

PISTOLS IN AMERICA

Record Mirror

Please
please me
oh yeah!

Do these
boys
remind
you of
anyone?



**FULL POLL
RESULTS
INSIDE**

Record

UK SINGLES

1	1	MULL OF KINTYRE / GIRLS SCHOOL, Wings	Parlophone
2	2	FLORAL DANCE, Brighthouse and Rastrick Band	Logo
3	4	LOVE'S UNKIND, Donna Summer	GTO
4	6	IT'S A HEARTACHE, Bonnie Tyler	RCA
5	8	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	UA
6	10	DANCE DANCE DANCE, Chic	Atlantic
7	3	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
8	13	LET'S HAVE A QUIET NIGHT IN, David Soul	Private Stock
9	5	I WILL, Ruby Winters	Creole
10	30	I LOVE YOU, Donna Summer	GTO
11	11	WHO PAYS THE FERRY MAN, Yannis Markopoulos	BBC
12	7	DADDY COOL / THE GIRL CAN'T HELP IT, Darts	Magnet
13	18	UP TOWN TOP RANKING, Althia and Donna	Lightning
14	19	ONLY WOMEN BLEED, Julie Covington	Virgin
15	-	AS TIME GOES BY, Dooley Wilson	United Artists
16	9	MY WAY, Elvis Presley	RCA
17	23	JAMMING, Bob Marley and The Wailers	Island
18	14	PUT YOUR LOVE IN ME, Hot Chocolate	RAK
19	-	DON'T DILLY DALLY ON THE WAY, Muppets	PYE
20	22	NATIVE NEW YORKER, Odyssey	RCA
21	-	ON FIRE, T Connection	TK
22	12	BELFAST, Boney M	WEA
23	17	LOVE OF MY LIFE, Dooleys	GTO
24	16	WHITE CHRISTMAS, Bing Crosby	MCA
25	26	RUN BACK, Carl Douglas	Pye
26	15	DANCIN' PARTY, Showaddywaddy	Arista
27	24	EGYPTIAN REGGAE, The Modern Lovers	Beserkley
28	28	FLORAL DANCE, Terry Wogan	BBC
29	25	TURN TO STONE, Electric Light Orchestra	Jet
30	-	LOVELY DAY, Bill Withers	CBS
31	-	IF I HAD WORDS, Scott Fitzgerald / Yvonne Keeley	Pepper
32	27	REALLY FREE, John Otway / Wild Willy Barrett	Polydor
33	-	GALAXY, War	MCA
34	-	THE GROOVE LINE, Heatwave	GTO
35	-	WATCHIN' THE DETECTIVES, Elvis Costello	Stiff
36	21	MARY OF THE FOURTH FORM, Boomtown Rats	Ensign
37	20	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
38	-	WHO'S GONNA LOVE ME, Imperials	Power Exchange
39	-	BENNY'S THEME, Paul Henry	Pye
40	-	I DON'T WANT TO LOSE YOUR LOVE, Emotions	CBS
41	-	HOLLYWOOD, Boz Scaggs	Epic
42	-	LAY DOWN SALLY, Eric Clapton	RSO
43	-	LITTLE GIRL, The Banned	Harvest
44	-	WISHING ON A STAR, Rose Royce	Warner Bros
45	-	FIGARO, Brotherhood Of Man	Pye
46	-	COCOMOTION, El Coco	Pye
47	-	DESIREE, Neil Diamond	CBS
48	-	HEARTSONG, Gordon Giltrap	Electric
49	-	UP WITH THE COCK / BIG PUNK, Judge Dread	Cactus
50	-	SORRY I'M A LADY, Baccara	RCA

UK ALBUMS

1	1	DISCO FEVER, Various	K-Tel
2	2	THE SOUND OF BREAD	Elektra
3	5	20 COUNTRY CLASSICS, Tammy Wynette	CBS/Warwick
4	4	30 GREATEST, Gladys Knight & The Pips	K-Tel
5	7	RUMOURS, Fleetwood Mac	Warner Brothers
6	10	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
7	3	FEELINGS, Various	K-Tel
8	9	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
9	29	GREATEST HITS, Donna Summer	GTO
10	12	NEVER MIND THE BOLLOCKS, Sex Pistols	Virgin
11	30	GREATEST HITS VOL 2, Elton John	DJM
12	17	OUT OF THE BLUE, Electric Light Orchestra	United Artists
13	13	NEWS OF THE WORLD, Queen	EMI
14	14	LIVE AND LET LIVE, 10cc	Mercury
15	19	GREATEST HITS, Abba	Epic
16	11	40 GOLDEN GREATS, Cliff Richard	EMI
17	15	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
18	6	GREATEST HITS, ETC, Paul Simon	CBS
19	8	GET STONED, Rolling Stones	Arcade
20	18	MOONFLOWER, Santana	CBS
21	10	ARRIVAL, Abba	Epic
22	45	ENDLESS FLIGHT, Leo Sayer	Chrysalis
23	16	BY REQUEST, Salvation Army	Warwick
24	39	HEROES, David Bowie	RCA
25	43	SECONDS OUT, Genesis	Charisma
26	35	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
27	34	ROXY MUSIC GREATEST HITS	Polydor
28	32	RED STAR, Showaddywaddy	Arista
29	25	COME AGAIN, Derak & Clive	Virgin
30	40	A STAR IS BORN, Soundtrack	CBS



DONNA SUMMER: up 20 places to Number Nine

OTHER CHART

ALBUMS	
1	DON JUAN'S RECKLESS DAUGHTER, Joni Mitchell Asylum
2	BEFORE AND AFTER SCIENCE, Eno Polydor
3	TALKING HEADS 77, Talking Heads Sire
4	ONE WORLD, John Martyn Island
5	PINK RAG, Wire EMI
6	RUNNING ON EMPTY, Jackson Browne WEA
7	THE HUMAN FLY, Richard Thompson Island
8	PICK UP THE PIECES, The Royals Magnet
9	MOVIN' ON, Tradition Venture
10	RAW DEAL Various Raw Records
SINGLES	
1	DON'T DICTATE, Penetration Virgin
2	HOW MUCH LONGER, Alternative TV Step Forward
3	TOP RANKING, Althia And Donna Lightning
4	THE UPFULL ONE, Big Youth Tanasha
5	WATCHING DETECTIVES, Elvis Costello Stiff
6	DEFIANT POSE, The Corinas Step Forward
7	LUCK OFF, Wayne County & The Electric Chairs Sweet FA
8	I CAN'T GET NO SATISFACTION, Deva Bomb (Import)
9	PLUS FOUR, Steely Dan Anchor 12
10	EAST OF THE RIVER NILE, Argus Pablo Harabeke
Supplied by Honest Jan's, 281 Camden High St. London NW1 (01-287 0123)	

BREAKERS



DEBBY BOONE: lighting up everyone's life

MUSIC, Montreal Sounds	Creole
ISN'T IT TIME, Babes	Chrysalis
GOODBYE GIRL, David Gates	Elektra
FOR YOUR LOVE, Four Tops	ABC
JAM JAM JAM, People's Choice	Philadelphia
YOU LIGHT UP MY LIFE, Debby Boone	Warner Bros
MORNING OF OUR LIVES, The Modern Lovers	Beserkley
CHOOSING YOU, Lenny Williams	ABC
ZODIACS, Roberta Kelly	Casle
QUIT THIS TOWN, Eddie & The Hot Rods	Island

UK DISCO

1	2	DANCE DANCE DANCE, Chic	Atlantic
2	1	LOVE'S UNKIND, Donna Summer	GTO
3	3	NATIVE NEW YORKER, Odyssey	RCA 12in
4	6	GALAXY, War	MCA
5	4	JAMMING, Bob Marley & the Wailers	Island
6	16	COCOMOTION, El Coco	Pye
7	20	UP TOWN TOP RANKING, Althia & Donna	Lightning
8	12	BACK IN LOVE AGAIN, LTD	A&M 12in
9	5	MULL OF KINTYRE, Wings	Parlophone
10	11	RUN BACK, Carl Douglas	Pye
11	45	CHOOSING YOU, Lenny Williams	ABC 12in
12	21	COME GO WITH ME, Pockets	CBS
13	8	SAN FRANCISCO, Village People	DJM
14	18	RUNNING AWAY, Roy Ayers Ubiquity	Polydor
15	34	THE GROOVE LINE, Heatwave	GTO
16	10	EGYPTIAN REGGAE, Jonathan Richman	Beserkley
17	41	ON FIRE, T-Connection	TK 12in
18	28	FFUN, ConFunk Shun	Mercury 12in
19	44	WHO'S GONNA LOVE ME, Imperials	Power Exchange
20	15	2. 4. 6. 8. MOTORWAY, Tom Robinson Bahd	EMI

Record Mirror

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

EDITOR
ALF MARTIN

ASSISTANT EDITOR
Rosalind Russell

FEATURES EDITOR
Sheila Prophet

NEWS EDITOR
Jim Evans

CHIEF SUB EDITOR
Steve Orme

EDITORIAL
Barry Cain
Tim Lott

ROBIN SMITH
DAVID WRIGHT

SERVICES DEPT
EDITOR
Susanne Garrett

ASSISTANT
Bev Briggs

CONTRIBUTORS

Philip Hall
Jim Farber
James Hamilton
Robin Katz
John Knight
Kelly Pike

John Shearlaw
Geoff Travis
Robbie Vincent

CARTOONIST
Charlie Brinkworth

PHOTOGRAPHERS

Steve Emberton
Elaine Bryant
Rick Mann

MANAGING
DIRECTOR
Jack Hutton

PUBLISHING
DIRECTOR
Mike Sharman

ADVERTISEMENT
MANAGER
Alan Donaldson

ADVERTISEMENT
PRODUCTION
Michael Hitch

TELEPHONE
SALES MANAGER
Eddie Fitzgerald

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Juicy Juicy

Who reveals all next?

BOWIE TAKES Zowie, Rod and Britt settlement rumours, Pistols in America, fights, Bay City Roller reveals all, Moors Murderers... yup, 1978 sure has started in some style

Yes, friends, the reading in Sunday's papers was most intriguing. 'Bowie Rapped By His Missus' screamed the Sunday Mirror. Apparently young David has upped and taken their son Zowie to live with him in Berlin.

An irate Angie said: "I've put up with him (David) for the last five years because I'm a stupid bitch. I've stayed with him all this time only because I was actually stupid enough to think I might mean something to him."

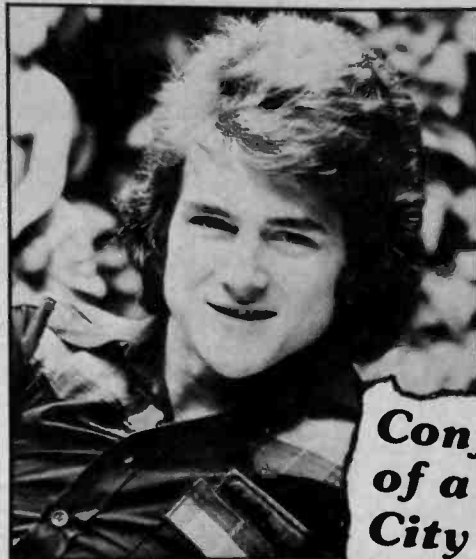
Then this week Mr Bowie claimed he took Zowie because Angie left the boy with only his nanny for company at Christmas... fascinating stuff, all. Meantime, Bowie is making his film 'Just A Gigolo' with Kim Novak, Maria Schell and David Hemmings.

Big mystery as we went to press this week, my sweets, concerned old friends Britt and Rod - did Rod come across with the greenbacks? Rod claimed the £12 million law suit had been settled out of court.

But over in sunny Los Angeles Britt's lawyer said no settlement had been reached.

A somewhat vexed spiky-haired Rod told reporters: "The real deal is nobody's business but Britt's and mine." Current lady in the life of the old grave-digger is American Marcy Hanson who is flying with him for a holiday to Rio this week... watch this space.

And didn't you just love all those wonderful stories about the cuddly Sex Pistols in America? I did. Old J Arthur Rotten sure knows



LES McKEOWN: tried everything

how to please the rednecks... "You're all faggots" "I hate Britain" such darling little ambassadors these boys, don'tcha think?

And dear old Sidzey "Why did I hit that geezer? Let's just say my guitar strap broke and my instrument happened to fall on his head." Such style. From all reports I judge Sid to be leading Johnny by a length in the outrage-shock-horror stakes.

On then, to the Bay City Rollers (remember them kids, eh?) and the front page of the News Of The World "Confessions Of A Bay City Romeo. I feel like I've made love to a million women." Huh, he should be so lucky.

Les McKeown (23) says: "As far as sex goes I've tried everything." Everything?

Later in the same article he says: "As far as homosexuals are concerned, you can count me out. That has nothing for me."

The cock-sure kiddie who now reckons he's a man philosophises thus: "I like to be able to ring a girl for her company. I like to talk. I like there to be something between us (oh yeah? - Ed). I enjoy the company of many a fruitful woman."

"The difference is I can pick and choose. If I'm to be photographed with a girl, the girl must be extra special. A couple of models in suspenders would do. But they'd have to be pretty good." Well you can count me out tartan togs. Yeuch!!!

Sickest record of the decade department: 'Free Myra Hindley' by a band calling themselves The Moors

Murderers. You've gotta agree with Mrs Ann West mother of Moors' victim Lesley Ann Downey when she says: "How can they be so sick and so cruel?"

Like Mrs West and many others I appeal to music publishers, record shops and record buyers to have absolutely nothing to do with this sick disc. It's too far over the top.

Another record we can do without is 'Pretty Paedophiles' by Raped. Don't buy it.

More violence, I'm afraid. Ian Stuart, singer with Skrewdriver, required 32 stitches after he was beaten up outside a Blackpool hall where he'd been to see Fairport Convention. As he walked to hospital, he lost two - and a half pints of blood.

Andy Partridge of XTC fame was sitting at home watching TV when he was most astonished to see his ma and pa appear on the

Harlech TV programme 'Mr and Mrs'. Mum proudly told the watching millions who her son was. "Our street credibility was blown in 60 seconds flat," mourned Andy who is now understood to be considering leaving the country before mum and dad appear on the Generation Game.

■ **CROW BAR** of the Depressions really is a revolting little boy. Backstage at the Red Cow, after someone had split his beer over the lad, he took off his shirt and wrung out the beer into his glass and drank it.

Not together situations: Peter Asher and wife Betty Doster rumours of an upcoming divorce have been rife but Peter's mum says: "It's not nearly as advanced as that. They're having a slight tiff about their problems." Hmmm. Quote from Elton John's mum in the American magazine People: "Deep, deep down I know he would love to get married and have a family." By the way, did you see Elton on the Muppet Show? Just when is he going to reveal his new head of hair???

Matters of little consequence. Steve Diggle of the Buzzcocks bought a second-hand guitar that once belonged to Tony Hicks of the Hollies. (Where's my five, Edwards?)

Out and about in New York. I hear that Bianca Jagger joined tennis star Bjorn Borg for champagne after the Swede had been defeated by Jimmy Connors in the Grand Prix Masters Final. At Club 54, Bianca said to him: "Don't worry, there's always another day." And he said to her: "I think you're a wonderful sweet person and you're so kind." And the consequence was...???

Still in the States, some 25,000 fans gathered in Memphis to celebrate what would have been Elvis Presley's 43rd birthday. Trade at the flower shop opposite Graceland was blooming.

Confessions of a Bay City Romeo

I FEEL LIKE I'VE MADE LOVE TO A MILLION WOMEN

FREEBIE OF THE WEEK NO. 24

WIN SIX miniature Elton John - style piano ashtrays / ornaments. To win one of these collectors' items answer the questions below. Usual rules apply. First six correct entries out of the sack win.

Questions:

- 1 The date of Elton's last concert?
- 2 How many albums has he made?
- 3 Name them.

Entries to Freebies (24), RECORD MIRROR, 40 Long Acre, London, WC2.

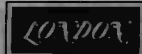
Ray Charles

listen to the sheer magic with his superb version of

I can see clearly now.



HLU 10554



TOURS...TOURS.

YACHTS: London Middlesex Poly January 13, Portsmouth Poly 14, London Nashville 15, Newport Stowaway 18, High Wycombe Nags Head 19, Leicester University 20, Brighton Poly 21, London Pegasus 22, London Hope And Anchor 23, Barrow Maxims 26, Ormskirk Edgehill College 27, Durham University 28, Edinburgh Tiffanys 30, North Staffs Poly February 3, Huddersfield Poly 4, Hull Tiffanys 6, London Hope And Anchor 8, Newcastle Poly 10, Teeside Poly 11.

THE BOTHY BAND: Sheffield Poly January 28, Liverpool Eric's 31, Leeds University February 1, Lancaster University 2, Essex University 4, Aberystwyth University 9.

CAFE JACQUES add: Wolverhampton Lafayette January 13, Dudley JB's 14, Doncaster Outlook 16, Reading University 18, London Rock Garden 19, Southend Theatre 20, Bishops Stortford Tech 21, Aberdeen University February 3, Newcastle Poly 10, Harrogate (venue to be fixed) 16, Kirklevington Country Club 17, Middlesbrough Rock Garden 18, Stirling University 27.

BRAKES: Hammersmith Red Cow January 13, London Nashville 15, Hope And Anchor 18, Bracknell Southill Park 23, London Nashville 30.

SPLIT ENZ add: Wolverhampton Lafayette January 29, Bristol Locarno 31, Colchester Essex University February 1, Portsmouth Locarno 7, Plymouth Castaways 12, Exeter University 13. A London date is to be added.

BETHNAL: Bradford University February 1, Birkenhead Mr Digbys 2, London Marquee 7, 14, 21, 28, Bolton Institute Of Technology 11, Doncaster Outlook 23, Buckley Tivoli 24.

NO DICE: Reading Brian's January 11, Twickenham CF Mott College 14, London Nashville 19, Reading Windsor Hall 20, Aylesbury Friars 21, Bradford University 25, Edinburgh Moray House 26, Aberdeen Technical College 27.

RICHARD DIGANCE: Brunel University January 15, Hull University 20, Birmingham University 21, Bristol University 28, Sheffield Crucible February 9.

WINDOW: London, Dingwalls January 13, Marquee 20, February 3, 17, March 2, 16, April 6, 20, May 2.

MOTORHEAD add: Colwyn Bay Dixieland January 17, Shrewsbury Tiffanys 22, Bishops Stortford 28 has been cancelled.

RADIO STARS: Wolverhampton Lafayette January 20, Bedford College Of Education 21, London Nashville 22, Brighton New Regent 25, London Dingwalls 26, Manchester Review at Rafter's 27, Dudley JB's 28, Swindon Affair 30, Bournemouth Tiffanys February 2, London South Bank Poly 3.

Further dates to be announced.

THE LATE SHOW: Chatham Tam O'Shanter January 13, London Marquee 14, London Pegasus 16, Gravesend Prince Of Wales 18, Slough George Hotel 20, Tombridge Harvesters 21.

THE POLICE: London Rock Garden January 12, Marquee 22, Vortex 30, Hope And Anchor February 9 and 23. The band are working on their first album for Illegal Records.

BLAST FURNACE AND THE HEATWAVES: London Hope And Anchor January 20, Red Cow February 4, Hope And Anchor 10, Red Cow 18. They plan to put something down on vinyl "in the near future".

PAM AYRES (a poet): Lewisham Concert Hall February 11, Cardiff New Theatre 12, Eastbourne Congress 15, Chatham Central Hall 17, Sandown Pavilion Theatre 18, Reading Hexagon Theatre 19, Stoke-on-Trent Queens Theatre 22, Southend Pavilion 23, St Albans City Hall 24, London Adelphi 26, Malvern Festival Theatre 28.

MUSCLES: Bromsgrove College January 14, Torquay 400 Club 19, Barnstaple Chequers 20, Ilkley College 21, Barton Stacey Bumpers 26, Coningsby Castle Club 28, Brize Norton Spotlight February 1, Derby Lonsdale College 3, Plymouth Poly 4.

BOX OFFICE FOR GOLDSMITH GIGS

LEADING CONCERT promoter Harvey Goldsmith is opening a box office at Chappells, 50 New Bond Street, London W1 (01-629 3453). This will be an exclusive box office for his shows.

The arrangement is that all shows, no matter how big, from your local bands, will have a 20p booking fee per ticket, as

opposed to a normal fee of about 35 per cent. The office will be open from 8.30 am to 6 pm, Monday to Friday and until 5 pm on Saturday. The idea is to improve efficiency on ticket distribution.

The box office opening coincides with Capital Radio and Harvey Goldsmith's presenting a series of 'Mummy's Concerts' at the London



The Great SouthEast MUSIC HALL & EMPORIUM Atlanta

'We can destroy America'-Rotten

THE SEX Pistols' American tour kicked off in Atlanta, Georgia, last week amid much publicity on both sides of the Atlantic.

Five TV crews, 30 photographers and 20 critics were among the audience on the first night; few fans were dressed in punk style.

When the show rolled on to Randy's Rodeo in San Antonio, Texas, teenagers were reported to have stormed the stage after Sid Vicious clubbed a youth with his guitar. The show was held up for 10 minutes while the riot squad calmed the 2000-strong audience.

Among the quotes from Johnny Rotten were: "Give us a chance and we'll destroy America," and "Oh dear, Sidney seems to have dropped his guitar."

In the San Antonio crowd was the Rev Ed Human who was distributing religious material. He said: "I'm here to convert Johnny Rotten."

Pistols' live review: see page 24.

Supercharge

single, tour

THE RE-FORMED but not reformed Supercharge, whose new single 'I Think I'm Gonna Fall (In Love)' is released on Friday (13), embark on a sizeable British tour on the same day, supported by 28th And Dear Born.

Dates: Liverpool University, January 13, Coventry Warwick University, 14, Salford University, 20, St Albans City Hall, 21, London Music Machine, 26, Sheffield Poly, 27, Northampton Cricket Club, 28, Newcastle Poly, February 3, Leicester Poly, 4, London Nashville, 9 and 10, Hitchin College of Education, 11, Birmingham Barbarellas, 14,

Halford Poly, 17, London Dingwalls, 22 and 23, Birmingham Edgbaston Mason Hall, 24, Retford Porterhouse, 25.

Stukas sign to Sonet

IN THE baths of Orient Football Club London beat group The Stukas signed to Sonet Records.

Stukas' first release on that label is a three-track single, 'Sport', 'I'll Send You A Postcard' and 'Dead Lazy'.

Dates: Rotherham Windmill Club, January 12, Central London Poly, 13, London Marquee, 14.

British Lions'

first single

BRITISH LIONS, a recent signing to the Vertigo label who played support on the recent Status Quo tour, release their first single 'One More Chance To Run' / 'Booster' next Friday (20).

Tour dates: North Staffs Poly, January 13, London Thames Poly, 14, Cardiff Top Rank, 17, Liverpool University, 18, Wolverhampton Civic Hall, 20, Coventry Lan- chester Poly, 21.

Gordon here

with Wray

ROBERT GORDON arrives to tour in Britain at the end of this month and he'll be bringing legen-

dary guitarist Link Wray with him.

Gordon will also be appearing on the Old Grey Whistle Test on January 31.

Tour dates: Strathclyde University, January 28, Liverpool Eric's, 29, Plymouth Woods Club, February 1, Swansea Nutz, 2, Sheffield Polytechnic, 3, Birmingham Barbarellas, 4, London Astoria, 5.

Clapton in US next month

ERIC CLAPTON and his band begin a major US / Canadian tour on February 1 in Vancouver and close on April 9 in Toronto. The tour will be Clapton's most extensive since 1968.

As yet there are no plans for any British dates but they could well follow in late summer / autumn.

Purse's lucky

escape

SHAM 89 singer Jimmy Pursey escaped serious injury last week when the car he was a passenger in ran into a lamp-post.

The driver, who had swerved to avoid hitting a squirrel suffered a badly shattered left leg but Jimmy got away with minor bruises and slight concussion. He was able to play at the London Vortex that night.

Rush return next month

RUSH, CANADA's leading heavy metal brain damagers, are to tour Britain again in February.

Dates: Birmingham Odeon February 12, Leicester de Montfort Hall 13, Newcastle City Hall 14, 15, Edinburgh (venue to be confirmed) 16, Glasgow Apollo 17, Hammersmith Odeon 19, 20, Sheffield City Hall 22, Manchester Apollo 23, 24.

Liverpool Empire 26, Bristol Colston Hall 26, Southampton Gaumont 27.

Seat prices are £12.50, and £2 and £1.50. Tickets are also available at Newcastle, Glasgow, Liverpool and Sheffield.

Rush are releasing a four-track EP, the first 10,000 on 12-inch. Cuts are 'Closer To The Heart', 'Bastille Day', 'Anthem' and 'Temples of Syrinx'.

PIRATES IN SKULL WARS

THE PIRATES have completed 10 tracks for their second album, tentatively titled 'Skull Wars'. They're planning to release a single in mid-February.

Dates: Farnham Maltings January 16, Plymouth Polytechnic 19, Salisbury College Of Technology 20, Aylesbury Friars 21, Liverpool University 25, Cardiff University 27, Folkestone Leas Cliff Hall 28, London Nashville Rooms 29,

Durham St. Chad's University College February 3, Preston Polytechnic 4, Sheffield Polytechnic 8, Scarborough Penthouse 10, Bangor University 11, Aberdeen University 14, Dundee University 15, Edinburgh Stuarts Ballroom 16, Glasgow College Of Technology 17, Stirling University 18, Chatham Town Hall 23, Oxford College Of Further Education 24, Bristol University 26, Scunthorpe Bath Halls 28.

Preston to play Sgt Pepper

EARTH, WIND And Fire, Billy Preston and Aerosmith are the latest names to be added to the star-studded cast for Robert Stigwood's film of 'Sgt Pepper's Lonely Hearts Club Band'.

Preston, currently on tour in Canada, will be playing the role of the magical Sgt Pepper and singing 'Get Back'.

Magazine and Flys sign up

HOWARD DEVOTO's new group Magazine has signed to Virgin.

Devoto was previously with the Buzzcocks. Other members of the new band: Barry Adamson bass, Martin Jackson drums and John McGeoch guitar and sax.

Following the release of their first single 'Shot By Both Sides', next Friday (20), the band play their first dates outside the Manchester area: London 100 Club January 24, Nottingham Sandpiper Club 25, Manchester Rafter's 28, Liverpool Eric's 27, London Nashville 30, Birmingham Barbarellas 31, Leeds

Football Club February 1.

COVENTRY-BASED band The Flys have signed a world-wide deal with EMI and release a maxi-single next Friday (20). Tracks: 'Love And A Molotov Cocktail', 'Can I Crash Here' and 'Cy- lissation'. The first 15,000 copies will be available in special colour bags.

The band line-up is Neil O'Connor vocals, rhythm guitar, David Freeman vocals, lead guitar; Joe Hughes bass; and Pelg King drums.

They will be playing selected London dates from mid-January with regional gigs to follow.

YES STUDIO LP

YES BEGIN work on a new studio album in February. They'll be recording in England but the band have no plans for an immediate tour here.

BLINDING WHITE MUSIC

RODS' HUGE BASH

EDDIE and the Hot Rods have announced details of a major British tour through February and March, their first major one since May last year. The band recently played two sell-out gigs at London's Roundhouse and towards the end of last year completed a 58-show American tour. Their current single is 'Quit This Town', taken from the 'Life On The Line' LP.

Dates: Salford University February 24, Leeds University 25, Middlesbrough Town Hall 26, Newcastle City Hall

March 1, Dundee Caird Hall 2, Aberdeen Capitol 3, Glasgow Apollo 4, Edinburgh (venue to be confirmed) 5, Bradford St George's Hall 7, Sheffield City Hall 9, Hanley Victoria Halls 10, Liverpool University 11, Leicester de Montfort 12, Oxford Poly 13, Southampton Top Rank 15, London Lyceum 16 and 17, Hastings Pier Pavillon 18, Reading Top Rank 19, Hemel Hempstead Pavilion 20, Coventry Locarno 21, Birmingham Town Hall 22.

A further 11 dates will be added.

New ELO single

THE NEXT ELO single is to be 'Mr Blue Sky', taken from the double LP 'Out Of The Blue' and released next Friday (20). The album has already gone platinum in both the USA and UK and has notched world-wide sales of more than four million.

The first 200,000 copies of the new single will be pressed in blue vinyl and issued in special bags.

ELO are currently in America rehearsing for their forthcoming world tour which opens in Australia in February. The tour continues to Japan and hits Britain in early summer.

BPI to stamp out hyping

THE BRITISH Phonographic Industry is planning to stamp out hyping - the term used to describe record companies buying their own discs into the charts.

As of this month, a team of private detectives has been instructed to "obtain evidence of activities generally and to investigate allegations of hyping."

In a circular to most areas of the music

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

NOEL QUILTS RADIO SHOW

NOEL EDMONDS is quitting his job as presenter of Radio One's Breakfast Show at the end of April. He has been presenting the show since 1973 when he took over from Tony Blackburn.

Said the bearded DJ: "I enjoy doing the show and it will be a wrench to give it up. But after nearly five years of getting up at 5 in the morning and with so much other work now, I feel the time has come for a break this summer."

He is to continue to work for Radio One and there are plans for him to host two new weekly shows in the autumn.

His Breakfast Show successor has not yet been chosen.

New guitarist for Osibisa

OSIBISA'S GUITARIST and vocalist Wendell Richardson has left the band. He wants to lead a quieter family life and has not yet announced further plans.

Richardson has joined the band.

Osibisa have just released a new single 'Livin' Lovin' Feelin' and they've added two dates to their forthcoming tour. They are Warwick University January 19 and Scunthorpe Baths Hall 20.



TOM ROBINSON: live record

'Gay' on TRB 'mini-album'

TOM ROBINSON Band's next record is to be a live 'mini-album' called 'Rising Free TRB', released on January 27. It features four tracks: 'Don't Take No For An Answer', 'Sing If You're Glad To Be Gay', 'Martin' and 'Right On Sister'.

Says Tom: "Rising Free" is a thank-you to those people who came to see us last year. And since 'Motorway' wasn't fully representative of the band it will give others

a clearer view of what we're about. I'd love to play 'Glad To Be Gay' on Top Of The Pops."

Peter Buckley, general manager of EMI, commented: "EMI are treating this record like any normal release. 'Glad To Be Gay' is a vital part of the band's act as anyone who has seen them can appreciate."

The band are currently rehearsing for their first European tour which will take in Belgium, France,

Holland and West Germany. They'll be back in Britain in February to work on their new album.

Added Tom: "I'm fed up not playing Britain for so long, but we need the time to get on with the new album. We're continuing to print the TRB news bulletin. Anyone can get a copy by writing - and enclosing an SAE - to TRB Bulletin Number 8, 69 New Bond Street, London W1."

Damned drummer hurt in crash

JOHN MOSS, drummer with The Damned, was seriously injured in a car crash over the new year holiday.

Moss, who was in a car driven by comedian Johnny Rubbish, was on his way to pick up some equipment before travelling to Norfolk where he was to have joined the rest of The Damned.

The crash occurred when their car was in a head-on collision with a Jaguar in London NW3. Moss, who was not wearing a seat-belt, was thrown through the windscreen.

Moss, who had a broken nose among other injuries, was taken to the Royal Free Hospital where he received nearly 100 stitches to his face.

Dave Burke, drummer with Johnny Moped, will replace Moss at The Damned's gig at the Croydon Greyhound on Sunday (16).

TONIGHT DATES

TONIGHT, a five-piece Southend-based band who have their debut single 'Drummer Man' out on the TDS/WEA label, have announced a series of British dates.

These include a special evening at the Rochester Castle next Friday (20) when the public will be admitted for 5p while liggers will be charged £1 A beat festival at the London Nashville on

January 31 features Tonight, the Pleasers and the Boyfriends

Dates for Tonight: Liverpool Eric's January 13, Bracknell College 15, London Nashville 16, Rochester Castle 20, Oxford St Catherine's 21, London Nashville 23 and 31, Portsmouth Poly February 2, Rochester Castle 3 and 4, Swindon Affair 6, Oxford Westminster College 7.

County on Safari

WAYNE COUNTY and his band the Electric Chairs have signed a recording deal with Safari Records and have an LP and single prepared for February release.

Their upcoming London tour will be the first opportunity to see new guitarist, French Corsican Henri Padovani.

Dates: Rochester Castle January 14, Pegasus 15, Hope And Anchor 16, Dingwalls 17, Iford Oscars 18, Nashville 20.

The band will also be appearing at Leicester's De Montfort Hall on January 22 with Adverts, Cortinas, Surburban Studs and the Depressions.

NEWS IN BRIEF

THE FOSTER BROTHERS are auditioning new drummers following the departure of Eddie Williams to concentrate on running his rehearsal / recording studio in Bethnal Green.

BLUE are in the recording studios this week working on a new album with Elton John and Clive Franks producing.

BRIAN AND BRENDA RUSSELL, former backing singers with Elton John, release a single 'That's All Right Too' on Friday (13).

JENNY DARREN is on BBC Sight And Sound In Concert next Saturday (21), supporting Be Bop Deluxe.

Upcoming re-releases on the Old Gold label include The Troggs' 'Wild Thing', Python Lee Jackson's 'In A Broken Dream' and Mr Bloe's 'Groovin' With Mr Bloe'.

THE DOCTORS had to cancel their post-Christmas dates at Newport and Nottingham after their whole entourage was taken ill with food poisoning. The band are now playing in Germany.

Chiswick Records are deleting certain back catalogue at the end of January including two Gordillas' singles, one from the Count Bishops and Radio Stars' 'Dirty Pictures'.

TONY VISCONTI is to produce the next single from the Radiators From Space.

hi-fi

for pleasure

TAKES SPEAKERS APART!

We really get inside speakers in our January issue.....

SWEET SIXTEEN sixteen bookshelf speakers are given a thorough once over. From the results of our testing we can tell you the best and the best value for money.

SPEAKER GUIDE And as a follow-up to the above, we've an extensive guide to other bookshelf speakers on the market.

TAPE CHECK This month a further tape check with a selection of well-known tapes on the Tanberg TCB 30 and Goodmans SCD 110 cassette decks.

THE BELS, THE BELS Our Cliff Rogers rings in the New Year with explanations on decibels.

VIDEO Another contributor, Adrian Hope looks at the state of play in the video revolution.

PLUS LOADS MORE IN OUR JANUARY ISSUE OUT NOW!

BOLAN THE KING

CONGRATULATIONS Marc Bolan fans! You've achieved your aim and kept his name alive by giving him the top place in almost every section possible for him to win. We realised early on in the counting that he was going to be the top star of 77 in at least some of the categories, but in fact he won (along with T Rex) SIX awards. And in the Female section, you've put his girlfriend Gloria Jones at the top.

Congratulations too, to the Boomtown Rats who came first in the best new band section — and we're sure it's not just because Marc said in his column that he liked you. The old favourites are still here: Queen, Abba, Thin Lizzy — but they've had a run for their money with the Stranglers and the Sex Pistols.

What we CAN'T understand is how come so many of you voted the Sex Pistols into Bore Of The Year, but their singles and albums were highly placed. But you seddit . . .

**FULL POLL
RESULTS
PAGE 8**



BOOMTOWN RATS: Best New Group



WHEN THE news broke that Marc had won SIX sections in the RECORD MIRROR poll, his fans weren't the only ones to feel pleased and proud. Because two people very close to him are thrilled to bits. Mr and Mrs Feld, his mum and dad, read in RM that Bolan was sweeping in the votes, but they expected he'd win only one of the sections.

When Phyllis and Simeon found out how well their son had actually done, they could hardly believe it. And one of the first things they said, was could we thank all Marc's fans, on their behalf, for the loyalty they had shown, especially since Marc died in September.

Their council house living room proudly features many of the awards Marc has won over the years — they include a special statuette from the Apollo in Glasgow for a sellout concert on January 22 1974. There's also a fine plaque that Marc won in the RM poll in 1972. His fans have never forgotten him.

"You like to keep these bits and pieces," Mr Feld told me. "They're of no value to anyone except us. There are more in his office, but we've been told we can't have them. I always thought they belonged to Marc, but now I'm told they don't. They told us that when he died, he died penniless, but it doesn't mean a thing what you read in the papers. He told us he was a millionaire."

"Marc gave me his white Rolls Royce, but now it's locked up in a garage, rotting away, and we can't touch it. He took it back while the Mini was in the garage, the Mini he died in. You know," said Mr Feld, "That Mini had been pinched just before he died. I watched the bloke pinch

Proud parents

it. I wish to God it had never been found . . ."

Mr and Mrs Feld like to talk about their son, and the success he worked for, but it's obviously still a painful subject.

"We still have a cry each, once a day," said Mrs Feld, while she was pouring out a good cup of tea. "I've had mine, this morning."

"There are some lovely flowers at the crematorium," said Mr Feld.

"They've planted a special rose bush, the only white one there, called The Iceberg. We went up just before Christmas, when it was just finishing blooming. And do you know, the fans had been there, hanging Christmas cards there."

The good wishes of the fans have kept Mr and Mrs Feld going over the past few months, because they feel that the other stars that Marc knew have just forgotten him.

"My son had no friends," Mrs Feld told me. "Since he died we've heard nothing from them. That's friends for you. He was just a silly boy. We used to have them all here you know."

"David Bowie," Rod Stewart . . . began Mr Feld. "Bowie used to phone up every night from Switzerland, looking for Marc. He'd get me out of bed to come to the phone at one in the morning. He loved David, he loved them all . . ."

Among their cherished photos of Marc, Mr and Mrs Feld also keep pictures of his son, Bolan, who is currently with his mum, Gloria Jones, in Los Angeles. The Felds miss the little boy and say they don't know when they will see him again.

"We had him for 14 months," said Mrs Feld.

"He's a lovely little boy and he has a lot of Marc in him."

"He even knew all the music," added Mr Feld. "We've got this little guitar of his and he used to stand there in front of the telly and try to play like Marc. I'd like to have Marc's guitars and keep them until his son is old enough to use them. He's an artist already, it must come out in the children. But no-one seems to know where the guitars have gone and someone has been into his house."

It was Mr Feld who helped Marc to start out on his career, by getting him a guitar.

"We bought him one for £18," Mr Feld remembered. "It was two bob down and two bob a week, because at that time I wasn't earning much. Then we bought him a set of drums. I couldn't afford to help him more and nobody else helped him. He worked for his success. I don't blow his trumpet, but I think he had a personally second to none — and that's not just because he was my son. He was a showman. I used to laugh at him sometimes, coming down here in all that glitter and the way he used to dress. I'd tell him, 'Good gawd, you'll get pinched walking around like that!'"

"But he was different here at home. He'd come down on his pushbike every day, sit on the floor and watch the telly. Or he'd write poems. Just weeks before it happened he was talking about buying us a house in Malibu where he could come and stay. He was on top of the world."

I asked Mr and Mrs Feld what their proudest moment had been, during Marc's career.

"Every time we used to see him," replied Mr Feld. "But that Wembley concert, when there were 20,000 kids shouting for Marc. That's when you can be proud." ROSALIND RUSSELL.

**COMING
SOON —
MARC
BOLAN
COLOUR
POSTER**



GLORIA JONES: Female Singer

RECORD MIRROR READERS' POLL

BEST GROUP

No.1 **T-Rex**

BEST MALE SINGER

No.1 **Marc Bolan**

BEST TV SHOW

No.1 **Marc**

BEST GIG

No.1 **T-Rex**

BEST DRESSED ARTIST

No.1 **Marc Bolan**



No.1 BEST ALBUM

DANDY IN THE UNDERWORLD

No.2. BEST ALBUM COVER DESIGN

POLL RESULTS

BEST GROUP

1. T. REX
2. QUEEN
3. ABBA
4. Sex Pistols
5. Status Quo
6. Stranglers
7. Wings
8. ELO
9. Thin Lizzy
10. Eagles

BEST GIG-ARTIST/BAND

1. T. REX
2. QUEEN
3. STATUS QUO
4. Stranglers
5. Abba
6. Thin Lizzy
7. Elton John
8. 10cc
9. Yes
10. Rainbow

BEST MALE SINGER

1. MARC BOLAN
2. FREDDIE MERCURY
3. JOHNNY ROTTEN
4. Rod Stewart
5. David Bowie
6. Elvis Presley
7. Leo Sayer
8. Elton John
9. Paul Weller
10. Cliff Richard

BEST FEMALE SINGER

1. GLORIA JONES
2. DONNA SUMMER
3. ELKIE BROOKS
4. Julie Covington
5. Stevie Nicks
6. Joan Armatrading
7. Kitt Dee
8. Barbra Streisand
9. Linda Ronstadt
10. Bonnie Tyler

BEST SINGLE/ EP

1. WE ARE THE CHAMPIONS, QUEEN
2. GOD SAVE THE QUEEN, SEX PISTOLS
3. MULL OF KINTYRE, WINGS
4. Looking After No 1 Boomtown Rats
5. 2468 Motorway, Tom Robinson Band
6. Knowing Me, Knowing You, Abba
7. Way Down, Elvis Presley
8. I Feel Love, Donna Summer
9. Roadrunner, Jonathan Richman
10. Pretty Vacant, Sex Pistols

BEST ALBUM

1. DANDY IN THE UNDERWORLD, T. REX
2. NEWS OF THE WORLD, QUEEN
3. HERE'S THE SEX PISTOLS, SEX PISTOLS
4. Rumours, Fleetwood Mac
5. Arrival, Abba
6. Rattus Norvegicus, Stranglers
7. Out Of The Blue, ELO
8. Rockin' All Over The World, Status Quo
9. Foot Loose and Fancy Free, Rod Stewart
10. Heroes, David Bowie

BEST SINGLE/ ALBUM SLEEVE

1. NEWS OF THE WORLD, QUEEN
2. DANDY IN THE UNDERWORLD, T. REX
3. OUT OF THE BLUE, ELO
4. Celebrate Summer, T. Rex
5. Here's The Sex Pistols, Sex Pistols
6. Going For The One, Yes
7. No More Heroes, Stranglers
8. Rock n' All Over The World, Status Quo
9. Oxygene, Jean Michel Jarre
10. Elvis in Concert, Elvis Presley

BORE OF THE YEAR

1. SEX PISTOLS
2. PUNK
3. ABBA
4. Tony Blackburn
5. Rod Stewart and Britt Ekland
6. David Soul
7. Elvis Presley
8. Johnny Rotten
9. Queen's Silver Jubilee
10. Brotherhood of Man

BEST DJ

1. NOEL EDMUNDS
2. JOHN PEEL
3. KENNY EVERETT
4. Dave Lee Travis
5. David Hamllton
6. Alan Freeman
7. Paul Burnett
8. Simon Bates
9. Pete Powell
10. Kid Jensen

BEST TV SHOW

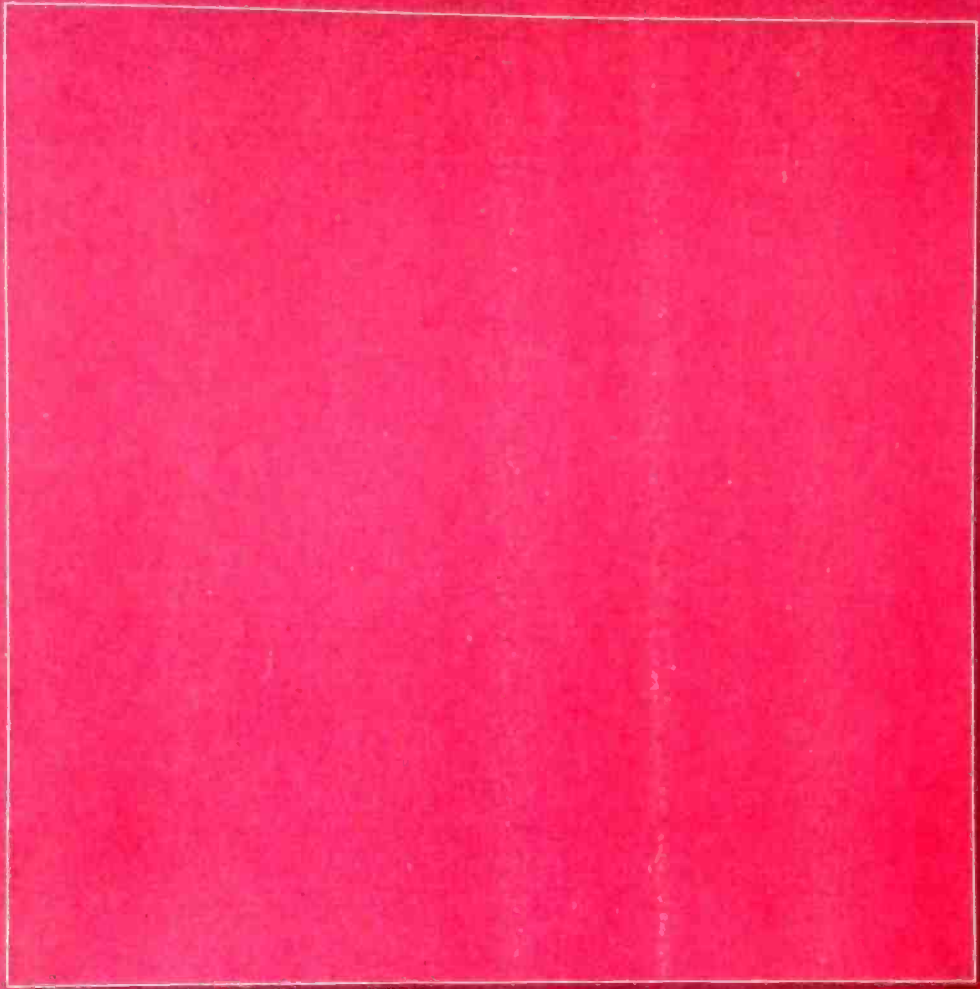
1. MARC
2. TOP OF THE POPS
3. OLD GREY WHISTLE TEST
4. The Muppet Show
5. Happy Days
6. In Concert
7. So It Goes
8. Rock Follies
9. Swap Shop
10. Starsky And Hutch

BEST NEW ARTIST/BAND

1. BOOMTOWN RATS
2. TOM ROBINSON BAND
3. STRANGLERS
4. Elvis Costello
5. Jam
6. Darts
7. Sex Pistols
8. Motors
9. The Damned
10. Julie Covington

BEST DRESSED

1. MARC BOLAN
2. FREDDIE MERCURY
3. JOHNNY ROTTEN
4. Noel Edmunds
5. Abba
6. The Jam
7. Cliff Richard
8. Rod Stewart
9. Showaddywaddy
10. Elton John



single

RICH
KIDS

Dat was de joke

say Althia and Donna



ALTHIA AND DONNA: talk like dat

ACT I
THE SCENE is the new year. The time is Britain. The music comes from Jamaica. It's a bus stop there's a hit in the air.
FIRST PERSON: 'Ave you heard that funny single they keep playing on the radio? Y'know, catchy likel it is. (Sings).
SECOND PERSON: dum dum di dum . . . yeah, that's it. 'Sitting in the laundromat' (Sings) 'Wonderin' where it's at.' Sort of reggae, isn't it?
FIRST PERSON: Keep hearing it, must go out and buy it—find out what it's called.' (Exits).

The second person begins to whistle softly to the strains of ghostly music emanating from a transistor radio in the wings.
 'Loves all I bring, in a me khaki suit and t'ing, UP TOWN TOP RANKING.'
 Enter Althia and Donna.
ALTHIA (for it is she): 'They're playing our song!' (Groan).
Donna (for it is she also): 'I bin hearing 'bout it. I hear we might have a hit in England.'
 Exeunt to a night-

marish cacophony of whistling and humming to the general tune of 'Up Town Top Ranking'.
THE GHOST OF TONY BLACKBURN (for it once was he): 'Catchy little number isn't it? Great FUUUUN! (Woof, woof!).
 Let's play a bit of it again.
ACT II
WELCOME BACK, folks, with a big bit "hi" and "hello" to the first reggae hit of the new year! A big hand please for Althia And Donna (draws breath), all the way from Jamaica.
 And give a big par to their snappy little slice of Jamdown patois they're bringing to you now!
 Yes! It's 'UP TOWN Top Ranking'.
 Exits to sound of record.
ACT III
AN INTERNATIONAL telephone call between London, England and Kingston, Jamaica. Most of the Atlantic and at least half of the Caribbean appears to be slopping about in the receiver. Both parties are aware of this.
 An introductory conversation is shouted and often repeated. The sound gets worse.
 Althia, 17, dives in first.

'We've been Number One in Jamaica but we're just hearing about it taking off in Britain. Good. Sorry, can you repeat that?'
 'Donna and I were friends at school and we've only recently left. The song I suppose did start out as a joke—we had a few words we were messing around with. Then we had a visit to the country and realised 'bout everyone talking like that when we came back to town. After that it all fell into place.'
 'I don't really think we were that lucky'
CRACKLE. BUZZ. WHIRR. PIP-PIP-PIP.
 'We met up with Joe Gibbs in the studio and the song was virtually complete. There's not many women, especially in Jamaica, who sing like we do—and the song is catchy and humorous together.'
A DELUGE OF NOISE.
 Donna, 18, takes the next follow. 'It's helped us find out what we wanted to do—before we were still at school and not really sure.'
 'As Althia explained (could you repeat the question please?) we were just seeing our friends 'dat talk like dat'. 'Up Town Top Ranking' I suppose is a light-hearted examination of the slang in Jamaica.
 'We were surprised that it took off in England though. I think they

would eventually get to understand it but it must have stuck musically first.
 As you all see. True.
 'It's not meant to be a serious attack on 'roots' or anything. I mean, it's a joke and there's plenty of room for that in reggae or any other music.
 'Yes, we've got follow-up material already recorded, some of it in the same vein. But basically it's made us fully committed to a musical career.
 'Reggae music—that is our music—will hit the world. And we'll be on top of the wave when it comes.'
ACT IV

IN WHICH we all shout just a little bit louder. To no avail.
 Both Althia and Donna insist there's a lot more to JA music than 'roots' and 'dreadlocks' with themselves, obviously enough, as a shining example. Nor do they feel there's any barrier or prejudice against new women singers in the Caribbean capital.
 Inasmuch as audible dialogue can be exchanged in the circumstances—don't worry, they're talking of a visit to Britain some time this year—Donna feels that though the hit may have it's 'novelty' aspects it can be appreciated as reggae mainstream.
 One obvious parallel could be made with Mille's irrepressible hit 'My Boy Lollipop', a 'reggae' cum novelty song which all too briefly fired the British record buyer's imagination in 1964.
 But Donna feels that reggae's chances of wider acceptance are infinitely greater now — a healthy, vital music scene that is about to achieve crossover.
 More a case this time, she emphasises across the transatlantic fuzzi-ness, of the floodgates being opened. Somebody else other than Marley getting a hit. And a lot more 'better must come'.
 Not just 'striekly roots', in fact.
ACT V
PRODUCER, ARRANGER and personality Joe Gibbs takes the stage, opining that: 'I jus' heard the lyrics and that was it. It was a natural, just the humour of it.'
 'I've done a lot of work with them since and their potential—both as singers and songwriters—is enormous.
 'And I'd agree with Donna about reggae. Here is the music that has the life and guts—really the music of the people. That's more of a celebration than just one hit . . . and there's so much more to come.'
ACT VI
THE HUMMING and whistling hasn't ceased. Everyone has bought 'Up Town Top Ranking'. Everyone knows the words. It's top of the charts.
 Reggae wins the first round in 1978 by doing what it has always done—providing something fresh, original and totally unexpected. Further they go.
ALTHIA AND DONNA: 'Love is all I bring, in a me khaki suit and t'ing, UP TOWN TOP RANKING.'
 The mists recede. Everyone feels happy again. Look out for them on Top Of The Pops.
 'Give me little UP TOWN TOP RANKIN'
 Better has come.
JOHN SHEARLAW

CHIC TO CHIC

"YOWSAH."
Yuh what?
"Yowsah."
Pardon?
"YOWSAH."

Mmm, I like this, it's got potential. Add a few bits of orchestra around that catch line. Ah yes, sounds really good. Let's see now, some girl singers and a chorus. Yeah, it's got possibilities.
 'Dance Dance Dance' is ultimate Chic soaring above run-of-the-mill chug-a-hug disco singles. Technically superb and a real little ice tapper. Whoa boy, getting carried away — let Chic's Nile Rodgers take up the story.
 'We want people to have fun. We're trying to recapture the feeling of the old days when the dance band came to town. Everybody would be out there having a real ball.'

Marathon

'They used to have dance marathons back in the depression days of the thirties. People were so poor they'd dance for hours to win some money. It was terrible what the contests did to people, they'd literally prop each other up on the floor to stay themselves falling asleep.
 'People would about encouragement and one of the phrases was 'Yowsah Yowsah Yowsah'. It seemed nice to try and get that sort of enthusiasm in the single.
 'Yowsah was probably an old Indian chant — maybe they screamed it going into battle. But I wasn't around then, so I'm not sure.'
 Later on this year Chic should be coming to Britain.
 'We're getting a stage show together so I don't want to say anything too much because that would spoil it. But let's say it's going to be very classy.'
 'You see, the aim of Chic is to get class on record and on stage. That's what the word means after all and it couldn't have suited us better. We paid attention to every minute detail on the single.
 'I think disco music can be serious as well as fun. We're entertaining people but that doesn't mean you turn out something of low quality,' opines Nile.
 'I think the production of disco music has really come on over the past few years. Most of the records are very good.'
 'But I don't think there's any competition between soul bands. We all know we have a role to play.'

Memories

'We just want people to enjoy themselves, but I don't want to start talking about colour and race relations — I'm not into that. I just want everybody to have a good time without having heavy messages thrown at them.'
 'The disco scene is very healthy in the States. There's a club in New York where Bianca Jagger goes, so of course everybody has to go there. The place makes a fortune.'
 Nile came to Britain with a hand some years back but the memories aren't altogether fond:
 'We played a gig in Nottingham and someone stole our passports. So we spent a lot of time at the American Embassy trying to get fitted up with new ones.'
 'But I like England. I think 'Dance Dance Dance' has a very European sound. Wow! Is it really Number 8 in Britain? That's great! Wait till you get our album over there as well, it has plenty more variety.'
 Yowsah.

ROBIN SMITH



HI KIDDIES!
 I'M THE
 HIFI
BUYER'S
GUIDE
 JANUARY
 BABY

I'm bringing you the no-nonsense hi-fi mag where music counts as much as gear. For a start they don't overwhelm you with all that technical jargon, but aim to explain hi-fi so even a kid can understand! They're really into the music scene too, 'cos that's what yer equipment's for! So get your teeth into this lot . . .

SPEAK'IN about speakers — the goods on how to choose and buy 'em.
MIDDLE-OF-THE-ROAD — pages and pages packed with gear between £100 and £250.
IT'S A BARGAIN — pitfalls of buying bargains at those January sales.

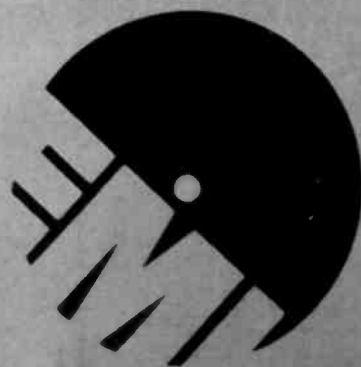
SPECIAL OFFER!
25% OFF AN AUDIO DISPLAY UNIT

CHIC wants a bit of fun

Congratulations

RECORD MIRROR READERS' POLL

BEST GROUP	No.1 T-Rex	No.2 Queen
BEST GIG	No.1 T-Rex	No.2 Queen
BEST MALE SINGER	No.1 Marc Bolan	No.2 Freddie Mercury
BEST ALBUM	No.1 Dandy In The Underworld	No.2 News Of The World
BEST SINGLE	No.1 We Are The Champions	No.3 Mull Of Kintyre
BEST TV SHOW	No.1 Marc	
BEST DRESSED ARTIST	No.1 Marc Bolan	No.2 Freddie Mercury
BEST ALBUM COVER DESIGN	No.1 News Of The World	No.2 Dandy In The Underworld
BEST FEMALE SINGER	No.1 Gloria Jones	
BEST NEW ARTIST/BAND		No.2 Tom Robinson Band



Singles reviewed by JIM EVANS

JONATHAN RICHMAN AND THE MODERN LOVERS: 'The Morning Of Our Lives' (Beserkley BZZ 7). Monotone dialogue from the eccentric one, occasionally branching into melody over the insistent rhythm. Lou Reedish. This is going to be a hit. Taken from the excellent 'Modern Lovers Live' album. "And our time is now here in the morning of our lives." Interesting to see what he holds for Mr Richman and friends.

YELLOW DOG: 'Just One More Night' (Virgin VS185). Latest offering from former Fox members Kenny Young and Herbie Armstrong. Hiccupping, stuttering vocals very much in the T Rex vein all about some dude wanting to stay for just one more night. Chart possibility. Touch of funk.

XTC: 'State of Liberty' (Virgin VS201). Highly recommended single from the beat/punk/new wave combo that is XTC. Has the necessary ingredients to do very well. Of particular note is the keyboard work of Barry Andrews. This could well be the one they and we have been waiting for.

BROTHERHOOD OF MAN: 'Figo' (Pye 7N 4637). Son of 'Angelo'. Commercial mainstream pop. So plastic. But they have their fans and this must stand a good chance of being Tony Blackburn's record of the week.

HOLLYWOOD BROWN: 'Love On The American Express' (Bronze BRO 46). Young Smith says this sounds like a West Coast version of Kraftwerk. But then he doesn't know much about anything. Very average run-of-the-mill pop.

Oh no, it looks as though I've got another hit on my hands

ORLEANS: 'Business As Usual' (Asylum K 13104). Funky US rock outfit from Woodstock much vaunted by Rolling Stone magazine. Taken from the album 'Let There Be Music'. Despite the obvious class and high standard of musicianship, it doesn't stand a chance in the Top 50 stakes over here. Maybe a minor disco hit.

JACKSON BROWNE: 'You Love The Thunder' (Asylum K 13105). Live cut from the 'Running On Empty' album. Browne in fine vocal form, with excellent guitar work from Danny Kortchmar and steel from David Lindley. Class.

TONIGHT: 'Drummer Man' (TDS 1). Fast rocker from a band being branded as hot tips for 1978 and the emergent beat boom. Simple but effective guitar work and vocals.

ROSETTA STONE: 'If Paradise Is Half As Nice' (Private Stock PVT 131). Sticks closely to the original Amen Corner arrangement, but this lad doesn't have the voice of Andy Fairweather-Low. It seems to recall Rosetta Stone crucifying the Cream classic 'Sunshine Of Your Love'.

MICKY TAKE AND THE TAKE-ONS: 'Bird Dog' (Polydor 2058 969). Punk rock spoof. "Johnny Rotten you're a joker" etc. "You'll be running from the taxman like the others." Dire rubbish.

CHRIS FARLOWE AND DAVE GREENSLADE: 'Gangsters' (Beeh 022). Theme from the TV series. Farlowe still has a helluva throaty thrusting voice. Should be a hit.

STRAWBS: 'Joey And Me' (Arista Arista 159). Their first single on Arista and it's quite catchy. There's no mistaking Dave Cousins' voice. Good, but not, I feel, enough character to put the Strawbs back in the charts.

C J HOOKER: 'Lifetime Guarantee' (Arista Arista 157). Touch of the Dooleys. Catchy soul, but not very special in any respect.

VIOLA WILLS: 'Let's Love Now' (Arista 151). Strong vocals. Disc possibilities. **BLITZKRIEG POP:** 'Let's Go' (Lighting GIL 501). Geordie new wave band who sound more than a little talented. Fine lyrics in a dire week lyrically.



JONATHAN RICHMAN: Am I a star?

before the buggers called the law. "Marvelous and..." "You'll meet a lot of weird 'uns there." Even more marvelous.

YVONNE ELLMAN: 'If I Can't Have You' (RSO 2090 266). Gibb number, from the movie soundtrack 'Saturday Night Fever', also to be found on the recently released EP of the same. So it's strange this being put out as a single. Still, the lovely Yvonne shows that she can handle the big production numbers.

ANDY GIBB: 'Love Is Thicker Than Water' (RSO 2090 268). The younger brother of the Bee Gees is so big in the States... but not over here... and I can't see his achieving a lot here with average stuff like this... even if he is permanently at the side of one-time bubble Susan George. Oh-so-average.

GRAHAM DEE: 'Loneliest Man On The Moon' (Pye 7N 46038). Perhaps the naifest single of the week. Cop a

load of these lyrics "It's so lonely here in outer space spending nights with the meteorite..."

HEATWAVE: 'The Groove Line' (GTO 115). High-class funk. This band gets better and better.

AIR BUNNIE: 'Keep On Dancing' (Sonet SON 2114). Harmonious simple pop song.

THE DILLARDS: 'The Poet' (Sonet SON 2128). "He's a poet... nobody knows it..." This is where the week's lyrics hit rock bottom. Terrible.

GENO WASHINGTON: 'Proud Mary' (DJM DJ8 10825). The John Fogerty classic gives the Ram Jam treatment by a big name from the sixties. It's difficult to go wrong with this number. Nice to see of Geno still has the get-up-and-go interesting, too, to recall that among the original members of his Ram Jam band were Paul Jones, Dave Greenslade and Pete Gage. Time past.

CA LA G H E R A AND LYLE: 'Shoe Rab Shee Wiggle' (Arista AMS 7331). Funkyish. I was hoping for something a little different. Still, it's not too bad. I'll reserve further comment until I hear the whole album.

NAZARETH: 'Gone Dead Train' (Mountain NAZ 2). From the album 'Expect No Mercy'. Wam bam rock Old Danny Whitten number to be found on 'Crazy Horse's first LP. This interpretation is only very average. Single includes two further

tracks, 'Greens' and 'Desolation Road'.

CARL CARLTON: 'Everlasting Love' (ABC 4196). Punked up version of Love Affair's big hit of several moons ago. Remember all the controversy about their not playing their instruments?

VANGELIS: 'To The Unknown Man' (RCA PB 5064). Hauntingly instrumental that couldn't be anyone else but Vangelis. Hit potential, already getting radio airplay.

JOAN ARMATRADING: 'Show Some Emotion' (A & M AMS 7331). Title track from the album that can't be too highly recommended. Buy it and try it.

BACCARA: 'Sorry I'm A Lady' (RCA BS555). Since "Sorry I'm a lady" in place of "Yes Sir I can boogie" and you've got it right first time. Hit.

JOHN DENVER: 'How Can I Leave You Again' (RCA PB 1008). Boring number with wailing strings effect. But will no doubt appeal to many.

BERNI FLINT: 'Early Morning Rain' (EMI 7135). A year ago this dude was a laundry tousleman, a gentle folk number, choral backing, verges on the sloppy.

DAVID BOWIE: 'Beauty And The Beast' (RCA PB 1191). "There's a old wave and there's a new wave and there's a David Bowie" says the record sleeve. Right. Solid sounding track with simple hook line, couldn't be anybody else. Hit.

RICH KIDS: 'Rich Kids' (EMI 7138). An eagerly awaited single from the band many are tipping for the big time. And it arrives in style - red vinyl in a red sleeve. As a debut it's not at all bad, fast moving, bouncy even. The band has potential. Improves after a number of plays.

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Xploding Tesco Concept

XTC: 'White Music' (Virgin Records V2065)

"WHAT do you call that noise that you've put on?"
 "THIS IS POP!"
 "Yeh, yeh."
 "This is..."

Pop, the sound of '78. And as The Damned stiffed the world and pointed the way with 'Damned Damned Damned' last year, XTC have summed up 1978 in less than 40 minutes.

They aren't Tommy James And The Shondells of course; although they are Kleen white and psychedelic and avant garde and modern but just old fashioned enough.

Above all, 'White Music' is instant, just add ears.

The retrospective in XTC is plain — the keyboard sound is flower power and the hooks are sixties.

The now is just as unavoidable — radios, wires, New York, atoms, new town, and neon. Perfect electric sound, bass at the helm of the mix (by 'Arty' Colin Moulding — doesn't he suck those cheeks in sweetly?) and finally Andy Partridge.

Andy Partridge is as unique as Rotten, Strummer and all those straight faced wallahs. But he is their antithesis, a figure of his own fun, the most prolific composer and the lead vocalist. At both he has no obvious parallel.

His voice rudely protrudes XTC's most peculiar and most valuable asset — singing while sucking breath in, gasps and jerks, backward singing forwards.

'All Along The Watchtower' is an unrecognisable version but with its

own maybe greater magic.

The other 11 cuts score like this — Partridge & Moulding 3. Moulding, if anything, is more a bubblegum writer than his bug-eyed colleague — 'Do What You Do' is so perfectly simple, a Children's Hour anthem; 'dowadowadodowa dowadodame'.

Before you imagine this is anything as shallow as an album of singles, there are flagrant discords there, heard in isolation on some not-yet-thought-of quiz game, might suggest an esoteric jazz album. But only in isolation — any deviation from the exactly commercial approach is only momentary.

'White Music' is a complicated album, but like the Ramones the complication lies in creating interesting simplicity. John Leckie, the producer, has shown that difficult quality, restraint.

The frills are kept relevant — a burning match on 'Set Myself On Fire', sparse echo on 'Radios In Motion' and bright, separate sound that is mineral water compared with the cloudy tap drip of the EP (note of the tracks from the 3D EP is here).

Apart from Partridge's voice the corner-stone of the XTC effect is Barry Andrew's piping, good trash organ noise, the sound of Tescos, fun from the cheapo cheap store.

Terry Chambers, of course, just plays drums.

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

Not any more. 1978 is here, not with a bang, but a pop. +++++ TIM LOTT



XTC: Kleen white and modern

that although you may have heard it all before it's still somehow very good.

The love songs cause me to wriggle around in my seat with embarrassment and that comes from a confirmed wimpophile, so take heed.

I don't really like it, I'll pass, er... just put on 'Power Of Love' again. +++ GEOFF TRAVIS

ODYSSEY: 'Odyssey' (RCA APL1 2204)

YUP, IT'S another remarkably unremarkable disco album. It has one good track, the current single 'Native New Yorker', but the rest follows tedious grooves of predictability.

The first slowie is 'Ever Lovin' Sam', sounding like a song from a down-market Broadway musical tarred up a little. The singer tries a refrain that seems to fall uncomfortably between Streisand and Elkie Brooks.

On 'Weekend Lover' they mix it with a terrible backing before trying a dire version of the calypso-flavoured 'The Woman Behind The Man'.

'Easy Come Easy Go' could have done without the cheap riddim and then you get the chanting 'Hold De Mota Down' that should go very well in Spain in the tourist season.

They reach a peak of awfulness with 'Thank You God For One More Day'. Switch off. ++ ROBIN SMITH

MECO: 'Music Inspired By Star Wars And Other Galactic Funk' (RCA NL 13045)

THE TITLE says it all; cosmic music with much use of synthesizers and other electronic instruments. There's a

big market for this sort of thing — there's already been one hit single taken from this project.

Should get a lot of airplay on the radio — to fill in those little gaps just before the news is due and there's not enough time to play a whole single, etc.

So, when you've bathed in your 'Star Wars' bubble bath, put on your 'Star Wars' T-shirt, cleaned your teeth with 'Star Wars' wonder paste, shot the cat with your 'Star Wars' pocket ray gun and rushed out to buy a couple rolls of 'Star Wars' loo paper, you can sit back and listen to music inspired by 'Star Wars'. They tell me the film's already opened in London. +++ JIM EVANS

JOHN DENVER: 'I Want To Live' (RCA AFL1-2521)

THERE'S SOMETHING 'bout this Hollywood style cowboy that just gets up my nose. I think it's because I find it difficult to swallow his overpowering sincerity. I can be taken in for a song or two but I'm not THAT gullible. I mean, he's far from being the simple country boy he likes us to think; you don't get to live in exclusive Aspen just being simple.

As to the songs, they tend to follow a pattern. They start off deceptive-

ly easy, mild, inoffensive, then he builds them up into dramatic epics like a male Shirley Bassey.

It's this bushfire effect that burns holes in the credibility. The title track is a prime example: how can he marry his image to this roaring melodrama?

And while you're suffering from the effects of this blowlamp approach, he pours on a thin coat of mind-sealing syrup. It's not for me. Mind you, he's not a bad actor; perhaps he should concentrate on that. ++ ROSALIND RUSSELL

BILL BRUFORD: 'Feels Good To Me' (Polydor De Luxe 2302 075)

YEESH, I hated it at first. An album of what could be loosely termed jazz rock apart from the marvellous title track. To quote a long-standing cliché, it takes a lot of getting into, recommended dosage two tracks a day.

The opening track 'Beelzebub' is immediately palatable, Bruford shimmering on drums dotted by bass and a flow of keyboards. 'Back To The Beginning' starts like the background to a science-fiction movie before the unusual voice of Annette Peacock and lyrics bordering on the cosmic.

'Seems Like A Lifetime Ago', divided into

two parts, has nice musical harmony lines, Bruford caressing the drums and bass ebbing somewhere in the distance. Rather marvellous. 'Sample And Hold' has some good moments, notably Bruford's battering away behind the keyboards.

'Feels Good To Me' is a very commercial track, fitting in with my notions (possibly hopelessly wrong) that '78 is going to be a year when sympho rock could well make a comeback.

'Either End Of August' reflects the same qualities of 'Seems Like A Lifetime Ago' with a similar amount of carefully crafted tension.

'If You Can't Stand The Heat' gets its energy from Bruford on xylophone while 'Springtime In Siberia' is a weepy duet between fugehorn and piano. It'll move ya to tears.

'Adios A La Pasada (Goodbye To The Past)' has more sci-fi music before breaking the tension. Felt good to me too after a long time. ++++ ROBIN SMITH

BOB WILLS AND HIS TEXAS PLAYBOYS: 'The Bob Wills Anthology' (CBS 31811)

THE DATE is 1940 and the place is Tulsa in Texas, USA. A crowd streams into the huge circus tent that has been set up on the edge of town. The sign above the door says 'The Medicine Man Returns To Tulsa'.

The crowd push as close to the bandstand as they can get, those less interested in the stage get themselves some real fine liquor from the bootlegger with the broad grin and the wide-brimmed hat.

Bob Wills comes onstage first and the audience cheer. "Take it away Leon, Aaaaah, everybody dance now," says Wills.

Suddenly the band are pouring out this dance tune called 'Maiden's Prayer', the lead instrument is a steel guitar and a standard guitar while all around are the extraordinary sounds of banjos, fiddles, saxes and trombones, a piano and a drummer playing an arrangement that sounds like one of the Chicago big bands but in an idiom that is firmly based in country and blues.

Everybody is dancing, that cheek-to-cheek kind of dancing. The singer is yodelling, Wills is directing the band and entertaining the crowd with his clowning. Some of the songs are funny and some are full of the wide-open country. This is the sound of Western Swing. ++++ GEOFF TRAVIS

EMMYLOU'S HAUNTING HONEYMOON



EMMYLOU: just perfect

EMMYLOU HARRIS: 'Quarter Moon In A Ten Cent Town' (Warner Brothers K64443)

HAVING MADE 'Luxury Liner' one of my albums of '77 — that is, an album I still play and didn't get tired of after a honeymoon fortnight of concentrated playing — I felt Emmylou's next album would have a lot to live up to. Actually it's surpassed all my hopes. And like 'Luxury Liner', there's just one track I'm not daft about, so we'll get that out the way first.

'Burn That Candle' just isn't as attractive a song as the others and the vocals are a bit nasal and sloppy. Right, onto the good stuff.

She hasn't got Dolly Parton helping out on vocals this time but she has done a Parton song, 'To Daddy'. It's a typical country song — and before you raise your lip in sneer,

remember the social problems featured in country songs are every bit as valid as the problems which come across, perhaps in a more vitriolic way, in much of the new wave stuff.

If it's the haunting voice of the slide guitar that you hate about country, well fat enough. I just think you're mad and Hank De Vito is a genius who's cornered the market on emotional guitar playing. So there.

Anyway, I don't see why I have to be so defensive about country music because this set of songs from Miss Harris is just perfect. I don't think I could pick any tracks to rave about — 'Easy From Now On', 'Green Rolling Hills', 'Two More Bottles Of Wine' — they're all fine songs. You can ask me again after the honeymoon but I still think I'll be in love with this album. ++++ ROSALIND RUSSELL

HAROLD MELVIN AND THE BLUENOTES: 'Now Is The Time' (ABC Records ABCS 5237)

IT BECOMES more obvious with the second album release of Harold Melvin And The Blue Notes on ABC that what made the old group very special indeed was the singing voice of Theodore Pendergrass.

Without the impassioned singing of Pendergrass to ignite a tune or suddenly to sweep away the direction of emotion in a song from Harold's own more even delivery, the Blue Notes are left with a huge gap to fill.

Ebo just doesn't match that man. What's left is total professionalism, some up-to-par, astounding Philadelphia production and musicianship, a collection of songs that add nothing to the Blue Notes' catalogue of classics and a feeling

Give it to the devil

BLACK OAK: 'Race With The Devil' (Capricorn Super 2429 156)

ACCORDING TO the files, guitarist and keyboards player Jimmy Henderson is the only remaining member of the original Black Oak Arkansas. But the music is still a mixture of country rock and hard rock, though now there seems to be more emphasis on the vocal aspects.

But gone is the more bizarre side of the band. They treat Adrian Gurvitz's 'Race With The Devil' to a particularly straight interpretation. Throughout there is little excitement generated and the instrumental breaks are among the most mundane to hit the turntable in a long time.

Only redeeming track is a funky, elongated version of 'Not Fade Away', but that sounds so dated. ++ JIM EVANS

THE ATMOSPHERE of a prison is not too different from that of a mortuary — white, distant and faintly nerve-wracking. Everybody talks in slightly hushed voices, everyone is on edge in case they say something that offends.

It's usually fairly quiet — the prisoners at this particular nick near Woking are all expecting "a result", i.e. a parole decision for their release. So everyone is on best behaviour.

But tonight the loudest sound ever heard in the prison is battering the ears of over 200 young and not so young criminals in the hastily converted gymnasium.

The Steve Gibbons Band are onstage in front of the convicts and belting out "Jailhouse Rock" to the cheering, clapping audience.

Gibbons is doing the concert for free, partially because the band are curious to know what the inside of a prison looks like and partially because one of the band's management company has a childhood friend on the entertainment committee — a tall, gaunt, polite man called Pete who shot and killed someone in a pub 13 years ago.

At the rear of the hall, facing the back of the audience, another man, shorter and wider with tiny gimlet eyes and a wide grin, sits on the back of a chair and claps his hands, rocking back and forward in time with the music. He too is on the entertainment committee.

Since most of the inmates haven't seen a pop band for a few years Steve has thrown in a few oldies — a Gene Vincent number, a Jerry Reed song — on top of his usual set. 'Mr Jones', a song



CHARLIE WILSON: waiting for parole

What is the Great Train Robber Charlie Wilson doing on this page?

about a pusher, really breaks the ice with the crowd, many of whom are in for drug offences.

As the concert ends to tumultuous applause the convicts file out full

of smiles — "fantastic", says one with long, fine hair and straggly moustache. "Best band I've ever seen," says another with a black-tooth grin.

The weird thing is that they actually do look somehow similar — there's a common bearing, a faint attitude that seems to distinguish them. Maybe my imagination, maybe their environment.

The short man perched on the back of the chair leaps off, nodding his head.

"Great. Terrific," he says. "Loudest music I've heard in bloody ages."

Middle-aged and slightly chubby, he is almost unrecognisable as Charlie Wilson, the infamous Great Train Robber.

Wilson has recently been transferred to the prison because he's up for parole and expects a result this year. He's been in 11 years now, with a break in between when he escaped from Winson Green Prison in Birmingham and a 30-year jail sentence in 1964, only to be picked up again three years five months 17 days later in Quebec.

Backstage, he fusses around, making the tea for Steve and the band, amiable and talkative.

Once, when he leaves the room, Pete says quietly: "It's slaughtered Charlie, the nick. F---ing killed 'im."

From talking to Charlie this isn't obvious. He seems lively and intelligent — even the police officers who arrested him have admitted he's one of the best-liked criminals in London.

It's a strange feeling though, sharing a room with a murderer and a Great Train Robber. There are frequently uneasy silences, bursting with unspoken questions in fear of breaking some unwritten prison etiquette.

Charlie makes cup after cup of coffee in the

tiny room and matters ceaselessly.

"The screws 'ere," he bemoans, "they're not so much bad as stupid, y'know. They always feel they've got to justify themselves. They see ghosts that aren't there, if you know what I mean."

If he's been crushed by the prison machine he doesn't show it.

Steve and the band are very subdued and just as fascinated. They view Charlie with some sort of awe.

"This ain't a very good nick," he carries on, stirring, pouring. "Cos they come 'ere from Wandsworth and they think it's great, but that's 'cos they haven't been around. There's a lot better."

"F---ing hole, this. They think you're not meant to talk back."

Charlie's been to a few prisons. His favourite is Parkhurst. He hopes this will be his last — "should crack it this year."

The band have to leave the prison early, so only a short while after the end of the concert they're being ushered out.

Charlie winks at me and shakes my hand.

"Thanks for coming."

The customary polite rejoinder "hope you get a result" flies around and we walk out into the dark courtyard, the high fences lit up in the frozen fog. Just as we climb aboard the van to leave Charlie winks again.

"Goin' near Chelsea," he jokes.

As we go out the last of the three gates the van is totally silent.

"Weird, wasn't it?"

No one answers and it isn't for another hour that everyone snaps out of the prison tryst.

Yes, they agree, it was weird.

Can the survivors survive in Harlesden?

POP, when it's old and grey, doesn't just pale, it rots.

Sometimes the dead scrapings just won't let themselves be buried with dignity because there's money even in yellow-at-the-edges fame.

A procession of jaded survivors is being wheeled out at the newly-opened Roxy Theatre in Harlesden.

The Roxy, you may remember, nearly opened more than a year ago as a rock venue until the GLC stepped in, fearful, in the wake of the punk backlash, that the lavish acres of Harlesden might be invaded by hordes of blood-lusting, sputum-dribbling spikeheads.

This misapprehension was fortified by the fact that the Sex Pistols had been rehearsing at the theatre and shown something of a disregard for manners by scribbling on walls and damaging fittings. This made the GLC paranoid and theatre owner Terry Collins angry.

"I wasn't too happy with them. Right at the start Malcolm McLaren was asking my advice, which I freely gave, on what he should do with the band. I let them use my theatre to rehearse and they treat it like that. I won't associate with that type any more," says Collins.

Now, some months and £10,000 later, Collins has re-opened the Roxy, a nicely fitted-out 1,500-seat venue which would make an ideal rock gig somewhere between the Hammersmith Odeon and the Victoria Palace. Only right now he seems more concerned with the cabaret circuit.

Over the next couple of months he's booked a score of acts that reads like an encyclopaedia of has-beens. Queerly enough, most of them still make a good living on the cabaret circuit, though even Collins admits he thought some of them had been out of circulation for years.

They include Billy J Kramer (seven hits 1963-4), Craig Douglas (nine hits 1959-62), Sandie Shaw (10 hits 1964-69), Frank Ifield (six hits 1962-4), and the even more transitory one — hit wonders like Billie Davis ('Tell Him' 1963), Leapy Lee ('Little Arrow' 1968), and Pinkerton's Colours ('Mirror Mirror' 1968).

Collins confides that the billing is "lame" partially because he doesn't want to upset the GLC.

"I've spent two years arguing with them and quite frankly I've had enough," he says resignedly. But he has definite plans, once the GLC has got used to the idea of the Roxy, to widen its scope to a rock venue.

He might not have any choice if the opening night of the nostalgia festival is anything to go by.

The Searchers and Edison Lighthouse were on the bill. Only 400 tickets were sold.

There was an odd mixture dotted around the three-quarters-empty hall — a lot of people sat alone, others were with families and kids. Most of them looked like they'd be happier with a chicken in a basket nestled firmly on their lap. The entourage next to me was smoking dope and blushing.

But there were some genuine aficionados to see the Searchers who attained some sort of legendary status after 11 hits between 1963-66, including still remembered ditties like 'Sweets For My Sweet', 'Needles And Pins' and 'Sugar And Spice'. Besides that Roger McGuinn once cited them as one of his major influences.

The evening started unpromisingly with some rather ridiculous ex-Pan's People dancers who cleared the way for Edison Lighthouse.

There is a certain irony here as Edison Lighthouse never existed in the first place — it was just session singer Tony Burrows, anonymous star of a number of 'sixties' hits that had bands formed round them: White Plains and Brotherhood Of Man were two more.

Terry Collins slipped down the aisle with a brave smile on his face as the band finished their set with the hit they had nothing to do with anyway — 'Love Grooves'.

After an interval and a bit more silly dancing, The Searchers came on. This time there's one original member and two semi-originals.

The volume is resignedly, "You came here to hear the old hits, so that's what you're going to get." But they sneak in a few new ones and even a pretty enjoyable and heaved-up version of America's 'Sandman'.

The assembled 400 are rapturous. Too young to enjoy their nostalgia, I feel they sound fairly mediocre but more elderly colleague insist that I really missed something when I left early.

If Terry Collins was as depressed as he ought to be — he had 400 tickets isn't quite hot cakes — and he really missed something when he left early, he'd be back in a few new ones and even a pretty enjoyable and heaved-up version of America's 'Sandman'.

Which will leave the Roxy open for a much-needed mid-sized venue. Fab, as they don't say, any more.



KEEP ON TESTING Part 3

POP — it's coming, and soon. Modify opening gambit; pop is here. The seeds of the third wave in front of my eyes in Liverpool (Eric's actually).

It's Stiff / Chiswick testing one two and now three. The first two efforts in London were, to paraphrase Dave Robinson (Stiff's managing director), not much use — "but we're getting a bit more finesse now."

The usual ragbag of freaks, losers and idiots were all there — except for three bands, The Smirks, The Look and Willy And The Visit. All of them have a long way to go but their very presence was inconceivable nine months ago because then true pop bands just weren't thought of — if you weren't a rebel you were no one.

My fave (yes! — it's all coming back) were The Smirks, a natty combo from Manchester

who even had a gimmick — slick footsteps.

Their shangalang, ooooon-ridden set was punctuated with guitar dances that made Freddie And The Dreamers and The Shadows look like amateurs.

They had me grinning all the way through the set but despite Dave Robinson's protestations that they would get pretty boring on the second or third time, I thought their material was pretty good too, especially one immaculate white reggae cut.

The Look, a London band, have the distinction of being the only tested group to have impressed either of the impresarios. With a stroke of real drama, Ted Carroll trundled onstage, resolutely presenting the band separately with what appeared to be the

back of an empty brown record envelope which they signed hurriedly.

The Look had in fact appeared at the first Stiff / Chiswick test at the Acklam Hall, so Ted's enthusiasm wasn't quite as rash as it appeared. They had quality all right, and a handsome lead singer that would be a wow on TOTP.

Willy And The Visit were also quite decent but they were the last band on after five hours of too loud music. I had a splitting headache and a roaring stomach which rather impaired my judgment. I just noticed that onstage they looked dead shoddy but the songs were OK — instant but rough.

A mention if only for their name to the Sausages From Mars, a duo who looked like

they could have been just that. They made a quite unprecedented row but the gamine chanteuse with the bleached hair managed to raise a few cheers (she had to beg for them though).

Stiff and Chiswick weren't alone in talent spotting. A sign that the tests are gaining credence in the industry came in the form of representatives from Berserkley, Anchor and CBS — all three will be receiving 20-guinea bills for admission, according to Chiswick. And apparently CBS are thinking of setting up tests of their own.

Finally, a quote from Henry, kingpin of Yachts and DJ for the night, on one of the girl dancers with a peculiarly pert rump: "Gosh, I'd like to hold hands with her."

1978's Mr Kleen on a Sunday



Do it yourself corner

HELLO THERE. This is RECORD MIRROR'S very own Make And Do column and in this issue we're going to show you how to save money by not buying an expensive, flashy and decent skateboard. Yes, we're going to show you how to make a cheap, shoddy and absolutely useless skateboard!

Here's what you do. Collect about 30 empty match boxes and stick them together with flour and water paste in two rows of 15. Take some sticky-backed plastic and cover them neatly.

Then hammer four cotton reels into the glued matchboxes at each corner (it's a good idea to have a

grown-up with you when doing this) and you're ready to do all sorts of clever tricks.

Not only have you saved buying an expensive skateboard but rather pricey safety equipment too because you won't fall off this skateboard at high speeds. In fact you probably won't fall off at any speed 'cos you won't be going anywhere on this skateboard!

Now start saving all your empty Squezy bottles and egg cartons because in next week's RECORD MIRROR we'll be telling you how to make your very own nuclear reactor! CHARLIE BRINKWORTH

CONSEQUENCES OF CONSEQUENCES

Or, how money doesn't sell a record

LAST YEAR - 1977, remember? - was like on a shoestring, rock 'n' roll on the dole. It was so de rigueur to create instant music, the other end of the Sergeant Pepper bar brush. Cheap rush jobs, but intentional, to capture that "live spark". Sometimes it worked too.

It proved something that has almost been forgotten, something very vital - that it didn't take some sort of financial levitation to fork out for endless studio time and technical taring up to make a hit album. Vital, because it meant a resurgence in simplicity and therefore street accessibility. Pop got cheap.

All of which has been said before, except that it doesn't stop there. The corollary in 1977 was also proved true, ie spending vast amounts of time and money on an album doesn't necessarily make for a best seller. Case in point: 'Consequences' by Lol Creme and Kevin Godley.

Godley and Creme put all their eggs in one basket when, at the tail of '76, they booted themselves out of 10cc and throw all their energies into the now infamous gizmo project - a 18-month marathon triple album bash that often had the duo working 17 hours a day.

At a recording cost alone of over £200,000, it was one of the most expensive recording projects ever. Oceans of greenbacks channelled into development of the device, hiring of luminaries like Peter Cook and Sarah Vaughan and a 20-page colour booklet to accompany the boxed set.

The cost in fact was so immense that Phonogram felt obliged to market it at the equally immense



THE GIZMO

price of £11 - not exactly pocket money.

Then, on October 17, the product to end all products, the ultimate 'pop as a work of art' was unleashed on the unsuspecting public.

For one week it made £2 in the charts. Then £2. An expensive cinema advertising campaign didn't stop the rot. Soon it disappeared out of the charts altogether, leaving Phonogram and Godley / Creme with taindy red faces.

It wasn't helped by its critical reception - opinion tended towards the idea that it was pompous and pretentious, which wasn't unexpected. But two of the national music papers didn't even bother to run features on the album which came as a shock to Phonogram's press office which even then was beginning to see a nice little investment turning into a financial lead brick.

Godley and Creme are said to

be "disappointed" but the Phonogram press office is keeping a stiff upper lip.

"Ah. Yea," said Karen Fox, a spokesperson. "We were very disappointed. It was obviously because of the cost. And the lack of coverage didn't help."

Hasn't it been something of a flop?

"No, I don't think it was a flop..." and she cites Walt Disney to prove it.

"Look at 'Fantasia'. That was ignored when it came out. Now it's acknowledged as a masterpiece."

And, indeed, Godley / Creme do see 'Consequences' as a work of art - they reckon you wouldn't feel too bad about paying £11 for a painting, so why not a triple album?

But we know, don't we, that record companies just aren't like that. 'Art' comes a rather poor second to 'money'. Which means someone at Phonogram is very probably getting a major boot up the botty right now.

Despite its depressing start it has to be said that it's not quite the end of the road for 'Consequences'. Godley and Creme want to see it as a film, so there's a second chance.

However annoying it may be for Phonogram, though, it is quite encouraging to know that even though money talks, it doesn't always dictate.

Godley and Creme can always take comfort from the legend that appropriately decorates the inner cover of the 'Consequences' booklet:

"In nature there are neither rewards nor punishments - only consequences." - R G Ingersoll, 1833 - 1899.

Stout Book Of Records (geddit?)

'The Guinness Book Of British Hit Singles' (published by Guinness Superlatives Ltd, 1977, price £3.75)

FROM THE lyricist who brought you 'Jesus Christ Superstar'! And his brother! A tome tome full of information-packed fun for the factophile!

The Guinness Book Of British Hit Singles has been written by Jo (the brother) and Tim Rice who needs no introduction.

Nor does the book. Just what it says, it's a glossy and expensive anthology of every British chart hit from the days of steam radio to the onset of the two sevens clash.

Every hit cross-referenced, filed and annotated to enable amnesic rock journalists to put one over you, the reader, and for you, the reader, to win endless radio quiz shows appertaining to pop music, thereby decorating the home to a suitably high standard as well as repaying the cost of the book a hundred fold.

This one will sell and sell And what's more they'll bring another one out next year. JOHN SHEAR-LAW

The Pop Industry Inside Out' by Michael Cable (WBAilen, £4.95)

I'M A bit of a rock'n'roll illiterate really - give me a Beano! I'm in heaven, Rupert keeps me enthralled for hours but rock books tend to be unutterably boring, stuck-up, self important and, most insufferable of all, over-analytical - i.e. attaching all sorts of significance to what is really a quite non-intellectual pursuit.

Add to that the fact that rock journalists are mostly appallingly snotty and pretentious and you can place a fair bet that most rock books will be at least annoying or at worst stultifying.

Michael Cable's analysis of the pop industry doesn't really contain any astonishing new revelations - but its style is at least simple, objective and clear, which makes it a very readable £4.95's worth of prose (no photos).

Mr Cable knows his proverbial onions. Though obviously not one of the Lewis Leathers and LA smear mob, he's well clued-up on just about every aspect of the industry.

It has to be said that his examples are not absolutely contemporary or even particularly esoteric - the wealth of his material comes from establishment figures rather than the new underground that has



sprung up over the past 18 months, and his frame of reference is confined mainly to 1970-76, glam rock and all that.

But instead of attempting to cover the same huge subject reviewed elsewhere Cable, though slightly reluctantly, acknowledges punk and its implications - "If it continues to develop along these lines punk rock could turn out eventually to be more than just another passing fad."

He has unfortunately missed out on one of the biggest upheavals in the rock biz for a decade, but since 'Inside The Pop Industry' is a book about mechanics rather than history it doesn't matter too much.

Cable got a lot of publicity because of his revelations on chart rigging but there was certainly nothing there that I found particularly astonishing. What it really lacked was grim accusations of companies that had indulged in the practise - a good expose would have made the book indispensable rather than just worthwhile.

The rest is good, lively, factual stuff about the ups and downs of the biz, the trends, the men behind the scenes - dozens of books of its type have been published but unlike most of them it seems to be relatively free of mistakes. I couldn't find one glaring enough to quote.

I would rather doubt Cable's taste in new bands - his ups for the future include such no-hopers as Claydon And The Argonauts and Tooting Fruitles and Plummet Airlines.

His taste in anecdotes is rather better - the best moment in the book for me is a second-hand-story which Cable got from Paul Jones which James got from Peter Asher who attended a business meeting at Apple Records with George Harrison.

Harrison leaned over the accountant's shoulder, stabbed a column of figures with his forefinger and demanded in his thick Liverpudlian accent "Yeah, but what happened to that forty million there?"

'Inside The Pop Scene' by Pat Watson (Thornhill Press, £1.50)

WHAT a refreshing and incisive book this is!

Pat Watson, a housewife from Leamington Spa (or somewhere like that) is surely heading towards becoming one of Britain's leading satirists. The 'mistakes' she makes in this marvellous little book are quite hilarious and frequently brought

tears of mirth to our eyes here at RECORD MIRROR.

Her sublime impression of pop concerts was my personal favourite - "... fans wander from one to the next, sharing the bowls of brown rice and the jam bottles, storing up the sunshine and music to last them through the dark days of winter."

And then her 'quaint' idea of how one gets into the industry - "being office boy at everybody's beck and call staying behind at the office waiting for an important Transatlantic call while everyone else troops off to a concert at the London Palladium."

And there are plenty of other rich moments - for instance her beautifully out-of-date idea of leading groups - she cites 'top groups' Slade, Sweet, Mud, Sallor, and Silk - who she cleverly pretends are still major forces in pop music.

Also, in her nicely archaic way, she describes us as RECORD MIRROR AND DISC - a title we haven't gone under for more than a year.

The 'Top of MY Pops' at the back of the book sums up Pat's dry approach - she mentions Colin Bell of Rogers and Cowan (he left about a year ago), Brian Southall in the EMI press office (so did he) and Tony Barrow of Barrow International whom she describes as a leading PR - who went bankrupt a couple of weeks ago.

Perhaps the highlight of the book is this passage about 'Music Week', a trade magazine.

"The only music paper with colour on the front page and centre-fold poster (oh yeh?), Music Week covers a wider range of British groups and also has American pop news, an answering service for readers questions, cartoons, record reviews and even a horoscope, all written up in a lively style." Music Week can in fact boast hardly any of these.

There then follows a quote from one Sue Byrom, supposedly the editor of this whimsical tome but who in fact moved to America about a year ago after being editor of RECORD MIRROR. She has never, to her knowledge, edited Music Week.

Yes, a real gem of a book. The only flaw in it is the large slice of basic but apparently seriously intended material which might mislead people into thinking it isn't anything but a huge joke.

But one look at the price reassures you of its satirical value - £1.50 for 46 'appalling' pages. Nice one, Pat!

THE BEAT GOES ON!



PLEASERS



Pop wave, popunk, power pop. Whatever the new sound is going to be called in 1978, these two bands are certainly going to be there with it

to establish their own sound," Pete tells me. "Nick Powell only joined the group in October, and he had to start work right away. But now you can hear a distinctive sound coming through."

By Thursday night, the group are ready to give us all a special show, running through the dozen or so tracks they've been working on with Tommy.

They'll be recording these same tracks next month for their first album, and one of them will be picked out as the next single.

They'll also be appearing on the Hope And Anchor Front Row Festival Album, even though they consider their appearance there as one of their worst - ever gigs.

Pete has brought down a live tape from London, and the band listen to it in the bar after dinner. Although most of it sounds pretty reasonable to me, equipment problems have obviously caused a few disasters, and the group collapse in giggles at intervals, pointing mock - accusing fingers at each other.

The talk moves on to clothes - a subject that's caused the group a lot of thought. It's agreed that they'll probably keep the suits for stage wear, but the problem is deciding on a secondary set of outfits for casual wear.

No one can agree on one definite style - Bo Benham, the man whose feet have caused Pete endless problems ("This group have to have the biggest feet in country - all their stage shoes have to be specially made") suggests waistcoats, but he's overruled by the others.

The man from Arista, Andrew Bailey, offers the lads £150 each to spend on clothes, but Nick is thinking BIG.

"What we'll need once we're on the road," he reckons, "is at least eight stage outfits, and about the same number of offstage clothes."

Andrew pales visibly at the thought.

Still, at least the group's lads have no such dilemmas about what to wear. It seems that wherever they play, they're followed by dozens of girls in - of all things - tiny, micro mini-skirts. Makes their gigs worth turning up for.

Before turning in for the night, the lads - cheered by liberal amounts of wine and lager - decide to go for a bracing walk down the sheer cliff path, led by our trusty guide Julietta, the hotel barmaid - cum - waitress, who insists she knows the way, even in pitch darkness.

Fortunately, her theory is proved wrong when, halfway down the path, she falls into a bramble bush. The lads seize the opportunity to head back to the hotel and safety.

And so our intrepid lads are saved to play another day.

SHEILA PROPHET

RIGHT AROUND now you're going to hear some big sighs of relief from the BOFs' division. See - they were right last - and it hasn't. Punk is dead. The new wave is over. The tide has turned. Don't believe everything you hear.

What's happening now is not death and decay, but growth and development. 'Course it sounds different now. Like every musical movement before it, punk, new wave, whatever tag you want to give it, was never meant to stagnate. It had to progress.

So if '76 saw the birth of the new wave, and '77 its squalling infancy, '78 should see it taking its first toddling steps forward.

Last year's leaders - and you know who they are - are still in there at the front of things. The rest have become irrelevant already drowned out by the next wave surging in behind.

The class of '78. They haven't yet been named. A few labels have been kicked around - the pop wave, popunk, power pop - but none has stuck. So far.

But labelled or not, the groups are already here. Names to look out for - Rich Kids, Tonight, those great unknowns XTC, the Pleasers.

That's the Pleasers on the front cover, all dressed up in suits and smart red boots. Look a lot like the Beatles, don't they?

Actually, it's an illusion. The Pleasers, dressed in woolly jumpers and denim and welly boots, don't look a bit like the Beatles. Not one bit.

The reason the Pleasers are wearing woolly jumpers and denim and welly boots is cos they've been sent to this remote hotel on the coast of Wales and it can get cold at this time of year. The hotel is perched right on the edge of the cliffs, open to all those fresh Atlantic breezes.

"There's nothing to do here

but rehearse," they moan. Which, of course, is the idea. Actually, there's quite a range of activities - healthy walks along the cliff, playing scrabble, drinking, eating, sleeping. But their appeal is after a week, their appeal is the beginning to pall somewhat. They are itching to get back to good old unhealthy London.

But in the meantime, they're resigned to spending their days in the hotel dining room with American producer Tommy Boyce, who's come to knock 'em into shape, Tommy, fresh from his successes with the Darts, obviously knows a thing or two.

"It was either to be Nick Lowe or Tommy producing the boys," says manager Pete Hawkins.

"But Nick has more commitments with Elvis Costello and that crowd, and anyway Tommy has that singles magic."

That much is obvious from the way he works with the group. The boys reckon they've never sweated so hard, going over three and four - piece harmonies until every note is perfect, working out riffs and melodies instrument by instrument.

The group do sound like the Beatles, no doubt about it, even hearing them in a hotel dining room instead of a Cavern - type basement club. But the key word is "influence" rather than "copy."

"We could go out and copy the Beatles' songs, note for note," says lead singer Steve McNemey. "We could make a fortune doing that in cabaret. But that's just not what we're trying to do."

The group's songs, mostly composed by the writing duo of McNemey and Benham (any resemblance being totally coincidental) have that same instant hook as the Beatles' early ditties, and the same innocent themes - the girl next door, falling in love, breaking up. Teen dream romance.

But otherwise, they intend finding their own direction.

"They haven't really had time

TONIGHT

TONIGHT sound like the Rolling Stones and sing like the Beatles but there's nothing dated about their music.

Unlike the bulk of new wave bands, their lead singer does not imitate Lou Reed. He even sings, and in tune. Unlike the majority of punk groups, the band write songs that actually contain large snatches of recognisable melody.

Six weeks ago this five - piece band were playing pubs in their Southend stomping ground. Last week they appeared on Top Of The Pops, blasting out their first single 'Drummer Man' with all the confidence of seasoned professionals. They stole the show from The Rods, appeared immediately after Terry Wogan and admit they would have preferred following David Soul. They've got a sense of humour too.

"This is where we change dramatically," lead singer Chris Turner says at the start of the interview which easily resembles one of the crazier scenes from 'A Hard Day's Night'.

"I have no comment to make to the Press," rhythm guitarist Philip Chambon states with satirical authority.

When asked if they were at all nervous for their first TV appearance the entire band instantly replied "US, nervous?" Cell them confident. And label them successful.

"I've been cocky me whole life," Chris admits proudly. "It's been my big drawback. I lost a lot of friends because of it. In school I was Jack The Lad 'cause I was so good at football. I was the next George Best."

Instead he might just be the next vocal hero to emerge from Britain. But Tonight vow to stay away from a destructive Rod Stewart versus the Faces situation. More than anything else Tonight are a band. And that's where they draw their inner strength.

"When I go to the loo," drummer Gary Thompson quips, straight - faced, "I take all of them with me. We are a group."

Watching themselves on Top Of The Pops dressed in their uniform street blacks drove the point home as well as the single.

"I had no idea we looked like that onstage," Turner laughs.

"I thought we were more dishevelled than that," Chambon adds as if they were a comedy duo. "I'm really into dishevelment."

"His name's not really Philip Chambon, it's Philip Dishevelment," Turner quips. "It goes with his wardrobe 'cause he wears coloured socks all the time."

Coloured socks aside, Chambon plays excellent rhythm guitar and writes most of the band's material with Turner. Other occupations include singing superb harmonies with bassist Russ Strothard.

But before the tequila takes effect and the jokes get worse, a bit of history is needed to explain this next musical phenomenon.

In the beginning there was just Chris Turner who drove lorries. Chris Turner who drove lorries met Strothard and then there were two.

Through a common friend they met Chambon who had played in several local bands but didn't like any of them because they refused to play his own compositions. A man of taste but not yet wealthy, Chambon calls the Remones' songs "nursery rhymes" and knows the meaning of a good tune.

"Phil had this idea of forming a band basically to play songs," Chris explains.

"I always played rhythm guitar 'cause I found it more exciting than being stuck in the centre playing lead. Also it didn't have any part in the songs we were writing. New wave was just starting out then," Chambon explains, good - humouredly hitting Strothard on the head.

"There's no room for a 10 - minute guitar solo in our songs 'cause they last only two - and - a - half minutes."

As fate would have it both Turner and Chambon had written songs independently and soon realised that as a team they were even more potent. What impressed Turner even more was Chambon's guitar; a Rickenbacker when everyone else had Les Pauls.

"This guy actually had a Rickenbacker," Turner says all excited. "I mean, everybody had Les Pauls but this guy had that jingly - jangly sound. I thought, Christ, if we can get a band together we're laughing."

Ironically their lead guitarist Dave Cock went to the same school as Turner but as he was a year older they met only once, on the football field. Cock tried unsuccessfully to tackle the budding George Best. Much later they would meet in a rehearsal hall where Cock successfully traded punches with Chambon. Then there were four.

"Dave had a Telecaster which put the right edge on the Rickenbacker," Chambon says. "Originally I liked all the melodic sixties bands, The Yardbirds and that lot. I didn't want to play in a band that didn't have that two - guitar thing."

"There was no hesitation about getting a lead guitarist," Turner adds. "We knew that would be one of our strong points as we'd written all the songs for two guitars. It wasn't the whole guitar hero bit. When I saw Dave I just knew he was right."

"We picked him up in this Cortina Mark II," Turner recalls fondly. "A bit ostentatious, that."

They had the songs, they had the guitars, they had the confidence but they had no drummer. Then Turner heard about Thompson who had just toured Germany with Radio Stars. Besides being musically proficient, he had the right background. He was a local lad. And then there were five.

"I definitely wanted a Southern band," Turner says loyally. "We always knew what we wanted right from the start. We tried loads of drummers but they weren't right. Gary was the guy."

"We didn't know what impression the band would have to give but musically we always knew what we wanted," Chambon agrees. "Gary was fast and cocky."

That fact is most apparent on the single 'Drummer Man', played at a tempo so fast you can't even make a cup of tea during it.

Although good, fast and spirited, 'Drummer Man' is not entirely representative of the band's width or scope. The 'B' side, 'Stroll On By', is a much more impressive but less commercial vehicle. Both, of course, are originals. And both tunes ironically clock in at 2:40.

'Drummer Man' is just one extreme of our range," Phil says. "It's part of the spectrum, part of the diversity of the pendulum of our songs," Turner says jokingly, like a professor.

"Even though Phil and I write most of the songs the band thrash it out. They add something. If someone doesn't like a number it goes. In fact we've just written two numbers we had to throw out. If there's any struggling bands that need a hit single, just let us know."

For Tonight success seems totally inevitable. They get a great, rough but melodic sound on record and an even better sound onstage.

Vocalist Turner really knows how to work an audience even if they're against the band.

"When asked if they wanted to be rock 'n' roll stars, each member of Tonight simultaneously answered yes." Give them 10 for star quality.

"In the beginning the band was done just for a giggle, to play pubs in Southend," Turner explains.

The first few gigs were hilarious. We couldn't start or end numbers. In Southend there are bands who rehearse for a

couple of years and then do their first gig. We rehearsed in an afternoon and played the gig the same night. I always thought we had a certain excitement and a certain charisma."

Tonight have arrived at the perfect time in pop / rock music. They are neither new wave nor punk but definitely very 1978, with just the right touch of the sixties thrown in for special flavouring.

"We can see the way a lot of bands blow it by getting inflated egos above their station in life," Turner says with a sly grin.

"We never saw ourselves as a punk rock band. We wanted the energy and the excitement of the new wave but we wanted to get our songs across. A lot of bands have no songs and that's where our confidence is. We know we can write good songs."

Although Tonight are aware of their potential, a local Southend paper wasn't. Not until they saw the band appear suddenly on TV and promptly changed their attitude; but Tonight didn't.

"The day we did Top Of The Pops there was an article in the local paper about bands that would make it. All these nothing bands," Turner spits out.

"Down at the bottom was a list of bands who were kinda zick but at least they had gotten together. We were in that, right? Apparently after Top Of The Pops that same paper phoned our record company, WEA, and asked to do a feature."

"So they said we're not available," Chambon says laughing. BARBARA CHARONE



PETE 'N' DUD 'n' Derek 'n' Clive 'n' Judy 'n' Peter, Cook and three cats and an outrageously trendy stove live together in an outrageously opulent pad in Hampstead.

This is one film you should not see.

Johnny Rotten went there once with Malcolm McLaren. When they left, to quote Peter Cook - alias Pete, alias Clive (he thinks), alias cynical and internationally famous resident in Hampstead, London NW3 - the house "was on fire."

But life at Cook's home, a well-appointed four-floor terraced house just off London's home of the artists' set, is not always so exciting.

Only last week a reporter from a well-known music paper arrived to interview Peter Cook, part of the foul-mouthed 'Derek And Clive' duo.

Opulent

He was dressed casually in jeans and a shirt. Cats slept on the floor. Copies of unopened newspapers littered the opulent furniture. A bottle of wine sat half-empty on the coffee table.

Cook, as ever, was polite and attendant.

BELCH!

Obviously relieved that the first probing, meaningful and totally relevant question was not "Are you gay?" Cook surveyed the space in his luxurious sitting room with a relaxed and studied arrogance.

He said nothing. Instead he lit a cigarette from a packet hidden among a pile of unread magazines.

That the subject would have to be dealt with sensitively was beyond question. The interviewer toyed with: "You fat and aged c--, why are you doing all this? Is it the money?" But he hesitated. Thought for a moment. Tried another tack. This bird was a clever one and no mistake.

"You pot-bellied w--- I suppose you think you've blazed a trail of filth and depravity that, er, also makes money?"

F-----

The subject thought long and deeply. Finished his glass of wine, in fact.

Riposted Cook: "We have simply cornered the market. We are successful. And about f---time."

Who could be confused by this so far?

Peter Cook is a globally renowned and celebrated personality whose sole function for the last 20-odd years has been to go to Cambridge University, make people laugh, appear on television, marry twice, become universally loved as a 'cuddly media wit', write for a national newspaper and become ludicrously rich and live in Hampstead.

Yet without reason Cook - along with his television partner, the even more cuddly Dudley Moore - de-

ided this year to forgo his life of luxury.

Simply Cook and Moore forsook sun for filth. Satire for the sewer.

They shocked millions of sleeping viewers by their actions.

Using the thinly-disguised pseudonym of 'Derek And Clive', the pair proceeded to record an album of unabashed filth and vulgarity in which f--letter words were freely used.

Further, J--ne M--s--eld was obscenely deployed.

But this was not all.

Only two months ago the pair were brought together again in a New York recording studio.

It is no secret that wine was freely drunk.

The resultant recording surpassed even the previous muck. 'Derek And Clive Come Again' - apart from the obvious innuendos - contained swear words and endlessly repeated obscenities that would have cured any trooper's insomnia.

In short, their vile feast became available to the public.

In long, the public bought it. By the barrowload. Football crowds memorized it. Prominent MPs were arrested for repeating it.

And the album rose up the charts. With a b-----

Cook is unrepentant. Like most so-called 'humorists' he is only funny when he appears on the Michael Parkinson Show.

But he did say: "The filth has always been there. Most comics I know have incredibly dirty minds... people find it reassuring that other people have these ghastly thoughts."

Filth

"We expose the dirt that they think about all the time."

There is no doubt Cook is pleased by this conclusion.

He doesn't elaborate. While the subject disappears (temporarily) for a w---, his wife inquires solicitously: "Why can't you believe that my husband is innocent?"

On his return from a good p---, the degenerate interviewee complains about his interviewer's unfeeling misappropriation of his generosity.

"You f--- p---journalist c---," quoth the celebrated wit. "Drinking all my f---l---. You c---"

(The next five minutes of the conversation are available as a 'bootleg' single to personal callers at this office only.)

Then I went for a p--- myself.

Cook continued to drink freely. I bought the next round.

At last the secret was revealed. Cook became loose-tongued with desperation.

"I suppose you'd better know," he quipped "that Phil Spector produced our album really."

THE FOOL ON THE HILL

Does JOHN SHEARLAW ask PETER COOK if he's gay? What would he say if he did? Read it and see



PETER COOK: who will take his crown?

After that it was a real pleasure to work with the guy.

The Cooks' mynahs (not to be played in the presence of...) began to sing.

It was time to leave.

Peter Cook wasn't easy. He's determinedly Clive (or Derek or a f---c---). He hates being told (or asked - the bad-tempered b---) that he's only doing it for the money.

And he's one of the two people that's made one of the funniest records I've heard - and I didn't tell him (or his f---wife that).

D--- it all, it's a hit as well.

In all honesty too I must report that it was really a glorified accident, there was nothing fake about it, and that you could do it too.

Cancer

And that Peter Cook is doing a new TV series in the new year (ie now), that he couldn't do the script for the Pistols' film (because his house burnt down), that he's worried about getting old (and getting f---cancer) and TERRIBLY WORRIED that there's not any young comic talent emerging to claim his crown.

Or his house in Hampstead.

He means you f--- b---s out there buying his f---l---y records!

Do it now. And f---it later. Pete 'n' Dud 'n' Derek 'n' Clive 'n' Judy 'n' Peter Cook'll never get off their armchairs in time to catch you. Ha, f---ng ha.

HI KIDDIES!
I'M THE
HI-FI
Buyer's
Guide
JANUARY
BABY

I'm bringing you the no-nonsense hi-fi mag where music counts as much as gear. For a start they don't overwhelm you with all that technical jargon, but aim to explain hi-fi so even a kid can understand! They're really into the music scene too, 'cos that's what yer equipment's for! So get your teeth into this lot...

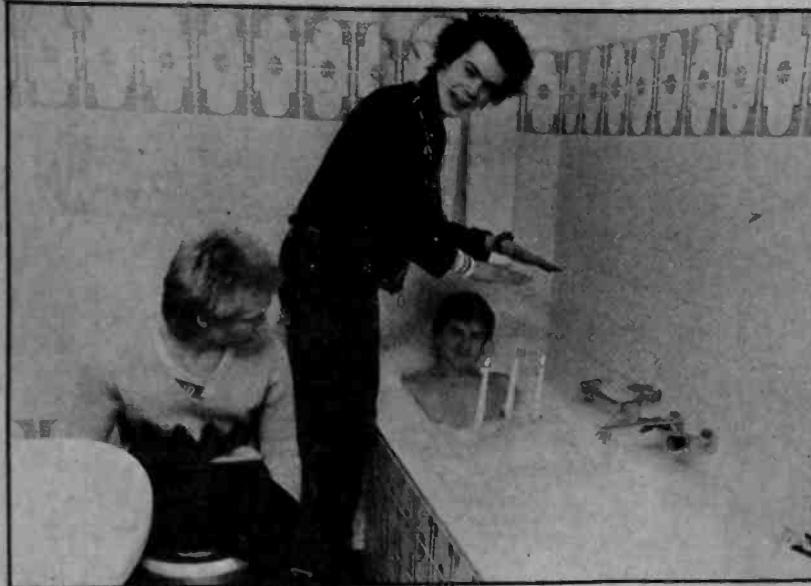
SPEAK'IN about packed with gear speakers - the goods on how to choose and buy 'em. MIDDLE-OF-THE-ROAD - pages and pages 1T'S A BARGAIN - pitfalls of buying bargains at those January sales.

SPECIAL OFFER!
25% OFF AN AUDIO DISPLAY UNIT

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

Mailman

Who says these boys are filthy?



THEY LOOK clean enough to us...

LETTER FROM AFRICA

JUST A few words of thank for the Bogart calendar (RM Dec 31) which was great and is now adorning the club wall next to Sam's piano. OK Sam... play it! Here's looking at you kid. Ingrid Bergman, Rick's Place, Casablanca, Morocco, North Africa.

MEAN WHILE, OVER AT THE LITTLE HOUSE ON THE HILL...

HI, IT'S me again, the King of the Nosebleeds. Why weren't my last 393 letters published? Are you trying to deprive your readers of my great talent? By the way, what happened to your last two issues? Perhaps you just shouldn't have printed them. After all, it took me only three days to read them and they usually last me the whole week.

I was listening to the Tony Blackburn show a few days ago (that proves I'm mad) and the news that Elvis was really dead finally hit me. I WAS HEART-BROKEN. I couldn't stop laughing all day.

I still think it was just a gimmick to get his records to sell again. He'll be back in a few months. The same goes for Bing Crosby. Mind you I don't care about him... if this goes on pretty soon the charts'll be full of Marc Bolan records. Excuse me, I think I'll go and be sick. I'm back. No I'm not. King of the Nosebleeds, Strangers, Surrey.

THANKS FOR THE MEMORY

ON BEHALF of all Bolan fans I like to say a

big thank - you to RECORD MIRROR for supporting Marc and Co over the years. You've really kept us in touch with him and I hope you'll continue to do so in future. Thanks for the fantastic pic on the cover of the December 31 issue. By the way, Gloria Jones' new single 'Bring On The Love' is superb and deserves to be huge. Mark Pine, Trowbridge, Wilt.

THANKS FOR THE MAMMARY

THIS LETTER has nothing to do with music, but I am writing to say a big thank - you... about four weeks ago I sent an advertisement to your paper I was lonely y'see, so I thought I'd try and see if I could get a girlfriend through your ads.

Since my ad appeared, I've been swamped by letters from some really nice girls. I'm pleased to say I'm now enjoying a very good relationship with one of them, Once again, RM, Thanks. JP, Chingford.

UNDERACTIVITY OF THE THYROID GLAND (OR, ANOTHER TEDIOUS LETTER WRITTEN ON LAVATORY PAPER)

WE OBJECT strongly to the frequent use of the word 'cretin' on your page by unenlightened letter writers. The biological term cretin refers to a child who suffers from cretinism, a slowing - down of body metabolism caused by underactivity of the thyroid gland suffering from a deficiency in

iodine. Cretins do not live long and seldom develop the ability to look after themselves in even the most elementary way. Besides, it gives us true cretins a bad name. S Dye, The Sizewell Institute for the Warped - Minded and Constipated.

PS. If you fail to print this the next one will be sent on a used piece.

MORE RUBBISH

I AM the Bionic Gnome, here are some boring notes:

1. Punk is crap
 2. Sixties' music still rules.
 3. I am a boring pillock.
 4. The Lord Mayor of Manchester is a boring old fart.
 5. The Who are great. Is that boring enough for ya?
- The Bionic Gnome, Manchester 8, near Lambeth, Scotland.



WHAT OUR lonely hearts column could do for YOU

YOUR RECIPES TONIGHT

I SAW Costello at the Nashville Rooms on the 23rd. Does anyone out there know how to make Costello sandwiches? I'm starving. Gloria, Swindon.

AN IRATE FAN WRITES... IS JUICY LUCY MENTALLY SICK

SUCH WAS my horror at seeing that you had awarded Mr and Mrs Tony Blackburn the so-called title of 'Happily Married Couple Of The Year' (RM Dec 31) that I have swallowed my pride and written to you.

Such sordid, sarcastic cruelty could have come only from the lowest, most ill-formed mind imaginable. Being a fan (one of many, believe it or not) of Tony, I know what he has gone through and how much he has felt the loss of his wife.

If you have any feelings at all, for God's sake stop to think before you print any more of your bloody stupid trash which I suppose you think is funny. I know you won't print this letter because you don't want to believe that any one cares for Tony Blackburn (actually I am one of about nine million) but I just wanted you to know how I feel. Bronwen Finch, Bolton, Lancs.

THE JOAN BAEZ MEMORIAL LECTURE...

A LADY'S adrift in a foreign land singing on issues both humble and grand. Thank you Joan

THE PAST 18 months have seen the rise of a new force in society: I refer to the Sex Pistols. Much has been written about them, but so far no one appears to have really grasped exactly what they are and what they would like us all to be.

The truth of the matter is that the Sex Pistols are bunch of filthy degenerates and lazy louts. They are out to destroy everything that is beautiful and good in life.

With their lousy, samey, provocative songs they aim to wreck the very foundations of this great country. It is they and their cult which is the enemy, not the so-called 'establishment'.

Ye the Music Press and anyone who wants to be 'hip' panders to them, declaring what a wonderful positive force they are in music. However, the Sex Pistols are neither positive nor are they music, but they are evil personified. I feel nothing but contempt for those pathetic creatures who set Johnny (Rotten to the core) and the others up as their heroes; look at those who died in two World Wars if you want real heroes, I am sure plenty more feel as I do. Kevin White, Worthing.

sweeter for her audience. Punk is for people who are trying to learn (or have simply failed). Joan Baez is for those who know. Long may the queen reign and solidarity shine in the sun. Collin Porinton, Harwich, Essex.

PERVERTS' FORUM

HOW ABOUT a pin - up of John Otway and Wild Willy Barrett? I ain't got any pictures of them all I go (oh dear, oh Gawd, I've only had this typewriter a week or so) all I got are the Runaways (I'm not dkey) and Generation X (I'm not stupid) and Jean Jacques Burnel starkers (I'm not impressed) and Peter Frampton (I'm not saying what I think of him because I'm a lady)

I also happen to have John Otway's telephone number. D'you think he'd mind a complete stranger (ie me) calling him up? This letter has been brought to you by 'Letters Written While Totally Drunk Incorporated'.

Karamel Krimson, No Fixed Abode.



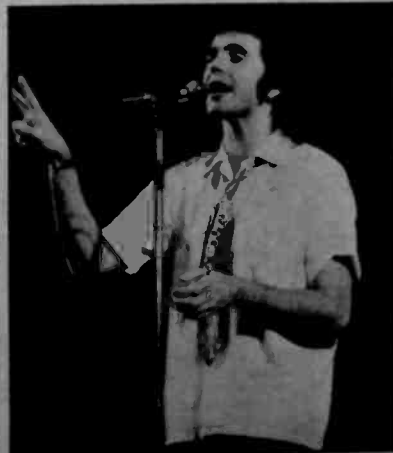
THE REAL Steve Hackett

WHO COCKED UP THE GENESIS PICTURES THEN?

I almost died last week when you wrote 'Steve Hackett quits Genesis' and showed a picture of Tony Banks. All of you are mad except Robin Smith who is simply great.

Jackie Barker's Cat, Hants.

© It was the great Robin Smith who didn't know his Hackett from his Banks.



TWO FINGERS to you too!



NOT LONG ago I was going to stop buying your rag, cos it was crap. That is, until issue dated December 10 when at last you decided to put in some decent posters eg Debbie Harry in bed (cor, what I wouldn't give to be +++ censored). And Bonnie Tyler was out of this world. Which idiot says sex doesn't sell records?

A Sex Freak, Knaresborough, Yorks.

FINAL ENTRY IN THE GREAT BORING STRANGERS DEBATE

I'M ENRAGED at the consistent aggro and insults delivered to the gods. The Strangers. Obviously people like the Fonz of Liverpool have no brains at all and have never been to a Strangers gig. As for Alan Edwards, well the best thing for him to do is to go and sit in a furnace for a few days. Same for Fonz - he wouldn't be so cool after that.

Finally, I would like to tell Juicy Lucy to go and screw herself and Tim Lott to be either sacked or shot. Long live the Strangers, The Jam and the Sex Pistols. Nell, Solihull.

A BORING WAY TO SPEND XMAS EVE

WHO WAS it who thought that the David Essex concert wasn't any good? Your critics ought to have been at the Dominion Theatre on Christmas Eve. Not one mite broke down and the show went through without a hitch. I paid 14.50 for a ticket so that I could go and see him sing and act and have a good time. I certainly got my money's worth. I also thought the idea of an interval was good - even at rock concerts you have to go to the loo sometime - don't you! Glenda Martin, Upper Tooting, London.

Help

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

ACT NOW!

I'm 18 and have been going out with my boss, who is 43, for 10 months now. We have made love several times and every time he tells me how much he loves me and has asked me to marry him.

Unfortunately, he is already married with children. I've even met

his wife on several occasions and we get on quite well together but she doesn't suspect anything yet as people who have seen us together have not said anything to her. Although I love him very much I wouldn't like to see his family split up.

It isn't easy for me to

stop seeing him or leave my job as we have both become very much involved. To make matters worse, I've just found out I'm two months pregnant. While I haven't told my parents I'm quite determined to have his baby. I'm really worried though and hope you can offer some advice.
Johanna, Burnley

• Even though you may feel determined to have your lover's baby, you must realise that your biggest responsibility now is not towards yourself or your boss but to the child you're carrying.

Can you cope with the emotional and financial obligation of supporting another human being, possibly alone, for the

next 18 years or so? Discuss the future with your lover and if you both decide that it's not practical to see things through you must act now — the option of terminating this pregnancy is still open if you feel this course of action is morally acceptable and practical.

While the National Health Service is unwilling to terminate after 12 weeks, the Pregnancy Advisory Service is one non-profit making organisation which can arrange a private termination up to 16 weeks. Your nearest branch is in Manchester at 30, Newton Street (off Piccadilly), Manchester 1. Opening hours are Monday - Friday 9 - 5.30, Saturday 9 - 12 midday. (Ring 061-228 1887 for an appointment).

The final decision on abortion rests with the doctors you will see there. They will take into account how sure you are about wanting an abortion, where you live, your age and financial situation, who you live with and even more important, how long you've been pregnant.

You may decide that it's feasible to keep the child with moral and financial back-up from the father and your parents, or you might want to consider adoption as a viable alternative. For further help and advice contact the National Council For One-Parent Families, 255, Kentish Town Road, London NW5 (01-287 1361). They will answer any questions you have on your rights as an unmarried mother, housing, maintenance and, if necessary, can put you in touch with your nearest back-up organisation.

something. Perhaps it's about your breath. Maybe you should do something positive fast before she does light out for a pollution-free romance.

Oral pongs can be caused by tooth decay, so visit the dentist regularly and try brushing your teeth every morning and evening too. If that doesn't help see your doctor. You could have an infection of the tonsils or nasal passages.

Can't see her GP

I'm 17 and desperately need to go on the Pill as I have sexual intercourse with different boys. I don't want my parents to find out and I can't stand my doctor. I've known him since I was 10 but whenever I go to him I'm always cancelling my real problem and walking out with something for my back or for a cold.

I don't know what to do, and refuse to go to him. Please help before it's too late.

Miss X, address withheld

• You're very sensible to be thinking of going on the Pill but as you're not letting on about exactly where you live we can't directly refer you to your nearest advisory centre or clinic.

If you really dislike the idea of visiting your GP your best bet is to check out your nearest Family Planning Clinic or Brook Advisory Centre by writing to their respective head offices. Both organisations help both unmarried and married people and will provide free contraception on the NHS.

Drop a line to the Family Planning Association, Margaret Pyke House, 27, Mortimer Street, London W1, and the Brook Advisory Centre For Young People, 235, Tottenham Court Road, London W1. Once you know where to go, all you have to do is make an appointment.

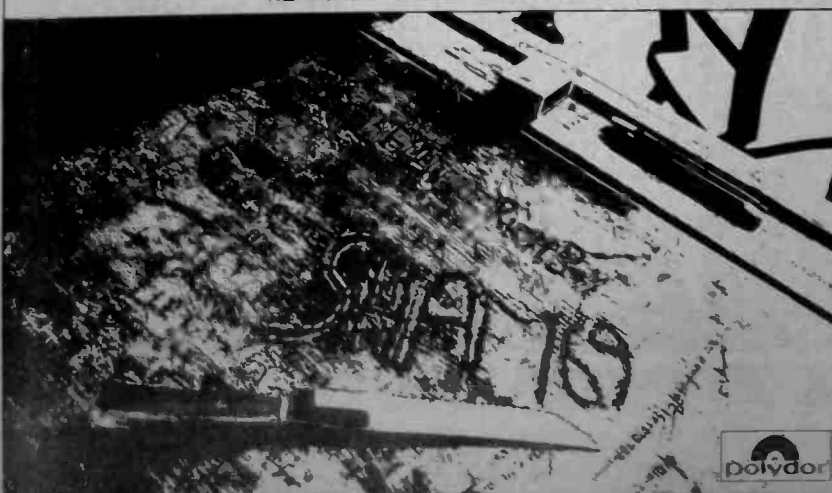
Although the long-term effects of the Pill are still not completely known it has been widely used for the past 15 years and is still the most reliable form of contraceptive.

SHAM 69



THE LISTENER KNOWS

'THERE'S GONNA BE A BORSTAL BREAK OUT' & 'HEY LITTLE RICH BOY'
NEW SINGLE FROM SHAM 69



Communal living

COULD YOU supply me with any names and addresses for communes? Lee, Birmingham

• Write to The Commune Movement, c/o BIT, 97A, Tulbot Road, London W10, for details of both existing communes and contacts who want to get in touch with other interested people.

BIT has also published useful link-up books and magazines, 'Directory Of Communes', 'Communes Journal' and 'Communes' and can recommend reading material on both the theoretical and practical aspects of communal living. A stamped addressed envelope is essential.

If you want to try a taste of the life which an alternative social unit has to offer, why not try a working weekend away on an organic farm? This will give you the experience of how a commune lives and works and doesn't involve the commitment of actually joining one.

Write to WWOOF (Working Weekends On Organic Farms), 148, Sabine Road, London SW1. They can put you in touch with farms who need keen, would-be communards to help out. Send a large SAE for details.

Also try The Commune Network, 76, New North Road, Huddersfield.

Smelly breath

MY GIRLFRIEND keeps complaining that my breath smells when I kiss her. Do you think she's going off me? Is there anything I can do?
Steve, Basildon

• She may not exactly be going off you but she's certainly trying to tell you

Feedback

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

Abba

COULD YOU tell me if Abba's 'Money Money Money' got to Number One in Britain? I say it did but my friend disagrees.

John Upton, Salop.

• It certainly did.

Rod Stewart

COULD YOU give me the address of Rod Stewart's fan club?

Charlie Fowell, Surrey.

• Write to Riva Records, 2 New Kings Road, London SW6.

Bee Gees

COULD YOU please tell me the address of the Bee Gees fan club?

F Selbourne, Furley.

• Write to Mary Husnell, R40 Records, 627 Brook Street, London W1.

Donna Summer

COULD YOU give me Donna Summer's fan club address?

8 Doring, Suffolk.

• She hasn't got a fan club but for information write to Pye Records, 17 Great Cumberland Place, London W1.

Rush

COULD YOU give me a list of all the albums and singles released by Rush? Are they going to be touring Britain this year?

Trevor Lynn, Cleethorpes.

• Albums: 'Rush' (Mercury 9100011); '2112' (Mercury SRM 11078); 'All The World's A Stage' (Mercury 9672015); 'Caress Of Steel' (Mercury 9100018); 'A Farewell To Kings' (Mercury 9100042). Rush have never released any singles but have just put out an EP on Mercury. They will be touring here in mid-February.

Randy Meisner

I was shocked to learn that Randy Meisner had quit the Eagles. Can you tell me what he's doing now?

Low Stevens, Brighton.

• Randy is recording a solo album produced by Bill Szymczyk which should be out in the spring. Other details about his future career aren't yet known.



BROTHERHOOD OF MAN



'Save your kisses for me'



'Angelo'



NEXT MONSTER SMASH

'FIGARO'

7N 46037

Join in the excitement!
Take Figaro home and
sing along with Martin,
Sandra, Lee, and Nickey.



'IMAGES'

NSLP 18537

Upfront

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

NEW YEAR / no wave hangovers still abound — is there life in '78? Good week for the bin liner 'N' safety - pin brigade of the north.
Blitzkrieg Pop bam two Geordie gigs at the Bridge Hotel, Newcastle (Wednesday) and the Rex Hotel, Whitley Bay (Sunday). Catch The Crabs at Bradford University (Wednesday) and Suburban Studs at Middleborough Rock Garden (Saturday).
Not much left for the rest of us. Gig of the week promises to be X-Ray Spex / Black Slate / Dead Fingers Talk / Sadista Sisters at the Roundhouse (Sunday) — somefink for everyone.
Keep ya eyes open, all ye ex-Pistols fans, for Glen Matlock's band the Rich Kids... on the road with a vengeance. Merseybeatmania hits Oxford (Friday) with the Pleasers at Westminster College... roll on '79.

Wednesday

JAN 11
LONDON, Brecknock, Camden (01-485 3073), Hereward K's Fallen
LONDON, John Bull, Chiswick High Road, Landscape
LONDON, Dingwalls, Camden Lock (01-287 4967), Steel Pulse
LONDON, Hope and Archer, Upper St., Islington (01-359 5810), Defiant / Prof and the Profitiers
LONDON, Music Machine, Camden (01-837 0482), Advertising / Art Attacks
LONDON, Old Red Lion, St John St, East End
LONDON, Rochester Castle, Stoke Newington High St (01-249 0198), The Doll
LONDON, Rock Garden, Covent Garden (01-240 9361), Grand Hotel / Wet Paint
LONDON, Swan, Hammersmith (01-748 1043), Painted Lady
LONDON, The Telegraph, Southampton (01-674 7510), Reddie
LONDON, Upstairs at Ronnie's, Frith St (01-439 0747), The Last Resort

Thursday

JAN 12
BARROW-IN-FURNESS, Maxims (21134), Jenny Darren
BATH, Viaduct (3187), Hard Up
BIRMINGHAM, Mr Digby's (051-647 9329), Trapeze
BIRMINGHAM, Rebecca (021-643 6901), X-Ray Spex
CLEETHORPE'S, Bunnies Club (87128), Stamp
COALVILLE, Bloodies, Steel Pulse
COVENTRY, Lanchester Polytechnic (24188), The Pirates / Geno Washington
DUDLEY, J.B.'s (83597), Motorhead
FRAMPTON, Onslow, Strate Jacket
GLASGOW, Amphora, Underhand Jones
HIGH WYCOMBE, Nags Head (21768), Sore Throat
JANISDALE, Grey Topper (3232), Saity Dog
LEEDS, F Club, Woodhouse Lane (460101), Sham 69
LEICESTER, Baileys (26482), Gomez
LIVERPOOL, Annabelles, Nuts / Coyote

LONDON, 100 Club, Oxford Street (01-836 0633), Black Slate
LONDON, Brecknock, Camden (01-485 3073), Scarecrow
LONDON, The Castle, Tooting Broadway, Painted Lady
LONDON, Duke of Lancaster, New Barnet, High and Dry
LONDON, Golden Lion, Fulham (01-385 3942), Remus Down Boulevard
LONDON, Greyhound, Fulham (01-385 0526), Rebel
LONDON, Marquee, Wardour Street (01-437 0603), Adam and the Ants
LONDON, Music Machine, Camden (01-387 0428), Salt / Bones
LONDON, Nashville, Kensington (01-603 6071), Little Acre
LONDON, Pegasus, Stoke Newington (01-226 6930), Grand Hotel
LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), Late Show
LONDON, The Rock Garden, Covent Garden (01-240 9361), Grand Hotel
LONDON, The Swan, Hammersmith (01-748 1043), Landscape
LONDON, Westham, Grasshopper, Fracture
LONDON, Royalty Ballroom, Southgate (01-886 4113), Freddie Fingers Lee
LONDON, Tidal Revue, Bedford Hotel (01-580 7608), K.O.'s
MELTON MOWBRAY, The Painted Lady, Kirby Bellars (812121), Bruce Haffin
MUMBLES, Nutz Club (66406), Ombisa
NOTTINGHAM, Sandpiper (64381), Nut Rust
PORTSMOUTH, Polytechnic (819141), Radio Stars
READING, Target (85887), I.O.U.
RETFORD, Porterhouse (4981), No Dice
ROTHERHAM, Windmill (72988), The Stukas
SOUTHPORT, Dietland Showbar (36753), Dawnweaver
SWANSEA, Circles Club, Adelaide Street, No Dice

LONDON, 100 Club, Oxford Street (01-836 0633), Black Slate
LONDON, Brecknock, Camden (01-485 3073), Scarecrow
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ROTHERHAM, Windmill (72988), The Stukas
SOUTHPORT, Dietland Showbar (36753), Dawnweaver
SWANSEA, Circles Club, Adelaide Street, No Dice

Friday
JAN 13
ABERDEEN, The University (87281), The End
ABERYSTWYTH, University (4242), Ombisa
BIRMINGHAM, Barba-

rellas (021-643 9413), Rich Kids
BOGNOR, Ocean Bars, Trapeze
CHATHAM, Town Hall (403888), Salt
CHELMSFORD, Chancellor Hall (66848), Freddie Fingers Lee
CLEETHORPE'S, Bunnies (87128), Stamp
CUMBERLAND, Royal Oak, Cuban Heels
EASTHOORNE, The Archers (22069), Hollywood Killers
FARNWORTH, Veterans Social Club, Graham Fenton's Matchbox
FRAMPTON, Mountbatten Theatre, Strate Jacket
GOURCOK, The Ashton, Necromancer
HEYWOOD, (Rochdale), Seven Stars, Tatum
HUDDERSFIELD, Friendly Trades Social Club, FRHS
HUDDERSFIELD, The Polytechnic, Queensgate (22288), Sham 69
IPSWICH, Tracys (214901), Scene Stealer
KIDDERMINSTER, College of Further Education (4526), Little Acre
LAMPETER, St David's University College, Krakatoa

LEICESTER, Baileys (26482), Gonzales
LEICESTER, University (50000), The Lurkers / Reaction
LINWOOD, Crippins Inn, Underhand Jones
LIVERPOOL, Erics (051-236 7881), X-Ray Spex
LONDON, Brecknock, Camden (01-485 3073), Urohin
LONDON, The Cock, Hertford Road, Landscape
LONDON, Middlesex Hospital, Cleveland St., Contempt / Clayton and the Argonauts
LONDON, Music Machine, Camden (01-387 0428), Han's Lion
LONDON, New Roxy Theatre, Harlesden (01-965 6946), Raving Rupert / The Majors
LONDON, Roky, Covent Garden (01-836 8811), The Heat
LONDON, South Bank Polytechnic (01-261 1526), Remus Down Boulevard
LONDON, Tractors, Islington, Roadie
LONDON, White Hart, Tottenham, Band With No Name
MACCLESFIELD, Travellers Rest, Bullied
MATLOCK, The Pavilion, Strange Days
MELTON MOWBRAY, Painted Lady, Kirby Bellars (812121), Bruce Haffin
MIDDLESBROUGH, Rock Garden (241993), Suburban Studs

NOTTINGHAM, Sandpiper (64381), Slaughter and the Dogs
NOTTINGHAM, Trent Polytechnic (48248), Venom
NEWCASTLE UPON TYNE, The Polytechnic (28761), Jim Capaldi
NEWPORT, The Village, Motorhead
ORMSKIRK, Edge Hill, Steel Pulse
OXFORD, Westminster College, The Pleasers
PLAISTOW, North East London Poly, Radio Stars
READING, Target (85887), I.O.U.
READING, Target (85887), Minotaur
REDDITCH, Traceys (81180), Automates
RETFORD, Porterhouse, No Dice
SCARBOROUGH, Penthouse (88204), Edgar Broughton
STAFFORD, North Staffs Polytechnic, Garbo and Celluloid Heroes
WELLINGBOROUGH, British Rail Club, Crazy Cavan



Catch Polystyrene with X-Ray Spex at the Roundhouse on Sunday.

NOTTINGHAM, Sandpiper (64381), Slaughter and the Dogs
NOTTINGHAM, Trent Polytechnic (48248), Venom
NEWCASTLE UPON TYNE, The Polytechnic (28761), Jim Capaldi
NEWPORT, The Village, Motorhead
ORMSKIRK, Edge Hill, Steel Pulse
OXFORD, Westminster College, The Pleasers
PLAISTOW, North East London Poly, Radio Stars
READING, Target (85887), I.O.U.
READING, Target (85887), Minotaur
REDDITCH, Traceys (81180), Automates
RETFORD, Porterhouse, No Dice
SCARBOROUGH, Penthouse (88204), Edgar Broughton
STAFFORD, North Staffs Polytechnic, Garbo and Celluloid Heroes
WELLINGBOROUGH, British Rail Club, Crazy Cavan

Saturday

JAN 14
BARKINGSIDE, Old Maypole, Graham Fenton's Matchbox
BATH, Brillig Arts Centre (64384), Gary Boyle
BIRMINGHAM, Barba-rellas (021-643 9413), Rich Kids
BIRMINGHAM, The University (21-472 1841), Booker
BLACKPOOL, Norbreck

Castle (82841), Juggernaut
BLACKPOOL, Poulton Le Fyde College, Dawnweaver
BRIGHTON, Clarence Lee, Freddie Fingers Lee
BRISTOL, Old Granary
BROMSGROVE, North Worcester College, Musicie
CLEETHORPE'S, Bunnies (87128), Stamp
COVENTRY, Mr. Georges (2769), Flying Saucers
FRAMPTON, The Lurkers / The Doll / Reaction
DUDLEY, JB's (83597), Krakatoa
EDINBURGH, Heriot Watt University (031-229 3674), The End
GLASGOW, Burns Howff (041-532 1813), Soaky Fete
GRAVESEND, Prince of Wales, Rebel
GREENOCK, Victorian Carriage, Underhand Jones
HARROGATE, PG's Club, Amasorbilades
ILAN, Castle Hotel, Band With No Name
LEEDS, Florde Green Hotel (623470), Sam O A Bunch
LEICESTER, Baileys (26482), Gonzales
LEICESTER, Polytechnic (27652), Ombisa
LETHBRIDGE, The Leys (082-521-321), Varlose Veins / Social Class 5 / The Murderers
LIVERPOOL, C.F. Mott College, No Dice
LIVERPOOL, Erics (061-236 7881), Radio Stars
LIVERPOOL, Moonstone (051-709 7888), Isambard Kingdom
LONDON, Adam and Eve, Hackney, Crazy Cavan & The Rhythm Rockers / Shazar
LONDON, Black Bull, Lewisham, Flying Saucers
LONDON, Brecknock, Camden (01-485 3073), Roll Ups
LONDON, Clouds, Brixton (01-933 2949), State Express
LONDON, Duke of Lancaster, New Barnet, Tegula
LONDON, Music Machine, Camden (01-387 0428), Heavy Metal Kids
LONDON, New Roxy Theatre, Harlesden (01-965 6946), The Harmlade / Billie Davis
LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), Electric Chair
LONDON, Rock Garden, Covent Garden (01-240 9361), Telemusique

LONDON, Stapleton, Crouch Hill (01-272 2108), Jerry The Ferret
MANCHESTER, Belle Vue (041-228 1331), Jim Capaldi
MATLOCK, Black Rocks, Tatum
MATLOCK, The Pavilion, Strange Days
MELTON MOWBRAY, Painted Lady, Kirby Bellars (812121), Bruce Haffin
MIDDLESBROUGH, Rock Garden (241993), Pharm-airlines
MILTON KEYNES, The Netherfield, Left Hand Drive
MOTHERWELL, Civic Centre (87816), Necromancer
READING, Bulmershe College, Jenny Han's Lion
REDDITCH, Traceys (81160), Quisave
RETFOUR, Porterhouse (4981), Little Acre
SHEFFIELD, Polytechnic, Pond St. (21900), Sham 69
SNODLAND (Kent), The Bull, Venom
SUTTON IN ASHFIELD, Golden Diamond (2680), Flying Saucers
WATFORD, Wall Hall College, Geno Washington
WIGAN, Casino (43501), Meat Dicks
WOLVERHAMPTON, Polytechnic (28221), Steel Pulse

LONDON, Roundhouse, Chalk Farm (01-267 2644), X-Ray Spex / Black Slate / Dead Fingers Talk / Sadista Sisters (National Abortion Campaign Benefit)
LONDON, Torrington, Finchley, Dick Morrissey Band
LONDON, Windsor Castle, Harrow Road (01-286 8403), Fracture
NEWCASTLE UPON TYNE, Gulbenkian Theatre (28811), Bridges
Reading / Ipso Facto
RINGMER, Crow's Nest, Labi Siffre
READING, Target (85887), Tiger Lily
SHEFFIELD, Top Rank (21927), No Dice
WHITLEY BAY, Rex Hotel, Blitzkrieg Pop
YORK, Stoneleigh Hotel, Stamp

Monday

JAN 15
BIRKENHEAD, Hamiltons (051-647 8098), Radio Stars
BIRMINGHAM, Barba-rellas (021-643 9413), The Swellmob
BIRMINGHAM, Digbeth Barrel Organ (021-643 0385), Stage Fright
BIRMINGHAM, Rebecca (021-643 6901), Charge
BLACKPOOL, Jenkinsons (29203), The End
BRENTWOOD, Hermit Club (217084), Mississ
COVENTRY, Mr. Georges (2769), Flying Saucers
LEEDS, Flying Saucers (051-709 3707), Juggernaut
LONDON, Brecknock, Camden (01-485 3073), Grand Hotel
LONDON, Dingwalls, Camden (01-287 4967), The Lurkers / The Doll / Johnny G
LONDON, Moonlight, Railway Hotel, West Hampstead (01-677 1473), Sore Throat
LONDON, Royal Albert Hall (01-589 6212), Claud Francis
LONDON, Upstairs at Ronnie Scotts, Frith St (01-439 0747), Stadium Dogs
NOTTINGHAM, Shipley Boat, Eastwood, Oscar
PLYMOUTH, Leisure Centre (64112), Jim Capaldi
REDDITCH, Traceys (81160), Venom
SWINDON, Affair (30670), The Orbs

Tuesday

JAN 17
BIRMINGHAM, Barba-rellas (021-643 9413), Advertising
BIRMINGHAM, Cedar Club, Garbo & Celluloid Heroes
DONCASTER, College of Education, The Pleasers
EDINBURGH, Tiffany's (01-456 6299), Steel Pulse
GLASGOW, Amphora (041-332 2769), Necromancer
GLASGOW, Tiffany's (041-332 0902), Steel Pulse / Backstairs / Stamp
Mind / No Nones
LONDON, Brecknock, Camden (01-485 3073), Hereward K's Fallen
LONDON, Duke of Lancaster, New Barnet, Shame
LONDON, Hammer Smith Odeon (01-748 4081), Steeleye Span
LONDON, Kensington, Russell Gardens (01-803 3248), Sounder
LONDON, Marquee, Wardour St (01-437 6609), Bestial
LONDON, Rock Garden, Covent Garden (01-240 9361), The Lurkers / The Majors
LONDON, The Stapleton, Crouch Hill (01-272 2108), Landscape
LONDON, Trashed, Woolwich (01-565 3371), Grand Hotel
LONDON, Vortex, Crackers, Wardour Street (01-734 4916), Depressions
LONDON, Upstairs at Ronnie's, Frith St (01-439 0747), South Florida
LONDON, Western Counties, Paddington (01-728 0885), The Act
NORWICH, Cromwells (61-2909), Leapy Lee
PORTSMOUTH, Polytechnic (819141), Jim Capaldi
READING, Target (85887), Spiti Screen

see it

THURSDAY
Thames — Stop, Look, Listen (9.30 - 8.42): The story of how bananas are grown and marketed (?)
BBC1 — Top Of The Pops (7.10 - 7.40): Will 'Belson Was A Gas' zoom in at Number One? Will Legs & Co appear in the nude - nude? Will Nole Edmonds ever retire?
ALL CHANNELS — A Party Political Broadcast (9 - 9.10): Slapstick and mud-slinging from chart-topping (?) Liberals.
FRIDAY
BBC 1 — The Pink Panther Show (7 - 7.20), or The Grey Panther Show for those of us with B&W sets. Crazy pseudo-pink feline fantasies.
SATURDAY
BBC 2 — Sight And Sound in Concert (6.30 - 7.30): Coliseum II / Richard Dignace. Time for bed kids.
SUNDAY
LWT — The Muppet Show (9.15 - 11.45): Kermit meets Cleo Laine. Spot which one is the frog!
TUESDAY
GRANADA — Get It Together (4.15 - 4.45): Pop / punk vision 'n' sound with Berni Flint and The Banned. Loud and legless.
BBC 2 — Old Grey Whistle Test (11.15 - 11.45): Sweet and syrupy sounds from Gallagher And Lyle plus Scottish band 'Whoops there goes me sporran' Cado Belle.

heat it

MONDAY TO FRIDAY
Radio One — John Peel (10.20 - 12): The Man Who Fell To Hounslow six more discs from outta this solar system.
FRIDAY
RADIO CLYDE — The Record Producers (9 - 11): Bubblegum USA style moozie from the American pop producers of the sixties. 'We Love The Monkees' kinda stuff.
SATURDAY
RADIO CLYDE — Hear Me Talkin' (10 - 11): Gordon Giltrap (Jockstrap?) discusses his album 'Perilous Journey'.
MONDAY
BBC Radio Newcastle — Bedrock (7.15 onwards): The Squad feature in the 'Give - the - local - safety - pins - a - chance' corner. Also scoop interview with Tom Newman (Tom Who?), one of the record industry's backroom boys.
TUESDAY
Radio Clyde — Sick It In Your Ear (4.05 - 7): Little green men noises from the Inter-galactic Boring Band.

Sunday

JAN 15
BAKEWELL, Monsal Head, Tatum
BELLINGHAM, Squire, Ed Weasel
BIRMINGHAM, Barba-rellas (021-643 9413), Sp O U
BIRMINGHAM, Golden Eagle, Glas and the Redless Rockers
BREWY, Vine Inn, Juggernaut
GOURCOK, The Ashton, Jo Lethal
HATFIELD, The Forum, Ombisa
JACKDALE, The Topper (Ladbroke 8282), Newbybeat
LEEDS, Florde Green Hotel (623470), Amasorbilades
LIVERPOOL, Erics (061-236 7881), Gary Boyle
LONDON, Brecknock, Camden (01-485 3073), Lip Service
LONDON, Duke of Lancaster, New Barnet, Grand Hotel

Roadshows

A red revolution starts

RICH KIDS
Satellite Club, Glasgow

ON REFLECTION a fine enough opening to a tour that's going to be very interesting by the time it winds up in the capital at the end of the month.

But first thoughts first. Notion / contention: Rich Kids played the worst concert for a great / incredibly promising / potential - laden new band that it was possible to play. Poor little Rich Kids.

But (again): not entirely true.

Class and enthusiasm won through. By the end they were more than going through the motions of battling against the heavily stacked odds. Winning with the power of the songs, something like 30 remaining wats and virtually no

bass. You guessed it. The bugs were back in town.

Up 12 flights of stairs, opening night gramins, new speakers and they started on time. But with a load of equipment left in the truck and Glenn Matlock's new gear packing up it weren't — and I think this is the useful expression to be employed — a 'perfect sound'. No matter; it's the music that counts; it did.

The audience aren't watching the band with (breath) an ex-Sex Pistol. Or (perhaps more surprisingly in Glasgow at least) the band with an ex-Silk, in the highly personable form of Midge Ure.

Just taking it as they find it, and hearing what they can. Steve New, Matlock, Midge and Rusty cranking up on new wave pop. Just working up to an hour

of material with a couple of oldies. Young, fast and efficient — and a formula for success. More?

The combination of Matlock and Ure (and their, ahem, musical backgrounds) seems even at this early stage to work perfectly. They exchange lead vocal duties half and half and walk away with armfuls of awards for neat, tight chorusing. This means the songs tend to stick immediately — plus point that no amount of bad 'sound' can remove.

So to 'Here Comes The Night'. Matlock plays with red gloves (until 'it got too hot') with the three front men leaping and bounding around the tiny stage. Want Steve New's guitar to be up more, for the bass to come through more, for

Don't ask. Get. Slade's 'Shape Of Things To Come',

'Empty Words', a slightly bizarre (and Matlock claims totally effective) rendition of Matlock's 'Pretty Vacant', a song 'about our favourite subject' 'Young Girls', many more and the new single (this reviewer claims the totally effective) 'Rich Kids'. And stop. No encore.

All the appeal of songsmiths on speed allied to the instant surge of Sweet New wave out the jukebox dusted with saccarin. We like it like that. And we will, you too.

A lot achieved therefore and a way to go. The way tours improve, yet.

To pack 1200 into a Glasgow club on a Sunday night and send them away happy, yeah, it's got to be a good start.

Take it as red (that's what the ads say as well). JOHN SHEARLAW



KEVIN COYNE / ZOOT MONEY
Rock Garden, London

KEVIN COYNE in his new double act with Zoot Money appeared in the nether regions of London's Rock Garden and despite the fact that it was £2.25 a head admission and 50p a pint, his faithful followers showed up and sat knowledgeably around the stage. The rest of the audience seemed to be expecting a heavy metal band and left soon after the gig started.

With the aid of a pre-recorded backing tape Coyne started solo and picked off a selection of his old faves; 'Amsterdam', 'Loonatic', 'Fat Girl' and 'Savour', pausing only to wet his whistle (is that gut real?) He finished his set off with 'The Open Ward Is The Place For You'.

A disappointingly slow start but at this stage Zoot Money appeared and added the necessary bite to cut out Coyne's occasional maudlin sentimentality. They romped through 'You Win Again', 'Eastbourne Ladies', and 'When The Bourgeois Dance' (which they predictably did) which provided the highlight of the evening's entertainment, added to Coyne's belly-shakes around the stage. More whistle wetting, cries of "Buy us a drink, Key" and they finished with 'Karate' reappearing, as requested, for the one encore.

A good display by Coyne who showed he hasn't lost the knack of appealing to his audience and he can be as amusing as ever, although it might have helped if he was a shade drunker. MIKE COLE.

HEAVY BELLY

KRAKATOA
Music Machine, London

KRAKATOA — The scene of the largest natural explosion known to man, killing 33,000 people, as all you avid historians must know.

KRAKATOA — Five musicians. Vocalist Terry Bennett who does amazing things with a tambourine. Guitarist Roger Adams. Nigel Glockier, a drummer whose appearance suggests a refugee from a Blackpool beach. Bassist Dave Poxon. And an excellent keyboard man, Hans Zimmer.

The latter Krakatoa arrived with less impact than the first. They merely strolled onstage in single file to start the eight-song set with 'Get The Love'.

Their music is difficult to categorise. Generally early seventies' rock with a heavy dependence on keyboards, although towards the end of the show these became recesses as the songs, particularly 'Border Line', got heavier.

At the moment Zimmer appears to be the only member (with his tambourine) with real self-confidence and as a result both guitars and drums sound weak in comparison.

The band included two slower songs halfway through the material (all penned by the band) to bring a change of

tempo. 'Fortune's Hero' which I felt was their best song had a relaxed, smooth feel but its successor 'In The Palm Of Your Hand' didn't sound so much laid-back as flat out.

Krakatoa at present are competently boring. Their problem is power. Zimmer and Bennett made continual rallies to capture atmosphere but the others were completely gutless (except for the climax of 'Border Line' which proved they could do it if they tried).

The material was OK with a couple of highspots but lacking in adventure. A few good kicks from behind would do them a world of good but at the moment they are less of an eruption, more an erratic flow.

KELLY PIKE
NO DICE
Marquee, London
INTRODUCING No Dice, a great little rock 'n' roll band from North London.

Yeah, that's right, just straight rock. None of your pop punk or whatever the latest disposable trends is.

See, no matter how hard the supposedly knowledgeable rock press tries to impose new music on you one look at the British and American album charts will tell you BOF rock still rules.

So that leaves us with No Dice, potential BOFs (no insult). Their set at the Marquee illustrated that this young band are

as excellent live as they are on record.

In Roger 'Peaches' Ferris they have an incredibly commanding vocalist whose cocky but somewhat awkward stage presence reminds me of an energetic Graham Parker.

Guitarist Dave Martin who wouldn't look out of place in a shed adds unpretentious guitar solos to Dave Moore's clever keyboard work.

Chris Wyles thrashes around as capable as any drummer I've seen.

Bass player extraordinaire Gary Strange struts around, unashamedly grinning. Why is this man smiling? You might ask. Well, it's Strange who writes the fresh but traditional songs which make No Dice more than just a stereotyped British rock band.

'Why Sugar', 'People That Make Music' have that raw singalong quality similar to the Faces' most memorable stage classics.

Unlike the Faces, No Dice have a creative songwriter who has the ability to write finchish tunes which make the set more than just a pointless exercise in sweaty but limited enjoyment.

'Murder In The Rain' and 'Back In The Schoolyard', both with subtle changes of pace, are the best examples of Strange's talents which will surely make his band as successful as Bad Company / Faces / Nana Mouskouri / Queen (delete where applicable). PHILIP HALL

OSIBISA
Aylesbury Friars
OLD JUNGLE rockers never die — they just get longer in the bonzo. I must admit that before this gig I was convinced Osibisa had

disbanded long ago. It must be ages since they last toured and only punks seem to get publicity these days.

But this revitalised seven-piece still manages to pack in the punters with its refreshing tribal rhythms straight from the heart of Africa.

The band's sound and style are just the same as when I last saw them at the 1976 Reading Festival — not that it matters. This is music for the body and feet, not the head.

Osibisa seem to be one of only a few bands who genuinely enjoy playing

to an audience. They chant, shout and joke with the crowd and the good vibrations quickly spread all over the hall.

First number was that old fave rave, 'The Dawn', pulsating drum beats topped off by tasty brass licks from the frontmen. The band's new material, including their latest single, sounds as strong as ever.

Osibisa can be summed up in one word — energy. Some top old wave bands I could name look fast asleep in comparison. TERRY KERR

SLAUGHTER AND THE DOGS
Marquee, London

I'M LUCKY to be alive. So, for that matter, are Slaughter And The Dogs. Applause, in the form of a torrential downpour of saliva plus beer mugs, rained upon this lively crew throughout the length of their set.

Those under fire were Wayne Barrett, crawling over the amps hanging himself by his tie and laying down some good, rasping vocals, Howard Bates and The Muffet, bass / drums (playing together for safety) supplying the megaton backing, and, star of the show, 'wildman' Mike Rossi on guitar, who managed some hot, screechy lead solos while three feet off the ground.

To these basic ingredients stir in hell-raising numbers like 'We Don't Care', and 'Where Have All The Bootboys Gone', and the floor seems electrified.

They hit a minor energy crisis in 'Waiting For The Man' — if I'd had enough room to yawn I might have done. But, without a doubt the highlight of the set, their excellent single 'You're A Bore', showed best their sharp, punchy sound behind a driving and very catchy chorus line.

They're what I'd call a trad punk band and, within those limitations, they're great. Tight rhythm bashing, wildly energetic, plenty of movement. Tension kept high by a sense of imminent riot.

So there you are. Slaughter And The Dogs — a kind of canine carnage with a lot of spit and polish. Invest in some waterproof clothing and go and see for yourselves. MARK ELLIEN

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RECORDS

Roadshows

Barry Cain reports on the start of the Sex Pistols' American tour

Johnny leaves his heart in Finsbury Park

SEX PISTOLS Atlanta, Georgia

"HULLO MY name's John and this is the Sex Pistols."

Atlanta, Georgia. The Great South-East Music Hall.

Redneck City welcomes punk city slobs.

The opening night of the Pistols' American tour and the southern weirdos are out in force along with vice-squad.

Nobody quite knows what to expect. There are queues of people outside in the rain taking shelter in the shopping precinct doorways.

There's no way they're gonna get in. Curiosity, fried chicken style, sold out the tickets weeks in advance.

About the best these southern zeroes can hope for is a raid.

"Hullo, my name's John and this is the Sex Pistols" and into 'God Save The Queen'.

And so the band belly-flopped into one of the worst gigs they have ever played.

It was bad, I mean crapola. Rotten, in tails (minus top hat) left his heart in Finsbury Park. His voice has never been so flat.

Steve Jones' guitar is mercilessly out of tune. The timing on nearly every song is hopelessly out.

"I Wanna Be Me" follows which Rotten claims is the "new British National Anthem."

"Forget about staring at us and just start dancing. Have some fun, we're all ugly. We know that." Rotten book of quotes number 184.

By the third number, 'I'm A Lazy Sod', Vicious slips out of his leather jacket revealing his Bullworker body. America doesn't seem to agree with him.

Hell, life doesn't seem to agree with him.

"See the fine upstanding young men Britain's chucking out these days." Quote number 288.

The men from Atlanta reserve spitting. For

special occasions — like baccy chewing. So they're content to throw plastic cups and — rolled up bits of paper?

And a lot of them are too drunk to appreciate the sheer amateurism of the band. It's impossible to gauge reaction from this crowd — too full of journalists.

"Aren't we the worst thing you've ever seen?" queries Rotten. The Atlantans cheer — though they can't understand what he's saying anyway.

The band fumble through the rest of the set finishing on song number 12 — 'Anarchy In The UK' or US of A as Rotten's trashcan intonation dwells on the A-A-A.

There was no encore.

Sid Vicious in airport waiting lounge next day — "We were terrible last night." Point taken.

Now if y'all wanna hear some more of this, too in next week. Same grime, same fannel. Y'all hear now.



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*From their new album "EXPECT NO MERCY" TOPS 115



Soul

by ROBIN KATZ

Stand up for the Queen

MILLIE JACKSON is eating away at my defences again. On her album 'Feelin' Bitchy' Jackson is once more dealing with the cause and consequences of infidelity in adult relationships. This time around the narrative is in the third person, not the first.

Ms Jackson is roaring about a troubled couple she knows, who may have both phoned her for sympathy and advice. 'Tis a wise move, for Jackson is not repeating the hair-raising adventures of 'Caught Up'.

On the other hand she's not losing the impact that such an emotive concept album builds up. 'If You're Not Back In Love By Monday' is a tear jerker in the mould that Gladys Knight made popular here with 'Help Me Make It Through The Night'.

Equally poignant and desperate the story-line of the smash American single advises the two quarrelling lovers to leave pronto for a long-overdue intimate weekend.

While the song inspires reunions among shattered American couples, Millie Jackson is back home again in Teaneck, New Jersey, amid the chaos of organising her band for this month's visit to Britain.

Many American singers believe British audiences will love her for singing Broadway standards and omitting her earlier hits. Millie Jackson, bless her under-rated common sense, is planning to give the British fans what they know.

"I'm going to do the old tunes for Britain," explains the raspy singer. "It's funny, 'cause half of my band don't even know 'Hurt So Good', much less 'My Man, A Sweet Man', 'Ask Me What You Want' or 'Child Of God'. They've got to learn them all."

"The only time I performed in Britain was five years ago at the Playboy Club.

"I had counted on part of my act just being rapping. I love to talk. But the audience was so reserved. No one let me feel that they liked me, so I just skipped the talking and did all the singing. THEN they gave me a standing ovation. I was in big trouble. I didn't have any songs left to sing 'em!"

I assured Ms Jackson that in the past five years British soul audiences had learned that it wasn't rude to make favourable gurglings in the performer's direction.

Playing Britain is not yet Saturday night at the old Apollo. But given patience, the next five years may produce a miracle. "I can understand it," laughs Jackson, shooing her children away from the phone. "I've worked in Bermuda and the British stiff upper lip attitude is still there.

"The first time I went there the show ran late. And I just got onstage and started doin' my regular rap. All of a sudden the lights started blinking, which is usually a signal for a performer to get off the stage.

"I just kept going 'cause I was determined not to stop early just 'cause everything was running late. Turns out that you can get arrested in Bermuda for swearing in a public place! They were flashing the lights to try to warn me. Now they don't flash 'cause they know I'm not going to change."

In America Millie Jackson's no-holds-barred approach to the philosophical rights and wrongs of men and women is a reflection of the changing social times. But outside the more boisterous America Millie Jackson's music is a pioneering force. Is it a fact she is aware of?

"Well, I do most of my work in America. But I did travel to Japan. And the record company translates the English lyrics into Japanese.

"I did one interview with a woman's magazine. They explained to me that Japanese wives accept the fact that their bands have mistresses.

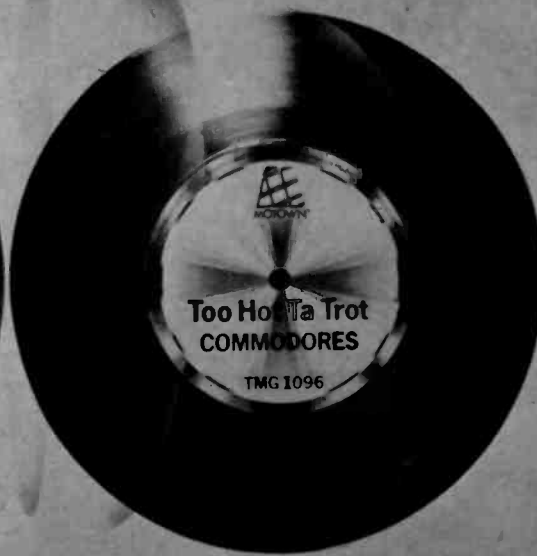


MILLIE JACKSON: sweet but sweaty

Here's the new double that makes it a triple.



"Easy" and "Machine Gun" was the Commodores first double 'A' side smash. Next came "Sweet Love" and "Brickhouse," and another smash. Now here's "Zoom"



and "Too Hot Ta Trot." Once again coupling a sweet side with a side full of super funk, and another winner! So make sure your money's on it.

COMMODORES



Discos

 by JAMES HAMILTON

UK Disco Top 50

CONTINUING the positions from page two.

- | | | | |
|----|----|---|---------------|
| 21 | 31 | I DON'T WANNA LOSE YOUR LOVE, Emotions | CBS |
| 22 | 46 | DO YOU REMEMBER, Long Tall Ernie | Polydor |
| 23 | 9 | DADDY COOL, Bars | Magnet |
| 24 | 13 | DANCING PARTY, Showaddywaddy | Magnet |
| 25 | 25 | ZODIACS, Roberts Kelly | Oasis |
| 26 | - | JAM JAM JAM, People's Choice | Phil Int |
| 27 | 26 | BLDND AND HONEY, Amanda Lear | Ariola |
| 28 | 33 | FLOREAL DANCE, Brighthouse & Restrict Band | Logo |
| 29 | 42 | HOLLYWOOD, Box Scappo | CBS |
| 30 | 7 | I WILL, Ruby Winters | Creole |
| 31 | 22 | ONLY THE STRONG SURVIVE, Billy Paul | Phil Int |
| 32 | 14 | BELFAST, Boney M | Atlantic |
| 33 | - | LITTLE GIRL, The Bonnad | Harvest |
| 34 | 7 | LOVE OF MY LIFE, Dooleys | GTO |
| 35 | 39 | IT'S A HEARTACHE, Bonnie Tyler | RCA |
| 36 | 24 | GET ON THE FUNK TRAIN, Munich Machine | Oasis |
| 37 | - | WHICH WAY IS UP, Stargard | MCA |
| 38 | - | TOO HOT TA TROT, Commodores | Motown |
| 39 | 19 | HOW DEEP IS YOUR LOVE, Bee Gees | RSO |
| 40 | 23 | ROCKIN' ALL OVER THE WORLD, Status Quo | Vertigo |
| 41 | 35 | DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle | UA |
| 42 | - | SORRY I'M A LADY, Baccara | RCA |
| 43 | 48 | WE / CELEBRATE / HAPPY PEOPLE, Brass Construction | Brass |
| 44 | 38 | RUMOUR HAS IT, Donna Summer | Casablanca LP |
| 45 | 29 | I GOT TO HAVE YOUR LOVE, Fantastic Four | Atlantic |
| 46 | 32 | I HAVEN'T STOPPED DANCIN' YET, Gonzalaz | EMI |
| 47 | - | MAGIC MIND, Earth Wind & Fire | CBS |
| 48 | - | MUSIC, Montreal Sound | Creole 12in |
| 49 | - | MASTER BOOTY, Fatback | Spring |
| 50 | 49 | MAGIC MANDRAKE, Sarr Band | Calendar |

BREAKERS

- | | | |
|----|--|--------------------|
| 1 | NOBODY'S GOT TIME, Cochohouse Rhythm Section | Ice |
| 2 | FOR YOUR LOVE, Four Tops | ABC 12in |
| 3 | UP WITH THE COOL / BIG PUNK, Judge Dread | Cactus 12in |
| 4 | SWEET LUCY, Red De Souza | Capitol |
| 5 | LOVE WITH YOU, Bill Federicks | Polydor |
| 6 | ICAN SEE CLEARLY NOW, Ray Charles | London |
| 7 | THE NIGHT THE LIGHTS WENT OUT, Trampas | Atlantic LP |
| 8 | LOVE MAGNET, Frede Payne | Capitol |
| 9 | BIG BLOW / SOUL MAKOSSA, Manu Dibango | French Fiesta 12in |
| 10 | (DO YOU HAVE) THE FORCE, Droids | Berclay |

New Spins

LENNY WILLIAMS: 'Choosing You' (ABC 4188). Big for months as an LP track and then import, the fantastic fast flier's finally out on limited 12in and selling fast!

KELLE PATTERSON: 'If It Don't Fit Don't Force It' (EMI INT 544). Sensational slinky slow chugger from the US soul chart, could even hit here.

STARGARD: 'Theme Song From "Which Way Is Up"' (MCA 346). Norman Whitfield-penned clapper in the 'Car Wash' bag, already big on import.

ROKOTTO: 'For The Broken Hearted' / 'You And Me' (State STAT 64). Naggingly catchy, slow swaying pace-changer, and a lovely sweet slow flip, packaged with picture label.

LINDA CLIFFORD: 'From Now On' (Warner Bros K 1078). Full-length 7:01 12in takes a while to warm up into a subtly swinging Candl Staton-style groove, big on import.

JACKSONS: 'Even Though You're Gone' / 'Different Kind Of Lady' (Epic EPC 6919). Lovely lilting, a radio smash, and grittier fast disco flip.

EASTSIDE CONNECTION: 'You're So Right For Me' (Creole 12-CR 149). Out at last on full-length 12in at £1.25 (but edited for 45), this zingy import smash has been huge for months.

COMMODORES: 'Too Hot Ta Trot' / 'Zoom' (Motown TMG 1068). Jaunty funkier in the 'Brick House' bag, double-A with their smoochy LP title track.

EARTH WIND AND FIRE: 'Magic Mind'

(LP 'All 'N' All' CBS 80061). Hitting already, the exciting fast funkier's joined by 'In The Marketplace', 'Serpentine Fire' and 'Fantasy' as other goodies.

JOHNNY G: 'Call Me Bwana' (Beggars Banquet BEG 3). Dynamite new wave reggae send-up, should slot in with Messrs Marley, Richman, Castello, even Althia And Donnal.

JONATHAN RICHMAN: 'The Morning Of Our Lives' (Beserkley BEZZ 7). Terrific haunting slowie, quirky as ever.

DAVID BOWIE: 'Beauty And The Beast' (RCA PB 1190). Freaky slow-starting powerful pounder.

BE BOP DELUXE: 'Panic In The World' (Harvest HAR 5147). Roxy-type mid-tempo chummer.

BUGATTI AND MUSKER: 'Starry Night' (Epic EPC 6930). Great doo-wop swayer, full of fun.

PARLIAMENT: 'Bop Gun' (LP 'Funkentelechy Vs The Placebo Syndrome' Casablanca CALH 2021). 'Flash Light' and the full 8:32 of this US P'funk smash are kinda specialist unless the force is with you!

FREDA PAYNE: 'Love Magnet' (Capitol CL 15908). Lively stomper already hitting up north, thanx to advance 12in promos.

LA BELLE EPOQUE: 'Miss Broadway' (Harvest HAR 5146). Like a slower chugalong Suzi Quatro.

GIL SCOTT - HERON AND BRIAN JACKSON: 'Racetrack In France' (LP 'Bridges' Arista SPARTY 1031). Stevie Wonder / Johnny

HOWARD HUNTRIDGE, head of the British Associated DJ Alliance, 5 Thorne Road, Doncaster, seems to have read into my piece about BADJA's promotion of Amanda Lear's 'Blood And Honey' (RM Dec 31) exactly what I did not write!

Far from accusing him of getting his member DJs to hype the record into the Disco Chart, I was inviting BADJA members to contribute truthful dancer reaction charts to help make the RECORD MIRROR disco chart even more representative - a point he seems to have missed entirely in his reply.

He had asked his member DJs to let RM know about the record, intending this info to be used in the DJ Hotline, but as must be obvious the DJ Hotline is

intended for records not already among the places the chart contains.

It is also a small way of rewarding regular chart contributors with name checks.

As Amanda Lear was already way up the chart, his action - and the resultant pile of mail - was redundant if well-intentioned.

It was Ariola Records' press officer who described their arrangement with BADJA as being with a promotion company.

Anyway, all BADJA members and DJs everywhere are still needed to contribute regularly to the Disco Chart, so please send your reaction-based Top 10 (and three Breakers) to James Hamilton, RECORD MIRROR, 40 Long Acre, London WC2E 8JT. The more we get, the more accurate the chart!

Disco Dates

SATURDAY (14) Riccadonna and the Mainly Male boutique have a Mr Disco '78 beauty contest for fellas (not a muscle man show) at Bournemouth's Village. Mick Ames' Roadshow hits Portishead Bristol and John DeSade starts a new funky night at

Minster's Beach Hotel, Isle of Sheppey. Owen Washington sits in for Graham Canter at Mayfair's Gullivers all this and next week while other regular gigs are: Tuesdays: Mike Dow's oldies at Hoxton Market House; Wednesdays: Graham Gold's funk at Greenford Changers; Thursdays: Dave Dastard Lee's pop at Merthyr Tydfil Labour Club, Dennis Brynner and Steve Jensen's funk (also on Fridays) at Southampton's Centre;

Fridays: Bill Robinson's punkabilly at Iveston New Inn, Gordon Lyle's funk at Glasgow Maestro's, Neil James's funk (also on Saturdays) at Greenford Panels; Saturdays: Davy Mitchell's pop 'n' punk at Edinburgh's Claymore Hotel. Terry Quin's Buster soul show is at Saltcoats Banks And Bracs every lunch and night except Sundays and Barry Stewart's soul is at Paignton's Tropicana.

DJ Top Ten

GREG DAVIES (0234 60279) has residencies at Watford's New Penny and Stevenage's Bo Jangles although he lives at Putney, Bedford. For a change he suggests an LP chart of albums with proven disco appeal.

- | | | |
|----|--|-----------|
| 1 | III, Brass Construction | UA |
| 2 | ALL 'N' ALL, Earth Wind & Fire | CBS |
| 3 | STAR WARS, Meco | RCA |
| 4 | CHOOSING YOU, Lenny Williams | ABC |
| 5 | THE REST OF TAVARES | Capitol |
| 6 | LIVE, Commodores | Motown |
| 7 | SOMETHING TO LOVE, LTD | A&M |
| 8 | IN FULL BLOOM, Rome Royce | Whitfield |
| 9 | GALAXY, War | MCA |
| 10 | FOOT LOOSE AND FANCY FREE, Rod Stewart | Riva |

HOT VINYL

BOB JONES (Chelmsford Dee-Jay's / Mr Jones) import tips BT Express 'Shout It Out' (US Columbia), George Duke 'Reach For It' (Epic), Chic 'Everybody Dance' (Atlantic LP), King Erison 'LA Bound' (Westbound LP), Made In USA 'Shake Your Body' (De-Lite LP), Players Association 'Born To Dance' / 'Disco Inferno' (Vanguard LP), Cerrone 'Gimme Love' / 'Love Is Here' (French Mulligator LP), Southroad Connection 'You Like It - We Love It' (Mahogany 12in), James T 'Begg'n' (Reid's World) and McKinley Mitchell 'End Of The Rainbow' (Chimneyville).

On the air

ROBBIE VINCENT'S lunchtime Saturday shows on BBC Radio London are now nicking some of our Hot Vinyl contributors to present their three top disco hits. The rota of funky club jocks, one a week, is Chris Hill (Ilford Lacy Lady), Graham Canter (Mayfair Gullivers), Dave Royal (Southgate Royalty) and - this Saturday - Chris Brown (Camberley Frenchies). Later in the year Robbie hopes to add an influential US jock too.

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Reading rave!

BANK HOLIDAY Monday's soul all-day at Reading's Top Rank was a knockout success, with 3,427 crammed in and many hundreds turned away. Although originally a northern soul festival, the tide has turned now to the extent that only about 400 northern fans showed up and many of these stayed downstairs in the main funky room, digging the atmosphere.

Once again Chris Hill cleaned up - if that's the word! - with a massed display of mooning by the bouncing buttocks of his many followers.

The Top Rank was evidently unprepared for quite so large a crowd and had only one bar open. But as the venue has now been booked for funky all-dayers on every Bank Holiday for the next year they should be ready by Easter Monday, March 27, when Reading'll rave again!

Epic
EPC 5910

Journey To The Moon

Discoscene

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CLINT EASTWOOD'S double (well almost) 20 would like to meet fun loving Yorkshire girl, 16 - 20 Leeds - Wakefield area, into music, write fan, Box No. 1354.

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SEX PISTOLS sunstrip for your car windshield only £1 15. Sex Pistols 3in badges only 35p + SAE. - Pirate Memories, 43 Partridge Drive, Bar Hill, Cambridge.

COLOUR ROCK photos, now available - Status Quo, Tubex, Yes at Wembley, Gabriel, New Kiss, New Zeppelin, Fleetwoods, ELP, Eagles, Also Blackmore, Purple, Queen, Genesis, Floyd, Bowie, Lizzy, Stewart, 10cc, Ronstadt, Wings, Stones, Manzanera, ELO, Essex, Ferry, Harley, SAHB, Patti, Tull, Who, and many more. Send SAE for free catalogue and proofs listing interests to: Dick Wallis Photography, 159 Hamilton Road, London, SE27.

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BADGES, STRANGERS, Pistols, Jam, Quo, Vibrators, Clash, Danned, Adverta, Sabbath, Queen, Lizzy, Bowie, plus many more. 25p post paid. Also scarves, stickers, patches. - SAE for catalogue: Badge Co, 59 Piccadilly, Manchester.

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GLITTER CABARET photos. - SAE: 42 Peace Walk, B37 7QH.

DAVID SOUL personally autographed message. Offers? - Simon Edington, 2 Maple Close, Becton Lane, Barton-on-Sea, Hampshire.

CLIFF RICHARD, 7in x 5in colour concert photos in folders. Three different, £1 each. Farrah b/w, 8in x 10in glossies, five different (USA) 80p each. - O'Hehr, 1 Rosslyn Bray, Co Wicklow, Ireland.

STAR WARS T-shirt, in stock, a two colour print on a white T-shirt, £2.99 inc. - J. Fox, 7 Medwin Street, London, SW4 7RS.

Wanted

JOANNA LUMLEY pics, info, anything. Laurence 86 Boreham Hoit, Elstree, Herts.

URGENTLY ANYTHING on Anthony Valentine, Theatre programmes, photos, cuttings etc. Kathryn Turner, 107 Listrin Park, Stoke Newington, London N16. 6SP.

GOOD RECORDING of David Bowie singing on Bing Crosby's Merrie Old Christmas, ATV Christmas Eve, your price paid and postage refunded, Vic Glanville, 8 Castleview Road, Slough, Berks.

TAPE RECORDINGS of pick of the pops with Alan Freeman, 25 Fontwell Close, Rustington, Sussex.

WANTED CLIFF Richard records at a reasonable price for members of his fan club. Write with s.e. Miss Marian Webb, 3, Town Hall Approach, Stoke Newington, London N16 8QN.

WANTED ANYTHING on Lulu, photos, fan gear, early albums, scrapbooks, autographs, cuttings. Good prices paid. - Box No. 1359.

Situations Vacant

EXPERIENCED, PROFESSIONAL DJ with own records, available for club residency. - Details to: Nigel Reasons, 2 Ashleigh Close, Weston Super Mare, Avon, BS23 2XQ.

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EXCITING PEOPLE from the frozen North to the torrid South and all the places in-between would like to be your penfriend. - For details write to: International Penfriends, 2 Linstone Court, London, SW18 2LB.

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POSTAL FRIENDSHIP CLUB. Introductions arranged by post for all ages. Postage stamp for our FREE colour brochure (please give your age), to Miss Chidgey, 124 RD Keys Avenue, Bristol BS7HL.

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LYRICS WANTED by Music Publishing House. - 11 St Albans Avenue, London, W4.

Special Notice

JOB WANTED in a fan club girl, 17 1/2, 'O' levels, office experience. - Reply: Sharon, Box Number 1358.

PUNK GODFATHER, high in your fields above Earth, you'll always be so real for us, so beautifully fine. Forever a little Marc in my heart. - Derek Hall, Southall, Middx.

"KEEP ON TRUCKIN" happy birthday to Terry Lannaine. - All my love, John.

HAPPY BIRTHDAY David Bowie. "You will be King". - John and Barry.

MARC BOLAN. If we cry our tears are yours; caution cloud Lord, Stay for a while, you make us smile. Hot love forever more. - Your disciples, Sharon and Anni, Harrow.

TONY BLACKBURN. Happy birthday - Love always, Shirley.

BOLAN AND BROWN boogie on, I luv ya both. HAPPY 1978 - Love AL. MARC. Time will never heal my pain. R.I.P. - Kim xx.

NEW SEEKERS, nice to have you home, good luck with "Flashback", can't wait to see you all. - Love John, Belfast.

ROLLERS YOU were beautiful on Get It Together. Please come home for a tour soon, we miss you a lot - Love and kisses, Penny and Nicki.

PHILIP RANBOW FAN CLUB SAE to: MICK BARNARD, 38 GAUDEN ROAD, LONDON, SW4

THREE GREAT NEW POSTERS FROM USA £1.10 EACH



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SEBETHN, KISS, ZEPPELIN Yes, Queen, Sex Pistols Status Quo, Clash

Set of 10 - Lennon Glossy B/W Quo Tur 10 x 8 Photos £6.75 incl PP

POSTERS - 95p EACH

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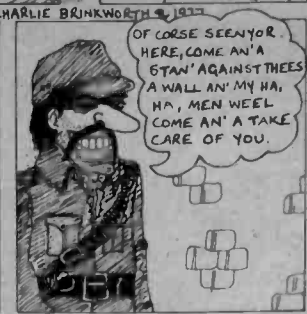
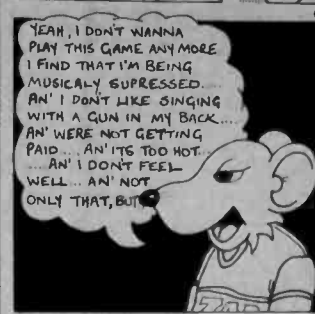
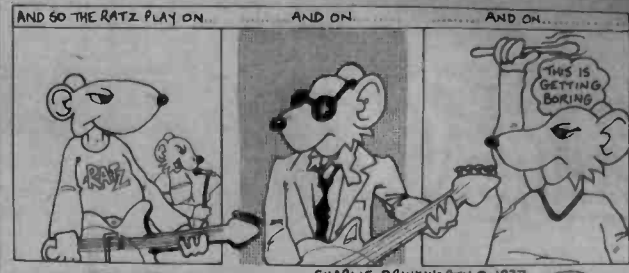
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THE RATZ

THE STORY SO FAR... CAPTURED BY SOUTH AMERICAN REVOLUTIONARIES THE RATZ HAVE BEEN MISTAKEN FOR THE BEATLES AND FINALLY... FOR

THE BEATLES YA YA YEAH BUT WHEN THE MISTAKE IS REALISED THEY ARE ACCUSED AS IMPOSTORS THEY FACE THE FIRING SQUAD OF REBELS AND SO WITH THEIR LAST SECONDS TICKING AWAY WE JOIN THE RATZ...

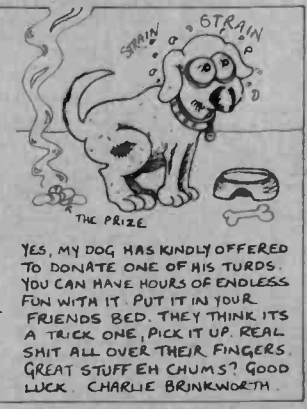


AND SO ONCE AGAIN THE SITUATION LOOKS DESPERATE FOR THE RATZ. SO HERE IS A COMPETITION

A COMPETITION

HERES WHAT YOU DO... NEXT WEEK THE RATZ WILL ESCAPE THE SOUTH AMERICAN REVOLUTIONARIES AND ARRIVE BACK IN BRITAIN YOU HAVE TO GUESS EXACTLY HOW THEY WILL DO IT. THE ANSWERS WILL, OF COURSE, BE PRINTED IN NEXT WEEKS RECORD MIRROR. SEND YOUR ENTRIES TO ME @ RECORD MIRROR. SO, GET THINKING. HOW WILL THEY ESCAPE? HOW WILL THE RATZ GET BACK TO BRITAIN? FIRST CORRECT ANSWER OUT OF THE BAG WILL WIN.....

A TURD !!!



THE BATTLE OF THE GIANTS: SEX PISTOLS V AMERICA. WHO WILL WIN? FIND OUT IN NEXT WEEK'S RECORD MIRROR

RADIO ONE FEATURED 40

AS, Stevie Wonder
DANCE, DANCE, DANCE, Chic
DESIRE, Neil Diamond
EBONY YES, Bob Welch
EMOTIONS, Samantha Sang
ENDLESS SLEEP / THE FOOL, Robert Gordon
FOR A FEW DOLLARS MORE, Smokie
GONE DEAD TRAIN, Nazareth
HEARTSONG, Gordon Giltrap
HERE YOU COME AGAIN, Dolly Parton
HOLLY WOOD, Boz Scaggs
I DON'T WANNA LOSE YOUR LOVE, Emotions
I LOVE YOU, Donna Summer
IT'S A HEARTACHE, Bonnie Tyler
JAMMING, Bob Marley and The Wailers
JUST ONE MORE NIGHT, Yellow Dog
LAY DOWN SALLY, Eric Clapton
LET'S HAVE A QUIET NIGHT IN, David Soul
LITTLE GIRL, The Banshees
LOVELY DAY, Bill Withers
LOVE IS LIKE OXYGEN, Sweet
LOVE'S UNKIND, Donna Summer
MORNING OF OUR LIVES, The Modern Lovers
MULL OF KINTYRE, Wings
NATIVE NEW YORKER, Odyssey
NERVOUS WRECK, Radio Stars
NEW YORK SHUFFLE, Graham Parker and The Rumour
ONLY WOMEN BLEED, Julie Covington
QUIT THIS TOWN, Eddie and The Hot Rods
RUN BACK, Carl Douglas
SORRY I'M A LADY, Baccara
SWEET SWEET SMILE, Carpenters
TEN TO EIGHT, David Castle
THE GROOVE LINE, Heatwave
THICKER THAN WATER, Andy Gibb
UP TOWN TOP RANKING, Altha and Donna
WHO'S GONNA LOVE ME, Imperials
WORDS, Rita Coolidge
YOU CAN'T TURN ME OFF, High Energy
YOU LIGHT UP MY LIFE, Debby Boone
ZODIACS, Roberts Kelly

Motown
Atlantic
CBS
Capitol
Private Stock
Private Stock
RAK
Mountain
Electric
RCA
CBS
CBS
Casablanca
RCA
Island
Virgin
RSO
Private Stock
Harvest
CBS
Polydor
GTO
Beserkley
Parlophone
RCA
Chswick
Vertigo
Virgin
Island
Pye
RCA
A&M
Parachute
GTO
RSO
Lightning
Power Exchange
A&M
Motown
Warner Brothers
Oasis

RECORDS OF THE WEEK

Noel Edmonds: HERE YOU COME AGAIN, Dolly Parton
Simon Bates: BEST OF FRIENDS, The Rowans
Paul Burnett: JUST ONE MORE NIGHT, Yellow Dog
Kid Jensen: CHOOSING YOU, Lenny Williams

RCA
Aylum
Virgin
ABC

RADIO LUXEMBOURG BULLETS

FOR THE BROKEN HEARTED, Rokkoto
SWEET SWEET SMILE, Carpenters
WORDS, Rita Coolidge
FOR A FEW DOLLARS MORE, Smokie
MISS BROADWAY, La Belle Epoque
LOVE IS LIKE OXYGEN, Sweet
JAM JAM JAM, People's Choice
SWEET LUCY, Raul De Souza
BABY JANE, Dr Feelgood
I WANT TO SHARE A DREAM, Left Garrett
POWER PLAY: THE GROOVE LINE, Heatwave
TWIN SPIN: EMOTIONS, Samantha Sang

State
A&M
A&M
RAK
Harvest
Polydor
Philadelphia
Capitol
United Artists
Atlantic
GTO
Private Stock

RADIO PLAYLISTS

RADIO FORTH (EDINBURGH) ADD-ONS

FEELS GOOD TO ME, Bill Bruford
FOR A FEW DOLLARS MORE, Smokie
FOR THE BROKEN HEARTED, Rokkoto
GONE DEAD TRAIN, Nazareth
HALF AS NICE, Rosetta Stone
HOW CAN I LEAVE YOU AGAIN, John Denver
EMOTIONS, Samantha Sang
SORRY I'M A LADY, Baccara
SWEET SWEET SMILE, Carpenters
THAT'S ALRIGHT TOO, Brian and Brenda Russell
THE GROOVE LINE, Heatwave
WE HAVE LOVE FOR YOU, Deniece Williams
WORDS, Rita Coolidge
JOURNEY TO THE MOON, Biddu Orchestra
SWEET LUCY, Raul De Souza
TO THE UNKNOWN MAN, Vangelis

Polydor
RAK
State
Mountain
Private Stock
RCA
Private Stock
RCA
A&M
Rocket
GTO
CBS
A&M
Epic
Capitol
RCA

METRO RADIO (NEWCASTLE) ADD-ONS

FOR A FEW DOLLARS MORE, Smokie
SWEET SWEET SMILE, Carpenters
LADY LOVE, Lou Rawls
STARRY NIGHT, Bugatti and Musker
SORRY I'M A LADY, Baccara
EVEN YOU'RE GONE, Jacksons
JUST THE WAY YOU ARE, Billy Joel
YOU CAN'T TURN ME OFF, High Energy

RAK
A&M
Philadelphia
Epic
RCA
Epic
CBS
Motown

RADIO TEES (TEESIDE) HIT PICKS

Tony Gilham: WORDS, Rita Coolidge
David Hoare: STARRY NIGHT, Bugatti and Musker
Dave Gregory: HERE YOU COME AGAIN, Dolly Parton
Ian Fisher: SWEET SWEET SMILE, Carpenters
Brian Anderson: POINT OF NO RETURN, Kansas
Mark Page: WE HAVE LOVE FOR YOU, Deniece Williams

A&M
Epic
RCA
A&M
Klirchner
CBS

PICCADILLY RADIO (MANCHESTER) ADD-ONS

FOR A FEW DOLLARS MORE, Smokie
SWEET SWEET SMILE, Carpenters
DRUMMER MAN, Tonight
I CAN'T HOLD ON, Karla Bonoff
LOVE IS LIKE OXYGEN, Sweet
WORDS, Rita Coolidge
THE GROOVE LINE, Heatwave
CHOOSING YOU, Lenny Williams
GOING THROUGH THE MOTIONS, Blue Oyster Cult
MORNING OF OUR LIVES, The Modern Lovers
WE HAVE LOVE FOR YOU, Deniece Williams
ZOOM, Commodores
SHOW SOME EMOTION, John Armautradig
EVEN THOUGH YOU'RE GONE, Jacksons
JUST THE WAY YOU ARE, Billy Joel
LADY LOVE, Lou Rawls
GONE DEAD TRAIN, Nazareth
BEAUTY AND THE BEAST, David Bowie
POINT OF NO RETURN, Kansas

RAK
A&M
TDS
CBS
Polydor
A&M
GTO
ABC
CBS
Beserkley
CBS
Motown
A&M
Epic
CBS
Philadelphia
Mountain
RCA
Klirchner

CAPITOL RADIO (LONDON) CLIMBERS

I CAN SEE CLEARLY NOW, Ray Charles
LOVELY DAY, Bill Withers
SWINGTOWN, Steve Miller
MORNING OF OUR LIVES, The Modern Lovers
FOR A FEW DOLLARS MORE, Smokie
BEAUTY AND THE BEAST, David Bowie

London
CBS
Mercury
Beserkley
RAK
RCA

BRMB RADIO (BIRMINGHAM) ADD-ONS

GONE DEAD TRAIN, Nazareth
SORRY I'M A LADY, Baccara
SWEET SWEET SMILE, Carpenters
FOR A FEW DOLLARS MORE, Smokie
WE HAVE LOVE FOR YOU, Deniece Williams
EMOTIONS, Samantha Sang
SOMETIME IN OLD CHURCH, Rubettes
LOVE MADE A FOOL OF ME, Steve Jolley's Pleasure Zone
THAT'S ALRIGHT TOO, Brian and Brenda Russell
BEAUTY AND THE BEAST, David Bowie

Mountain
RCA
A&M
RAK
CBS
Private Stock
Polydor
Pye
Rocket
RCA

BEACON RADIO (WOLVERHAMPTON) ADD-ONS

EMOTIONS, Samantha Sang
WE HAVE LOVE FOR YOU, Deniece Williams
ZODIACS, Roberts Kelly
FOR A FEW DOLLARS MORE, Smokie
WORDS, Rita Coolidge
ZOOM, Commodores

Private Stock
CBS
Oasis
RAK
A&M
Motown

Mirror

UK SOUL

1	2	NATIVE NEW YORKER, Odyssey	RCA
2	—	GALAXY, War	MCA
3	12	COCOMOTION, El Coco	Pye
4	9	BACK IN LOVE AGAIN, LTD	AGM
5	—	LOVELY DAY, Bill Withers	CBS
6	1	DANCE DANCE DANCE, Chic	Atlantic
7	6	LOVE'S UNKIND, Donna Summer	GTO
8	5	COME GO WITH ME, Pockets	CBS
9	17	WISHING ON A STAR, Rose Royce	Whitfield
10	8	I DON'T WANNA LOSE YOUR LOVE, Emotions	CBS
11	3	I WILL, Ruby Winters	Creole
12	11	SERPENTINE FIRE, Earth Wind & Fire	CBS
13	—	ON FIRE, T Connection	TK
14	19	BRICKHOUSE, Commodores	Motown
15	7	GETTIN' READY FOR LOVE, Diana Ross	Motown
16	10	I LOVE YOU, Donna Summer	GTO
17	14	GET ON THE FUNK TRAIN, Munich Machine	Oasis
18	—	NITE OWL, Bobby Paris	London
19	—	YOU CAN'T TURN ME OFF, High Inergy	Motown
20	—	FOR YOUR LOVE, The Four Tops	ABC

US SINGLES

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

US ALBUMS

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

YESTERYEAR

15	Years Ago (January 12, 1963)		
1	NEXT TIME,	Cliff Richard	
2	RETURN TO SENDER,	Elvis Presley	
3	DANCE ON,	The Shadows	
4	DANCE WITH THE GUITAR MAN,	Duane Eddy	
5	LOVESICK BLUES,	Frank Ifield	
6	IT ONLY TOOK A MINUTE,	Joe Brown	
7	SUN ARISE,	Rolf Harris	
8	GO AWAY LITTLE GIRL,	Mark Wynter	
9	BOBBY'S GIRL,	Susan Maughan	
10	LIKE I DO,	Maureen Evans	
10	Years Ago (January 13, 1968)		
1	HELLO, GOODBYE,	The Beatles	
2	MAGICAL MYSTERY TOUR,	The Beatles	
3	WALK AWAY RENEE,	The Four Tops	
4	BALLAD OF BONNIE AND CLYDE,	George Fame	
5	DAYDREAM BELIEVER,	The Monkees	
6	THANK U VERY MUCH,	The Scaffold	
7	I'M COMING HOME,	Tom Jones	
8	IF THE WHOLE WORLD STOPPED LOVING,	Val Doonican	
9	KITES,	Simon Dupree	
10	HERE WE GO ROUND THE MULBERRY BUSH,	Traffic	
1	LONG HAIRD LOVER FROM LIVERPOOL,	Little Jimmy Osmond	
2	THE JEAN GENIE,	David Bowie	
3	SOLID GOLD EASY ACTION,	T Rex	
4	CRAZY HORSES,	The Osmonds	
5	H I H I C MOON,	Wings	
6	BALL PARK INCIDENT,	Wizzard	
7	YOU'RE SO VAIN,	Carly Simon	
8	BIG SEVEN,	Judge Dread	
9	GUDBUY T'JANE,	Slade	
10	ALWAYS ON MY MIND,	Elvis Presley	

US DISCO

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

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

STAR CHOICE



ANDY PARTRIDGE of XTC

1	THE RAMONES LEAVE HOME,	The Ramones
2	FLOW MOTION,	Can
3	SOUTH PACIFIC,	Soundtrack
4	THE IDIOT,	Iggy Pop
5	ROYAL SCAM,	Steely Dan
6	RASTA AMBASSADOR,	U Roy
7	GREATEST HITS,	Sergio Mendes And Brazil 66
8	HEART FOOD,	Judge Sil
9	JAB IT IN YOUR EYE,	The Shells
10	EMERGENCY,	Tony Williams' Lifetime

US SOUL

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