM OR ME, The Banned
 I CAN'T STAND THE RAIN, Eruption
 I DON'T WANT TO GO TO CHELSEA, Elvis Costello
 IF YOU CAN'T GIVE ME LOVE, Suzi Quatro
 I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles
 I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe
 IS THIS LOVE, Bob Marley & The Wailers
 I WONDER WHY, Showaddywaddy
 JACK & JILL, Raydio
 JUST THE WAY YOU ARE, Billy Joel
 LILAC WINE, Eikie Brooks
 MIGHTY QUINN, Manfred Mann's Earth Band
 MORE LIKE THE MOVIES, Dr Hook
 MUSIC & HARMONY & RHYTHM, Brooklyn Dreams
 NEVER LET HER SLIP AWAY, Andrew Gold
 NEW BEGINNINGS, Strawbs
 REMOUR HAS IT, Donna Summer
 SOMETIMES WHEN WE TOUCH, Dan Hill
 SPREAD YOUR WINGS, Queen
 STAYIN' ALIVE, Bee Gees
 TAKE A CHANCE ON ME, Abba
 TAKE ME I'M YOURS, Squeeze
 THE GHOST OF LOVE, Tavares
 THE ONE & ONLY, Gladys Knight & The Pips
 WALK IN LOVE, Manhattan Transfer
 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER, Andrea True Connection
 WHENEVER YOU WANT MY LOVE, Real Thing
 WISHING ON A STAR, Rose Royce
 WUTHERING HEIGHTS, Kate Bush

Lifesong RSO
 United Artists Charly
 CBS Gene Page
 Arista Magnet
 Chrysalis RAK
 CBS CBS
 Charisma Polydor
 Harvest Atlantic
 Radar RAK
 CBS Tina Charles
 CBS CBS
 Radar Island
 Arista Arista
 CBS CBS
 A&M Bronze
 Capitol RCA
 Asylum Arista
 GTO 20th Century
 EMI EMI
 RSO RSO
 Epic Epic
 A&M Capitol
 Buddah Buddah
 Atlantic Atlantic
 Buddah Pye
 Whitfield EMI

RADIO PLAYLISTS

CAPITAL RADIO

LONDON

CLIMBERS
 WUTHERING HEIGHTS, Kate Bush
 DENIS, Blondie
 BAKER STREET, Gerry Rafferty
 JUST THE WAY YOU ARE, Billy Joel

PEOPLE'S CHOICE
 COME TO ME, Ruby Winters
 THE CLOSER I GET TO YOU, Roberta Flack & Donny Hathaway

BBC BLACKBURN

HIT PICKS
 Jude Bunker: NEVER LET HER SLIP AWAY, Andrew Gold Asylum
 Nigel Dyon: TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis & Deniece Williams CBS
 Wendy Howard: SIT DOWN AND THINK AGAIN, Catherine Howe Arista
 Kath Dutton: LOVELY NIGHT FOR DANCIN', Bill Withers CBS
 Gerald Jackson: RUNAROUND SUE, Leif Garrett Atlantic
 Phil Scott: I'VE BEEN LONELY FOR SO LONG, Frederick Knight Stax

Pat Gibson: SENTIMENTAL LADY, Bob Weir Capitol
 Trevor Hall: IF YOU CAN'T GIVE ME LOVE, Suzi Quatro RAF

BRMB RADIO

ADD ONS
 SPREAD YOUR WINGS, Queen EMI
 FOLLOW YOU FOLLOW ME, Genesis Charisma
 LADY LOVE, Lou Rawls Philadelphia (LOVE IS) ONE STEP AWAY, Magnet
 Rickie Pitts WALK RIGHT BACK, Anne Murray Capitol
 LOVE MUSIC, The Regal Dewy RCA
 NEW YORK CITY, Ken Tobias Safe
 OLD DJ'S (PLAYING NEW SOUNDS), Jonathan King UK
 I LIKE TO BE WITH YOU, Ronnie Seasons MCA
 THE LONELY SHEPHERD, Zandra & James Last Philips

RADIO CITY

LIVERPOOL

HIT PICKS
 Roger Blythe: SHADOW DANCING, Andy Gibb RSO
 Dave Lincoln: LOVELY NIGHT FOR DANCIN', Bill Withers CBS
 Phil Easton: WHY SUGAR, No Dice EMI
 Mark Jones: YOU ARE THE REASON, 5th Dimension Motown
 Johnny Jason: BABY HOLD ON, Eddy Money CBS
 Brian Cullen: DUST IN THE WIND, Kansas Klashar
 Dave Eastwood: THE ONE AND ONLY, Gladys Knight & The Pips Buddah
 CBS CBS

Norman Thomas: SUPERMAN, Barbra Streisand
 ADD ONS
 I WONDER WHY, Showaddywaddy Arista
 THE GHOST OF LOVE, Tavares Capital
 HIM OR ME, The Banned Harvest
 THE ANGEL IN YOUR ARMS, Lynn Anderson CBS
 I LIKE TO BE WITH YOU, Ronnie Seasons MCA
 STAY WITH ME BABY, David Essex CBS

RADIO CLYDE

GLASGOW

HIT PICKS
 Steve Jones: WARM RIDE, Graham Bonnett Ring
 Richard Park: SHADOW DANCING, Andy Gibb CBS
 Tom Ferrie: TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis & Deniece Williams Grant
 Brian Ford: COUNT ON ME, Jefferson Starship Atlantic
 Bill Bonth: RUNAROUND SUE, Leif Garrett Atlantic
 Dougie Donnelly: HIGHLAND GIRL, Junior Campbell Private Stock

CURRENT CHOICE
 I WONDER WHY, Showaddywaddy Arista
 ADD ONS
 I LIKE TO BE WITH YOU, Ronnie Seasons MCA
 RUNNING ON EMPTY, Jackson Brown Asylum
 HON'Y ARGENTINA, Scotland Sons International
 DON'T LET THIS GOOD THING GO BAD, Blackbeard Lightning
 WONDERFUL TO ME, Eric Clapton RSO
 I NEED A LOVER, Johnny Cougar Riva
 LOVE IS IN THE AIR, John Paul Young Arista
 MATCHSTALK MEN AND MATCHSTALK CATS & DOGS, Brian & Michael Pye

RADIO VICTORY

PORTSMOUTH

HIT PICKS
 Chris Pollard: THE ONE AND ONLY, Gladys Knight & The Pips Buddah
 Dave Christian: ON BROADWAY, George Benson Warner Brothers
 Andy Ferriss: COUNT ON ME, Jefferson Starship Grant
 Chris Rider: COME TO ME, Ruby Winters Creole
 Anton Darty: TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis & Deniece Williams CBS
 Howard Pearce: MORNING MAN, The Joy Fantasy
 Jack McLaughlin: SHADOW DANCING, Andy Gibb RSO
 Dave Carson: I WONDER WHY, Showaddywaddy Arista

STATION SPECIAL:
 THE MAN WHO DIES EVERYDAY, Ultravox Island

RECORDS OF THE WEEK

Noel Edmunds: MISTER IT'S YOUR LUCKY DAY, Gillian Burns Barn
 Simon Bates: TOO MUCH TOO LITTLE TOO LATE, Johnny Mathis & Deniece Williams CBS
 Paul Burnett: TAKE THIS JOB & SHOVE IT, Johnny Paycheck Epic
 Tony Blackburn: DANCE A LITTLE BIT CLOSER, Charo & The Salsoul Orchestra Salsoul

Mirror

UK SOUL

1	3	FANTASY, Earth Wind & Fire	CBS
2	7	I CAN'T STAND THE RAIN, Eruption	Atlantic
3	1	WISHING ON A STAR, Rose Royce	Whitfield
4	6	BIG BLOW, Manu Dibango	Decca
5	2	WHICH WAY IS UP, Stargard	MCA
6	9	TOO HOT TA TROT, Commodors	Motown
7	14	FUNKEY MONKEY, Mandrill	Arista
8	20	WHEN EVER YOU WANT MY LOVE, Real Thing	Pye
9	—	THE GHOST OF LOVE, Tavares	Capitol
10	—	WHAT'S YOUR NAME, True Connection	Buddah
11	15	FREAKY DEAKY, Roy Ayres	Polydor
12	13	JACK & JILL, Raydio	Arista
13	4	DO YOU WANT TO GET FUNKY, Peter Brown	TK
14	8	IF IT DON'T FIT, Kelle Patterson	EMI
15	—	RUMOUR HAS IT, Donna Summer	Casablanca
16	5	LOVELY DAY, Bill Withers	CBS
17	17	TIME WILL PASS YOU BY, Toby Legend	TK
18	10	GALAXY, War	MCA
19	—	YOU'RE SO RIGHT, East Side Connection	Creole
20	12	THE GROOVE LINE, Heatwave	GTO

US SINGLES

1	2	NIGHT FEVER, Bee Gees	RSO
2	6	STAYIN' ALIVE, Bee Gees	RSO
3	4	EMOTION, Samantha Sang	Private Stock
4	5	LAY DOWN SALLY, Eric Clapton	RSO
5	1	LOVE IS THICKER THAN WATER, Andy Gibb	RSO
6	10	CAN'T SMILE WITHOUT YOU, Barry Manilow	Arista
7	8	I GO CRAZY, Paul Davis	Bang
8	3	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century
9	7	DANCE, DANCE, DANCE, YOWSAH YOWSAH, Chic	Atlantic
10	9	JUST THE WAY YOU ARE, Billy Joel	Columbia
11	14	THUNDER ISLAND, Jay Ferguson	Asylum
12	12	NAME OF THE GAME, Abba	Atlantic
13	13	WHAT'S YOUR NAME, Lynyrd Skynyrd	MCA
14	21	IF I CAN'T HAVE YOU, Yvonne Ellman	RSO
15	17	FALLING, LeBlanc & Carr	Big Tree
16	16	HAPPY ANNIVERSARY, Little River Band	Capitol
17	18	WONDERFUL WORLDO, Art Garfunkel	Columbia
18	19	OUR LOVE, Natalie Cole	Capitol
19	22	JACK & JILL, Raydio	Arista
20	20	THE WAY YOU DO THE THINGS YOU DO, Rita Coolidge	A&M
21	23	ALWAYS & FOREVER, Heatwave	Epic
22	24	EBONY EYES, Bob Welch	Capitol
23	25	DUST IN THE WIND, Kansas	Kirshner
24	28	GOODBYE GIRL, David Gates	Elektra
25	37	RUNNIN' ON EMPTY, Jackson Browne	Asylum
26	50	NEVER HAVE TO SAY GOODBYE, John Ford Coley	Big Tree
27	29	WHICH WAY IS UP, Stargard	MCA
28	30	FLASHLIGHT, Parliament	Casablanca
29	32	SWEET TALKING WOMAN, Electric Light Orchestra	Jet
30	33	BEFORE MY HEART FINDS OUT, Gene Cotton	Ariola
31	34	LADY LOVE, Lou Rawls	Philadelphia International
32	11	PEG, Steely Dan	ABC
33	35	HOT LEGS, Rod Stewart	Warner Bros
34	36	THANK YOU FOR BEING A FRIEND, Andrew Gold	Asylum
35	15	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
36	26	WE ARE THE CHAMPIONS, Queen	Elektra
37	38	YOU REALLY GOT ME, Van Halen	Warner Bros
38	40	IT'S YOU THAT I NEED, Enchantment	Road Show
39	48	THE CLOSER I GET TO YOU, Roberta Flack	Atlantic
40	44	FEELS SO GOOD, Chuck Mangione	A&M
41	43	BOOGIE SHOES, KC & The Sunshine Band	TK
42	46	THE CIRCLE IS SMALL, Gordon Lightfoot	Warner Bros
43	47	DISCO INFERNO, Trampms	Atlantic
44	46	COWBOYS, Waylon & Willie	RCA
45	—	IMAGINARY LOVER, Atlanta Rhythm Section	Polydor
46	—	FOOLING YOURSELF, Styx	A&M
47	41	BABY COME BACK, Player	RSO
48	27	THEME FROM CLOSE ENCOUNTERS, John Williams	Arista
49	31	POOR POOR PITIFUL ME, Linda Ronstadt	Asylum
50	42	SHORT PEOPLE, Randy Newman	Warner Bros

US ALBUMS

1	1	SATURDAY NIGHT FEVER, Soundtrack	RSO
2	2	THE STRANGER, Billy Joel	Columbia
3	4	SLOWHAND, Eric Clapton	RSO
4	3	RUNNING ON EMPTY, Jackson Browne	Asylum
5	6	AJA, Steely Dan	ABC
6	5	NEWS OF THE WORLD, Queen	Elektra
7	8	WEEKEND IN L.A., George Benson	Warner Bros
8	11	EVEN NOW, Barry Manilow	Arista
9	10	THE GRAND ILLUSION, Styx	A&M
10	4	ALL 'N' ALL, Earth, Wind & Fire	Columbia
11	13	LIVE AT THE BIJOU, Grover Washington Jr	Kudu
12	17	POINT OF KNOW RETURN, Kansas	Kirshner
13	14	FUNKENTELECHY, Parliament	Casablanca
14	15	RUMOURS, Fleetwood Mac	Warner Bros
15	9	FOOT LOOSE & FANCY FREE, Rod Stewart	Warner Bros
16	18	WAYLON & WILLIE, Waylon Jennings & Willie Nelson	RCA
17	19	THANKFUL, Natalie Cole	Capitol
18	25	BLUE LIGHTS IN THE BASEMENT, Roberta Flack	Atlantic
19	20	WATERMARK, Art Garfunkel	Columbia
20	22	DOUBLE LIVE GONZO, Ted Nugent	Epic
21	21	LONGER FUSE, Dan Hill	20th Century
22	24	ENDLESS WIRE, Gordon Lightfoot	Warner Bros
23	23	OUT OF THE BLUE, Electric Light Orchestra	Jet
24	26	STREET PLAYER, Rufus / Chaka Khan	ABC
25	16	STREET SURVIVORS, Lynyrd Skynyrd	MCA
26	28	HERE AT LAST... LIVE, Bee Gees	RSO
27	29	FEELS SO GOOD, Chuck Mangione	A&M
28	36	FRENCH KISS, Bob Welch	Capitol
29	30	QUARTER MOON, Emmylou Harris	Warner Bros
30	34	GOLDEN TIME OF DAY, Maze	Capitol
31	32	CATS ON THE COAST, Sea Level	Capricorn
32	33	MY AIM IS TRUE, Elvis Costello	Columbia
33	35	BOOTS, Bootsy's Rubber Band	Warner Bros
34	37	FLOWING RIVERS, Andy Gibb	RSO
35	—	JEFFERSON STARSHIP EARTH, Jefferson Starship	Grunt
36	40	DR BUZZARDS ORIGINAL SAVANNAH, Dr Buzzards	RCA
37	12	LITTLE CRIMINALS, Randy Newman	Warner Bros
38	—	STARGARD	MCA
39	47	RAYDIO	Arista
40	45	TEN YEARS OF GOLD, Kenny Rogers	United Artists
41	—	WAITING FOR COLUMBUS, Lette Feat	Warner Bros
42	43	PLAYER	RSO
43	39	CHIC	Atlantic
44	48	INFINITY, Journey	Columbia
45	49	THE ALBUM, Abba	Atlantic
46	—	LIVE, Barry Manilow	Arista
47	41	LIVE, Commodores	Motown
48	—	EXCITABLE BOY, Warren Zevon	Asylum
49	27	I'M GLAD YOU'RE HERE, Neil Diamond	Columbia
50	31	CLOSE ENCOUNTERS, Soundtrack	Arista

YESTERYEAR

5	Years Ago (17th March 1973)
1	CUM ON FEEL THE NOIZE, Slade
2	THE TWELFTH OF NEVER, Donny Osmond
3	20TH CENTURY BOY, T. Rex
4	FEEL THE NEED IN ME, The Detroit Spinners
5	CINDY INCIDENTALLY, The Faces
6	HELLO HURRAY, Alice Cooper
7	KILLING ME SOFTLY WITH HIS SONG, Roberta Flack
8	GONNA MAKE YOU AN OFFER YOU, Jimmy Helms
9	SYLVIA, Focus
10	BABY I LOVE YOU, Dave Edmunds
10	Years Ago (16th March 1968)
1	CINDERELLA ROCKAFELLA, Esther and Abi Ofarim
2	LEGENT OF XANADU, Dave Dee, Dozy, Beaky, Mick & Tich
3	FIRE BRIGADE, The Move
4	ROSIE, Don Partridge
5	JENNIFER JUNIPER, Donovan
6	DELILAH, Tom Jones
7	GREEN TAMBOURINE, The Lemon Pipers
8	THE MIGHTY QUINN, Manfred Mann
9	DOCK OF THE BAY, Otis Redding
10	ME, THE PEACEFUL HEART, Lulu
15	Years Ago (16th March 1963)
1	SUMMER HOLIDAY, Cliff Richard and The Shadows
2	PLEASE PLEASE ME, The Beatles
3	THAT'S WHAT LOVE WILL DO, Joe Brown
4	LIKE I'VE NEVER BEEN GONE, Billy Fury
5	THE NIGHT HAS A THOUSAND EYES, Bobby Vee
6	ISLAND OF DREAMS, The Springfields
7	WAYWARD WIND, Frank Ifield
8	HEY PAULA, Paul and Paula
9	FOOT TAPPER, The Shadows
10	TELL HIM, Billie Davis

US DISCO

1	2	ROMEO & JULIET, Alec R Costandinos	Casablanca
2	7	COME INTO MY HEART, European Connection	TK
3	1	BIONIC BOOGIE, Bionic Boogie	Polydor
4	3	GIMME SOME LOVIN', Kongas	Polydor
5	4	LET'S ALL CHANT, Michael Zager Band	Private Stock
6	11	VOYAGE, Marlin	TK
7	5	CHATTANOOGA CHOO CHOO, Tuxedo Junction	Butterfly
8	6	DANCE WITH ME, Peter Brown	Drive
9	8	STAYIN' ALIVE, Bee Gees	RSO
10	10	GALAXY, War	MCA
11	9	I CAN'T STAND THE RAIN, Eruption	Ariola
12	14	PLAY WITH ME, Sandy Mercer	H&L
13	13	THE BEAT GOES ON AND ON, Ripple	Salsoul
14	18	I FEEL GOOD, Al Green	Hi (Cream)
15	15	ONCE UPON A TIME (LP), Donna Summer	Casablanca
16	12	SUPERNATURE, Cerrone	Cotillion
17	16	MELODIES, Made in USA	Delite
18	23	NIGHT FEVER, Carol Douglas	Midsong
19	17	SHAME, Evelyn King	RCA
20	—	AIN'T NO SMOKE WITHOUT FIRE, Eddie Kendricks	Arista

STAR CHOICE



JIMMY PURSEY of Sham 69

1	WORKING CLASS HEROES, John Lennon
2	IMAGINE, John Lennon
3	TIN SOLDIER, Small Faces
4	BODIES, Sex Pistols
5	LAZY SUNDAY, Small Faces
6	WON'T GET FOOLED AGAIN, The Who
7	THE ISRAELITES, Desmond Dekker
8	WET DREAM, Max Romeo
9	CLOUD 9, The Temptations
10	VIETNAM, Jimmy Cliff

US SOUL

1	1	FLASH LIGHT, Parliament	Casablanca
2	3	BOOTZILLA, Bootsy's Rubber Band	Warner
3	2	IT'S YOU THAT I NEED, Enchantment	Roadshow
4	4	STAYIN' ALIVE, Bee Gees	RSO
5	7	THE CLOSER I GET TO YOU, Roberta Flack	Atlantic
6	6	WHICH WAY IS UP, Stargard	MCA
7	11	AM I LOSING YOU, Manhattans	Columbia
8	10	LET ME PARTY WITH YOU, Bunny Sigler	Gold Mine
9	9	REACHING FOR THE SKY, Peabo Bryson	Capitol
10	12	DON'T COST YOU NOTHING, Ashford And Simpson	Warner Bros
11	13	WORKIN' TOGETHER, Maze Featuring Frankie Beverly	Capitol
12	5	ALWAYS AND FOREVER, Heatwave	Epic
13	8	OUR LOVE, Natalie Cole	Capitol
14	18	FANTASY, Earth, Wind & Fire	Columbia
15	19	NEVER GET ENOUGH OF YOUR LOVE, Lid	A&M
16	20	DANCE WITH ME, Peter Brown	Drive
17	14	AIN'T GONNA HURT NOBODY, Brick Bang	Bang
18	—	TOO MUCH, TOO LITTLE, TOO LATE, Johnny Mathis & Denise Williams	Columbia
19	17	JACK AND JILL, Raydio	Arista
20	15	TOO HOT TA TROT, Commodores	Motown