

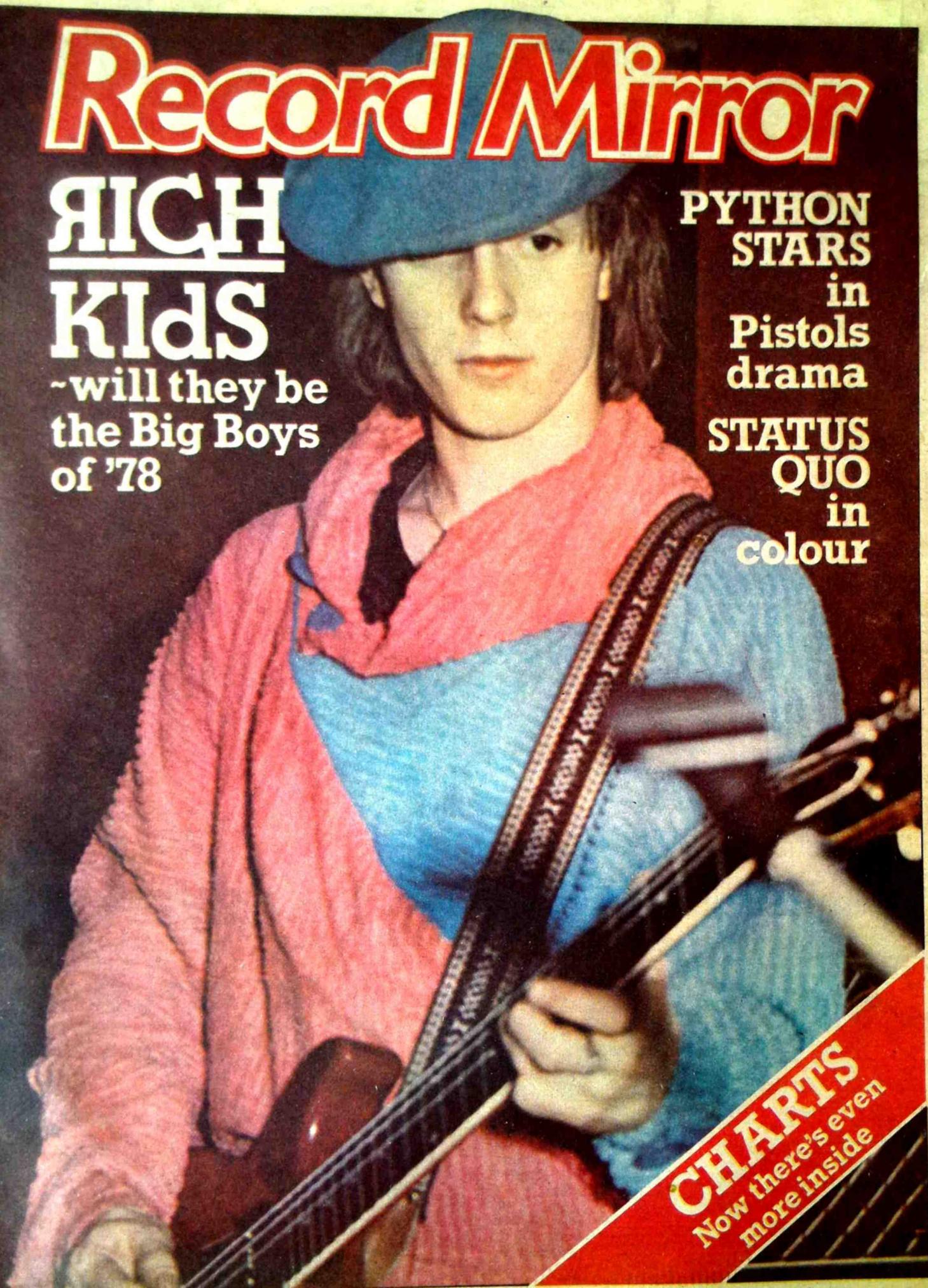
Record Mirror

RICH KIDS

-will they be
the Big Boys
of '78

PYTHON
STARS
in
Pistols
drama

STATUS
QUO
in
colour



CHARTS
Now there's even
more inside

9 5 1104

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, Wings	Parlophone
2	2	FLORAL DANCE, Brighthouse & Rastrick Band	Logo
3	3	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
4	5	I WILL, Ruby Winters	Creole
5	9	EGYPTIAN REGGAE, J. Richman & The Modern Lovers	Beserkley
6	6	DADDY COOL, Darts	Magnet
7	4	DANCIN' PARTY, Showaddywaddy	Arista
8	10	BELFAST, Boney M	Atlantic/Hansa
9	13	LOVE OF MY LIFE, Dooleys	GTO
10	7	WE ARE THE CHAMPIONS, Queen	EMI
11	8	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
12	25	WHITE CHRISTMAS, Bing Crosby	MCA
13	16	LOVE'S UNKIND, Donna Summer	GTO
14	19	IT'S A HEARTACHE, Bonnie Tyler	RCA
15	15	MARY OF THE FOURTH FORM, Boomtown Rats	Ensign
16	20	WATCHIN' THE DETECTIVES, Elvis Costello	Stiff
17	12	PUT YOUR LOVE IN ME, Hot Chocolate	RAK
18	11	NAME OF THE GAME, Abba	Epic
19	26	MY WAY, Elvis Presley	RCA
20	21	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	United Artists
21	18	TURN TO STONE, Electric Light Orchestra	Jet
22	22	DANCE DANCE DANCE, Chic	Atlantic
23	27	GETTIN' READY FOR LOVE, Diana Ross	Motown
24	17	LIVE IN TROUBLE, Barron Knights	Epic
25	33	I LOVE YOU, Donna Summer	Casablanca
26	34	ONLY WOMEN BLEED, Julie Covington	Virgin
27	40	REALLY FREE, John Otway & Wild Willy Barrett	Polydor
28	14	SHE'S NOT THERE, Santana	CBS
29	45	AS TIME GOES BY, Dooley Wilson	United Artists
30	38	RUN BACK, Carl Douglas	Pye
31	-	LET'S HAVE A QUIET NIGHT IN, David Soul	Private Stock
32	24	YES SIR I CAN BOOGIE, Baccara	RCA
33	41	JAMMING/PUNKY REGGAE PARTY, Bob Marley & The Wailers	Island
34	-	WHO PAYS THE FERRY MAN, Yannis Markopoulos	BBC
35	23	2. 4. 6. 8. MOTORWAY, Tom Robinson Band	EMI
36	43	SLIP SLIDIN' AWAY, Paul Simon	CBS
37	48	HOLLYWOOD, Boz Scaggs	Epic
38	36	ONLY THE STRONG SURVIVE, Billy Paul	Phil Int
39	28	GOING FOR THE ONE, Yes	Atlantic
40	29	YOU'RE IN MY HEART, Rod Stewart	Riva
41	-	KEEP DOIN' IT, Showdown	State
42	-	DON'T DILLY DALLY ON THE WAY/WAITING AT THE CHURCH, Muppets	Pye
43	32	GEORGINA BAILEY, Noosha Fox	GTO
44	31	L. A. RUN, Carvells	Creole
45	46	SAN FRANCISCO, Village People	DJM
46	-	LITTLE GIRL, The Banned	Harvest
47	39	YOU'RE FABULOUS BABE, Kenny Williams	Decca
48	50	GET ON THE FUNK TRAIN, Munich Machine	Oasis
49	-	AIN'T DOIN' NOTHIN', Jet Bronx/The Forgiven	Lightning
50	30	GOIN' PLACES, Jacksons	Epic

UK ALBUMS

1	1	DISCO FEVER, Various	K-Tel
2	2	THE SOUND OF BREAD, Bread	Elektra
3	4	30 GREATEST, Gladys Knight & The Pips	K-Tel
4	8	FEELINGS, Various	K-Tel
5	5	FOOTLOOSE AND FANCY FREE, Rod Stewart	Riva
6	3	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	Virgin
7	12	GREATEST HITS ETC, Paul Simon	CBS
8	7	NEWS OF THE WORLD, Queen,	EMI
9	9	OUT OF THE BLUE, Electric Light Orchestra	Unifed Artists
10	6	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
11	14	40 GOLDEN GREATS, Cliff Richard	EMI
12	10	30 GOLDEN GREATS, Black & White Minstrels & Joe Loss	EMI
13	16	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
14	15	RUMOURS, Fleetwood Mac	Warner Bros
15	11	MOONFLOWER, Santana	CBS
16	13	GET STONED, Rolling Stones	Arcade
17	-	20 COUNTRY CLASSICS, Tammy Wynette	CBS
18	17	GREATEST HITS, Abba	Epic
19	21	ARRIVAL, Abba	Epic
20	26	RED STAR, Showaddywaddy	Arista
21	22	GREATEST HITS VOLUME 2, Elton John	DJM
22	29	ROXY MUSIC GREATEST HITS	Polydor
23	34	THE MUPPET SHOW,	Pye
24	33	100 GOLDEN GREATS, Frankie Vaughan	Ronco
25	-	SEASONS, Bing Crosby	Polydor
26	43	THE JOHNNY MATHIS COLLECTION	CBS
27	32	THUNDER IN MY HEART, Leo Sayer	Chrysalis
28	23	SECONDS OUT, Genesis	Charisma
29	18	NO MORE HEROES, Stranglers	United Artists
30	-	LIVE AND LET LIVE, 10cc	Mercury
31	20	WORKS VOL. 2, Emerson, Lake & Palmer	Atlantic
32	41	A STAR IS BORN, Soundtrack	CBS
33	27	CRIMINAL RECORD, Rick Wakeman	A&M
34	25	ECHOES OF THE 60's, Phil Spector	Phil Spector
35	28	GOING FOR THE ONE, Yes	Atlantic
36	24	SLOW HAND, Eric Clapton	RSO
37	31	ONCE UPON A TIME, Donna Summer	Casablanca
38	46	HEART'N'SOUL, Tina Charles	CBS
39	40	ENDLESS FLIGHT, Leo Sayer	Chrysalis
40	19	HEROES, David Bowie	RCA
41	-	THE BEST OF BING CROSBY	MCA
42	38	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
43	-	100 GOLDEN GREATS, Max Bygraves	Ronco
44	-	20 SHOWTIME GREATS, John Hanson	K-Tel
45	36	BLACK JOY, Various	Ronco
46	-	DECADE, Neil Young	Reprise
47	30	JOHNNY NASH COLLECTION	Epic
48	42	EXODUS, Bob Marley & The Wailers	Island
49	-	LOVE SONGS, The Beatles	Parlophone
50	39	HOME ON THE RANGE, Slim Whitman	United Artists

OTHER CHART

SINGLES:

- 1 HOW MUCH LONGER, Alternative TV, Deptford Fun City
- 2 WILD YOUTH, Generation X, Chrysalis
- 3 BORN FOR A PURPOSE, Doctor Alimantado, Greensleeves
- 4 WHERE IS JAH, Reggae Regulars, Greensleeves
- 5 ORGASM ADDICT, Buzzcocks, United Artists
- 6 'UCK OFF, Wayne County, Sweet FA
- 7 BLANK GENERATION, Richard Hell, Sire 12"
- 8 UPTOWN TOP RANKING, Althea And Donna, Lightning Sire 12"
- 9 PSYCHO KILLER, Talking Heads, Sire 12"
- 10 EASY, Jimmy Lindsay, Island 12"

ALBUMS:

- 1 AFRICAN DUB CHAPTER THREE, Joe Gibbs
- 2 BEFORE AND AFTER SCIENCE, Eno, Polydor
- 3 SECOND ANNUAL REPORT, Throbbing Gristle, Industrial Records
- 4 PLAY IT BY EAR, Roogalator, Do It
- 5 ROCKET TO RUSSIA, Ramones, Sire
- 6 TWO SEVENS CLASH, Culture, Joe Gibbs
- 7 RADIOS APPEAR, Radio Bird Man, Trafalgar
- 8 DELIVER ME FROM MY ENEMIES, Vivian Jackson, Grove
- 9 MUSIC TO KILL BY, Afrika Korp, Iron Cross
- 10 TALKING BLUES, Dillinger, Magnum

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BREAKERS



EMOTIONS: charting again next week?

1 DON'T WANNA LOSE YOUR LOVE, Emotions CBS
 DESIRE, Neil Diamond CBS
 YOU LIGHT UP MY LIFE, Debbi Boone Warner Bros
 NATIVE NEW YORKER, Odyssey RCA
 LAY DOWN SALLY, Eric Clapton RSO
 MUSIC, Montreal Sounds Creole
 UP WITH THE COCK, Judge Dread Cactus
 WHO'S GONNA LOVE ME, Imperials Power Exchange
 UP TOWN TOP RANKING, Althea & Donna Lightning
 CUCKOO SONG, Mike Oldfield Virgin

UK DISCO

1	2	DANCE DANCE DANCE, Chic	Atlantic
2	1	2. 4. 6. 8. MOTORWAY, Tom Robinson Band	EMI
3	10	SAN FRANCISCO, Village People	DJM
4	5	MULL OF KINTYRE, Wings	Parlophone
5	13	LOVE'S UNKIND, Donna Summer	GTO
6	8	ONLY THE STRONG SURVIVE, Billy Paul	Phil Int
7	7	LOVE OF MY LIFE, Dooleys	GTO
8	6	DANCIN' PARTY, Showaddywaddy	Arista
9	4	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
10	3	BELFAST, Boney M	Atlantic
11	9	DADDY COOL, Darts	Magnet 12in
12	15	GETTIN' READY FOR LOVE, Diana Ross	Motown
13	21	I DON'T WANNA LOSE YOUR LOVE, Emotions	CBS
14	17	BACK IN LOVE AGAIN, LTD	A&M
15	20	RUN BACK, Carl Douglas	Pye
16	22	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
17	14	EGYPTIAN REGGAE, Jonathan Richman	Beserkley
18	18	RUNNING AWAY, Roy Ayers Ubiquity	Polydor
19	23	JAMMING, Bob Marley & The Wailers	Island
20	24	I GOT TO HAVE YOUR LOVE, Fantastic Four	Atlantic

Juicy Juicy

Record Mirror

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Dylan in fruit pies scandal

HIYA ALL, with the final countdown to Christmas now in its final stages, I bring you a tale of young Dylan and a substantial quantity of fruit pies.

The Dylan in question though, is not the famous American, but the young son of my old mate Steve Gibbons. Apparently, Steve, family and road crew were returning from a gig t'other night when they called in for petrol and refreshment at a motorway service station. Having inserted money into a vending machine, the assembled ones discovered that no fruit pies were forthcoming.

So, young Dylan shoved his hand up the chute and managed to extract a number of the culinary delights. Further on down the motorway, they were stopped by the police who wished to question them in connection with the fruit pies.

A serious matter indeed! The boys in blue questioned them for two hours at the roadside before allowing them to continue, despite the fact that they'd paid for the pies.

Still with police matters, Steel



LINDA McCARTNEY: which way to the docks, sailor?

Pulse were taken by surprise by a visit from the drugs squad before their gig at Rotherham's Windmill. The heavy ones stripped their dressing room all to no avail. Both the place and the band were clean. The gig was made even heavier by the presence of National Front representatives outside the venue distributing leaflets.

At the Bristol Locarno, the bouncers (or should I say security staff) found a new way to deal with fans trying to gain access to the Jam gig while wearing steel-capped boots. The big boys just stamped on the punters' feet. If they said ouch, they were in.

Beauty tip: Joe Strummer is openly afraid of time's advances and the withering effect it could have on his babyface complexion, so he eats a specially prepared diet, which consists of peanut butter and lettuce among other things. Also, three years ago, young Joe married a foreign woman for £100 in order to confer upon her the rights of British citizenship through marriage and buy a new guitar with the money.

Talking of the Bay City Rollers, I happened to spy the front page of a certain Sunday newspaper sporting the headline 'Two Bay City Brothers, two girls, a baby and a bracelet'. The story made fascinating reading, but at the end a damper was put on the juicy proceedings by a statement from the Rollers' London office: 'It's a load of cobblers.'

All the splits that fit department: I understand that Julie Covington and her close friend of long-standing, actor Michael Feast, have gone their separate ways. Shame, that.

Nice gesture from the Pirates: Frank Farley is the son of a former Hammersmith Fire Chief and so the band have given 800 tickets to firemen's



JOHN OTWAY and Wild Willy Barrett with another load of old rubbish

children for their concert at London's Marquee this week.

Quote from Marianne Faithfull on her life with Tommy Trouble, bassist with The Front: 'My personal life is very happy and stable. I've found someone I really love, who's doing an awful lot that interests me. It's great being involved in the punk scene. There's so much energy in it it seems to rub off on me.'

Tim Rice states that the report in a Sunday newspaper which suggested that he was going to stand for Parliament was completely without foundation. Says Tim: 'The truth is that once, five years ago, I helped distribute leaflets for a friend.'

First snowball fight of the season took place in Bochum, West Germany, where our correspondent failed to score a single hit on his chosen opposition, the Rubettes. A vast Chinese meal washed down with substantial quantities of the amber fluid might have had something to do with his inaccuracy.

Inter-galactic note: A South African listener wrote to Radio London to tell them he had picked up their broadcast t'other night.

And a festive quote from Mr Rod Stewart on his relationship with Britt: 'Perhaps she still is the one but it may be too late

now I don't know. Perhaps I missed out. I can never be faithful - maybe about an hour. I was faithful with Brit for a while. You just can't have a relationship living in Los Angeles. It's ten times worse than in London. I don't know what it is - probably just my lifestyle. There are probably millions of happy couples in Los Angeles but I'm sure none of them is in rock 'n' roll.'

Meanwhile, Rod Stewart and Fleetwood Mac have picked up two of America's top music awards. Rod's single 'Tonight's The Night' was named top single at the Billboard presentations in Santa Monica, California, on Sunday night. Fleetwood Mac were named top group and 'Rumours' top album of the year. Congratulations.

Keith Altham, rock publicist, has asked me to make clear that he in no way agrees with the criticism of John Blake of the London Evening News expressed by Record Mirror in last week's issue, and has always found

FREEBIE OF THE WEEK 22

This week, it's Iggy Pop time: Win six T-shirts, six Iggy badges and six copies of the excellent 'Lust For Life' album. Usual rules apply. Questions:

- 1) Who produced the Original Stooges albums?
- 2) Line-up of his band on his recent tour?
- 3) His real name?

Answers to Freebies (22), Record Mirror, 40, Long Acre, London WC2

Results of the last three competitions next week.

that journalist to be well informed and highly competent.

I nearly split my gin fizz at the Virgin Records fancy dress Christmas gig! All those men in big hairy costumes and animal masks. What a scream! Many of my personal friends were there - Peter Cook, Poly Styrene, Albie Donnelly, The Rezillos, Julie Covington, Mike Oldfield and a number of those Caribbean chappies. Virgin seem so fond of. My prize for the most out-of-it ligger - an autographed photo of myself - goes to Poly Styrene for her

Biographical details for fans of the Drones: Not so long ago they were calling themselves Rockside, wearing badges inviting all and sundry to have a nice day and dressing in platform-soled shoes and trousers hitched half-mast Bay City Roller fashion - years ahead of their time really.

conversation which consisted of a constant and rather inexplicable 'Trie! Trie!'

Also present were bears, schoolgirls, a scrooge, clowns, pierrots, monsters, Biggles, and Al Clark in a brilliant portrayal of a world weary press officer at play.

Conspicuous in their absence were The Motors (in the USA), The Pistols (in Holland) and XTC (somewhere north of Swindon).

Things almost got out of hand when liggers started chasing some poor man who had been causing trouble, but he escaped. Also those nice Rezillos had to leave the stage, partially because of a blown main fuse and partially because of some silly-billy (sorry, John, no) pouring beer over a dodgy earth.

My only complaint was that you couldn't get a Manhattan for love or money, and the food was fit only for those wearing rabbit masks. That's all the scam that's fit to print. Bye!

WINTER IN AMERICA

You might say a holiday, yes—a beautiful, relaxing, haunting, debut single from Doug Ashdown. If you haven't already heard it on radio—you will! If you haven't heard of Doug Ashdown—ask your record shop!

Doug Ashdown

From the debut LP: 'WINTER IN AMERICA' (TXS 125)



Enid return to Marquee

THE ENID, who last month played a prestigious concert at London's Victoria Palace, are to play a special Christmas Eve gig at the Marquee.

This is a special thank-you to their fans who have remained loyal to the band since they first held a residency at the Marquee two years ago.

Tickets priced £1.25 are now available from the box office. Alternatively admission on the door will be £1.50.

The Enid also have gigs at Swansea Mumbles Nuts Club, December 15, Slough Langley Club 19, Devon Tiverton School 21, Aberdeen University January 13, Edinburgh Heriot Watt University 14.

Travers tour off

FAT TRAVERS has had to cancel his tour scheduled to run until next Tuesday. All ticket money will be refunded and the dates rescheduled for the New Year.

The reason for the cancellation is that Travers has to appear in court in Ottawa, Canada, as main witness for the defence of his best friend who is facing a manslaughter charge following a motoring accident.

Straws sign to Arista

THE STRAWS have signed a worldwide recording contract with Arista. The group's first album for the label, 'Deadlines', is scheduled for release in February.

Coinciding with the release of the new album, the band will be touring in the UK, USA, Canada and Europe.

A spokesman for Arista said: "The Straws have created continually innovative, unique and instantly recognisable music... their new material is up to their highest standards."

Even more Essex

DAVID ESSEX has added yet another show to his London December series at the Dominion Theatre in Tottenham Court Road. The extra date is December 23 at 6 pm.

Cars to rev up again?

RACING CARS, whose popularity has waned during the latter half of this year, are to play London's Nashville on December 30 and 31 with Rumble Strips in support.

The band go into the studios in January to rehearse for a new album that they hope will put them back on the map.

Christmas dinner!

TWO NIGHTS at The Nashville on December 19 and 20 have been booked as a special return from the road Christmas party for Meal Ticket.

Admission will be £1.50. The band have sworn to play all night and are likely to be joined on stage by 'various fans, friends and family.'

Pistols gigs: it's official



PISTOLS: keeping publicity down

SEX PISTOLS are to play their first official UK dates for a year. They have planned a brief club tour from Friday (16) until Christmas.

Towns and venues will only be advertised locally. They will be billed as the Sex Pistols and will not be travelling under pseudonyms as they did for their August incognito tour. In every town a stand-by venue has been arranged in case of last minute problems.

At all the seven or eight shows ticket prices will be a standard £1.75. Anyone paying more should claim a refund.

The reason for the limited advertising of the gigs is, according to a Virgin spokesman, an attempt to keep the number of people attending the shows on the scale required by the clubs.

New Roberta LP

A NEW Roberta Flack album 'Blue Lights In The Basement' is to be released on January 13 on Atlantic.

The 10 tracks include three Eugene McDaniels songs, 'Why Don't You Move In With Me', '25th Of Last December' and 'Love Is The Healing'.

Featured vocalists on the LP are Donny Hathaway, Deniece Williams, Jim Gilstrap and McDaniels.

The album was recorded this year in New York and California. Ms Flack's last LP, 'Feel Like Making Love', was released in March 1975.

'Point' album rush-released

MCA RECORDS are rush-releasing the original cast recording of Nilsen's musical fantasy 'The Point' starring Davy Jones and Micky Dolenz.

The production opens at London's Mermaid Theatre for an eight-week run next Thursday (22). Albums should be available for sale at the theatre by that date and in the record shops shortly after Christmas.

Chelsea: "no split"

CHELSEA VOCALIST Gene October denies the group have broken up. They have recorded a new single 'High Rise Living' for release this week. They headline at London's Marquee next Wednesday (21).

Extensive Osibisa tour

OSIBISA WHO play London's Hammersmith Odeon on December 22 will have two new members for their January / February British tour. They are Potato on congas and Emmanuel Rentzos on keyboards.

A new single 'Livin' Lovin' Feelin'' is released on December 30.

Tour dates: Aylesbury Friars, January 7, Plymouth Fiesta, 9, Cardiff Top Rank, 10, Swansea Top Rank, 11, Aberystwyth University, 13, Leicester Poly, 14, Hatfield Forum, 15, Sheffield Poly, 18, Newcastle Poly, 20, Redcar Coatham Bowl, 21, Glasgow Queen Mary College, 27, Bournemouth Winter Garden, 31, Keele University, February 1, Oxford Poly, 2, Guildford Surrey University, 3, West Runton Pavilion, 4, Croydon Fairfield Halls, 5.

Coyne London club dates

KEVIN COYNE returns to the stage in January with five London club appearances. The shows, like his new album to be released on February 2, will go under the banner 'Dynamite Days'.

The dates are Rock Garden, January 6, 7 and 9, Marquee, 8. A further venue has yet to be confirmed. As a warm-up Coyne will play Bath Brillig Arts Centre on January 3. A full UK tour is planned for March.

Zoot Money will appear at all the January dates, both supporting Coyne and in a solo capacity.

Coyne's new single 'Amsterdam' is to be released on January 27.



RUBETTES

Rubettes single, LP and tour

A NEW single from the Rubettes, 'Sometime In Old Church', is to be released in February. It is the title track of their forthcoming album, recorded at the Honky Chateau outside Paris during the summer.

The Rubettes are currently halfway through a German tour and have been offered a British tour in February and March. No further details are available as yet but Warwick and Aberystwyth Universities are understood to be included on the itinerary.

Steeleye for Hammersmith

THE LONDON dates for Steeleye Span's February tour have now been confirmed as the Hammersmith Odeon on February 17 and 18.

Certain concerts on the tour are to be recorded for a live album. Anyone buying tickets for any of the dates will be entitled to £1 off the album 'Storm Force Ten' at Virgin Record Shops.

Tim Hart has a book of poetry 'Throbs' released soon. It will be available at all tour venues or by mail order (£2.60 inc P&P) from 111A, Westbourne Grove, London W2.

As a warm-up to their Christmas concert at Hammersmith on December 17, Steeleye play Bath Pavilion tomorrow (Thursday).

Chatton joins Miles

JOHN MILES has added a new keyboards player, Brian Chatton, to replace Gary Moberley who has now left. Chatton has previously played with Eric Burdon, Kiki Dee, Keith Emerson, Jon Anderson, Phil Collins, Pat Travers and with Andy McKay on the 'Rock Follies' albums.

In January Miles releases his third Decca album. There are seven new songs written by Miles and Bob Marshall. The LP has been recorded in New York over the past two months.

Miles is currently playing selected dates with Trickster as support.

Costello, Lowe sign to Radar

RADAR RECORDS, the company recently started by former United Artists' managing director Martin Davis and A&R head Andrew Lauder, have signed Elvis Costello and Nick Lowe as the first acts to the label.

They have concluded a long-term deal with Stiff Records' co-founder Jake Riviera of Riviera Global Productions to release Costello and Lowe material throughout the world excluding the USA, Canada, Norway, Sweden and Finland.

Riviera, commenting on the signings, said: "I'm so happy and I think it will turn out to be quite nice for everyone."

Costello and his band The Attractions are currently on tour in the United States.

Nick Lowe, a leading songwriter / producer, has produced chart albums this year for The Damned, Graham Parker And The Rumour, Dr Feelgood and Elvis Costello.

Vibrators LP; dates?

THE PRODUCER for the Vibrators' new album 'V2' is to be Vic Mabe who recently produced Tom Robinson's hit single and who has previously worked with the Feelgoods.

The album will be recorded in London and Berlin and will be finished early in the new year. A UK tour is being planned but as yet no dates are available.

The new Christmas single from Steeleye Span.

'The Boar's Head Carol' backed with 'Gaudete' and 'Some Rival'.



Available in special festive bag. CHS 2192



WHO SUCCESS STORY FILM



THE WHO: film of early years

THE WHO are currently working on and taking part in a four million dollar movie, 'The Kids Are Alright', projected for release next March. It traces the success of the group over the past 13 years.

The Who have already contributed a special live performance at their newly-acquired £100,000 film complex in Shepperton and are assisting in the compilation of film, tapes and videos from earlier days.

The picture, directed by Jeff Stein and produced by Sydney Rose and Tony Klinger, is a rock comedy and includes live scenes varying from Woodstock to their first gigs at the Railway Tavern, Wexford, in front of a handful of Mods.

Many of The Who's hits are included along with early lesser known records plus previously unreleased material like 'The Who Are You', recorded this year at Shepperton.

Says Rose: "This film is not like any other rock movie to date. It will be a picture for everybody to enjoy. The Who at their crazy best."

Says Klinger: "There is more than rock involved; The Who epitomises an entire generation growing up - the revolution in attitudes of thought in regard to institutional authority. The way we look at past values and each other have all been transformed in the years since The Who came together in 1964."

Queen's Xmas message

ON CHRISTMAS Eve, Radio One broadcasts the first of two hour-long programmes at 1.31 pm which feature Queen.

Tom Browne talks to Freddie Mercury, Brian May, John Deacon and Roger Taylor about their career and music. Part two will be broadcast at the same time on Boxing Day and will include tracks from their latest album 'News Of The World'.

Also on Radio One on Christmas Eve will be the Darts in 'It's Rock 'N' Roll' (5.30 pm), followed an hour later by Todd Rundgren's Utopia in concert.

The simulcast with BBC 2 is at 10 pm and features the Kinks live from Hammersmith Odeon. Their performance is followed by a programme of album requests introduced by Alan Freeman until midnight.

Wings with Yarwood

PAUL McCARTNEY and Wings are to appear on Mike Yarwood's Christmas Special TV show along with the Campbelltown Pipe Band. The millionth copy of 'Mull Of Kintyre' was pressed over the weekend. Whoever purchases this particular copy - over 800,000 have been sold to date - will find something to his or her advantage inside. Meanwhile, The Campbelltown Pipe Band have been voted Scottish entertainers of the year.

TOURS...TOURS

ARTISTS CONFIRMED for the Roxy Theatre in Harlesden, North West London: The Searchers January 6, Billy J. Kramer and The Marmalade 7, Rupert & Tribute To Elvis Show 13, Marmalade and Billie Davis 14, Helen Shapiro and White Plains 20, Mungo Jerry and Paper Lace 21, Alvin Stardust 27, Joe Brown and Tommy Bruce 28, Wayne Fontana's Mindbenders and The Swinging Blue Jeans February 3, Marty Wilde and The Trogs 4, Craig Douglas and Sweet Sensation 10, Georgie Fame and The Fourmost 11, Sandie Shaw and Leapy Lee 17, Frank Ifield and The Casuals 18, Bert Weedon and The Ivy League 20, Mud and Love Affair March 3, Gerry And The Pacemakers 4, Three Degrees 29, Platters April 28, The New Seekers May 5.

STEVE GIBBONS add Birmingham Barbarellas December 22.

JENNY DAREN: Middlesbrough Rock Garden December 16, Whitley Bay Rex Ballroom 18, Milton Keynes Open University 21, Kirkclevington Country Club 23.

TRAPEZE: Southport Dixieland December 29, Wolverhampton Lafayette 30.

STEEL PULSE: Doncaster Sand Piper December 16, London All Nations 17, London 100 Club 22, Bristol Turntable Club 23.

DEPRESSIONS add: Lincoln College Of Technology December 16, London Roxy 17, London Pegasus 21, 28, Brighton New Regent 30. Cancelled: Nottingham Katies 22.

DOCTORS add: Newport, Shropshire, December 30, Nottingham Katies 31.

JOHN OTWAY adds: Newcastle Guildhall December 23.

NEON HEARTS: Wolverhampton Ship And Rainbow December 15, Wellington Town Hall 22, Birmingham Barbarellas 26, London Roxy 28, Wolverhampton Lafayette January 1, Swindon Affair 2.

SLAUGHTER AND THE DOGS: High Wycombe Nags Head December 16, Croydon Eric's January 6, Croydon Greyhound 8, London Marquee 9.

STUKAS: Stoke Newington Pegasus December 17, London Roundhouse 23 and 24, Stoke Newington Rochester Castle 28, London Jacksons Lane Community Centre 31.

MOTORHEAD: Plymouth Castaways January 4, Penzance Winter Gardens 5, Birkenhead New Hamilton Club 9, Dudley JB's 12, Middlesbrough Crypt 21, Mumbles (Swansea) Nuts Club 19, Bishops Stortford 28.

Rads barred from Dublin Stadium

THE NATIONAL Stadium in Dublin has refused to allow the Radiators From Space to play a special Christmas show at the only reasonably sized venue in their home town.

This follows last week's cancellation of the Boomtown Rats' projected date in the same place.

A spokesman for the Rads said: "It now appears that the Stadium will not allow anything remotely new wave anywhere near their hallowed walls. The Radiators now intend to play a couple of unadvertised dates over the holiday period in the clubs they started in."

Meanwhile, the Boomtown Rats have rearranged their Dublin fixture at the Tivoli (near the Guinness brewery) on December 21.

NEW WAVE
HI-FI MAG SHOCK!
It's a hi-fi monthly written by people who're into music as well as equipment (gasp!), who think a new album by Talking Heads is just as exciting as a new technological innovation (quake!), who want to cut out the crap and bring hi-fi down to earth, where it belongs!

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"QUAND ARRIVE le group?"

All night I've been asking the same question, and all night I've been getting the same answer: "Une heure."

It's an answer that's patently untrue, since I've been here four hours already, and there's still no sign of them.

Here, if you're interested in the geographical details, is Paris' answer to Dingwalls, the Gibus Club, right here in Rue Faubourg du Temple.

It's a dump. I've tried to like it, really I have. I've tried the beer, I've tried the pizza (it was vile). I've even tried chatting up a local music lover. It turned out he comes here a lot, he likes Gilbert Becaud, he's never heard of the Sex Pistols, he doesn't know of any good French groups. He's only here for the biere.

Barrage

At eleven o'clock I try again. "Quand arrive le group?" He looks at his watch and points to the dial. "Une heure." And suddenly the horrible truth dawns. They don't mean in an hour at all — they mean at one hour. One o'clock in the morning.

What kind of a city is this? I mean, is that any sort of time for a pop group to play?

Two hours later, the situation has deteriorated. I'm deafened by the constant barrage of heavy metal and new wave blaring forth from the disco. I'm fed up of being kicked around by flat-footed, garlic-ridden, Parisien poseurs. And I'm beginning to doubt if this group really exist.

Maybe they're just a figment of all our imaginations — of the club-owner, who's announced their imminent presence on the front door, of the crowd here tonight, of the hopeful EMI shareholders, of the British music bizzers buzzing with their name.

Then at 1.30, a roadie appears and does roadie-like things onstage. A soundman sits down at the mixing desk. The stage lights go on.

And, at quarter to two in the morning, here they are, as large as life. "De Londres — les Rich Kids!"

Melodic

They just better be good, that's all I can say.

And guess what? They are good. Well, of course they are. Did you ever doubt that they would be?

The Rich Kids are — a pop group. Their theme tune, 'Rich Kids', the obvious choice for first number in their set, is a good example of what they're about — punchy and tuneful. Powerful and melodic. It will shortly be the group's first hit single.

The Rich Kids are — a splash of technicolour after the grey, greyness of the punk movement. All neat and fresh-faced and nattily dressed. The teeny mags will love 'em.

The Rich Kids are — from the right: bassist Glen Matlock, formerly of another well-known British pop group; guitarist and singer Midge Ure, formerly of another well-known British pop group; guitarist Steve New, at 17, in his first well-known British pop group; and



No kidding, these boys are gonna be rich

(Just ask SHEILA PROPHET)

last but not least (they always say last but not least about drummers) drummer Rusty Egan, who claims to have turned down offers from several well-known British pop groups, including the Clash and Generation X.

The set, as with all brand new groups, is a short one — they're still working their way up to an hour's worth of songs. The numbers are all originals, apart from two Small Faces oldies, 'Here Come The Nice' and 'Sha La La La Lee'.

Halfway through the set, they introduce a little tune called 'Johnny B Goode' which sounds strangely similar to 'Pretty Vacant'.

The number might be dropped by the time the band reach England, but for the moment, it's a good addition to the set — a touch of familiarity, a setting, something to waken the audience from its stupor. And it's a pretty good version.

A couple more original newbies, 'Put You In The Picture' and the catchy 'Young Girls' and they

finish off with 'Bullet Proof Lover', with Midge trying in vain to raise some real reaction from the audience.

They go off and there are a few claps and whistles, even a few cries of more. But it doesn't last long, and the group don't come back. Don't these Frogs know a good thing when they hear it?

Apparently, they do — even if they don't show it much. This is the band's third night at the Gibus, and the crowds have been growing steadily in number. Tomorrow the club is expected to be full.

Upstairs in their cubby hole of a dressing room, the group are justifiably pleased with the gig. And so, it seems is the promoter, because suddenly bottles of champagne are being opened in the office next door.

French girls begin to appear, and the group try their best to chat 'em up in true Parisian style. "Ma petite chou," says Steve romantically to one of them.

Midge, who I know from days of old, tells me about joining the group just a

few weeks ago, about moving to London. It was a big step for him: it meant giving up what remained of his career in Scotland, selling his house, leaving his family and friends. A big risk, but a risk that'll pay off. You wait and see.

He talks about the London groups Glen's introduced him to. "I was scared to meet all these people, like the Clash. I didn't know how they'd react to me, with my background. But they were great. I remember meeting Jimmy Pursey of Sham 69, and he said, 'Oh, I saw Silk at the New Vic, and you were great!' He's a dead friendly bloke."

Silk. The band that brought Midge to instant fame and fortune, and then almost as instantly, obscurity.

"We brought out a record called 'The Kid's A Punk', you know," he says. "It was last summer, right at the beginning of the punk thing. That record was Martin and Coulter's interpretation of what was happening. When we first heard the song, we said, 'Oh no. They must

be joking!' But there was no way we could get out of it. It was really sickening to see what was happening musically, and not be part of it."

Rusty, the band's talkative drummer, wanders over to explain why he joined the group.

"I saw the bands from the beginning playing at the 100 Club," he says, "but I didn't want to be a nasty punk, so I didn't join any of them. Then I saw Glen and read about him leaving the Pistols, and the reasons for it, and I thought he's the one for me. So I conned my way in — I'd been in the group for two weeks before Glen found out whether I could play or not!"

At what looks suspiciously like five o'clock, the group are herded out to their mini-bus. A riotous journey back to the hotel, with everyone doing Inspector Clouseau imitations — bumps on the head all round — and there's just time for a cafe creme in the caff around the corner before collapsing into bed.

In the streetmarket outside, the shopkeepers

are already opening up for another day's business.

The next day is spent sightseeing, shopping, and seeing 'Les Guerres des Etolles' (Star Wars to you and me). Midge loves it, Rusty isn't so keen.

Then in the evening, various very serious French reporters arrive at the hotel to quiz the group about their social significance.

The group tell them they're just in it for the music, but they're not letting them off with that old line.

One guy asks Glen about the Pistols' TV outrage, and Glen explains, "We were just having a laugh like groups do. We'd had a few beers, he asked for it, so we gave him it."

The reporter is unconvinced. He tries again about the 'social phenomena of punk'.

"Look," says Midge, "everyone has to be into politics these days. It's just the fashionable thing. If you sing a song about the girl next door, they ask you what political party she belongs to. It's ridiculous." Silence. The reporter

considers. Then he says: "Ow do you see se connection between zis phenomena and Dadalism?"

The group look blank, as does everyone else in the room. "Eh?" says Steve.

It's time to go. Next stop is La Coupole, a restaurant where the band (and us hangers on) are being treated to a slap-up meal by Pathe Marconi, the French record company.

On the way, Midge talks about the Small Faces, and his disillusionment with seeing the reformed group — "Marriott was such a big hero of mine, and there he was looking old and fat, and his voice had nearly gone" — while Glen discovers a new song title, 'Disgrunted, Disgusted and Peeved' "Wouldn't that be a great name for a song?" he enthuses.

Hockney

It was Glen who chose the restaurant, because he'd heard that David Hockney ate there when in Paris, and that the walls were covered with famous prints.

When we get there, the walls are bare. The food's okay, though.

But remembering the old maxim, 'Never feed a rock group before they go onstage,' Pete Pers-Walmsley isn't too happy about the dinner — and he could be right. The band are still feeling pleasantly plump and well fed when they reach the club.

Not that it shows in the act — the three front men still manage to cover more ground in 50 minutes than most bands do in an hour and a half. Especially little Steve, careering around like a puppy who's out of control.

Things do go wrong in the set. There are problems with the sound, problems with equipment.

But the group battle on like true professionals — which is pretty good going when you consider that Midge is the only one who's actually been on the road with a group before. (Glen did go out on the 'Anarchy In The UK' tour but since they only ever did three dates — that doesn't really count.)

Encore

And tonight, they finally achieve the impossible — the French kids are aroused enough to ask for an encore!

"Maybe you remember a group called the Monkees," says Midge. "They had a theme tune, and we have one that sounds a bit like it."

The audience have no idea what he's going on about, with his broad Glasgow accent, but they cheer anyway, and the group storm through a repeat of 'Rich Kids'.

The Rich Kids were bound for some sort of stardom right from the start. Before they'd even played a note. A mixture of Silk and the Sex Pistols — how could people fail to be intrigued?

But there's more to them than that. Forget the past. This group is different to anything the individual members have done in the past. And this group is happening now.

You can catch 'em this week, playing their first British gigs.

Officially, they're warm-up dates.

But if what I saw in Paris is anything to go by, they should be hot enough for anyone to handle.

Singles

THE WEEK THE MUSIC DIES

... all stop for Christmas

JUST THE 17 singles this week. Not many — eh? Ah well, you see, the countdown to Christmas is well under way. Anything aimed at the lucrative Christmas market was released weeks ago. We're into the slack period now. There's only one more Radio One playlist before the **BIG DAY**. Here we go then . . .

HO BLOODY HO mused Santa as he patted the little girl on the knee and sifted through the small pile of vinyl offerings. They're a bit late with these, there's no room left in the sleigh . . .

THE BEACH BOYS: 'Little Saint Nick' (Capitol CL 15954). Well, well, well (three holes in the ground — geddit? Gotta fill this half page somehow). Festive number from the Beach Boys Christmas Album of 1964, now re-released on Capitol's mid-priced CAPS

series. Putting it mildly, this is far from being the best thing they ever did. If it was intended for the Christmas market why wasn't it put out earlier? Aha, perhaps it was aimed at the Easter market. On the flip side, kiddies, you can put your own words to the instrumental version of 'Little Saint Nick' before listening to the ghastly **Disneyesque** production of 'Santa Claus Is Comin' to Town'. Much more of this, children, and Santa simply won't come.

VERNA LEE POWELL: 'He Is My Santa Clause' (Jama JA 0040). They can't even spell my name right mused the old bearded one, pausing only to pour himself a medicinal shot of brandy. Not a bad toon actually, gives a sorta Jah feeling to the occasion. Ooh man, just hear dem sleigh bells aringin'. Dis music send dee

tingle down ma spine. I'm dreamin' of de black Christmas . . . dum de dum . . . A good record and a close contender for record of the week, but what's this.

EDDIE AND THE HOT RODS: 'Quit This Town' (Island WIP 0411). Over to Barry Cain who reckons this ain't arf good . . . after 'Do Anything You Wanna Do', this is the best cut of the album 'Life On The Line'. The Graeme Douglas guitar break is eclectic (my, what a long word). Single of the week. Better though to indulge yourself fully and purchase the album in its rockin' entirety.

JOHNNY G: 'Call Me Bwana' (Beggars Banquet BEG-3). Amusing reggae type number with entertaining lyrics. Not at all bad for a white.

RAUL DE SOUZA: 'Sweet Lucy' (Capitol CL 15955). Raul who?

Over to the official blurb . . . A recent acquisition to the Capitol label is jazz trombonist Raul De Souza . . . De Souza who hails from Brazil is currently in the process of designing a new trombone featuring an electric valve.

CHORALE: 'Knock Knock, Who's That At The Door' (Decca F 13746). Talented collection of singers and musicians come up with a sticky Christmas effort. Bit like glazed fruit really — It goes all soggy when you try to get into it. Miss. Big Miss. (That one over there with the tight jeans on).

THE FLYS: 'Bunch Of Five' (Zama ZA10EP). The first record from Coventry based band The Flys, who have recently been appearing with the Buzzcocks on a number of British dates. Five tracks for 95p can't be at all bad.



EDDIE & THE HOTRODS: ain't arf good

Try 'em.

CHELSEA: 'High Rise Living' (Step Forward SF5). Average nouveau wave rocker. Doubt if it'll make much impression on the charts. There's so much of this kinda thing around at present. Think they ought to try for a more distinctive sound — they've got the talent to do so.

GAFFA: 'Normal Service' (Cleverley Bros CBM 002). Four tracks from the Nottingham based band who are fast gaining a reputation for being a good live act. A certain degree of parody worked in with clever songs and obvious talent. Buy it and try it.

DAVID SOUL: 'Let's Have A Quiet Night In' (Private Stock PVT 130). Let's not.

THE CARPETTES: 'How About Me And You' (Small Wonder

small 3). The accompanying letter with this single reads as follows: This is the latest waxing on Small Wonder Records. The Carpettes come from Tyne and Wear which I believe is in England. They spent ten hours on the motorway and then nipped into the studios. Maybe they should've kept going. Definitely.

TITO SIMON: 'Rocking Time' (Jama JAS 0038). Nice sax break to this reggae beat number, but looks like it'll be filed under also-ran.

THE STOAT: 'Office Girl' (City NIK 1). First single from a band who sound like they might go further. Some talent here, but rather rough round the edges.

J. RYDER: 'Let Me Be Your Lover' (MCA 334). Harmless boring sticky up-tempo ballad. Radio Two material.

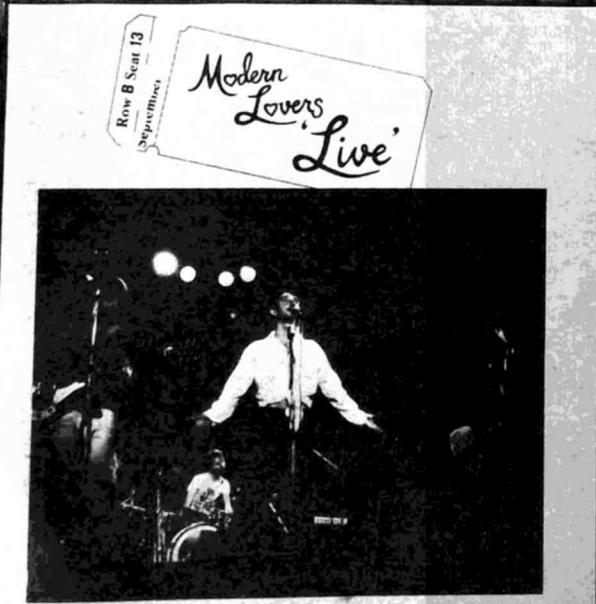
MAYNARD WILLIAMS: 'Christmas Dream' (MCA 333). A seasonal song written by Andrew Lloyd Webber and Tim Rice which was first used as a theme in Andrew's score for the film 'The Odessa File'. The whole world needs a Christmas dream . . . fra la la . . . Could be the Christmas hit — of 1979.

NEIL DIAMOND: 'And The Grass Won't Pay No Mind' (MCA 337). Taken from the album 'And The Singer Sings His Song'. Diamond is now with CBS. Don't see the point of this single being released. As an album track it was fine, but.

SIMON MAY: 'Benny's Theme' (Pye 7N 46027). Thick twit from Crossroads gets married. Shock horror and here's the sticky instrumental to go with the momentous occasion.

This album does The Egyptian Reggae (LIVE)

So does this one! (In an Echo Chamber)



BSERK 12/BSERC 12

BSERK 9/BSERC 9

The eagerly awaited Modern Lovers Live album.

Four new songs, including the next single 'The Morning Of Our Lives'. As Jon Birch so succinctly put in MelodyMaker

"It was a magnificent evening and if/when they return, do not hesitate to go everynight they're playing"

There comes a time in everybody's life when the only thing to do is to get silly — Get Silly, Buy the Album!

Jonathan Richman and the Modern Lovers . . . the most fun you can have with your clothes on



I'm a madman but I'm OK

says Graham Chapman to Robin Smith

THIS MAN is:
1) A civil servant and an upstanding member of the community. Living in Little Oakton with his wife, two children and a cat called Oscar. He catches the 8.30 every morning to Waterloo, changing at Little Pissington for the Eastern Region, arriving at the office precisely at 9.30. He has never indulged carnally with Boris, his luscious German secretary, except once in the broom cupboard at a Christmas party in '56.

Or 2) Slightly loopy.
Or 3) An insane television actor and playwright, capable of frightening Johnny Rotten.

You have 15 hours and three seconds to answer. Of course it's number three. The eyes give it away don't they? He's none other than Graham Chapman, hero of Monty Python. He arrives with part of a cardboard box draped over his head.

"I'm not coming out."
"It'll make a better interview if you do."

"No, I like it in here."
Please.
"Oh all right then."

Chapman admits to being mad.
"Yes, I'm quite insane. It's no fake I'm mad. I was very young at the end of the war. There was a plan crash and I saw these bits of Polish airmen in the trees. I decided from there on that I was going to do whatever I wanted."

Chapman went to Cambridge to become a doctor. One unforgettable day he met John Cleese and from there it was a short step to the Cambridge Footlights Revue and then the BBC.

"We met Bill Oddie of the Goodies at Cambridge," he continues. "But I don't like Goodies humour, it compromises and is specifically designed to please an audience. It always seems to be a little bit contrived, we've never done that we don't want to be derivative of anything. But then that's an impossible thing to do because everything derives from something. We don't even need an audience when we record."

Python is now successful worldwide, even a dubbed show in Japan.

"They have a discussion programme after each show," says Chapman. "They must find it worthy enough to take it seriously and I'm very pleased for them. It's also done very well in America because there's nothing like it out there. We've made some money from the series but the taxman comes along and takes away 83 per cent. I live in a house in Highgate that's partly falling down."

He decides to talk about his parents and childhood.

"Sometimes it was bad, they were always forgetting my birthday. Aren't mothers odd? Have you



ABOVE: I'm almost out of my box Graham Chapman INSET: Terry Gilliam



noticed how they always compare you with other people saying 'Ooh hasn't he got nice hair' and wanting you to dress like your friends. I stayed with John once down at his parents. His mother said I had nice hair and how well dressed I was. That night she crept into John's room and in the gloom started cutting his hair. At first he thought it was a wasp landing on his neck. He couldn't be bothered to do anything else so he let her get on with it. It was a real mess when she'd finished but John's mum loved it.

"She's a bit unhappy that we might be moving to America because of tax reasons. We're going to prepare a high cholesterol diet so that she can have a heart attack and end it all before we go. A huge pot of butter mixed with 14 pounds of shrimps should do it, there's lots of fat in that."

Not so long ago a charity football match brought the talents of Keith Moon and Chapman together.

"I was in my major's uniform wandering around. I'm a rugby man myself. Some football players don't even have a shower after the game, they just go home. A lot of them don't even share a communal bath, rugby players know how to enjoy themselves afterwards."

"I saw Keith in the bar

and I was amazed at his ability to play a game called 'Three Shitties'. You stuff some pennies in between the cheeks of your bum and shuffle over to a pint pot and attempt to get them all in. Keith's very good at it, he even manages to go over a series of obstacles and still get them in.

"Anyway we drove off to have a meal and then on to his house. I remember I drove over his chauffeur's hat - no his head wasn't in it at the time. Moony's a nice chap, he seems to have quadrophobic stereo systems everywhere. Most of the walls appear to be glass and he takes delight in walking through them. I don't think he's ever injured himself."

"I'm producing a film called 'The Odd Job'. It's a black comedy about a man who tries to commit suicide but can't make it. He takes a contract out on himself but his life works out so he doesn't want to do it anymore. But the contract's still out and numerous other people get killed."

"The Sex Pistols also wanted me to write something for their film. They issued a summons for me to meet them but as I'm not a person to grovel I said I would meet them on my own terms in a pub. I arrived half an hour late and they were discussing money. I thought this was very un-

punk like. Anyway a row started and I said I was quite willing to kill anybody in the bar to prove what a serious person I was. Well not just anybody but maybe a friend or two. With that they got really scared and walked out.

"I can be quite a violent person. Some people can't abide me socially. Apparently the rest of the Who are scared of Moon but that aggressiveness is necessary to the band."

"At the moment our situation is similar to a group. Because we haven't done a lot together for a long time people think we've split up, but that's not true. To refresh ourselves we've been doing other things. I'm writing a book called 'The Autobiography Of A Liar'. I'm also doing a television series called 'Out Of The Trees', one programme has already been shown and some people said they couldn't understand it."

The team should be coming together early next year to film the next Python epic about a guy called Brian.

"He was born in the barn next door to Jesus. I don't think the plot is going to offend anybody. There's a series of crucifixions and a shot of people singing 'Look On The Bright Side'. There's always hope whatever is happening."

"I do believe in God but I accept all faiths have something to offer. I don't believe in sticking to one. After all they're all saying basically the same things."

"During 'Monty Python And The Holy Grail' we had to do some filming in a muddy area. They chose a patch of filth which was also the cesspit of a cottage. They had me along in case anybody became infected, well I am a doctor and I'm cheap. Mike Palin had to crawl in the mud and it took about 25 takes to get it right. At the end he went completely berserk wallowing in the mud and screaming. It was quite a shock because he's normally one of the quietest people around."

Terry Gilliam, Python animator, has staggered into the discussion. He looks like a slightly fatter version of John Denver who hasn't shaved for a week. How does he react to critics calling Python obscene and sick?

"No, I don't think that's true. We're helping people to laugh at situations and that can't be bad. It helps me to channel my violence. I used to be in the army where'd they get you to shout 'kill! kill!' over and over again. Python is a far better way of getting rid of aggression."

"I find punk very amusing, they're all like Monty Python characters. Johnny Rotten is a definite Python name and we actually used to have a character called 'S. Vicious'."

Slaughter & The Dogs

new single
DAME TO BLAME



F13743

DECCA

Will Ivor Bigun get his wares on your 'table?



IVOR BIGUN: something new with pipes.

SOMETHING TERRIFYING is going to happen.

Scots are a terrible race. First they come marauding all over Hadrian's Hall and settling in London (usually ending up drunk and in national newspapers). Then they beat us at football. Then, once they get a bit of oil, they want to devolve themselves.

Now, the final insult, they stick a bagpipes record at the top of the charts. And it's not going to stop there. I got a mysterious phone call this week from a man calling himself Ivor Bigun who threatened some dreadful things.

Ivor is to be the leader of the London Pipe Band And Choir who have a single out on Epic this week - a bagpipes cover version of Abba's 'Arrival'.

Ivor claims that Stig Andersson of Abba has heard the record and wants to release it. Already the single is selling fairly well in Australia, and, as everyone knows, Australia leads where the rest of the world follows.

Mr Bigun, as he prefers to be called, has some frightening predictions for 1978.

"I want to create something new with pipes," he says. "I'm working on an album now, 'Punk Of Nessie' which is going to be big next year. We're going to outsell Bert Weedon."

"There'll be a funky rhythm section and pogo pipes. Bagpipes have never been exploited properly. This album will take pipes in a new direction."

I am not making this up.

"I'm trying to get Paul McCartney to play bass on it and Cherry Gillespie, ex-Pan's People, is in the choir. There'll be heavy metal pipes - Andy Stewart is last year's thing."

Purists of the bagpipe might well be outraged by Mr Bigun's approach in marketing - the postcard plugging the record I received had a picture of a Tartan warrior (supposedly Mr Bigun himself) flanked by two naked girls, both with a hand up his kilt.

"We-el... you need some wind to blow those things up and it helped. Besides, a true Scotsman never wears anything under his kilt. They were just checking."

So far, thank God, 'Punk Of Nessie' is in its embryonic stages but Mr Bigun assures me he'll provide me with a Scotch tape of the record before it's released. Watch this space but don't hold your breath.

DJM RECORDS have signed Abu Hafila, a 10-piece classical orchestra, who wish to remain anonymous, with Israeli singers, a Moroccan drummer, an Egyptian tambourine player and a blind bongo player from Iraq.

An album 'Humpin' has already been recorded and a single is threatened for February.

The music is produced by two men with the unlikely names of Eazi and Zazem who are eager to promote middle eastern disco music in the west. "It's a fun record," said an uncertain-sounding press officer.



FIG 1
Pose of the year
CHARLIE BRINKWORTH R

EVER WONDERED what makes people so successful with members of the opposite sex?

Is it their soap? Is it their deodorant? No, it's their ability to pose. Yes, posing is now fashionable. If you want to get ahead, get a pose.

Some spend up to four hours a day posing in front of a mirror. But they are usually professionals. We suggest a few practice poses before any public performances.

Here is a diagram of one of the most famous poses of all time (see fig. 1). Try it at your next party or concert. CHARLIE BRINKWORTH

Kiddies corner

AS IF 'Derek And Clive Come Again' had not gone far enough, more unsavoury vinyl material is about to hit our record stores.

It's all part of a disturbing new cult that is causing concern to all right-minded, decent-living parents across the country.

BLYTON ROCK looks like being the biggest thing since Jesus walked over the water and turned it into wine.

In fact, though it has been lying dormant for some considerable time, Blyton Rock has been with us for many, many years. Who can stand up and honestly admit that he or she has never indulged in a little 'Noddy' or perhaps experienced a dose of 'The Secret Seven'? I know I have.

The revival of the Blyton Rock movement has been brought about by Phonogram, a dubious record company operating out of the heart of London's West End.

Despite strong opposition from Mary Whitehouse, Lord Longford and other all-important bodies, this record company has gone ahead and released six Blyton Rock albums.

Each one lasts for an hour and features stories of the now-deceased cult hero Enid Blyton. The titles you should be aware of are: 'The Famous Five', 'The Secret Seven', 'Noddy', 'The St Clare's Series' and 'The Naughtiest Girl Series.' They retail for £1.75 each. You have been warned. B. GEARS



ELVIS IS DEAD

IT'S THE musical they thought couldn't be made. It's the action-packed extravaganza they said would never work. It's the combination of new and old actors that skates the thin line between devastation and disaster. It's...

'Elvis' - the musical they're all going to see. Or are they?

After slipping into a half-empty house on the third review night last week it seemed not. After grimacing and fidgeting through the nearly two hours of lifelessly zany entertainment on offer it seemed as if they had made the right decision.

The conclusion to be drawn from enduring the spectacle appears to be the very opposite from that which is intended.

Elvis Presley does not, repeat not, live again on the London stage. The King is dead. Rather the sixties spirit of director Jack Good - TV producer of 'Oh Boy' fame - is exhorted to dominate the entire proceedings... to the extent that credibility sinks to a lower level than that of any of Elvis' own dreadful films.

Slides and film reels are displayed throughout, telling the 'story' where the cameos - three acceptably passable imitations played respectively by Tim Whitnall, Shakin' Stevens and P. J. Proby - falter. No dramatic coup is spared. For instance the lengthy footage of Hitler's pre-war rallies, the entire re-run of the intro to the '6.5 Special' and yards of Beatles' clips all appear to be dynamically relevant - whereas any mention of Elvis' manager, Col. Tom Parker, or any outwardly bizarre aspects of his life at Graceland do not.

The story is in the songs. The legend is in the music. Or that's what they wanted to say. As it is the nails are driven into the coffin with agonising slowness as one corny and ineffective routine follows another. With the concluding 'American Trilogy' tears are meant to erupt in the packed stalls - in truth hankies have appeared long before. And for all the wrong reasons.

JOHN SHEARLAW



Tim Chimes (drums); Craig Whipsnade (guitar); Lloyd Grosvenor (keyboards); Helmholz Watson (sax/lead vocal); Gary Tension (bass), from Leamington Spa.

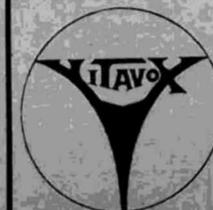


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Albums

Alice is past it



Alice and his friend Tim Lott

ALICE COOPER: 'The Alice Cooper Show' (Warner Bros K 56439)

ALICE COOPER made a wrinkle in the seventies at the crossroads of glam and west coast bizarro heavy plutonium music. Kids liked his anthems - still do - even as he played golf with parties in Hollywood.

1977 examines that hacked about face in a tough light, especially when the scam is confined to vinyl without that over the top visual drama to juice things up.

Cooper, as a singer, was never that hot. His monster movie squeal became irritating very quickly, but as a one-off it was superbly corny and made 'Schools Out' the party favourite it is. Spread across an album, tho', the Cooper tonsils get dull.

What really redeems 'The Alice Cooper Show' from the poor crass (as opposed to the smart crass which Cooper excelled in) is his backing musicians, the dramatic pzazz of Dick Wagner and Steve Hunter, twin lead mechanics without parallel.

They play heavy metal music but with a sharp point. So there's nothing here that equals their contribution to Lou Reed's 'Rock 'n' Roll Animal' (check 'Sweet Jane' - howee!) but they are class, even on

lumberers like 'Billion Dollar Babies'.

I can't say this album interests me that much because it's a bit of a relic, but if you want to hear new, less polished versions of teenage hymns like 'Under My Wheels', 'Eighteen', 'Only Women Bleed' and the schoolboy snot of 'Schools Out' 'The Alice Cooper Show' provides them, heaved up and ranting.

The worst failing of the album is the sense of vacuum caused by the sound of stage theatrics - Vincent Price intoning about giant spiders while it's obvious utterly fascinating things are happening on the invisible stage. It pisses me off I never got to see him, so such aural prick teasing is nothing but annoying.

Alice, or Vince as he's known down at the sanatorium (drying out from a Schlitz OD) is pretty burnt-out all round nowadays. Once though

+++ **TIM LOTT**

NEIL DIAMOND: 'I'm Glad You're Here With Me Tonight' (CBS 80044)

IN WHICH the world's richest singer returns. Justifies price tag. Presents excellent album.

The awesome escalation of the popularity of Neil Diamond had this reviewer convinced many moons ago - and this prime-from-the-prime offering far and

away scoops the pool from 'Love At The Greek'; last year's live double which oh-so-nearly captured Diamond's charisma.

Long time Four Seasons producer Bob Gaudio takes the honours here steering the unique, hoarse-and-nasal voice through a fabulously large orchestral backdrop. Each track a riveting and trembling epic delivery... just like always.

But better. The songs - mostly Diamond compositions - are the strongest and most varied collection for some time. 'Desiree', 'Free Man In Paris' (the title song of the upcoming movie) and the moving urgency of 'Let The Little Boy Sing' are precise and perfect; polished presentations. Oddly perhaps, the only disappointment is Diamond singing Brian Wilson. 'God Only Knows', as the album's opener is unconvincingly (and uncharacteristically) weak.

With perfect timing Neil Diamond hits yet another peak; thanks to Bob, the boys in the band, and everyone else who made the whole thing possible. And that means you. ++++ **JOHN SHEARLAW**

VARIOUS ARTISTS: 'Live At The Vortex' (Vortex NEL 6013)

THE TAIL end of any musical trend is depressing... endless strings

of no talent, no future bands mechanically recycling the sounds of 12 months ago. While truly original, talented bands have gone on to pastures new, this lot can still be seen down the Vortex, lost in their own time-warped, churning out last year's thing.

And while it's probably still quite valid live entertainment ('s all right to dance to, innit?) there really is no justification for putting it down on record.

It might seem a bit hard writing off all these newish bands on the evidence of just a couple of tracks, and of course it is possible that this caught them on an off-night, or that they've improved since then, or

But to be perfectly honest, I can't really see any of them advancing very far until they can shake off their outdated formula and find their own direction, instead of just retreading someone else's. +++ **SHEILA PROPHE**

THE COMMODORES: 'Live' (Motown STML 60072)

FILE UNDER American. File under 'funkier than molten metal' or 'hotter than the master of rump-trotting and soul-shaking'. Or the other way round it's that sort of album.

The Commodores in America are very big names indeed - purveying an almost infinitely pleasurable

melting pot of sugar sweet soul and stirring funk - moving from strength to strength via huge nationwide tours and super-polished albums. It was during one of the former last year that 'Live' was recorded. A natural enough step.

But not unfortunately a totally satisfying one. It's one of those 'great if you were there' live albums, full of shouts and reaching out, long build-ups and even longer conclusions. And a whole lot of shouting, screaming A-PLAUSE. As if you needed to be reminded that they're good.

Which they are. Sandwiched in there somewhere is some mighty fine funk. Powerhouse hits and demon favourites no less. 'I Feel Sanctified', 'Easy', the brilliant 'Sweet Love' or 'Won't You Come Dance With Me' for instance. But

take a look at the honours split between the band and the audience. The edge and polish is taken off altogether. Dissolved disco that charges into nowhere. No fun.

'Live' is a mixed bag. For the patient it can work wonders, as a primer it's less than ideal. Or maybe a sock-it-between-the-eyes single album (sans the crowd) would have served the purpose better. ++++ **JOHN SHEARLAW**

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Albums

BOZ SCAGGS: 'Down Two Then Left' (CBS 86028)

SCAGGS appeared from somewhere between obscurity and small time hero, launching himself onto a large market.

Again he exercises his trademark of seemingly effortless confidence. The first three tracks are easy but before you get the impression that they're too underplayed something comes through setting them alight. On 'Watcha Gonna Tell Your Man' it seems to harden with the odd guitar break and a positive chorus. 'We're Waiting' lacks the continuity of the others, for a time it shifts too much but eventually points in the right direction especially when the brass comes in. At the end there's a fine instrumental blend that really opens out.

'Hollywood', the current single, is pure disco and goes well with the contrastingly sad 'Then She Walked Away'. 'Gimme The Goods' features a more aggravated vocal refrain from Scaggs but it comes over effectively. The instrumental arrangements seem to be more basic with massive doses of guitar and brass. The light opening to '1993' gives way to solid rhythm and another piece of disco, but the lyrics are superior to your usual stuff. The opening theme is brought in midway through and there are also some weird vocals that seem like a cut from 'Tubular Bells'.

'Tomorrow Never Came' is an odyssey reaching up from guitar to Scaggs' voice. It ends almost as it began with the guitar by itself. A soulful and perhaps the most personal song on the album. What can I say? Except to give it + + + + **ROBIN SMITH**

THE TRAMMPS: Trampps III (Atlantic K 54025)

"MUMMY, why do the Trampps spell their name with two m's?"

"Quiet, dear, you shouldn't ask questions like that."

"What do you mean, Mummy?"

"Well, dear, it's rude. You see, the Trampps really aren't very good at music, and they think more people will pay attention to them if they spell their name wrong."

"They must be very silly people, Mummy. Why do they play such boring music, too?"

"It's not boring dear. It's professional, tight and together: another tip-top release from one of the hottest soul outfits ever to have scorched its way out of black plastic. The Trampps are right on, in the groove and ..."

"Just cut the bull, Mummy, and take this crap off." + C. VAUGHAN MIDDLETON

JOE SIMON: 'The Best Of' (Polydor 2391 311)

SIMON is an American soul singer whose 1970 international hit 'Step By Step' finally gave him the recognition that soul fans had long argued for.



BOZ SCAGGS: small time hero

This collection contains a dozen tracks made on the Spring label, since 'Step By Step' (which is of course included) and although he was scoring hits in America way before that date, this bundle features more of the numbers that British fans will know and love.

Like compatriot Bobby Bland, Simon has a more subtle voice than many soulsters and this fact has encouraged his producers (just like Bland's) to surround him with strings and choruses.

It's a ploy that I'd like to see changed once in a while. There's no reason why such a singer shouldn't also sound good (some might say very much better) when surrounded by the basic choppy guitar-plus-horns that, for instance, the Cate Brothers from Memphis still feature to such effect.

This feeling is strengthened by 'Cleopatra Jones' (Simon's own production for the film of that name) where a more pared-down accompaniment delivers the most danceable cut on the album.

This is a 90 per cent good album but I'd like to think that when the next seven years' 'Best Of Joe Simon' is compiled someone's taken the brave decision of cutting things musically a little closer to the bone. + + + + **DAVID REDSHAW**

BILLY PAUL: 'Only The Strong Survive' (Philadelphia International SPIR 82236)

THERE'S NO mistaking this album's by Billy Paul. It's so professional, so polished. The production is impeccable and there's not a flat note to be found.

The material varies from the smoochy 'Everybody's Breakin' Up' through the almost gospel 'Tak'in' It To The Streets' to the catchy up-tempo songs, and harbours several potential singles including a much improved version of David Soul's hit 'Don't Give Up On Us

'Baby'.

All that remains is the voice. Now Billy Paul always sounds as if he's being put through a mangle, and as a result his distinctive style has produced some of the all-time soul classics. Here though he seems to have lost the edge, so the songs often lack the necessary emotion. Perhaps it doesn't help that each song tends to be a minute too long and leaves one in no doubt as to its title.

Nothing near the 'Me & Mrs Jones' class, but for pleasant, soft-centre soul a worthwhile investment. + + + **KELLY PIKE**

TRICKSTER: 'Find The Lady' (UA UAS 30132)

I CAN see why they're called Trickster. The album leaves one in a dilemma; they don't sound a bad band, but they seem so contrived.

The basic fault appears to be over-production. Add to that choir-like backing vocals and intricate, yet insistent, piano and the result is a poor imitation of Queen. The difference lies in that Queen are still clear-cut, although complex and continually vary their material. Trickster have the ability, but at present they are engulfed by their arrangements.

The one song which suggests they could radically improve with experience is 'Louise.' At the moment they've thrown themselves in too far, but in time could mature to produce classy MOR rock. + + + **KELLY PIKE**



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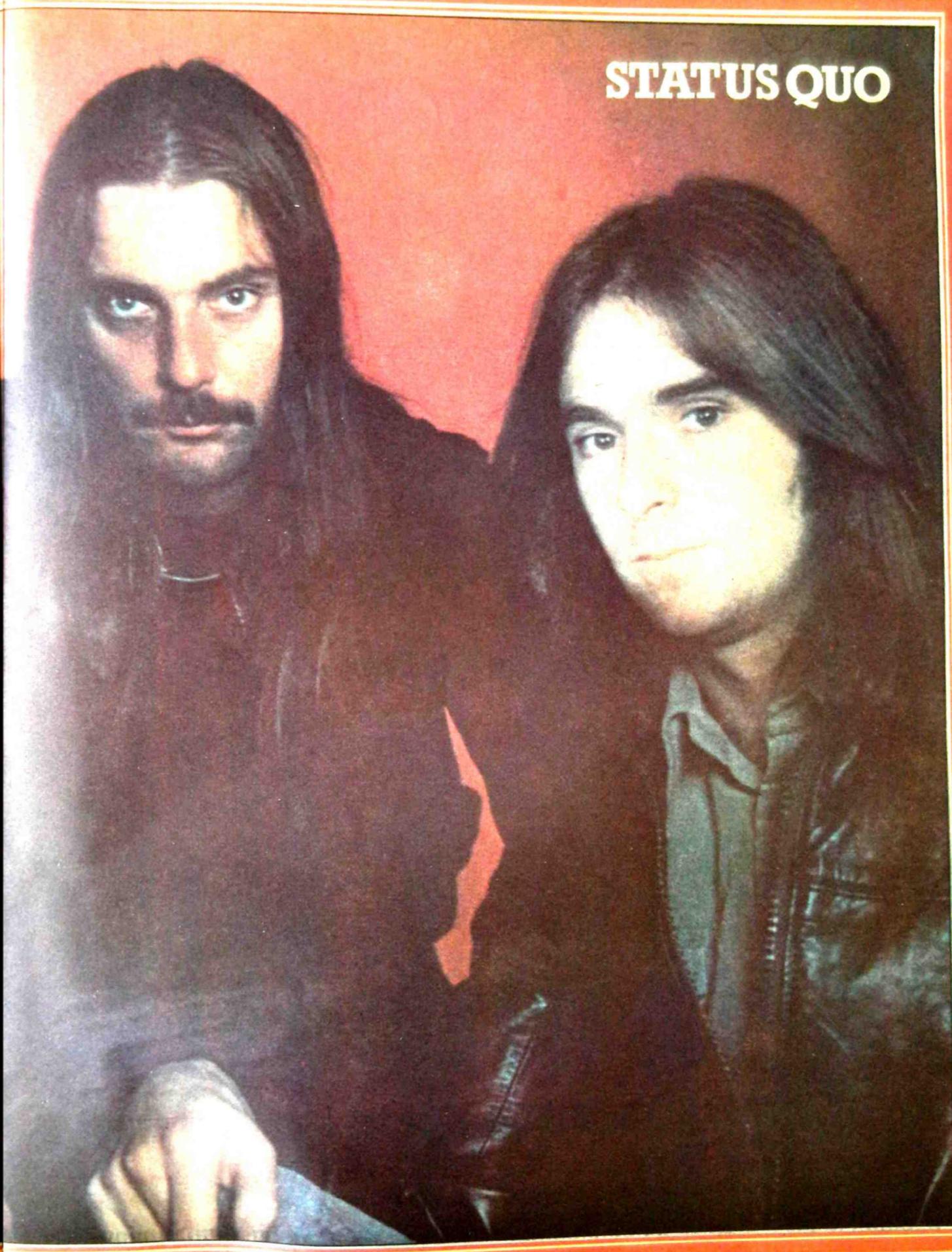


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Record Mirror



STATUS QUO

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

Mailman

Are we fools?

WE HAVE loved the Rollers for four years, but we think it's about time that someone kicked them up the bum. Have they forgotten that they do have some loyal British fans left? Or would they rather spend their time abroad. We wish someone would remind them that without us they'd be nowhere.

Do you think you could possibly fit into your busy schedule and give us a few concerts in the near future? Maybe we're fools to love you, but we do. They say absence makes the heart grow fonder, but bloody hell this is killing us.

Lynne Chester, Ann Holden, Susan Hesketh, Preston, Lancs.

Terrible Tina

TO THAT Tina Charles addict from Welwyn. Everyone's entitled to their own opinion so I'll give you mine Tina Charles is a load of crap, she has contributed nothing to British music. The Sex Pistols are great and will go on for ages. They're not poxy.

A Sex Pistols fan from Dartford.
P.S. Your crosswords are too hard.

Marc on mars

THANKS A million for the interview with Gloria Jones. It's nice to see that someone realises that Marc wasn't just a flash in the pan to be forgotten about when he died.

And thanks to all the fans who are sending in condolences and special notices. I grew up with Marc's music and to realise that I'm not going to see him again hurts a lot. Keep On Truckin' Gloria, Marc would want you to because life's a gas. Marc's just an elemental child in the ballrooms of Mars playing his Les Paul for Jesus.

K. Deveney, Bootle.

Going down

MANY MONTHS ago I witnessed with dismay the death of Disc, which was not so much a music paper but more a way of life, promoting various excellent musicians and writers.

However I then bought Record Mirror which I fear is hardly even a music paper. I suffered Abba, punk, Barry Cain and appalling articles. My horror began to rise but I didn't say a word, I was

addicted to the cartoons. But now as J. Edward Oliver leaves your publication so do I. Rosalind Russell must be a woman of strength to stay with you for so long. To Robin Smith and Tim Lott I wish love and luck. They are capable of greater things.

Sarah Openshaw, Blandford Forum.

+ Thanks for your opinions, but we think it's better. If Disc was good, why did it die? By the way, Rosalind says Record Mirror has made her go weak at the knees but that's because it's so good.

Who's counting?

I WAS utterly appalled by your magazine's article on Cliff Richard's concert at Croydon Fairfield Hall. The critic could not have gone on the night I went because there were at least 800 teenagers there not a few.

Clare Bailey, Caterham.

+ Did you count them all?

Cretin hater

YOUR PAPER is crap. It must be to print letters by cretins who call themselves Fonzie. I don't think he's the least bit cool with derogatory comments about the most superior of all rock bands, Status Quo. As a loyal fan of the foremost rock band in the world I am sickened by this fart who mocks one of the few things in the world which are still sacred. Why allow nards like this to have letters published? If I knew who he was I'd knock hell out of him.

Razor, Derbyshire.

+ Now that's what we like, good, open-minded opinions.

Smashed

PLEASE TELL Mr. C. S. Morris that a Rainbow concert wouldn't be the same without Ritchie smashing his guitar, it's a necessary and integral part of the act.

I saw Rainbow at Stafford - tremendous. Bring back Fresco or I'll stop buying Record Mirror.

From a cheese and onion sandwich pervert, Sheffield.

Now, look 'ere

ALL THIS punk trash is crap. Why don't you carry stuff on Genesis, Supertramp, Quo, ELO and Marc Bolan?

Punk hater, Salford.

+ If you'd taken the trouble to look, we have.



Why are we waiting?

The Alien's back

THROUGH THE depths of infrastellar hyperspace tumbled the ominous shape of a golden cherry fruit machine (less conspicuous than a police telephone box). Suddenly, in a blinding flash it rematerialised in the dark, dank crech infested confines of a pub somewhere in Staffordshire.

Despite the strange surroundings: Crucified effigies of the members of some obscure group called Inflatu who adorned the walls and a bass carrying dummy hung transfixed to the

dartboard, the mysterious figure that had just appeared seemed unperturbed. He strode to the exit, carelessly ignoring the creches that lay grovelling at his feet - a far more important matter occupied his mind. He had a mission to carry out, to accomplish the impossible, to boldly contact new forms of life and low intelligence. In short, he was going to write a letter to Record Mirror.

Evening fans, it is I, the handsome (?) star of countless galactic asylums and the bane of the music press. Only the dazzling lure of 'Star Wars' has brought me

back, otherwise it's just the usual return to a despondency in a despondent land. 'Virginia Plain' hasn't reached Number One, Radio One is still staffed by boring old farts and Juicy Lucy is late in putting her bra on for Christmas (as rare an event as Queen making a good record).

Never mind there is still XTC and the Sex Pistols, Eric Clapton, Tim Lott, Shirley Bassey and of course Record Mirror. After a month without it, it was a relief to see that nothing has changed. It's full of wit and pith. It must be the best

reading since the Beano. Looking through Mailman it amazed me that so many could write about such unheard of figures as Rod Stewart and Tina Charles. Oh, ah. I'll have to go now, my nerves seem to have picked up the debut of Brian Eno's latest album. So it's goodbye from you and goodbye to that.

The Allen (Loonnicus Avantgardecus Rex).

Banned band

IF ALL the records played by the BBC are banned they should make an interesting group.

Nitram Grebnesor, Stevenage.

Touched by Ros

I WOULD like to say I am deeply touched by Rosalind Russell's review on Gary Glitter's latest LP. For this I say thank you. Having listened for hours on end to the record I have to say it is superbly produced and is executed with the true professionalism that only Gary possesses. So keep up the good work Rosalind. You're not as bad as some people make you out to be.

A One-Handed Gary Glitter freak, Manchester.

+ Oh yes she is.

Discword

CLUES ACROSS

- 1 What Jamaica and Cairo have in common (8, 6)
- 7 No longer Free guitarist (?)
- 8 Half Stealers Wheel writing duo (4)
- 9 Stevie Wonder's latest song in the key of life (2)
- 11 Never mind the record company (1, 1, 1)
- 12 Had 1974 hit single with old Exciters' song 'Tell Him' (5)
- 14 They danced the body music in 1975 (7)
- 15 Bonnie singer (5)
- 17 Group formed by noted session guitarist and writer John Hall, had minor UK hit with 'Dance With Me' (7)
- 20 What Manfred Mann's clown said (2)
- 21 Capitol DJ who turned into Captain Kremmen (5, 7)
- 22 Shared 'Our House' with Graham Nash (4, 8)
- 26 + 30 Across. His 1971 debut hit single was 'Tired Of Being Alone' (2, 5)
- 27 The Four Seasons doll (3)
- 28 10cc's love (5)
- 29 American singer / songwriter who committed suicide on April 18, 1976 (2, 5)
- 30 See 26 Across
- 31 The Vibrators pure madness (5)
- 32 Welsh heavy metal trio (6)
- 33 See 24, Down

DOWN

- 1 She is only Two days away (5, 6)
- 2 1977, No 1 for Spanish song birds (3, 3, 1, 3, 6)
- 3 Tommy classic (2, 4)
- 4 He gave us a blast from the past in 1973 (5, 5)
- 5 Nils Lofgren's old outfit (4)
- 6 They recently told us what was the name of the game (4)
- 8 Their recent success has come completely out of the blue (1, 1, 1)
- 10 They stole the limelight at the Woodstock festival (3, 2, 2)
- 13 Morrison or Capaldi (3)
- 16 Bowie producer (4, 8)
- 18 + 25, Down. Roxy Music's remedy for a broken heart (4, 2, 3, 4)
- 19 Brothers Gavin and Iain (10)
- 23 Santana label (1, 1, 1)
- 24 + 33, Across. Dylan classic (3, 4, 3)
- 25 See 18 Down
- 31 Wishbone Ash label (1, 1, 1)

LAST WEEK'S SOLUTION

ACROSS: 1 Stealers Wheel, 6 Kiss, 8 All I Really Want to Do, 10 Essex, 13 Roe, 16 From Me To You, 18 Cook, 20 Seals and Croft, 23 Die, 25 Cass, 27 Four, 30 Can, 31 If You Leave Me Now, 32 Woolly Bully, 35 Ann, 37 Nice, 38 Salt, 40 Men,

41 Shag, 42 Mary. DOWN: 1 Shaved Fish, 2 Ellis, 3 Ryan, 4 Welch, 5 Lane, 6 Kate, 7 Stoned, 8 Love, 9 Boxy Music, 11 You, 12 GTO, 13 Rak, 14 Stones, 15 Doors, 17 O'Jays, 18 Cat, 19 Oak, 21 Flowerpot, 22 Dr Hook, 24 I'm A Man, 26 Small, 28 If Not, 29 Rolling, 33 Beck, 34 Year, 35 Army, 36 Nona, 39 Ra.

Help

Missing a kiss

MY PROBLEM is that I just don't know how to kiss. It may seem pathetic but it's really getting me down. I need some helpful advice.

Stuart, Reading
+ C'mon now. Betcha know as much about kissing girls as any other red-blooded male. Like the Karma Sutra says, it's easier than you think. And it's even easier when you don't think about it at all. Just let it happen naturally, why don'tcha?

If you're worried about whether you got what it takes, next time you find yourself in a hot sweaty clinch, embarrassedly unsure of exactly how to land your helpless victim with a real smackeroon, check out our resource checklist. Carry this with you on all emotional encounters.

1. Check for lips, located at the front of the face, somewhere betwixt and between the nose and chin. She's got 'em too? Fab gear.
2. Check for desire ratio, including accelerated heartbeat rate, low excitement threshold and that insatiable need for the big smooth. Okay!
3. Check for obstacles, lethal and otherwise. Chief hazards are specs, the curve of the oversized nose, spiked dog-collars and so on. Still interested? A slight tilt of the head will usually do it.
4. Check for the object of your desires. Is your girlfriend / victim / cat still drooping in your young strong arms, aflame with anticipation, or has she / he / it cleared - off due to boredom at your lengthy thought processes?

Better luck next time. Millions have done it - get yourself and your lips together and you can too. You're bound to improve with practice and may even aspire to a degree of expertise with tricky tongue technique and cunning clinches. When you're a real expert, you don't have to stop at the mouth either. If it feels good, do it. If it moves, kiss it.

Feedback

Blackmore

COULD YOU give me the address of Ritchie Blackmore's fan club? Tez Hunt, Wyken.
+ Write to the Rainbow Appreciation Society, 18 Mansion Drive, Knutsford, Cheshire or 11 Charing Cross Road, London WC2.

Feelgood

COULD YOU tell me if Doctor Feelgood have a fan club? I'd also like a list of their albums and singles.

D. Walton, Birmingham.
+ Write to Feelgood House, Central Wall Road, Canvey Island, Essex. Albums: 'Down By The Jetty' (UA UAS 29727), 'Malpractice' (UA UAS 29860), 'Stupidity' (UA UAS 29990), 'Sneakin' Suspicion' (UA UAS 30075), 'Be Seeing You' (UA UAS 30123). Singles: 'She Does It Right' (UA UP 35815), 'Back In The Night' (UA UP 35837), 'Roxette' (UA UP 36171), 'Sneakin' Suspicion' (UA UP 36255), 'She's A Wind Up' (UA UP 36304), 'Baby Jane' (UA UP 36325).

OK, LET'S make this the big one for Otway. He deserves it quite simply because he is, nearly, and quite rightly, a STAR!

John Otway is a true blue British eccentric. On stage his constant facial contortions combine with acting, however — and I mean however — he feels, which ranges from doing impressions of a 'choo choo' train to eating the microphone.

Oh yes, by the way, he does write some jolly good and jolly unusual songs, unique in their weirdness. Unique also because they rely solely on good clean lunacy.

Of course, Otway's lack of musical prowess could have affected the rise to fame of Aylesbury's first super-hero. But, never fear, the comedy side of Otway's stage act is balanced by the highly imaginative 'real' musician Wild Willy Barrett.

Comments

Barrett of home-made guitar fame plays a vital part as he not only tunes up Otway's guitar but, unlike his partner, remembers to play the right notes in the right places.

Clever comments between songs are forthcoming from him as Otway plays the part of the shy fall man. "Tell us a joke, Otway," is a typical time-filler from the hairy mouth of Barrett.

My first experience of this unconventional double act came on a cold Monday evening. The open doors of West Kensington's Nashville Rooms beckoned me in and there I was — converted.

Since that eventful night a year ago I have been convinced that one day the names of Otway and Barrett would be up in lights.

On December 1, 1977, I was proved right. Well, nearly anyway, as the classic 'Cor Baby, That's Really Free' entered the charts at No 45.

Wow, I thought, that means I'll be able to interview two true geniuses. As it happens Wild Willy is having a quiet break, intent on breaking the bookies with a carefully worked formula.

So that leaves just one undeniably interesting character, ready and willing to reveal all.

"I started playing the violin in my secondary school and played with the youth orchestra. I learnt to play the guitar when I was 16 and used to throw mid-day concerts, creating havoc as we crowded 250 people into the music room. That was great," he reminisces.

Horrible

As well as providing Otway with the chance to act the fool, school also heralded the appearance of Wild Willy Barrett.

"Barrett used to lead a gang when I was eight or nine and they always used to attack me."

Did people like you in those days?
"No, most people hated me when I was a kid. I suppose they thought I was a precocious, horrible, nasty person."

Otway the exhibitionist was also flourishing then. Anyone witnessing this madman on stage will realise he is a true roadie's nightmare as he destroys the equipment with seemingly no worries of electrocuting himself.

"I just threw myself in at the deep end and forgot all the risks when I was a kid. I used to do really dangerous stunts on canal bridges and drive bikes into walls. It was just to attract attention, I never thought about risks. All I thought about was how entertaining I seemed."

Unlike most eccentric artists, Otway's influences remain pleasantly straightforward — none of your obscure American blues men. But as Otway admits: "When I was a kid Cliff Richard was always my great hero while Bob Dylan was my main songwriting influence."

Ambitious and willing to try anything, Otway imagines the day when he has his own TV show. But, surprise, surprise, it won't be like the Cliff Richard show.

He also wants to write a book and make a film but specific details remain hidden. Variety seems to be the key word as Mr Otway implicitly states: "You can't look on me as your average rock 'n' roller. I'm more of a character and far more likely to get involved in many different fields."

Of course this explains his

PHILIP HALL meets an eccentric genius and asks

Is this the big one for Otway?



numerous jobs including a van driver's mate, booking clerk, trainee quantity surveyor and of course dustman. "I miss the great healthy feeling of being a dustman."

Still, Otway was always determined to be 'rich and famous', much to his mum's apprehension. "My mother used to see Willy walking around with his guitar and without a job and she'd think 'Oh no, you're going to grow up like him'. My mother's worst dread was that I'd end up like Willy Barrett."

Boundless

In the early days the pair played around folk clubs, attracting a loyal cult following who realised that Otway's boundless energy would produce a different show every night. The all-important record contract still eluded them as they even went to the trouble of shooting a home movie starring our two heroes. This movie, complete with projectors, was carted around countless record company offices and shown on the walls, all to no avail.

In the end they financed their own album which, after selling for a while direct from Otway's house, impressed Polydor enough to sign them up.

The album is erratic but contains excellent examples of Otway's varied songwriting, as in the beautiful 'Geneva' (the next single, please) and 'Beware Of The Flowers'. "It was all done on a very limited budget but that increased its charm."

Schoolboy

Now that the money is at last slowly rolling in, I wonder if Otway is going to change his stage image. After all, his only clothes seem to be a school regulation grey trousers and jacket, white shirt and prefect's badge. This though reflects his schoolboy charm which is also found in his dumb lyrics:

"When I wake up in the morning, tell me baby, what do I see,
I see my true love — and she wakes up and she kisses me.
I say cor, baby, that's really free."

At the moment Otway is working with a band Scratch (from Aylesbury, of course) while Barrett takes a break from touring. With a band permanently backing their undisciplined musical talents, Otway's dream of stardom should be turned into reality.

"Oh yeah, Willy's bought an aeroplane," Otway tells me.

He can fly then?
"Yes, he's having lessons now. The trouble is, the thing's got no wings. He's got to build them."

Postscript: John Otway muses: "All I can see is a nice rosy future ahead, that's all I've ever seen."

The new Mike Oldfield sleeve



We'd show you the record.
But someone's playing it.

'Cuckoo Song'
Mike Oldfield's new single
Out on Virgin Records VSI98

You won't find 'Cuckoo Song' in Boxed. Just a transformed Tubular Bells and Hergest Ridge, Ommadawn and Collaborations, Mike Oldfield's fourth album on Virgin Records.

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Roadshows

QUEEN: ALL SMOKE AND NO FIRE

QUEEN
New York

WHEN IT comes right down to it, Queen's live show seems to rest most heavily on Freddie Mercury being able to turn his naturally obnoxious stage manner into something joyously camp.

When he struts across the stage like Jackie Onassis on her yacht, replete with schmaltzy Liza Minelli hand movements, Freddie has the wherewithal to transcend even the band's tackiest material. (Yes, even the duds on the new album).

Of course, some of the older Led Zeppelin songs always come off well — 'Keep Yourself Alive' or 'Now I'm Here' — but the sheer ridiculousness of something like 'Bohemian Rhapsody' can only be salvaged by Freddie's absurd pursed-lip posturing.

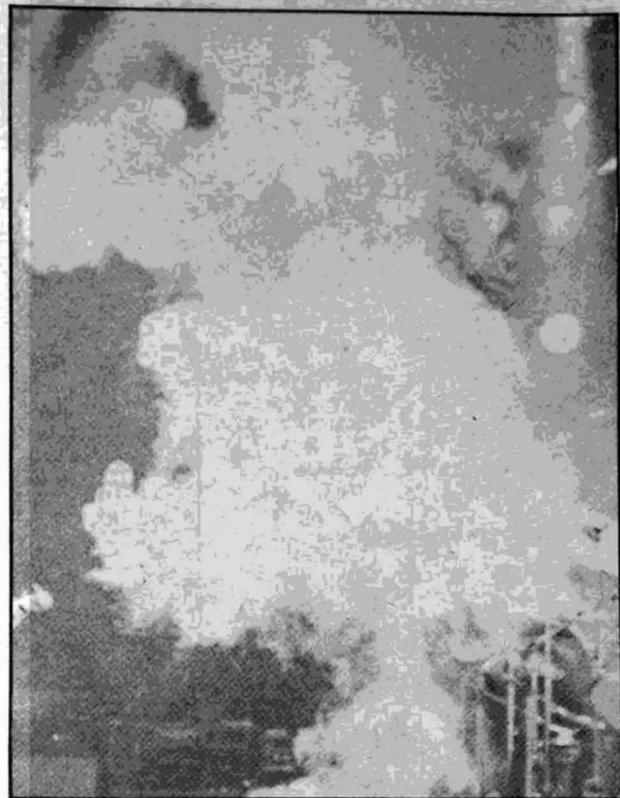
Unfortunately, at times during the show Freddie didn't play up the role enough, almost forcing us to take him (gasp!) seriously.

Anyway, his clothes weren't a disappointment, especially his sparkling jumpsuit, just ludicrous enough to put Liberace to shame. The stage designers also held up their part, with a crown shaped stage, the usual ill-timed belches of smoke and fire and, as expected, the gaudiest lighting design in rock.

Brian May and the tight rhythm section held things together well, even though we did have to suffer through one of the worst guitar cadenzas I've heard since last year's Queen tour.

It was only one of the many sluggish moments in the show, making this Queen's least exciting tour to date, coloured even further by Mercury's closing line to the crowd: "It's been a pleasure doing business with you."

Can't you just hear the cash registers ringing now?
JIM FARBEN



FREDDIE'S ill timed belch

THE TUBES Hammersmith Odeon, London

THE TUBES are ultimate and almost perfect; a live movie, so slick you look hard to notice the celluloid is missing.

There's plot, actors, soundtrack, stars and worshippers. Don't misunderstand — The Tubes aren't in line with John Otway in belonging to Equity rather than the Musicians' Union. They just dress their music up so much it seems like they ought to be.

If I think about it, I was disappointed, if only because they threw in a few duffies at the start of the show — before the movie takes hold — when they could have been getting 'Slipped My Disco' or 'Pimp' out of the way.

Still... they made up for it by being phenomenal.

One low point — a minute ego tripping, deadily boring drum solo which so surprised me, coming from a band so careful and precise, I almost forgot to fall asleep.

It was probably a device to give the performers a rest, anyway, because they could hardly go without one at the sheer rate at which they work. Flex, bend, contort, whiplash gymnastics.

I guess I've never enjoyed myself more at a gig this year, and to say that about a Hammersmith Odeon concert — I hate seat clustered halls — just emphasises the depth of their communication.

They were so witty, so astute, so exciting, so adept, never so-so. Sex was here (my God and

how, bondage girls that you could die for) and violence with Johnny Bigger and media satire and sales pitch — Fee Webyll markets the Tubes' albums live from a TV tube — and smut and snot and booze and ballet and a list as long and high as Fee's skyscraper heels.

TIM LOTT

JETHRO TULL New York

ON STAGE at Madison Square Garden, Ian Anderson at first seems to come off like some pied piper who would gladly lead all his fans to the sea and laugh as they drowned.

His humour is of a most condescending and patronising sort, delivered as though he's reading Hans Christian Andersen stories to little kiddies.

It would almost be enough to make you puke if this egocentric stance on stage were not quickly counter-balanced by his manic energy. Anderson may always be cruelly distant, yet once he starts doing his baton twirls with the flute and his one-legged goose imitations, one has to believe that the condescension of his jokes is largely unintentional.

Though Ian had a touch of larengitis this night, it didn't slow him down any, as he and the band raced through some of their best old songs — thankfully resurrected to push the new greatest hits album. 'To Cry You A Song' and 'A New Day Yesterday' have not been performed on these shores for quite some time and they obviously put the newer 'Songs From The Wood' offerings to shame.

London on the other hand were unimpressive. As they stressed, it was their last gig with John Moss, who has fled to fill The Damned's vacant drumslot, and they were being filmed

by a highly excitable camera crew, whose antics occasionally threatened to upstage the bands, so the performance rapidly grew from a four-man show to a free-for-all shindig.

The mood was set by vocalist Riff Regan who entered, showering the audience with London goodies, clad in a natty Father Christmas outfit which he endured for several numbers before removing to reveal more sober jeans and T-shirt.

The entire set sounded very similar, and very passe, proving that it's no longer enough to bounce around oozing energy without the material and ability to back it up.

'Handcuffed', 'Everyone's A Winner' and 'Animal Games', the current single, were all quite enjoyable, but there was nothing overflowing with originality, and most of the songs seemed messy. Even

'Friday On My Mind' came under the play-in-a-day-punk treatment.

All this however was superceded by the band's enthusiasm which fired the star-struck audience to frequently storm the stage, and Riff's obvious enjoyment of the situation was mirrored by several hopeful debutants who joined in on the closing numbers and encore, often drowning the band themselves.

Certainly a night for fun and games, and judging by the happily exhausted expressions on the faces of both the audience and London, a fitting send-off for the Damned man.

KELLY PIKE

TOM ROBINSON BAND, London Lyceum

"REMEMBER — keep the belief — stick to the

street — stay in touch — don't believe a word THEY tell you." Tom Robinson's advice to people picking up the information pamphlets given away at TRB gigs. But the question people are asking now is: can he keep his own advice?

With former 'street' heroes falling from grace, one by one, and the Pistols' saga (drugs, slash cars, Chelsea flats) beginning to sound like a rerun of the Stones', it's an understandable question — one I don't think even Tom has the answer to. Maybe it's inevitable that he, like the others, will end up becoming one of THEM.

Some would even say he's already there. A sell-out gig at the Lyceum, merchandising on sale in the foyer, EMI execs everywhere, the full star treatment. And why not? Tom is a star (well he's been on telly, hasn't he?). And this is his big night. So maybe it's unfair to spoil it by harping on about the future — maybe we should just relax and enjoy what Tom and his band, Danny Kustow on guitar, Mark Ambler on keyboards and Brian 'Dolphin' Taylor, have to offer. Cos there's no doubt about it, they've got a lot.

The (almost) 3,000 strong audience are devoted, going along with every word of every song — no matter how directly political. You might wonder how much of the political sentiment is actually being taken in, and how much of it is just pure hero-worship, but it's still quite amazing to see all these little tough guys in school ties, chorusing 'Glad To Be Gay'.

In fact Tom has a song for every mood — from the anger of 'Glad To Be Gay', 'Power In The Darkness' or 'I'm All Right Jack' to the light-hearted charms of 'Martini' or 'Grey Cortina' which tonight's saved for first encore — a good place for it.

Then it's the TRB's unique version of 'Waiting For My Man', with Tom and Danny hammering it up, and finally an all-out repeat of 'Motorway' with support band No Dice and several rolls of loo paper joining them onstage, and the crowd, naturally, going bananas.

They have a lot going for them, though they seem uncertain which musical direction to follow. They must decide soon. They have the musical and creative ability to get back to the top, but in Germany at least, they're still very much a teeny pop band.

JIM EVANS

Oh yes, and Tom would like to make an announcement, on behalf of EMI Records, that the company would like to apologise to each and every one of us personally for sacking the Sex Pistols. A well-timed dig aimed at reminding the company and more importantly, the kids just whose side he's on.

No, I can't promise Tom will be any different from the others, but I reckon he still has quite a few tricks hidden up his sleeve. '78 should be an interesting year on the TRB front. **SHEILA PROPHET**

RUBETTES Bochum, West Germany

THE RUBETTES are pulling in the crowds on their first German tour like playing to crowds of three thousand every night. Not bad, eh? They appear to be, like Smokie, a band whose fortune lies in Europe rather than at home.

On this tour, they're headlining three other bands, with rock films and verbose German DJ filling in between sets.

In Bochum the hall was full of jai-bait and they gave the band a loud encouraging reception as they opened with 'I Can Do It' and with the aid of subtle lighting and strobes worked their way through a quick-fire 45-minute set including several of their past hits like 'Juke Box Jive'.

They created a sorta Four Seasons harmony feel with 'Cherie Amour' and furthered their vocal prowess with Neil Young's 'After The Goldrush'.

The high spot was a much heavier number, 'Almonia'. If the band — and they're re-considering it at present — decide to tour again in Britain they'll have to play more of this sort of material. Finishing with a medley of standard rock numbers, the Rubettes proved their versatility.

They have a lot going for them, though they seem uncertain which musical direction to follow. They must decide soon. They have the musical and creative ability to get back to the top, but in Germany at least, they're still very much a teeny pop band.

JIM EVANS

The Rads — smoke AND fire

THIN LIZZY / THE RADIATORS FROM SPACE Hammersmith Odeon, London

THE BOYS ARE BACK IN TOWN! Yes, it's true. Radiators From Space returned to London at the culmination of their triumphant nationwide tour to say a big thank you to their legions of fans with two sell out dates at the city's famed Hammersmith Odeon.

In an unprecedented move The Rads came on first allowing Thin Lizzy to play for a lot longer than a support band could expect. And the move worked.

At first sight of Phil Chevron's blond barnet and Pete Holliday's red tinted Cliff Richard quiff the crowd could contain themselves no longer and rushed forward to the stage much to the dismay of the stewards.

They opened with the old favourite 'Contact' and continued with a string of songs from their number one selling album (on both sides of the Atlantic) 'TV Tube Heart'.

They included 'Press Gang', 'Sunday World' (Are you getting it?), 'Blitzin' At The Ritz' and 'Television Screen'. It was during 'Screen' when the highlight of the concert — a laser beam actually fired from a

cannon behind the audience which activated 30 smoke bombs when it hit the stage — took place. Really great that.

The Rads deserve their success. Their songs are intelligent excursions into popera with the accent on melody and devious little harmonies. Chevron and Holliday are one of the great double acts of our time.

After five encores the strain of eight months' continuous touring showed but they carried on for another 20 minutes. One criticism though: I wish Chevron wouldn't insist on shaking everyone's hand at the front at the end. It's too schmaltzy.

Thin Lizzy, now approaching the end of their British tour, proved, with their showing at Hammersmith, that as a live band there are few who can touch them.

The crowd loved every minute of the set from 'Soldier Of Fortune' through to the end. Their set is well balanced and well-rehearsed.

There were murmurs among the crowd as to why there was no lead coming out of Phil Lynott's guitar. Was he miming? No sir. Phil was using a system that links his guitar to the amplification via a radio system. He was playing OK. And on this tour, his handling of the bass has much improved.

Little more need be said about this great live rock band.

BARRY CAIN AND JIM EVANS

Upfront

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

Wednesday

DECEMBER 14

- LONDON, Adam & Eve, Hackney, Shamam
- LONDON, Brecknock, Camden Road (01-485 3073), Scarcecrow
- LONDON, The Castle, Tooting, Old Nick
- LONDON, Dingwalls, Camden Lock (01-267 4967), Gonzalez
- LONDON, Gullivers (01-499 0790), Spitter
- LONDON, Spooky Lady, Hackney, Penetration
- LONDON, Hammersmith Odeon (01-748 4091), Status Quo / British Lions
- LONDON, Hope And Sonnet, Islington (01-359 4510), Deke Leonard's
- LONDON, John Bull, Chiswick High Road (01-994 0662), Zaraband
- LONDON, The Kensington, Russell Gardens (01-603 2251), Riff Raff
- LONDON, Lewisham Odeon (01-852 1331), Thin Lizzy Radiators From Space
- LONDON, Marquee, Wardour Street (01-437 6603), The Curtains
- LONDON, Music Machine, Camden (01-387 0428), XTC Maniacs
- LONDON, Queen Elizabeth, Chingford, Jerry The Ferret
- LONDON, Rainbow, Finbury Park (01-263 3148), The Clash
- LONDON, Red Cow, Hammersmith, The Boyfriends
- LONDON, Rock Garden, Covent Garden (01-240 3961), Grand Hotel / Operator
- LONDON, Royal College Of Art (01-584 5020), Fabulous Poodles
- LONDON, Speakeasy, Margaret St, Vincent Crane's Green Goddess & Friends (charity gig)
- LONDON, Trent Park Polytechnic, Cockfosters (01-449 9691), Chris Spedding
- LONDON, The University (01-387 3611), Otis Waygood Band
- LONDON, Upstairs At Ronnies, Frith Street (01-439 0747), The Swank
- LONDON, Western Counties, London Street (01-723 0685), Trader

Thursday

DECEMBER 15

- ABERYSTWYTH, The University (4242), Real Thing
- BANBURY, Banbury United Club (710359), Sam Apple Pie / Frager
- BASILDON, Double Six (20140), Otis Waygood
- BIRMINGHAM, Rebecca (021-643 6931), The Doctors
- CHELMSFORD, City Tavern (412601), Nutz
- CHISWICK, John Bull, Rebel
- COLCHESTER, University of Essex (4444), The Darts Amazorblades
- COVENTRY, Locarno (24570), Buzzcocks
- COVENTRY, Mr Georges (37320), Rich Kids
- DERRY, King's Hall, Pat Travers XTC
- DONCASTER, Outlook (64434), Steel Pulse
- DUNDEE, Art College (23842), Rezillos
- LIVERPOOL, Eric's (051-236 7851), American Autumn
- LONDON, Brecknock, Camden (01-485 3073), Mister Sister
- LONDON, Golden Lion, Fulham (01-385 3942), Spitter
- LONDON, Greyhound, Fulham Palace Road (01-385 0526), Clayson & The Argonauts
- LONDON, Hammersmith Odeon (01-748 4091), Status Quo
- LONDON, 100 Club, Oxford Street (01-636 0933), Black Slate
- LONDON, Marquee, Wardour Street (01-437 6603), The Pirates
- LONDON, Rainbow, Finbury Park (01-263 3148), The Clash / Bernie Turne
- LONDON, Red Cow, Hammersmith (01-748 5720), The Doll / Cane
- LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), The Flames
- LONDON, Rock Garden, Covent Garden (01-240 3961), Dire Straits
- LONDON, Royal Ballroom, Southgate (01-886 4112), Ray Campi / Wild Wax Show
- LONDON, Speakeasy, Margaret St (01-580 8810), The Killjoys
- LONDON, Swan, Hammersmith, Landscape
- LONDON, Tidal Revue (01-580 7766), GBH / THE
- LONDON, Windsor Castle, Harrow Road (01-286 8403), Frankenstein
- MANCHESTER, Rafter's (061-236 7888), Wayne County's Electric Chairs
- NUMBLES, (Nt Swansea), Nutz Club, The Enid
- OXFORD, RAF Benson, Grand Hotel
- SCARBOROUGH, Ollies, Unwanted / No Dice
- STAFFORD, North Staffs Polytechnic (423361), John Otway
- STOKE HANLEY, Victoria Hall (24641), The Jam / New Hearts
- SWANSEA, Circles, Depressions
- TAUNTON, County Hall (87651), Racing Cars
- UNBRIDGE, Technical College (30411), Park Road, Penetration / Automatics / Jaguar
- LONDON, Southall, Lady Margaret Hall, The Night / The Black Enchanters (Firemen's strike benefit)
- LONDON, Upstairs At Ronnies, Frith Street (01-439 0747), Otis Waygood Band
- LONDON, Victoria Palace (01-834 1317), John Otway Advertising
- LONDON, Western Counties, Paddington (01-723 0685), Hotline
- LONDON, Whitelands College (01-788 0782), Grand Hotel / The Foster Brothers
- LONDON, Royal Hotel, Milton Street (29131), Landscape
- MAIDSTONE, Technical College, Trapeze
- MIDDLESBROUGH, Kirklevington Country Club (Eaglescliffe 780345), Movies
- MIDDLESBROUGH, Rock Garden (241995), Jenny Darren

- WIGAN, Technical College, Traps
- WOLVERHAMPTON, R.A.F. Conford, Muscles
- WOLVERHAMPTON, Ship and Rainbow, Neon Hearts

Friday

DECEMBER 16

- ALSAGER, Technical College, The Darts
- AYLESBURY, Grammar School, The Pleasers
- BIRMINGHAM, Barbarellas (021-643 9413), Little Acre
- BRADFORD, College of Education (392712), Mungo Jerry
- BRIDLINGTON, Royal Spa (78255), John Miles / Trickster
- BRIGHTON, New Regent Hotel (21260), Buzzcocks
- BRISTOL, Colston Hall (291768), Pat Travers / XTC
- BURTON ON TRENT, 76 Club, No Dice
- CAMBRIDGE, Corn Exchange (68767), The Jam / New Hearts
- COLWYN BAY, Dixieland Showbar (2094), Radio Stars
- CRAWLEY, Technical College (25688), Shanghai / Screens / Edge Band
- DUDLEY, JB's (59741), Tonight
- DUNDEE, College of Technology (23842), Medium Wave Band
- FOLKESTONE, Leascliff Hall (63193), Wire Nuts
- GLASGOW, Queen Margaret's University (041-334 1965), Cade Bock
- GLASGOW, Strathclyde University (041-552 1270), Alberto Y Lost / Trios Paranoias
- HADDINGTON, Corn Exchange, Bilbo Baggins
- HEMEL HEMPSTEAD, Arts Centre (64048), Johnny Curious And The Strangers
- HEMEL HEMPSTEAD, Arts Centre, The Bears
- LEEDS, Ford Green Hotel (62370), Krakatos
- LIVERPOOL, Eric's (051-236 7881), Magazine / John Cooper Clarke
- LLANRINDOD WELLS, Teddy's (2955), Shakin' Stevens And The Sunsets
- LONDON, Eric's Club, Camden (01-485 3073), Urchin
- LONDON, College of Printing, Elephant and Castle (01-735 8484), The Mistakes
- LONDON, Dingwalls, Camden Lock (01-267 4967), Black Slate / Merge
- LONDON, Hope And Anchor, Islington (01-359 4510), The Lurkers
- LONDON, Music Machine (01-387 0428), Geno Washington / Tequila
- LONDON, 100 Club, Oxford St (01-636 0933), Jabula
- LONDON, Priory Youth Centre, Petersfield Rd, Acton (01-992 5566), Satellites
- LONDON, Rainbow, Finbury Park (01-263 3140), Alessi Brothers
- LONDON, Rock Garden, Covent Garden (01-240 3961), North Side Rhythm & Blues
- LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), Penetration
- LONDON, Southall, Lady Margaret Hall, The Night / The Black Enchanters (Firemen's strike benefit)
- LONDON, Upstairs At Ronnies, Frith Street (01-439 0747), Otis Waygood Band
- LONDON, Victoria Palace (01-834 1317), John Otway Advertising
- LONDON, Western Counties, Paddington (01-723 0685), Hotline
- LONDON, Whitelands College (01-788 0782), Grand Hotel / The Foster Brothers
- LONDON, Royal Hotel, Milton Street (29131), Landscape
- MAIDSTONE, Technical College, Trapeze
- MIDDLESBROUGH, Kirklevington Country Club (Eaglescliffe 780345), Movies
- MIDDLESBROUGH, Rock Garden (241995), Jenny Darren

ONLY A few more gigging days before Christmas and instant lobotomy folks, and the number of major punk bands on the road just has to be seen (heard?) to be believed. The Ramones, complete with poor of Joey, (recently recovered from a nasty accident with a vicious vapouriser), are over again on an eight-dater, starting at Glasgow Apollo (Monday), moving to Newcastle City Hall (Tuesday). The concerts will be taped for a live album to be released in the Spring.

The Clash play London's Rainbow Theatre, (Wednesday & Thursday) and Deaf School who supported them on the first night of their security conscious three-dater hit the gig circuit in their own right with a dose of festive burlesque and a cast of millions.

Meanwhile, the brightest hope of new wave, none other than The Rich Kids, fresh from recording with Mick Ronson in America, are off on their first official tour since signing to

EMI. And don't forget to watch the posters in your friendly neighbourhood rock club, kiddies, cos The S + P + Pistols, the band with the best publicity machine since Greta Garbo, are doing a much secret set of pre-Yuletide dates, known only to assorted sycophants and trendies.

Status Quo have three nights to go at London's Hammersmith Odeon ('til Friday), and another triple-dater at Lewisham Odeon (starting Monday). Elkie Brooks, backed by her regular band, plus brass section and back-up singers, headlines at London's Royal Albert Hall (Tuesday), in a special charity gig in aid of the old folks.

More pre-Christmas stuff from peace person Joan Baez who plays London Hammersmith Odeon (Monday and Tuesday), and you can expect a touch of visual flash-bang-wallop and all the fun of the fair from the divine David Essex who gets into a six-nighter at London's Dominion Theatre (starting Monday). Wotta week!

- NEWCASTLE UPON TYNE, Northern Counties College (661913), Arbre
- NEWPORT (Shropshire), The Square, Chris Spedding
- NORWICH, University of East Anglia (52068), Cheap Flight
- NOTTINGHAM, Test Match (81481), Tamam
- OXFORD, New Theatre (0865 4844), Joan Baez
- PLYMOUTH, Clarence Pier Pavilion, Shamam / Time Lords
- REDDITCH, Sticky Wicket, Stage Fright
- RETFORD, Porterhouse (4951), The Doctors
- RIPLEY, Sunset Boulevard, Strange Days
- ROTHERHAM, Clifton Hall, Ray Campi
- TROWBRIDGE, Technical College, Skintight
- WOLVERHAMPTON, Lafayette (26285), Motorhead

- LONDON, Rainbow, Finbury Park (01-263 3148), Boomtown Rats / Yachts
- LONDON, Red Cow, Hammersmith (01-748 5720), Advertising
- LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), Squeeze
- LONDON, Rock Garden, Covent Garden (01-240 3961), Northside RAB Ensemble
- LONDON, Swan Hammersmith (01-748 1043), Lesser Known Tunicians
- LONDON, Thames Polytechnic, Woolwich (01-854 2030), British Lions
- LONDON, Three Rabbits, Manor Park (01-478 0662), Landscape
- LONDON, Upstairs At Ronnies, Frith Street (01-439 0747), Otis Waygood Band
- MIDDLESBROUGH, Rock Garden (241995), The Mole
- NORTHAMPTON, Cricket Club (33917), Meal Ticket
- NOTTINGHAM, Katties (25670), The Rich Kids
- PLYMOUTH, The Polytechnic (266174), Ian Dury & The Blockheads / Deke Leonard's Iceberg
- REDCAR, Coatham Bowl (32336), John Miles / Trickster
- SLOUGH, The Technical College (34585), Grand Hotel
- SOUTHEND, Kursaal (44376), Thin Lizzy / Radiators From Space
- SUTTON-IN-ASHFIELD, Golden Diamond (2690), Whirlwind
- ST. ALBANS, City Hall (64511), The Pirates
- WIGAN, Casino (43501), Deaf School
- YARMOUTH, Tiffanys (57018), Rebel

Saturday

DECEMBER 17

- BAGSHOT, Pantiles Club (73194), Geno Washington
- BATH, Brilley Arts Centre (64364), Skintight
- BIRMINGHAM, Barbarellas (021-643 9413), Little Acre
- BIRMINGHAM, Odeon (021-643 6931), Joan Baez
- BIRMINGHAM, Rialto Club, Soho Road, Desmond Dekker
- BOLTON, Institute of Technology (29991), The Darts / Amazorblades
- BRISTOL, The Granary (28267), No Dice
- CORBY, Exclusive Club, Stage Fright
- CORBY, Nags Head (63174), The Unwanted
- DIGBEY, Barrel Organ, Brent Ford And The Nones
- DUDLEY, JB's (53597), Krakatos
- DUNBAR, Golden Stones Hotel, The Exile / The Subhumans / The Jerk
- HITCHIN, Hitchin College, Motorhead / Winders
- LIVERPOOL, Eric's (051-236 7881), Penetration / The Fall
- LIVINGSTON, Howden Park Centre, Bilbo Baggins
- LONDON, Brecknock, Camden Road (01-485 3073), Bone Idol
- LONDON, City Arms, City Road, Trader
- LONDON, Dingwalls, Camden Lock (01-267 4967), Fumble / Jackie Lynton's Happy Days
- LONDON, Duke Of Lancaster, New Barnet (01-449 0465), Pekee Orange
- LONDON, Golden Lion, Fulham (01-385 3942), Simon Townsend Band
- LONDON, Hammersmith Odeon (01-748 4091), Steeleye Span
- LONDON, Marquee, Wardour Street (01-437 6603), Chris Spedding
- LONDON, Music Machine, Camden (01-387 0428), Rokotto
- LONDON, The Nashville (01-593 6071), Fabulous Foodles
- LONDON, Rat Club, Bedford Corner Hotel (01-580 7766), Throbbing Gristle

- GWENT, Newbridge Institute, Trapeze
- LIVERPOOL, Eric's (051-236 7881), Alberto Y Lost / Trios Paranoias
- LONDON, Brecknock, Camden (01-485 3073), Grand Hotel
- LONDON, Hammersmith Odeon (01-748 4091), The Jam / New Hearts
- LONDON, Lanterns, South Harrow, Sucker
- LONDON, Marquee, Wardour St (01-437 6603), Deaf School
- LONDON, Nashville, Kensington (01-603 6071), The Pleasers / The Boyfriends
- LONDON, Pegasus, Stoke Newington, Sore Throat
- LONDON, Roundhouse, Chalk Farm (01-267 2564), Ian Dury & The Blockheads / Deke Leonard's Iceberg / No Dice
- LONDON, Torrington Lodge Lane, North Finchley (01-445 4710), Alcatraz
- MANCHESTER, Electric Circus (01-205 9411), Rich Kids
- MANCHESTER, Elizabethan Ballroom, Belle Vue (061-223 1331), Buzzcocks
- REDCAR, Coatham Bowl (32336), John Miles / Trickster
- SHEFFIELD, Top Rank (21927), The Pirates
- WHITLEY BAY, Rex Ballroom (523201), Jen / v Darren

Sunday

DECEMBER 18

- ACCINGTON, Lakeland Lounge (381263), Arbre / Unwanted
- BIRMINGHAM, Barbarellas (021-643 9413), The Adverts
- BUXTON, The Playhouse (4620), Merlin / Bullet
- EDINBURGH, Clouds (031-229 5353), The Ramones / Rezillos

- LANGLEY, Langley College, Station Road, The Enid
- LEICESTER, De Montfort Hall (52350), Pat Travers XTC
- LONDON, Albany Empire, Creek Road, Deptford, Mergor
- LONDON, Castle, Tooting (01-872 7018), Weird Sister
- LONDON, Dominion Theatre (01-580 9562), David Essex
- LONDON, Global Village, Villiers St (01-439 2003), Loving Awareness / Ex-Prize Radio D.J.'s
- LONDON, Hammersmith Odeon (01-748 4091), Joan Baez
- LONDON, Marquee, Wardour St (01-437 6603), Supercharge
- LONDON, Moonlight, Railway Hotel, West End Lane, Monaco / Raped
- LONDON, Music Machine, Camden (01-387 0428), Landscape / Sore Throat
- LONDON, Lewisham Odeon (01-852 1331), Status Quo / British Lions
- LONDON, Other Cinema, Kings Cross (01-734 8508), The Sods
- LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), The Jaguars
- LONDON, Upstairs At Ronnies, Frith Street (01-439 0747), The News
- LONDON, Windsor Castle, Harrow Road (01-286 8403), Siltstream
- MALVERN, Winter Gardens (2700), Oberon
- SLOUGH, Langley College, The Enid / Contempt
- SWINDON, The Affair (3109), Wire / Satan's Rab

Monday

DECEMBER 19

- AYLESBURY, Grammar School, The Yachts
- BIRMINGHAM, Barbarellas (021-643 9413), The Adverts
- CHESTER, Cellar Club, The Real Thing
- CHESTER, Quaintways, Strife
- CROYDON, Rudolfs, Red Deer, Hotline
- DEWSBURY, Mr Pickwick's (464749), Rich Kids
- DONCASTER, Outlook (64434), Deaf School
- DURHAM, New College, Arbre
- GLASGOW, Apollo (041-332 6055), The Ramones / Rezillos

- LANGLEY, Langley College, Station Road, The Enid
- LEICESTER, De Montfort Hall (52350), Pat Travers XTC
- LONDON, Albany Empire, Creek Road, Deptford, Mergor
- LONDON, Castle, Tooting (01-872 7018), Weird Sister
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- MALVERN, Winter Gardens (2700), Oberon
- SLOUGH, Langley College, The Enid / Contempt
- SWINDON, The Affair (3109), Wire / Satan's Rab

Tuesday

DECEMBER 20

- ABERDEEN, Fusion Barzen, Cafe Jacques
- BIRMINGHAM, Barbarellas (021-643 9413), Generation X
- BIRMINGHAM, Cedars Club (021-236 2454), Garbo And The Celluloid Heroes
- BLACKPOOL, Tiffanys (21872), Fairport Convention
- BRAINTREE, Technical College (23759), Foster Brothers
- BRISTOL, Locarno (26193), The Curtains
- CHATHAM, Scamps (Medway 409698), Rebel
- GLAMORGAN, Pioneer Club, No Dice
- HULL, Sheffield, Ivanhoes (489247), Rich Kids
- KEIGHLEY, Nickers Club (602822), The Buzzcocks
- LONDON, Brecknock, Camden (01-485 3073), Babylon
- LONDON, Dingwalls, Camden Lock (01-267 4967), Deke Leonard's Iceberg
- LONDON, Dominion Theatre (01-580 9562), David Essex
- LONDON, Hammersmith Odeon (01-748 4091), Joan Baez
- LONDON, 100 Club, Oxford Street (01-636 0933), Wayne County & The Electric Chairs / Pink Part / The Party
- LONDON, Marquee, Wardour St (01-437 6603), Supercharge
- LONDON, Lewisham Odeon (01-852 1331), Status Quo / British Lions
- LONDON, Music Machine, Camden (01-387 0428), Trapeze
- LONDON, Rainbow, Finbury Park (01-263 3148), Pat Travers XTC
- LONDON, Royal Albert Hall (01-383 9212), Elkie Brooks / Richard Digance Charity Gig
- LONDON, Upstairs At Ronnies, Frith Street (01-439 0747), Blunt Instrument
- LONDON, Vortex, Crackers, Wardour St (01-734 618), Mergor
- NEWCASTLE, City Hall (20007), The Ramones / Rezillos
- PLYMOUTH, Castaways (53127), John Otway
- PONTYPOOL, Robin Vale Leisure Centre (803786), Racing Cars
- SWINDON, Brunel Rooms (31384), Hotline
- TIVERTON, Tiverton Motel, Shamam



THE RAMONES

JOAN BAEZ

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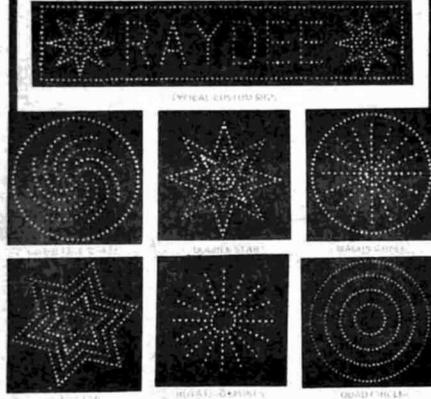
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Discos by JAMES HAMILTON

Cheeky!

CHRIS HILL's latest Convey Gold Mine revival on Sunday got a bit silly, with the massed mooners of Stevenage baring their buttocks in an overwhelming reply to the more modest challenge by Ilford's Lacy Lady Team.

The Stevenage lads made a rather nasty looking use of an Australian boomerang (the effort was to the strains of Charlie Drake's 'I Want My Boomerang Back', for some obscure reason), but the Lacy lot managed to get in the first female moon after falling with the first black moon!

Anyway, fun was had by all and

the place was packed even fuller than last time. The Disappointer Sisters, three buxom blokes, dragged on a bit in their mimed cabaret spot while just as fancily dressed were a large part of the audience — in fact the standard of fancy dress was so high that there were eight or so winners in the competition.

Once again Chris mixed the funky leapers with party dances and ancient swingers and Fat Man Graham Canter kept the funk flowing in his guest spot. Roll on February when Chris plans the next one!

New Spins

WAR: 'Galaxy' (MCA 339). Spacey slow start to what becomes their best chunky heater since the similar 'Me And Baby Brother' — a monster!

TRAMMPS: 'Love Per Hour' (LP 'III' Atlantic K 50425). Probably the hottest of side one's three typical tracks, while side two has slowies too.

BOB MARLEY & THE WAILERS: 'Jamming' (Island IPR 2005). Wow — a longer, totally different dub version on limited 2"!

DJ Top Ten

- MIKE DOW (01-806 7257), mobile around London and resident at several central venues, works as part of Tricky Dicky's Dick's Inn team at such as Soho Spats and Euston Green Man. He also spins oddies every Tuesday and soul on Sundays at Hoxton's Market House. Here's his MoR party chart of sounds to supplement the more usual stuff.
- 1 LICHTENSTEINER POLKA, Will Glahe Decca
 - 2 COME OUTSIDE, Mike Sarne Parlophone
 - 3 TOP HAT, WHITE TIE AND TAILS, Pasadena Roof Orchestra Transatlantic
 - 4 SOMEDAY, Jodie Sands HMV
 - 5 RAMBLIN' ROSE, Nat' King Cole Capitol
 - 6 THE SUN HAS GOT HIS RAT ON, Nemo Parlophone
 - 7 FROM A JACK TO A KING, Ned Miller Oriole
 - 8 FANLIGHT FANNY, Clinton Ford HMV
 - 9 PINK SHOE LACES, Alma Cogan HMV
 - 10 EVERYBODY WANTS TO GO TO HEAVEN, Anna Hamilton Fontana

MIX MASTER

LARRY FOSTER (01-254 6812) runs his Mad Hatter mobile from Hackney and suggests this MoR segue as being ideal to start at about 11.45 pm on Christmas Eve.

Brotherhood of Man 'Save Your Kisses For Me' (Pye) Dawn 'The A Yellow Ribbon' (Bell), Dean Martin 'Gentle On My Mind' (Reprise), Brenda Lee 'Rockin' Around The Christmas Tree' (Brunswick), John & Yoko 'Happy Xmas (War Is Over)' (Apple). Does look good, actually.

UK Disco Top 50

CONTINUING the positions from page two

- | | | | |
|----|----|---|---------------|
| 21 | 32 | COCOMOTION, El Coco | Pye |
| 22 | 12 | DON'T LET ME BE MISUNDERSTOOD, Leroy Gomez | Philips |
| 23 | 27 | GET ON THE FUNK TRAIN, Munich Machine | Oasis |
| 24 | — | NATIVE NEW YORKER, Odyssey | RCA 12in |
| 25 | 11 | BLACK IS BLACK, La Belle Epoque | Harvest 12in |
| 26 | 30 | I HAVEN'T STOPPED DANCIN' YET, Gonzalez | EMI |
| 27 | 34 | DO YOU SPEAK FRENCH, Nile School | Ensign |
| 28 | 39 | GET YOUR BOOM BOOM AROUND THE ROOM, Le Pamplemousse | Barclay |
| 29 | 31 | GALAXY, War | MCA |
| 30 | 29 | FFUN, ConFunkShun | Mercury |
| 31 | 19 | DISCOBEATLEMANIA, DBM | Atlantic 12in |
| 32 | 38 | RUMOUR HAS IT, Donna Summer | Casablanca LP |
| 33 | 16 | YES SIR I CAN BOOGIE, Baccara | RCA |
| 34 | 25 | BOOGIE ON UP, Rokofo | State 12in |
| 35 | 41 | MAGIC MANDRAKE, Sarr Band | Calendar |
| 36 | 36 | UNLIMITED CITATIONS, Cafe Creme | Harvest |
| 37 | 35 | GOIN' PLACES, Jacksons | Epic |
| 38 | — | KEEP DOIN' IT, Showdown | State 12in |
| 39 | 28 | PUT YOUR LOVE IN ME, Hot Chocolate | RAK 12in |
| 40 | — | SERPENTINE FIRE, Earth Wind & Fire | CBS |
| 41 | 45 | COSMIC LUST / I BELIEVE IN MUSIC, Mass Production | Cotillion |
| 42 | 40 | DO YOU REMEMBER, Long Tall Ernie | Polydor |
| 43 | 37 | (YOU'RE) FABULOUS BABE, Kenny Williams | Decca |
| 44 | 26 | THE BULL, Mike Theodore | Atlantic |
| 45 | 33 | BLOOD AND HONEY, Amanda Lear | Arloia 12in |
| 46 | 47 | COME TO AMERICA, Gibson Brothers | Polydor |
| 47 | — | IT MAKES YOU FEEL LIKE DANCING, Royce | 12in |
| 48 | 42 | SHE'S NOT THERE, Santana | Whitfield LP |
| 49 | — | HOLLYWOOD, Box Scaggs | CBS |
| 50 | 50 | ZODIACS, Roberta Kelly | Oasis |

BREAKERS

- 1 IT'S A HEARTACHE, Bonnie Tyler RCA
- 2 I LOVE YOU, Donna Summer Casablanca
- 3 I WILL, Ruby Winters Creole
- 4 CHOOSING YOU, Lenny Williams ABC LP
- 5 MUSIC, Montreal Sound Creole 12in
- 6 KISS ME, George McCrae TK
- 7 I HATE HATE, Danny Williams Ensign
- 8 AS TIME GOES BY, Dudley Wilson UA
- 9 COME GO WITH ME, Pockets CBS
- 10 ON FIRE, T-Connection US Dash

DJ Hotline

DJ CHARTS are needed next week, but then don't bother to send 'em in until the first week in January (to reach us by Wednesday, please)

Four Tops 'For Your Love' (ABC 12in) bags Bob Cheek (Lowestoft Hedley House), Tom Wilson (Edinburgh Rutland), Chris Archer (March Cromwells), Phil Black (Barry Pelican), Jay Jay Sowers (Dalry Hotel De Croft), David Ruffin 'You're My Peace Of Mind' (Motown) makes Baby Bob (Bramcote Moor Farm), Jim Higginson (Spenny Moor Top Hat)

Fantastic Four 'There's A Fire Down Below' (Atlantic LP) burns Jon Taylor (Norwich Cromwells), Ray Robinson (Leicester Tiffans)

Rory Block 'Help Me Baby' (Chrystalis 12in) adds Capuchino (Bromley), Dougie Law (Falkirk Maniqui), Droids (Do You Have) The Force (Barclay) zaps Andy Lloyd (Sturry), Mark Ryman (Swansea Cinderellas)

Babys 'Isn't It Time' (Chrystalis) rocks Steve Wiggins (Barry), David Anthony (Swansea Bay View), Gloria Jones 'Bring On The Love' (EMI) has John Fuller (Norwich), Bill McLaren (Edinburgh Murrayfield Rink)

Roger Stanton (Cardiff) says "Ia" to RCA, WEA and ABC disco depts for replacing his ripped-off 12-inchers, and Stuart Swann (Nantwich Cheshire Cat) says "Ia" to those who helped his Xmas Ding Dong charity bash.

Rare Gems Odyssey 'What Is Funk' (US Casablanca LP) hits Mick

Ames (Bedford), Players Association 'Disco Inferno' (US Vanguard LP) hits Feds (Carlisle Flopps), Anthony White 'Block Party' (US Salsoul 12in) has Norman Davies (Dublin Phoenix), Baccara 'Sorry I'm A Lady' (Gerry RCA) has Rob Harknett (Harlow Gilbey Vintners)

Pockets 'Come Go With Me' (CBS) adds Steve Allen (Peterborough Annabelles), Coachouse Rhythm Section 'Nobody's Got Time' (Ice! Pyle) gets Chris Brown (Elephant & Castle Charlie Chaplin's), Fatback 'Master Booty' (Spring) does Sterling Vann (Stieppie Young Old Globe), Secret 'Young Ones' (Arista) punks Pete Miles (Redditch Tracys), XTC 'Science Friction' (Virgin 12in) excites John Kennell (Chichester), Vis-Hor 'No Compromise' (NRG pre) pulls Brian Massie (Dundee Tech), Graham Parker 'New York Shuffle' (Vertigo) adds James Heron (Stranraer), AC/DC 'Let There Be Rock' (Atlantic) adds Johnny Diamond (Brighton William Tell), Chris Ellis 'Sheik Of Araby' (UA) shreds Tricky Dicky (Soho Spats), Creme & Godley '5 O'Clock In The Morning' (Mercury) smooches Ian Cassells (Airdrie Marcos), Beach Boys 'Little Saint Nick' (Capitol) gifts Les Aron (Lancing Poles), Harold 'Whochire' (RCA) rocks Bill Robinson (Iveston New Inn), Giorgio 'I'm Left You're Right She's Gone' (Oasis LP) has Bob Allan (Yardley Bulls Head)

OCHAYE!

HOGMANAY looms ever nearer, with its need for Scottish music. I've finally been able to check out the Mountain label's series of 'Golden Fiddle Awards' albums which are filled with reels, jigs, marches and some slowies, all played live by the massed 300-strong Golden Fiddles Orchestra — a really stirring sound.

The original 'Golden Fiddle Awards 1976' (TOPC 5002) has only four goodies but its 'Roxburgh Castle' reels medley goes well with the whole series' best track and former 45, 'The De'il Among The Tailers' on the otherwise down-tempo 'Part 2' (TOPC 5003).

THEO QUILTS

THEO LOYLA has resigned from the secretaryship of the DJ Federation, pending a replacement being found, so that he can get on with the business of earning a living. Seems that unaltruistic dedication to a worthy cause ain't enough to keep your bank manager happy!

Disco Dates

THURSDAY (15) Ray Campi and the Rollin' Rock revue bow Southgate Royalty. FRIDAY (16) Trev Williams' Stabla disco hits Harrington's Dog. SATURDAY (17) Radio One's new Peter Powell plays Southgate Royalty. Andy Loyd plays Dare's Three Martines near Faversham and Hospital Radio Rush Green play all day at Romford's Kelbys Record & Audio Shop in Swan Walk (wvw). SUNDAY (18) Mike McLean's last night at Eghesham's Edginton Arms and Bob Jones' second Sunday soul show at Chelmsford's renovated Mr Jones. MONDAY (19) Bournemouth's Village starts a week of lunchtime Xmas disco sessions. TUESDAY (20) Capital Radio's Mike Allen plays Greenford Panels. WEDNESDAY (21) Tony Barnfield runs a 'Generation Game' competition at South Harrow Circles.

HOT VINYL

GREG DAVIES (Watford New Penny, Stevenage Bo Jangles and Bedford Stars) will be having a gala Disney night at the New Penny on Christmas Eve, with seasonal grub, silly games, prizes and plank. His hot imports are Le Pamplemousse 'Le Spank' (AVI), T-Connection 'On Fire' (Dash), Emotions 'Don't Ask My Neighbours' (CBS), Dramatics 'Shake It Well' (ABC), Ashford & Simpson 'Send It' (Warner Bros), Andrea True Connection 'What's Your Name' (Buddah), Controllers 'Somebody's Gotta Win' (Juana), King Errisson 'Manhattan Love Song' (Westbound LP).

Hi-Fi for pleasure

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The December issue of Hi-Fi for Pleasure looks at tape technology, an area that lately has taken leaps and bounds in development. Features include:

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- CASSETTE DECKS ROUND UP A general look at models available on the market today.
- CASSETTE JARROUN A 100 page of cassette terms explained.
- REELS REIGN We all know reel-to-reels sound better than cassettes. Just for the record here's some conclusive evidence.
- AUTOCORRELATION is a frightening term, but worth understanding. Virtues of this outstanding noise elimination process are explained and tested.
- PLUS NEWS, Letters, Advice, Record Reviews and Tape Checks.

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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 Gavi
 DO YOU REMEMBER, Long Tall Ernie & The Shakers
 EGYPTIAN REGGAE, Jonathan Richman & The Modern Lovers
 FOR YOUR LOVE, Four Tops
 GETTIN' READY FOR LOVE, Diana Ross
 GOODBYE GIRL, David Gates
 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
 ISN'T IT TIME, Babys
 IT'S A HEARTACHE, Bonnie Tyler
 I WILL, Ruby Winters
 JAMMING, Bob Marley & The Wailers
 LA RUN, Carvells
 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
 ONLY THE STRONG SURVIVE, Billy Paul
 ONLY WOMEN BLEED, Julie Covington
 PRIME TIME, Don McLean
 PUT YOUR LOVE IN ME, Hot Chocolate
 RUN BACK, Carl Douglas
 THERE ISN'T ANYTHING, Leo Sayer
 TURN TO STONE, Electric Light Orchestra
 THE DETECTIVES, Elvis Costello
 WHO'S GONNA LOVE ME, Impenials
 YOU'RE FABULOUS GIRL, Kenny Williams

Motown
 Capitol
 Magnet
 Atlantic
 Anista
 CBS
 United Artists
 Polydor
 Besenley
 ABC
 Motown
 Elektra
 Chrysalis
 CBS
 RSO
 Elektra
 Chrysalis
 RCA
 Creole
 Island
 Creole
 RSO
 Private Stock
 Harvest
 GTO
 GTO
 Ensign
 Parlophone
 RCA
 Vertigo
 Philadelphia
 Virgin
 EMI International
 RAK
 Pye
 Chrysalis
 Jet
 Stiff
 Power Exchange
 Decca

RADIO PLAYLISTS

CAPITAL RADIO (LONDON) CLIMBERS

QUIT THIS TOWN, Eddie & The Hot Rods
 FIVE O'CLOCK IN THE MORNING, Lol Creme & Kevin Godley
 HELP ME BABY, Rory Block
 TOO MANY GOLDEN OLDIES, First Class
 DO YOU REMEMBER, Long Tall Ernie & The Shakers
 DO YOU SPEAK FRENCH, Nite School

Island
 Mercury
 Chrysalis
 CBS
 Polydor
 Ensign

PICCADILLY RADIO (MANCHESTER) HIT PICKS

ENDLESS SLEEP, Robert Gordon
 FOR YOU, Greg Kihn
 HEART SONG, Gordon Giltrap

Private Stock
 Besenley
 Electric

RADIO CLYDE (GLASGOW) HIT PICKS

Dave Marshall: SAD, Andy Williams
 Steve Jones: PLEASE MR. PLEASE, Olivia Newton John
 Richard Park: QUIT THIS TOWN, Eddie & The Hot Rods
 Tom Ferris: NOT FADE AWAY, Steve Hillage
 Brian Ford: NATIVE NEW YORKER, Odyssey
 Bill Smith: GALAXY, War
 Dougie Donnelly: SAN FRANCISCO, Village People

CBS
 EMI
 Island
 Virgin
 RCA
 MCA
 DJM

ROD STEWART can't sing "You're in my chart" any longer because he's off the Radio One Featured 40 although he's still in the UK singles chart.

This week RECORD MIRROR, the definitive charts paper, brings you another selection of the latest records being played on radio stations up and down the country. Sheffield's Radio Hallam and Swansea Sound's playlists appear for the first time.

How many of these records will actually appear in the singles chart in a couple of weeks? And which stations and DJs are best at predicting tomorrow's hits?

Stay tuned to this page for the answers.

RADIO LUXEMBOURG HOT SHOTS

Barry Alldis: AS TIMES GOES BY, Dooley Wilson
 Stuart Henry: DALLAS, Steely Dan
 Tony Prince: EBONY EYES, Bob Welch
 Rob Jones: FIVE O'CLOCK IN THE MORNING, Creme & Godley
 Mark Wesley: HEARTBREAK KID, Ricki & The Numbers
 Bob Stewart: ISN'T TIME, Babys
 Mike Read: BABY JANE, Dr Feelgood

United Artists
 ABC
 Capitol
 Mercury
 Rainbow
 Chrysalis
 United Artists

SWANSEA SOUND HIT PICKS

Dave Bowen: GOODBYE GIRL, David Gates
 Colin Mason: BOB'S HEAD CAROL, Steeleye Span
 Jon Hawkins: JUST A COUNTRY BOY, Frankie Allen
 Stuart Freeman: NEW YORK SHUFFLE, Graham Parker & Rumour
 Phil Fothergill: COME GO WITH ME, Pockets
 Paul Holmes: WILD YOUTH, Generation X

Elektra
 Chrysalis
 Rockfield
 Vertigo
 CBS
 Chrysalis

RADIO HALLAM (SHEFFIELD) HIT PICKS

Keith Skues: BLOOD 'N' HONEY, Amanda Lear
 Roger Moffat: WAKE UP AND BE SOMEBODY, Sweet Sensation
 Johnny Moran: DALLAS, Steely Dan
 Colin Slade: FOR YOUR LOVE, Four Tops
 Ray Stewart: ZODIACS, Roberta Kelly
 Bill Crozier: HE'S SO BEAUTIFUL, Cleo Laine & John Williams
 Cindy Kent: NOT FADE AWAY, Steve Hillage

Ariola
 Pye
 ABC
 ABC
 ABC
 Oasis
 RCA
 RCA
 Virgin

METRO RADIO (NEWCASTLE) NEW SOUNDS

MOVE ME, Allman & Woman
 NATIVE NEW YORKER, Odyssey
 GOODBYE GIRL, David Gates
 LA VIE ROSE, Grace Jones
 ZODIACS, Roberta Kelly
 ISN'T IT TIME, Babys

Warner Bros
 RCA
 Elektra
 Island
 Oasis
 Chrysalis

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Small Ads

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SENTIMENTAL LOVER, 19, undergraduate, seeking sincere girlfriend. Coventry area. Likes pop music, playing guitar, soccer, lawn-tennis, movies, sports. — Box Number 1336

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Penfriends

WIZZO AND STEELEYE Fan (19). Seeks sincere long haired lady (19 or 18). Must be cheerful and talkative. (photo if possible). Terry Tunbridge, Bishops Green, Newbury, Berks

Anything On Carpenters and Radio Times 1971-75. — 73 Merriman Road, Blackheath, London

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BOLAN TAPES before 74, Christmas vox, German, French singles, albums. — Steve, 27 Cheverton Avenue, Withernsea, N Humberside

Fan Clubs

GENESIS — Send SAE to: Geoff Parkyn, 11 Jameson Lodge, 58 Shepherds Hill, London, N6 5RW

THE JAM CLUB — SAE for details to Nicky Weller, 44 Balmoral Drive, Maybury Estate, Woking, Surrey

Special Notice

LESLIE RICHARD McKeown, thank you for our little chat on the phone on Dec 1st, 1977 at 10.40 pm. It meant so much to us, even if we did keep asking you it was. Thank you so much Leslie we love you. Lorraine & Julie, Northampton P.S. Is Eric out of the bath yet?

MARIANNE FAITHFUL, Happy Birthday on December Twenty-Ninth. — Love Tony

HAPPY CHRISTMAS to everyone on "LoveShip" and in Plana and to our readers, from "Radio Brief"

MARC BOLAN in that great big cosmic sky. It's 3 months Friday, 16 December since you were taken from us, and my sorrow still as deep. Jen

HAPPY CHRISTMAS Rolan. Hope you like America. Love and miss you. Always. We won't forget you. Love to Marc's parents

GARY GLITTER and co. Fans for a truly wonderful gig at the Rainbow Sue, Bedford

Songwriting

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Kiss 95p
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Fanz/Bike 95p
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Rod E1.20 Hendrix E1.20
Leather Wrist Bands (Male size) 70p inc P/P
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★ RUNAWAYS ★
Set of 10 Glossy B/W 10x8 Photos £6.75 inc
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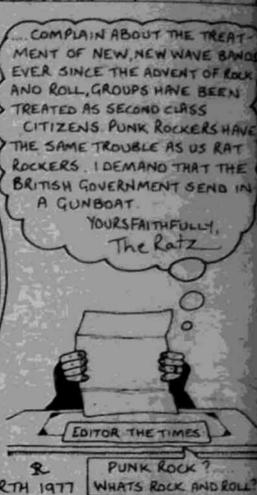
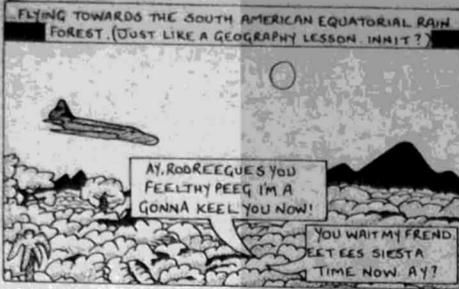
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THE RATZ

THE STORY SO FAR... THE RATZ HAVE BEEN HI-JACKED BY THE PEOPLES REVOLUTIONARY FORCES OF BOLEEVIA, AND ARE NOW...



NEXT WEEK, at great expense, a WHISKY

tainted issue. It's the silly season again.

So we're not sure who's going in next week.

We'll probably fill it with pretty pictures and festive cartoons.

There might be something on the

SEX PISTOLS

and

THE CLASH

and if we can tear the colour poster of

THE RUNAWAYS

from the grovellers in the office, you'll have that.

Suck it and see. Get drunk for 15p.

UK SOUL

1	3	DANCE DANCE DANCE, Chic	Atlantic
2	2	I WILL, Ruby Winters	Creole
3	8	GETTIN' READY FOR LOVE, Diana Ross	Motown
4	5	I BELIEVE YOU, Dorothy Moore	Epic
5	1	MY LOVE IS ALL FOR YOU, Deniece Williams	CBS
6	18	I DON'T WANT TO LOSE YOUR LOVE, Emotions	CBS
7	20	COME GO WITH ME, Pockets	CBS
8	6	SERPENTINE FIRE, Earth, Wind & Fire	CBS
9	12	ONLY THE STRONG SURVIVE, Billy Paul	Phil Int
10	4	BACK IN LOVE AGAIN, LTD	A&M
11	—	SAN FRANCISCO, Village People	DJM
12	13	LOVE'S UNKIND, Donna Summer	GTO
13	15	BRICKHOUSE, Commodores	Motown
14	9	SHOO DOO FU FU OOH, Lenny Williams	ABC
15	7	GOIN' PLACES, The Jacksons	CBS
16	19	GET YOUR BOOM BOOM, Le Pamplemousse	Barclay
17	—	FFUN, ConFunkShun	Mercury
18	10	AS, Stevie Wonder	Motown
19	11	NOT BACK IN LOVE, Millie Jackson	Spring
20	16	SAY YOU WILL, Eddie Henderson	Capitol

US SINGLES

1	1	YOU LIGHT UP MY LIFE, Debby Boone	Warner / Cub
2	2	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	UA
3	3	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
4	5	BLUE BAYOU, Linda Ronstadt	Asylum
5	9	IT'S SO EASY, Linda Ronstadt	Asylum
6	6	HEAVEN ON THE 7TH FLOOR, Paul Nicholas	RSO
7	7	WE'RE ALL ALONE, Rita Coolidge	A&M
8	10	BACK IN LOVE AGAIN, LTD	A&M
9	4	BABY, WHAT A BIG SURPRISE, Chicago	Columbia
10	11	YOU MAKE LOVIN' FUN, Fleetwood Mac	Warner Bros.
11	13	BABY COME BACK, Player	RSO
12	15	HERE YOU COME AGAIN, Dolly Parton	RCA
13	16	SENTIMENTAL LADY, Bob Welch	Capitol
14	8	BOOGIE NIGHTS, Heatwave	Epic
15	17	SLIP SLIDIN' AWAY, Paul Simon	Columbia
16	18	ISN'T IT TIME, Baby	Chrysalis
17	20	YOU CAN'T TURN ME OFF, High Inergy	Gordy
18	21	COME SAIL AWAY, Styx	A&M
19	30	YOU'RE IN MY HEART, Rod Stewart	Warner Bros.
20	22	SWINGTOWN, Steve Miller	Capitol
21	23	YOUR SMILING FACE, James Taylor	Columbia
22	32	HEY DEANIE, Shaun Cassidy	Curb
23	24	GONE TOO FAR, England Dan & John Ford Coley	Big Tree
24	14	IT'S ECSTASY, Barry White	20th Century
25	25	I GO CRAZY, Paul Davis	Bang
26	31	WE ARE THE CHAMPIONS, Queen	Elektra
27	29	SHE'S NOT THERE, Santana	Columbia
28	35	SERPENTINE FIRE, Earth, Wind & Fire	Columbia
29	36	RUNAROUND SUE, Leif Garrett	Atlantic
30	38	MY WAY, Elvis Presley	RCA
31	33	THE WAY I FEEL TONIGHT, Bay City Rollers	Arista
32	47	JUST THE WAY YOU ARE, Billy Joel	Columbia
33	12	WE JUST DISAGREE, Dave Mason	Columbia
34	—	SHORT PEOPLE, Randy Newman	Warner Bros.
35	39	GETTIN' READY FOR LOVE, Diana Ross	Motown
36	46	TURN TO STONE, E. L. O.	Jet
37	41	DANCE, DANCE, DANCE, Chic	Atlantic
38	50	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Esmeralda
39	43	LOVE IS THICKER THAN WATER, Andy Gibb	RSO
40	40	AS, Stevie Wonder	Tamla
41	44	POINT OF KNOW RETURN, Kansas	Kirshner
42	49	NATIVE NEW YORKER, Odyssey	RCA
43	—	CALLING OCCUPANTS, Carpenters	A&M
44	45	DON'T ASK MY NEIGHBOURS, Emotions	Columbia
45	—	BLOAT ON, Cheech & Chong	ODE
46	—	GIRLS SCHOOL, Paul McCartney & Wings	Capitol
47	—	DESIREE, Neil Diamond	Columbia
48	26	NOBODY DOES IT BETTER, Carly Simon	Elektra
49	19	SEND IN THE CLOWNS, Judy Collins	Elektra
50	—	EMOTION, Samantha Sang	Private Stock

US ALBUMS

1	1	SIMPLE DREAMS, Linda Ronstadt	Asylum
2	2	RUMOURS, Fleetwood Mac	Warner Bros
3	4	LIVE, Commodores	Motown
4	5	FOOT LOOSE & FANCY FREE, Rod Stewart	Warner Bros
5	6	STREET SURVIVORS, Lynyrd Skynyrd	MCA
6	—	ALL 'N' ALL, Earth, Wind & Fire	Columbia
7	8	YOU LIGHT UP MY LIFE, Debby Boone	Warner/Curb
8	3	AJA, Steely Dan	ABC
9	12	OUT OF THE BLUE, Electric Light Orchestra	Jet
10	11	MOONFLOWER, Santana	Columbia
11	10	LET'S GET SMALL, Steve Martin	Warner Bros
12	14	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
13	15	ALIVE II, Kiss	Casablanca
14	9	IN FULL BLOOM, Rose Royce	Whitfield
15	7	POINT OF NO RETURN, Kansas	Kirshner
16	28	NEWS OF THE WORLD, Queen	Elektra
17	19	FRENCH KISS, Bob Welch	Capitol
18	18	BABY, IT'S ME, Diana Ross	Motown
19	25	GREATEST HITS, Olivia Newton-John	MCA
20	22	THE STRANGER, Billy Joel	Columbia
21	21	GREATEST HITS VOLUME II, Elton John	MCA
22	30	BORN LATE, Shaun Cassidy	Warner / Curb
23	—	I'M GLAD YOU'RE HERE WITH ME, Neil Diamond	Columbia
24	26	LOVE SONGS, Beatles	Capitol
25	29	LITTLE CRIMINALS, Randy Newman	Warner Bros
26	—	DOWN TWO, THEN LEFT, Boz Scaggs	Columbia
27	31	THE GRAND ILLUSION, Styx	A&M
28	13	SONGS FOR SOMEONE YOU LOVE, Barry White	20th Century
29	33	SOMETHING TO LOVE, L. T. D.	A&M
30	16	FOREIGNER	Atlantic
31	42	SATURDAY NIGHT FEVER, Soundtrack	RSO
32	32	I ROBOT, Alan Parsons Project	Arista
33	34	REJOICE, Emotions	Columbia
34	37	REACH FOR IT, George Duke	Epic
35	36	HEROES, David Bowie	RCA
36	40	ONCE UPON A TIME, Donna Summer	Casablanca
37	41	TURNIN' ON, High Inergy	Gordy
38	38	HERE YOU COME AGAIN, Dolly Parton	RCA
39	39	ODYSSEY	RCA
40	17	ELVIS IN CONCERT, Elvis Presley	RCA
41	45	BROKEN HEART, The Babys	Chrysalis
42	—	GREATEST HITS, ETC, Paul Simon	Columbia
43	43	SPECTRES, Blue Oyster Cult	Columbia
44	20	CHICAGO XI, Chicago	Columbia
45	23	BRICK	Bang
46	—	FEELIN' BITCHY, Millie Jackson	Spring
47	50	GREATEST HITS, Linda Ronstadt	Asylum
48	—	BOOK OF DREAMS, Steve Miller Band	Capitol
49	—	SLOWHAND, Eric Clapton	RSO
50	—	FEELS SO GOOD, Chuck Mangione	A&M

YESTERYEAR

15 Years ago (15 December, 1962)

1	RETURN TO SENDER	Elvis Presley
2	LOVESICK BLUES	Frank Ifield
3	SUN ARISE	Rolf Harris
4	BOBBY'S GIRL	Susan Maughan
5	NEXT TIME	Cliff Richard
6	SWISS MAID	Del Shannon
7	LET'S DANCE	Chris Montez
8	TELSTAR	The Tornados
9	DANCE WITH THE GUITAR MAN	Duane Eddy
10	DEVIL WOMAN	Marty Robbins

10 Years Ago (16 December, 1967)

1	HELLO, GOODBYE	The Beatles
2	EVERYBODY KNOWS	The Dave Clark Five
3	LET THE HEARTACHES BEGIN	Long John Baldry
4	IF THE WHOLE WORLD STOPPED LOVING	Val Doonican
5	I'M COMING HOME	Tom Jones
6	SOMETHING'S GOTTEN HOLD OF MY HEART	Gene Pitney
7	CARELESS HANDS	Des O'Connor
8	HERE WE GO ROUND THE MULBERRY BUSH	Traffic
9	WORLD	The Bee Gees
10	THANK U VERY MUCH	Scaffold

5 Years Ago (16 December, 1972)

1	MY DING - A - LING	Chuck Berry
2	CRAZY HORSES	The Osmonds
3	GUDBUY T'JANE	Slade
4	SOLID GOLD EASY ACTION	T. Rex
5	LONG HAIREED LOVER FROM LIVERPOOL	Little Jimmy Osmond
6	WHY	Donny Osmond
7	CROCODILE ROCK	Elton John
8	BEN	Michael Jackson
9	ANGEL/WHAT MADE MILWAUKEE FAMOUS	Rod Stewart
10	SHOTGUN WEDDING	Roy C

US DISCO

1	DANCE, DANCE, DANCE, Chic	Atlantic
2	ONCE UPON A TIME, Donna Summer	Casablanca
3	CAN'T YOU FEEL IT, Michele	West End
4	TWO HOT FOR LOVE, THP Orchestra	Butterfly
5	ON FIRE (Getting Higher), T - Connection	TK
6	MOON BOOTS, ORS	Salsoul
7	SUPERNATURE, Cerrone	Cotillion
8	I GOT TO HAVE YOUR LOVE, Fantastic Four	Westbound
9	LE SPANK, Le Pamplemousse	AVI
10	LA BOUND, King Errison	Westbound
11	NATIVE NEW YORKER, Odyssey	RCA
12	GIRL DON'T MAKE ME WAIT, Pattie Brooks	Casablanca
13	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Casablanca
14	THE NIGHT THE LIGHTS WENT OUT, Tramps	Atlantic
15	WHAT'S YOUR NAME, Andrea True Connection	Buddah
16	KISS ME (The Way I Like It), George McCrae	TK
17	WHAT I DID FOR LOVE, Grace Jones	Island
18	BLOCK PARTY, Anthony White	Salsoul
19	RUNNING AWAY, Roy Ayers Ubiquity	Polydor
20	I'M HERE AGAIN, Thelma Houston	Motown

STAR CHOICE



JOHN OTWAY

1	MADAME GEORGE,	Van Morrison
2	PAST, PRESENT AND FUTURE,	Shangri - Las
3	CHIMES OF FREEDOM,	Bob Dylan
4	LOLA,	Kinks
5	NUTBUSH CITY LIMITS,	Ike And Tina Turner
6	ANGIE,	Rolling Stones
7	WHITER SHADE OF PALE,	Procol Harum
8	I'LL TAKE IT BACK,	Sandy Posey
9	YOU DON'T HAVE TO BE A BABY TO CRY,	Caravells
10	FIRST OF MAY,	Bee Gees

US SOUL

1	1	SERPENTINE FIRE, Earth, Wind & Fire	Columbia
2	2	YOU CAN'T TURN ME OFF, High Inergy	Gordy
3	3	BACK IN LOVE AGAIN, L. T. D.	A&M
4	5	IT'S ECSTASY, Barry White	20th Century
5	6	IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson	Spring
6	10	NATIVE NEW YORKER, Odyssey	RCA
7	7	FFUN, Con Funk Shun	Mercury
8	8	SOMEBODY'S GOTTA WIN, Controllers	Juana
9	4	DUSIC, Brick	Bang
10	11	IF IT DON'T FIT DON'T FORCE IT, Kellee Patterson	Shadybrook
11	13	REACH FOR IT, George Duke	Epic
12	12	ANYWAY YOU WANT ME, Sylvers	Capitol
13	18	OOH BOY, Rose Royce	Whitfield
14	14	BOP GUN (Endangered Species), Parliament	Casablanca
15	20	BELLE, All Green	Hi
16	16	LOVELY DAY, Bill Withers	Columbia
17	9	DON'T ASK MY NEIGHBOURS, Emotions	Columbia
18	15	GOIN' PLACES, Jacksons	Epic
19	19	GETTIN' READY FOR LOVE, Diana Ross	Motown
20	—	OUR LOVE, Natalie Cole	Capitol