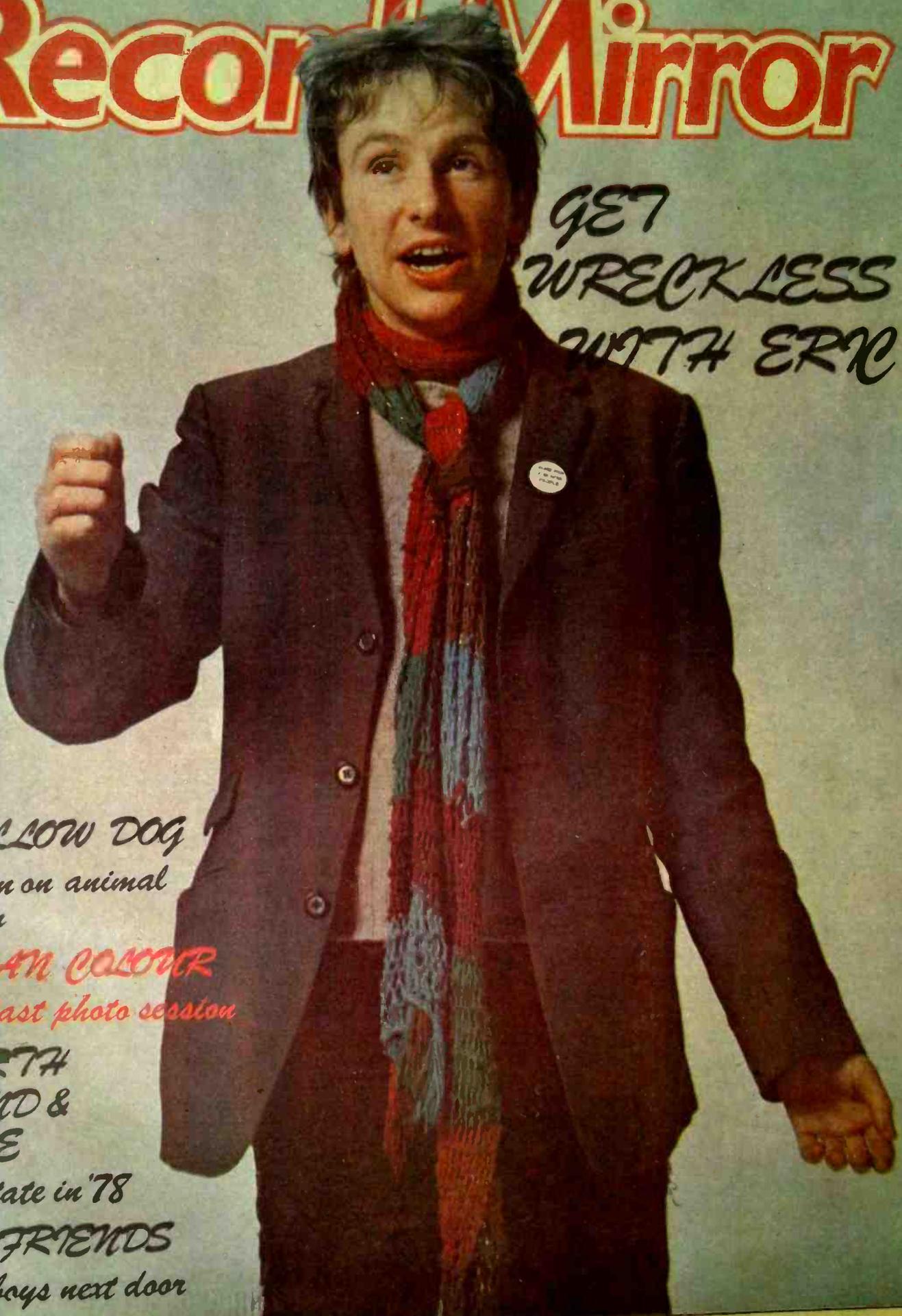


Record Mirror



GET
WRECKLESS
WITH ERIC

YELLOW DOG
Down on animal
farm

BOLAN COLOUR
The last photo session

**EARTH
WIND &
FIRE**
Levitate in '78

BOYFRIENDS
Not boys next door

Record

UK SINGLES

1	2	TAKE A CHANCE ON ME, Abba	Epic
2	1	FIGARO, Brotherhood Of Man	Pye
3	4	IF I HAD WORDS, Scott Fitzgerald / Yvonne Keeley	Pepper
4	12	COME BACK MY LOVE, Darts	Magnet
5	14	HOT LEGS / I WAS ONLY JOKING, Rod Stewart	Riva
6	11	WISHING ON A STAR, Rose Royce	Warner Bros
7	3	UP TOWN TOP RANKING, Althia & Donna	Lightning
8	16	MR BLUE SKY, Electric Light Orchestra	Jet
9	18	LOVE IS LIKE OXYGEN, Sweet	Polydor
10	8	SORRY I'M A LADY, Baccara	RCA
11	7	LOVELY DAY, Bill Withers	CBS
12	5	MULL OF KINTYRE / GIRL'S SCHOOL, Wings	Parlophone
13	6	NATIVE NEW YORKER, Odyssey	RCA
14	13	THE GROOVE LINE, Heatwave	GTO
15	15	DRUMMER MAN, Tonight	TDS
16	26	JUST ONE MORE NIGHT, Yellow Dog	Virgin
17	25	FOR A FEW DOLLARS MORE, Smokie	RAK
18	31	STAYIN' ALIVE, Bee Gees	RSO
19	29	THEME FROM WHICH WAY IS UP, Stargard	MCA
20	33	EMOTIONS, Samantha Sang	Private Stock
21	22	5 MINUTES, Stranglers	United Artists
22	10	PUNKY REGGAE PARTY, Bob Marley & The Wailers	Island
23	20	WHO'S GONNA LOVE ME, Imperials	Power Exchange
24	21	HEARTSONG, Gordon Giltrap	Warner Bros
25	-	ALRIGHT NOW, Free	Island
26	30	JUST THE WAY YOU ARE, Billy Joel	CBS
27	42	WUTHERING HEIGHTS, Kate Bush	EMI
28	32	WORDS, Rita Coolidge	ABM
29	9	LOVE'S UNKIND, Donna Summer	GTO
30	-	DON'T TAKE NO FOR AN ANSWER, Tom Robinson Band	EMI
31	-	I CAN'T STAND THE RAIN, Eruption	Atlantic
32	49	FANTASY, Earth Wind & Fire	CBS
33	24	RICH KIDS, Rich Kids	EMI
34	38	NO TIME TO BE 21, Adverts	Bright
35	17	GALAXY, War	MCA
36	27	IT'S A HEARTACHE, Bonnie Tyler	RCA
37	35	BLUE BAYOU, Linda Ronstadt	Asylum
38	44	EVEN THOUGH YOU'RE GONE, Jacksons	Epic
39	40	NERVOUS WRECK, Radio Stars	Chiswick
40	45	SWEET SWEET SMILE, Carpenters	A&M
41	36	CLOSER TO THE HEART, Rush	Mercury
42	-	WHAT DO I GET?, Buzzcocks	
43	46	SHOT BY BOTH SIDES, Magazine	Virgin
44	-	BAKER STREET, Gerry Rafferty	United Artists
45	43	DO YA WANNA GET FUNKY WITH ME, Peter Brown	TK
46	-	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century
47	-	IF IT DON'T FIT DON'T FORCE IT, Kellee Paterson	EMI
48	-	WALK IN LOVE, Manhattan Transfer	Atlantic
49	-	GONE DEAD TRAIN, Nazareth	Mountain
50	-	DENIS, Blondie	Chrysalis

UK ALBUMS

1	1	THE ALBUM, Abba	Epic
2	2	RUMOURS, Fleetwood Mac	Warner Brothers
3	22	VARIATIONS, Andrew Lloyd Webber	MCA
4	3	REFLECTIONS, Andy Williams	CBS
5	4	GREATEST HITS, Donna Summer	GTO
6	9	OUT OF THE BLUE, Electric Light Orchestra	Jet
7	7	DISCO FEVER, Various	K-Tel
8	5	THE SOUND OF BREAD	Elektra
9	6	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
10	10	THE FLORAL DANCE, Brighthouse & Rastrick Band	Logo
11	11	EXODUS, Bob Marley & The Wailers	Island
12	17	NEW BOOTS AND PANTIES, Ian Dury	Stiff
13	32	ALL 'N' ALL, Earth Wind & Fire	CBS
14	8	LOVE SONGS, The Beatles	Parlophone
15	27	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
16	14	NEVER MIND THE BOLLOCKS, Sex Pistols	Virgin
17	13	20 COUNTRY CLASSICS, Tammy Wynette	CBS / Warwick
18	16	MOONFLOWER, Santana	CBS
19	23	GREATEST HITS, Olivia Newton John	EMI
20	19	FEELINGS, Various	K-Tel
21	28	GREATEST HITS, Abba	Epic
22	12	GREATEST HITS VOL 2, Elton John	DJM
23	30	ARRIVAL, Abba	Epic
24	21	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
25	52	I WANT TO LIVE, John Denver	RCA
26	26	30 GREATEST HITS, Gladys Knight & The Pips	K-Tel
27	15	40 NUMBER ONE HITS, Various	K-Tel
28	29	RUNNING ON EMPTY, Jackson Browne	Asylum
29	34	BEST FRIENDS, Cleo Laine & John Williams	RCA
30	24	I'M GLAD YOU'RE HERE WITH ME TONIGHT, Neil Diamond	CBS
31	25	DON JUAN'S RECKLESS DAUGHTER, Joni Mitchell	Asylum
32	35	GREATEST HITS ETC., Paul Simon	CBS
33	18	NEWS OF THE WORLD, Queen	EMI
34	33	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
35	44	DARTS	Magnet
36	49	THEIR GREATEST HITS 1971-75, Eagles	Asylum
37	38	A STAR IS BORN, Soundtrack	CBS
38	43	WHITE MUSIC, XTC	Virgin
39	49	MENAGERIE, Bill Withers	CBS
40	31	THE JOHNNY MATHIS COLLECTION	CBS
41	37	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
42	41	THE MUPPET SHOW	Pye
43	20	THE JOHNNY NASH COLLECTION	Epic
44	45	STAR WARS, London Symphony Orchestra	20th Century
45	36	LIVE AND LET LIVE, 10cc	Mercury
46	47	HOTEL CALIFORNIA, Eagles	Asylum
47	-	WEEKEND IN LA, George Benson	Warner Brothers
48	-	GOING FOR THE ONE, Yes	Atlantic
49	-	PERILOUS JOURNEY, Gordon Giltrap	Electric
50	-	PASSPORT, Nana Mouskouri	Philips

OTHER CHART

Singles		
1	TAKE ME, Squeeze	A&M
2	BORSTAL BREAKOUT, Sham 69	Polydor
3	WHAT DO I GET, Buzzcocks	United Artists
4	5 MINUTES, The Stranglers	United Artists
5	READY STEADY GO, Generation X	Chrysalis
6	NERVOUS WRECK, Radio Stars	Chiswick
7	NO TIME TO BE 21, Adverts	Bright Records
8	HOW MUCH LONGER, Alternative	TV DePford
9	KNOW YOUR PRODUCT, Saints	Harvest
10	HEROES (in German), David Bowie	RCA
ALBUMS		
1	WHITE MUSIC, XTC	Virgin
2	LIVE ON THE NIGHT, Eddie And The Hot Rods	Island
3	ROCKET TO RUSSIA, The Ramones	Sire
4	PINK FLAG, Wire	Harvest
5	SECOND REPORT, Throbbing Gristle	Industrial Records
6	NEW BOOTS AND PANTIES, Ian Dury	Stiff
7	TALKING HEADS 77, Talking Heads	Sire
8	KILL CITY, Iggy Pop	Bomp
9	GUILLOTINE, Various	Virgin
10	SONGS FOR SINGING LOVERS, Radio Stars	Chiswick

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BREAKERS



ELKIE BROOKS: nearly there

LILAC WINE, Elkie Brooks	A&M
TEN TO EIGHT, David Castle	Parlophone
SWINGTOWN, Steve Miller	Mercury
WHENEVER YOU WANT MY LOVE, Regi Thing	Pye
A LOVE LIKE YOURS, Dusty Springfield	Mercury
MOVE YOUR BODY, Gene Parrot	Magnet
BABY COME BACK, Pever	RSO
I'LL GO, Tina Turner	CBS
BORSTAL BREAKOUT, Sham 69	Polydor
YOU CAN'T TURN ME OFF, High Energy	Motown

UK DISCO

1	3	WHICH WAY IS UP, Stargard	MCA
2	2	NATIVE NEW YORKER, Odyssey	RCA 12n
3	1	UP TOWN TOP RANKING, Althia & Donna	Lightning
4	6	THE GROOVE LINE, Heatwave	GTO
5	4	DANCE DANCE DANCE, Chic	Atlantic/US 12n
6	5	GALAXY, War	MCA
7	7	LOVE'S UNKIND, Donna Summer	GTO
8	11	STAYIN' ALIVE, Bee Gees	RSO
9	8	JAMMING/PUNKY REGGAE PARTY, Bob Marley	Island/dub 12n
10	15	I CAN'T STAND THE RAIN, Eruption	Atlantic
11	20	COME BACK TO MY LOVE, Darts	Magnet
12	10	TOO HOT TA TROT/ZOOM, Commodores	Motown 12n
13	32	TAKE A CHANCE ON ME, Abba	Epic
14	18	HOT LEGS / I WAS ONLY JOKING, Rod Stewart	Riva
15	31	FANTASY, Earth Wind & Fire	CBS
16	19	LOVELY DAY, Bill Withers	CBS
17	9	COCOMOTION, El Coco	Pye
18	13	SORRY I'M A LADY, Baccara	RCA
19	40	BIG BLOW/ALOKO PARTY, Manu Dibango	Decca
20	17	ZODIACS, Roberta Kelly	Oasis

Juicy Juicy

Record Mirror

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Rod in Roller fire drama

Phew! What a scorcher!

FED UP with the fiery romances of former gravedigger Rod Stewart? Well, I'm told that he's recently been involved in a flaming affair of a different sort.

Seems the Anglo-Scot was being chauffeured down the M4 in a Rolls Royce bound for Heathrow, and thence to smog-bound Los Angeles, when the engine blew up and burst into flames! The footballing singer had to literally jump for it, and said afterwards: "The unfortunate incident, in which nobody was hurt, is believed to have nothing to do with the fact that the Roller once belonged to Tom Jones.

Following Rod in the exodus from our frost-nipped Isle was Paul McCartney, complete with wife Linda, the children and everything but the kitchen sink. Their destination? Jamaica — and they did go by themselves, to escape from the cold. The pipers are still pounding the beach.

A friend who has the ear of the delightfully urbane Jonathan King informs me that his temporary tenure as Capital Radio DJ is provoking some extreme reactions. Why, only last week the bespectacled ex-graduate received a box of chocolates and a box of dog's excrement in the same post from well wishers!

Meanwhile, over at Marylebone Magistrates' Court, Sid Vicious and his delightfully amusing belle, Nancy Spungen, opted for trial by jury when they faced a drugs charge for possession of Methamphetamine.

Sid — appearing under his real name of John Simon Beverley — remained silent during the hearing while the outrageous Nancy continually made rude gestures at court officials. Both were freed on bail until February 22.

According to a reliable source,



BLONDE ON BLONDE: Put them in the right bedroom and you too can... sorry... now they're No 1 in Japan they can be taken seriously for the music alone. What else?

the quantity of the drug Sid and Nancy are accused of possessing is the smallest anyone in Britain has yet been charged with. It's claimed it was not visible to the naked eye.

Domestic strife for my old friend Tony Secunda, manager of Steeleye Span and Motorhead. A judge ordered Tony out of his luxurious London home and warned him that he would go to jail if he continued to pester his ex-wife, Patricia. Tony is now not allowed within 100 yards of the 17-room mansion.

So Liz Taylor has put up her huge Cartier diamond for sale at around £2 million.

Anyone out there wanna buy me a little something?? Problems, my sweets, for the cuddly harmless Vibrators in Newcastle. Their hotel manager would not allow 'these punks' to use the hotel's bar or restaurant facilities when they checked

in. So the lads took him along to their gig.

Afterwards the manager commented, "You're really a nice bunch of lads after all," and bought them £15 worth of lousy juice in the hotel bar where the partying continued into the small hours.

Desperate Damned: Lou of the aforementioned band is in urgent need of a flat — anywhere, he tells me, with a bed and a roof. Ring 01-240 0289 if you can oblige.

Swimming news: John Ellis of the Vibrators dived fully-clothed into Horsea Swimming Baths to save a young girl who was in trouble. And Judas Priest's tour manager, somewhat the worse for alcoholic beverage, fell into the swimming pool at the group's Aberdeen hotel and was pulled out by an even drunker Glenn Tipton.

More domestic strife: All is far from well, my dears, between Scott Fitzgerald and Yvonne Kelghey. In fact, the partnership's over. And Yvonne's boyfriend, Steve Harley has accused Scott of treating her with a lack of respect. Scott has retorted that he'll continue his career on his own, "And thus avoiding Mr Harley's abuse."

Those Pirates really should take things a little easier at their advanced age. Now I hear Frank Farley fell off stage at the Scarborough Penthouse and they've had to postpone their Scottish tour until March. Their new single, 'All In It Together' is out on March 3. Does 'It' refer to the Derby & Joan club?

The Adverts were involved in a head-on crash last Saturday night, on their way back to London after a gig. Guitarist Howard Fleckup pushed the windshield of the van out with his head, but miraculously wasn't cut. Singer TV Smith has suffered cuts and bruises to his head, but despite this the band went on to play their



PUNKS AREN'T ALL ROTTEN (Parts 1 and 2): After the heart-warming tales of punk rock groups rescuing motorists in the snow comes a stirring true story of punk rock charity in action.

Money raised at a punk rock festival at Manchester's Electric Circus last October was last week presented to the Manchester Hospital, to help pay for a body scanner used in cancer research. Buzzcocks, Magazine, the Worst, the Fall, John Cooper Clarke and Slaughter and the Dogs managed to raise £750, seen here being donated to the hospital by Pete Shelley of the Cocks and Ian and Alan of the Worst.

The machine will actually cost £750,000, of which about half has been raised. Any cheques, therefore, should be sent to Christie Help, Radium Institute, Wilmslow Road, Manchester.

headlining gig at the Roundhouse on Sunday. Their roadie was the only one who received bad cuts. Shakin' Stevens continues to add to his list of ageing celebrity fans. Latest backstage visitors at the Astoria were Billy Fury and Freddie Starr.

To promote the new Planet Gong single 'Opium For The People' — released by Charly on the Affinity label — David Allen has promised to give every programme presenter and club disc jockey who plays the record two homemade rollup cigarettes filled with 'Gong Mixture', a tobacco-like substance grown on his tea farm in the Himalayan foothills.

Disc jockeys who wish to avail themselves of this service and "enjoy a good bit of baccy" should contact Waxie Maxie at Charly Records on 01-741-0011.

Last Thursday, Ivor Cutler, humourist, was knocked down on his Bickeron folding bike by a large yellow saloon at the south east corner of Regent's Park's Outer Circle. Cutler had the right of way, but the other man had a yellow car. Having knocked him down, he zoomed off to Camden Town, not checking to see whether or not he had killed the unfortunate Cutler.

"He didn't have enough time to get up the speed to do the job properly," said Cutler, "I thought it was only the drivers of red cars who had

inferiority problems, I shall have to watch out for the yellow ones too."

The culmination of Dusty Springfield's 'comeback' promotional visit was an intimate cocktail party for friends and admirers — held at the same time as her Top Of The Pops appearance was being screened. The venue was a flashy basement room of a West End club (where else?)

Nibbling at canapes and imbibing the good stuff were a happy-looking Madeleine Bell, the ever-capped Elton John, wearing a cap, and the lovely Lulu (also appearing on TOPP).

TV news: You can see Suzi Quatro's first appearance on 'Happy Days' on March 4. In April she'll be filming the pilot for her own US TV series.

Back to the gravedigger for a brief second. Latest word is that he and Elton John are to make a film together about two globe-trotting singers.

A spokesman for Rod said: "We are hoping that Warner Brothers will do it." A spokesperson for Elton's Record Company said: "Both get to see a lot of film scripts. There's a possibility that this is one that's being discussed."

Is it true, Juicy wonders, that Magazine, Howard Devoto's wonderful but mediashy new pop combo, lost a TOPP slot last week because they insisted on playing completely live? See y'all byeee.



John Miles

new single

No Hard Feelings

FR 13757

taken from the album

ZARAGAZA TXS 126



TOURS ... TOUR



JUDAS PRIEST

JUDAS PRIEST

JUDAS PRIEST, owing to 'popular demand' are extending their tour as follows: Liverpool Empire February 23, Derby King's Hall 24, Bradford St Georges Hall 25, Hemel Hempstead Pavilion 27, Oxford New Theatre 28, Southampton Top Rank March 1, Guildford Civic Hall 2, Malvern Winter Garden 3, From March 6 they tour the United States and return at the end of April to record a new album.

GLORIA MUNDI

GLORIA MUNDI release their debut RCA single 'Fight Back' this week and play the following dates: London Marquee February 22, London Dingwalls 28, London Marquee 3, Birkenhead Mr Digbys 9, Dudley JB's 10, Manchester Rafter's 11, Plymouth Castaways 13, Marquee 15, Birmingham Barbarellas 18, Liverpool Eric's 19, Wolverhampton Lafayette 22, Doncaster Outlook 23, Sheffield Limit 24, Scarborough Ollies 25, London Marquee 31, Leeds Roots April 6.

SUPERCHARGE

SUPERCHARGE: London Rock Garden February 15, Hatfield Poly 17, London Bedford College 18, London Dingwalls 23, Birmingham Mason Hall 24, Hitchin College Of Education 25, Reading Bridges Hall March 3, Dudley JB's 4, Worthington Rendezvous 8, Nottingham University 10, Oxford College of Education 11, Manchester Rafter's 13, Cheltenham College Of Technology 15, London Goldsmiths College 17, Warrington Red Lion 18, Cleethorpes Winter Garden 20, Southampton Tiffanys 21, London Marquee 23, London Music Machine 25, Port Talbot Troubador 30, Wolverhampton Lafayette 31.

NO DICE

NO DICE: Plymouth Metro March 14, Dundee College of Education 17, Glasgow Queen Margaret Union 18, Hull Tiffanys 21, Bristol Granary 23, Birmingham Barbarellas 24, St Albans City Hall 25.

BRASS CONSTRUCTION

BRASS CONSTRUCTION: (support Northampton Northampton Salon Ballroom May 10, Southgate Royalty 13, Bournemouth Village 15, London Hammersmith Odeon 17, West Runton Pavilion 20, Southend Talk Of The South 25, Dunstable California 27, Upper Heyford NCO Club 28, Blackpool Tiffanys 29. More dates to follow.

WARREN HARRY

WARREN HARRY: Plymouth Castaways February 15, Leicester Poly 17, Portsmouth Poly 18, London Red Cow 19, Southampton University 25, London Red Cow 26, Music Machine 28, Royal College of Art March 3, Weybridge NCF 4, Chelmsford City Tavern 5.

LURKERS

LURKERS: London Marquee February 18, London 100 Club 20, Swansea University March 10, Nottingham Katys 12, Newcastle University 14, Whitley Bay Rex Hotel 15.

BETHNAL

BETHNAL: York Askham Byram College February 17, Liverpool Eric's 18, Halesowen Tiffanys 20, Sheffield Polytechnic March 1, Swansea Nutz 2, Stoke North Staffs Polytechnic 3, Northampton Nene College 4, Cardiff Top Rank 7, Aberdeen University 9, Edinburgh University 10, Glasgow Strathclyde University 11, Loughborough Town Hall 14, London Bedford College 17, Shrewsbury Tiffanys 21, Plymouth Woods 22, Margate Dreamland 24, Stafford Top of the World 27, Coventry Locarno 28, Newcastle Mayfair 31.

ENID

ENID add: Bristol University March 3, Mumbies Nuts Club 9, Colwyn Bay Dixieland 10, Farnborough Technical College 11, Scarborough Penthouse 17, Redcar Coatham Bowl 19, Blackpool Jenks Club 20.

25 No 1 CBS SINGLES

SIMON & GARFUNKEL, BYRDS, ABBA, FLEETWOOD MAC, CHICAGO, DAVID ESSEX

HOT ON the heels of their 'Hall Of Fame' and 'Disco' series CBS have announced their latest single re-issues.

Known simply as the 25 'Number One' singles, they range from Paul Anka's 1957 classic 'Diana' to Abba's 'Fernando' and Chicago's 'If You Leave Me Now' from last year. Other artists include Scott McKenzie

with '(If You're Going To San Francisco)', Simon and Garfunkel with 'Bridge Over Troubled Water' and Tammy Wynette with the all time favourite 'Stand By Your Man'.

The package is made up, in chronological order, with singles from Roy Orbison (with two re-issues), Andy Williams, The Byrds, the Tre-

nicians, Georgie Fame, Love Affair, Union Gap, Marmalade, Fleetwood Mac, Charlie Rich, Three Doggys, David Essex, Tina Charles, Johnny Nash and Art Garfunkel.

Although all the singles have never been deleted the new series is being specially re-promoted with a full scale advertising campaign. Cover price will be 80p.

THREE SONGS FROM JAM

POLYDOR RELEASE the eagerly-awaited new Jam single on February 24 to coincide with the 'London Blitz' tour announced last week.

The single will contain three tracks and sell for the normal price of 80p. Included are two Bruce Foxton songs, 'News Of The World' - which will be the main title - and 'Innocent Man', along with 'Aunties And Uncles (Impulsive Youths)', written by Paul Weller. The single comes in a picture bag.

FIVE DATES FOR KRIS AND RITA

KRIS KRISTOFFERSON and Rita Coolidge are to play five dates in Britain: Glasgow Apollo April 13, Birmingham Hippodrome 15, Manchester Apollo 16, London Royal Albert Hall 18 and 19.

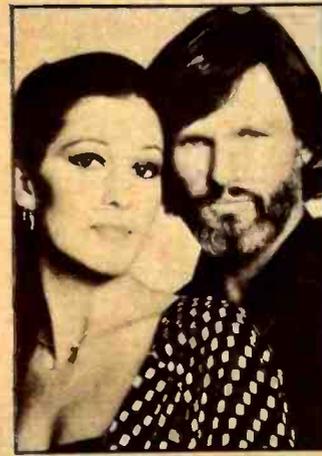
Support on all dates will be Billy Swan.

Ticket prices for the Albert Hall are: £10, £8.50, £8.50, £8.50, £2.25 and £2, available by post from MAM Promotions, 24-25 New Bond Street, London W1. Remember to enclose a stamped, addressed envelope. Prices for the provincial concerts range down from £7.50 and are available by post from the respective box offices.

Kristofferson has a new album 'Easter Island' released on April 7, and a single out towards the end of March.

Rita will be putting out a solo album to coincide with the tour and a Kris and Rita combined album is also due.

Billy Swan has an album 'You're Okay, I'm Okay' out on February 17.



KRIS AND RITA

BLOCKHEADS BENEFIT

IAN DURY and the Blockheads will play a benefit concert at Dingwalls Camden Lock on February 22 in aid of the National Council For One Parent Families. Also appearing will be Warsaw Pakt and comedian Chris Langham. MC will be Ken Cambell.

Tickets are priced £3 and go on sale at Dingwalls at 8 pm on February 16. Personal

application only and limited to two per person. All monies will go to the charity, after running expenses have been deducted. (No one is being paid to play), enabling some of Britain's less fortunate one parent families to go on holiday this summer. All the performers would like to be known that there will be no guest list of any kind and that

record companies, relatives, liggers and journalists will have to purchase tickets.

Ian Dury and The Blockheads continue their own 'Three For All' tour as follows: Plymouth Fiesta February 23, Exeter University 24, Oxford New Theatre 25. On February 27, they start a seven-date tour of Europe and then move on to America.

KANSAS KOMING

AMERICAN ROCK band Kansas play their first - over UK dates as part of a European tour at the Manchester Apollo Theatre on March 24 and London's Hammersmith Odeon on March 25.

Tickets for the Manchester show are priced from £1.75 to £2.80 and from £2.00 to £3.00 in London.

American hard rock band, Cheap Trick, will play with Kansas in Manchester, but a London support has yet to be announced.



BILLY JOEL

JOEL THE STRANGER TO APPEAR HERE

HIC... RATED American singer Billy Joel, whose single 'Just The Way You Are' has just entered the charts, flies into Britain next month for concert and TV appearances.

He is scheduled for a live broadcast on BBC2's 'Old Grey Whistle Test' on

March 13, and Joel appears in concert at London's Drury Lane Theatre on March 19.

The album from which the single was taken, 'The Stranger', is about to go double platinum in the States, where Joel first hit big with 'Piano Man' in 1974.

ERIC'S BIG AND SMALL ALBUM

'THE WRECKLESS Eric Album' will be released by Stiff on March 3 in both 10in and 12in varieties.

But while both versions retail for the same price of £3.49, the 12in will contain 10 tracks, the smaller 'collectors' item' only eight. Missing tracks on the 10in are 'Whole Wide World' and 'Telephoning Home'.

Customers are therefore invited to choose between novelty and value for money.

RAINBOW SINGLE

RITCHIE BLACKMORE'S Rainbow release 'Long Live Rock 'n' Roll' as a single on March 3. No release date has been fixed for the album of the same name. Full track listing: 'Long Live

Rock 'n' Roll', 'Lady Of The Lake', 'LA Connection', 'Gates of Babylon', 'Kill The King', 'The Shed', 'Sensitive To Light' and 'Rainbow Eyes'.

WILKO TO PLAY ROUNDHOUSE

WILKO is playing a special benefit concert at the London Roundhouse on February 18 in aid of the Wordsworth Heritage Appeal. The aim is to raise enough cash to get back from the United States certain original Wordsworth manuscripts including love letters to

his wife. Tickets are priced at £5 and are available from the Roundhouse. The concert starts at 8.30 pm and special guests are Motorhead. Also on the bill are Iron Fist and The Hordes From Hell and Blast Furnace and the Heatwaves.

JENSEN TO HOST DJ COMPETITION

RADIO ONE DJ Kid Jensen is to host for 10 regional finals in a competition sponsored by the Tea Council to find Britain's top young disc jockey.

The competition is open to all young DJ's between the ages of 18 and 25. Prizes for the winner are £1,000 worth of equipment, and a guest appearance on a Radio One show.

Applications for an entry form should be addressed to the manager of the nearest regional final venue. These are as follows: Manchester 20, Telford February 21, Leicester Fusion March 3, Sunderland Mayfair Suite 9, Sheffield Genevieve 17, Southgate Royalty 17, Liverpool Tiffanys 17, Bracknell Wednesday Disco 29, Southampton Top Rank April 23, Glasgow Tiffanys 27, Newport Tiffanys 28.

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 OF 1978

DARTS DATES

CAPITAL RADIO will be recording a special show by the Darts at the London Palladium on March 12 for subsequent broadcast.

The group, whose second hit single is about to break the Top 10, have also announced dates for a short British tour prior to an American visit later in the spring.

Full dates are: Redcar Coatham Bowl March 1, Great Yarmouth Tiffanys 2, Guildford Surrey University 3, Bradford University 4, Doncaster

Birkenhead Centre 5, Liverpool Empire 6, Blackpool Tiffanys 7, West Runton Pavilion 8, Scunthorpe Baths Hall 9, Newcastle Polytechnic 10, Birmingham Hippodrome 11, London Palladium 12, Middlesbrough Town Hall 13, York College 14, Chelmsford Odeon 15, Ipswich Gaumont 16.

Tickets for the Palladium concert only will be priced at £3.50, £3.00, £2.50, £2.00 and £1.50, available from the box office.

OLD GOLD ON THE ROAD

LIGHTNING RECORDS, who hold a large and comprehensive catalogue of all-time classics, have called in the Wild Wax Show to promote their revival label Old Gold at discos up and down the country.

Going out as the 'Old Gold Roadshow', Wild

Wax will play a selection of the 4,000-plus records that are now available through Lightning, on original and re-issue labels.

The first releases on Old Gold are expected to be the Troggs' 'Wild Thing' and Mr. Bloe's 'Groovin' with Mr. Bloe'.

MILES SINGLE

JOHN MILES releases a single 'No Hard Feelings' taken from his forthcoming album 'Zaragon' this week. Added dates to his UK tour: Bury St

Edmunds Focus Theatre March 15, Oxford New Theatre 24, Birmingham Hippodrome 25, Bradford St Georges Hall 26.

SIRE SIGN SHAM

THE RAMONES' and Talking Heads' American label, Sire, have signed British punk band Sham '89 for the USA, it was announced this week.

The band's first album, 'Tell Us The Truth' is released by their British label Polydor on February 17. Meanwhile Sire hope to put the album out in America by the late Spring, with a possible Stateside tour to follow.

Roundhouse call 999

999 WHOSE United Artists' debut album, '999', is released at the end of the month, top the bill at London's Roundhouse on March 19.

Dates are also added to their current tour as follows: Uxerston Penny Farthing March 3, Newport Stowaway 15, Margate Dreamland 24. The show at Norwich Peoples Club has been switched from March 14 to March 21.

Free Vibrators

THE VIBRATORS play a free gig at London's Nashville on February 19. 100 passes will be available at 6 pm on Friday, Saturday and Sunday from the Nashville Rooms.

Motown 12inch

MOTOWN JOIN the 12in single boom this week with the release of a Commodores' double A-side. A first for the label and the band 'Zoom' ('Too Hot To Trot') will be available in a special colour bag on February 17.

More Strawbs

THE STRAWBS have added five more dates to their forthcoming British tour, which will be their first for over a year. And Ariata release their debut album for the label, 'Deadlines', next week, to coincide with the tour.

Dates are: Nottingham University February 25, Plymouth Fiesta 28, Eastbourne Congress Theatre March 1, Edinburgh University 3, Hatfield Forum 9.

OL' BLUE SUEDE'S BACK

ON MARCH 3, Jet Records release a new album from Carl Perkins, entitled 'Ol' Blue Suede's Back' - Carl's tribute to Rock 'n' Roll. Tracks include: 'Rock Around The Clock', 'That's All Right', 'Maybelline', 'Whole Lotta Shakin' and 'Blue Suede Shoes'. There is one new track, 'Rock On Around The World'.

The LP is Carl's first rock album for nearly 10 years and his first UK release for five years, since 'My Kind Of Country'. Producer is Felton Jarvis who worked with Elvis Presley for many years.

A maxi-single featuring 'Blue Suede Shoes' will also be released on March 3. Perkins arrives in this country this week for a promotional visit and for the Country and Western Festival where he will appear on March 26. He will be undertaking a major UK tour in April.

Bethnal single

BETHNAL'S FIRST single 'We've Gotta Get Out Of This Place' from the 'Dangerous Times' LP is released on February 24.

Tour dates: Sheffield Poly March 1, Swansea Nutz 2, Stoke North Staffs Poly 3, Northampton Nene College 4, Cardiff Top Rank 7, Aberdeen University 9, Edinburgh University 10, Glasgow Strathclyde University 11, Loughborough Town Hall 14, London Bedford College 17, Shrewsbury Tiffanys 21, Plymouth Woods 22, Margate Dreamland 24, Stafford Top Of The World 27, Coventry Locarno 28, Newcastle Mayfair 31.

Young Ones withdraw

THE YOUNG ONES have withdrawn from the Vibrators' tour which began last weekend. Vocalist Paul Lewis commented: "We decided that with a name like theirs, they'd attract the wrong kind of girls. We



MANFRED MANN

BLUE OYSTER CULT HERE SOON

BLUE OYSTER CULT, after their most successful US tour ever, are bringing their quarter-million pound laser light show to Europe in April. The tour, including two nights at London's Hammersmith Odeon will feature the most impres-

sive light show ever to hit the road.

The show includes four main lasers plus a special unit fixed to Eric Bloom's wrist which can project up to 31 sources of light to any point.

In America, the band's

MANN LP AND TOUR

MANFRED MANN'S Earth Band's new album 'Watch' is released this week. Eight months in the making, the LP contains seven tracks including live versions of 'Davey's On The Road Again' and 'Mighty Quinn'. Produced by Manfred and the band, the album features for the first time bassist Pat King who replaced Colin Pattenden last year.

An edited single version of 'Mighty Quinn' is to be released on March 10 - The tenth anniversary of this number making No 1 in both Britain and the USA.

Full British dates for the band: Newcastle City Hall April 7, Edinburgh Usher Hall 8, Aberdeen Capitol Theatre 9, Glasgow Apollo 10, Sheffield City Hall 11, Bradford St George's Hall 12, Ipswich Gaumont 13, London Rainbow 14, Brighton Dome 15, Bristol Colston Hall 16, Portsmouth City Hall 17, Birmingham Odeon 19, Manchester Free Trade Hall 21, Wolverhampton Civic Hall 22, Croydon Fairfield Halls 23.

All tickets will be priced at £2.50, except London where they will be £3.00 and available in three weeks time.

These dates will be the band's first live British appearances since Christmas 1976. In May, they start an eight-week tour of the United States.

special effects have been likened by critics to 'Star Wars'.

Full British dates: Leicester de Montfort April 26, Bristol Colston Hall 27, Manchester Free Trade Hall 28, Glasgow Apollo 29, Newcastle City

Hall 30, Birmingham Odeon May 1, London Hammersmith Odeon 3 and 4. Tickets range from £1.50 to £3 and are now available from the respective box offices, except Leicester and Bristol which are postal application only.

NEWS IN BRIEF

THE RUBETTES played a surprise gig at Newark, Notts last week and plan live more in the near future.

THE TARLE have signed to Chiswick Records and release 'See Calla' as a single in mid-March.

DONNA SUMNER's new single 'Rumour Has N' is released this week. It's taken from the Casablanca album 'Once Upon A Time'.

KARL DOUGLAS releases his next single, 'Keep On Pleasing Me' on March 3.

THE WALKER BROTHERS are in the studio recording tracks for a new album. THE NEWS, recently signed to GTO, will release their first single in March and will be guesting on a major tour during that month.

FLO'S 'Out Of The Blue' album has now been certified platinum in this country in Australia, the band have broken box office records established by Abba and Fleetwood Mac.

BERNIE TORME has been added as special guest on The Boys' tour.

ELKIE BROOKS Birmingham date on May 25 is at the Odeon, not the Hippodrome.

THE LATE SHOW, who support the Jam at the Marquee on February 24 add the following dates to their tour: Twickenham St Mary's College, February 17, Nottingham, Tiffanys 20.

CHARLY RECORDS are to release six jazz-rock albums on their Affinity label next month including an album from Jimmy Jewell and Vanzells.

YOU STAND ACCUSED
EMI 2745

The new single by
KING HARRY

IT'S GONNA BE A MONSTER

Is it a nut? Is it a boy? Is it a wino?
No, just WRECKLESS ERIC
Our own nutter,
TIM LOTT talks
to him

'They tried to
put me in a
mental home -
I wouldn't
go, I wanted
to be alive
instead'

NERVOUS WRECK



WRECKLESS ERIC is 23 and looks about 17. He grins like a schoolboy, too. But he's overjoyed to have escaped his teens.

Eric's pubescence was not one of those you read about in scouting magazines, all jolly boyish quips and games of British Bulldog. In fact, they tried to have him put away.

"I had a nervous breakdown," he says timidly, playing with his scrawny Oxiam scarf. "It was a bit boring where I lived, in Newhaven. To tell you the truth, it was incredibly boring. I didn't like being at school. I didn't like what you had to do there."

"I got harangued a lot. I didn't like mixing with people much at that time. I didn't have any friends. I got the piss taken out of me because of my height (Eric is about 5'6").

"People love it. Anything people can find that might be wrong with you, they love it. Christ, yeh."

At this point Eric had still not quite gone off his nut, but the move to art school in Hull was enough to nudge him over the edge.

"I wasn't all that pleased to be there. I used to worry a lot about what people thought about me. It was paranoia. If someone said they didn't like me it really used to screw me up. I couldn't get on a bus

because I thought the people might look at me. Madness, really."

Eric was sent to a psychiatrist by a doctor. Eric wasn't keen on headshrinking, but he went all the same. The course of treatment turned out to be completely useless.

"He talked all sorts of rubbish, a load of rubbish. Quite a lot about... did I think... how did I feel about life. 'Do you wish you weren't alive' and 'do you wish you hadn't been born'."

"I wanted to be alive, actually. People have got to find something wrong with you all the time."

His state of mind wasn't helped during this miserable period (he was 19) by an altercation with the forces of law and order.

Eric, it seems, was pilled out of his head on tranquillisers after a party in a squat.

"It can send you mad that, the pills. I somehow managed to walk through a hardboard wall outside the squat. Not very dignified really."

"Far as I can see I was just walking along the road feeling this wall to make sure it was still there."

I must have done something really horrendous because they brought out two riot wagons and three police cars. Oh yeh, I remember something about walking into a taxi office and smashing up the phone.

"Anyway, these police stopped and said 'come over here' and suddenly they're picking me up off the floor and ramming the police car door on me head."

"This was at about three o'clock in the morning and all the lights in the street went on. In court they said I'd woken up the whole street but it was

them. They were throwing me at the dustbins and hitting me with things."

The incident, and the court case that followed, did nothing to improve Eric's already damaged brain cells. He went round the bend.

"They tried to put me in this mental home in Hull, where they put all the art students. Do wickerwork and things. But I wouldn't go. I wanted to be alive instead."

At this point Eric formed 'the worst rock 'n' roll band in the world' and his life was saved. He got himself back into a human state of mind again and even made friends.

THIS trauma ridden adolescence obviously helped mould the present Eric, but not in the way you might imagine. He's no embittered brat, no twisted Elvis Costello soundalike.

The signs of stress are there - fingernails bitten down hideously short, badly shaking hands, a drink problem - but you barely notice them behind Eric's infant smile and convincing naivete. He speaks very slowly and quietly, but he's absolutely open. My girl companion thought he was "sweet".

Eric is about to go on tour with a new band, has a new single out - 'Reconnex Cherie' b/w 'Rags And Tatters' - and a new album scheduled for early March. His future is promising, judging by his critical acclaim so far, but there are still a few clouds on the horizon.

He's just become homeless, and is going through one or two emotional crises, as well. And he still manages to attract trouble.

"I had a bit of bother on the tube the other morning. This bloke, who looked like he was out of the window of Burton's or Moss Bros, started calling this friend of mine a punk because she was wearing a few

badges

"He looked at me and said to this girl 'wassamatter don't he talk?' I said that I only talked when I had something worth saying, not to people like him. He said he was going to put my head through the window."

"This was at 10 o'clock in the morning. It's not what you expect, is it?"

"Anyway, we got off at the next stop, not because we had to but we were going to anyway."

At this point Eric went off at one of the wild tangents he's renowned for. If you're not interested in the vagaries of the London train system and Eric is, you can skip the next few paragraphs.

"We were going from Paddington to Bayswater. I said we should have got on the Metropolitan line in the first place. I mean, you get a different class of person on the Metropolitan to what you do on the District and Circle."

"Bakerloo is quite a nice line. It goes to Saint John's Wood, in fact, all those sort of places. I wish someone would point out the overground. Now there's a nifty little line runs from Waterloo right the way to Richmond and Virginia Water. Very cheap and very quick and no-one seems to know about it. I went to Virginia Water because there's a totem pole there - in Virginia Great Park or something. It's about two miles from the station."

Mentally, Eric is not as other men. His mind sometimes skips into the most peculiar corners, unprompted by any precise questioning. He claims, out of the blue, that he is a descendant - in - law of Lady Godiva. He also finds people who wear large trousers or look like shop window dummies, quite disturbing. He has a vacant voice, but his mind is filled with all sorts of weird stuff.

The thing that struck me about Wreckless when I first saw him was the sheer grubbiness of the man. He made the Stranglers look like something out of Tom Brown's Schooldays. I felt I ought to ask him how often he washed

"Oh, most days. I'm in a bit of a state because I got a lot of soapy water in my eyes this morning. And I've got a toothbrush (Eric proudly produces a ranky looking disposable toothbrush from his pocket). These are good Best toothbrush I've ever had. It was one of Larry Wallis' castoffs."

HE seems to have cleaned up his image now. The cover of the new album shows him well scrubbed and wearing a very natty suit.

"I haven't really worked on my image. This thing of being dirty... just before the Sliff tour I was a freelance gardener and we went to do a warm-up for it, and I arrived straight from digging up the shrubs."

"I used to garden for old ladies a lot. S'quite nice really - you get about a fiver and a cup of tea and a biscuit if you're lucky."

The drawback with tea is that it doesn't have any alcohol in it. Eric likes alcohol. He refuses to hold out his hands in front of him to let me see if he's got the DTs.

"Am I a piss artist? I dumped people have got different ideas. I start at about 11 am and go on until about 11 at night and then I fall over."

"I haven't got a favourite drink. I get drunk on I'll drink anything really. I used to get some sort of cooking pot for 30p a bottle. And sherry. Sherry is revolting."

"I used to have a sort of aversion to Barley Wine. The drink I was introduced to, which is real damage, is a half of Guinness and a Barley Wine and a double brandy."

"I don't use any drugs, apart from alcohol and a spot of coffee."

"Alcohol is really my only vice. You can't have six vices at once, you get screwed up. Getting stoned is kind boring. And acid is a very harmful thing. I shared a flat with a bloke who destroyed himself on it. I got upset."

Wreckless squints and swigs at his glass of white wine, looking for all the world as if he'd be happier with a pint of bitter.

As I disappear for a swift crap, Eric confides in my companion.

"I don't like doing those interviews," he grins, "because I'm afraid the bloke will think I'm stupid if I get the answers wrong."

SWEET LEVEL HEADED

ALBUM · CASSETTE

Includes The Hit Single
"Love Is Like Oxygen"

After a long absence from the recording scene, Sweet return on Polydor with a blockbuster album. Radio & Record News, February 4th

This is Sweet's most melodically adventurous excursion to date with the excellent new single, 'Love Is Like Oxygen', featuring a chunkerama riff soaked in powerful production. Yes, musically they're excellent, and as a Sweet album this couldn't be more complete.

Pete Makowski, Sounds, January 28th

In short—and let the surprise be contained no longer—'Level Headed' will be enormously successful. John Shear-Law, Record Mirror, February 4th



HAMMERSMITH ODEON-24TH FEBRUARY



Off Centre

Edited by TIM LOTT

KID BRUVER. "Can I come with you to the gig tonight?"
 Big bruvver: "No."
 Kid bruvver: "Oh, why not? After all I have bought their album."
 Big bruvver: "You're an annoying little creep, that's why, and anyway you have to be 18 to get in."
 Kid bruvver collapses in a heap of tears. Life is cruel for a 15-year-old music fan who is deprived from seeing his fave group simply because of some restrictive licensing laws.

These laws state that anyone between the age of 14 and 18 is allowed on licensed premises provided that they do not consume alcohol. So what's the problem you might ask? Well, yet again the Law contains the legendary "But." It states that it is entirely up to the landlord's discretion whether he lets these under-18-year-olds in. Of course, rather than spoil the enjoyment of their adult patrons by playing host to immature kids, most landlords will turn away all juveniles. The landlord simply refers back to the Law and says that it is all very well letting in youngsters but there is always the chance that someone will buy them alcohol, which of course is breaking the Law!

These Laws apply to licensed clubs as well as to pubs. In fact clubs are perfectly within their rights to employ bouncers at the door to turn away all unwanted custom, usually the fated "young ones." The ironical thing is that once inside these hallowed clubs it becomes clear that many smoothies are simply making use of the late bars and paying little or no attention to the band. The management readily admits that it costs them



ARE YOU UNDER AGE?

little by turning away "under age" fans because most of their profit is taken at the bar.

Most bands have personal stories of young kids who have travelled to a gig and then been turned away by the friendly bouncers. If you find yourself in this situation and have some initiative then your best bet is to write a note explaining your plight and send this in to the band. It should prove whether your heroes deserve your attention.

The problem of these "under age" fans has been highlighted during the current revival in "pub rock." The most interesting music is to be found in the sweaty clubs up and down the country. It is here that such bands as the Rich Kids, Generation X and Tonight, all with chart hits, are playing high powered pop to "old" audiences. After all, it's these sort of bands with their keen good looks who are currently being strongly

featured in the colour teeny magazines, and it's these youngsters who would love to see the band live, but have to make do with "Top Of The Pops."

So what can be done about improving the lot of the thousands of young fans who have to wait until they "look" 18 before they can venture into these rock 'n' roll nerve centres where the better bands are creating

a level of excitement which is somewhat lost when they progress into the big-time concert world.

One solution is for a package tour of three or four up 'n' coming groups, playing local cinemas where they could reach the young audience.

A more positive and direct way to reach the kids is currently being

organised now. It involves Gimmick, an Irish teenage pop group. This band encountered the usual problems of finding venues where they could actually play in front of their fans. The answer was easy enough — a nation-wide school tour which proved highly successful. Gimmick come to Britain shortly and will play a series of ballroom and school dates.

The Shits are another band who recently played a one-off gig in a London school, which by all accounts was highly successful. If a band like this can find a headmaster enlightened enough to let them play in front of those kids in the ridiculous position of being too young to rock 'n' roll, then other groups should also try and adopt this adventurous idea. After all how many songs are there with references in them, to that word which I'm constantly repeating, KIDS. Kids do not include over 18-year-olds.

"All the kids are complaining that there's nowhere to go.

All the kids are complaining that the songs are too slow." PHILIP HALL. (Age 18).



THE SUNDAY TIMES, THE OBSERVER and **THE SUNDAY TELEGRAPH** are, all three, good newspapers. Presumably that's why they're defined as 'the quality' to define them from the less prestigious 'populars' or 'tit rags'. Their coverage of world events is impressive. Their coverage of football is astonishing. And their coverage of the arts is irreproachable.

Except in one case. I'm referring to the reason you buy this wood pulp in your hands — pop music. For reasons that are as obscure as they are annoying, the quality newspapers broach the subject rarely, and often as not, disdainfully. The Telegraph hardly ever mentions the subject, and a review would seem heresy, raising the Purity of art.

THE OBSERVER is scarcely less stuck-up in the reviews section they include a piece on the no-doubt indispensably cultural movie 'Viva Kneival' but obviously consider pop as simply too crass even for a mention.

Except almost condescendingly in the 'Young Observer' section of the colour supplement. The Sunday Times take the most encouraging approach, carrying excellent features on Tina Turner and Tom Robinson though I would argue with Robinson's interviewer Michael Pye that Robinson "helped invent political rock," bearing in mind its 15 years of precedent).

But its review column is still not handled with the respect granted other cultural columns. Staffed by the middle-aged Derek Jewell, who, though fairly knowledgeable, is more happy with jazz than the Sex Pistols (he rubbed his metaphorical hands with very real glee when he read that punk rock actually was dying as he'd trumpeted all along) the approach is geared to hip MOR.

It could be argued that the day pop starts getting respect from the qualities then it's not youth music anymore. In which case what better to do than look at the populars where it's dealt with in its usual genial flippancy.

Part Two of Dee Harrington's expose on Rod Stewart in the SUNDAY MIRROR took a rather more sympathetic turn this week. Maybe I was premature in calling her a bitch. Though she emphasises again what Stewart was capable of being — spoilt, immature and sulky she suggests — some of the problems he suffered were bound to cause such distasteful effects. This week's episode ends with Rod poignantly playing with his trains in the immense Cranbourn Court mansions — "his only pleasure". Much of the time he spent "staring morosely out of the window". Poor sod.

David Jacobs' first wife has a go at him in the NEWS OF THE WORLD and Nina Carter of Blonde and Blonde says yet again that she wants to be taken seriously as a singer. Blonde on Blonde are apparently big in Japan, by the way.

Nothing in the EXPRESS but the SUNDAY PEOPLE have an astrological rundown on George Harrison by "the world's most famous astrologer," The Great Lyndow. TGL writes: "An ingenious mentality and wider artistic possibilities than he seems to recognise. Constant of purpose, nervous about relationships. Probably will never extend himself to the full." To which I can only add, "and who would listen now if he did?"

Do you remember when...

DO YOU remember punk rock?
 Huh? Do ya? Huh?
 But maybe you're too young. Too young to remember those metal message days of Roxy music, poxy press, and foxy fox faketeens. When you could buy a drink at The Roxy and still get change out of £20. When you could actually BELIEVE the dishonesty of charlatans. When the sweat puddles dotted broken glass floors.

Just ask your mum. She'll tell you what it was like to know Johnny Rotten and burn her arms with the actual flag butt as used by Andy Czesowski who even let Art Up have a quick drag. "Things were different in those days son," she'll tell you. "I mean, people used to talk to each other on buses. Everyone was more, well, friendlier somehow. Kids seemed to enjoy themselves and didn't get involved in so much trouble.

"Course, that was before the country was invaded by all these powerpoppers. Now they're everywhere, driving the buses, in the hospitals, mugging old punks etc

Two books are creating those grand old days have just been published. 'Not Another Punk Book' by world-famous historian Isabelle Anscombe takes a nostalgic stroll

down mammary lane in this bold, brash, breathtaking volume with a shocking pink cover.

Lots of meaningful quotes from meaningless people and superfluous re-iteration of already well-known facts. Ah, but there is the supreme intellectualising — "Punk... is a mode of anarchy as much as the Dadaist 'Cabaret Voltaire' in Zurich at the end of the First World War, and how many people today are particularly familiar with that?"

Precisely. See, degrees in English from Cambridge are beneficial.

Still, it's better than most and the photos are much better than... '100 Nights At The Roxy' by Michael Dempsey which has only got 98 pages anyway. It's just a bunch of photographs on inferior binding that looks as though it will fall apart after a week. Don't bother.

Both books are printed by Big O and cost £2.95 which is ridiculous for '100 Nights'.

"And now? The Sex Pistols are gone, Joe Strummer's dying of old age in a hospital bed, The Damned are being re-vamped and your father doesn't squelch anymore. No, things just ain't the same. Even the mansion's starting to fall to... BARRY CAIN

Frying tonight. Eggs, chips, pie and... Bubble and Squeak

ROCK STARS' mummies needn't worry about their little boys not eating properly when they're on the road anymore. And it's all thanks to Kevin and Paul, caterers extraordinaire, who operate a very highly rated, two-welshman show known as 'Bubble and Squeak'.

Together they've taken on the daunting task of feeding the hungry masses that make up the road crews and the bands themselves while on tour.

"We started off working for a large catering firm," says Kevin. "Then The Who came and did a gig in Wales and our firm

was asked to take on the catering. We enjoyed doing the whole thing so much, and got on so well with the roudies, engineers, members of the band that we decided to set up on our own and devote ourselves exclusively to catering for rock artists."

With the help of promoter Harvey Goldsmith, they've catered for numerous bands including such notables as Wishbone Ash, The Eagles, Genesis and Queen and have travelled all over Britain and Europe.

It's not the holiday that it sounds though. Every

morning there's at least three hours shopping to do, longer when they're abroad and not familiar with the lingo. When they've done that it's usually time to start getting the evening meal ready for the road crew and after the gig they supply food for the band.

Then there's the clearing up to tackle and perhaps an overnight drive to the next date. "We have to catch up on a lot of sleep while travelling," admitted Kevin. "We don't really mind unless we miss some landmark we especially wanted to see."

Judging by the size of some roudies they take a

lot of filling. Kevin and Paul stick to a fairly simple but nutritious and wholesome menu. They make their own pies, soups and stews and do lots of roasts and steaks. They always use fresh vegetables and prepare salads by the score.

"Road crews get served up with so much crap in some hotels that they expect the very best from us. We haven't had any complaints yet."

At the moment they're having a rest after a tour with Thin Lizzy. Next Sunday they'll be off on the road with Rush and after that to Europe with Blue Oyster Cult. "We're

hoping to get a chance to get over to the States this year," says Kevin. "They don't have anything like us over there. We've had several offers but so far they've all fallen through."

"Bubble and Squeak," if I recall, is some disgusting concoction of fried potatoes and cabbage. "That's right," laughs Kevin. "When we did our very first tour with Wishbone Ash we got on really well with their road crew. Great lads they were. For some reason they always called us Bubble and Squeak. Can't think why, but we've never even made it."

MARY ANN ELLIS

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Down on animal farm

Sheila 'Terrapin'
Prophet swallows up
Yellow Dog



HEARD THE one about the Irishman and the American on holiday in Morocco?

"We went horse riding one day, and they gave Kenny a stallion and me a mare," says Herbie Armstrong (the Irish contingent). "So there we were riding along the beach, when suddenly these great hooves clamped themselves round my legs. I looked round to see what was happening, and there was Kenny, perched in the air, looking absolutely amazed — our horses were having it off underneath us!"

Animal urges apart, Herbie and Kenny, collectively known as Yellow Dog, have a lot to thank the equine species for — it was horses that caused them to meet up in the first place.

Herbie had temporarily deserted the music world to run a riding school in Portugal. Kenny, on holiday over there, went along to hire a horse. The two got talking about their musical careers to date, produced their guitars, and — a great partnership was born.

Herbie gave up the stables and came back to England to work with Kenny. Their first project together was Fox, who went on to have hits with 'Only You Can', 'S-s-single Bed' and assorted others.

The name, it seems was inspired by a fox who was spotted in Herbie's back garden eating an apple.

Fox seems to have ground to a halt at the moment: "We don't really

have time to work on it any more. Noosh's still around, but we're not sure what she's doing at the moment."

And so, Yellow Dog came into being. Again, the name came from a real animal.

"I had a dog called Yellow Dog in Portugal," explains Herbie. "Yes, he really was bright yellow. I couldn't bring him back to Britain because of the quarantine laws, so he's living in Amsterdam now. Our cat's over there as well. He's famous — he's appeared on the radio!"

Horses, foxes, dogs, cats... new look lads, I don't mean to sound suspicious, but just what is this obsession with animals?

The two deny all knowledge. "Names!" says Kenny dismissively, trying his best to look innocent. "What's in a name?"

Oh all right then, let's talk about the guys themselves. Kenny and Herbie now live only a mile away from each other in the heart of the Oxfordshire countryside. All very idyllic. They even have their own recording studio out there.

Hmmm... are you rich then, boys?

"No, most of the equipment was second-hand," says Kenny. "You'd be surprised. The whole studio probably cost less than one album by some bands. Groups spend a lot of money recording in London — it's crazy, because they could build their own studio for about the same money."

Still, the boys can't be too badly off

both of them have had long, illustrious careers in music. Herbie worked with Van Morrison in the early stages of his career, and Kenny used to be a songwriter in New York. His main claim to fame is that he wrote the classic Drifters' hit, 'Under the Boardwalk'. He also worked with Clodagh Rodgers for a while — oops, sorry, he doesn't want to talk about that one.

But back to the present day... Kenny says he chose to live in the country because he's been in cities all his life — first New York, and then London.

"Now we come in to London for a couple of days at a time, and it's exciting," he says. "It's a great living in the country. You get to know lots of people, there's a really nice social life. Kenny Everitt lives out there as well. You develop much closer relationships. You become real friends with people, simply because you see so much of each other."

"The sex scene out there's great as well. There's lots of wife-swapping going on! Everybody's up to

something — the erotic life's amazing!"

When they're not making music, the lads get thoroughly involved in this country living. Kenny keeps chickens — oh no, here we are back to animals.

"There are lots of nice sheep around where we live," laughs Herbie. "Especially this one called Hilda."

"Seriously, though that whole thing with sheep really does happen. I was listening to a phone in on the local radio the other day, with these nice people trying to answer the listeners' problems — a psychologist and a minister — and I swear, this guy phoned in — this travelling salesman from Nottingham — and said he was nuts about sheep! 'I can't help it,' he said, 'whenever I see a flock of sheep, I just go nuts!'"

But enough of these perversions. Music. That's what we're going to talk about. Got that straight? Right. This hit single, 'Just One More Night'. People say it sounds Bolanish.

"Yes, people have said that to me too," says Kenny, "but I can't hear it. It certainly wasn't deliberate."

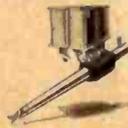
The group, in fact, recorded it as long ago as September. They reckon it was just a 'fun song' to put out.

Since then, they've been busy on their new album, which is now almost finished.

"We've just a couple of tracks to do now, which are going to be a concept thing," says Kenny. "A featurette, if you like. No I'm not going to say any more about it, in case it doesn't work out! We're going to America to record those — I just feel they'll be better done in America. America has the right feel for those tracks."

In fact, they should have flown out by the time you read this. Herbie is heading for LA first of all, and Kenny's off to New York (Brrr).

"We're going to start at opposite sides," laughs Kenny, "and work our way inwards. We should meet somewhere in the middle. In fact, I think we'll arrange a date in the middle of the Grand Canyon!"



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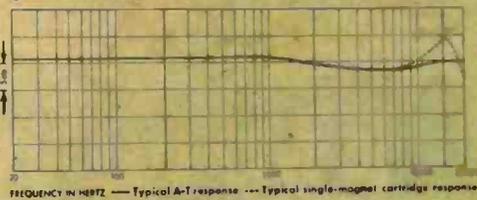
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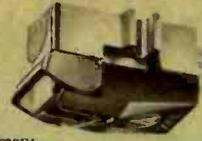
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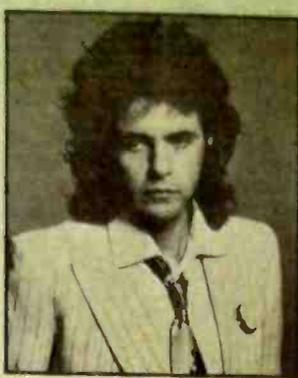
Singles

reviewed by ROBIN SMITH

Come
backs,
cliches
and a
cosmic
climax



QUEEN: great comeback



DAVID ESSEX: orchestral climax



THE CLASH: worn out cliché



THE SAINTS: wonderful bliss

QUEEN: 'Spread Your Wings' (EMI 2757). Semi-raw Queen taken from the latest album of a similar nature. Bites at first before fading halfway through. Great comeback but could have done with some more heavy guitar. Very creditable.

WRECKLESS ERIC: 'Becomes Cherie' (Stiff Ray 25). Rummaging through the dark recesses of my mind I am reminded of Steve Harley. Eric uses similar intonations and the epic has a few light kisses of saxophone and even a bit of concertina. First one in with a correct translation of the title wins four pairs of Sheila Prophet's knickers.

CLASH: 'Clash City Rockers' (CBS SCBS 5834). Tough cover, tough lyrics. Angry words that have made the Clash and the vast majority of the others a worn out cliché. Take the money and run while you can.

DAVID ESSEX: 'Stay With Me Baby' (CBS SCBS 6083). Essex blasts his vocal chords out but the orchestral climaxes just aren't powerful enough. Essex may be teetering, he should have released the safe teeny song 'you'.

BOB MARLEY AND THE WAILERS: 'In This Love' (Island WIP 64). Cat prowling notes and Marley in tranquil voice on maybe his most tender sentimental song so far based around some neat guitar hooks.

BUDDY HOLLY: 'Wishing' (MCA 344). That stupid voice, those awful lyrics. I just can't understand the fascina-

tion for this decaying overgrown schoolboy guitar player. As I've said before, death can be extremely lucrative.

NEIL DIAMOND: 'God Only Knows' (CBS SCBS 6064). This is wet. In front of a collection of whimpering strings Diamond groans through the song. There is nothing worse than gravel voice trying to sound really sincere. Yeeeh.

JOE TEX: 'Rub Down' (Epic SEPC 6088). Tries mixing it between fast ballad and 'Ain't Gonna Bump No More' revisited. Top spread out.

THE SAINTS: 'Know Your Product' (Harvest NAR 5148). Now then this could be BIG. Not so much because of the band themselves but because of the brass section. Wonderful blasts in all the right places.

ALAN TEW: 'Close Encounters Of The Third Kind' (CBS SCBS 6138). More film fun. This time they've disguised the theme to the next sci-fi epic rumoured in the States to be even bigger than 'Star Wars'.

AFRICAN STONE: 'Choose Me' (Tempus TEM 109). Brain infiltrator. De old ridums that get you in de end. No letters from the National Front please.

ROGER POWELL: 'March Of The Dragon Slayer' (Bearsville K15538). Tolkienesque piece of synthesiser music (intellectual stuff, huh chums?). I insist you all dash out and buy a copy today. Could I ever be wrong?

ROY WOOD'S WIZZO BAND: 'Dancin' At The Rainbow's End' (Warners K17094). There's

Jeff Lynne who can't do anything wrong and then there's former ELO man Roy Wood who's become a failure. Liked the last single but this one is um well. Sorry Roy but it's far too late.

GRINDER SWITCH: 'You And Me' (Atlantic K11080). Jimmy Carter likes them, even bookin' 'em once to play at a fund-raising benefit concert. They're one of those bands from the Southern stable, marginally less boring than the Allman Brothers.

MIDNITE CRUISER: 'Striker' (It 2). Liked the jangly guitar parts but it still comes over anonymously.

DUGGIE BRIGGS BAND: 'I'm A Flasher' (It 3). Smutty records about men in dirty raincoats. If Benny Hill recorded it then it would probably get more air time.

DONOVAN: 'Dare To Be Different' (RAK 289). Former flower child who still exercises himself on cosmic lyrics. Good though, sing-along chorus.

KING HARRY: 'You Stand Accused' (EMI 2745A). Dross about coming from a broken home, etc. One to warp quietly over a fire.

TAMMY WYNETTE: 'Sweet Music Man' (Epic SEPC 0092). Why does she also sing like she's trying to jeep her dentures in? Tammy whines on about her man. Terrible.

FAT LARRY'S BAND: 'Castle Of Joy' (Stax 502). Production line disco. Nothing original here.

TONY CHRISTIE: 'Magdalena' (MCA 331). This was written

by Tim Rice and Andrew Lloyd Webber. And sounds like a leftover from Evita.

DAVY JONES: 'Little Line' (MCA 348). Taken from Harry Nilsson's sleep-inducing 'The Point'. This is one of the better cuts except near the end when you want to yawn.

DIANA ROSS: 'Top Of The World' (Tamla Motown TMG 1099). Who's trying to sound like Donna Summer then? Hasn't that backing been used somewhere before?

SOLUTION: 'Give Some More' (Roeket ROKN 536). Strong opening pulse and then they go and spoil it with ineffective vocals. Should have been instrumental all the way through.

SALE: 'Medicine Man' (MCA 349). It's all about seagulls and flying.

STORMER: 'My Home Town' (Ringo 2017 113). 'Yellow River' revisited about four years too late.

MISTRAL: 'Jamie' (Polydor 2058 987). European version of Fox but without the same amount of class. It just annoys me.

BIONIC BOOGIE: 'Dance Little Dreamer' (Polydor 2048 906). Now come on lads, that intro sounds like something from Barry White. From there it's yet more below average disco.

BLACKSMOKE: 'Your Love Has Got Me Screamin' (Casablanca CAN 120). Spectacular title for a mundane single.

RANDY EDELMAN: 'Slippin' Away' (20th Century BTC 1036). "Sitting in a world filled with confusion." Call

yourself a lyric writer? How many times have lines like that been dredged up and slapped on vinyl?

WILLIE FISHER: 'One Way Street' (Jama JA 0041). No please stop this torture. Yes it's disco time again.

FRONT: 'System' (The Label TLR 003). A record to bash your head against a brick wall by.

BARDOT: 'No One Cries' (Victor PB 5083). Watered down West Coast falling midway (twixt the Eagles and David Soul. A maybe).

EARTHQUAKE: 'Charbusters EP' (Berserkley B2211). Excellent remake of 'Friday On My Mind from a bygone age. But for my money I'll take 'Girl Named Jesse James' with its opening touches of guitar. About eight points on the Richter Scale.

JAMES AND BOBBY PURIFY: 'Gonna Give Her All The Love I've Got' (Casablanca CAN 1). Cheapo bit of near Tamla Motown style 'staring at the moonlight holding her light', etc. As they used to say in all the best comicbooks, nuff said?

BUGATTI AND MUSKER: 'Starry Night' (Epic SEPC 6950). Disraeli single cut by singers who sound like they've got a hangover. The worst of the worst.

THE STUKAS: 'I Like Sport' (Sonet 60N 834B). I don't. I don't like this single either.

KANSAS: 'Point Of No Return' (Kirschner SKIR 3820). Jittering keyboards grand production. Symphonic rock that probably won't stand a chance over here (a shame).

DUSTY SPRINGFIELD: 'A Love Like Yours Don't Come Knocking Every Day' (Mercury Dusty 1). They've wheeled her out of the Singing Geriatrics Department, applied make up like Polydilla and expected her to sing again. Somehow she even managed to get on 'Top Of The Pops'. Wheel her away again forthwith.

REAL THING: 'Whenever You Want My Love' (Eye TN 49045). Too cool this isn't going to put them back. The heat's gone from the act.

ENCHANTMENT: 'It's You That I Need' (UA UP 36353). It was allowed to spin justice before being trampled underfoot.

DOMINIC FRONTIERE: 'Washington Behind Closed Doors' (ABC 4203). Television muzak that they've decided to turn into a single. It could have been used for Charlie's Angels or anything.

CLAUDJA BARRY: 'Johnny Johnny (Please Come Home)' (Mercury 6188 180). Good picture on the cover anyway. Tastefully erotic.

RANDY GURLEY: 'Heartbreaker' (ABC 4200) Linda Ronstadt soundalike. Are they turning these people out in factories?

SCRUFF: 'Get Out Of My Way' (Track 2094 140). Scruff are ambling somewhere between new wave and power pop. There's no hope for them yet.

DENICIE WILLIAMS: 'We Have Love F8 You' (CBS SCBS 5931). Ethereal intro and then she falls over backwards before screeching rather unpleasantly at the end.

THE NEW SEEKERS: 'Flashback' (CBS SCBS 5809). Sounds impossible but they're even worse than The Brotherhood Of Man. They'll love this at the Breckindale A Go Go where they still may have some fans.

GENERAL JOHNSON: 'Don't Walk Away' (Arista ARIST 108). I'd run from this.

THE SECRET: 'Do You Really Care' (Arista ARIST 173). Ian Hunter type vocal chords then your standard amount of crasherama.

DEAF SCHOOL: 'Thunder And Lightning' (Warners K1100). Big bummed female on the cover and a record pressed in horrible red vinyl. They've been trying really hard with Deaf School trying to get them out of the art school small club rut. The single is too confused, not enough synchronisation. Back to the drawing board.

MELBA MOORE: 'Standing Right Here' (Buddah BDS 464). Melba's one of a glut of nearly made it singers. Innocuous single.

TUBEWAY ARMY: 'That's Too Bad' (Beggar's Banquet BEG 5). Mundane vinyl by silly looking people dressed in 'Star Wars' clothes.

PENNY LANE: 'Absence Makes The Heart Grow Fonder' (Bartel SAT 124). Not with stuff like this.

AL HUDSON AND THE SOUL PARTNERS: 'If You Fed Like Dancin' (ABC 4203). I don't.

PAUL TRAVIS: 'Full-Time Woman' (Decca F13749). The press blurb says Paul is an experienced writer and musician. Nah nah.

EARTHQUAKE



Chartbusters

Friday On My Mind
Girl Named Jesse James
Julie Anne · Mr. Security

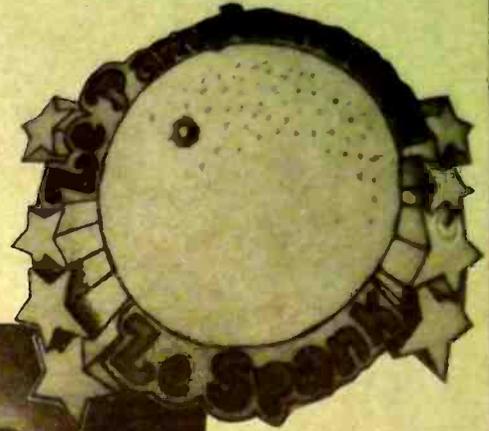
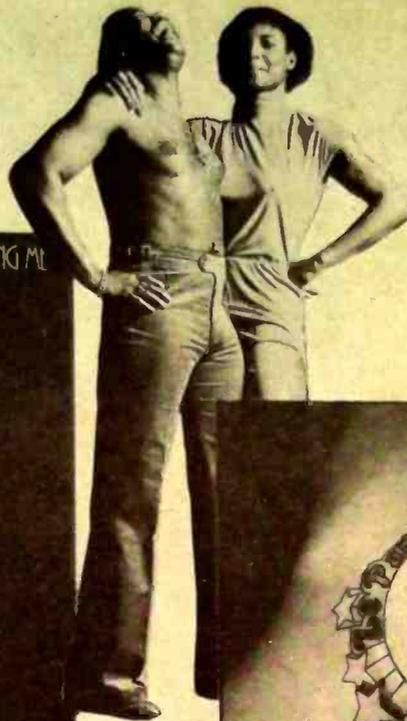
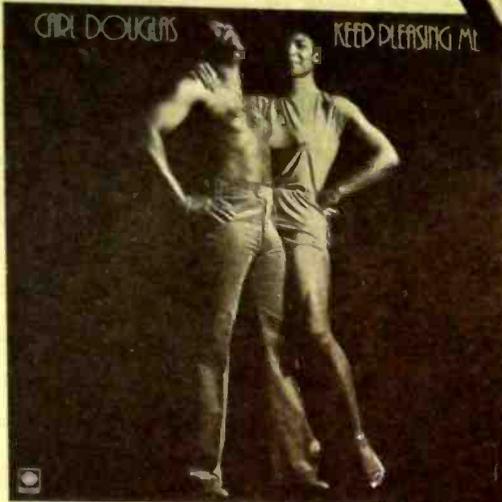
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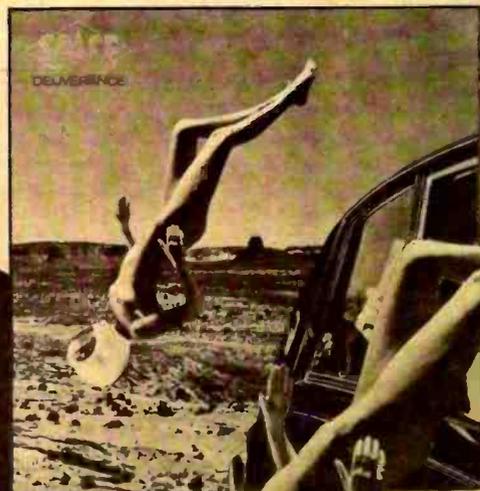
CARL DOUGLAS
Keep Pleasing Me
NSPL 18552



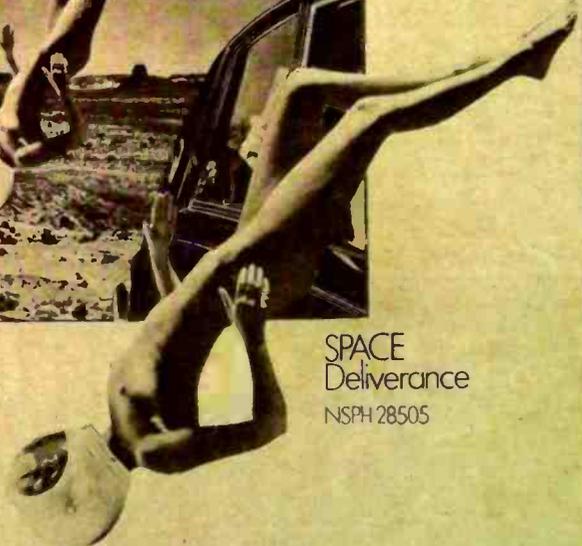
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Squeeze please me

SQUEEZE: 'Squeeze' (A&M AMLH 0445)

YOU CAN squeeze a grapefruit / you can squeeze a melon / you can squeeze a spot / you can even squeeze a lemon / you can almost squeeze a brick wall but what I like best is to squeeze Glen Tilbrook's underpants when he ain't wearing a vest.

And you'll have fun fun fun when these laddies take your neat heart away.

This is a pink album by a group called Squeeze. The muscular catastrophe on the cover - voluptuously veined, hideously unreal - bears little if no resemblance to the artichoke heart within.

And it's all heart. All emotive method, all singularly pleasing, all merry men in paper hats, all painstaking mania.

Yes, it's a great little record.

Five guys (I won't mention their names cos mentioning names takes up lots and lots of space which is unnecessary and pretty boring for you readers who just want to know what the album is like okay. That's why I ain't gonna mention the lineup of this five piece band. Get the picture?) stamping their style (and I mean

style) on a slightly waning climate.

There's Glen Tilbrook lead guitar and vocals, Jools Holland keyboard, Gilson Lavis drums, Chris Difford rhythm and vocals, and Harry Kalkoull bass.

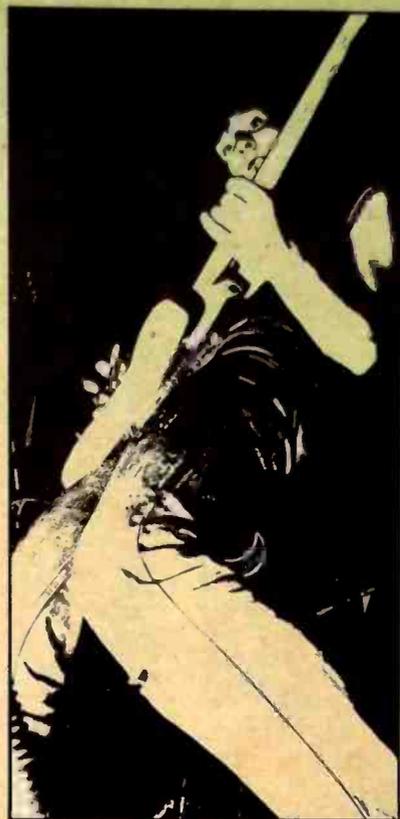
Together they make pretty pictures - eccentric sometimes, ingenious always, entertaining always, brilliant sometimes. It picks up where their EP 'Packet Of Three' left off and we're all the better for it.

From the futurama John Kongos 'Take Me I'm Yours' (incidentally a surefire gangbang of a hit) to the soundstrobe instrumental 'Wild Sewerage Tickle Brazil' to the disgusting navy blue knicker sentiments of 'Out Of Control' - "I like schoolgirls and lollipop" Squeeze reveal a taste for the comfortably bizarre.

But there's also the rockblue blazing of ditties like 'First Thing Wrong' and 'Hesitation (Roo! Britannia)'

I like their singing, I like their music, I like Squeeze.

And as for their pictures - mushy Squeeze. + + + + + BARRY CAIN



SQUEEZE: a taste for the bizarre

KATE BUSH: 'The Kick Inside' (EMI EMC 3223)

SHE FITS snugly nowhere, Kate needs a new file. Bits of her can be glimpsed here, there, Linda Lewis, Maria Muldaur, Special K, mysterious formula.

'Wuthering Heights' is special, so special, so special for anything else on 'Kick Inside' to equal. 'Wuthering Heights' if not quite a want-garde is peculiar. The album, juxtaposed, is quite normal.

Normal, but not ordinary, not so much filler round a pan-flash single. The sophistication is tremendous for anyone, incredible for a teenager (Kate is 19).

Who is Katie, suspended on her oriental kite on the cover front? A vision, but an enigma. She was discovered by Dave Gilmour of the Floyd. She is dark and pretty. She has a voice that twists and bends round ridiculous corners. She is English.

She is a find, a precious asset.

'The Kick Inside' is a debut album, a chintzy despite it. Kate writes all songs and music, sings and plays piano. She has never appeared on 'New Faces'.

There is no unique approach here. Only the vocal flex elevates 'The Kick Inside' to the realms of the unusual.

It has classic feminine touches developed by Muldaur and Lewis - intelligent musicians, melodic construction coffee table production. Very palatable, very vogue.

In the whole history of rock 'n' roll there have been probably a dozen great lyricists. Kate isn't one of them, but neither is she embarrassing, a mercy that isn't so small. She tells stories, of books, kites, getting laid, love, and some stuff I don't know about.

Where did she spring from? And where to? I'm watching. + + + + + TIM LOTT



KATE BUSH: a precious asset

MARK FARNER: 'Mark Farner' (Atlantic SD 18232)

I NEVER knew nor cared too much about that fine example of American youth culture - cross over gross out - musical mentality

called Grand Funk. I was too young y'understand and I never could get it off on that revolution stuff, natch.

However, Mark Farner as you may remember was the mucho-macho-butch lead singer / guitarist and front man of that combo. Just take one look at the sleeve shot and you'll find Mark resplendent in light black leather strides baring his tanned torso and coming on very much like the original stallion.

'Mark Farner' the album is his return to the recording scene via his debut solo offering. Currently in a soulful mood there are not any gargantuan heavy metal meanderings that one would associate with his recent past.

Produced by sometime axe fiend / hero Dick Wagner (he of the Lou Reed and Alice Cooper notoriety) what we get has far more to do with the general ... from New York to LA ...

uptown downbeat boogie captured with, in some cases unnecessary, restraint and polish.

Farner writes all 10 tracks which is the main reason I feel this album never really gets off the ground. Although he can still be relied on to come up with a neat toon or two, the rock and roll almanac nature of his

(warm and breathing - just about) lyrics grow in tedium with extended play. It all sounds like rich boy blues to me. Farner's strained vocalese belongs more alongside the wild and incestuous pretensions of the standard HM syndrome than to something like 'He Let Me Love' where his self indulgent wanderings receive over-enthusiastic support from the house band of what purports to be a song delivered in the gospel vein. That I can do without.

Kudos go to the assembled heavies that each receive a token credit thru their association to Mr Wagner. The playing is excellent and kept to the minimalistic sparsity of the arrangements. It's a strange paradox that

the more outstanding numbers on this new set are surprisingly the ballads. The very fact that in most cases it's here that Farner's inadequacies as a singer are revealed. It's tracks like 'Lorraine' and 'Easy Breezes' that come out as the strongest numbers on an otherwise fairly pleasant but pedestrian LP + + + 1/2 JOHN BULL.

PEARL: 'Pearl' (London SHU 8508)

THESE TWO sisters, Debbie and Leslie Pearl, have between them written, sung, co-produced (and partly played on) this competent semi-rock album. The tracks which are rock, are the best - like 'Everybody Needs Somebody' which is a hard straight down the line shot.

I was less keen on their ballads which are a bit gutless and make them sound like a female Aleski Brothers, when they've proved they can do better. It's all right for a debut album, but I don't think it's going to be big unless they take a lot of care which track they pull off for a single. + + + ROSALIND RUSSELL.

CERRONE: 'Super-nature' (Atlantic K80431)

THIS MUSIC succeeds in rendering the disturbing harmless by its unrelenting disdain for any kind of human contact. The voices that sing the tale of a scientific error that has created monsters out of the creatures 'down below' are disembodied commentators floating somewhere way above the ground in the disco mix.

The results are like watching a bad science fiction film that works on the very idea of you suspending your belief in the idea of real human encounters and situations. Utterly compelling and fascinating at the same time. Surely this music is the result of man's mastery of technology, a mastery that may have been won at a great cost. Disco themes are amongst the most interesting and bizarre in music.

This one that maddles with mutation and the growth of a supernature that may dominate man's destiny, telling of monsters taking their sweet revenge on mankind, is potentially quite threatening. Cerrone wraps it all up in its celluloid coating of

heartbeat music that is the Europeans' vision of the elemental in all of us. Pass the peas I'm ready to dance to the number one sound in the US disco charily. + + + GEOFF TRAVIS.

JOE WALSH: 'Joe For So' (A&C ABC, ABC 5420)

COMPILATION album by former guitar hero who spread his wings and joined The Eagles. Opening track 'Rocky Mountain Way' will perhaps be most instantaneous over here, concert head banger with a well stacked build up until Walsh pushes it all aside on guitar. Then the voice bag - (whatever happened to them?) and keyboards casually falling off the drums. Now excuse me, but some of the notes on 'Welcome To The Club' do sound somewhat like 'Rocky Mountain Way' only played faster. Hey Joe this is beginning to get a bit boring until a break for drums and bass and a solo that you don't hear too often these days. Good guitar playing sometimes even great, Joe's trouble was that he tried to sing. It hardly ever worked because his voice was so characterless.

'Bookends' is a bad attempt at something approaching a ballad but it's played too heavily. I'll take 'Pavane' any day, a classical piece with Walsh on synthesiser. Something tells you he was capable of a lot more than the three star boogie on the majority of this record. + + + ROBIN SMITH

HOW TO ANNOY THE NEIGHBOURS

TED NUGENT: 'Double Live Gonzo' (Epic KES 5508B)

CAN YOU hear me at the back? Pardon? I said another good way of annoying your neighbours is to set fire to their dustbins. Nugent, wonderer, meandering, racing on electric journeys of his own, Madman's back, loud and proud with a double dose of gross-over-indulgence storm trooper through the stereo system. Recorded at various concerts through the United States through '76 and '77, as live recordings go, the reproduction on this set is above average.

But the music? Pardon? The Noise Abatement Society are on the telephone. Sorta like Doctor Teeth and his Electric Mayhem, Nugent wondering, meandering, racing on electric journeys of his own, ably supported by Cliff Davies, Derek S Holmes and Rob Grange and a very tolerant sound system. While most of the time Nugent's guitar sounds like a rogue buffalo on the rampage, he occasionally slips into something a shade more melodic.

Top tracks: 'Cat Scratch Fever' and 'Stormtrooper'. Nugent remains an eccentric as he rides across boogie, psychedelia and heavy metal. Pardon? I said ... Oh never mind. + + + JIM EVANS.

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DUSTY SPRING-FIELDS: 'Illegals Again' (Mercury 9180 807)

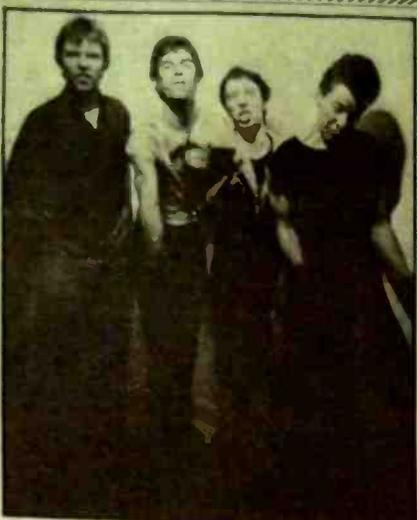
ROBIN SMITH hit the proverbial nail on the head while listening to this album on the office cassette.

"It's anonymous housewife music," he proclaimed and then left to embark on yet another run filled week of sick leave.

Great comebacks have a habit of falling on their arses. Slade, Small Faces, Gary Glitter, Jet Harris, Sandie Shaw are recent examples of resolute failure. In many cases such failures arise out of an over-reliance on a once famous name. A name that means nothing to the transistorised kiddies who've already forgotten yesterday's episode of *Crossroads*.

Record companies still don't seem to realise that people are essentially fey. Short memories, short pockets.

This album is typical of the blueprint to rejuvenation — a suitably arty cover picture to hide the marks of time, a pretty, meaningful quote from the lady herself inside "For those who cared with love," bearing a facsimile signature, and a batch of highly unexceptional songs by 'hip' writers of the Barry Manilow, Lesley Gore, Carole



SHAM 69.

Bayer - Sager, Peter Allen lik, all totally out of touch with the contemporary British market.

Sure there's a lot of good musicians, sure there's a few good numbers like 'I'd Rather Leave While I'm In Love' and the new single 'A Love Like Yours'.

But that's not much of a foundation for another star trek. Her voice retains most of its blue rinse huskiness, but a lethal combination of indolence and indiffer-

ence is beginning to form like plaque in her approach.

Maybe she ought to close her eyes and count to 10 before trying again. ++ BARRY CAIN

SMOKEY ROBINSON: 'Smoke's World' (Motown STML 12078)

THIS ALBUM is great to play when you finally get home late at night and just collapse into that easy chair and relax.

Since Smokey Robinson quit the Miracles

(sob) nearly six years ago he has been the main man responsible for some of the most sophisticated sweet soul music this side of Curtis Mayfield.

In those six years though there have been a lot of changes that have occurred. Good old Smokey however has not only maintained the traditional values of his natural music but continued (somewhat drastically it might be argued) to be completely contemporary in the type of material he chose to record and / or wrote himself.

'Smoke's World' is a conglomerate compilation effort, marking the years between 1972 and 1977, successfully picking up on some of the most popular numbers / hits from his solo ventures.

15 tracks in all. Four from the vastly under-rated 'Smoke's World' album including 'Just My Soul Responding', surely one of the man's all time classics. Also from that same album is 'Sweet Harmony' which must have been written as some sort of tribute to the late great partnership with the Miracles for 17 years. There are three off 'A Quiet Storm', Remember 'Baby That's Backatcha'?

Fortunately this album is not meant to be a definition of anything other than what Smokey Robinson has stood for with or without the

impeccable Miracles for 21 years. And that is soul music — real soul music — that means something to the head, heart and feet. Not plastic funkadelia back street shuffle aka all those soundtracks to all those throwaway movies like 'Car Wash'.

Writing and reading about 'Smoke's World' is like trying to describe the taste of a good wine to a friend. It means nothing until you experience the pleasure first hand. So what are you waiting for? +++ JOHN BULL

LITTLE FEAT: 'Waiting For Columbus' (Warner K99075)

LITTLE FEAT comes — dull, uninspired slices of self-indulgent torment. Epic, fruitless solos a Mount Olympus away from audience involvement.

So, with some trepidation I embarked on this two album live journey of music from their last London concerts suitably embellished by a further concert in the States. And the transition from the sweaty, beer gut configurations of a Little Feat show to vinyl solitude is little short of miraculous.

Amazingly there is more excitement on these records than ever was evident in a three hour treacle heavy LP concert. You're not confronted by a bevy of beads admiring each other's talents on stage. You're not confronted

by the tedious sight of a body contorted over its instrument demonstrating its adroitness. You're not sitting in an uncomfortable chair with an increasingly more arse.

You're home enjoying the techniques. The audio splendour of your undoubted wiardry. Those time devouring

solos suddenly become an integral part of the whole, knocking and gaining admittance. Hume it on the production job. Immaculate.

Everything falls into place and for the first time I can comprehend what all the fuss was about. +++ BARRY CAIN

SHAM 69: 'Tell Us The Truth' (Polydor 2383 491)

A GIGGLE in the night.

And I thought punk was kaput. Snlio, a bubble in the Alka Seltzer — but maybe that's because I'm a Londoner.

Sham 69 fulfills a 16-year-old notion of gutter grit. Instability is a Saturday night knees-up. A Saturday night piss-up. A Saturday night punch-up.

They're a good time band with a real line in social sophistry. Not that the kid's take too much notice of what's being said. No, they're preoccupied with being performers themselves. Extrovert. Easy blues wiv boots and astrual crops enjoying the hospitality of maver Brown.

Sham's songs aren't particularly deep, significant or dotted with politico palpitations. They simply appeal to the susceptible — and that could be you or me.

Jimmy Pursey plays on people's restricted emotions — and he'll be the first to admit that. He plays upon them in such a mundane, North Bank way that the crowd can't fail to find it strangely heroic. Pursey is a hero in the same way as Peter Storey was a hero or Ron Harris.

And we'd all like to be heroes. Sham are often accused of being a good live band. They're a great live band and this album also confirms that they're a decent studio band — though you only get one side of that on 'Tell Us The Truth'.

The rest is an expensively deleted some holds barred live show with all the faves — 'Rip Off', 'Ulster', 'George Davis Is Innocent' (?) etc which gives the uninitiated some idea of what the band is all about, or, more exactly, what the band's audience is all about.

'Tell Us The Truth', or 'Sham 69's Greatest Hits' could well be an epitaph of '77. The dilemma is — how can they follow that?

I sincerely hope the words Sham 69 won't be added to the ever increasing list of defunct '77 misfits. That would be a tragedy. +++ BARRY CAIN

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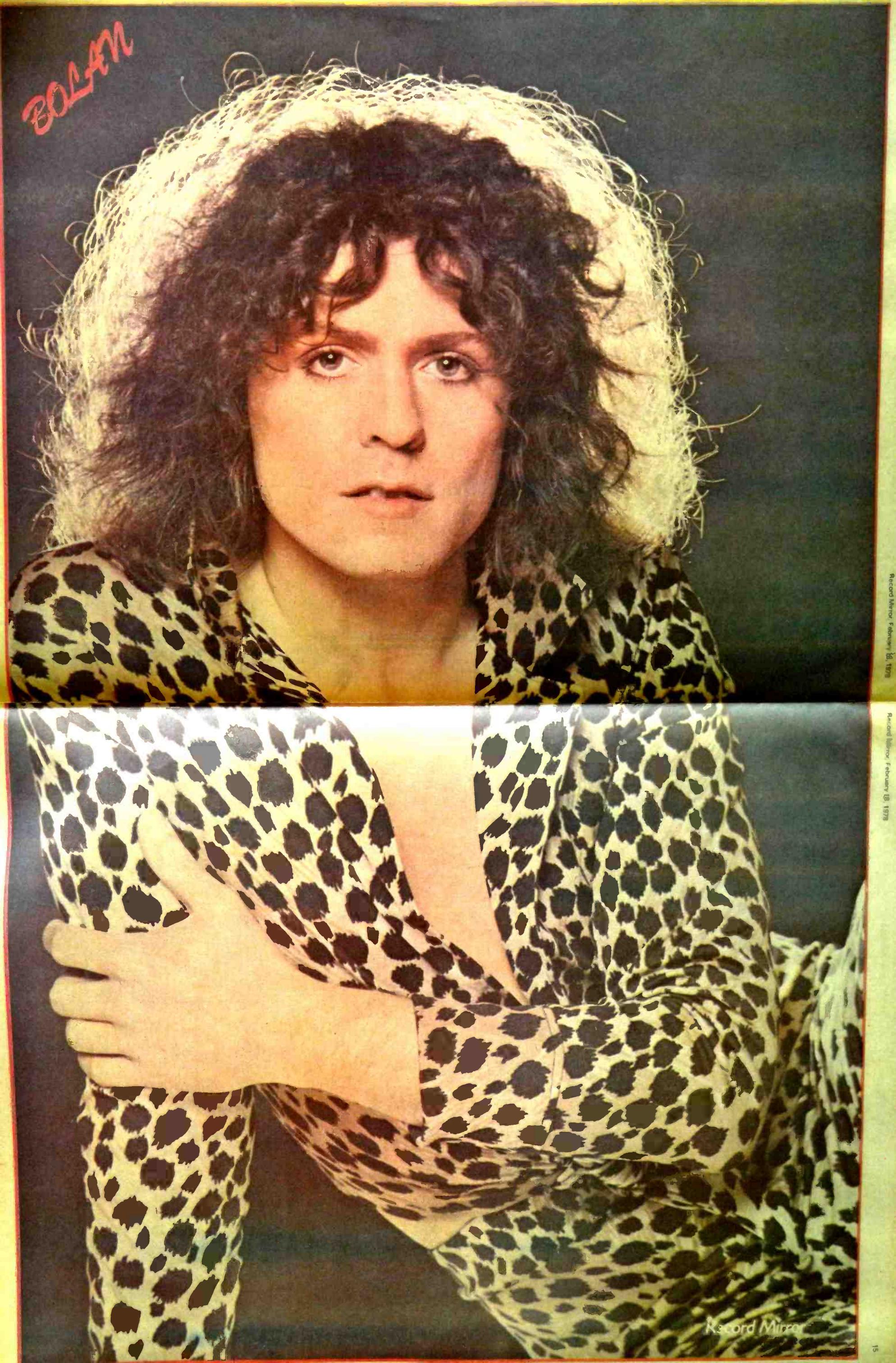
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BOLAN



Mailman

If you're normal there's no point in reading this page . . .

AS YOU are all already aware, the pages of RECORD MIRROR are so imbued with influence and magnetism, that anyone who touches them finds they have instant aphrodisiac powers, enabling them to ensure the object of their desires (within a five mile radius). However, it is not generally known that the same influence can go awry if placed in the hands of the inexperienced and hot headed. And so, this has happened on a large scale this week and resulted in all the letters sent in to this page being written by those under the powers of suggestion (our suggestion is that they're crazy). The force be with you (but if it don't fit, don't force it). First out of the padded cell . . .

Skywalker

I HAVE the Allen. The Creester is also my captive. I will do terrible things to them unless you send Olivia Newton John, The Runaways and Linda Ronstadt in mailbags to my earthbase on Wimbledon Common - I will also abduct Debbie Harry and render your photographs jobless. I already have Farrah and Cheryl Ladd. We don't all eat Smash up here. Oh dear! My angels are whipping your "much loved loonies" (yes you did say that) rather too excessively for intergalactic tranquillity. Hasten if you wish to save these hostages as my leather clad lovelies are about to . . . oh it's too terrible to mention. This is not a hoax - this is a code word Bramble Pudding operation. Put the bitch away, Farrah, this isn't the Isle of Man. Farewell earthlings. Bungo Skywalker, Spacecruiser 1, Above the RM offices, Long Acre.

Dante

BY THE time this letter gets printed (and it will) (you're very sure of yourself - Mailman) all the twits will have finished vomiting up their off the cuff comments on the poll. Note Bolan just stopped

Queen from being overall winners for the second year running. Meanwhile I am patiently setting up my instruments which are designed to overcome the world with peace and love and Queen and me.

Dante Queeniac (Messenger in Mercury). PS Do I HAVE to pretend I'm crazy to get to you?

Who's pretending? This lot ARE crazy.

Alphomega

DEAR EARTHLING MAILMAN. I come in peace in the hope of finding two typical earth beings back to my planet Alphomega (Galaxy 14, South Clacton).

Stop it right there. I do not believe that the majority of the RM readers are cruising about in intergalactic ships, because we haven't any of your sky-high addresses on our subscription lists. And while you might feel high just reading RM, we know our powers do not reach beyond the ozone layer.

Disturbed

TELL ME who they are, what they are and where do they come from? I am of course (of course - Mailman) referring to The Fondlers! So you've never heard of them either? There's a lot of talk

about them down here, but all anyone knows is they're local and supposedly hot property. You must know something - the name is driving me insane with wonder. Your disturbed reader, Mick Jones.

One of many, Mike.

Flying Pudding

AY UP. And how are all you nerks down south? Ta for good interviews recently with Judge Dread and Tom Robinson, and good posters too - Runaways, Blondie etc. On the subject of Blondie, ain't Debbie Harry a crack-er?

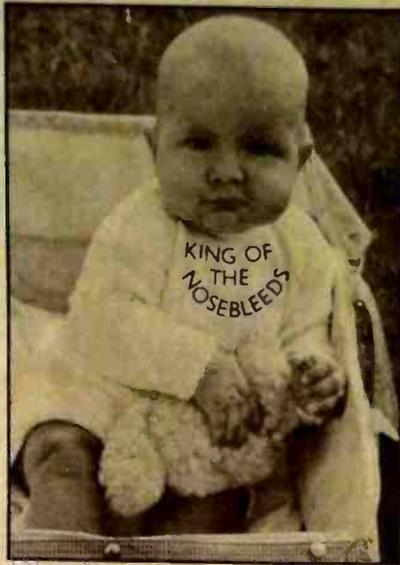
The Allen and the King Of The Nosebleeds are both moronic cretuns. Steve (The flying Yorkshire Pudding).

Had a good battering recently?

Nutter

WHEN WANDERING aimlessly down the road the other day, I caught sight of a certain Mr Alf Martin bangin' his bounce against a brick wall. I was a little puzzled. Then the answer came to me! It must be because he's the Ed-It-Er! (snigger).

Anne Nutter. It's coz he worries so much about you all.



THE KING: but which one is the pretender?

The Creator

I HAVE been taking your grotty stinking depraved rag for the past six months and have just seen fit to grace its semi-literate readers with this, my linguistic masterpiece. Firstly, I would like to point out that The Allen and The Creester are straight jacket candidates and ought to have

their (CENSORED) surgically removed. Phew, these padded cells are rather inhibiting. Next, I think Abba's new single is crap. Finally, your review of Frank Zappa's concert was not entirely true: Frank is after all, about as interesting as a human vegetable.

The world shall hear of me again. The Creator.

Demoralised

AS YOU chose to ignore my first literary gem to your periodical, I am making a second attempt to bring some culture to RECORD MIRROR (You're wasting your time, they ain't interested - Mailman).

Firstly, when are you going to bring that superb singer / songwriter Chris De Burgh to the attention of the buffoons that squander greenbacks on cretinous new wave records? (Mainly due to the propaganda printed in RM).

If this letter fails to appear in black and white, I can only assume that you bums can't appreciate a truly magnificent performer. Angus Littlehampton (A demoralised Chris De Burgh fan).

Well, Angus, we can understand you being demoralised. Why not pick a different hero?

Nosebleed 1

HULLO! It's the King Of The Nosebleeds again (and I'm not going to abdicate, Moaning Git from Edinburgh). I suppose I'd better get on with this great letter. The Stranglers' new single is great. Buy it! What do I think of the Pistols breaking up? Not much really. I never could stand John's spiky hair

or Sid's suicide mania. Has he sliced off any arms yet? Oh, and clean up the letters page, it's getting too filthy. Finally, Karamel Krimson, the Allen, the Fonz and the Hater of Bad Things, all go and get (CENSORED). There's only one true loony and that's me.

The Wizard

I HEREBY give The Allen warning that its days are numbered now that I am about to fill the pages with my wonderful talent. I being The Wizard. My wondrous talent will arrive on your desk one month from the date you publish this warning. I feel it only right to give that rat bag and bore enough time to remove itself from your pages. The Wizard.

Nosebleed 2

ENCLOSED IS my photo, sorry it's the only one I've got. Hello everybody . . . first of all let's get matters straight. In last weeks' issue I was mentioned six times on the letters page. The . . . who mentioned dropping Barry White on me can go to hell, as can the . . . who called me . . . just because I listen to Tony Blackburn. However, I do agree with him that John Lennon is God. Also Stevie Nicks is God and Althia and Donna are God. The next letter was written by a beautiful girl called General Patton who fancies me. I fancy you too (look here, this isn't a marriage bureau - MM). Reveal yourself gorgeous, we were made for each other and I passed my 11 plus and got nine O levels. I look a bit like my photo except I've got more hair now. Aren't I handsome? Why do you keep going on about The Allen, I'm much more interesting. Remember, Fleetwood Mac are the only people equal to me in brilliance.

General Patton

HALLO, IT'S the General again. It was most kind of you to give me a conspicuous heading on your page (Feb 4). I was only sorry that it did not happen to head my letter - which incidentally appeared further on with the first word missing. If it happens again, I shall have no alternative but to send in the cavalry. General Patton, US Army Complaints Department.

The Master

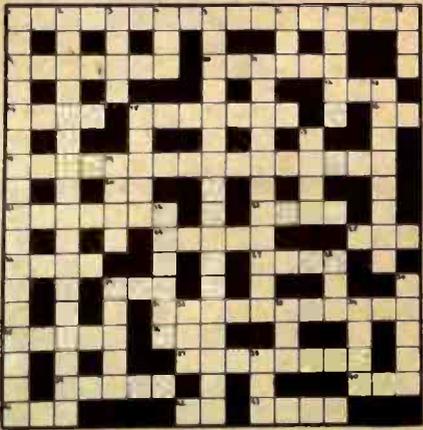
YOU MAY be wondering exactly who I am (I wasn't actually, - MM). Well you can wait until the end of the letter. One of my sidekicks, the incredible M has written to you within the last week and if our letters are not published, we'll personally come round and (CENSORED). Kevin Harry of Reading is asking for trouble. I happen to know Reading quite well and it's not bad for a cesspit. RM you really are getting bad, repeating the US charts again isn't good enough (who wants to know what the silly w-ows are buying anyway). 1978 is definitely going to be the year of the 60's revival. Bring back The Beatles, The Searchers, mini skirts, jelly babies and corporal punishment. The Master of the Universe.

Strophanthus

IN MY profession (gynaecologist) I frequently find myself witnessing situations which may best be described as too horrible to describe, but rarely have I to relay tidings as woeful as those which I now bear. (The next bit is censored because of our sensitivity towards readers of a nervous disposition; suffice to say that this loony is under the impression he's run down The Creester et al in his car - Mailman).

Well, Angus, we can understand you being demoralised. Why not pick a different hero?

Disword



- ACROSS
- Stranglers bassman (4,7,6)
 - Sixties supergroup who originally featured Graham Nash (7)
 - Rat Scabies old outfit (6)
 - 1974 hit single for Pluto (3)
 - Temperature of Erno's Jets (4)
 - 1972 Ziggy Stardust hit (7)
 - See 27 Across (2)
 - Where Stealers Wheel were with you (5,2,3,6)
 - It comes in between an LP and a single (1,1)
 - The length of Leo Sayer's flight (7)
 - The scene of one of the Beatles best known American concerts (4)
 - Woody Woodmanson's under-water group (1,4)
 - King Crimson LP (3)
 - What Manfred Mann's clown said (2,2)
 - 16 Across. David Essex's first hit single (4,2)
 - Paul McCartney LP (3)
 - Roxy Music keyboard man who joined the Mothers of Invention (5,6)
 - Riders of the storm (5)
 - Iggy Pop's power (3)
 - You can expect no mercy from this group (8)

- Frankie or Cleo (5)
 - 43 Across. Group that has caught Saturday Night Fever (3,4)
 - The Beach Boys said that he only knows (3)
 - Little Ladies hit (1,1)
 - See 40 Across.
 - The biggest of their early seventies hits was Tap Turns On Water (1,1,1)
 - 1964 Drifters classic (5,3,9)
 - Michael Jackson hit single (3)
 - Her only British hit so far was in 1975 with 'Angie Baby' (5)
 - One half of 'Consequences' duo (3)
 - Elvis told us that he is a good shot (2,3,2,4)
 - See 3 Down (8)
 - What Be-Bop DeLuxe had in the night (5)
 - Jeff Lynne's race (4)
- DOWN
- Bob Dylan's 1968 comeback LP (4,6,7)
 - Jam did it in a lot less than 80 days (3,6,3,5)
 - 13 Down. 1972 Who single (4,8)

- Not so Speedy composer (4)
- Season that the Lovin' Spoonful spent in the city (6)
- Supergroup formed in 1975 featuring Mike Bloomfield, Carmine Appice and Rick Grech (1,1,1)
- Status Quo front-man (5)
- Laterday Rolling Stones hit (5)
- Mr Fogelberg (3)
- Where Thin Lizzy kept their whisky (3)
- Alex Harvey's stories (4)
- Gong had an angel's (3)

Last week's solution

- ACROSS
- Mr Tambourine Man. 7 Gimme Some Loving. 10 Ods. 11 Coyne. 14 Roden. 16 Lol. 19 Tony. 20 Ohio. 21 MCA. 22 Robin. 23 Sky. 25 Show. 26 Smith. 27 Queen. 29 Do The Strand. 32 Ace. 33 Yellow. 35 Family. 36 Ra. 37 Donovan. 40 Reelin And Rockin.
- DOWN
- Magical Mystery Tour. 2 Tommy. 3 Best. 4 Reed. 5 Elvis. 6 Nights In White Satin. 8 Moody Blues. 9 Lean On Me. 13 Another Day. 14 Rory. 15 Ono. 17 OC. 18 LA. 23 Stroll. 24 KH. 28 Showdown. 30 Train. 31 Alice. 34 Lodge. 38 Ann. 39 Rak.

BEAT THE SYSTEM

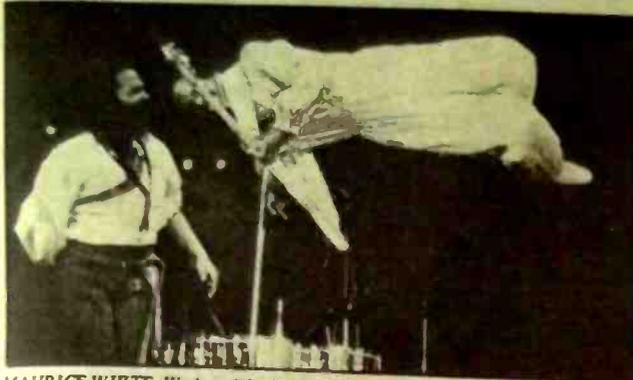
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Barry Cain doesn't know either



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where the delapidated dimple charisma of Clark Gable haunts every bookstand and rocking chair mamas on midnight porches dream of O'Hara fire.

"In ten minutes. The weather in Atlanta..."

where cab drivers deliver news bulletins to passing strangers on the hour and gutless shop shadows dampen ice rink mania.

"Is pretty cold. Hope you have a nice stay in Atlanta."

Where that choc ice coliseum Earth, Wind & Fire will play two Galileo defying shows before 30,000 spectacularly stoned spades.

EW&F are the most successful black group in America elevating the clumsy choreography and jump suit harmonies of elementary soft soul outfits to a Star Wars / Cecil B. DeMille epic-ganza.

They are a twenties mafia funeral surrounded by simple Jewish cardboard box burials. Tubes with no trace of a smile. Sly And The Family Stone of the eighties - drug free, festival free, booze free, Afro barnet free. I love everyday people - but Earth Wind and Fire?

Silly, different strokes for different folks.

They are the first black band to actually create those bland, spiritual, galactical, milky way between meals sentiments inherent in their superficial contemporaries, on stage.

Their live act is the ceremonial materialisation of their music and it's well over the top. But somehow you can't help having a sneaky leaky liking for.

All nine members magically (that's the operative word cos the entire act was conceived by leader of the band Maurice White and a famous American illusionist) appearing in futuristic tubes usually reserved for coffee ads

Maurice White levitated.

The band climbing into a pyramid (White seems to be almost as pre-occupied with the ancient mysteries of that particular shape as Todd Rundgren) which is hauled into the air only to fall apart and volatilise. Then the Dr Who

cliche automaton who guided the pyramid as it was raised take off their masks and volatilise Again, the band.

You know, stuff that wouldn't look out of place on the David Nixon show but on a rock 'n' roll stage!

Right, an essential ingredient for an EW&F show is a cavernous hall which seats no less than 15,000 people. And what people. Black black black black. Smoking black dudes in whippersnapper suits and Bogart panamas, matching Astaire spats with gold laces. Shades, emerald teeth, silk shirts, silk walk, silk talk.

Hey, and the goochy goochy girls one step away from obscenity in villainous Vogue vestments. Wet dream women.

Money to burn. Hey, and what about the smoke, the simulated indoor smog, the mind slide.

Yep, that's an EW&F concert.

Their magnanimous unifying principles wrapped up in a tight complex harmony, likewise brass, thundering blackbeat you can't lose it package actually do work. In the States they've reached the apex of a career spanning eight years, seven albums (six gold upwards) and a plethora of accolades.

Verdine White, brother of Maurice and bassist, tosses an elegant glance across the room.

To say he's smart (that's sartorially) is an understatement. This guy makes Lionel Blair look like a scruffy Sid Vicious.

He sits rather stiffly on a stiff chair in his hotel suite sipping orange juice. "I used to drink seven years ago but then somehow the process of trying to get high just seemed to become more and more unnecessary. None of us drink or take drugs. I've broken up with two ladies because of it."

That seems so inconceivable. A black rock star straight? But sure-nuff true. It seems Mr White is into sophistication.

"A lot of people figure that if you're clean you're square. People admire crazy people. Lennon was much more liked than McCartney because everyone thought he had guts. The experimenter. That I liked McCartney because he was more sophisticated

Pride in appearance is one helluva important part of his life. "You gotta look good. Brush your clothes everyday. Brush your hair."

By talking to this guy with the after shave voice and the splash it on sentiments you start to gain a deeper insight into the band. Listen:

"EW&F have helped to change a lot of blacks lives. Kids today are too wild. They get away with murder. Everyone needs direction and guidance. See, blacks take success differently from whites. A lot of blacks ask me what the white guy knew that he didn't."

"Success is a mystery to them whereas to whites it's a way of life cos he's been taught in the ways of dynasty."

"Blacks in England are different however. They're more satisfied. We just don't look like them. But they'll check us out, simply because they want to be convinced we're a hype. But we don't get upset."

Their current album 'All 'N' All' is their most successful to date and has attracted a whole new audience of whites. Teetering on the edge of the MOR abyss it's nevertheless impossible not to be impressed by their music - a natural progression on from the likes of Chicago and Blood, Sweat and Tears but fused with the incestuous naivete of mid seventies funk.

"I guess we'll have to change things, tone it down, when we get to Europe."

And he's right. There's just as much purist snobbery in the increasingly chic world of reggae as there used to be in punk (before it rolled over and suffocated in its own vomit).

Verdine was once quoted as saying if EW&F weren't black they'd have been bigger than The Beatles. So?

"We've had to cross a racial barrier in music. We're black and it's much harder to get in on any success trip when you are."

"For starters you don't have many people buying your records and secondly black managers are notoriously inept. There's also less channels for black music to pass through."

"So it's taken us a long time to become acceptable. So we could never be like The Beatles. But now we've opened the door for future black bands. One of them will be."

Help

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

Wants to get away

I HAVE no friends and don't get on very well at home. My job is boring and I just want to get out and about and meet people and talk to them. But I don't know how to do it and where to start. Is there any address I can write to, so I can find out about clubs and groups in my area. I'm 19, by the way, and get really depressed.

Dave, West London

You've reached a stage of awareness in life when you're starting to re-evaluate and reassess where you're at and where you could be going. You're not satisfied with what's happening to you but want to do something positive about it, which is good.

After school, work is one of the main areas where people make friends. Have you given your job and the people there a chance? If you've tried and you're just not on the same wavelength, why not give yourself a new lease of life and look for another job.

Back at the clubs and groups, as you don't say exactly what you're interested in, it's almost impossible to put you in touch with one in your area. Do you know what you're interested in? Once you do, this can be a useful bridge to making friends - good

mates always start off with something in common. For details of everything that's happening in your area, including evening classes, sometimes a stepping stone to a new and better job, ask at your nearest library.

But if you don't feel you can go it alone and need a sympathetic listener and someone to give you a much-needed shove in the right direction, ring or call in at the Help Advisory Service, 10 South Wharf Road, London W2 (01 402 3233). They can suggest starting points for social contact and will put you in touch with a club / group in your area - one you might like to stay with.

You're the only one who can shift yourself out of your rut though. So do it.

Time and patience

I AM writing on behalf of my boyfriend Raymond, (not his real name of course). He has a serious problem of a very personal nature but is too embarrassed to seek medical advice.

His trouble comes in two parts. Firstly his penis is extremely small for a boy of his age,

(15). Fully erect it measures only 3 inches. But this is where the second problem stems from - when we have attempted to have intercourse, he has orgasmed immediately he gets inside my vagina and has had to withdraw because he goes limp.

It knows it's something to do with me because he tells me he masturbates regularly and has no trouble. I don't know what to do. I don't want to leave him, but I wish he would improve. Sheenagh, St Andrews

Why should you leave him? Whaddya want - a boyfriend or a machine? According to Dr Kinsey of the Kinsey Report, who is, incidentally, as obsessed with vital statistics as you seem to be, the average size of the adult penis is 6 inches.

Ultimately, unless you take a slide rule and a book of log tables to bed with you, it makes no difference to sexual enjoyment if the penis is relatively large or relatively small. You're stuck with the old but

Dave of Nottingham - there is no Brook Advisory Centre in your area, so it's important that you see your own doctor for a check-up as soon as possible.

Harry of Cardiff - If you send your full address, some leaflets on VD will arrive, pronto.

true cliché - it's not what you got but what you do with it (that counts, and who you do it with, of course).

Premature ejaculation is probably happening because he's sexually inexperienced. (Not so surprising in view of his age?), can't control the intense excitement he feels and therefore can't wait. A general lack of privacy and time, coupled with the possibility of being disturbed isn't helping either of you.

If you can arrange to be together, somewhere relaxed and away from it all for a longer time. Then if at first he doesn't, (quite), make it you'll have a couple of hours to spare to try again. Masturbation before intercourse can dull down some of the excitement and using a condom can also help reduce sensitivity. If you're not using any form of contraception at all, you'd better get started or you'll have more than premature ejaculation to worry about.

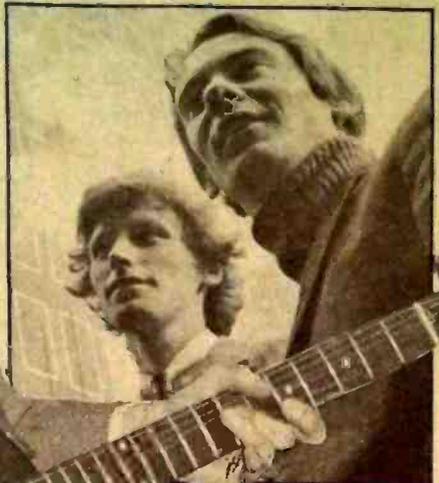
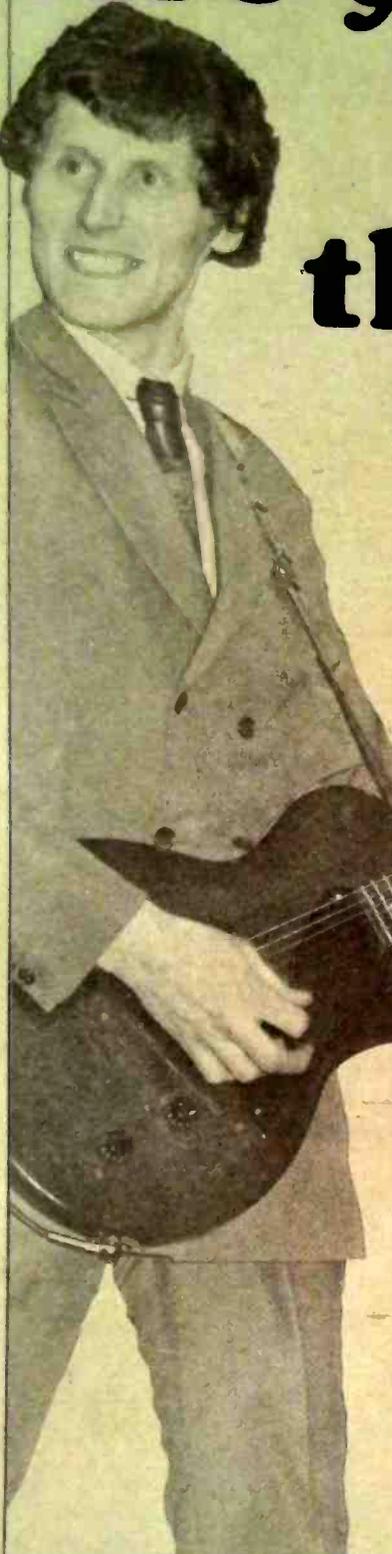
But if that doesn't work, consult Human Sexual Inadequacy by W H Masters and W E Johnson for another more complicated self-control system.

Some cases of premature ejaculation aren't so easily solved. If nothing seems to work as your boyfriend gets older he should consult his doctor

THE WEEKEND STARTS HERE!

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Are you going to hate this man?



Pat Collier and Chris Smith of the Boyfriends

YOU THOUGHT pop music was ballast for the squidgy mass consciousness, swill for Onederful plastic brains, diluted art for the millions. And you maybe thought right, but Pat Collier isn't playing the game that way Collier, architect of the popular music group The Boyfriends, has some ideas so individualistic, the little girl pop market is going to hate him — or at least, ignore him.

In at the beginning of the end of punk with his American - spawned melody and beat songs, Collier is only interested in playing to an elite, those on the ball enough to keep up with him. "Rock 'n' roll is all about elitism, it's what makes it so interesting. Image is the most important thing. I am very unconcerned with music," says Collier, sitting, the wrapped and freckled among chubby lunching businessmen. Here we have something entirely predictable; the antithesis of punk. Although Collier's viewpoint is entirely applicable to punk, punks would never, never admit it. It was music for everyone, they said, no fashion but a movement. It wasn't and it wasn't.

"Style is the most important thing in pop, just as it was in punk. I'm not interested in playing to people wearing leather jackets and bondage suits. My only interest is playing to people who are hip enough."

This all sounds like first degree snobbery, and it is — but then the thrill of it all is in snob value, as Collier recognises. Why do critics love the obscure for its own sake? Why do they discard heroes once they start selling a few records? Why were the Pistols more fun before the Daily Mirror started writing nice things about them? Because rock 'n' roll people are the biggest nose in the air anywhere. Therein lies the fun. Fun can be serious, too.

"I'm completely serious about what I do. I can appreciate what, say, The Yachts are doing with their 'We don't want to sleep with girls — we want to marry them' approach, but I'm not interested in creating an image around myself to that extent. What the Yachts do is very cheap and superficial."

The curious thing about Collier's approach is that it stands at opposites to the attitudes of his heroes and influences. They include Gary Glitter, Sweet, and particularly Marc Bolan, none of whom were exactly elitist. "It's my favourite type of music. When I write songs that is what I want them to sound like."

"Bolan particularly is a big hero of mine." Maybe already he's changed his mind. Collier admits he alters his ideas continuously. He's already bored with the concept of his brainchild, The Boyfriends. "I have a very low boredom threshold. I'm fed up with what I'm doing now. I despise touring." "I don't know what I'm going to do next, only what I'm not going to do."

I don't want to be wearing suits in three months time. I don't want to be playing pop songs in three months.

"It will become more serious. Whereas now it's warm, it will become cold. I am not prepared to make records to keep people happy. I admire Nick Lowe tremendously because he does exactly what he wants to do."

Following your own nose totally which is what Collier wants to, has its drawbacks. If he signs a record deal, and then decides to completely alert his direction he's not only going to get some very irate company executives on his hands but also miss out on the big time (just as Nick Lowe has).

"If I'd wanted to make money, I'd have stayed with the Vibrators."

Collier was the bass player with the Vibrators until Autumn last year, shortly after the band signed a lucrative deal with CBS. He left, it comes as no surprise, because he was bored.

"My ideas and their ideas were miles apart but I met Knox again recently, and the things he was saying he was going to do were all the things I wanted to do when I was in the band."

The punk stance that the Vibes took at the time is now rapidly becoming redundant.

"There is a coherent identity in the power pop groups. It's like picking up punk rock and taking out all the crap and all that is obnoxious. It's very similar to the beginnings of punk except that at the beginning of punk there was nothing dying. Now punk rock itself is dying."

Collier's single mindedness is admirable, but it might lead to pitfalls, like surrounding himself with yes-men. The band have no manager or PR at the moment because Collier only wants people who will do exactly as he tells them.

From his comments Collier could appear to suffer from megalomania, snobbishness, paranoia and an overdeveloped ego. Oddly enough, he is none of these, merely someone fanatically committed to his own ideas and someone with a strange honesty.

He could have wheeled out requisite niceties which would have put him in the bland popstar mould that teen worshippers crave. He chose to cry truth and set himself up to be slaughtered. But don't care, not at all.

"A pop star doesn't strike me as something I don't want to be. But I won't calculate it. I'm not interested in catering to a mass."

Soul by JOHN SHEARLAW



Heatwave keep up the pressure

ALTHOUGH AMERICA could do with a heatwave or two right now the band of the same name — despite an almost instant success over there — won't be turning their back on Britain to help out Uncle Sam.

And with 'Groove Line' shaping up to become every bit as big as 'Boogie Nights', the hit which launched them on the chart trail a year ago, Heatwave are convinced they'll have their biggest success yet... in the UK.

At least lead singer Johnnie Wilder is convinced; and his ebullience is enough to melt glaciers single-handed.

"We built up an audience that are really into our music over here," he enthuses, "established our name, worked all the small clubs."

"Now we're ready to headline!" he states triumphantly.

"Of course it hurts being detached from an audience for so long. We should be playing here more, but we've never thought of deserting — the tour later this year is going to be the big one to prove that."

Presently based in West Germany and London, Heatwave are about to release the follow-up album to 'Too Hot To Handle' to coincide with a return to live work.

But they won't, insists Wilder, be going out as a 'British soul' outfit.

"I don't have a chip on my shoulder about having made it in Britain," he says. "I've always hated labels. What some people call 'disco' I've always called rock and roll, for instance."

"But England has always had black music — there hasn't been a 'movement' you could name, and I wouldn't feel part of it even if there was."

"Bands have gone up, gone down, gone up, yet I feel my roots have stayed the same. Moving into an international field really gets the message across; people just like good music, well-played."

Something Heatwave confidently (and why not?) claim about themselves.

Keared on the hard slog of small provincial clubs, to European venues — "In some places like Sweden soul is still a cult" — and finally to America, they've taken it all in their stride.

They played in front of a 15,000-strong crowd for the Martin Luther memorial concert in Atlanta, Georgia, as well as for the discerning executives for the CBS Convention in New Orleans, on the last visit... one which got the message home.

And he says: "America stops you thinking you're out on your own. The competition is enormous, there's multiples of bands trying to do what you want to do."

"You may have been the forerunner of British soul, but that means nothing. You have to have the individual idea of what you want to do, and work non-stop to get it."

"With the other British bands, J.A.N., Real Thing, Majors, I'd say great, but you've just got to work a little harder."

Despite the jetting about and promotion, and the difficulties of setting up the British tour — Wilder is hoping to play "stand-up, energy-projecting big ballrooms" holding up to 2,000 people — Heatwave worked hard enough to have the album in the can by last autumn.

A brief glimpse of the treats in store?

"Sure, it's like a project, we took a real R&B base and mixed a whole bunch of different arrangements and rhythm structures to get the spectrum."

"And," Wilder's eyes light up, "we've taken a lot of trouble to get the orchestration full, lavish, and really right!"

"It'll be the big one, don't you worry."

The on-stage, off-stage fireball continues to spurt molten thoughts. Heatwave's American/British amalgam — a soul success story in any language.

"It's my new philosophy that the age of laid-backness is just coming to an end," says Johnnie Wilder. "I just thought of it today. Life is beginning to pick up, we're all getting turned on to energy."

"Music is the biggest force, so make way for energetic music; the time has come."

For Heatwave music, obviously.



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Roadshows

Record Mirror, 16, 1978

REVIEWER GOES OVER THE TOP IN PRAISE OF THE STRANGLERS



GAYE ADVERT: no time to be a lady

THE STRANGLERS Clouds, Edinburgh

YOU BETTER believe the regular rumour, heralded the posters that appeared around Edinburgh two days before the first gig that Clouds, was the first gig of a strictly hush hush promotion.

By Monday evening a sizeable crowd knew that the following night's gig was one of a series of six secret gigs by The Stranglers. It was one of the finest ever witnessed by the majority of the crowd who, after the Stranglers' first encore, continued their appreciated screams for a solid five minutes.

From go, it was an evening of near perfection and brutal finesse. The Skids, a Dumfermline band who opened for the headliners, played what must have been the set of their short but eventful career.

The Stranglers opened with 'Bring On The Nubiles', closely followed by a new song entitled 'Drive Your Own Tank'. Neither was particularly arresting, certainly nothing to stop you in your tracks but predictably they drew an almost hysterical response from

half the spill audience. By the third song — 'Dagenham Dave' — however, the whole audience is well and truly in the Stranglers pocket and this is how it stays until the end of the final encore.

There appears to be a healthy rejection of accepted faves on this mini-tour and hopefully this is the way things will stay. 'Peaches', 'Go Buddy Go', 'Something Better Change' etc instead, a set which consists of seven previously recorded songs and six spill new ones. The only two which make immediate inroads into the sub-conscious are 'Sleazy' and 'Toller Overseas' which look set to replace their greatest hits.

The first, 'Sleazy', is, ah, how can I say this? — a medieval reggae song with Egyptian sand dance overtones and sounds like yet another prospective hit single. 'Toller' has a long instrumental intro with Burnel and Greenfield laying down bass and keyboard morse code while Cornwell's guitar soars into (almost) Hank Marvin territory. Quite, quite splendid.

All the previously recorded masterworks they performed — The

Stranglers perform they do not just play — the aforementioned 'Dag Dave' and 'Nubiles', 'Burning Up Time', 'Dead Ringer', probably the two weakest songs of the set, 'Five Minutes', 'Down Into The Sewer' and 'Hanging Around', which make the vinyl totally redundant. The encores which were genuinely demanded were 'Grip' with 'Go-Go-Go-Go' — then 'London Lady' and a good five minutes later 'No More Heroes'.

With live showings like this, living up to the implications of that music are inevitably going to get more impossible with every gig.

RONNY GURR

TINA TURNER Hammersmith Odeon, London

SHE CAME out after the interval and sang some sappy songs from Cat Stevens, Nell Diamond and Dan Hill (Oh! That Dan Hill), looking like the stripper who suddenly stopped the act and started being Julie Andrews.

She said: "In the last year a great change has come over my life. I'd like to share those experiences with you."

I thought, "In the last 10 minutes a great change has come over me. I wouldn't."

She got over it soon enough. Raced into a Stones' medley, swapped the thigh-slit dress for a swimsuit and a pair of collapsible gold wings. Careered through 'Proud Mary', 'Nutbush', 'Deep Mountain High'. Held an ecstatic, ogling audience between her magnificent, muscular thighs.

It was awful. Legs & Co with a voice. A brief glimpse of a fading star.

The theory is that "the world's most exciting" female soul artist is back — as a solo artiste.

No longer with Ike, no longer Ken Russell's Acid Queen. A sensitive and sexy all-rounder with new material and new clothes. V-a-roomschka in Vegas, lascivious in London.

That's a theory. She's 38, and all that straddles the glorious past is the honeyed gums.

Turner, the solo artiste, is backed by a brilliant session band — all wearing dinner jackets. Turner, the solo artiste, is joined on stage by four dancers, two of each sex, one black, one white — mostly wearing dinner jackets.

Turner, the solo artiste, has clothes designed by the person who "does" for Cher and Diana Ross. All straps and suggestion.

Together it's meant to add up to classy cabaret. A real show. Entertainment with a capital E. Yet a week of concerts wouldn't even match up to five minutes of Shirley Bassey — and the terror of Tiger Bay has a magic ingredient

that of perfect pina

aid't. Grace. Enough. She's a brave trooper. Brave to try, and in the end more hands were clapped than chewed in embarrassment.

But to watch 'Proud Mary' yelled out over a back line of well-drilled dicky bows, and a voice tape providing all the backing vocals throughout as the breathless dancers danced.

It wasn't rock'n'roll. It wasn't cabaret. It was torture. And even gaping at an engineering marvel that was a flesh-coloured bikini doesn't make that bit. The legend ended at the legs.

JOHN SHEARLAW

EMMYLOU HARRIS & THE HOT BAND Albert Hall, London

THE ALBERT Hall is, in my opinion, a rotten rock venue. Too much influence is left hanging around from the Proms, the classics and overstuffed Victorian pretensions. Apart from which, unless you sit in the middle arena, the sound is poor.

Consequently, Emmylou's voice was lost to some of the audience part of the time. And those who could hear seemed to be slightly overawed by the whole affair. It would have been much better to put her in the Rainbow for a few nights, instead of this inhospitable barn of a place. The stuttering shyness of the crowd to applaud when they recognised an Emmylou gem, made her all the more nervous about her performance. She and her band spent far too much time between

songs tuning up despite the fact they've spent eight hours a day struggling with their sound since they arrived.

When they did get going they were terrific. The Hot Band more than live up to their name (fiche number four) and guitarist Albert Lee hits my unending admiration — God knows how he doesn't slice his fingers off playing at that speed. Guitarist Rodney Crowell has left to pursue a solo career, but Rick Scaggs takes over that spot, also playing fiddle and mandolin, having already appeared on Emmylou's albums. The rest of the line up is: the very famous Hank DeVille (pedal steel), Emory Gordy (bass), Glen D Hardin (keyboards) and John Ware (drums).

They opened with 'Amorillo' and slipped through an easy first set, wooing a mixed country and rock audience. It included 'Making Believe' and 'Hello Stranger', both from the 'Luxury Liner' album and among my own personal all time favourites. The first half closed with 'Country Boy' which gave Albert Lee the chance to stun everyone with his phenomenal expertise.

(By the way, that's another thing I hate about the Albert Hall, the way the act splits up their set, giving everyone the chance to fight their way through to the bar just as the bell goes for you to take your seats again.)

Part two opened with 'To Daddy', the Dolly Parton song that Emmylou's chosen to be her new single. I think it's a fine song, but it may be

Adverts — all spit and promise

THE ADVERTS

The Roundhouse, London

I DID feel sorry for The Adverts on Sunday night. They had to fight every inch of the way for any kind of acceptance from a hostile crowd. The main problem seemed to be that a large majority had come to see Sham 69, and having done so, decided to wreck The Adverts' chances of having a good gig. Not that they had handled any better through Sham — there was a bundle down the front and Jimmy Pursey stopped the show until it was sorted out.

From the minute The Adverts walked onstage, there was a constant shower of beer and spit, presumably from a bunch of moronic nerks at the front who thought they were being outstandingly clever. For the most part, the band tried to ignore it and blasted through with 'One Chord Wonders', their opening song. It didn't help when Gaye's personal protector kept coming onstage and dabbing the gunge off her hair with a hankie. It's no time to treat her like a lady — she has to take it like everybody else — but she gave no sign that she'd even noticed.

TV Smith kept up his Quasimodo impersonations through a hail of abuse — despite the fact that he was clearly suffering from the effects of the road accident the band had been involved in the previous night. But I think he eventually got rattled by it.

The whole band persevered through the set — 'Safety In Numbers', 'Bored Teenagers' — a lot of stuff from their new album, of which 'Bomb Site Boys' and 'New Church' show most promise.

It says a lot for their determination that they not only carried on but managed to win some support at the end — even to the point of coming back for an encore and playing 'Wheels'. I don't think I'd have had that much patience with the puerile behaviour of the closet hippies (still haunting the Roundhouse in the hope that some day Quintessence might miraculously materialise out of the walls) and the poor little rich kids who get their kicks out of slumming it. ROSALIND RUSSELL

THE STUKAS



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just too country to break the pop charts. The rest of this set was a mixture of old songs — 'When I Stop Dreaming', 'Tulsa Queen', 'Poncho And Lefty' and 'Together Again' — and new ones from the Quarter Moon In A Ten Cent Town' album — 'Define Gravity' and 'Leaving Louisiana In The Broad Daylight'.

I think she got a bit rattled by people calling out (though it wasn't heckling), but it only affected her between-song chat. She's still a bit gauche (probably through nerves) but she doesn't carry off her introductions very well. Her voice, however, is superb. On occasion she hit just the right rapport with the pedal steel and they co-ordinated in much the same way as Ritchie Blackmore's guitar used to sing duets with Ian Gillan's voice.

The encore was predictably more enthusiastic, when the audience finally woke up to the fact the show was almost over and went nuts over 'Ooh Las Vegas'. I wish they'd showed her more support earlier on when she needed the confidence.

ROSALIND RUSSELL

THE BOYS
Maidstone College of Art

There's Punk, there's powerpop and there's The Boys.

The Boys have always been the unclassified ad, the unreturned library book, the unmarked gravestone.

The unfortunate, Dogged by contract stigma, the band has never realised the success it so richly deserved. The delicate aphorisms, the tongue-in-cheekiness so evident in their songs has been kept under lock and key.

"What are The Boys like?" is the clip on phrase associated with the band. Hence the small turnout at the opening night of their new tour in the clammy hall of Maidstone College of Art. They ain't clandestine, they ain't unapproachable. They're just little leather jacketed plebs with a neat turn of phrase.

Now, after that build up you're entitled to think they're something special, right? Well, they are. But (what an awful word!) I'd forgive you for feeling a little disappointed after seeing them this time around. They've still got it sure, but they don't know how to use it anymore.

At the moment they appear unable to accept the sudden change of climate so apparent at rock gigs now. Fogging ain't cool no more. Flash logos and mirror bozos are. The Boys I saw last Friday night weren't The Boys I saw



TINA TURNER, fading star?

five months ago. Sorry, they were and that's what's wrong.

They didn't pace themselves. A mad lemming dash to the end with little finesse, little of the old aplomb. Each song falls into the next, powerful, driving but

ultimately unsatisfactory.

'First Time' THE single that got away last year is lost in the deluge at the tailend of the set. There are no highlights, no silvershivers. Fine for a year ago but not NOW

The Boys are multi-talented. Each one indelibly stamps his personality on the band and this has always been their main strength. Now the indefatigable Kid Reed antics become a shade annoying. The set is good, but it should be great simply because they are capable of being great.

I think they will pull through. It just requires a slight reappraisal, a cognizance of current trends. Then they can transcend that and embrace the identity of trendsetters.

On that's where they belong. **BARRY CAIN**

SUPERCHARGE
Nashville, London

HECKLERS of the world unite! At the Donnelly resident saxophonist/vocalist for these demented Liverpoolians welcomes insults from loud mouthed punters. This bald giant handles hecklers with a flow of obscene wit from his sharp tongue. These interludes are a major part of Supercharge's well oiled master plan. To create mass hysteria in even the most refined audiences.

At the Nashville everyone was sitting with a smile on their bland faces for most of this performance (?) At times the band tried too hard for laughs as they throw in every imaginable send up

Punk, Power Pop, rock 'n' roll and doo wop harmonies all come in for the Supercharge treatment. There is a morbid tribute to Chicago and the megalomaniac 'Bohemian Rhapsody' interpretation. "Mama — I just killed a pie... I'm just a fat boy from a fat family." Alright they are lunatics, but what about the music? Anyone who has seen Supercharge before will not only have laughed, but should have danced to their own brand of highly polished funk. Now with the addition of two black members both with great soul voices, the band's own numbers can improve immensely.

It is just a pity that the band never get the opportunity to play more of their material, still, at the moment, a Supercharge gig is an evening of anything but good clean fun. **PHILIP HALL**

EARTHQUAKE
Salford University

ON RECORD. Earthquake seem to fit the Bessieky bill — harder in their approach than the other acts on the label (Jonathan Richman, Greg Kohn, Rubinoos et al) but with their sneakers firmly entrenched in the same bubblegum tradition.

Onstage though, the bubblegum seems to have come unstuck. Because Earthquake

turn out to be — just another American band. The singer looks like a singer should look — all teeth and flowing curls and macho poses (which look a bit overdone when there are only 20 people watching). The guitar solos last a long time. The songs last a long time. They're not that strong either — 'Friday On My Mind' and 'Mr Security' work OK, because of their familiarity, but they suffer because of the bad sound, which means the vocals are almost totally drowned out.

Hey, this isn't what I'd expect at all — I was looking forward to Bessieky type charm and eccentricity. The eccentricity's maybe still there (what could be more eccentric than trying to launch another heavy metal band in Britain in this day and age?) but the charm is lost, on me at least. The hairy headbangers to my right love it though, skidding across the dance floor, waving their arms about and screeching 'Sabbat' every few minutes.

It isn't really the band's fault — it's just the Atlantic culture gap at work again. Earthquake sound great at the Winterland in San Francisco. But in a half-empty university hall in the north of England on a freezing Friday night, it's hard to be convinced. **SHEILA PROPHET**

Derek Block is pleased to announce that the Sensational **ALEX HARVEY** is alive and well, Living and Recording in Vibrantia

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by JAMES HAMILTON

DJ Top Ten

- MIKE JOHN**, based in Bath but currently looking for Mecca International in Liverpool, sends a chart from his temporary home for three long cold months, Reykjavik's Sengrjavik. One of only three clubs in the whole of Reykjavik, the Sengr is lavishly decorated with carpeted walls, and boasts top quality disc equipment.
- 1 SORRY I'M A LADY, Bee Gees
 - 2 RUN BACK, Carl Douglas
 - 3 STAYIN' ALIVE, Bee Gees
 - 4 NIGHT FEVER, Bee Gees
 - 5 IT'S SO EASY, Linda Ronstadt
 - 6 ROCK COLLECTION, Laurent Voulay
 - 7 FOR YOUR LOVE, Four Tops
 - 8 HOLLYWOOD, Bee Gees
 - 9 ONLY THE STRONG SURVIVE, Billy Paul

VARIOUS Philadelphia Classics' LP (Phil Int PIR 8874). Here at last, the double album of elongated and remixed oldies, of which 'I Love Music', 'Don't Leave Me This Way' and 'Love Train' have had most import action.

BOB MARLEY & THE WAILERS: 'In This Love' (Island AWB 6420). Typically good typical Marley, slinkier dub flip.

DONNA SUMMER: 'Rumour Has It' (Casablanca CAN 132). Her newest LP's most obvious - and already proven - disco hit, a fast sparse stomper.

JIMMY LINDSAY: 'Easy' (Island WIP 643). Lovely hit - bound reggaeification of the Commodores' slowie.

COMMODORES: 'Too Hot To Trot' / 'Zoom' (Motown 12 TMG 1096). Hey, look - a here, Motown's first ever commercially available UK 12in!

DUSTY SPRINGFIELD: 'It Begins Again' LP (Mercury UO0607). Mainly down tempo set apart from a swinging 'I Found Love With You' and the heavily paced rhythm - rattling 5.06 'That's The Kind Of Love I've Got For You', which is also on promo - only 12in and already hitting discs.

MFCO: 'Theme From New Encounters' (RCA XE 1039). Predictably obvious disco version, but possibly too 'Star Wars' - like for pop sales.

New Epins

TALKING HEADS: 'Psycho Killer' (Sire 0074610). Superbly menacing new wave stutlerer, now poised to hit.

TOU LEGEND: 'Time Will Pass You By' (RK 1004, via Pye). Maxi led with Dean Parrish's 'I'm On My Way' and Jimmy Radcliffe's 'Long After Tonight Is All Over', the Wigan Casino's traditional closing trio at all their northern soul all nighters.

BYRONIC BOOGIE: 'Dance Little Dancer' / 'Foot Like Dancing' (Polydor 2048908). Jittery little clapper and much better zingy fast flip, but the big disco hit album tracks like 'Risky Changes' aren't due till April's LP release.

DIANA ROSS: 'Top Of The World' (Motown TMG 1099). Lovely lightweight cool skipper, possibly not meaty enough for discos.

HOT CHOCOLATE: 'Every 1's A Winner' (Rak 270). Typical chunky slowlurcher.

LIPSTIQUE: 'At The Discotheque' LP (Ensign ENGY 02). Determined zingy Euro - smash disco medleys, including Chubby Checker's title track and 'Mah - Nah - Mah - Nah / Disco',

JOX VOX

SAM HARVEY, whose Ultra-Froid mobile operate on Harrow 2069, had a big roadshow gig last August for 700 groovers at the Ipswich Corn Exchange, where the music built up to a climax with a pyrotechnic flash and bang effect - lots of thunder and smoke. "It was great! However, unbeknown to us, it set off the building's automatic fire alarm system, which - of course - was wired direct to the fire station. So, the first we knew about it was when the hall filled up with firemen and police in full uniform! It was a three alarm call, and the fire engines outside created quite a stir. Apart from the fun, though, it was a warning to other DJs interested in using pyrotechnic effects. Most public halls now by law have fire alarm systems, often using smoke detectors, so check out the hall first." And a flash bang - wallop to you, Sam!

UK Disco Top 50

- CONTINUING the positions from page two.
- 21 24 DO YA WANNA GET FUNKY (Doris Brown) TK 12in
 - 22 IF YOU FEEL LIKE DANCIN', Al Hudson ABC 12in
 - 23 FIGARO FIGARO (Wood Of May) Pye
 - 24 27 JACK AND JILL (Get Down) Raydio Arista
 - 25 26 YOU CAN'T TURN ME OFF, High Road Motown
 - 26 14 ON FIRE, T-Connection TK 12in
 - 27 25 FROM NOW ON, Linda Clifford Custom 12in
 - 28 FREAKY DEAKY, Roy Ayers Polydor
 - 29 12 JAM JAM JAM, People's Choice Phil Int
 - 30 SHOUT IT OUT / RIDE ON BT, BT Express EMI Int
 - 31 34 RUNNING AWAY, Roy Ayers Liberty Polydor / US 12in
 - 32 MAGIC MIND, Earth Wind & Fire CBS LP
 - 33 21 WISHING ON A STAR, Rose Royce Wharfrol
 - 34 50 SUPERNATURE, Carolee Atlantic LP
 - 35 YOU'RE SO RIGHT FOR ME, Eastside Connection Creole 12in
 - 36 38 WHAT'S YOUR NAME, Andrea True Connection Buddha / US 12in
 - 37 27 IF IT DON'T FIT, Kellee Patterson EMI Int
 - 38 35 BACK IN LOVE AGAIN, Latifah ABM 12in
 - 39 43 IF I HAD WORDS, Scott Fitzgerald & Yvonne Kealey UA ABC 12in
 - 40 16 CHOOSING YOU, Lenhy Williams Arista 12in
 - 41 41 MR. BLUE SKY, Electric Light Orchestra Jet
 - 42 LOVE MAGNET, Freda Payne Capitol / promo 12in
 - 43 IT'S SERIOUS, Cameo US Chocolate City LP
 - 44 CAN YOU GET IT, Mandrill Arista 12in
 - 45 49 REACH FOR IT, George Duke Epic LP / US 45
 - 46 JUST ONE MORE NIGHT, Yellow Dog Virgin
 - 47 HUSTLE BUS STOP, Mastermind US Prelude
 - 48 DRUMMER MAN, Tomi TDS
 - 49 29 EMOTIONS, Samantha Sang Private Stock
 - 50 MOVE YOUR BODY, Gene Farrow Magnet 12in

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BLACKCURRENT

BRIXTON'S CLOUDS club was highlighted by television cameras last Tuesday to record what promises to be the first of several TV shows in 1978 that will revolve around a disco setting. However, although the smash US 'Saturday Night Fever' disco - set movie has inspired the other planned shows, this particular BBC 2 programme (possibly a pilot for a series) is a straight musical showcase that could just as well have been shot in a studio. The only difference is that the black kids outnumber the white in the dancing audience, and all the performers are black, too.

Called 'Blackcurrent' (ho ho), it features Billy Paul, the Real Thing, Desmond Dekker, and an excitingly young Brass Construction - ish band called High Tension. Capital Radio's Soul Spectrum jock, Greg Edwards is the compere. Unseen by the cameras but inconspicuously obvious at the tapin, jammed as they were between the band and the dance floor, a 15 piece orchestra of session musicians began by being in danger of demolishing the Musicians' Union argument against discos with one stroke - but, it must be said, by the time they'd got into the rhythm break in Billy Paul's 'Only The Strong Survive', they were really cookin'!

Somehow the kids kept on dancing, and doubtless it'll all sound (and look) all right on the night - which, incidentally, is next Friday, February 24, on BBC2.

Disco Dates

THURSDAY (18) Keith Hopwood starts a fortnightly family disco at Sheffield's Hillfoot WMC, Ric Simon hits Tamworth's Warton WMC. **FRIDAY (17)** Jason West wows Mildenhall Community Centre, Chris Gentry hits Horsham YC, Keith Black spins Young Conservatives at Warwick's Lord, Leicester Hospital; **SATURDAY (18)** Simon Dee, Robb Eden and Robbie Day bring the Caroline Roadshow to Glemsford's Chelmer Institute of Higher Education - John DeSade funks Minster Beach Hotel, Dave Silver awards records galore at a Help The Aged charity bash (12.50 tickets) in Hendon's Hendon Way Hotel; **SUNDAY (19)** Chris Hill revives the Canvey Gold Mine again with a 'Police & Thieves' fancydress night. **MONDAY (20)** John DeSade funks Ottham's Orchard Spot.

HOT VINYL

CHRIS BROWN (Camberley Frenchies) import tips Francine McGehee 'Feelin' Good' (Canadian RCA 12in), Kay Gees 'Kilowatt (Invasion)' (De-Lite LP), Sine 'Chimi' (Prelude LP), Alec R. Cosandinos 'Romeo and Juliet' (Casablanca LP), Michael Zager Band 'Let's All Chant' (Private Stock LP), Juggy Jones 'Dance Groove' (Jupiler LP), Joe Bisso 'Love Somebody' (Mercury LP), Grover Washington 'Sausalito' (Kudu LP), Lonnie Smith 'Funk Reaction' (Groove Merchant LP), and is yet another on the great Cameo 'It's Serious' (Chocolate City LP).

REGIONAL ACTION

WELSH DISCOS seem to play a lot of pop, some funk, and are always early on the reggae hits, which they then stick with, as this chart for South Wales shows! 1 Althia & Donna, 2 Bob Marley; 3 Heatwave, 4 Chic, 5 Darts, 6 Odyssey, 7 Stargard, 8 Bee Gees, 9 Rod Stewart, 10 Donna Summer, 11 Commodores, 12 War, 13 Eruption, 14 Kellee Patterson, 15 T-Connection, 16 Abba, 17 Freda Payne, 18 Gene Farrow, 19 Manu Dibango, 20 High Inergy, 21 Scott Fitzgerald, 22 Brotherhood of Man, 23 Nazareth, 24 Eddie & The Hot Rods, 25 Long Tall Ernie

DJ Hotline

Davies (Dublin Phoenix) and Baby Bob (Bramcote Moor Farm) respectively

Tuxedo Junction
'Chattanooga Choo Choo' (US Butterfly LP) - disco Glenn Miller - gets Greg Gregory (Soho Sundown), Chaz 'Dance A Little Bit Closer' (Salsoul) get Graham Gold (Greenford Champers) - Petulin Clark 'I'm Not In Love' (CBS) finds Feds (Carlisle Flops), Claudia Barry 'Johnny Johnny' (Mercury) makes Mike Satghel (North Shields Karbon), Donna Summer 'Back In Love Again' (GTO LP) signs Sonny King (Liverpool Oscars) - Millie Jackson 'Back In Love By Monday' (Spring) adds Dave Dastard Lee, Lou Rawls 'Lady Love' (Phil Int) adds the other Chris Brown (Elephant and Castle Charlie Chaplins), Billy Paul 'Everybody's Breaking Up' (Phil Int) culls Capuchino (Redhill Bushy) - some revivals Gene Kelly 'Singin In The Rain' (MGM) for Andy Davids (Reading), Michael Jackson 'Ben' (Motown) for Ian Bellamy (Bellshill

Hattonrigg), Johnny Taylor 'Who's Makin Love' (Stax) for Ric Simon (Tamworth), Charlie Rapp 'Randy Rooster' (EMI) for Doc Hayes (Elector Churchillis) - Big Two 'Calico Suit' (Lightning) flips Althia and Donna to dub Bob Cheek (Lowestoft Hedley House), Naturals 'Falling In Love' (Mercury) - reggae Steve Wiggins (Barry YC), Equals 'Something Beautiful' (Ice) flips Nick Shaw (Norwich Samson and Hercules), Lella and Co 'Lella' (Black Bear) bags Tony Barnfield (South Harrow Circles) - David Ruffin 'You're My Peace Of Mind' (Motown) makes Sandy Martin (Dundee Samanhas), Titanic 'Flashback' (Barclay) bags Stuart Swann (Nantwich Cheshire Cat), Rose Royce 'It Makes You Feel Like Dancing' (Whiffle LP) pulls Pete Hill (Southport Valentinas) - Nazareth 'Gone Dead Train' (Mountain) adds Pia Hallett (Liss), Roxy Music 'Do The Strand' (Polydor) adds Liz Bailey (Leicester Society),

Le Maitre flash back

ON TWO occasions Mr Hamilton has mentioned our company through your paper. Once at Discotheque 77 when he did not even bother to talk to us. Secondly at Discodimension Bristol when, you've guessed it, he did not bother to talk to us. But sure enough in his column we get the usual abuse about being anti-social and filling the place with smoke. Let me explain, under normal circumstances a D.J. would probably use two cartridges during the course of an evening. At exhibitions we were using about 200 cartridges a day for demos. The smoke even from this many is not at all uncomfortable. Mr Hamilton makes the effect sound like the ultimate deterrent in crowd dispersal.

Perhaps it is worth bearing in mind that our pyrotechnic devices are extremely safe and stupid remarks only drive people to use what can only be termed as 'Suicidal Devices'. What price an arm or face? A surfeit of smoke at an exhibition!

James Hamilton replies:
The Maitre are to be congratulated for coming up with some fresh ideas for discos, but on every occasion that I have experienced their effects I have been but one of a majority who found the end result anti-social. One or two flashes in a show may not be so unbearable, but I've yet to experience them in this moderation.

Contribute
STILL SOME jocks are confused about how to contribute charts and help compile the Disco Top 50. On your own piece of paper (we no longer send out printed chart forms), write your name, address, club / disco, date, and a truthful Top 10 plus three Breakers, posting it on Monday to James Hamilton, Record Mirror, 40 Long Acre, London WC2E 9JT.

RATZ

THE STORY SO FAR... PIGGY MONDOUZY HAS JUST WRECKED THE RATZ EDITOR CIG, THE RATZ MAKE THEIR WAY TO DINGOS AND THE GIG BY "ALEC TRICITY AND THE SHOCKING SOCKETS"...

SHOW IS A LOTTA SHOW BYE TYPES HERE

"YEAH! THERE GOES 'SOULY' PACE"

"YA KNOW LED ZEP HAVE GOT PLANNED PERMISSION FOR A ZEPPELIN TRAVEL."

"NOW! THATS GONNA BE SOME PUBLICITY STUNT."

"ACTUALLY IT'S TO GIBRE PETER GRANT."

ALEC TRICITY BATTLES ON AGAINST DINGOS SOUND SYSTEM...

"CLOUT"

MEANWHILE, SOME YOUNG KIDS ARE MAKING THE ATTEMPT TO CLIMB ENTRY

"SCARY SCARY, YOU HAVE TO BE SCAREDEN TO COME IN HERE WE SELL ALCOHOL"

"ALCOHOL? IT TASTES LIKE A V.D. TESTING KIT TO ME!"

AND AT THE BAR

"A PINT OF UNGER PLEASE... MAY I HAVE A STRAW?"

"HEY, MISTER. NOW SURE OF THIS SORT CAN'T HAVE FOR A POUND!"

I HEAR THAT ALEC TRICITY CAN REALLY PUT ON A GREAT AFTER GIG MEAL. HE HAS A TRAINING CORDON BLEU CHEF, A BUTLER, WAITRESSES, THE LOT MAN, HIGH LIVING WITH ALL THE TRIMMINGS. LETS GO BACK STAGE...

WOW!! LOOK AT THAT SOUPE FLAMANDE, SALMON SUPREME, STEAK A LESTOUFFADE, BLANQUETTE OF LAMB, SAUTE OF VEAL A LA MERIDIONALE, STUFFEDPARTRIDGE, ASPARAGUS, CARROTS, ARTICHOKE AND ALL FOLLOWED BY MERINCUCED APPLES OR PEARS IN WINE! HELLO, WE'RE THE RATZ. WE THOUGHT YOUR GIG WAS RATHER GOOD. IN FACT IT WAS THE BEST WE'D SEEN FOR A LONG TIME.

"THANKS A LOT. I THINK THAT THE RATZ ARE RUBBISH, BUT HAVE A CRISP."

"I DONT LIKE CARROTS"

THE RATZ LEAVE THEY DIDNT WANT TO PLAY WITH ALEC ANYWAY THEIR MUMMIES HAD WARNED THEM ABOUT BOYS LIKE THAT.

"WHAT A DUMP-THIS IS. SOMEONE HAS BEEN SICK ALL OVER THE TOILET THERE IS PISS ALL OVER THE FLOOR AND HEAVEN KNOWS WHAT THE BROWN STUFF IN THE CORNER IS..."

"THAT'S NOT THE TOILET, IT'S THE DANCE FLOOR"

YET ANOTHER RECORD MIRROR FREE GIFT.

OH! YOU LUCKY PEOPLE JUST CUT OUT STICK TO CARD. NOW YOU CAN KID YOUR CHUMS THAT YOU'VE BEEN ON MISSILE TEST, MET SCREAMING BOB HARRIS, THE WORKS. THEN IF THEY BELIEVE THAT, YOU CAN SELL THEM THE POST OFFICE TOWER AND ALF MARTIN.

CHARLIE BRINKNORTH

HEY MAN, WHEE'S THE ACTION MAN, LIKE, I WANNA GET V.D. THEN I CAN GIVE IT TO THE MAID SO THAT SHE CAN GIVE IT TO ME DAD SO HE CAN GIVE IT TO ME MUMMER AN' THEN SHE'LL GIVE IT TO THE GARDENER 'COS HE'S THE GIT NOT STEPPED ON ME PET FROG!"

"COMPLICATED EN CHUMS?"

ON THE WAY OUT ZAP SLIPS ON A POOL OF GOB...

SLIP

AND SO, TO THE HOSPITAL...

OUT PATIENTS

"DO YOU THINK I COULD SEE A DOCTOR PLEASE?"

"DO YOU HAVE AN APPOINTMENT SIR?"

I RATHER WOPED ONE COULD SEE ME ABOUT MY DAD LEG.

MUMMIES HADNT BEEN MUCH OF A PART FOR LEFTY (STAPLETON IN THE LAST COUPLE OF WEEKS)

ABSOLUTELY FREE!

IN NEXT WEEK'S RATZ CARTOON STRIP. A COPY OF RECORD MIRROR !!

RADIO ONE

A FEW DOLLARS MORE, Smoke
A LOVE LIKE YOURS, Dusty Springfield
ARIEL, Dean Friedman
BABY COME BACK, Player
BAKER STREET, Gerry Rafferty
COME BACK MY LOVE, Darts
DENIS, Blondie
DRUMMER MAN, Tonight
EMOTIONS, Samantha Sang
EVEN THOUGH YOU'RE GONE, The Jacksons
FANTASY, Earth Wind & Fire
FIGARO, Brotherhood Of Man
HOT LEGS, Rod Stewart
I CAN'T STAND THE RAIN, Eruption
I'VE HAD WORDS, Scott Fitzgerald & Yvonne Keeley
I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles
IS THIS LOVE, Bob Marley & The Wailers
I WAS ONLY JOKING, Rod Stewart
JUST ONE MORE NIGHT, Yellow Dog
JUST THE WAY YOU ARE, Billy Joel
LOVE IS LIKE OXYGEN, Sweet
LOVELY DAY, Bill Withers
MR BLUE SKY, Electric Light Orchestra
NATIVE NEW YORKER, Odyssey
NERVOUS WRECK, Radio Stars
ON YOU LIKE THE WIND, John Stewart
SHOWDOWN, Gallagher & Lyle
SORRY I'M A LADY, Baccara
STAYIN' ALIVE, Bee Gees
STAY WITH ME BABY, Darts
SWEET SWEET SMILE, Carpenters
SWINGTOWN, Steve Miller Band
TAKE A CHANCE ON ME, Abba
THE GROOVE LINE, Heatwave
THE ME & VARIATIONS 1-4, Andrew Lloyd Webber
WALK IN LOVE, Manhattan Transfer
WHAT'S YOUR NAME WHAT'S YOUR NUMBER, Andrea True Connection
WHENEVER YOU WANT MY LOVE, Real Thing
WORDS, Rita Coolidge
YOU REALLY GOT A HOLD ON ME, Suzanne
YOUR LOVE IS EVERYWHERE, Lulu

RAK
Mercury
Lifesong
RSO
United Artists
Magnet
Chrysalis
TDS
Private Stock
Epic
CBS
Pye
Riva
Atlantic
Pepper
CBS
Island
Riva
Virgin
CBS
Polydor
CBS
Jet
RCA
Chiswick
RSO
A&M
RCA
RSO
Magnet
A&M
Mercury
Epic
GTO
MCA
Atlantic
Buddah
Pye
A&M
Ring
Lulu

RECORDS OF THE WEEK
Neil Edmonds: STAY WITH ME BABY, David Essex CBS
Simon Bates: BAKER STREET, Gerry Rafferty United Artists
Paul Burnette: ARIEL, Dean Friedman Lifesong
Tony Blackburn: WALK IN LOVE, Manhattan Transfer Atlantic

BEACON RADIO (WOLVERHAMPTON) ADD-ONS

DO YA WANNA GET FUNKY WITH ME, Peter Brown TK
CLOSER TO THE HEART, Rush Mercury
RAINBOWS POTS OF GOLD, Diane Solomon EMI
LITTLE BIT RIGHT LITTLE BIT WRONG, Mary Mason Epic
NOTHING GOES RIGHT, Stephanie De Sykes DJM
JOURNEY TO THE MOON, Bidu Orchestra Epic
I'M NOT IN LOVE, Petula Clark CBS
LONELY-HEARTS CLUB, Billie Jo Spears United Artists

RADIO PLAYLISTS

BRMB RADIO (BIRMINGHAM) ADD-ONS

DRUMMER MAN, Tonight TD
(WHAT A) WONDERFUL WORLD, Art Garfunkel CBS
LONELY HEARTS CLUB, Billie Joe Spears United Artists
NOBODY HOME, Pearl London
YOU'RE REALLY GOT A HOLD ON ME, Suzanne Ring
LITTLE ITALY, Stephen Bishop Epic
EVEN THOUGH YOU'RE GONE, Jacksons Epic
FANTASY, Earth Wind & Fire CBS
SWEET MUSIC MAN, Tammy Wynette Epic

CAPITOL RADIO (LONDON) CLIMBERS

I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe Radar
IS THIS LOVE, Bob Marley & The Wailers Island
MY HOME TOWN, Stormer Ring
TAKE ME I'M YOURS, Squeeze A&M
LITTLE ITALY, Stephen Bishop ABC

PEOPLE'S CHOICE
RHIANNON, Fleetwood Mac Reprise

PICCADILLY RADIO (MANCHESTER) ADD-ONS

DENIS, Blondie Chrysalis
LITTLE ITALY, Stephen Bishop ABC
ON YOU LIKE THE WIND, John Stewart RSO
STAY WITH ME BABY, David Essex CBS
I THINK I'M GONNA FALL, Supercharge Virgin
WALK IN LOVE, Manhattan Transfer Atlantic

RADIO LUXEMBOURG BULLETS

STREETCORNER SERENADE, Wet Willie Epic
(WHAT A) WONDERFUL WORLD, Art Garfunkel CBS
YOU CAN'T TURN ME OFF, High Energy Motown
YOU'RE SO RIGHT FOR ME, Eastside Connection Creole
DREAM DREAM, Luv Harvest
RAG AND BONE, Steve Ellis Ariola
I'LL GO WHERE YOU MUSIC TAKES ME, Tina Charles CBS
I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe Radar
I'M NOT IN LOVE, Petula Clark CBS
BABY COME BACK, Player RSO

POWER PLAY: BAKER STREET, Gerry Rafferty United Artists
206 TWIN SPIN: WALK IN LOVE, Manhattan Transfer Atlantic

PENNINE RADIO (BRADFORD) HIT PICKS

Julius K Serrage: RHIANNON, Fleetwood Mac Reprise
Peter Leavy: GOD ONLY KNOWS, Neil Diamond CBS
Peter Leavy: WHAT'S YOUR NAME, Lynyrd Skynyrd MCA
Mike Hurley: STAY WITH ME BABY, David Essex CBS
Ian Scott: BAKER STREET, Gerry Rafferty United Artists

PENNINE PICK
SPREAD YOUR WINGS, Queen EMI

ADD-ONS
TOP OF THE WORLD, Diana Ross Motown
WHAT'S YOUR NAME WHAT'S YOUR NUMBER, Andrea True Connection Buddah
OH PRETTY WOMAN, Uncle Sam Ariola

RADIO VICTORY (PORTSMOUTH) HIT PICKS

Chris Pollard: SLIPPIN' AWAY, Randy Edelman 20th Century
Micky Jackson: RHIANNON, Fleetwood Mac Reprise
Dave Christian: DENIS, Blondie Chrysalis
Andy Perriss: DON'T TAKE NO, Tom Robinson Band EMI
Chris Rider: GONNA GIVE ALL THE LOVE, James & Bobby Purify Casablanca

Anton Darby: DARE TO BE DIFFERENT, Donovan RAK
Howard Pearson: TOP OF THE WORLD, Diana Ross Motown
Dave Carrson: TAKE ME I'M YOURS, Squeeze A&M
Jack McLaughlin: FRIDAY ON MY MIND, Earth Quake Beserkley
STATION SPECIAL: I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe Radar

Mirror

UK SOUL

1	2	LOVELY DAY, Bill Withers	CBS
2	3	WHICH WAY IS UP, Stargard	MCA
3	1	GALAXY, War	MCA
4	6	THE GROOVE LINE, Heatwave	GTO
5	4	WISHING ON A STAR, Rose Royce	Whitfield
6	5	JAM JAM JAM, People's Choice	Phil Int
7	5	NATIVE NEW YORKER, Odyssey	RCA
8	13	IF IT DON'T FIT IT, Kellee Patterson	EMI
9	—	FANTASY, Earth, Wind and Fire	CBS
10	16	DO YOU WANT TO GET FUNKY, Peter Brown	TK
11	9	COCOMOTION, El Coco	Pye
12	10	YOU CAN'T TURN ME OFF, High Inergy	Motown
13	8	ON FIRE, T-Connection	GTO
14	11	TOO HOT TA TROT, Commodores	Motown
15	15	CHOOSING YOU, Lenny Williams	ABC
16	—	EVEN THOUGH YOU'RE GONE, The Jacksons	Epic
17	17	WHO'S GONNA LOVE ME, Imperials	Power Exchange
18	18	LOVE'S UNKIND, Donna Summer	GTO
19	14	BACK IN LOVE AGAIN, LTD	A&M
20	12	DANCE DANCE DANCE, Chic	Atlantic

YESTERYEAR

5 Years Ago (17th February 1973)

1	BLOCKBUSTER	The Sweet
2	PART OF THE UNION	The Strawbs
3	DO YOU WANNA TOUCH ME	Gary Glitter
4	DANIEL	Elton John
5	SYLVIA	Focus
6	ROLL OVER BEETHOVEN	The Electric Light Orchestra
7	WHISKY IN THE JAR	Thin Lizzy
8	YOU'RE SO VAIN	Carly Simon
9	LONG HAired LOVER	Little Jimmy Osmond
10	PAPER PLANE	Status Quo

10 Years ago (17th February 1968)

1	THE MIGHTY QUINN	Manfred Mann
2	EVERLASTING LOVE	The Love Affair
3	BEND ME SHAPE ME	Amen Corner
4	AM I THAT EASY TO FORGET	Engelbert Humperdinck
5	SHE WEARS MY RING	Solomon King
6	JUDY IN DISGUISE	John Fred and his Playboy Band
7	SUDDENLY YOU LOVE ME	The Tremeloes
8	GIMME LITTLE SIGN	Brenton Wood
9	PICTURES OF MATCHSTICK MEN	Status Quo
10	FIRE BRIGADE	The Move

15 Years Ago (16th February 1963)

1	DIAMONDS	Jet Harris and Tony Meehan
2	WAYWARD WIND	Frank Ifield
3	PLEASE PLEASE ME	The Beatles
4	LITTLE TOWN FLIRT	Del Shannon
5	NEXT TIME/BACHELOR BOY	Cliff Richard
6	LOOP-DE-LOOP	Frankie Vaughan
7	LIKE I DO	Maureen Evans
8	DON'T YOU THINK IT'S TIME	Mike Berry and The Outlaws
9	ALL ALONE AM I	Brenda Lee
10	SUKI YAKI	Kenny Ball

US SINGLES

1	1	STAYIN' ALIVE, Bee Gees	RSO
2	3	LOVE IS THICKER THAN WATER, Anny Gibb	RSO
3	5	JUST THE WAY WE ARE, Billy Joel	Columbia
4	4	WE ARE THE CHAMPIONS, Queen	Elektra
5	8	SOMETIMES WHEN WE TOUCH, Den Hill	20th Century
6	8	EMOTION, Samantha Sang	Private Stock
7	9	DANCE, DANCE, DANCE, YOWSAH YOWSAH, Chic	Atlantic
8	2	SHORT PEOPLE, Randy Newman	Warner Bros
9	7	BABY COME BACK, Player	RSO
10	10	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
11	18	LAY DOWN SALLY, Eric Clapton	RSO
12	14	I GO CRAZY, Paul Davis	Bang
13	15	PEG, Steely Dan	ABC
14	20	THEME FROM CLOSE ENCOUNTERS, John Williams	Arista
15	17	DON'T LET ME BE, Santa Esmeralda	Casablanca
16	11	YOU'RE IN MY HEART, Rod Stewart	Warner Bros
17	32	NIGHT FEVER, Bee Gees	RSO
18	19	WHAT'S YOUR NAME, Lynyrd Skynyrd	MCA
19	27	THUNDER ISLAND, Jay Ferguson	Asylum
20	21	LONG, LONG WAY FROM HOME, Foreigner	Atlantic
21	22	NATIVE NEW YORKER, Odyssey	RCA
22	28	NAME OF THE GAME, Abba	Atlantic
23	25	FFUN, Con Funk Shun	Mercury
24	24	TOO HOT TA TROT, Commodores	Motown
25	26	THEME FROM CLOSE ENCOUNTERS, Meco	Millenium
26	29	HAPPY ANNIVERSARY, Little River Band	Capitol
27	18	DESIREE, Neil Diamond	Columbia
28	34	THE WAY YOU DO THE THINGS YOU DO, Rha Cookidge	ABM
29	33	WONDERFUL WORLD, Art Garfunkel	Columbia
30	31	STREET CORNER SERENADE, Wet Willie	Epic
31	13	SERPENTINE FIRE, Earth Wind & Fire	Columbia
32	35	FALLING, LeBlanc & Carr	Big Tree
33	36	ALWAYS & FOREVER, Heatwave	Epic
34	45	CAN'T SMILE WITHOUT YOU, Barry Manilow	Arista
35	38	OUR LOVE, Natalie Cole	Capitol
36	39	JACK & JILL, Raydio	Arista
37	43	GOODBYE GIRL, David Gates	Elektra
38	46	DUST IN THE WIND, Kansas	Kirshner
39	40	GALAXY, War	MCA
40	42	BREAKDOWN, Tom Petty & The Heartbreakers	Shelter
41	—	POOR POOR PITIFUL ME, Linda Ronstadt	Asylum
42	12	HEY DEANIE, Shaun Cassidy	Warner/Curb
43	—	EBONY EYES, Bob Welch	Capitol
44	50	LADY LOVE, Lou Rawls	Philadelphia International
45	23	TURN TO STONE, E. L. O.	Jot
46	49	MINDBENDER, Stillwater	Capricorn
47	30	LOVELY DAY, Bill Withers	Columbia
48	—	LET IT GO, LET IT FLOW, Dave Mason	Columbia
49	—	EVERYONE LOVES A RAIN SONG, B. J. Thomas	MCA
50	—	WHICH WAY IS UP, Stargard	MCA

US ALBUMS

1	1	SATURDAY NIGHT FEVER, Soundtrack	RSO
2	5	THE STRANGER, Billy Joel	Columbia
3	4	NEWS OF THE WORLD, Queen	Elektra
4	3	ALL 'N' ALL, Earth, Wind and Fire	Columbia
5	2	FOOT LOOSE AND FANCY FREE, Rod Stewart	Warner Bros
6	6	I'M GLAD YOU'RE HERE, Neil Diamond	Columbia
7	8	THE GRAND ILLUSION, Styx	ABM
8	9	RUNNING ON EMPTY, Jackson Browne	Asylum
9	10	LITTLE CRIMINALS, Randy Newman	Warner Bros
10	7	RUMOURS, Fleetwood Mac	Warner Bros
11	15	AJA, Steely Dan	ABC
12	12	OUT OF THE BLUE, Electric Light Orchestra	Jet
13	18	SLOWHAND, Eric Clapton	RSO
14	13	DOWN TWO THEN LEFT, Boz Scaggs	Columbia
15	17	GALAXY, War	MCA
16	14	POINT OF KNOW RETURN, Kansas	Kirshner
17	20	CLOSE ENCOUNTERS OF THE THIRD KIND	Arista
18	11	DRAW THE LINE, Areamith	Columbia
19	22	LIVE AT THE BIJOU, Grover Washington Jr	Kudu
20	21	FOREIGNER	Atlantic
21	28	FUNKENTELECHY, Parliament	Casablanca
22	24	LIVE, Commodores	Motown
23	18	FRENCH KISS, Bob Welch	Capitol
24	32	STREET SURVIVORS, Lynyrd Skynyrd	MCA
25	29	DON'T LET ME BE, Santa Esmeralda	Casablanca
26	30	THANKFUL, Natalie Cole	Capitol
27	31	PLAYER	RSO
28	23	ALIVE II, Kiss	Casablanca
29	50	WEEKEND IN LA, George Benson	Warner Bros
30	34	CHIC	Atlantic
31	38	LONGER FUSE, Dan Hill	20th Century
32	36	WATERMARK, Art Garfunkel	Columbia
33	33	SHAUN CASSIDY	Warner/Curb
34	35	LOOKING BACK, Stevie Wonder	Motown
35	46	WAYLON AND WILLIE, Jennings and Nelson	RCA
36	40	ENDLESS WIRE, Gordon Lightfoot	Warner Bros
37	37	LEIF GARRATT	Atlantic
38	—	BLUE LIGHTS IN THE BASEMENT, Roberta Flack	Atlantic
39	19	SIMPLE DREAMS, Linda Ronstadt	Asylum
40	45	FEELS SO GOOD, Chuck Mangione	ABM
41	—	DOUBLE LIVE GONZO, Ted Nugent	Epic
42	42	BOOK OF DREAMS, Steve Miller Band	Capitol
43	49	HERE AT LAST... LIVE, Bee Gees	RSO
44	—	QUARTER MOON, Emmylou Harris	Warner Bros
45	47	SOMETHING TO LOVE, LTD	ABM
46	—	MY AIM IS TRUE, Elvis Costello	Columbia
47	—	ODYSSEY	RCA
48	48	HEADS, Bob James	Columbia / Tappan Zee
49	—	ROCKET TO RUSSIA, Ramones	Sire
50	—	BROKEN HEART, The Babys	Chrysalis

US DISCO

1	2	LET'S ALL CHANT, Michael Zager Band	Private Stock
2	3	BIONIC BOOGIE (entire LP), Bionic Boogie	Polydor
3	1	SUPERNATURE, Cerrone	Cotillion
4	6	STAYIN' LIVE, Bee Gees	RSO
5	4	TWO HOT FOR LOVE, THP Orchestra	Butterfly
6	5	ONCE UPON A TIME (LP), Donna Summer	Casablanca
7	7	CHATTANOOGA CHOO CHOO, Tuxedo Junction	Butterfly
8	8	GIVE ME SOME LOVIN', Kongas	Polydor
9	10	DANCE WITH ME, Peter Brown	Drive
10	19	ROMEO & JULIET, Alec R Costandinos & The Syncophonic Orchestra	Casablanca
11	9	LOVE MACHINE, Claudja Barry	Salsoul
12	11	SHAME, Evelyn King	RCA
13	14	GALAXY, War	MCA
14	13	WHICH WAY IS UP, Stargard	MCA
15	17	THE BEAT GOES ON AND ON, Ripple	Salsoul
16	—	I WAS BORN THIS WAY, Carl Bean	Motown
17	34	COME INTO MY HEART, USA-European Connection	Marlin
18	35	VOYAGE, All Cuts	Polydor
19	20	I CAN'T STAND THE RAIN, Eruption	Arloia
20	12	DANCE, DANCE, DANCE, Chic	Atlantic

STAR CHOICE



HORATIO HORNBLOWER of the Darts

1	I GOT RHYTHM	Benny Goodman Quartet (1938)
2	SONG FOR EUROPE	Roxy Music
3	JAM UP	Tommy Ridgley
4	WHISPERING BELLS	Del Vikings
5	BORN TO RUN	Bruce Springsteen
6	BLACK AND TAN FANTASY	Duke Ellington
7	BODY AND SOUL	Coleman Hawkins
8	TRANSFUSION	Nervous Nervous
9	BARBARA ANN	The Regents
10	BLUE SUEDE SHOES	Carl Perkins

US SOUL

1	3	TOO HOT TA TROT, Commodores	Motown
2	2	ALWAYS AND FOREVER, Heatwave	Epic
3	1	WHICH WAY IS UP, Stargard	MCA
4	8	IT'S YOU THAT I NEED	Enchantment
5	4	OUR LOVE, Natalie Cole	Capitol
6	10	FLASHLIGHT, Parliament	Casablanca
7	7	AIN'T GONNA HURT NOBODY, Brick Bang	Bang
8	9	PLAYING YOUR GAME BABY, Barry White	20th Century
9	5	JACK AND JILL, Raydio	Arista
10	11	LOVE MERRIGHT, Denise La Salle	ABC
11	12	BABY COME BACK, Player	RSO
12	14	LET'S HAVE SOME FUN, Bar-Kays	Mercury
13	13	SHOUT IT OUT, B. T. Express	Columbia
14	17	STAYIN' ALIVE, Bee Gees	RSO
15	19	LE SPANK, La Pampolomouse	EMI
16	6	DANCE, DANCE, DANCE, Chic	Atlantic
17	15	FFUN, Con Funk Shun	Mercury
18	—	LET ME PARTY WITH YOU, Bunny Sigler	Gold Mine
19	16	GALAXY, War	MCA
20	18	BABY, BABY MR LOVE'S ALL FOR YOU, Donnica Williams	Columbia