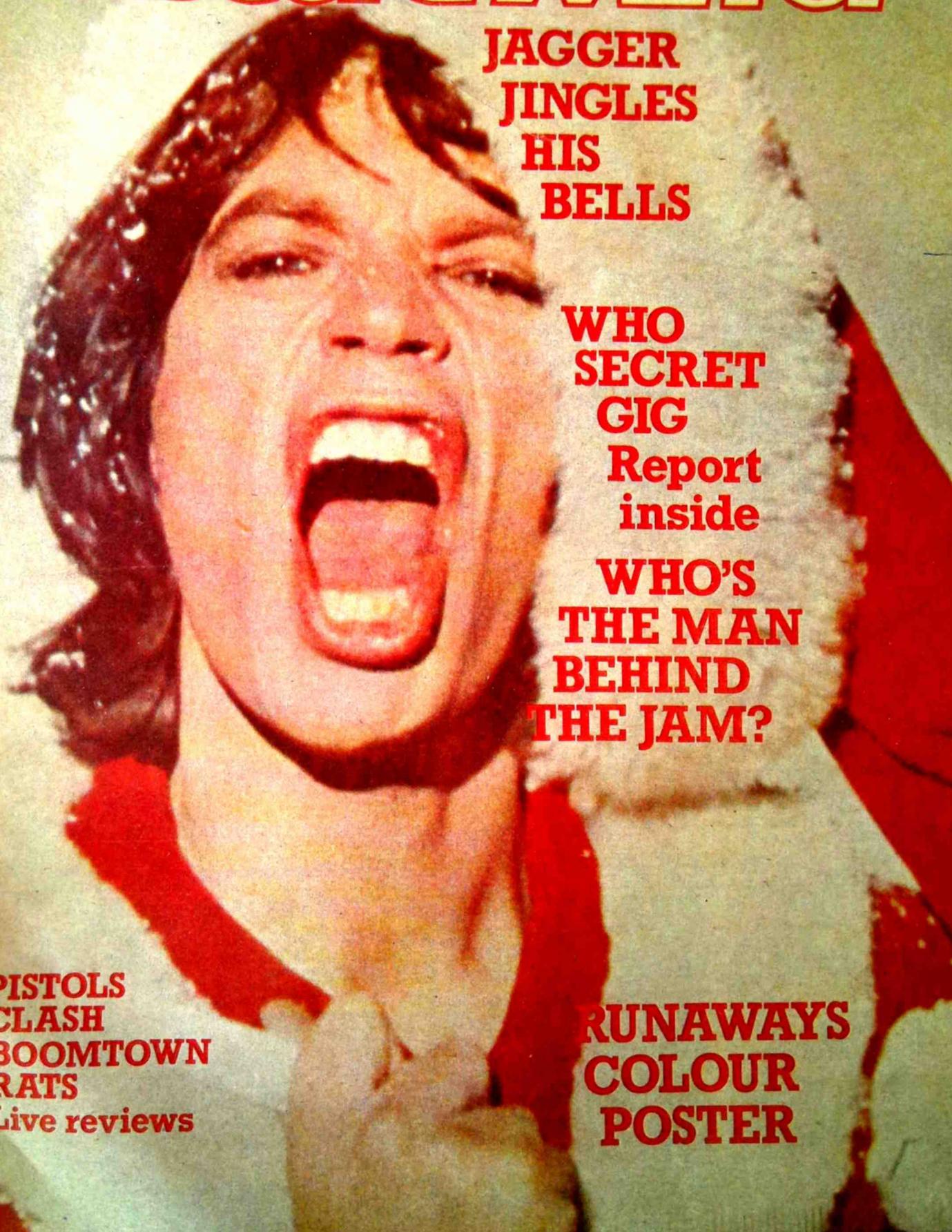


# Record Mirror



**JAGGER  
JINGLES  
HIS  
BELLS**

**WHO  
SECRET  
GIG**  
Report  
inside

**WHO'S  
THE MAN  
BEHIND  
THE JAM?**

**PISTOLS  
CLASH  
BOOMTOWN  
RATS**  
Live reviews

**RUNAWAYS  
COLOUR  
POSTER**

Supplied by British Market Research Bureau / Music Week. US Chart supplied by Billboard. UK Soul Singles by Blues & Soul. UK Disco Chart compiled from nationwide DJ returns.

# Record

## UK SINGLES

1	1	MULL OF KINTYRE / GIRLS SCHOOL, Wings	Parlophone
2	2	FLORAL DANCE, Brighthouse & Rastrick Band	Logo
3	3	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
4	4	I WILL, Ruby Winters	Creole
5	12	WHITE CHRISTMAS, Bing Crosby	MCA
6	13	LOVE'S UNKIND, Donna Summer	GTO
7	14	IT'S A HEARTACHE, Bonnie Tyler	RCA
8	6	DADDY COOL / THE GIRL CAN'T HELP IT, Darts	Magnet
9	5	EGYPTIAN REGGAE, Jonathan Richman	Beserkley
10	17	PUT YOUR LOVE IN ME, Hot Chocolate	RAK
11	8	BELFAST, Boney M	Atlantic/Hansa
12	7	DANCIN' PARTY, Showaddywaddy	Arista
13	9	LOVE OF MY LIFE, Dooleys	GTO
14	19	MY WAY, Elvis Presley	RCA
15	16	WATCHIN' THE DETECTIVES, Elvis Costello	Stiff
16	15	MARY OF THE FOURTH FORM, Boomtown Rats	Ensign
17	31	LET'S HAVE A QUIET NIGHT IN, David Soul	Private Stock
18	20	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	UA
19	22	DANCE DANCE DANCE, Chic	Atlantic
20	21	TURN TO STONE, Electric Light Orchestra	Jet
21	34	WHO PAYS THE FERRY MAN, Yannis Markopoulos	BBC
22	10	WE ARE THE CHAMPIONS, Queen	EMI
23	29	AS TIME GOES BY, Dooley Wilson	United Artists
24	26	ONLY WOMEN BLEED, Julie Covington	Virgin
25	11	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
26	25	I LOVE YOU, Donna Summer	Casablanca
27	42	DON'T DILLY DALLY ON THE WAY, Muppets	Pye
28	33	JAMMING / PUNKY REGGAE PARTY, Bob Marley	Island
29	27	REALLY FREE, John Otway / Wild Willy Barrett	Polydor
30	23	GETTIN' READY FOR LOVE, Diana Ross	Motown
31	30	RUN BACK, Carl Douglas	Pye
32	24	LIVE IN TROUBLE, Barron Knights	Epic
33	37	HOLLYWOOD, Boz Scaggs	Epic
34	—	UP TOWN TOP RANKING, Althea & Donna	Lightning
35	18	NAME OF THE GAME, Abba	Epic
36	46	LITTLE GIRL, The Banned	Harvest
37	28	SHE'S NOT THERE, Santana	CBS
38	32	YES SIR I CAN BOOGIE, Baccara	RCA
39	—	DESIREE, Neil Diamond	CBS
40	—	I DON'T WANT TO LOSE YOUR LOVE, Emotions	CBS
41	48	GET ON THE FUNK TRAIN, Munich Machine	Oasis
42	41	KEEP DOIN' IT, Showdown	State
43	38	ONLY THE STRONG SURVIVE, Billy Paul	Phil Int
44	—	NATIVE NEW YORKER, Odyssey	RCA
45	—	WHO'S GONNA LOVE ME, Imperials	Power Exchange
46	36	SLIP SLIDIN' AWAY, Paul Simon	CBS
47	47	YOU'RE FABULOUS BABE, Kenny Williams	Decca
48	—	YOU LIGHT UP MY LIFE, Debby Boone	Warner Brothers
49	45	SAN FRANCISCO, Village People	DJM
50	—	LAY DOWN SALLY, Eric Clapton	RSO

## UK ALBUMS

1	1	DISCO FEVER, Various	K-Tel
2	2	THE SOUND OF BREAD, Bread	Elektra
3	7	GREATEST HITS, Paul Simon	CBS
4	3	30 GREATEST, Gladys Knight & The Pips	K-Tel
5	4	FEELINGS, Various	K-Tel
6	6	NEVER MIND THE BOLLOCKS, Sex Pistols	Virgin
7	14	RUMOURS, Fleetwood Mac	Warner Brothers
8	5	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
9	8	NEWS OF THE WORLD, Queen	EMI
10	11	40 GOLDEN GREATS, Cliff Richard	EMI
11	13	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
12	10	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
13	16	GET STONED, Rolling Stones	Arcade
14	9	OUT OF THE BLUE, Electric Light Orchestra	United Artists
15	15	MOONFLOWER, Santana	CBS
16	17	20 COUNTRY CLASSICS, Tammy Wynette	CBS
17	—	I'M SO GLAD YOU'RE HERE WITH ME TONIGHT, Neil Diamond	CBS
18	—	COME AGAIN, Derek & Clive	Virgin
19	12	30 GOLDEN GREATS, Black & White Minstrels/Joe Loss	EMI
20	30	LIVE AND LET LIVE, 10cc	Mercury
21	19	ARRIVAL, Abba	Epic
22	18	GREATEST HITS, Abba	Epic
23	22	ROXY MUSIC GREATEST HITS	Polydor
24	23	THE MUPPET SHOW	Pye
25	21	GREATEST HITS VOL 2, Elton John	DJM
26	26	THE JOHNNY MATHS COLLECTION	CBS
27	42	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
28	25	SEASONS, Bing Crosby	Polydor
29	37	ONCE UPON A TIME, Donna Summer	Casablanca
30	36	SLOW HAND, Eric Clapton	RSO
31	40	HEROES, David Bowie	RCA
32	20	RED STAR, Showaddywaddy	Arista
33	32	A STAR IS BORN, Soundtrack	CBS
34	—	CLASSICAL GOLD, Various	Ronco
35	29	NO MORE HEROES, Stranglers	United Artists
36	27	THUNDER IN MY HEART, Leo Sayer	Chrysalis
37	47	JOHNNY NASH COLLECTION	Epic
38	28	SECONDS OUT, Genesis	Charisma
39	44	20 SHOWTIME GREATS, John Hanson	K-Tel
40	35	GOING FOR THE ONE, Yes	Atlantic
41	41	THE BEST OF BING CROSBY	MCA
42	24	100 GOLDEN GREATS, Frankie Vaughan	Ronco
43	—	BY REQUEST, Salvation Army	Warwick
44	31	WORKS VOL 2, Emerson Lake & Palmer	Atlantic
45	43	100 GOLDEN GREATS, Max Bygraves	Ronco
46	48	EXODUS, Bob Marley & The Wailers	Island
47	—	DEATH OF A LADY'S MAN, Leonard Cohen	CBS
48	39	ENDLESS FLIGHT, Leo Sayer	Chrysalis
49	46	DECADE, Neil Young	Reprise
50	—	PASSAGE, Carpenters	AGM

## OTHER CHART

<b>ALBUMS</b>			
1	RUNNING ON EMPTY, Jackson Browne	Asylum	Import
2	NEW BOOTS AND PANTIES, Ian Dury	Stiff	
3	NEVER MIND THE BOLLOCKS, Sex Pistols	Virgin	
4	DON JUAN'S RECKLESS DAUGHTER, Joni Mitchell	Import	
5	77, Talking Heads	Sire	
6	ROCKET TO RUSSIA, Ramones	Sire	
7	DEREK & CLIVE COME AGAIN	Virgin	
8	ONE WORLD, John Martyn	Island	
9	LIVE, Burning Spear	Island	
10	YACHTLESS, Tyla Gang	Beserkley	
<b>SINGLES</b>			
1	UP TOWN TOP RANKING, Althea & Donna	Lightning	
2	PSYCHO KILLER, Talking Heads	Sire 12"	
3	JAMMING, Bob Marley	Island 12"	
4	BORN FOR A PURPOSE, Doc Alimantado	Greenbeaves	
5	WILD YOUTH, Generation X	Chrysalis	
6	PINK EP, Stranglers	Import	
7	BLAND GENERATION, Richard Hell	Sire	
8	GOOD SCULPTURES, The Realios	Sire	
9	ORGASM ADDICT, The Buzzcocks	United Artists	
10	THE RED HOT EP, Billie Lee Riley	Charley	

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## BREAKERS



MIKE OLDFIELD: going cuckoo?

FOR YOUR LOVE, The Four Tops  
AIN'T DOIN' NOTHIN', Jet Bronx And The Forbidden  
CUCKOO SONG, Mike Oldfield  
CALIFORNIA, Manfred Mann  
IF I HAD WORDS, Scott Fitzgerald & Yvonne Kasley  
WISHING ON A STAR, Rose Royce  
UP WITH THE COCK, Judge Dread  
COCOMOTION, El Coco  
MUSIC, Montreal Sounds  
WILD YOUTH, Generation X

ABC  
Lightning  
Virgin  
Bronze  
United Artists  
Warner Bros  
Cactus  
Pye  
Creole  
Chrysalis

## UK DISCO

1	1	DANCE DANCE DANCE, Chic	Atlantic
2	5	LOVE'S UNKIND, Donna Summer	GTO
3	4	MULL OF KINTYRE, Wings	Parlophone
4	3	SAN FRANCISCO, Village People	DJM
5	8	DANCIN' PARTY, Showaddywaddy	Arista
6	24	NATIVE NEW YORKER, Odyssey	RCA 12in
7	19	JAMMING, Bob Marley & The Wailers	Island
8	15	RUN BACK, Carl Douglas	Pye
9	16	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
10	23	GET ON THE FUNK TRAIN, Munich Machine	Oasis
11	7	LOVE OF MY LIFE, Dooleys	GTO
12	11	DADDY COOL, Darts	Magnet 12in
13	18	RUNNING AWAY, Roy Ayers Ubiquity	Polydor
14	21	COCOMOTION, El Coco	Pye
15	29	GALAXY, War	MCA
16	10	BELFAST, Boney M	Atlantic
17	17	EGYPTIAN REGGAE, Jonathan Richman	Beserkley
18	2	2-4-6-8 MOTORWAY, Tom Robinson Band	EMI
19	6	ONLY THE STRONG SURVIVE, Billy Paul	Phil Int
20	—	IT'S A HEARTACHE, Bonnie Tyler	RCA

# Juicy Juicy

## Bring on the empty bottles (returnable) for more Xmas spirit

WADING THROUGH the pile of empty bottles and masses of Christmas cards and crumpled invitations, I have taken my daily dose of Alka Seltzer and am now ready to bring you all the latest juice as the festive season approaches its peak. Arentcha bit fed up this winter weather??? I know how I'll be keeping warm over Christmas. Anyway, on with the show...

Mucho fun at the final night of the **Thin Lizzy** tour at the Southend Kursaal. Half way through the **Radiators From Space** set, **Phil Lynott** took it upon himself to fill the hall with smoke. As this happened, the Rads broke into 'Dancin' In The Moonlight'. Then, during Lizzy's performance of the 'Cowboy Song', the Rads

rode across the stage on their guitars. And as a final gesture, during 'The Rocker', photographer **Chalkie Davis** planted a well aimed cream cake in **Phil Lynott's** face. Such fun, my dears.

Now, a few lines for all you **Elvis** fans. Over to **Todd Slaughter**, 'The Colonel told me that there were plans to compile all the **Elvis** material since 1956 into a cinema documentary movie, and we have since heard that this could be narrated by **Richard Harris**. We've also been told that **CBS Television** are viewing all the sound movie footage taken by **Joe Esposito** on recent **Elvis** tours. The reason for this exercise is not yet known, though it is thought that a two hour TV special could be prepared for this material.'

And talking of the **Colonel**, latest rumours from the other side of the Atlantic suggest that the old boy is expressing more than a passing interest in the future career of a certain **PJ Proby**. Said a close friend of

the **Colonel's**, "American born **Proby** fits the bill perfectly, he has the voice and the looks, plus talent, to more than justify the **Colonel's** interest."

**X-Ray Spex** have been asked to be the first UK band to play at the new New York venue, **Anderson Theatre** - currently being described as the second **CBGB's**. The venture is organised by **Hille Crystal**, manager of **CBGB's** and the **Dead Boys**.

**Kent McGregor**, American percussionist, who has played with the likes of **Van Morrison**, **Stephen Stills**, **Ritchie Havens** and **Taj Mahal**, joined my old friends **Steel Pulse** for a jam session at **London's Music Machine** the other night.

**Fun** and games in **Amsterdam** after **999's** recent gig there. **Young Nick Cash** took himself off to bed at an early hour, only to be awakened at 4 am by the drunken entry into his hotel room of drummer **Pablo**. **Nick**, to frighten him, threw a glass at the wall. To cut a long story short, the glass missed the wall and hit **Pablo** full on the head. Medical attention to the tune of 14-stitches was required. But the lads wish to make it clear that there is no animosity between them, even though **Pablo** nearly lost his ear.

As always, mixing with the beautiful and the famous, I was in company with **Omar Sharif** the other night when he dropped into the 100 Club, London. He apparently goes there often to watch jazz shows. He was out of luck though, because the show on this particular night was **The Doll**, **The Lurkers** and **The Pork Dukes**. He asked if this was the 'punk rock' he'd read about and when assured that it was, he stayed to watch the end of the set by **The Doll**. I've always thought old **Omar** was a broad-minded sort of a man. And talking of the **Pork Dukes** - when are you going to own up lads? Is it not true that you were formerly a hippie band known as **Gnldrolog**?

Anyone who reckons he's anyone was to be seen at one



CHRISTMAS came a few days early for **Gloria Jones** and four fans as we held a small party at **Gloria's** London hotel on Monday night. **Jen, Denise, Colm** and **Ros** brought presents for **Rolan**.

To **Bolan** fans everywhere - **Tarx** from **Gloria** for your support, have a happy Christmas and we'll see you in the New Year.

or other of the **Clash** London **Rainbow** concerts. On the particular night I was there, I happened to spot **Johnny Rotten**, **Tom Robinson**, **Billy Idol** and a couple **Boomtown Rats**. **J Arthur Rotten** was buying himself dancing in the aisles while sporting an extravagant **sombrero-style** hat.

**Tom Robinson** also turned out for the **Rats'** gig at the **Rainbow** on Saturday. Other liggers included **Mick Ronson**, **Radiators from Space**, a **Waller**, **Phil Lynott** and **Brian Downey** and **The Adverts**.

We would like to make clear that references made to **John Blake** of the **London Evening News** were made in error. We would like to apologise for any offence / upset they caused.

On then, to the **Charly Records** Christmas party held in the **Swan** at **Hammersmith**. The 'topless waitresses' - so I'm reliably informed - were only surpassed by a revoluting performance by a dear lady who went under the name of **Slack Alice**. That's about it then, kids, see y'all after the holiday. Have a good one. Byeeseeeeee.

### FREEBIE OF THE WEEK

HERE ARE some past winners, the **Freebies** section will be back in a few weeks.

(19) **999**: **D Harkin**, Glasgow; **J Arregger**, Twickenham; **Eric Liddle**, Denny; **P Bartlett**, Birmingham; **D Waterson**, Aiba; **D Goodling**, London; **B Pinner**, J Harrison, Burgess Hill; **G Park West**, Didsbury; **D Nicholson**, Spennymoor; **B Phillips**, Stanmore; **R Cuthbertson**, Reading; **J Love**, Glasgow; **A Mackay**, Callander; **A Towler**, Leeds; **F Woodhurst**, Chingford; **I Davey**, Benfleet; **A Walker**, Forest Gate; **A Johnson**, Harrow.

(20) **Buzzcocks**: **A Phillips**, Cheadle; **S Marr**, Fleetwood; **N Lockwood**, Sheffield; **K Doverly**, Aberdeen; **N Symonds**, Wolverhampton; **J Stark**, Newport.

(21) **Runaways**: **R Hudson**, Bradford; **A Granam**, Par; **S Halling**, Bradford; **S Tonkin**, Northumberland; **T Barrett**, Carshalton; **M Parrott**, New Southgate; **J Ransome**, Gwent; **A Kelly**, Brentford; **P Neville**, Kettering; **B Norris**, Fressingfield; **C Harris**, London; **M Moon**, Wishaw; **P O'Toole**, Wallasey; **D Kearly**, Poole; **D Boland**, Easterhouse; **Y Holiday**, Dagenham; **H Mason**; **I Brazil**, Upper Tooting; **J Hinds**, Atherstone; **T O'Neill**, Macclesfield; **G Wharton**, Skelmersdale; **M Stevens**, Sevenoaks; **G Desmond**, Liverpool; **C Roberts**, Colwyn Bay; **T Salisbury**, Burton On Trent.



**DEBBIE TRENTHAM** (right) winner of 'I Love A Less' comp and friend **Carol Inch**. From Leeds, snapped enjoying part of their prize. Mixed doubles can be fun!

### JAGGER'S BELLS

So **Record Mirror** comes up with another exclusive. **Andy Warhol**, artist, producer and innovator extraordinaire, is adding another string to his bow when he brings out a new magazine in America called **Interview**. The first person on the front cover is our very own **Santa**, **Mick Jagger**. Of course **Record Mirror** brought you the story first, now you can see the picture in colour on our front cover.

## Record Mirror

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"HEARTSONG" is the great single from the **GORDON GILTRAP BAND** taken from the great album **PERILOUS JOURNEY**



# Punk film on New Year's day

A SPECIAL 45-minute documentary 'The Year Of The Punk' has been made by the London Weekend Show team, led by reporter Janet Street-Porter. The film will be screened on January 1 and includes interviews with Johnny Rotten and Dee Generation. It ends with Siouxsie and the Banshees performing the Lord's Prayer.

## EMMYLOU HERE IN FEBRUARY

EMMYLOU HARRIS and the Hot Band are confirmed to play a British and European tour in February. Full itinerary: London Royal Albert Hall February 9, Manchester Free Trade Hall 11, Glasgow Apollo 12, Dublin Stadium 14.

Birmingham Odeon 16, Bristol Colston Hall 17. Tickets go on sale at all venues on January 6 except Glasgow which opens its box office today (21). Following the British dates the tour moves to Europe. It will be

Emmylou's fourth British visit. She last appeared here at this year's Wembley Country Music Festival.

A new album 'Quarter Moon In A Ten Cent Town' is set for January 6 release.

## NEWS IN BRIEF

**THE CIMARONS** have signed to Polydor and release a single 'Mother Earth' on January 27. A live album, recorded at the Roundhouse, will follow.

**THE KINKS'** Christmas Eve concert in London will be screened live on BBC TV.

**ERIC BURDEN** releases his album 'Survivor' in January.

**KEVIN COYNE** plays London's Nashville on January 5 in addition to his previously announced London dates.

**THE PIPS** without Gladys Knight release their album 'At Last The Pips' in early January. A single is expected soon.

**FRANK MARINO** and Mahogany Rish return to this country from another tour in April. Full dates will follow. A live album recorded on their US summer tour will be released in March.

**AL STEWART** has received an award for £1,000,000 worth of sales of his album 'Year Of The Cat'. He is currently completing work on an album for release early next year.

**WILKO JOHNSON** is expected to sign for a major record company any time now. Once the paper work is sorted out, the band will go into the studio to cut an album. A new year tour is also being arranged.

### Oh, it's the Buzzcocks

THE BUZZCOCKS release a new single 'What Do I Get' on January 2. It was produced by Martin Rushent at Olympic Studios in two days and it's backed with 'Oh Shit!'. The Buzzcocks have added Limerick Savoy Theatre on January 29 to their forthcoming Irish tour. The Buzzcocks' next UK tour will run from April 2 to May 3.

### Judas Priest major tour

JUDAS PRIEST, who release a new album 'Stained Class' in January, have announced details of a major tour.

Dates as follows: Cromer Pavilion January 19, Cambridge Corn Exchange 20, Southend Kursaal 21, Coventry Theatre 22, Sheffield City Hall 23, Cardiff Top Rank 24, Swansea Brangwyn Hall 25, Hanley Victoria Hall 26, Lancaster University 27, Leeds University 28, Portsmouth Guildhall 30, Bristol Colston Hall 31, Wolverhampton Civic Hall February 1, Newcastle City Hall 2, Aberdeen Music Hall 3, Edinburgh Odeon 4, Glasgow Apollo 5, Manchester Free Trade Hall 6, Leicester de Montfort 7, Dunstable Civic Hall 9, Hammersmith Odeon 10, Birmingham Odeon 11, Middlesbrough Town Hall 12.

### 'Walkers' disband

THE RECENTLY released 'Streetwalkers Live' album is the last by the band. They have disbanded after three years.

The band are going their separate ways although Roger Chapman has stated he is considering plans to undertake an album project with Charlie Witney.

Said Chapman on the split: "The only thing I can say is the same that I said when Family split up - it's just time to start working on something new and with different musicians."

### Motorhead add three

MOTORHEAD HAVE added dates to their forthcoming tour. They are Newport The Village January 13, Burton-on-Trent 76 Club 20 and Dunstable (venue to be confirmed) 29.

### Adverts Xmas gig

THE ADVERTS play a special Christmas concert at Dingwalls on December 29. They're taking a break from recording their new album which should be available in the new year.

### Dire Straits for Phonogram

DIRE STRAITS, a new British band, have signed a long-term worldwide contract with Phonogram. They plan to release a debut album in April.

Dire Straits are Mark Knopfler lead vocals and lead guitar, David Knopfler, guitar, Pickwithers drums and John Illsley bass. They came to Phonogram's attention through Charlie Gillett who presents Radio London's 'Honky Tonk' show and their influences are said to range from Van Morrison to J.J. Cale.



MANHATTAN TRANSFER: here in March

## Man Tran week at Palladium

MANHATTAN TRANSFER are to appear for a week at the London Palladium from March 13 to 18. Tickets priced £4.75, £4.25, £3.75, £2.75 and £1.75 will be available from the Palladium box office from January 11. Postal bookings to the Palladium, Argyle Street, London W1 will be accepted.

The concerts will be performed with a full orchestra. A special American guest is to be added. Manhattan Transfer have a new album and single out in January.

## Stiff/Chiswick talent contest for Liverpool

STIFF AND Chiswick are holding their next talent contest, the Stiff Test / Chiswick Challenge, in Liverpool. They held the first two nights in the London area and are moving on to Liverpool to see what the north has to offer.

Stiff will be moving

their entire office to Liverpool on January 5 and anyone wanting to take part in the contest that night at Eric's should contact Stiff Records Ltd, 32 Alexander Street, London W2 or Roger Eagle at Eric's, Mathew Street, Liverpool.

## GILBERT TOUR

GILBERT O'SULLIVAN is to play an extensive concert tour of Britain and Eire in the new year. As yet no London dates have been scheduled.

Full itinerary: Belfast Ulster Hall February 9, Dublin Stadium 10, Limerick Savoy Cinema 11, Swindon Wyvern 11, Newcastle City Hall 16, Preston Guildhall 17, Stockport Davenport Theatre 18, Liverpool Empire 19, Sheffield City Hall 20, Bradford St Georges 21, Middlesbrough Town Hall 22, Peterborough ABC 23, Bristol Colston Hall 25, Nottingham Theatre

Royal 26, Birmingham Town Hall 27, Leicester de Montfort 28, Croydon Fairfield Hall March 1, Portsmouth Guildhall 2, Bournemouth Winter Gardens 3, Torquay The Princess 4, Eastbourne Congress 5, Oxford New Theatre 6, Slough Thames Hall 7.

Ticket prices for each venue vary between a £2.50 and £3 top with the exception of Swindon where top price will be £6. O'Sullivan has just released his first new album for three years, called 'Southpaw'. A single will be released to coincide with the tour.

## MAMMOTH XTC BASH

XTC OPEN a mammoth UK tour on January 20. The tour follows the release of the band's new single 'Statue Of Liberty' / 'Hang On To The Night' on January 6 and their first album 'White Music' on January 20. The LP contains none of the tracks on their recent EP.

Dates: Enfield Middlesex Poly January 20, Hitchin College Of Education 21, Croydon Greyhound 22, Wolverhampton Lafayette 25, Doncaster Outlook 26, Dundee Technical College

27, Glasgow Queen Margaret Union 28, Sheffield Poly February 1, Leeds Poly 2, Edinburgh University 3, Newcastle University 4, Bristol Locarno 7, Plymouth Castaways 8, Barnstaple Chequers 8, Nottingham University 10, Liverpool Eric's 11, Preston Poly 14, Bradford University 15, Manchester Middleton Town Hall 16, Birmingham Barbarella 17 and 18, Cheltenham Town Hall 20, Cardiff Top Rank 21, London Lyceum 22, West Runtun Pavilion 24.

## Benson at midnight

GEORGE BENSON is to play a special midnight performance at the Theatre Royal, Drury Lane, London on January 27. Tickets are £4, £3.50, £3 and £2, available now from the theatre box office and usual agents.

The show is a forerunner for a tour to take place later next year. Benson was named Jazz Artist Of The Year in the Billboard awards.

## Enz of the country

AFTER THEIR Christmas tour of the continent, which includes dates in Belgium, Holland and Switzerland, Split Enz open a British tour at Huddersfield on January 20.

Full dates: Huddersfield Poly January 20, Glasgow Queen Margaret College 21, Middlesbrough Town Hall 26, Preston Poly 27, York University 28, West Runtun Pavilion February 3, Reading Bulmersh College 4, Plymouth Castaways 9, Cardiff Top Rank 10.

## TOURS...TOURS

**BETHNAL:** London Marquee January 3, 10, 17, Manchester Raffles 19, London Marquee 24, Birkenhead Mr Digby 26, Birmingham Barbarella 27 and 28, Redcar Coatham Bowl 29, London Marquee 31.

**STEELEYE SPAN** add: Cardiff University February 14, Hull City Hall 23, Panton Festival Theatre March 5.

**DEPRESSIONS** add: London Pegasus December 28, Brighton New Regent 30, Nottingham Sandpiper Club January 4, Kingston College of Education 6, London Vortex 17, North London Poly 24, Luton College of Technology 26, Derby College of Technology 27.

### Capaldi LP, world tour

JIM CAPALDI will be touring Britain in mid-January on the first leg of a world tour talking in Europe, America, Australia and South America.

Capaldi releases his debut album for Polydor, 'The Contender', and a single 'Daughter Of The Night' on January 20.

Dates: Newcastle Polytechnic January 13, Manchester Belle Vue 14, Plymouth Castaway Leisure Centre 16, Portsmouth Polytechnic 17, Bournemouth Winter Gardens 18, Norwich University Of East Anglia 20, Slough Technical College 21, Rickmansworth Watermeet Hall 22, Trent Polytechnic 27, Scunthorpe Baths February 2, Liverpool Polytechnic 3, Glasgow University 4, London Lyceum 5, Maffell Forum 10, Thames Polytechnic 11.

Jim's band are Alan Spenser vocals, Ray Allen sax, Peter Bonas guitar, Chris Parren keyboards and Trevor Morais drums.

### Sham 69's 'Borstal

SHAM 69 start the new year with their short 'Borstal Breakout' tour to tie in with the release of their first Polydor single 'There's Gonna Be A Borstal Breakout' / 'Hey Little Rich Boy' on January 6.

Dates: Braintree College January 6, Doncaster Outlook 9, Birmingham Barbarella 10, Nottingham (venue to be confirmed) 11, Leeds 'S' Club 12, Huddersfield Polytechnic 13, Sheffield Polytechnic 14.

### Lindisfarne add

### yet another gig

LINDISFARNE HAVE added another concert to their sell-out Christmas series at Newcastle City Hall. They are to play charity concert at 4 pm on Christmas Eve. The doors will open at 3 pm.

Admission will be a minimum of £1 and all proceeds will go to help underprivileged and spastic children in the north of England.

The concerts are to be recorded for a double live album to be released sometime next year.

## PISTOLS PLAY CHILDREN'S PARTY

THE SEX Pistols will play a special Christmas party for kids before the final date of their tour at Huddersfield Ivanhofs on Christmas Day.

The party is being organised by Virgin Records and the Ginger

bread Group, a local association for one-parent families.

Some 250 children will be picked up from their homes and entertained between 3 and 6 pm with a performance from the Pistols, a disco and tea.

"This is not the kind of thing people will expect from the Sex Pistols," said a Virgin spokesman.

"I don't know what they'll be playing but presumably it will be their normal set."

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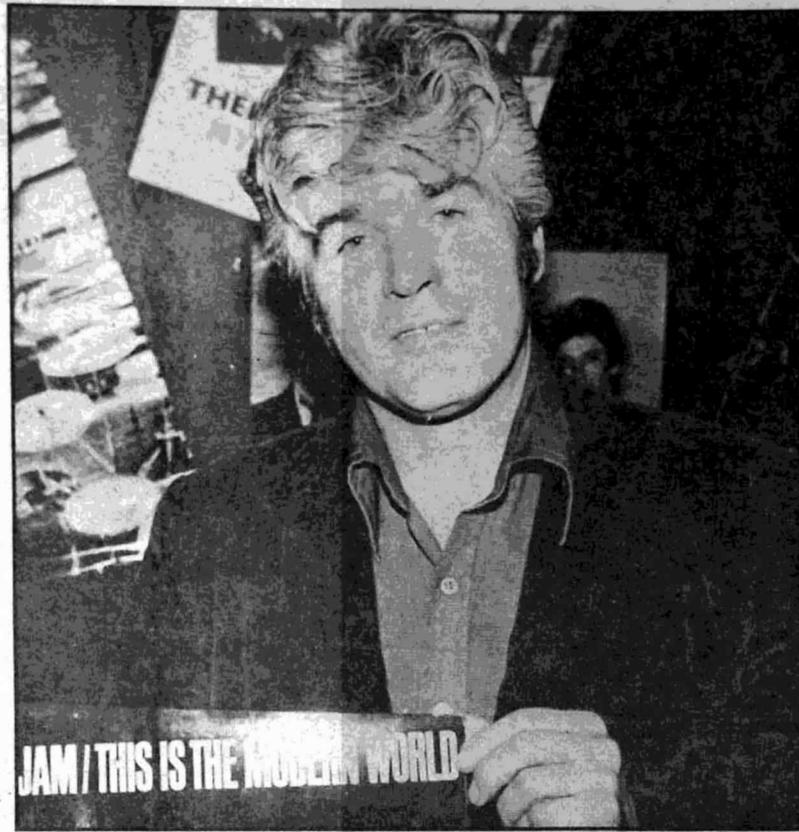


Watch out for the album 'Odyssey'  
available in January.

PB 1129

# RCA

# Living in the modern world



JOHN WELLER: starting all over again

## That's John Weller, father of Paul of The Jam

ALL THE time your dad (or mum) is telling you they're sick of your playing all that punk rock rubbish and wasting all your money on going to grubby clubs, there's one dad in a million who's actually encouraging his son to get on in punk.

He's John Weller, 46-year-old dad of The Jam's lead singer Paul. In fact John is so taken with The Jam he gave up his job to manage the band - even though he'd never done anything like that before. His wife Ann has given her full support although she was a bit worried the day John went out and spent the rent money on guitars.

"I've had a lot of support from her," says John. "She's done all the washing and ironing stage clothes and cleaning suits. She's just happy that everything's working out. And my daughter Nicky runs the fan club and is doing very well. There are about 50 letters a day which is a lot to handle."

Before he gave up his job John used to be a builder - "in a small way" he tells me. "I didn't have any reservations about giving it up. I

couldn't see them NOT making it.

"My friends at work all naturally had reservations, I've never been one to plan things out, I've always worked from week to week. Now I have to look ahead and be more organised."

"This has given me a new lease of life. Whether it gives me a heart attack is something else. Anybody my age, normally speaking, wouldn't be too interested in doing this for long. But I get a big kick out of live gigs. The night The Jam played the Hammersmith Odeon was just about the proudest night in my life."

### Learning

Of course there are big advantages of having dad as manager of the band. For a start people think twice about trying to pull a fast one...

"Life is one long management really," says John. "It takes a while to learn and I'm still learning. I don't think everyone is trying to rip us off but - no names mentioned - it has happened several times."

"Really there are four of us in The Jam, the boys and myself. Everything has to be OK'd by all of us, even down to signing a cheque - but I hope it goes further than that. I'm for anything that's going to enhance their

chances.

"I'm all for encouraging kids especially because I knew they had potential. I knew they had guts because they did their first gig when they were 14 and they've worked through two - and a half years in clubs. I realised Paul had talent."

By taking a personal hand in the running of the band John is making sure that Paul, Bruce and Rick have something to show for their work.

John himself left home when he was 16 and was conscripted into National Service at 18. So although Paul is still living at home (as are all The Jam) he's obviously showing the old man's independent character but in a different way.

John Weller, however, made his name not in music but in boxing.

"I boxed for England between 1955 and 1957," he tells me. "It was amateur status but yes, you could say I was reasonably successful. You had to be chosen for England. I did go pro for a while but didn't pursue it that much. I needed somebody influential to guide me on the right tracks. My dad's great but he wasn't into that."

"Boxing is a similar type of business to music. I know how these guys feel when they go onstage.

the butterflies, the nerves. I understand all that. You've got to be on the ball. With boxing you only had to rely on yourself but they've got one another. That helps when you're facing 2,000 people."

Yeah, but in the music business you don't run the chance of having your face beaten up (well, not often anyway).

### Confidence

"Well, at that age you're full of confidence," laughs John. "You do a lot of things when you're young you wouldn't dream of when you're older. You're physically fit for a start. I couldn't box my way out of a paper bag now..."

There are disadvantages too, you might think, in having dad around all the time. For instance, what about your chances of pulling a girl? Could be embarrassing.

"While we're working it's purely a business relationship and dad doesn't get in the way," answered John. "We've been mates, Paul and I, more than anything else."

"He's 19 and he's got his own mind. He doesn't want a dad and mum situation. Business is business and I don't get in the way. There's no favouritism between Paul and the rest of the band."

"The reason I didn't give an interview before is because I thought Paul might be unhappy about the situation... a bit of the Bay City Rollers type you know. But we agree all the time."

"I've thought that it doesn't give Paul much leeway to rebel, he's got nothing to rebel against. But when he needs me or he's got a problem then we're father and son again."

John was especially proud of the band during their trip to the States when they handled Press conferences with all the expertise of people who'd been doing it for years. John hopes they will go back in the new year sometime. Before then there are plans to do a 20-date British tour.

So at an age when most parents are glad the kids are soon going to be off their hands, John Weller is starting out all over again.

"To me the generation gap doesn't exist," says John. "Kids still think the same as they always did. I like kids and you don't get much trouble at gigs - not as much as you'd get at a football match."

"It's a part of life to me now. To me it takes guts, a different kind of guts, to do a nine-to-five job and stick to it. Me? I'm just starting all over again."

ROSALIND RUSSELL



GREG KIHN: plaster caster

## NEXT OF KIHN

SOME PEOPLE will do anything for a picture...

And I mean ANYTHING.

Listen... "I had to lie on my back on the floor for 20 minutes with two straws stuck up my nostrils while they poured wet plaster on my face. It was a horrible experience. They had to have three goes at it because I kept panicking. It's the closest thing to death - you feel you're in a coffin."

The result is the cover of Greg Kihn's new album, 'Greg Kihn Again'. Notice the pained expression?

You don't? Well, there's a reason...

"When the mask was finished we discovered I'd had my face all scrunched up so it didn't look anything like me. So Ron Nagle, the designer (note for lovers of useless facts: the same Ron Nagle who wrote, among other things, the Tubes' 'Don't Touch Me There') had to straighten it out and retouch it till it resembled me. Which of course meant there was no point in doing it in the first place..."

Greg Kihn, in case you didn't know (and there's really no reason why you SHOULD know) is one of that small band of eccentrics belonging to Beserkley, held together by string image.

Natch, he's based in Berkley and has just come in ('straight off the banana boat') to sunny Kingston-on-Thames to do some quick cultural research.

"I'm here to do some research and have some fun," he reckons. "I'm not here to rape and pillage and take your money."

Cultural notes on London so far: "Well, when I go home I'll take back the image of a typical London punk. A guy wearing shoes that are chained together, with purple hair, eating jellied eels. That's disgusting. I can't believe it. I mean, you must have REAL personality problems to want to eat eels..."

Greg hails originally from Baltimore, on the east coast of America. "I know I'm a smart guy because you have to be smart to get out of Baltimore. Baltimore is the armpit of America."

At 18, with ambitions of folk singing on his mind, he went west to check out the Californian scene.

"I went to LA where I got my first blast of the music biz. It was a nasty blast. I have lots of horror tales from that year..."

So after a year, a sadder and wiser man, Greg headed north to Berkley which "was like day and night compared to LA."

There he met the then future boss of Beserkley, Matthew Kaufman, and things began to fall together.

Gradually Gr g got a band together and, at the same time, Matthew formed Beserkley Records. The first album they released was 'Beserkley Chartbusters', a compilation album that's just been re-released over here and is a must for anyone who loves great pop music.

"We just had fun, blasting through it without second takes. There are mistakes on my records that I insisted should stay on. You could go over it again and again, trying to achieve basic perfection, but then it becomes boring."

To illustrate his point he plays his fave rave track off the new album, a little gem called 'Madison Avenue'.

"There's a glaring guitar error in it that I just love. It makes me smile whenever I hear it."

The result is pure, basic (as it should be) spontaneous (or hopefully) the masses. In fact, out of all the Beserkley artists, it's strange that singles success should have first reached Jonathan Richman who, as someone said, is probably the least accessible of the lot.

It can be only a matter of time before this success spreads to other acts like the Rubinoos and Greg himself. If not with the current record, then with the next, which is apparently already recorded.

Greg's verdict on it: "If the first album was like a pizza and second like Chinese food, then the third is lasagne! No, what I mean is, the first one sounded like a singer / songwriter with light accompaniment, the second is more of a band album and the next one is a real live rock 'n' roll record."

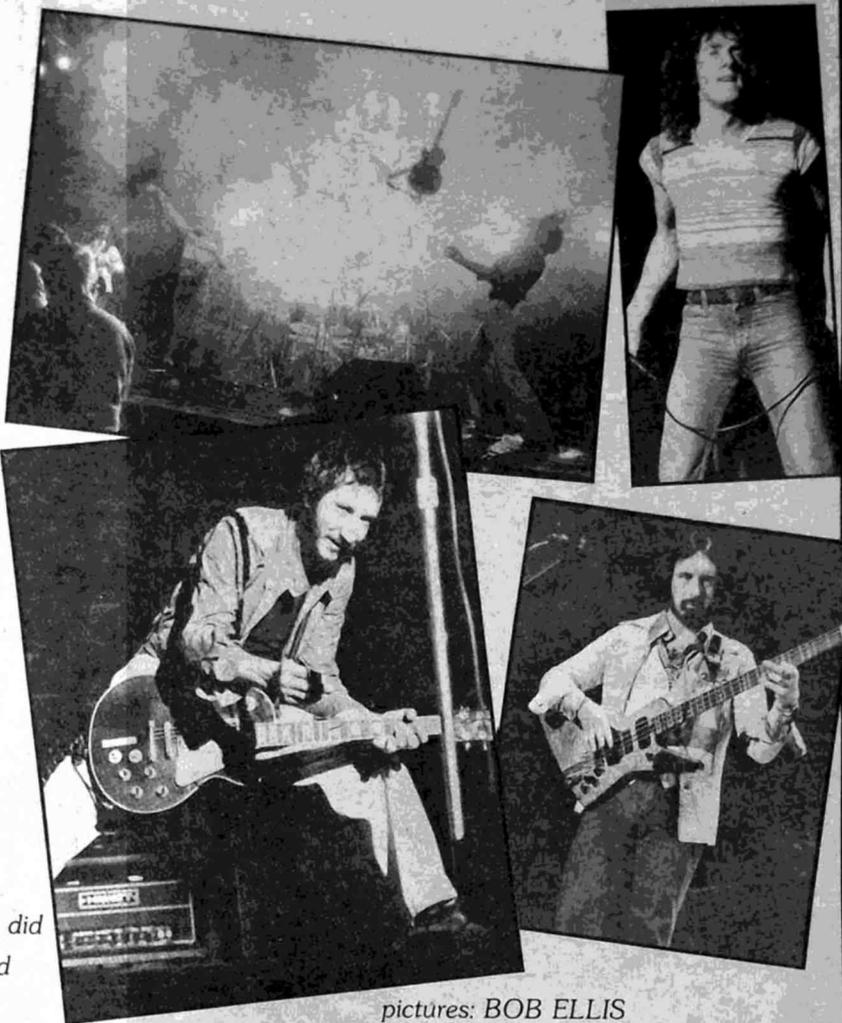
And if that album (or this album, or his single 'For You') brings him lots of fame and fortune and stuff like that?

"We're enjoying ourselves so much now I'd hate anything to spoil it. In fact we're having such fun struggling to make a living that if fame came along now it would be one big bore."

And you know what? I Believe the guy! SHEILA PROPHET

# I have seen the past of rock 'n' roll

says **TIM LOTT**. The Who did a surprise gig in London and our boy didn't like it



pictures: **BOB ELLIS**

**I HAVE** seen the past of rock 'n' roll, through the eyes of disinterest and occasional revelation.

Let's forget some things before judgement. Forget that The Who have aged more than a decade. Forget that Daltrey drops his voice and mumbles, in shame or accident, (who cares?) that old chestnut, "Hope I die before I get old." Forget any stigma of 'relevance'. Forget legend, forget prejudice either way; separate The Who from outside bother, slide them on the microscope and look.

The lens is bleak but unyielding; here is a worn-out band, here is a shadow of what was.

They bared their viscera for good-humoured inspection last Thursday at the uncharismatic Kilburn Gaumont. A surprise concert, the first UK bash since summer 1976. Capital Radio listeners clutched their foreheads and stepped on it: "You are invited to see The Who in Kilburn, admission free."

Fifteen minutes later, 1,000 kids outside; 25 minutes 2,000. Only 500 allowed in. I was late but bluffed and mingled with people who looked like they fitted, so I missed only 'Can't Explain'. 'Substitute' was filtered through a stone wall but for Entwistle's 'My Wife' I'm four rows from the front and interested.

Well. There they are then. The Who, a band all too frequently called the greatest in the world. My last vision of them was two Charltons ago (or was it three?) when they were supported by a motley crew of Humble Pie, Bad Company and a whole host of

dreadful bands in sweltering heat.

Then, they were good, they were good like they used to make 'em, heaved up and clever, with guts and some direction.

But the signs were there even then. Even in the dark of 50,000 people and the torpid atmosphere there were moments of blundering about, moments when they seemed to forget what The Who were about, moments when time caught up with them.

Now the flaw lines seem to have developed into gaping cracks. If I'm wrong it's because (a) The Who didn't rehearse this concert (but after 13 years they shouldn't have to) or (b) because it was in the afternoon rather than the night ('the greatest rock 'n' roll band in the world' should have been able to crap all over such a minor drawback).

## Exercise

So if these factors aren't excuse enough — and they aren't — then The Who have at least said all they had to say years ago, or at most are on their last legs.

Relationships between Daltrey and Townshend being strained helped nothing at all. It was the definitive exercise in going through the motions.

The line-up was as follows: John Entwistle his constantly bored self patched with the odd warm smile stolid in front of his microphone.

Pete Townshend, the eternal Jack The Lad, trying hard to have fun but looking mechanical and stiff and sounding worse.

Roger Daltrey doing all the things he does and always has done exactly the

same, only with less power.

Even Moon with his desperate liggab about makes me wonder if he's going through the male menopause and is desperately dressing himself up in tinsel to try and convince himself otherwise, a strait-jacket Gary Glitter.

I'm not gunning for The Who. I wouldn't like to bracket myself as one of the "whining little brats" Townshend refers to as his critics. Only someone very stupid could deny how much The Who have been worth. It just seems time to call a stop.

If the Gaumont performance was anything to go by — and it's just possible that it wasn't, so clutch for those straws if your fingers of faith are long enough — their worth is in history. They remain pastiche in 1977.

SO — 'My Wife' I'm four rows from the front, etc.

How do you pin down spirit? Where do you point to say "look, it's not there any more"? You can merely suspect it, be aware of it. There's a heart missing here, a pulse. Even The Who treat it as a joke.

This number is nondescript always. I look somewhere for amusement Townshend bangs his head against his guitar. Knocks over an amp in what looks like anger. Entwistle looks asleep even as he sings.

Townshend spits onstage during 'Behold Blue Eyes'. He hops on two legs and makes me wonder where Jean Jacques got it from. 'Can't Explain', he flails and windmills but his face is the face of an actor.

There is a curious silence between every number, a confusion among the audience. Sometimes I wonder if they're just playing along,

fawning extras. Their faint heart don't escape "This wasn't f---ing worth filming," he blurts after 'I'm Free' but he looks everywhere for explanation except in himself.

Townshend, Townshend, the name spoken in awe everywhere by musicians, by old people. In him was the real past of rock 'n' roll. "I may be an old fart but I'M NOT BORING." On that occasion, for once, his perception deserts him.

His forte was always chords anyway, not solos. A sign of his frustration with himself is his attempts to solo on throughout the set. He sounds puny and poor, embarrassing even.

## Charisma

The only buzz I'm getting all the time — and it is a buzz, one that some must be mistaking for real excitement — is the charisma of the event, the fact this is THE WHO playing to a few people in a reasonably small theatre. That's a fun feeling but it has nothing to do with music.

'I'm Free', lacklustre and dry, is followed by Keith doing his Uncle Ernie bit. This has Daltrey falling about laughing but I think for other reasons because Keith does nothing witty apart from his customary wide-eyed moron bit.

The energy dearth is not diminished by the volume of the concert which is under par, decibel-wise. Maybe Townshend and Daltrey don't want to make themselves any deader than they already purport to be or maybe they'd rather be at home listening to Mantovani.

'Summertime Blues' and

'Shakin' All Over' open and close fifties classics dept — I'd rather see The Pirates do 'Shakin' All Over' any day — and The Who bolster themselves for that paragon of irony, 'My Generation' which is a great song and an empty gesture.

"Why don't you all f.f.f.f.f.f.f.f.f.f."

Daltrey looks down in 'passion' and just looks old. What a great song. What a sad testament. Another sloppy guitar solo.

My mind is made up now. What comes next can't change it. What comes next is revelation.

Give due where it's due, The Who know their visuals. Shock treatment. A good shot at their best number is elevated to the supreme as, during the central lull, the green criss-cross lasers beam from behind the stage; surrounding a fluorescent green cone with Daltrey in breathing glory, smoke blending around the periphery.

The lull music drifts around the edges of the spectacle.

Then: That immense Daltrey scream that I can't demean and a flash of smoke bombs and white light on the audience and I gasp and sweat and open up to the power. The end of the set ends on a cloud so high I want to believe the rest of the set didn't happen.

But it did and it's a shame and it's true.

"So much for the Sex Pistols," yells a defiant wag on route to the exit.

How could he keep the uncertainty from his voice? But if you can print with certainty, then print this: so much for The Who.

So much for the past of rock 'n' roll.

# SPACED OUT

1977. NO ELVIS, Beatles or The Rolling Stones sure.

BUT the emergence of punk. AND: the resurgence of the futuristic. The black hole of music. The juke punch card sound — disco.

The hypnotic sound waves — an implausible collision of northern soul and 'Star Wars' — grace the shoe-be-do dance halls of the world, coexisting even the faintest feet to moving in geometric patterns.

The music is repellent to critics but is still undoubtedly the biggest seller in the singles market and with artists like Donna Summer it's now making headway in the lucrative album charts' swell.

One such purveyor is Space. Remember 'Magic Fly' and those kaleidoscope astronauts on Top Of The Pops? Their true identity, in true Clark Kent fashion, was never revealed. But now, exclusively, I can tell you that the man behind Space is (quick fanfare) none other than Didier Marouani.

Who? Well, that name may not mean much to you but in France it's guaranteed to give the merest slip of a girl lascivious throbs.

"I am a singer of melodies back home. Space is another extension for me," explains the six foot four, 24-year-old, dark, obvious Frenchman, a cross between Gregory Peck and David Essex.

As a singer Didier has made an album and three singles. But none has come anywhere near the success of the 'Magic Fly' single which has worldwide sales of three million plus another million for the album of the same name.

Space actually consists of Didier who plays the dear old reliable synth, Roland Rohrell and Joe Amer.

"I didn't want my fans in France to be confused so I never revealed who Space is. The music is so completely different from what I have done in the past."

Didier comes from a heavy music background. His father is an impresario and the family moved when he was 15 to Paris from Monaco where he studied classical piano.

So why Space? "As a singer you are restricted to a mere three minutes. But with Space I have room to explore. Space is a happy medium between the hard rhythm of disco and the strong melody inherent in French music."

"There is a lot of untapped talent in France now. A few years ago England and America dominated the scene but now with the emergence of acts like Cerone, Jean Michel Jarre and Space, France is coming into its own."

"There are not many groups in my country and that made us static. But things are changing dramatically in music and we have the talent to forge ahead."

"The synthesiser is the instrument of the future. Engineers will become the new musicians continually finding new machines to make sounds of. Of course this will be difficult to perform live. Money and time are the important factors. You can expect to see Space live around the beginning of 1979."

Gerry and the Pacemakers it ain't.

On the new Space album released in January Madeline Bell sings a couple of numbers — one with an 80-piece male choir from the Covent Garden Opera. "One night I lay in bed and this melody came to me. I knew I needed an 80-piece choir there and then."

"And five months later, viola! There it is on vinyl." He turns his head a moment and takes a long drag from a cigarette.

"Now I know what a woman feels like when she has a baby."

**BARRY CAIN**



**DIDIER MAROUANI**

**THERE'S OLD WAVE.  
THERE'S NEW WAVE.**

**AND THERE'S  
DAVID BOWIE...**



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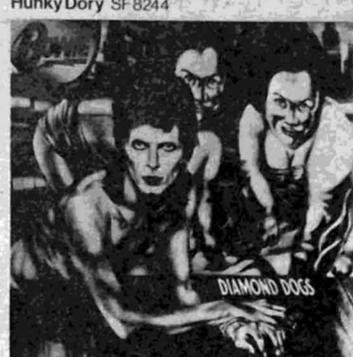
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Aladdin Sane RS 1001



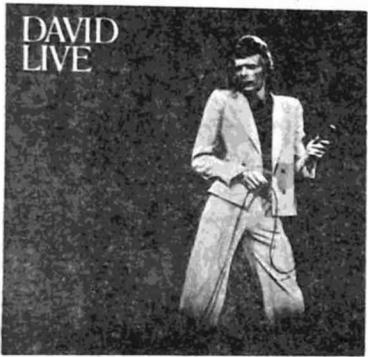
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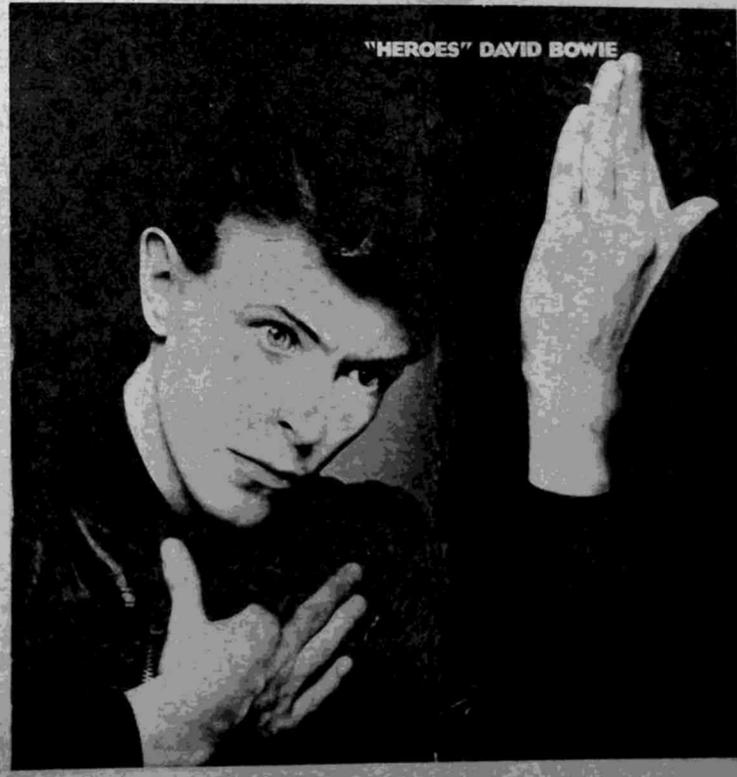


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# Albums

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 + Unbearable

**JONI MITCHELL: 'Don Juan's Reckless Daughter' (Asylum BB 701)**

ANALYSING A Joni Mitchell double album in 400 words after a weekend's exposure is about as sensible a proposition as reviewing the 'War And Peace' of the strength of 10 chapters or explaining Shakespeare's tragedies on the back of a postage stamp.

But it's not such an impossible task with 'Don Juan's Reckless Daughter' as it might have been, because it doesn't have the layers of flesh to peel that say, 'Hejira' or 'The Hissing of Summer Lawns' had. It's a step towards simplicity, a step I don't particularly like.

The musical essence of 'DJRD' is probably closer to 'Hejira' than any other Mitchell opus, mostly because of Jaco Pastorius' flying bass which is used as a lead instrument, though more blatantly than on the last album.

At first glance it seems a more complex Mitchell because it has frills. One side uses an orchestra prominently, and there are lengthy musical explorations. There's even a banga banga drum passage which takes up most of side three. Neither device is used stupidly or pretentiously, but the ideas wear thin, particularly the drum thumpings.



JONI MITCHELL: step towards simplicity

But this is more overstatement than anything else — the sublime subtlety of 'Hejira' is absent now, replaced with what, for Joni, amounts to trickery.

Lyricaly, Mitchell is on something of a downward spiral. She peaked with the shivering obliqueness of 'Summer Lawns', and now seems to struggle a bit for subjects to embellish.

'Love' is part of 'DJRD', of course, in fact much of the album

is occupied by songs worryingly close to 'Blue Motel Room' on 'Hejira', ie slightly twee (I never thought I'd call Joni twee!) though quite touching love songs, the best of which is 'Talk To Me', which sheds new light on Joni's usually sophisticated persona — 'I didn't know I drank such a lot till I pussed a tequila anaconda the full length of the parking lot.'

There's the obligatory song about how much the diamonds and pearls lady likes to go out and

rock 'n' roll ('not mine those fashion gowns') is something Joni's been begging people to believe for three albums or so).

The theme of what's left of the album is dreams. 'Paprika Plains' which takes up the whole of one side is a dream about that old chestnut, the Red Indian problem. The Silky Vells of Ardr' which contains some unusually embarrassing images — not the least of which is the title — ends the album with the lines: 'In my dreams we fly', a phrase which appears bubbling out of Joni's mouth on the inner sleeve. 'Dreamland' on side three explores personal paradise, 'Otis And Marlena', a narrative on the old haags of Miami explores geriatric hell — 'Dream on... dream on... dream on... dream on...'

Of course, 'Don Juan's Reckless Daughter' is a very good album, Joni Mitchell would never produce anything less. But the three previous albums were each an aspect of perfection, and this shows Joni pitfalling and regressing, if only very slightly.

Maybe it's just a lull, maybe that fat life has finally got to her. Jesus please let it be the former, or this decade is going to lose one of its last great originals.

+++++ TIM LOTT

**STEVIE WONDER: 'Anthology' (Motown M9-804A3)**

OKAY KIDZ, it's fax and figures time again.

One triple album set. That means 40 tracks yes. Now, the numero uno song is a little ditty entitled 'Thank You (For Loving Me All The Way)' which was recorded in October 1962 when Stevie was Little and about three years old.

It traces his sixties soar and early seventies roar. Like there's 'Uptight', 'Blowin' In The Wind', 'I Was Made To Love Her', 'Shoo Be Doo Be Doo Da Day', 'For Once In My Life', 'My Cherie Amour', 'Yesterday', 'Signed, Sealed, Delivered' and on and on and on. And on in fact to December 1971 with 'Do Yourself A Favor'.

This all retails at £6.99.

It's bloody marvellous.

A portrait of the artist as a young man, I think + + + + BARRY CAIN

**U-ROY: 'Rasta Ambassador' (Virgin V2062)**

"THIS IS U-Roy in the control tower... Top originator toaster speaking to you. His third Virgin album — and the best talkover set I've heard this year.

Appetites for 'Rasta

'Ambassador' were whetted earlier this year with the release of the 12" of 'Small Axe' (with rhythm track by the Gladiators), demonstrating that neither Prince Tony Robinson's production handling nor U-Roy's venerable toasting touch had waned. The 10 slices of mighty dub out of Harry J's Jamaican studio more than live up to the promise of that disco out.

Here you have backing from the Gladiators and the ubiquitous JA team of Robbie Shakespeare and Clinton Fearon (bass). Sly Dunbar (drums) and Rance's guitar. Powerful, forward rhythms spurred on by U-Roy's alternately monotonic rhymings and high-pitched yelps and exhortations.

He's reworked some earlier dubs, as on 'Tide Is High' and 'Wear You To The Ball' and the new toasts are fired with a fresh and convincing enthusiasm; hypnotic intensity, even.

The originators aren't ALWAYS BEST — this Originator is tirelessly and elegantly excellent. I won't hear any different + + + + JOHN SHEARLAW

**BURNING SPEAR: 'Live' (Island ILPS 9513)**

THE CONCERT, the union and the reunion which worked definitely. And only a

more seven weeks ago at the... Winston Rodney — now the heart and soul and living reality of Burning Spear — live at the Rainbow in an album that captures everything of the enrapturing, smouldering excellence of that occasion. Backed by Aswad and his own JA horn men Rodney laid claim to a stature and importance as an artist that, with but few reservations, could easily rival Marley.

The packed and responsive audience were involved — and they did but know it — in a reggae communion of the soul. The simple emotive intensity of Spear's honey — and smoke voice, his remembrance of suffering through his songs and the triumph of love and peace.

Yeah, all that and it worked. He chants and croons 'Slavery Days', 'Man In The Hills' and 'Old Marcus' ending exhortingly (on side one) with 'Black Soul' and — tantalisingly and beautifully — with 'Throw Down Your Arms' finally.

Red and green and gold was the colour of the Rainbow, as Winston Rodney said. This is both a superbly introductory and a giant brimming talent. + + + + JOHN SHEARLAW

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# Albums

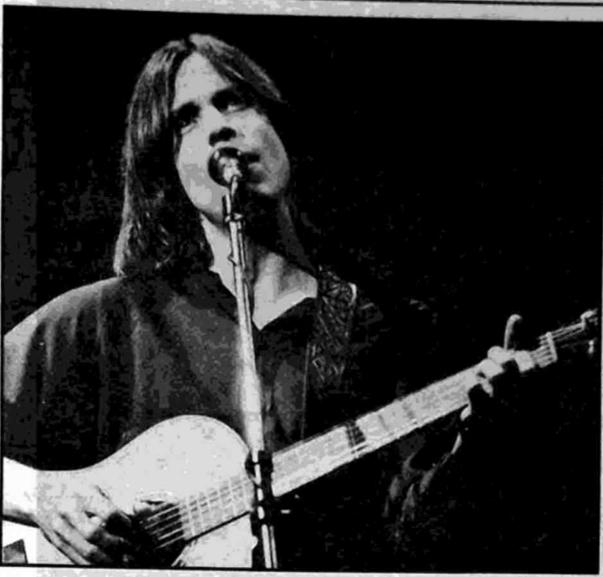
# Singles

## Got a shilling for the meter?

**JACKSON BROWNE: 'Running Empty' (Asylum 6E 113, Import)**

FIRST, the cover. Bleak and surreal but effectively illustrating the theme of the album. Blurred overcast sky meeting barren hills and in the midst of this sepia-stained starkness stretches a road empty of all except those little white lines. And in the foreground instead of the Start Rite Shoe kids on a never-ending trek, shimmers a drum kit. 'Running Empty' is a live album with a difference. Call it a concept if you like. Made on the road about the road. And to add authenticity there's even a couple of numbers recorded in such unlikely places as hotel rooms and the back of a bus (a Continental Silver Eagle to be exact). The rest of the album was recorded live onstage (where else) at various

stages throughout the tour. Most of the songs serve as a direct contrast to each other. People left behind / those that are there. Crowded, then empty halls. The loneliness of a long distance band. Unreal impermanence. Tracks like 'The Road' accurately reflecting how everything, faces, towns begin to look the same when you've seen, and been through a few. 'The Load Out' is a number about, among other things, the roadies. Lines like 'We got time to think of the ones we love while the miles roll away / But the only time that seems too short is the time we get to play'. An excellent parody of the time it takes to set up all the equipment for a performance and the short period of time that the



**JACKSON BROWNE: constructive emotion**

band's actually on. Still I guess that's modern technology for you. 'Cocaine' is self-explanatory and 'Rosie' a sentimental poignant song about a groupie. As always David Lindley's softly whining insidious violin makes each track instantly recognisable by the 10th

bar with Jackson's smooth clear rich vocals floating with effortless ease through each number. Moody melancholia prevails predictably as is typical of a JB album but never to me anyway, in a depressive way. He's dismissed by a

whole lot of people as too doomy and gloomy. Music to cut your wrists by. To me his lyrics are a melange of sensitivity, perceptiveness and intelligence. Constructive emotion. All you have to do is listen and let him sing and cry for you. ++++ **MARY ANN ELLIS**

**SMALL FACES: 'Greatest Hits' (Immediate IML 2008) and also 'Greatest Hits' from THE NICE (Immediate IML 2003), HUMBLE PIE (Immediate IML 2005), PP ARNOLD (Immediate IML 2006) and CHRIS FARLOWE (Immediate IML 2002).**

I THINK Pye Records must be feeling the euphoric effects of the Yuletide season to optically label this set of releases as 'Greatest Hits'. No matter how attractive the songs might be, looking back, they were not all hits.

Of the numbers on the Humble Pie albums, for instance, only 'Natural Born Woman' was a hit, as far as I remember. I certainly don't remember 'Alabama 68' or 'The Sad Bag Of Shakey Jake' being massive scene stealers. An interesting look back but hardly record breaking epics of our time.

Neither do I remember 'The Cry Of Eugene' featuring heavily on the airways (The Nice). Now with The Small Faces, things are easier. There were very few of their songs that weren't hits, so they can't really fail can they? Come to think of it, was 'Rene' a hit? Or 'Red Balloon'? No, a check reveals that they were not. But they do include 'Tin Soldier' and a live version of 'All Or Nothing', so that makes the album a valid release from my point of view.

PP Arnold has her all-time classic included - 'First Cut Is The Deepest' an excellent version of 'Angel Of The Morning' (but why isn't she releasing new material now?) Chris Farlowe sings

the Rolling Stones with 'Paint It Black' and 'Satisfaction', but his own big hits are here too - 'Out Of Time' and 'Yesterday's Papers', both excellent pop songs of their day. And that's the problem - except with acts like the Stones, I think greatest hits are a waste of time (if lucrative) unless the artists are still bringing out new product. ++ **ROSALIND RUSSELL**

**GLEN CAMPBELL: 'Live At The Royal Festival Hall' (Capitol ESTSP 17).**

A DOUBLE album recorded live in London - and the reproduction quality is excellent. If you're a Campbell fan, you'll want this collection. As well as his hits such as 'Rhinestone Cowboy', 'Galveston' and 'Wichita Line-man' he includes a Beach Boys medley and a couple of Elvis numbers. Varied stuff, all. And with his guitar playing, Campbell shows why he was for such a long time, one of the most in-demand session guitarists. Admirable too, is the banjo and guitar work of Carl Jackson and the piano of T. J. Kuenster. A class

album. +++ **JIMEVANS**

**BILL WITHERS: 'Menagerie' (CBS 82265)**

ONE GREAT song doesn't make a great album, though it is undeniable that one great song can take an artist's career a long way. 'Lean on Me' used to be the albatross around Bill Withers' neck against which all his other songs were measured.

Perhaps now the first cut on his album 'Lovely Day' a pop tune that perfectly captures the breezy jauntiness of a Jimmy Buffet song with the chorus and funkiness of a Stevie Wonder track will serve a similar role for a while. It sets the standard for the rest of the album and sadly the other tracks never approach the success of this beginning.

The other tracks suffer from two main faults. Firstly the singer songwriter syndrome that sees singers droning on about themselves long past the point that their personal triumphs and tragedies are of any interest to the rest of us. Secondly from a perfectly profes-

sional but insipid musical context.

The attempted disco of 'She Wants To Get Down' simply isn't strong enough and likewise the Latin flavoured intro to 'I Want To Spend The Night' is too ersatz to be really convincing. If Bill Withers is to spread his fame beyond his devoted fans he needs to make a whole album of songs up to the standard of 'Lovely Day'. +++ **GEOFF TRAVIS**

**ERIC GALE: 'Multiplication' (Import Columbia JC 34938).**

ERIC GALE, together with Steve Gadd and a few others, seems to appear on just about every other jazz album, (especially the CTI releases). As a straight session musician he has a unique talent, and it is only recently that he has put this talent towards solo outings.

'Ginseng Woman' on CBS was the first and provided us with an insight into Gale's superb guitar playing. An excellent laid-back version of Hall & Oates' 'Sara Smile' was one of the plentiful highlights to grace that release.

He has now introduced himself and many others to another set of vinyl grooves. And what a line-up! Just for starters, Bob James, Steve Gadd, Hank Crawford, Alphonso Johnson, Grover Washington Jr., Randy Brecker, etc., etc., a right old who's who eh?

After whetting your appetite with such a feast, I'm afraid I must bring you down to earth. The proverbial anti-climax. 'Ginseng Woman' was well executed and warm. 'Multiplication' is, surprisingly a bit of a musical shambles and cold.

The best cut is by far 'Morning Glory' a piece written by Mr Lee Ritenour. This fretboard wizard had an album out earlier this year (import only!) which had my speakers buzzing for many a month. Check it out. Rather than than this I'm afraid. It seems unlikely that too many cooks can apply but I'm afraid that seems the case. Nevertheless, if you bought 'Ginseng Woman' give this a listen and form your own opinions. ++ **STEVE GIBBS**

**JOHNNY GUITAR WATSON: 'Funk Beyond The Call Of Duty' (Import Copy DJLPA 714).**

DJM, home of Elton John and not much more. Until recently when dear Johnny inked paper and brought out 'Ain't That A Bitch'. That was one hell of an album and I don't suppose he has looked back. He is enormously successful in the USA, and with the release of this, his third waxing for

DJM, he must surely break it big in Britain. Now, a tour wouldn't be a bad idea (hint! hint!).

Find a formula and stick to it. Johnny falls foul of this but goes about it differently. He expands on ideas but in reality hasn't strayed far from the basics of his early material. Quite honestly, you shouldn't give a sod - music is fun - and 'Funk' is the third in a succession of very listenable epics.

You just sit and be entertained and after subsequent hearings feel almost compelled to tap a foot, sing, sway from side to side, or whatever takes your fancy. Johnny's music is as much at home in the discos as it is blaring from your woofers and tweeters in the front room.

If you like rock, blues, soul, disco, reggae or funk you'll probably like this. It's everyone's music. With an attentive British public and record sleeves of a higher calibre, (what's with all the bleedin' tanks an' imitation cover girls then?) this guy could be BIG. BIG. Mind you, no one will be bigger than Demis. Recommended to all sexes, creeds and political deviants. ++++ **STEVE GIBBS**

**THE WHISPERS: 'Open Up Your Love' (Soul Train FL 12270).**

THERE IS still a place for some middle-weight melodious corn in the soul charts. Witness the Whispers with the catchy but unspectacular 'Make It With You', the song that David Gates wrote and sung into a million seller for Bread.

The song trundles along with a disco shuffle beat that has just the right number of brief percussive breaks and popping bass runs to ensure that the dance floor isn't cleared. The other song on this album that would keep the crowd dancing is 'I Fell In Love Last Night' a deeply moving tale of man's relationship between his environment and his heart.

The rest is lush Broadway strings and second string vocalising embellished by million dollar session musicians only half awake as the session runs into double time. ++ **GEOFF TRAVIS**

**STREETWALKERS: 'Live' (Vertigo 6641703)**

IF YOU like Streetwalkers (sorry, that should be liked seeing as they've just split) then buy this double album set. It's got everything on it you require: Roger Chapman's malevolent tonsils, those immortal Family favourites 'Burllesque' and 'My Friend The Sun' (they never could shake them off), plus nine tracks, the cream from the three previous Streetwalkers albums.

Here's looking at you kid, ++++ (if you liked them) +++ (if you weren't sure) + (if you didn't like them at all). (It is Christmas). **(BARRY CAIN)**

## On the eighth day of Xmas

ON THE first day of Christmas various record companies sent to me... eight singles. And here they are, for what they're worth, reviewed in no particular order.

**DOLLY PARTON: 'Here You Come Again' (RCA PB 9182).** Already a big hit in America - in the Hot 100 as well as the country charts, this shows Dolly P moving away from her country roots to a more MoR field. It's not at all bad. It doesn't have any of that sugary, sloppy sentimentality of so much of her country material. Should chart over here.

**YOUNG BUCKS: 'Get Your Feet Back On The Ground' (Blueprint BLU 1).** New wave band with strong keyboards, develops into second-rate Stranglers' rip-off.

**IVOR BIRD: 'Over The Wall We Go' (RSO 2000 270).** Pretty rank rubbish... over the wall we go, all coppers are nanas etc. Trite. Not funny.

**LEGOVER: 'Wait Th Nighttime' (Smack 3).** With a title like that I was hoping for something a shade more entertaining. Still, good discosound.

**ROD HART: 'Arizona Flash And Cloudy' (Charly CYS 1029).** Truckin' number, 10-four, don't dope 'n' drive, buster. Reasonable.

**TOPOL / NAJAH SALAM: 'Love Song' (CBS SCBS 5918).** A special recording to commemorate the historic peace meeting of President Sadat and Prime Minister Begin. One side sung in Arabic, 'other in Hebrew. A crucifixion of Lesley Duncan's song. Much more of this and there'll be all-out war in the middle east.

**BEE GEES: 'Night Fever' (RSO PPSP 12).** Songs written by the Bee Gees for the movie 'Saturday Night Fever'. Includes pleasant track from Yvonne Elliman 'If I Can't Have You'. Disco.

**JASPER CARROTT: 'Twelve Days Of Christmas' (DJM DJR 18002).** Third rate alcoholic version of the festive standard. Send for Billy Connolly or Mike Harding at once. Happy Christmas. Goodnight.



**SMALL FACES: Can't fail**

# RUNAWAYS



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

# Mailman

## Help

## Converted to the girls

YES WELL, I can only conclude that the of Yuletide season has gone to your heads 'cos an abnormally large number of this week's mailbag seems to come from people who think they inhabit other planets. Hmm. We'll start off with the sensible letters, then it's downhill all the way.

I'D JUST like to ask a few Suzi Quatro fans to snap out of it and listen to the Runaways' album. Let's face it, Suzi Quatro is past it and the Runaways have got everything Suzi has and more. I was converted after just one concert. You can't beat the Runaways and I'd sure like to join them.

Key Friend, Langley, Slough.

Sorry, did I say we'd start with the SENSIBLE letters? Try again.

**A gay teacher writes**

I WAS very impressed by Suzanne Garrett's

sensitive and sensible advice to the schoolboy who suspected his PE teacher was gay. It's refreshing to see advice being given which is neither patronising nor hysterically anti-gay. I wish more people would recognise that homosexuals are ordinary people, not sex maniacs trying to 'pervert' children.

As a gay teacher I must admit I have on occasions been attracted to my pupils but why is it assumed that gay men cannot restrain their desires? After all, colleagues in the staffroom often talk about the attractive fifth and six-form girls but no one assumes they will rape them given half a chance.

In any case, young boys and girls are often aware of their sexuality and from time to time are quite capable of leading their elders on. As the law stands, however, blame is almost always attached to the adult.

Isn't it about time the law was made more

realistic and the age of consent for homosexuals was lowered to 16? At present courts impose heavier sentences on a man convicted of having sex with an 18-year-old boy than on a man having sex with a 12-year-old girl.

Let's have some real justice and equality; let's do away with outdated laws that give 'protection' to young adults who no longer desire or need it.

**A Gay Teacher, Newcastle-upon-Tyne.**

**Shame on Great Britain**

I'M sorry but I've forgotten your name. I think it used to be RECORD MIRROR but I'm not totally sure. You've insulted many but you've practically driven the Bay City Rollers from their own country. You bring shame on the words Great Britain.

D. Tribe, Toronto, Canada.

Suppose you're complaining because you've got 'em now.



RUNAWAYS / SUZI QUATRO

**The hater gets marked**

HELLO, IT'S me - the hater of bad things. I would just like to say I was really marked when I saw you didn't meet my request for a nude picture of Gaye Advert. I wasn't too overjoyed when I found you'd cut

the good bits out of my

**The Hater, Newport, Gwent.**

Sorry, you were sorry?

**Thanks to the roadie**

I'D LIKE to thank The Jam's roadie Adrian for letting us come back to their hotel in Glasgow after being thrown out of the Apollo by one of the bouncers who doesn't like punks (to say the least). We were thrown out after 10 minutes because I accidentally sat on a fire extinguisher that was conveniently left in a corner.

I must say that going back with them to the hotel really made up for being thrown out even though Rick was the only one we met and he doesn't exactly talk much. We really appreciated it.

Ziggi and Teri, Clarkston, Glasgow.

C'mon now, how do you ACCIDENTALLY sit on a fire extinguisher?

**Santa's brother writes**

I AM writing on behalf of my brother Santa 'cos he's busy writing some extremely important letters. Santa will not be dishing out any radios this year because he does not want people to listen to the new Tony Blackburn show. Now about the new record by Generation X, if it is not Number One I shall write and tell you who The Creeper really is. Fred Claus, North Pole

Y'ou too.

**Here is a creep**

HELLO THERE, it's me. I suppose you need some kind of explanation (no, but I suppose we'll get it anyway - Ed). I am from the same origin as The Creeper (oh no... Ed) and I want to bring your attention to an absolutely bostin' record called 'Teacher Teacher' and it's by Anti Social. It is excellent. It is being released this week. I am not their publicity agent. I know the group, I know they're good. Anti Social are great, Andy Gray is great, J Edward Oliver is great. RM is great. I am a creep.

**Anti Social Slob (ASS for short - short ass?), Birmingham.**

You seddit.

**The bite of a preying mantis**

I WAS amazed to read an album review of Neil Young's 'Decade' by your Rosalind Russell. She would appear to have as much knowledge of the mating habits of the preying mantis. The least he deserves is a review by someone acquainted with his music.

Rob Byron, Chester-le-Street, Co Durham.

Actually I know quite a lot about the mating habits of the preying mantis. Did you know the female bites off the head of the male during the act? Let that be a warning. - RR

## BLUSH FLUSH

I AM very unhappy as I blush at the slightest thing and when anyone talks to me I go bright red. People know this and tease me until tears come into my eyes. This is really getting me down. Please help.

Paul, Birmingham

You blush and are so upset when people give you a hard time simply because you're shy and self-conscious right now and haven't yet developed the ability to give as good as you get - otherwise known as self-confidence.

Believe it or not, lotsa guys 'n gals, even the ones who may seem so much more confident than you, have been through the same embarrassing experience. They've grown out of it and you'll naturally grow out of it too as you become more sure of yourself.

It may help if you make a determined effort to ignore the tell-tale signals next time you feel your face turning bright red and try to ignore the teasing too. But if you know you can't grin and bear it any longer and have taken all the stick you're going to, be more positive and stand up for yourself.

Try retaliating with a few choice remarks - underneath all the surface, bluff people aren't really as tough as they seem to be and you'll be surprised at how quickly even the biggest bully will back down if you hit a soft spot. Or how about a swift punch in the right direction? It could do the trick.

It's a hard old world and the sooner you learn to stand up for yourself and cope with other people the better.

## Feedback

COULD YOU tell me if Fleetwood Mac have a fan club in England?

Russell Ingham, Burnham.

They haven't but for information write to WEA Records, 20 Broadwick Street, London W1. The American fan club address is Penguin Promotions, 2586 1/2 North Beachwood Drive, Los Angeles, California 90028.

COULD YOU tell me if Jefferson Starship have a fan club?

Richard Ayr.

Write c/o Grant Records, 3499 Foston Street, San Francisco, California 94118.

IS JET BLACK of the Strangers really 39?

Martin Smith, Boston.

Yes, he is although he looks 54.

HAVE THE Beach Boys got a fan club?

Pearl, Somerset.

They haven't but for information write to Customer Relations Department, CBS Records, 17-19 Soho Square, London W1.

COULD YOU give me the address of the Darts' fan club?

Rob, Leeds.

Write to Shelly, c/o Magnet Records, 20 York Street, London W1.

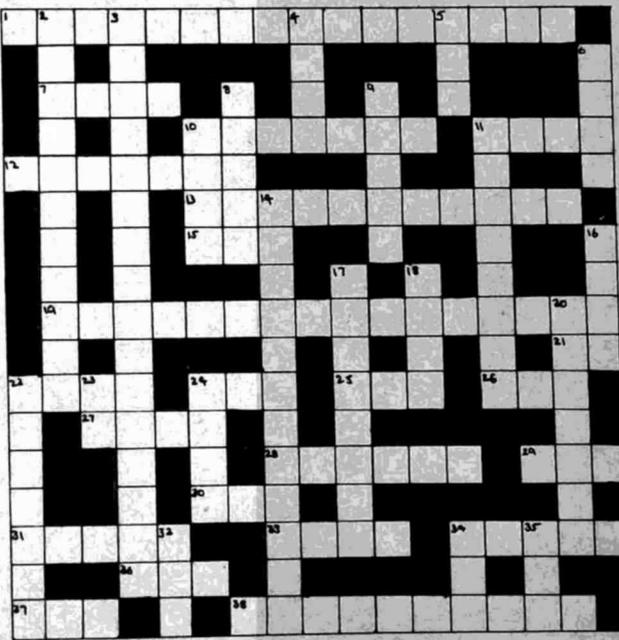
## Discword

### ACROSS

- 1 Robert Zimmerman penned, hit for Peter, Paul and Mary (7,2,3,4)
- 7 1958 No 1 for Elvis (4)
- 10 Joey, Dee Dee, Tommy and Johnny collectively (7)
- 11 Metal in the Butterfly (4)
- 12 Now they are three (7)
- 13 You won't find him 'Sittin' On The Dock Of The Bay' any more (4,7)
- 15 Number of years after (3)
- 19 Doobies' classic plea (6,2,3,5)
- 21 + 32 Down. Moody Blues' first hit single (2,3)
- 22 4 + 2 - 1 (4)
- 24 Wood or Mael (3)
- 25 Smoke label (3)
- 26 Animal in Pavlov's group (3)
- 27 Ms Mitchell (4)
- 28 Beatles' imitators who are calling occupants of interplanetary craft (6)
- 29 Type of man in Kinks single (3)
- 30 Steely Dan's latest (3)
- 31 See 9 Down
- 33 Tom or Mahogany (4)
- 34 Fruit in American late sixties' group (5)
- 36 Abba in distress (1,1,1)
- 37 Former Wishbone Ash guitarist (3)
- 38 Camel LP (4,6)

### DOWN

- 2 Their song remained the same (3,8)
- 3 Don't believe a word that Yes tell you (9,7)
- 4 Former member of The Velvet Underground (4)
- 5 How far down you will find Elvis (3)
- 6 Goes with Needles (4)
- 8 Rory Gallagher's old outfit (5)



- 9 + 31 Across. Albatross composer (5,5)
- 10 The Clash had a White one (4)
- 11 David Essex single (2,1,5)
- 14 Immediate Plastic Ono Band hit (7,5)
- 16 Theme music hit maker of 17 Down (7)
- 17 Hit single from film of the same name (4,4)
- 18 Former Yardbirds' guitarist (4)
- 20 James Osterburg who recently had a lust for life (4,3)
- 22 Stevie Wonder's first UK hit single (7)
- 23 Initially Ian James (1,1)
- 24 Rod's record company (4)
- 32 See 21 Across
- 34 Featuring the Gervais Brothers, had hit single with 'Rice With The Devil' (3)
- 35 Wonder How Long it will be before their next hit single (3)

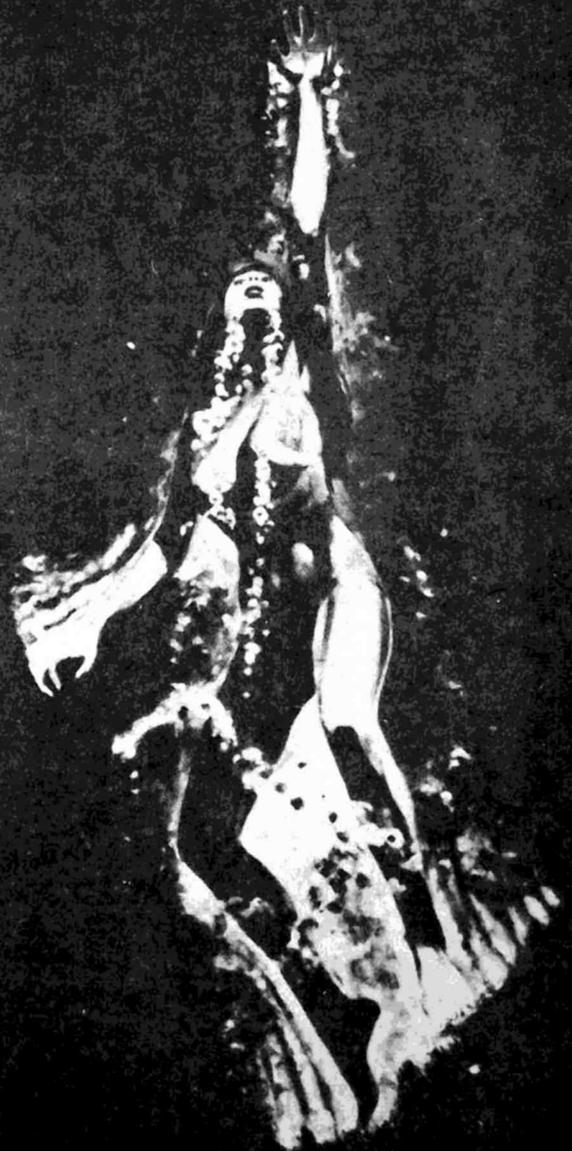
### LAST WEEK'S SOLUTION

- ACROSS: 1 Egyptian Reggae. 7 Kosloff. 8 Egan. 9 As. 11 EMI. 12 Hello. 14 Ostbisa. 15 Raitt. 17 Orleans. 20 Ha. 21 Kenny Everett. 22 Joni Mitchell. 26 Al. 27 Rag. 28 Silly. 29 Ochs. 30 Green. 31 Mania. 32 Budgies. 33 Lay.
- DOWN: 1 Elkie Brooks. 2 Yes Sir I Can Boogie. 3 I'm Free. 4 Ringo Starr. 5 Grin. 6 Abba. 8 ELO. 10 Sha Na Na. 13 Jim. 16 Tony Visconti. 18 Love Is The. 19 Sutherland. 23 CBS. 24 Lay Lady. 25 Drug. 31 MCA.

# THE DEEP

## Great Soundtrack Album

Featuring Donna Summer's hit single 'Down Deep Inside'  
and John Barry's single 'Theme from the Deep'



Also available on tape



# 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.

MOST of the action this festive week is happening on the club 'n' pub circuit, but a handful of stars are doing the Christmas rounds. Gabba, gabba, let the good times roll with The Ramones at Manchester Apollo (Wednesday) and Cambridge Corn Exchange (Friday). Or catch The Kinks in their one-off extravaganza at London's Rainbow (Friday).

Otherwise you can get yourself an earful of The Hot Rods at London's Roundhouse, (Friday and Christmas Eve), supported by The Stukas or four-eyed Sluff, Elvis Costello, at London's Nashville (Thursday, Friday, Christmas Eve).

**LONDON**, Tidal Review, Bailey Street (01-580 7766), Sore Throat (Xmas Party)

## Wednesday DECEMBER 21

**LONDON**, Brecknock, Camden (01-485 3073), Scarcrow  
**LONDON**, Castle, Tooting, Sucker  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), XTC / Dire Straits  
**LONDON**, Dominion Theatre (01-580 9562), David Essex  
**LONDON**, Fanga, Praed Street (01-262 7952), Geno Washington  
**LONDON**, Golden Lion, Fulham (01-385 3942), Jackie Lynton's Happy Days  
**LONDON**, Greyhound, Fulham (01-385 0526), Brains Trust  
**LONDON**, Hammersmith Odeon (01-748 4081), Jon Baez  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Stiff Package  
**LONDON**, John Bull, Chiswick, Hotline  
**LONDON**, Lewisham Odeon (01-852 1331), Status Quo  
**LONDON**, Marquee, Wardour Street (01-437 6603), Chelsea / Menace / Jerry Floyd  
**LONDON**, Music Machine, Camden (01-387 0428), Castle, Stoke Newington  
**LONDON**, Pegasus, Stoke Newington, Depressions  
**LONDON**, Queen Elizabeth, Chingford, Jerry The Ferret  
**LONDON**, Rainbow, Finbury Park (01-263 3148), Darts / Ricky Cool & Icebergs  
**LONDON**, Red Cow, Hammersmith (01-748 5720), The Boyfriends  
**LONDON**, Rochester Castle, Stoke Newington High Street (01-249 0188), The Pleasers  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Rhythm Tramps / Hotpoints  
**LONDON**, Roxy Theatre, Harleyan (01-965 6936), Dam / Guys & Dolls

## Thursday DECEMBER 22

**BANSTEAD**, Mental Hospital, Evil Wessel  
**BEAULIEU**, Brabazon Rooms, Shamam  
**BIRKENHEAD**, Mr Digby's (051-647 9320), Suburban Studs  
**BIRMINGHAM**, Barbarellas (021-643 9413), Steve Gibbons Band  
**BIRMINGHAM**, Coach & Horses, West Bromwich, Garbo / Celkuld Heroes  
**BIRMINGHAM**, Rebecca's (021-643 6951), X-Ray Spex  
**BLACKBURN**, Lodestar (Ribecheater 400), Nutt  
**BRIDGENORTH**, Centre (61541), Tony McPhee's Terraplane  
**BRIGHTON**, Alhambra (27874), Wildlife  
**BRISTOL**, The Glen, Crumey  
**BRISTOL**, Granary (28267), Strife  
**BURTON-ON-TRENT**, Eve's Disco, Muscles  
**CHELMSFORD**, City Tavern (412601), John Otway / Amazorblades  
**COLWYN BAY**, Dixieland Showbar (2594), Slouzle & The Banhees  
**COVENTRY**, Mr George's (27529), Penetration  
**DOVE DETWINE**, The Well, Cafe Jacques  
**GLASGOW**, Maggi Sauchell Street (041-332 4374), Bees Knees  
**GLASGOW**, Saints & Sinner (041-221 1124), Chic  
**GRAVESEND**, White Lion (4096), Rebel  
**HEMEL HEMPSTEAD**, Great Harry (3092), The Boyfriends  
**LIVERPOOL**, Moonstone (051-709 5886), Mainline Station  
**LONDON**, Brecknock, Camden (01-485 3073), Urchin  
**LONDON**, Castle, Tooting, Painted Lady  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Carol Grimes' SweetFA  
**LONDON**, Dominion Theatre (01-580 9562), David Essex  
**LONDON**, Edgton Cellar Rock Club, Sucker  
**LONDON**, Hammersmith Odeon (01-748 4081), Osbliss  
**LONDON**, 100 Club, Oxford Street (01-636 0933), Steel Pulse  
**LONDON**, Lord Nelson, Moore Street, Brian Parrish Band  
**LONDON**, Marquee, Wardour Street (01-437 6603), The Motors  
**LONDON**, Music Machine, Camden (01-387 0428), The Boys / Reaction  
**LONDON**, Nashville, Kensington (01-603 6071), Elvis Costello / The Pop Group  
**LONDON**, Red Cow, Hammersmith (01-748 5720), Tonight  
**LONDON**, Rochester, Stoke Newington (01-249 0188), XTC  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Rhythm Tramps / Hotpoints  
**LONDON**, New Roxy Theatre, Harleyan (01-965 6946), Dana / Guys & Dolls  
**LONDON**, Roxy, Neal Street (01-836 8811), Sham @ / Mistakes / Menace  
**LONDON**, Royalty Ballroom, Southgate (01-886 4112), Flying Saucers / Whirlwind  
**LONDON**, Whitechapel Art Gallery, Whitechapel High Street, Gods Teeth  
**LONDON**, Windsor Castle, Harrow Road (01-286 1063), Cleaver  
**MANCHESTER**, Rafter's (061-236 9788), Deaf School  
**MANSFIELD**, Harveys, Llimelight  
**MORECAMBE**, Inn on the Bay (414224), Foxy Lady  
**NOTTINGHAM**, Sandpiper (5438), The Crabs  
**OXFORD**, Cordolly, Hotline  
**ROTHERHAM**, Windmill (72988), Wayne County's Electric Chain  
**STAFFORD**, Edward IV High School, The Pirates  
**WELLINGTON**, Town House, Wire / Killjoys  
**WELWYN GARDEN CITY**, Campus West (23628), The Winders  
**WOLVERHAMPTON**, Civic Hall (21359), Ray Camp & Rollin' Rock Revue / Wild Wax Show  
**YORK**, Oval Ball Club, Haxby Road, Crazy Cavan & The Rhythm Rockers



HOT RODS: two nights at London's Roundhouse, Friday and Saturday

**BRIGHTON**, Alhambra (27874), Shack Down  
**BRISTOL**, Turntable Club, Steel Pulse  
**BROMSGROVE**, Lord Johns, Stage Fright  
**BURTON-ON-TRENT**, 76 Club, Muscles  
**CAMBRIDGE**, Corn Exchange (68767), Ramones / Reallos  
**CHATHAM**, Ashree, Rainham (Medway 50766), JALN Band  
**DUBLIN**, National Stadium (76337), Boomtown Rats  
**DUDLEY**, J.B.'s (53597), Strife  
**EDINBURGH**, Nicky Tams Tavern (031-225 6569), Red Postcard  
**EDINBURGH**, Traverse Theatre (031-226 2633), Cafe Jacques / Igmar  
**KIRKCALDY**, Riding Centre, Chic / The Valves  
**LEEDS**, Florde Green Hotel (623470), Llimelight  
**LETHWORTH**, (Herts) Football Club, Cadillac  
**LIVERPOOL**, Eric's (051-236 783), Roogalator  
**LONDON**, Albany Empire, Creek Road (01-602 0765), Heroes (Rock Comedy)  
**LONDON**, Lewisham, Black Bull (01-690 1028), Whirlwind  
**LONDON**, Brecknock, Camden Rd (01-485 3073), Bone Idol  
**LONDON**, Chippenham, Shirland Road, Shaky Vic Blues Band  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), The Pirates (Xmas Lig)  
**LONDON**, Dominion Theatre (01-580 9562), David Essex  
**LONDON**, Edinburgh, Newington Green Road, High Speed Grass  
**LONDON**, Marquee, Wardour Street (01-437 6603), The Motors  
**LONDON**, Music Machine, Camden (01-387 0428), G.T. Moore / Tequila  
**LONDON**, The Nashville, Kensington (01-603 6071), Elvis Costello  
**LONDON**, Old Red Lion, St John Street Earth Transit  
**LONDON**, Rainbow, Finbury Park (01-263 3148), The Kinks  
**LONDON**, Red Cow, Hammersmith, 999  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0188), Bkbi & The Last Days of Earth  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Gonzalez  
**LONDON**, Roundhouse, Chalk Farm (01-267 2584), Eddie And The Hot Rods / Stukas / The Only Ones  
**LONDON**, Roxy, Neal Street (01-836 8811), Sham @ / Menace  
**LONDON**, Royalty Ballroom, Southgate, (01-886 4112), Jimmy James And The Vagabonds  
**LONDON**, Upstairs At Ronnie's, Frith Street (01-439 0747), Pleasure Zone  
**LONDON**, White Hart, Tottenham (01-808 8751), Crazy Cavan and The Rhythm Rockers  
**LONDON**, White Horse, Willesden, The Flying Saucers  
**MALVERN**, Winter Gardens (2700), Dr. Feelgood (Xmas Party)  
**MANCHESTER**, Rafter's (051-236 9788), The Curious Yellows / Prime Time Suckers / Victor Brox Blues Train / John Cooper-Clarke  
**MANCHESTER**, Ranch Club, Dale Street, John The Postman's Puerile Band / Nervous Breakdown / The Drones / The Buzzcocks  
**MANCHESTER**, Streford Civic Hall (061-872 2101), The Fall / The Worst / John Cooper Clark (Rock Against Racism)  
**MARGATE**, High Cliffs, Queens Hotel, The Larkers / The Dolls  
**MIDDLESBROUGH**, The Rock Garden (2941995), Wire  
**MORECAMBE**, Inn On The Bay (414224), Foxy Lady  
**NEWCASTLE**, Guildhall (29345), Yachs / Blitkreig Bop  
**NOTTINGHAM**, Sandpipers (54381), Penetration  
**SCARBOROUGH**, Penthouse (64204), Motorhead  
**SUNDERLAND**, Mecca Ballroom (57568), Trapeze  
**WEST RUNTON**, Pavilion (203), The Doctors / Teaza  
**WHALEY BRIDGE**, Jodrell Arms, Tatum  
**YARM**, Kirklevington Country Club, Jenny Darren

**EDINBURGH**, Nicky Tams Tavern (031-225 6569), The Skids  
**GLASGOW**, Burns Howff (041-332 1813), Sirocco  
**GLASGOW**, M. A. R. G. Banchehall St (041-332 4374), Khyber Trifles  
**KELSO**, Town Hall Bilbo Baggins  
**LEIGHTON BUZZARD**, Mont Hotel, Linslade, Johnny and the Bitters  
**LICHFIELD**, Playtime Club, Stage Fright  
**LIVERPOOL**, Eric's (051-236 783), Sausages from Mars / Radio Doom / Fast Breeder  
**LONDON**, Adam & Eve, Hackney, Flying Saucers  
**LONDON**, Albany Empire, Deptford (01-692 0765), Heroes (Rock Comedy)  
**LONDON**, Brecknock, Camden Rd (01-485 3073), Bone Idol  
**LONDON**, Dominion Theatre (01-580 9562), David Essex  
**LONDON**, Freemasons Tavern, Penge, The Lion  
**LONDON**, Golden Lion, Fulham Road (01-285 3942), Filthy McNasty  
**LONDON**, Greyhound, Fulham Palace Road (01-385 0526), Christmas Band  
**LONDON**, John Bull, Chiswick High Road (01-994 0082), Southern Ryde  
**LONDON**, Marquee, Wardour St (01-437 6603), The End (Xmas Party)  
**LONDON**, Music Machine, Covent Garden (01-240 3961), No Dice (Xmas Party)  
**LONDON**, The Nashville, Kensington (01-603 6071), Elvis Costello / The Pop Group  
**LONDON**, Orange Tree, Friern Barnet, Whirlwind  
**LONDON**, Phoebes, Paddington, Merger  
**LONDON**, Red Cow, Hammersmith (01-748 5720), Advertising  
**LONDON**, Rex Cinema, Stratford (01-874 1661), Black Slate  
**LONDON**, Rochester Castle, Stoke Newington, High Street (01-249 0188), The Soft Boys  
**LONDON**, Roundhouse, Chalk Farm (01-267 2584), Eddie And The Hot Rods / Stukas / The Only Ones  
**MAESTEG**, Four Seasons Country Club, Riot  
**LONDON**, Royalty Ballroom, Southgate (01-886 0651), Real Think  
**LONDON**, Windsor Castle, Harrow Road (01-286 1063), Frankenstein  
**MARGATE**, High Cliffs, Queens Hotel, Groper  
**NEWCASTLE**, City Hall (20007), Lindsfarne  
**NORWICH**, Whites, Quo-rum  
**NOTTINGHAM**, Boat Club (869032), Llimelight  
**OLDHAM**, Baileys (061-652 8421), Mud  
**ST. ALBANS**, Horn of Plenty, Tequila  
**SUTTON IN ASHFIELD**, Golden Diamond (2690), Cruisers  
**WATFORD**, Waldos Jazz Club, The Bears (Punk Party)  
**WEST RUNTON**, Pavilion (203), Rokotto / Quasar  
**WIGAN**, Casino (43501), Supercharge  
**WORKING**, Centre Hall (5931), Wilder

## Friday DECEMBER 23

Phone 836-8811 **ROXY CLUB**  
LIMITED TICKETS  
48 Hour non-stop Party!  
**Have A Ball (or 2)**  
Freak, Strip or Flip  
Do your thing  
Bring your sleeping bags - Only Punks and tourists. Food available  
14 Bands Continual noise  
PROXIDE ROMANCE  
PLASTIX • RAPED • OPEN SORES  
BLITZ • TICKETS • GOATS  
THE JETS • WRIST ACTION • STREETS  
UK SUBS  
STARTS 2 am XMAS DAY  
FINISH 2 am 27/12/77 (we think)  
Admission £2.50 Including 3 Free Drinks - Raffles & What U Want

*Friday*  
**DECEMBER 23**  
ABERDEEN, Music Hall (27688), Bilbo Baggins  
AYLESBURY, Friars (88948), British Lions  
BIRMINGHAM, Barbarellas (021-643 9413), Deaf School  
BIRMINGHAM, Rialto Club, Handworth, Merger  
BRACKNELL, Arts Centre (27272), Tequila Brown Blues Band / The Ramblers  
BRADFORD, Royal Standard (22461), Black Cat Yard

**THE ROCHESTER**  
DECEMBER 1977  
22 Thu XTC ..... £1  
23 Fri Bikki & The Last Days of Earth ... 50p  
24 Sat The Soft Boys ... free  
25 Sun Sorry - we're closed - Merry Christmas  
26 Mon The Boyfriends - free  
27 Tue The Late Show ... free  
28 Wed The Stukas ..... 50p

*Saturday*  
**DECEMBER 24**  
ANDOVER, Country Bumpkin (4853), Stamps  
ALESHAM, Rattling Club, Moonshine  
BAMFORD, Marquis of Graby, Strange Days  
BIRMINGHAM, Barbarellas (021-643 9413), Deaf School  
BIRMINGHAM, Bogarts (021-643 0172), Second Hand Band  
BRENTWOOD, Child-cradle Village Hall, Happy Days  
BIRMINGHAM, Digbeth Barrel Organ, Brent Ford And The Nylons  
BRIGHTON, Alhambra (27874), Gaffa  
CROYDON, Rudoffs, Red Deer, Weird Sister

**THE PORTERHOUSE CLUB**  
20 CAROLGATE, RETFORD NOTTS.  
FRIDAY 23rd DEC 24th DEC 26th DEC  
JASPER BITTERSUITE PONDERS END

## Sunday DECEMBER 24

AYLESBURY, Civic Centre (5900), Ray Camp & The Rolling Rock Revue  
BATLEY, Variety Club (47322), Alvin Stardust  
BIRMINGHAM, Cedar Club (021-236 2454), Garbo with Celluloid Heroes  
BLACKPOOL, Mardi Gras, Isis  
BRIGHTON, Top Rank (8695), JALN Band  
COVENTRY, Locarno (24570), The Doctors  
EAST DEREHAM, Sunshine Rooms, The Crabs  
KEIGHLEY, Nikkers (All Day Festival) (602922), Brones / Skunks / Downwater / Rudian & The Zips / Rouge / V 2 / John Cooper-Clarke  
LINCOLN, New Boultham Club (21779), Strange Days  
LONDON, 100 Club, Oxford St. (01-636 0933), The Adverts / Elseven  
LONDON, Brecknock, Camden (01-485 3073), Amazorblades  
LONDON, John Bull, Chiswick (01-894 0082), Ice  
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Shamam  
LONDON, Duke of Lancaster, New Barnet (01-449 0666), Wildlife  
LONDON, Marquee, Wardour Street (01-437 6603), Alberto Y Lost Trlon Pannolas  
LONDON, Nashville Kensington (01-603 6071), Count Bishop / Deezee  
LONDON, Q Club (01-728 5274), Muscles  
LONDON, Rochester, Stoke Newington (01-249 0188), Latehow  
LONDON, Three Rabbits, Manor Park, Cadillac  
MADENHEAD, Skindies (25115), The End  
NOTTINGHAM, Katties (256070), Foster Brothers  
SOUTHEND, Scamps, Stamps  
TONYPANDY, Royal Naval Club, Hotline

## Sunday DECEMBER 25

*Monday*  
**DECEMBER 26**  
BATLEY, Variety Club (47322), Alvin Stardust  
BIRMINGHAM, Barbarellas (021-643 9413), Suburban Studs / New

# Roadshows

## And they all came in one week

### SEX PISTOLS Brunel University, Uxbridge

WELL, WHAT'S the thing, how de rigueur should I be? What do you want to hear?

You want to hear that the Pistols were dynamic. You want to hear it because they are heroes and symbols, to be held high, and worn on badges, on T-shirts, on posters. God save the image.

To stick to actuality, the Sex Pistols have a pretty scrappy set. Their worse flaw is that they are painfully limited - after the initial rush of actually seeing them onstage, they degenerate into torpidity pretty soon after, right until the last apocalyptic anthem finale, 'Pretty Vacant' and 'Anarchy In The UK'.

They have a problem - the space between the opening 'God Save The Queen' and the finale. The gap is partially filled by charisma. Johnny R is a beaut, a perfect, perfect idol. Before the set he left the hubbub of the privileged gallery and danced by himself at the stage wing to 'Egyptian Reggae', an exuberant scarecrow alone dance. It was curiously touching and convincing at the same time - because he wasn't doing it for the benefit of the crowd (who couldn't see him), he was doing it for himself, his beautiful self. Johnny is real and he deserves his adoration.

But the gap, even with Johnny prat falling and robot-jiving magnetically, is still vivid and obvious. The sound system, which is trash, doesn't help, but it's not excuse enough.

They have a material problem - apart from 'Bodies' and 'EMI' which stood out only for their shoutalong choruses the songs stick to a rather mundane formula. Whereas The Clash mix and shuffle their power, the Pistols serve it up straight and blurred and constant, which is a weakness rather than a strength. Image and perfect singles and publicity are helpful but they don't last forever. The Pistols need some meat for their songwriting machine, not recycled soya riff pap.

There were still moments of real, vicious excitement, and even if they weren't maintained, they were priceless. 'God Save The Queen' tightened muscles and almost made you as proud as the old anthem is

supposed to make ageing army colonels. The defiance, the defilement in Rotten's yowl tackily stirring and emotive.

Then the double header that screamed what the Pistols could be (if they worked?) (if they hadn't lost Matlock?), 'Vacant' and 'Anarchy' bitterly condensed bile reaction that moves you to shudder at the core. To leave it at that would have been sensible and exhilarating.

In a mistaken flush they returned for 'Liar', which wasn't a great encore, 'No Fun', ditto, and 'God Save The Queen' which was devalued by replay. Still, they at least didn't do 'Sweet Little Rock 'N' Roller' or 'Johnny B Goode'.

Rotten was god for the evening despite it all. No one seemed to take affront - except me - when he told his audience, who had all laid down their money and been universally crushed half out of existence for an hour at the entrance, to "++++ off." Brat and ingrate he may be but he's still himself, which is more than could be expected really.

Of course you've got to witness them if you value experience and want to pay homage to an instant legend (and who doesn't?). Just don't expect too much or you'll finish with not only crushed body but crushed faith. **TIM LOTT**

### THE CLASH Rainbow, London

IT WAS earlier this year at the Rainbow when I became heavy and I was among The Clash army, out of uniform and scared. The front rows were heaved onstage, the reaction became love and hysteria. Fights weltered and nerves - my nerves were ragged.

December, 1977, repeat and the heavy is still there but it's diluted, the army ranks are split because they have been infiltrated by kid fans, sucked in by The Clash musical force. The skinhead guerrillas are cushioned by sheer numbers so the stormtrooping goes out the door. It's a musical evening now, not a rally.

So define The Clash stripped of their stigma, stripped of their hard-as-nails posturing, they are the essential and remaining punk band. It may be sacrilege but it's also true to say they're streets ahead of the Pistols who have a

pit of lukewarm songs, a couple of unforgettable anthems and endless charisma.

What The Clash have is not only stance but consistency and a gift for the subtle. They have enough variables to ensure that Clash album two won't be a carbon copy of Clash album one; but where do the Pistols go?

Displayed at The Rainbow, The Clash, although magnificently defused by the size of the venue, sat all over the 'opposition'. There's some poor fodder in the first 10 minutes of the set but the rest burns through your skin, through your bones to your self and you churn and judder without choice.

Strummer is incoherent like a bomb is incoherent - you don't understand the noise but you can't escape the effect. Audience explosion and shock ripple the language of the speechless.

Some would lock The Clash away, some would put a lid on them and run. Some would injure The Clash but The Clash will endure. They are their own riot, white or otherwise. **TIM LOTT**

### BOOMTOWN RATS/YACHT Rainbow, London

I'VE BEEN trying to think of a concert I've enjoyed more this year and the only one that's come up is Rod Stewart's and that wasn't in this country. The Rats have undoubtedly blazed through this year to come to a fitting and spectacular climax at the Rainbow on Saturday night. The last time they played there, was as support to Tom Petty and the Heartbreakers back in the summer. It's a pity Yachts turned out to be such weak opponents in the same position.

Bob Geldof has worked out his patter to a fine art; the rambling introductions have been honed down, sharpened so they strike home with deadly accuracy - thanks Bob for missing out RM in your condemnation of the Press who "tell lies". It's his man of the people stance that's helping to win votes; his politician's acumen pulls in the punters and good luck to him. He's probably one of the few frontmen that truly isn't affected by a sudden rise to fame. Corny but true.

They opened with 'Close As You'll Ever Be', an impressive light show matching an impressive perform-



JOE STRUMMER (top) and JOHNNY ROTTEN

ance. It was all planned. The Rats had the first two rows of seats removed as a precaution against damage and so that people could dance as they pleased. In fact, the crowd was well controlled by security men who didn't allow too many to rush down from the back, and as far as I could see, no one was hassled to sit down.

As Geldof postures, prances and sings, the rest of the band comes upfront too, expending energy at astonishing speed. They've always been good, now that they've got more experience, they're excellent. Into 'Never Bite The Hand That Feeds' and they sound a lot like early Stones - I can't quite place the exact Stones' number that's similar, but that doesn't matter. Who else has come close to getting that sound in the last 10 years?

"We're a dance band,

nothing else," yells 'Geldof' after 'Neon Heart' and he constantly exhorts his audience to do better, to give as much as they get. 'Feel So Strange' and 'Kicks' - and there's none of the mindless, blind interpretation of the latter as there was earlier this year. The Geldof philosophy is beginning to get through.

'She's So Modern' and 'Joey' then it's onto a new song - 'Don't Believe What You Read'. But believe this, because they really were superb. 'Do The Rat' and here we see the full extent to which the Rats control their audience. It was incredible to watch people get up onstage, in front of about 3,000 people and crawl around making faces, doing the rat. It was like being at one of those hypnotist shows where the members of the audience are per-

suaded to make complete fools of themselves and enjoy it.

Finally, the master stroke, from 'Mary Of The 4th Form' straight into 'Lookin' After No 1', with no breaks, a steady stream of high energy rock 'n' roll. It was a shame really to come back for an encore after such a perfect ending, but then everyone would have been very disappointed if they hadn't returned to give a lasting memory of 'Born To Burn' and 'Barefootin'.

The Rats' show closes what has been a momentous year for them. I'm sure next year will be even better. **ROSALIND RUSSELL**

### THE JAM, Hammersmith Odeon, London

WHITE SHIRT, black tie, white socks, black shoes... Sweet Gene Vincent would be proud of them.

Every group has its own uniform these days but while some of the others overlap around the edges the monochromatic Jam look is quite distinctive. In fact the group and their audience are more or less interchangeably visually - all smartly turned out boys who love their mums. You could stick any of the teenage fads here tonight up on that stage and they'd look quite at home.

Clothes apart, The Jam's stage set is so quaint the Americans are going to love them. Stark white backdrop, the Union Jacks - everything they always dreamed a British group would be.

It's funny... I never thought The Jam quite made it live when they were playing at club level but today the whole thing seems snappier, slicker. They could be the one new wave group who've actually benefited from the move to larger venues.

As for the venue itself though - by the second number the seats in the hall are redundant, just an awkward waste of dancing space. Fortunately the bouncers decide to let things ride and the kids seem content just to pogo in the space in front of their seats. But it's hardly an ideal situation. There must be some unseated venues around London big enough for the likes of The Jam... why can't somebody track them down?

The Jam's music is pop at its most basic. Minimal, even. (Whatever happened to minimalism?) No frills - plenty of thrills though. Amazing what they do with so little. Just three basic instruments, those flatless voices and a bunch of great little pop songs. Especially the singles.

The boys finish with their version of 'In The Midnight Hour', then 'In The City' in finally for the second encore you knew what's coming. 'Take Your Love'. "See you next year," they tell us, and off they go - off across the Atlantic to conquer the States. They'll do it, too - you wait and see. **SHILA PIEROPHET**

### STATUS QUO Hammersmith Odeon, London

ALMOST but not quite there. Quo in a rock 'n' roll - triumphantly - to notch up nearly a half-century of gigs on their current 'Rockin' All Over the UK' tour. Bedded in and belting it out with a two-hour (plus?) set that leaves the howling and baying crowd shattered, silenced... and completely satisfied.

And for this one? First night of four at the nation's biggest Odeon. Let's say a 75 per center

Right from the start it seemed as if London was out to wrest the Quo crown from the established denim army strongholds like Glasgow and Stoke. Up and clapping before the earthquake had even started - hungry for blood and boogie. Singing and stamping in sweaty unison through the build-up.

As I said after the first night of this levathan crawl around the country, the boys have achieved something of an impossible feat. Chopping around a few of the old tried and trusted favourites, adding some of the best new songs - including, of course, the riotously successful 'Rockin' All Over The World' - with the whole new zestful package rounded off with Andy Bown's sterling keyboard work and a light show that puts the Blackpool illuminations to shame has shifted Status Quo into the dynamically superior class.

The sweat and grind and relentless 12-bar still rocks as hard as ever - but perhaps for the first time the Quo are stepping out onto stages with all potential fulfilled.

Control and confidence abounds and they're both professionally controlled and head-shakingly extended in a way that wasn't possible with the entrenched set that became extinguished and immortalised on 'Quo Live'.

Or to put it another way. The devastating barrage of boogie is now more than that. This is top-of-the-tree action. Mature and forward-looking without the loss of any of the guts that got them there in the first place. Watch out.

You've got your jig, all right? You've got your 'Caroline', all right? You've got your 'Roadhouse Blues' and your 'Don't Waste My Time', all right? And all the other whatsnames, all right?

I said it that ALL R I G H T ? "YEEEEAAH!", came back the chorus bouncing off the steaming walls, echoing through the forest of waving arms illuminated in the red spotlights beaming down from a top the mountain of speakers around the stage.

And Quo marched on. See it once and believe it. Before it's too late. Oh, and 100 per cent must be just around the corner. **JOHN SHEAR-LAW**

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# Discos by JAMES HAMILTON

## UK Disco Top 50

- CONTINUING the positions from page two
- 21 — I WILL, Ruby Winters Creole
  - 22 14 BACK IN LOVE AGAIN, LTD A&M
  - 23 8 ROCKIN' ALL OVER THE WORLD, Statu Quo Quo
  - 24 — FLORAL DANCE, Brighthouse & Rastrick Band Verdigy
  - 25 39 PUT YOUR LOVE IN ME, Hot Chocolate RAK
  - 26 20 I GOT TO HAVE YOUR LOVE, Fantastic Four 12in
  - 27 45 BLOOD AND HONEY, Amanda Lear Atlantic
  - 28 50 ZODIACS, Roberta Kelly Ariola 12in
  - 29 32 RUMOUR HAS IT, Donna Summer Oasis
  - 30 — LOVE YOU, Donna Summer Casablanca LP
  - 31 26 I HAVEN'T STOPPED DANCIN' YET, Gonzalez Casablanca
  - 32 36 UNLIMITED CITATIONS, Cafe Creme EMI
  - 33 13 I DON'T WANNA LOSE YOUR LOVE, Emotions Harvest
  - 34 — COME GO WITH ME, Pockets CBS
  - 35 44 THE BULL, Mike Theodore Orchestra Atlantic
  - 36 25 BLACK IS BLACK, La Belle Epoque Harvest 12in
  - 37 27 DO YOU SPEAK FRENCH, Nite School Ensign
  - 38 28 GET YOUR BOOM BOOM AROUND THE ROOM, Le Pamplemousse Barclay
  - 39 — CHOOSING YOU, Lenny Williams ABC LP
  - 40 38 FUN, Con Funk Shun Mercury
  - 41 49 HOLLYWOOD, Boz Scaggs CBS
  - 42 — SAY FIRE, T. Connection US Dash
  - 43 — SAY YOU WILL, Eddie Henderson Capitol
  - 44 35 MAGIC MANDRAKE, Sarr Band ABC 12in
  - 45 — FOR YOUR LOVE, Four Tops ABC 12in
  - 46 46 COME TO AMERICA, Gibson Brothers Polydo 12in
  - 47 41 COSMIC LUST, Mass Production Cotillion
  - 48 12 GETTIN' READY FOR LOVE, Diana Ross Motown
  - 49 38 KEEP DON'T IT, Showdown State 12in
  - 50 — YOU CAN'T TURN ME OFF, High Energy Motown
- BREAKERS**
- 1 MERRY CHRISTMAS EVERYBODY, Stade Polydor
  - 2 MARY OF THE FOURTH FORM, Boomtown Rats Ensign
  - 3 WHITE CHRISTMAS, Bing Crosby MCA
  - 4 THE FOOL/ENDLESS SLEEP, Robert Gordon Private Stock 12in 78
  - 5 UP TOWN TOP RANKING, Ahha & Donna Lightning RCA
  - 6 WITCHFIRE, Bardot RCA
  - 7 L.A. RUN, Carvells Creole
  - 8 FUNK FUNK/GOOD TIMES, Cameo Casablanca
  - 9 HELP ME BABY, Tony Block Chrystals 12in
  - 10 NOBODY'S GOT TIME, Coachouse Rhythm Section Ice

# Silver stays

DAVE SILVER, ultimate victor of the DJ '77 competition, has decided the major prize of a year's work in Scandinavia seems a strange reward for what is supposedly Britain's best DJ and who can blame him?

Instead of going for a year Dave will visit Scandinavia for a month in February between making appearances around the country here.

His tour plans for Britain include a troupe of dancers, lightshow, competitions with champagne, posters and records as prizes.

True to form, though, he still thinks that the DJ's own presentation is the most important part of an act and he

advises other jocks:

"Make sure you use the mike properly and can be heard clearly. Before doing a gig, stand someone at the back of the club or hall and practise on the mike until you've got the sound settings exactly right."

In fact Dave will be happy to help anyone wanting advice about DJing if they care to contact him c/o Winston's, The Balmoral Centre, Scarborough, North Yorkshire.

You're still likely to find him celebrating either there or at the nearby Churchill's where he's resident most weekends before he hits the road — to fame and fortune?



# HELLO SAILOR

LOVELY TRIXIE, London's top go-go girl and star of the McEwen's Export cinema commercial, has been training her own team of three dancers to go out without her and do Legs & Co - type choreographed routines.

Calling themselves Sailor, the girls will be making guest appearances in discos soon and are bookable on 01-731 5027. Similarly a four-

girl troupe called Impact are now dancing around the Midlands and have been accompanying Keith Black's roadshow recently. Bookable via Sue Bowers on Leamington Spa 37858.

Impact also invite blokes up out of the audience to join in with a Generation Game - type dance routine, which sounds like fun!

## Disco Dates

**WEDNESDAY (21)** Larry Foster's Mad Hatter disco parties at Kentish Town YC; **THURSDAY (22)** Poole's Silk & Mainly Male boutique parties at Bournemouth's Village; **FRIDAY (23)** Jimmy James & The Vags play Southgate's Royalty; **SATURDAY (24)** Greg Davies' Disney Night at Watford's New Penny has fun galore; **SUNDAY (25)** — yes, Christmas Day — is Robin Nash and Chris Brown's big beach party at Camberley's Frenchies in the Cambridge Hotel, London Road, with beachwear compulsory (their Christmas party was held in mid-summer, in case you were wondering); **MONDAY (26)** Radio One's Simon Bates parties at Bournemouth's Village.

**HOTTEST IMPORT** for several weeks has been the fantastic Philadelphia Classics' double album (US Phil Int PZG 34940), selling here for about £5.50 which contains eight old disco monsters all completely remixed and stretched out into longer, fresher, brand new versions! Best bets seem to be the O'Jays' 'I Love Music' (9:36) and 'Love Train' (6:14), Harold Melvin's 'Don't Leave Me This Way' (11:00) and 'Bad Luck' (8:00), and more by the Intruders, Three Degrees and MFSB.

## DJ Hotline

PLEASE POST your next DJ Charts before the New Year's weekend to beat any Rank Holiday hold-up so we get them no later than Wednesday, January 4 — and, please, don't send a 'Best of '77' chart instead of your regular one!

The Banned 'Little Girl' (Harvest) has Steve Day (Bow Prince Albert), Tom Amigo (Cardiff), while Mink DeVille 'Cadillac Walk' (Capitol) culls John Fuller (Norwich), Ian Cassells (Airdrie Marcos) Commodores 'I Feel Sanctified / Brick House' (Motown LP) funks Jim Higginson (Spennymoor Top Hat), Patti LaBelle 'Dan Swit Me' (Epic) pulls Liz Bailey (Leicester Society), Sylvester 'Over And Over' (Fantasy) finds Capuchino (Bromley), Fatback 'Master Booty' (Spring) adds Alan Farmer (Penitenti) Freda Payne 'Love Magnet' (US Capitol LP) does Dave Simmons (Preston Scamps), East Side Connection 'You're So Right For Me' (US Rampart 12 in) adds Neil James (Greenford Panels), Andrea True Connection 'What's Your Name' (US Budah 12 in) taps Norman Davies (Dublin Phoenix), Ziggle Andy 'Touch Me' (German Hansa) has Rob Harknett (Harlow Gilbey Vintners), Bill Fredericks 'Love With You' (Polydor) smooches Tony Barnfield (South Harrow Circles), Droids 'Do You Have The Force' (Barclay) adds Keith Black (Warwick),

Gloria Jones 'Bring On The Love' (EMI) adds Phil Black (Barry Pelican), Blossoms

## HOT VINYL

CHRIS BROWN (the 'other' one, from Pantiles and Frenchies) will be funking it up at the big Reading all-day on January 2 and is running coach parties there from Camberley, bookable on Guildford 37317. His import tips are Al Hudson 'If You Feel Like Dancing' (ABC 12in), Jimmy McGriff 'Skyhawk' / 'Tailgunner' (LRC LP), Manu Dibango 'Big Blow' (French Fiesta 12in), Black Light Orch 'Touch Me Take Me' (RCA LP), Lonnie Smith 'Funk Reaction' (LRC LP), Michele 'Can't You Feel It' (West End LP), EWF 'Magic Mind' (CBS LP), Orlando Riva Sound 'Moon Boots' (Salsoul 12in).

## MIX MASTER

ALAN DONALD, resident at Rothesay's Royal Hotel, gets 'em panting to Darts 'Daddy Cool' (Magnet), Long Tall Ernie 'Do You Remember' (Polydor), Mike Berry 'I'm A Rocker' (Polydor), Swinging Blue Jeans 'Hippy Hippy Shake' (EMI), Chubby Checker 'Let's Twist Again' (London) before slamming into the last few smoochers of the night. Phew! (Yes, they must be sweaty by then!)

## DJ Top Ten

- GDK ROADSHOW, run by Geoff and Mary from 01-452 0456, plays to all ages — from kids at Isleworth WMC to old folks at weddings. Here's the GDK MoR 10:
- 1 DANCE IN THE OLD FASHIONED WAY, Charles Aznavour Barclay
  - 2 Y VIVA ESPANA, Sylvia Sonet
  - 3 TIE A YELLOW RIBBON, Dawn Bell
  - 4 UNA PALOMA BLANCA, George Baker Warner Bros
  - 5 IS THIS THE WAY TO AMARILLO, Tony Christie MCA
  - 6 LET'S TWIST AGAIN, Chubby Checker London
  - 7 HI HO SILVER LINING, Jeff Beck RAK
  - 8 HOKEY COKEY / SIMON SAYS, Ray McVay's Party Hits Philips LP
  - 9 YOU ARE AWFUL (THE CONGA), Dick Emery Pye
  - 10 TIGER FEET, Mud RAK

# WAR

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A CONSUMER'S GUIDE TO...

# THE CLASH



PART ONE... HISTORY...

PAUL SIMONON - JOE STRUMMER - MICK JONES

MICK JONES IN THE LONDON S.S.

JOE STRUMMER IN THE 101-ERS

(WHERE'S TOPPER?)

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THEY NEVER GOT AROUND TO PLAYING A GIG, AND AFTER THE PISTOLS HIT THE SCENE, HE DISBANDED, WITH BERNARD RHODES, THEIR MANAGER TAKING MICK WITH HIM TO LOOK FOR PROSPECTIVE MUSICIANS...



1975/6

MEANWHILE... BACK IN TH' JUNGLE...

1974/6

BYE BYE JOHNNY

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PART TWO NEXT WEEK

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# Small Feels

Small Feels is a collection of small, colorful illustrations of various animals and objects. The illustrations are arranged in a grid-like pattern, with each illustration occupying a small square space. The animals include a variety of birds, mammals, and insects, all depicted in a simple, stylized manner. The objects include a small boat, a house, and a tree. The overall style is reminiscent of a children's coloring book or a small-format art book.

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**THE RATZ**  
 IN A SPECIAL FESTIVE EDITION PRESENT... CINDERELLA A PART OF THE UNDERTEENS! THE UGLY SISTERS HAVE BEEN INVITED TO THE PRINCE'S BALL. THEY WOK CINDERS



CINDERELLA RACED FROM THE PALACE JUST AS THE PRINCE STARTED TO CARESS HER SILKEN THIGH. HER NIPPLES BECOMING FIRM UNDER HIS EXPERT TOUCH AS CINDERELLA LOST HERSELF IN THE SEASUOUS WARMTH OF THE RED NEON DISCO LIGHTS. HER THIGHS TAUT IN EXPECTANCY AS THE PRINCE'S ROVING HAND SENT SMALL SHIVERS UP HER SPINE. UPWARD THRUSTED HER THIGHS. HER FRAME QUIVERING AS THE PRINCE EXPLORED THE VERY DEPTHS OF HER (TURN TO PAGE 139).....



BUT SHE COULD ONLY GIVE HER THE ADDRESS OF THE NEAREST V.D. CLINIC... SUDDENLY...



THE HANDSOME PRINCE LIVED IN AN ENCHANTED CASTLE JUST NORTH OF GRIMSBY. SOON CINDERELLA WAS SPEEDING TOWARDS IT IN A HOT ROLLS ROYCE SILVER SHADOW.



ISN'T THIS A CHARMING LITTLE STORY?

WHEN CINDERELLA ARRIVED AT THE BALL EVERYONE WAS FREAKING AND BOOGGING DOWN WITH THEIR IMAGINARY GUITARS.



GOOD JOB ZAP GAVE ME SOMETHING TO KEEP ME GOING TIL MIDNIGHT. IMAGINARY CUSTOM MADE LIES PAUL WITH MOTHER OF PEARL INLAY AND DIAMOND MACHINE HEADS.



WHO SO EVER THIS SHOE FITTETH THEN SHE SHALL I WED. SAID THE PRINCE. BUT FIRST AN ACTION SHOT OF ME ABOUT TO BEAT HELL OUT OF A DRAGON.



CHARLIE BRINKWORTH &

AT CINDERELLA'S HOUSE ONE OF THE UGLY SISTERS TRIES ON THE SHOE.....



SAID THE PRINCE, AND THE AIR WAS FILLED WITH A STRANGE ODOUR FOR IN THOSE DAYS THE PRINCE'S WORD WAS LAW. NOW, FOR THE HAPPY ENDING.



**NEXT WEEK:** albums and singles of the year, Clash cartoon part two and The Ratz looks back at '77.

**'I WISH It Could Be Christmas Every Day'**, Wizard's Yuletide fun number, predictably reappears on radio stations' playlists again and it's just one of several seasonal sounds emitting from Radio Forth in Edinburgh.  
 But DJs on commercial stations must be glad that Christmas comes but once a year because there's a dearth of new singles this week.  
 Several stations including London's Capital Radio haven't bothered to issue any hit picks this week because there just aren't enough to choose from.  
 So this week the definite charts paper RECORD MIRROR takes a wider sweep across the country to keep you up-to-date with the latest records being played across the nation.

- RADIO ONE**  
**FEATURED 40**  
 AS, Stevie Wonder  
 CADILLAC WALK, Mink DeVille  
 DADDY COOL, Darts  
 DANCE, DANCE, DANCE, Chic  
 DANCING PARTY, Showaddywaddy  
 DESIREE, Neil Diamond  
 DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle  
 DO YOU REMEMBER, Long Tall Ernie & The Shakers  
 EGYPTIAN REGGAE, Jonathan Richman  
 FOR YOUR LOVE, Four Tops  
 GETTIN' READY FOR LOVE, Diana Ross  
 GOODBYE GIRL, David Gates  
 HEARTSONG, Gordon Giltrap  
 HELP ME BABY, Rory Block  
 HOLLYWOOD, Boz Scaggs  
 HOW DEEP IS YOUR LOVE, Bee Gees  
 I'D RATHER LEAVE WHILE I'M IN LOVE, Carole Bayer Sager  
 IF I HAD WORDS, Scott Fitzgerald & Yvonne Keeley  
 I LOVE YOU, Donna Summer  
 ISN'T IT TIME, The Babys  
 IT'S A HEARTACHE, Bonnie Tyler  
 I WILL, Ruby Winters  
 JAMMING, Bob Marley & The Wailers  
 LAY DOWN SALLY, Eric Clapton  
 LET'S HAVE A QUIET NIGHT IN, David Soul  
 LITTLE GIRL, The Banned  
 LOVE OF MY LIFE, Dooleys  
 LOVE'S UNKIND, Donna Summer  
 MARY OF THE 4TH FORM, Boomtown Rats  
 MULL OF KINTYRE, Wings  
 NATIVE NEW YORKER, Odyssey  
 NEW YORK SHUFFLE, Graham Parker & The Rumour  
 NOBODY IS, Airwaves  
 ONLY WOMEN BLEED, Julie Covington  
 PRIME TIME, Don McLean  
 PUT YOUR LOVE IN ME, Hot Chocolate  
 RUN BACK, Carl Douglas  
 TURN TO STONE, Electric Light Orchestra  
 UP TOWN TOP RANKING, Althea & Donna  
 WATCHING THE DETECTIVES, Elvis Costello  
 WHO'S GONNA LOVE ME, The Imperials
- RECORDS OF THE WEEK**  
 Neil Diamonds: DESIREE, Neil Diamond  
 Simon Bates: IF I HAD WORDS, Scott Fitzgerald & Yvonne Keeley  
 Paul Burnst: UP TOWN TOP RANKING, Althea & Donna  
 Kid Jensen: MOVE ME, Aliman & Woman
- Motown  
 Capitol  
 Magnet  
 Atlantic  
 Arista  
 U A  
 Polydor  
 Beserkley  
 ABC  
 Motown  
 Elektra  
 Electric  
 Chrysalis  
 CBS  
 RSO  
 RCA  
 Creole  
 Island  
 RSO  
 Private Stock  
 Harvest  
 GTO  
 GTO  
 Ensign  
 Parlophone  
 RCA  
 Vertigo  
 Rockfield  
 Virgin  
 EMI Int  
 RAK  
 Pye  
 Jet  
 Lightning  
 Surf  
 Power Exchange

# RADIO PLAYLISTS

- RADIO LUXEMBOURG**  
**HOT SHOTS**  
 Barry Alldis: LIGHT OF MY LIFE, Debbie Boone Warner Bros  
 Stuart Henry: AIN'T DOIN' NOthin', Jet Bronx & The Forgiven Lightning  
 Rob Jones: UP TOWN TOP RANKING, Althea & Donna CBS  
 Tony Prince: TEENAGE TREATS, The Wasps Lightning  
 Mike Read: NATIVE NEW YORKER, Odyssey Fourplay  
 Bob Stewart: CUCKOO SONG, Mike Oldfield RCA  
 Mark Wesley: DO YOU SPEAK FRENCH, Nile School Virgin  
 Ensign

- RADIO CLYDE**  
**(GLASGOW) HIT PICKS**  
 Dave Marshall: HERE YOU COME AGAIN, Dolly Parton RCA  
 Steve Jones: LOVE ME TENDER, Newholl Male Voice Choir Polydor  
 Dougie Donnelly: ALL MY LOVE ALWAYS, Dead End Kids CBS  
 Tom Ferrite: LEFTICK, Advertising EMI  
 Richard Park: DO YOU REMEMBER, Long Tall Ernie & The Shakers Polydor  
 Bill Smith: GALAXY, War MCA  
 Brian Ford: MY BABY DOES GOOD SCULPTURES, Resillos Sire

- METRO RADIO**  
**(NEWCASTLE) NEW SOUNDS**  
 HERE YOU COME AGAIN, Dolly Parton RCA  
 DANCE WITH ME, Earl Klugh Blue Note  
 HELP ME BABY, Rory Block Chrysalis  
 GALAXY, War MCA  
 EMOTION, Samantha Sang Private Stock  
 FALLIN' IN LOVE, Coal Kitchen Epic

- RADIO FORTH**  
**(EDINBURGH) HIT PICKS**  
 SWEET GENE VINCENT, Ian Dury Stuff  
 HERE YOU COME AGAIN, Dolly Parton RCA  
 GALAXY, War MCA  
 EBONY EYES, Bob Welch Capitol  
 BLOOD AND HONEY, Amanda Lear Ariola  
 ALL MY LOVE ALWAYS, Dead End Kids CBS  
 WHO PAYS THE FERRYMAN, Yannis Markopoulos Pye  
 A GUY IS A GUY, Cherri Adams Epic  
 WINTER WONDERLAND, Linda Lewis Arista  
 WHEN A CHILD IS BORN, Johnny Mathis CBS  
 REGGAE CHRISTMAS, Gable Hall School Choir Trojan  
 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS, Brian Pye  
 I WISH IT COULD BE CHRISTMAS EVERY DAY, Wizzard EMI  
 HAPPY XMAS WAR IS OVER, John And Yoko Apple  
 CHRISTMAS MEMORIES (EP), Frank Sinatra Reprise  
 CHRISTMAS 1914, Mike Harding Philips

- BRMB RADIO**  
**(BIRMINGHAM) HIT PICKS**  
 THE MUPPET MUSIC 'THE The Muppets Pye  
 NATIVE NEW YORKER, Odyssey RCA  
 UP TOWN TOP RANKING, Althea & Donna Lightning  
 CUCKOO SONG, Mike Oldfield Virgin  
 FOR YOUR LOVE, Four Tops ABC  
 HERE YOU COME AGAIN, Dolly Parton RCA  
 SOLDIER OF FORTUNE, Alan O'Day Pacific  
 REGGAE CHRISTMAS, Gable Hall School Choir Trojan  
 CELESTINE, Cosmic Intrusion Seajay

- PENNINE RADIO**  
**(BRADFORD) HIT PICKS**  
 DON'T DILLY DALLY, The Muppets Pye  
 WHO'S GONNA LOVE ME, The Imperials Power Exchange  
 UP TOWN TOP RANKING, Althea & Donna Lightning  
 LITTLE GIRL, The Banned Harvest  
 HERE YOU COME AGAIN, Dolly Parton RCA  
 GALAXY, War Decca  
 I CAN SEE CLEARLY NOW, Ray Charles Oasis  
 ZODIACS, Roberta Kelly RCA  
 DREAMS OF AN EVERYDAY HOUSEWIFE, Glen Campbell Capitol  
 Vertigo

- RADIO TEES**  
**(TEESSIDE) HIT PICKS**  
 Brian Anderson: QUIT THIS TOWN, Eddie And The Hot Rods Island  
 David Hoare: ZODIACS, Roberta Kelly Oasis  
 Dave Gregory: WHO'S GONNA LOVE YOU, The Imperials Power Exchange  
 Tony Gilham: FACE TO FACE, Sprinkler Ariola  
 Ian Fisher: THE HAPPY GIRLS, Helen Reddy Capitol  
 Alastair Pirrie: I'M SO GLAD, The Rumour Vertigo

# Mirror

As the American charts did not arrive at the time of going to press we have had to reprint last week's. Normal service will be resumed next week.

## UK SOUL

- 1 1 DANCE DANCE DANCE, Chic Atlantic
- 2 - NATIVE NEW YORKER, Odyssey RCA
- 3 2 I WILL, Ruby Winters Creole
- 4 5 MY LOVE IS ALL FOR YOU, Deniece Williams CBS
- 5 7 COME GO WITH ME, Pockets CBS
- 6 12 LOVE'S UNKIND, Donna Summer CBS
- 7 3 GETTIN' READY FOR LOVE, Diana Ross GTO
- 8 6 I DON'T WANNA LOSE YOUR LOVE, Emotions Motown
- 9 10 BACK IN LOVE AGAIN, LTD CBS
- 10 - I LOVE YOU, Donna Summer ABM
- 11 8 SERPENTINE FIRE, Earth Wind & Fire GTO
- 12 - COCOMOTION, El Coco Pye
- 13 4 I BELIEVE YOU, Dorothy Moore Epic
- 14 - GET ON THE FUNK TRAIN, Munich Machine Oasis
- 15 11 SAN FRANCISCO, Village People DJM
- 16 9 ONLY THE STRONG SURVIVE, Billy Paul Phil Int
- 17 - WISHING ON A STAR, Rose Royce Whitfield
- 18 - RUN BACK, Carl Douglas Pye
- 19 13 BRICKHOUSE, Commodores Motown
- 20 19 NOT BACK IN LOVE, Millie Jackson Spring

## US SINGLES

- 1 1 YOU LIGHT UP MY LIFE, Debby Boone Warner/Curb
- 2 3 HOW DEEP IS YOUR LOVE, Bee Gees RSO
- 3 4 BLUE BAYOU, Linda Ronstadt Asylum
- 4 2 DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle UA
- 5 5 IT'S SO EASY, Linda Ronstadt Asylum
- 6 8 BACK IN LOVE AGAIN, L. T. D. ABM
- 7 7 WE'RE ALL ALONE, Rita Coolidge ABM
- 8 11 BABY COME BACK, Player RSO
- 9 10 YOU MAKE LOVIN' FUN, Fleetwood Mac Warner Bros.
- 10 12 HERE YOU COME AGAIN, Dolly Parton RCA
- 11 13 SENTIMENTAL LADY, Bob Welch Capitol
- 12 9 BABY, WHAT A BIG SURPRISE, Chicago Columbia
- 13 15 SLIP SLIDIN' AWAY, Paul Simon Columbia
- 14 16 ISN'T IT TIME, Babys Chrysalis
- 15 17 YOU CAN'T TURN ME OFF, High Inergy Gordy
- 16 18 COME SAIL AWAY, Styx ABM
- 17 19 YOU'RE IN MY HEART, Rod Stewart Warner Bros.
- 18 20 SWINGTOWN, Steve Miller Capitol
- 19 22 HEY DEANIE, Shaun Cassidy Warner/Curb
- 20 21 YOUR SMILING FACE, James Taylor Columbia
- 21 6 HEAVEN ON THE 7TH FLOOR, Paul Nicholas RSO
- 22 26 WE ARE THE CHAMPIONS, Queen Elektra
- 23 25 I GO CRAZY, Paul Davis Bang
- 24 14 BOOGIE NIGHTS, Heatwave Epic
- 25 29 RUNAROUND SUE, Leif Garrett Atlantic
- 26 28 SERPENTINE FIRE, Earth, Wind & Fire Columbia
- 27 27 SHE'S NOT THERE, Santana Columbia
- 28 30 MY WAY, Elvis Presley RCA
- 29 34 SHORT PEOPLE, Randy Newman Warner Bros.
- 30 31 THE WAY I FEEL TONIGHT, Bay City Rollers Arieta
- 31 32 JUST THE WAY YOU ARE, Billy Joel Columbia
- 32 36 TURN TO STONE, E. L. O. Jet
- 33 35 GETTIN' READY FOR LOVE, Diana Ross Motown
- 34 24 IT'S ECSTASY, Barry White 20th Century
- 35 37 DANCE, DANCE, DANCE, Chic Atlantic
- 36 38 MISUNDERSTOOD, Santa Esmeralda Casablanca
- 37 39 LOVE IS THICKER THAN WATER, Andy Gibb RSO
- 38 41 POINT OF KNOW RETURN, Kansas Kirshner
- 39 40 AS, Stevie Wonder Tamlil
- 40 42 NATIVE NEW YORKER, Odyssey RCA
- 41 46 GIRLS SCHOOL, Paul McCartney Capitol
- 42 47 DESIREE, Neil Diamond Columbia
- 43 43 CALLING OCCUPANTS, Carpenters ABM
- 44 45 BLOAT ON, Cheech & Chong Epic/Ode
- 45 50 EMOTION, Samantha Sang Private Stock
- 46 - SOUL AND INSPIRATION, Donny & Marie Osmond Polydor
- 47 44 DON'T ASK MY NEIGHBOURS, Emotions Columbia
- 48 - NOT BACK IN LOVE BY MONDAY, Millie Jackson Spring
- 49 - PEG, Steely Dan ABC
- 50 - SOMETIMES WHEN WE TOUCH, Dan Hill 20th Century

## US ALBUMS

- 1 1 SIMPLE DREAMS, Linda Ronstadt Asylum
- 2 2 RUMOURS, Fleetwood Mac Warner Bros
- 3 3 LIVE, Commodores Motown
- 4 4 FOOT LOOSE & FANCY FREE, Rod Stewart Warner Bros
- 5 5 STREET SURVIVORS, Lynryd Skynyrd MCA
- 6 6 ALL 'N' ALL, Earth Wind & Fire Columbia
- 7 7 YOU LIGHT UP MY LIFE, Debby Boone Warner/Curb
- 8 9 OUT OF THE BLUE, Electric Light Orchestra Jet
- 9 8 A.J.A., Steely Dan ABC
- 10 10 MOONFLOWER, Santana Columbia
- 11 13 ALIVE II, Kiss Casablanca
- 12 12 WE MUST BELIEVE IN MAGIC, Crystal Gayle United Artists
- 13 11 LET'S GET SMALL, Steve Martin Warner Bros
- 14 16 NEWS OF THE WORLD, Queen Elektra
- 15 17 FRENCH KISS, Bob Welch Capitol
- 16 26 DOWN TWO THEN LEFT, Boz Scaggs Columbia
- 17 19 GREATEST HITS, Olivia Newton-John, MCA
- 18 20 THE STRANGER, Billy Joel Columbia
- 19 23 I'M GLAD YOU'RE HERE, Neil Diamond Columbia
- 20 22 BORN LATE, Shaun Cassidy Warner/Curb
- 21 21 GREATEST HITS VOLUME II, Elton John MCA
- 22 27 THE GRAND ILLUSION, Styx ABM
- 23 25 LITTLE CRIMINALS, Randy Newman Warner Bros
- 24 24 LOVE SONGS, Beatles Capitol
- 25 15 POINT OF KNOW RETURN, Kansas Kirshner
- 26 18 BABY, IT'S ME, Diana Ross Motown
- 27 29 SOMETHING TO LOVE, L. T. D. ABM
- 28 31 SATURDAY NIGHT FEVER, Soundtrack RSO
- 29 30 FOREIGNER Atlantic
- 30 34 REACH FOR IT, George Duke Epic
- 31 36 ONCE UPON A TIME, Donna Summer Casablanca
- 32 14 IN FULL BLOOM, Rose Royce Whitfield
- 33 37 TURNIN' ON, High Inergy Gordy
- 34 38 HERE YOU COME AGAIN, Dolly Parton RCA
- 35 28 SONGS FOR SOMEONE YOU LOVE, Barry White 20th Century
- 36 41 BROKEN HEART, The Babys Chrysalis
- 37 39 ODYSSEY RCA
- 38 42 GREATEST HITS, Paul Simon Columbia
- 39 - GALAXY, War MCA
- 40 46 FEELIN' BITCHY, Millie Jackson Spring
- 41 48 BOOK OF DREAMS, Steve Miller Band Capitol
- 42 - JT, James Taylor Columbia
- 43 49 SLOWHAND, Eric Clapton RSO
- 44 44 CHICAGO XI, Chicago Columbia
- 45 - A PAUPER IN PARADISE, Gino Vanelli ABM
- 46 45 BRICK Bang
- 47 47 GREATEST HITS, Linda Ronstadt Asylum
- 48 - DECADE, Neil Young Reprise
- 49 - MISUNDERSTOOD, Santa Esmeralda Casablanca
- 50 50 FEELS SO GOOD, Chuck Mangione ABM

## YESTERYEAR

- 15 Years Ago (22 December 1962)
  - 1 RETURN TO SENDER Elvis Presley
  - 2 NEXT TIME Cliff Richard
  - 3 LOVESICK BLUES Frank Ifield
  - 4 SUN ARISE Rolf Harris
  - 5 BOBBY'S GIRL Susan Maughan
  - 6 DANCE WITH THE GUITAR MAN Duane Eddy
  - 7 ROCKIN' AROUND THE CHRISTMAS TREE Brenda Lee
  - 8 SWISS MAID Del Shannon
  - 9 TELSTAR The Tornados
  - 10 DEVIL WOMAN Marty Robbins
- 10 Years Ago (23 December 1967)
  - 1 HELLO, GOODBYE The Beatles
  - 2 I'M COMING HOME Tom Jones
  - 3 MAGICAL MYSTERY TOUR The Beatles
  - 4 IF THE WHOLE WORLD STOPPED LOVING Val Doonican
  - 5 SOMETHING GOTTEN HOLD OF MY HEART Gene Pitney
  - 6 LET THE HEARTACHES BEGIN Long John Baldry
  - 7 ALL MY LOVE Cliff Richard
  - 8 DAYDREAM BELIEVER The Monkees
  - 9 THANK U VERY MUCH The Scaffold
  - 10 HERE WE GO ROUND THE MULBERRY BUSH Traffic
- 5 Years Ago (23 December 1972)
  - 1 LONG HAIRD LOVER FROM LIVERPOOL Jimmy Osmond
  - 2 MY DING-A-LING Chuck Berry
  - 3 SOLID GOLD EASY ACTION T Rex
  - 4 HAPPY CHRISTMAS (WAR IS OVER) John Lennon and Yoko Ono
  - 5 CRAZY HORSES The Osmonds
  - 6 GUDBUY T' JANE Slade
  - 7 CROCODILE ROCK Elton John
  - 8 BEN Michael Jackson
  - 9 WHY Donny Osmond
  - 10 NIGHTS IN WHITE SATIN The Moody Blues

## US DISCO

- 1 ONCE UPON A TIME (LP), Donna Summer Casablanca
- 2 DANCE, DANCE, DANCE, Chic Atlantic
- 3 SUPERNATURE, Cerrone Cotillion
- 4 TWO HOT FOR LOVE, THP Orchestra Butterfly
- 5 CAN'T YOU FEEL IT, Michele West End
- 6 MOON BOOTS, O. R. S. Salsoul
- 7 ON FIRE, T- Connection TK
- 8 THE NIGHT THE LIGHTS WENT OUT, Trammps Atlantic
- 9 LE SPANK, Le Pamplemousse AVI
- 10 I GOT TO HAVE YOUR LOVE, Fantastic Four Westbound
- 11 WHAT'S YOUR NAME, Andrea True Connection Buddah
- 12 L. A. BOUND, King Errison Westbound
- 13 NATIVE NEW YORKER, Odyssey RCA
- 14 KISS ME, George McCrae TK
- 15 DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda Casablanca
- 16 GIRL DON'T MAKE ME WAIT, Pattie Brooks Casablanca
- 17 WHAT I DID FOR LOVE, Grace Jones Island
- 18 LOVE MAGNET, Freda Payne Capitol
- 19 IT'S IN YOUR BLOOD, Linda Hopkins Columbia
- 20 COCOMOTION, El Coco AVI

## STAR CHOICE



- SHAKIN' STEVENS**
- 1 BEFORE I GROW OLD, Fats Domino
  - 2 SHAKE, RATTLE & ROLL, Joe Turner
  - 3 DON'T BE CRUEL, Elvis Presley
  - 4 ROCKIN' ALL OVER THE WORLD, John Fogarty
  - 5 AS TIME GOES BY, Dooley Wilson
  - 6 WEAR MY RING, Gene Vincent
  - 7 CHOO CHOO CHA BOOGIE, Louie Jordan
  - 8 SLEEPWALK, Santo & Johnny
  - 9 GARDEN PARTY, Rick Nelson
  - 10 ROCKING GOOD WAY, Brook Benton & Dinah Washington

## US SOUL

- 1 1 SERPENTINE FIRE, Earth, Wind & Fire Columbia
- 2 2 YOU CAN'T TURN ME OFF, High Inergy Gordy
- 3 7 FFUN, ConFunkShun Mercury
- 4 11 REACH FOR IT, George Duke Epic
- 5 3 BACK IN LOVE AGAIN, L. T. D. ABM
- 6 6 NATIVE NEW YORKER, Odyssey RCA
- 7 13 OOH BOY, Rose Royce Whitfield
- 8 8 SOMEBODY'S GOTTA WIN, Controlis Juana
- 9 5 IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson Spring
- 10 20 OUR LOVE, Natalie Cole Capitol
- 11 15 BELLE, Al Green HI
- 12 10 IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson Shadybrook
- 13 16 LOVELY DAY, Bill Withers Columbia
- 14 - GALAXY, War MCA
- 15 - DANCE, DANCE, DANCE, Chic Atlantic
- 16 12 ANYWAY YOU WANT ME, Sylvers Capitol
- 17 4 IT'S ECSTASY, Barry White 20th Century
- 18 19 GETTIN' READY FOR LOVE, Diana Ross Motown
- 19 17 DON'T ASK MY NEIGHBOURS, Emotions Columbia
- 20 COME GO WITH ME, Pockets Columbia