

# Record Mirror

**JULIE  
COVINGTON**

**Exclusive  
interview  
inside**

**SEX  
PISTOLS**

**All words  
and no  
music?**

**(more  
words  
inside)**



# Record

## UK SINGLES

1	1	MULL OF KINTYRE / GIRLS SCHOOL, Wings	Parlophone
2	2	UP TOWN TOP RANKING, Althia & Donna	Lightning
3	3	LOVE'S UNKIND, Donna Summer	GTO
4	14	FIGARO, Brotherhood Of Man	Pye
5	8	NATIVE NEW YORKER, Odyssey	RCA
6	4	IT'S A HEARTACHE, Bonnie Tyler	RCA
7	6	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	UA
8	17	LOVELY DAY, Bill Withers	CBS
9	9	DANCE DANCE DANCE, Chic	Atlantic
10	27	IFI HAD WORDS, Scott Fitzgerald / Yvonne Keeley	Pepper
11	11	PUNKY REGGAE PARTY, Bob Marley & The Wailers	Island
12	5	FLORAL DANCE, Brighthouse & Rastrick Band	Logo
13	10	LET'S HAVE A QUIET NIGHT IN, David Soul	Private Stock
14	26	GALAXY, War	MCA
15	12	ONLY WOMEN BLEED, Julie Covington	Virgin
16	24	ON FIRE, T. Connection	TK
17	21	The Groove Line, Heatwave	GTO
18	16	I LOVE YOU, Donna Summer	GTO
19	15	WHO PAYS THE FERRY MEN, Yannis Markopoulos	BBC
20	19	AS TIME GOES BY, Dooley Wilson	United Artists
21	22	FLORAL DANCE, Terry Wogan	BBC
22	33	SORRY I'M A LADY, Baccara	RCA
23	29	WHO'S GONNA LOVE ME, Imperials	Power Exchange
24	7	HOW DEEP IS YOUR LOVE, Bee Gees	RCO
25	25	DON'T DILLY DALLY ON THE WAY, Muppets	Pye
26	13	I WILL, Ruby Winters	Creole
27	32	RUN BACK, Carl Douglas	Pye
28	34	WISHING ON A STAR, Rose Royce	Warner Bros
29	-	RICH KIDS, Rich Kids	EMI
30	36	HEARTSONG, Gordon Giltrap	Warner Bros
31	35	COCOMOTION, El Coco	Pye
32	18	DADDY COOL / THE GIRL CAN'T HELP IT, Darts	Magnet
33	37	MORNING OF OUR LIVES, Modern Lovers	Berserkerly
34	-	DRUMMER MAN, Tonight	TDS
35	-	HOT LEGS / I WAS ONLY JOKING, Rod Stewart	Riva
36	49	QUIT THIS TOWN, Eddie & The Hot Rods	Island
37	20	MY WAY, Elvis Presley	RCA
38	-	FOR A FEW DOLLARS MORE, Smokie	RAK
39	-	MR BLUE SKY, Electric Light Orchestra	Jet
40	50	BEAUTY AND THE BEAST, David Bowie	RCA
41	41	DESIREE, Neil Diamond	CBS
42	40	JAM JAM JAM, People's Choice	Philadelphia
43	-	COME BACK MY LOVE, Darts	Magnet
44	-	BLUE BAYOU, Linda Ronstadt	Asylum
45	28	EGYPTIAN REGGAE, Modern Lovers	Berserkerly
46	39	LAY DOWN SALLY, Eric Clapton	RSO
47	45	ISN'T IT TIME, Babys	Chrysalis
48	-	LOVE'S LIKE OXYGEN, Sweet	Polydor
49	38	HOLLYWOOD, Boz Scaggs	Epic
50	-	THEME FROM WHICH WAY IS UP, Stargard	MCA

## UK ALBUMS

1	3	RUMOURS, Fleetwood Mac	Warner Brother's
2	1	THE SOUND OF BREAD, Bread	Elektra
3	2	DISCO FEVER, Various	K-Tel
4	5	GREATEST HITS, Donna Summer	GTO
5	-	REFLECTIONS, Andy Williams	CBS
6	7	20 COUNTRY CLASSICS, Tammy Wynette	CBS/Warwick
7	8	LOVE SONGS, The Beatles	Parlophone
8	6	GREATEST HITS VOL 2, Elton John	DJM
9	4	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
10	11	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
11	18	NEVER MIND THE BOLLOCKS, Sex Pistols	Virgin
12	17	GREATEST HITS, Abba	Epic
13	16	MOONFLOWER, Santana	CBS
14	25	FEELINGS, Various	K-Tel
15	15	GREATEST HITS, Paul Simon	CBS
16	33	I'M GLAD YOU'RE HERE WITH ME TONIGHT, Neil Diamond	CBS
17	10	NEWS OF THE WORLD, Queen	EMI
18	→	THE JOHNNY NASH COLLECTION	Epic
19	13	30 GREATEST, Gladys Knight & The Pips	K-Tel
20	47	DON JUAN'S RECKLESS DAUGHTER, Joni Mitchell	Asylum
21	9	OUT OF THE BLUE, Electric Light Orchestra	United Artists
22	12	ARRIVAL, Abba	Epic
23	23	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
24	24	GREATEST HITS, Olivia Newton John	EMI
25	-	EXODUS, Bob Marley & The Wailers	Island
26	20	LIVE AND LET LIVE, 10cc	Mercury
27	-	THE FLORAL DANCE, Brighthouse & Rastrick Band	Logo
28	21	THE JOHNNY MATHS COLLECTION	CBS
29	36	ENDLESS FLIGHT, Leo Sayer	Chrysalis
30	22	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
31	14	40 GOLDEN GREATS, Cliff Richard	EMI
32	-	NEW BOOTS AND PANTIES, Ian Dury	Stiff
33	19	A STAR IS BORN, Soundtrack	CBS
34	29	GET STONED, Rolling Stones	Arcade
35	39	SLOW HAND, Eric Clapton	RSO
36	27	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
37	40	RED STAR, Showaddywaddy	Arista
38	45	RUNNING ON EMPTY, Jackson Browne	Asylum
39	30	HEROES, David Bowie	RCA
40	-	BEST FRIENDS, Cleo Laine & John Williams	RCA
41	-	COME AGAIN, Derek & Clive	Virgin
42	-	BY REQUEST, Salvation Army	Warwick
43	35	THUNDER IN MY HEART, Leo Sayer	Chrysalis
44	49	ROXY MUSIC GREATEST HITS, Roxy Music	Polydor
45	26	ONCE UPON A TIME, Donna Summer	Casablanca
46	-	THEIR GREATEST HITS 71-75, The Eagles	Asylum
47	32	THE MUPPET SHOW	Pye
48	-	ALL'N' ALL, Earth, Wind & Fire	CBS
49	31	40 NUMBER ONE HITS, Various	K-Tel
50	38	SECONDS OUT, Genesis	Charisma

## OTHER CHART

ALBUMS		
1	WHITE MUSIC, XTC	Virgin
2	MODERN LOVERS LIVE	Beserkerly
3	RUBINOIDS	Beserkerly
4	TALKING HEADS 77, Talking Heads	Sire
5	BURNING SPEAR LIVE	Island
6	DRAW THE LINE, Aerosmith	CBS
7	PINK FLAG, Wire	Harvest
8	PUNK COLLECTION	RCA Import
9	FURTHER TEMPTATIONS, Drones	Valour
10	SONGS FOR SWINGING LOVERS, Radio Stars	Radio Stars
		Chiswick

SINGLES		
1	SHOT BY BOTH SIDES, Magazine	Virgin
2	STATUE OF LIBERTY, XTC	Virgin
3	I'M SICK OF YOU, Iggy and The Stooges	Bomp Import
4	JESUS LOVES, Iggy & The Stooges	Bomp Import
		EP
5	EMERGENCY, 999	United Artists
6	JUST ONE MORE NIGHT, Yellow Doo	Virgin
7	RICH KIDS, Rich Kids	EMI
8	DON'T TANGO IN MY HEART, The Doll	Beggars
		Banquet
9	NO TIME TO BE 21, Adverts	Anchor
10	HOW ABOUT ME AND YOU, Carpenters	Small

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## BREAKERS



BIDDU: still there

ZOOIACS, Robert Kelly	Oasis / Harma
WORDS, Rita Coolidge	A&M
GONE OAD TRAIN, Nazareth	Mountain
CHOOSING YOU, Lenny Williams	ABC
EMOTIONS, Samantha Sang	Private Stock
SWEET SWEET SMILE, Carpenters	A&M
UP WITH THE COCK / BIG PUNK, Judge	Dread
	Cactus
JUST ONE MORE NIGHT, Yellow Dog	Virgin
ZOOM, Commodores	Motown
JOURNEY TO THE MOON, Biddu Orchestra	Epic

## UK DISCO

1	1	DANCE DANCE DANCE, Chic	Atlantic / US 12in
2	3	NATIVE NEW YORKER, Odyssey	RCA 12in
3	2	LOVE'S UNKIND, Donna Summer	GTO
4	4	GALAXY, War	MCA
5	5	UP TOWN TOP RANKING, Althia & Donna	Lightning
6	7	THE GROOVE LINE, Heatwave	GTO
7	6	JAMMING, Bob Marley & The Wailers	Island / dub 12in
8	8	COCOMOTION, El Coco	Pye
9	21	CHOOSING YOU, Lenny Williams	ABC 12in
10	20	WHICH WAY IS UP, Stargard	MCA
11	10	RUN BACK, Carl Douglas	Pye
12	9	ON FIRE, T. Connection	TK 12in
13	12	ZOOIACS, Roberta Kelly	Oasis
14	25	SORRY I'M A LADY, Baccara	RCA
15	11	JAM JAM JAM, People's Choice	Phil Int
16	-	I LOVE YOU / RUMOUR HAS IT / ONCE UPON A TIME, Donna Summer	Casablanca LP
17	19	FFUN, ConFunkShun	Mercury / promo 12in
18	17	BACK IN LOVE AGAIN, LTD	A&M 12in
19	14	HOLLYWOOD, Boz Scaggs	CBS
20	16	RUNNING AWAY, Roy Ayers Ubiquity	Polydor / US 12in

# Juicy Juicy

**Record Mirror**

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Registered as a newspaper at the Post Office. Published by Spotlight Publications Ltd, 40 Long Acre, London, WC2E 9JT, and printed by South Eastern Newspapers Ltd, Larkfield, Maidstone, Kent, ME20 6SG.

## Opportunity Knocks for A. Vandal

THE BIG search is on, my sweets. I'm told that London's Capital Radio is searching for a vandal. Said a spokesman "We are looking for one to take part in the next 'Headline Debate,' which is to be broadcast under the title 'Violence Rules OK' on February 3."

The producer of the programme, Ms Liza Myers adds: "It isn't that we necessarily want one to join the panel, but we would certainly want one in the audience to ask questions." Hmm, now don't be naughty and besiege the Capital switchboard with silly calls — if you can find a phone booth in a usable state. Still with London's commercial radio station, they would like to put the record straight with regard to the Sex Pistols. A spokesperson: "Should they win the Best New London Band award for which they were nominated by the Capital DJs, we will be delighted to present them with the trophy. We will not however, as things stand, be inviting them to the presentation ceremony."

While we want the public to vote for the band which they genuinely think is best and it may well be that the Sex Pistols are considered best, we have decided on purely social — as opposed to musical grounds — not to invite them to the award giving ceremony at Grosvenor House. We feel that as hosts to a large number of people in the music world, we must do our utmost to see that our guests enjoy the evening. We do not wish to risk there being a demonstration of the Sex Pistols misbehaving, possibly even being sick while people are eating."

Congratulations to Roy Harper's young lady Verna on the birth of a bouncing baby boy.

■ Congratulations also to my old wayward friend Peter Green late of Fleetwood Mac etc. He's upped and married model Jane Samuel. The ceremony took place in the Bel Air mansion of Mick Fleetwood. Peter, I'm glad to report, was said to be 'very happy'.

I received a distressing phone call on Monday afternoon. Maurice Bacon, drummer with up and coming band Window, is not over happy with the treatment he and the band receive from Riva Records' Mr Rod Stewart. Says Maurice, "Since we signed to Riva, we have seen Rod Stewart twice and both times he has completely ignored us. The first occasion was at a private party, the second was when we were doing a TV show with him and he walked straight past me. Riva as a record company are great, but Rod Stewart's attitude is

out of order. We feel very strongly about this, after all there is only him and us on the label."

Meanwhile, down in rural Chipping Norton, near Oxford, Mr Big are putting the finishing touches to their new album. Entitled 'Sepuku Suicide', it's being produced by old Shades 'n' Curly hair himself, Ian Hunter. In case you're remotely interested, Sepuku is a Japanese ritual suicide similar to hari-kari. In the ancient days of war and strife it was committed by warriors who were commanded to do so by their captains and was considered to be a great honour.

Whisper, bassist with the Drones, was arrested in Manchester at the Ranch Bar for being drunk and disorderly after customers complained about the lad relieving himself in public — apparently his favourite pastime.

The Drones were also involved in a head-on collision after



NO, SORRY, you two aren't the sort of vandals we had in mind... don't call us...

the idiotic Whisper directed the band's manager Allan Robinson the wrong way up a one-way street. Fortunately they all escaped with minor cuts and bruises.

Following Radio Stars transition to TV stars on Top Of The Pops last week, their weekend gigs in London and Bedford saw many millions of people turned away at the doors. In Bedford, fans showed their appreciation by turning Andy's body into a bloody mess.

Johnny Rubbish has asked us to make clear the fact that he was not the driver of the car involved in the accident where the Damned's drummer John Moss was badly injured.

More violence. Ricky Titcombe of the Crabs is on a grievous bodily harm charge after a glass he is alleged to have thrown back at the audience at the 77 Town Club Nuneaton hit a young girl. Earlier the audience had showered the stage with glasses and other such missiles.

Names that make you lark: On the bill - posting for a certain Hamburg music spot, I couldn't help but notice that

upcoming attractions include appearances by Big Balls and Great White Idiot and Franny And The Fireballs...

The report in 'The Sun' concerning a film co-produced by Britain and Russia is unfortunately inaccurate. Such a film may or may not exist, but the Floyd are no way involved.

This week's star letter was written to United Artists Records in London from EMI - Odeon in Buenos Aires. "We were very excited with the smash hit of the Stranglers all over the world. We know that they are at the top in the preference of the public. In view of this, we were prepared to launch their product. Unfortunately we have asked several times to the Argentine authorities (we have at present a severe censorship) the relevant permission to release them since the lyrics were considered immoral, but the permission was first considerably delayed and finally refused."

That's all folks. Bye-byeeee



SHOCK HORROR: mystery pop star carries own luggage



DAVE HILL sez: It's a case of mistaken identity.

### FREEBIE OF THE WEEK NO. 26

Win 20 copies of the new Rich Kids single in glorious red vinyl. Usual rules apply.  
Questions: (1) Full line-up of the band.  
(2) What instruments do they each play?  
(3) The name of the club they played recently in Paris?  
Answers to Freebies (26) Record Mirror, 40 Long Acre, London WC2

# I CAN SEE CLEARLY NOW

HLU T0554

You've never heard it like this before...  
in disco time... from a superbly different

# RAY CHARLES



### Smokey album next month

**SMOKEY ROBINSON** releases a compilation solo album 'Smokey's World' on February 10. Tracks include 'Sweet Harmony', 'Quiet Storm', 'Vibrant U' and 'Just My Soul Responding' and cover the last five years of his career.

### Albion finish album

**THE ALBION Band** (formerly the Albion Dance Band) have completed work on their album 'Rise Up Like The Sun' which is scheduled for March 3 release. The LP blends traditional with contemporary material. Guest singers include Julie Covington, Richard and Linda Thompson, Andy Fairweather Low, Kate McGarrigle and Martin Carthy.

Towards the end of February, the Albion Band will undertake a month-long British tour including a gig at London's Tottenham Court Road Astoria on March 5.

### Dave Cousins honoured

**DAVE COUSINS**, composer and leader of The Strawbs was recently honoured by his publishers Amakata Music for his services and was presented with a certificate for 5,000,000 radio plays of his compositions world-wide. He was also presented with a gold album for three million world-wide sales of Strawbs' albums.

The Strawbs, recently signed to Arista, tour the UK, USA and Europe between February and June.

### New Roussos producer

**AMERICAN SOUL** producer Freddie Perrin, who has produced the Tavarez and the Syvers among others, will work with Demis Roussos on his next album. Although he has sold over 30 million units the Greek giant has yet to break America, and his record company hope that the new combination will be the turning point.

### Gonzalez play with Jackson

**BRITISH SOULSTERS** Gonzalez play support to Millie Jackson for her four UK dates next week. The band, who have just completed their third album, appear at Manchester Apollo, January 28, Birmingham Odeon, 27, and Hammersmith Odeon 28 and 29.

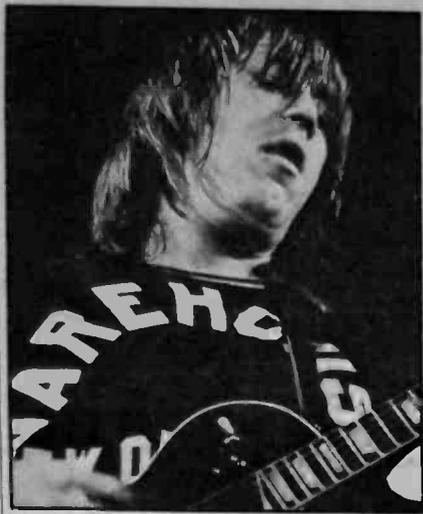
### Rubbish removed

**JOHNNY RUBBISH**, who has appeared with the Strangers and the Tubes as an announcer and comedian, has been banned from a pub tour with George Melly. Although Melly invited him to appear the promoters apparently felt his material was unsuitable for 'adult audiences'.

### Stars on Sunday

**RADIO STARS** have brought forward their concert at London's Roundhouse from February 12 to February 8.

# CHICAGO'S KATH SHOOT HIMSELF



TERRY KATH

## Lead guitarist playing with gun

**TERRY KATH**, guitarist and vocalist with Chicago shot himself dead on Monday evening while playing with a loaded pistol at a friend's Los Angeles home.

According to friends, Kath (33), was twirling the pistol round his finger when he pointed it at his temple, Russian-roulette style, saying it was not loaded. The gun fired and Kath died instantly.

Kath, a "Gun fanatic" frequently went target shooting and often carried a gun with him. On the afternoon of the accident he had been at the home of road crew member Don Johnson. Other friends joined them, but only Kath and Johnson were there at the fatal moment.

He leaves a wife, Camella and a two-year-old son.

Born in Chicago, Kath came from a musical family and was a self-taught musician. He experimented with several instruments including the banjo, accordion, bass and drums before settling on his main instrument, the guitar.

In the early sixties he joined a group called Jimmy and the Gentlemen and played bass for four years before joining Chicago.

He was also responsible for writing many of Chicago's songs. And he planned to further his acting career after making his debut in 'Electric Glide in Blue'.

## EVITA OPENS IN JUNE

'EVITA', THE musical by Tim Rice and Andrew Lloyd Webber based on the life of Eva Peron, will open on June 21 at the London Casino (soon to revert to its original name 'Prince Edward Theatre'). It will be presented by Robert Stigwood in association with David Lane.

The double album 'Evita' and Julie Covington's single 'Don't Cry For Me Argentina' have been hits throughout the world.

Rice and Webber are the creators of 'Jesus Christ Superstar' which is now in its sixth year at the Palace Theatre.

## STARS AT PALLADIUM

PROMOTER DEREK Block is to present a million-dollar package of superstars over a two week period from May 1 at the London Palladium.

Artists appearing include Barry White (May 4), Diana Ross (5,6), Gladys Knight (7), The Carpenters (8,9), Perry Como (10,11), Helen Reddy (12).

Most of the stars are flying in to London just for these performances which have been arranged in association with Townsend Thoresen Ferries, who celebrate their Golden Jubilee this year.

## SHAM'S BIG BREAKOUT

FOLLOWING THEIR short "Borstal Breakout" tour, Sham 69 embark on their second, much larger tour of 78. So far 14 dates have been confirmed and more are in the pipeline to carry them through into March. Meanwhile their debut album 'Tell Us The Truth' is released on Polydor in early February.

Dates: London School Of Economics January 28, Newport Gwent Stowaway Club February 1, Swansea Circles 2, Bristol Barton Hill Centre 3, Reading College 4, Edinburgh University 10, Dundee University 11, Manchester Rufers 16, Liverpool Eric's 17, Huddersfield Poly 18, Croydon Greyhound 19, Plymouth Castaways 20, Bournemouth Village Bowl 21, London Central Poly 24.

The Central Poly gig is a benefit for Rock Against Racism.

## KIDS CONFIRMED

DESPITE WHAT you might have read elsewhere last week, these are now the confirmed dates for the Rich Kids' Quartet tour.

Halesowen Tiffans (Birmingham) January 30, London 100 Club 31, London College of Printing February 1, Wakefield Unity Hall 2, Lancaster University 3, Liverpool Eric's 4, Bournemouth Village Bowl 6, Cardiff Top Rank 7, Rugby Memorial Hall 9, Wolverhampton Lafayette 10, Maivern Winter Garden 11, Shrewsbury Tiffans 12, Stafford Top Of The World 13, Newcastle Mayfair 24, Redcar Coatham Bowl 25, Sheffield Top Rank 26, Doncaster Outlook 27, Leicester Tiffans 28.

## BOYS SINGLE, ALBUM, TOUR

THE BOYS, who are currently playing dates in France, Belgium and Holland, have just finished mixing their second LP for release in March. A new single 'Brickfield Nights' will be out on February 10 when the Boys begin a six week tour of the UK.

Dates: Great Yarmouth Star and Garter February 8, Brighton New Regent 10, Birmingham

Barbarellas 11, Doncaster Outlook 13, Birkenhead Mr Digbys 16, Wolverhampton Lafayette 17, Leeds Ford Green 19, Blackpool Jenkinsons Bar 20, Kelghly Nickers 21, Manchester Rafter's 23, Liverpool Eric's 25, London Marquee 27.

Tour dates for March and a support act will be announced as soon as they are confirmed.

## Bothy to play Rainbow

THE BOTHY Band have added a London date to their current tour. The band will play the Rainbow on February 10. Tickets are on sale now priced £2.50, £2.00 and £1.50. The concert will be recorded by Capital Radio for broadcast in the near future.

## Legover's debut

LEGOVER make their album debut on the Smack label with the release of 'Walt Till Night Time' on February 10.

## 'Cocks out

THE NEW single from the Buzzcocks, 'What Do I Get', will now be released on February 3.

## BIRTH OF UK

JOHN WETTON, Bill Bruford, Alan Holdsworth and Eddie Jobson have formed a new band called UK. An album and tour are planned for the spring.



## SUZI QUATRO GETS OWN TV SHOW

SUZI QUATRO is to star in her own TV series in America. This follows the success of her appearance in six episodes of 'Happy Days', playing the role of Leather Tuscedero, a rock group leader.

Suzi leaves for the US in April to make 10 further episodes of 'Happy Days' and to make the pilot film for her new series. Her next single 'If You Can't Give Me Love' is released on Rak on February 24.

## ELKIE'S WEEK IN LONDON

ELKIE BROOKS is to play a week at the London Palladium from May 15 to May 20. These dates will be the climax of a British tour full details of which are not yet available. Elkie will be playing with

her full band plus a string section.

A new album will be released to coincide with the Palladium shows. Her single 'Lilac Wine' was released last week.



GENERATION X

## X READY

GENERATION X, currently in the studios with Martin Rushent to record their debut album, release 'Ready Steady Go' as a single on February 10.

The album will probably be out in March when a full scale British tour is being planned.

## JAM BACK IN STUDIO

FOLLOWING A month's rest after their second UK tour, The Jam go back into the studio this week to begin work on their next single.

On February 10, the band leave for Europe to begin an eight-date tour

taking in Amsterdam, Rotterdam, Antwerp, Brussels, Paris, Le Mans, Le Havre and Lille.

For March, a full tour of America is being planned for The Jam when their second album 'This Is The Modern World' has just been released.

## HARPER FOR BRITISH GIGS

ROY HARPER is playing a series of solo dates in Germany at the end of January to be followed by

a short British tour when he will be accompanied by former Black Sheep guitarist Andy Roberts.

Harper's album 'Commercial Break' which was recorded at Rockfield last October with Black Sheep, is to be reissued for tentative early March release.

Dates: Warwick University February 16, Surrey University 17, Nottingham University 18, Dundee University (without Roberts) 24, St Andrew's University 25, Birmingham Town Hall 26, Reading University March 3, London School Of Economics 4.

## Spedding's 'Bullet'

CHRIS SPEDDING releases a single, 'Silver Bullet' / 'Wild Wild Women' this week. He is currently auditioning for a new band and preparing material for a new album.



**HERE'S ANOTHER** excuse to use a Debbie Harry pic. A second album from American power pop group Blondie is released on February 3. Entitled 'Plastic Letters', it is released on the same day as the new single, 'Denis'. Blondie appear in Europe before coming to Britain to start their second tour on February 23.

## 'LOVE' IN DEMAND

OWING TO 'overwhelming demand by radio stations and the public', Pye Records are bringing forward the release of the Real Thing's next single 'Whenever You Want My Love' to January 27.

The single is written and produced by Ken Gold who was responsible for the band's other two hit singles.

A television show called 'Black Currant' which the band wrote the music for and appear in is scheduled for transmission on February 24.

## GORILLAS PULL OUT NASHVILLE

THE GORILLAS will not now be playing the Nashville on February 11. After last week's reports, over 1,000 applications were received by Raw Records in the space of two days and the band felt it would be unfair to select only 350.

The band promise that they will play a larger London venue within the next couple of months and priority will be given to the people who applied for Nashville tickets. Applicants' money will be refunded and a "special surprise" included.

The single 'It's My Life' has been delayed for two weeks due to sleeve printing problems.

## BANNED CHANGE

THE BANNED whose single 'Little Girl' recently reached No 36 in the charts, have undergone a further personnel change. The line-up is now Paul Sordid (drums and vocals), Peter Fresh (guitar), Tommy Steal (bass), Ben Dover (guitar). There are plans for a number of live dates and a second single will be released to coincide.

# PISTOLS—WORLD DOMINATION OR IS IT THE END?

THE FUTURE of the Sex Pistols remained in a state of uncertainty as we went to press.

On January 20, a statement from Virgin Records said: "The Sex Pistols have completed a physical parting of company. Steve Jones and Paul Cook have flown to Rio de Janeiro to spend a fortnight's business holiday with Ronald Biggs. Sid Vicious is in hospital in New York but must leave by tomorrow, as his visa expires.

Johnny Rotten is on his way to London.

"The fact that they are now in three different corners of the world could be construed as part of their continuing attempt to subvert authority and achieve world domination. It could also be construed as spitting up."

The band's split kept Fleet Street busy all week. But on his arrival back in London, Johnny Rotten announced: "The

Sex Pistols haven't broken up — it is all a publicity gimmick. I am totally amused by the whole business. I still exist and am enjoying myself." A mocking Rotten continued: "I only speak to people who disgust me. I haven't even had time to comb my hair. Give a girl a chance."

For further Sex Pistols overkill see Off Centre (p11) and review of their last gig (p30).

# OZZY BACK WITH SABBATH

OZZY OSBOURNE has returned to the ranks of Black Sabbath on the eve of their departure for Canada to cut a new album. The replacement singer Dave Walker has not worked out.

Ozzy is busy learning the lyrics for the band's new numbers. A full British tour is planned for May.

Said Ozzy: "There's only one Black Sabbath.

It's like a family and the split was like a divorce. When the call from the band came I knew straight away there was only one solution — to get back together again."

# T. DREAM TOUR WITH NEW MEN

A NEW version of Tangerine Dream tours the UK in March following a number of European dates. Founder members Edgar Froese and Chris Franke have parted company with Peter Baumann and are joined by two new musicians: Steve Jolliffe

(vocals, saxophone, flute, keyboards) and Claus Crieger (drums) a Berlin musician.

Tangerine Dream play London's Hammersmith Odeon on March 20 where tickets are now on sale priced £3.00, £2.50, £2.00 and £1.50. Six provincial

dates will be announced next week.

On the tour, the group will be assisted by Laserium, leading exponents of the light show.

The band's new album has just been completed in Berlin and will be released to coincide with the tour.

# STEEL PULSE SINGLE

STEEL PULSE who have signed a long term worldwide deal with Island Records, release their first single 'Ku Klux Klan' on February 17. The first 5,000 copies will be a special 12 inch version and their first

album will be released in early spring.

On their signing, Tim Clark, managing director of Island Records commented: "We are delighted to sign Steel Pulse who are now established

as one of Britain's finest reggae bands."

Additions to the Steel Pulse tour: Portsmouth Poly, January 28, London Music Machine, February 2, Brighton Technical College, 3, Lancaster University, 4.

# SAINTS NEW PRODUCT

FEBRUARY 3 sees the release of the new Saints single 'Know Your Product'. Both this number and the forthcoming album 'Eternally Yours' incorporate a brass

section.

A major British tour is being finalised and meantime, the band play — together with new brass section — London Marquee, January 27,

and London Nashville, February 5.

Alisdair Ward is currently recovering from a wrist injury sustained in a car accident last week.

# TOURS .. TOUR

## ENID

THE ENID: Cranfield (Surrey) Poly January 27, Woolwich Thames Poly 2A, Weybridge College of Food February 3, Folkestone Leas Cliffes Hall 4, Kingston Poly 25.

## CLAYSON & ARGONAUTS

CLAYSON and THE ARGONAUTS: London Hope and Anchor February 2, Dingwalls 4, Coleraine University 8, Belfast Queens University 9, Dublin University College 11, Queens Margate 18, Birkenhead Mr Digbys 23, Manchester Poly 25.

## TROGGS

THE TROGGS: London 100 Club February 6, Kingston Poly 25.

## BAND WITH NO NAME

THE BAND WITH NO NAME: Liverpool Annabelles February 2, Sutton-In-Ashfield Golden Diamond 3, Dumfermline Kinema 4, Dumfries Balcastle Hotel 5, Canning Town London Bridge House 6, Bradford Princeville Club 9, Eastham Double Six 11, Aberdeen Ruffles 12, Birkenhead Hamilton Club 13, Oldham Boundary Inn 14, Birmingham Bogarts 15, New Brighton Express Club 17, Reading Target Club 18, London Brecknock 19, Uckfield New Centre 20, Largs Disco Harrys 23, Kirk Levington Country Club 24, Middlesbrough Rock Garden 25, London Bridge House 27.

## HOT CHOCOLATE

HOT CHOCOLATE: Cardiff University March 2, Lancaster University 3, Leeds University 4, Norwich Theatre Royal 5, Portsmouth Guildhall 6, Eastbourne Congress 8, Canterbury Odeon 9, Croydon Fairfield Halls 12, Leicester de Montfort 14, Sheffield City Hall 16, Newcastle City Hall 16, Glasgow Apollo 17, Edinburgh Usher Hall 18, Hanley Victoria Halls 19, Oxford New Theatre 20, Birmingham Odeon 21, Wolverhampton Civic 29, Manchester Apollo 30, Liverpool Empire 31, Bristol Colston Hall March 3, Ipswich Gaumont 4, Peterborough ABC 6, London Hammersmith Odeon 9, Brighton Dome 10, Bournemouth Winter Gardens 11, Paignton Festival Theatre 13, Taunton Odeon 14, Coventry Theatre 16.

## DRONES

THE DRONES: (with support John Cooper Clarke and The Slugs): Manchester Umit February 11, Wolverhampton Lafayette 15, Nottingham University 18, Birmingham Rebecca 23, London LSE 25, Plymouth Castaways 26.

## XTC

XTC tour changes: Preston Poly February 17 (Leicester Poly is scrapped), Newbridge Gwent Memorial Hall 19, Derby 23 is cancelled.

## JENNY DARREN

JENNY DARREN adds: Swansea Circles January 26, Aberdeen Ruffles February 1, Penance Winter Garden 14, Weymouth Pavilion 20, Birmingham Barbarellas 22, Cardiff Top Rank 26, Wigan Casino March 4.

## JIM CAPALDI

JIM CAPALDI adds: Reading University January 25, Swansea Nutz Club 25, York University 28, Birmingham Barbarellas February 1, St Andrews University 5, Birmingham Keele University 8.



JENNY DARREN

*Hard To Get*

The new single from The Rubinoos...out now!  
HEAR IT...on all good radio stations, BUY IT...as soon as you can get your hands on it!

the  
**Rubinoos** .. sounds like .. **2 Canoes**

*The Rubinoos like Girls, Making Music, and You buying their records.*

**BZZ6**  
First 10,000  
blah...blah...blah



CHRIS MIDDLETON  
talks to  
JULIE COVINGTON  
and says ...

# Treat her with care

"COVINGTON, HUH?" smirked the man in the record business. "You say you're interviewing Covington?"

Affirmative, came the reply. He smirked again, this time into his scotch. He put his feet up on the table and leaned back smugly.

"Of course you realise you won't get anything out of her, don't you?" he said. "No

way. Not with her. She's a really tough little lady, that one. And I mean hard. You know?"

Shrug. As big showbusiness myths went, it seemed reasonably easy to believe. After all, you only need to have seen one episode of ITV's massively successful Rock Follies to have formed the fairly strong impression that beneath the Covington bone structure there lives a female, gum-chewing equivalent of Robert Mitchum and Burt Lancaster combined. You know what I mean?

Yes, I'm sure you know, and I know I was sure I knew.

So how was it, then, that when she

came over to say hello at Hammersmith's Riverside Studios she shook everyone's hand and said she was pleased to meet us?

How was it she apologised in floods of detail for being late and having wasted so much of our time?

And how was it she came alone and not surrounded by tooth-picking muscleman with COVINGTON stamped on their backs?

Because, sad to say, the simple, terrible truth of the matter is that Julie Covington, little touselled superstar of Rock Follies, enigmatic publicity-shunner and possessor of a voice which can sound like an angel one minute and the devil the next is just a normal girl. She's not

"Covington" or "that Covington chick", she's Julie.

All right, you've heard the stars say it before - "I'm normal, I'm normal" - and you've probably discounted it. You'd probably discount it with Julie too. But you'd be wrong.

You may think it's not normal to refuse Press interviews. But what could be more normal than not letting yourself in for the horrific experiences that she had the other week when Sunday papers kept ringing her up to ask why she was splitting up with her boyfriend.

**CONTINUED ON  
PAGE 8**

# ROXY MUSIC DO THE STRAND + EDITIONS OF YOU NEVER PREVIOUSLY AVAILABLE AS A SINGLE



FIRST 10,000 AVAILABLE  
AS 12" SINGLES



FROM THE 'GREATEST HITS' ALBUM



## JULIE COVINGTON

FROM PAGE 6

You may think it's not normal to appear frequently on television. To Julie, though, it's just work, the only difference being that she happens to be seen by a lot of people when she's at work.

And you may think it's not normal to be a female star and yet not be every male drooler's ideal pin up. But whose abnormality is that? Ours or hers?

No, the only truly abnormal thing about Julie Covington is that she is quite so talented.

This year, for example, apart from appearing in Chekhov's *The Cherry Orchard* at Riverside Studios, she is also scheduled to appear in the English National Opera Company's production of *The Seven Deadly Sins* and in addition she is going into the recording studios to make her own solo rock album.

It all adds up to a heady mixture of constant acclaim and a permanently ringing telephone, but Julie seems able to drink the ambrosia of success without it going to her head.

After all, the only unbalanced stars are those who don't deserve their stardom and know it all too well — those poor unfortunates who are just bodies or faces, mere consignments of charismatic flesh who are raised far higher than they ever merited and then left without an emotional parachute for the fall from grace.

But for those like Julie, whose success is based in tangible fact and talent, and not the fantasies of other people, the problems posed by success are not her own reactions to it, but her reactions to other people's reactions.

"At first, I just wanted to run away. It was all too much for me and I just couldn't handle the situation. Everyone suddenly wanted to know, but everyone.

"That was why I wouldn't speak to newspapers, why I wouldn't be seen outside. It's only now, after about 18 months of it, that I can almost cope properly.

"What I've realised is that you can't go round being that rigid with yourself. You can't say 'I'm not going to speak to any newspapers because there's newspapers and newspapers, and not all of them are bad. Alright, so I've had some bad experiences in the past but at least I know what to expect and what not to expect.

"They were all the time coming up to me in the street and calling out 'Hello Dee' across the road. Everywhere I went I was getting to dread people recognising me.

"I mean I could understand why it was happening — after all, I'd been in all their living rooms and they all felt they knew me, probably I was more real to them than half the people they knew in real life. But it was a real strain, a terrible strain.

"I hope, anyway, that I've developed a more relaxed attitude to things now. I think I now know when to be heavy with people and when not.

"For example, I really don't want to become a huge organisation, with loads of people working for me. Things would probably be a lot easier if I did, but I just don't want that. I have an agent who sorts out a lot of things, but I still negotiate my own record deals myself. I want to keep my independence and I put my foot down sometimes to do that.

"I don't like it at all when I have to come on heavy — I mean who likes hassles? — but then again I'm an actress aren't I? So I can put it on when I have to.

Sane stuff and no doubt highly necessary for someone slaloming her way through the crowds of backslappers and cheque-wavers that are continually looming before her.

How far, though, does Julie the actress merge with Julie the human being in this process?

She ran a hand through her spiky locks and sucked a Dunhill thoughtfully.

"All the time, I suppose," she said. "I mean I'd much rather be working than doing nothing, and my work is all about using small corners of myself and putting them into the characters I play.

"There was a lot of me, for instance, in Dee, and there's some of me in Varya, the part I play in *The Cherry Orchard*.

"It's not so much that she is

terribly like me — she's a very down-to-earth girl, desperately trying to stop the rest of the family going bankrupt — it's more that I can remember having been in situations just like that and I can feel a lot of sympathy with her. To play the part I have to sort of amplify that sympathy."

And that amplification is currently coming over most effectively every night at the Riverside Studios.

Indeed, her performance is so effective that it is hard to reconcile this crinolined, classical Covington, talking about Mama, the estate and sending for the horses, with the little firebrand in denim which we knew her as in *Rock Follies*.

Nevertheless, it comes as no surprise to her, she says, to find herself in such a strait-bodied play.

Early on in her life, during her attendance at Kilburn and Maida Vale High School for Girls, she developed a love for classical theatre. One of her first stage roles was as the bearded Greek, adulterer Aegisthus in a French version of *Electra* — the kind of part she often was cast in owing to her (even then) close cropped hair and deep speaking voice. Julie was an only child, her happiest phase, she said, from the fourth to the sixth year.

"That was when I really started living. It was the time when things really started happening to me. Most people say that teenage phase is one of the worst in your life, but for me it was really great because there was so much going on. It was very exciting, that sort of painful growing-up I loved it."

This seemed strange from someone who by her own admission did not like hassles. But Julie provided the answer to the riddle through her self-confessed addiction to one commodity which she is not only capable of providing for herself, but also for other people.

And that, most emphatically, is excitement.

"I've always loved magic and excitement in all its forms. I used to have a little altar when I was 12, not particularly because I was religious but just because it had such an incredible atmosphere. I used to kneel down in front of it every night, light the candle and just stare at my pictures of Christ. It was fantastic.

"I still go to church services from time to time even now, just to watch

and be part of the atmosphere. There's, always something magic about a church, you feel it as soon as you walk in the door.

"And in the same way there's something magic about the theatre, too. It's that extra buzz you get back from a live audience that's so exciting. I find now I am waking up in the mornings and can't wait to do the evening show.

"Most times I am really nervous before a live performance, but on the first night of *The Cherry Orchard* I found I wasn't worried. In fact I was so relaxed I found myself just wanting to go to sleep. It really surprised me, because I'm usually very jumpy. Who knows, perhaps I'm getting more mature?"

Statistically, certainly, she is. Now 31 rock years old, Julie is at an age where most stars have held their positions for 10 years already and are busy making manic predictions they will stay there for the next 10.

She, however, after a mere 18-month apprenticeship to rock stardom, is already looking further afield. Whereas most performers would be busy ploughing predictably up the motorway, Julie has already reached her crossroads and with commendable determination, made possible only by a seemingly limitless fuel of talent, she has resolved to travel the pretty way.

Not, however, that the route will be a haphazard one, diverse though it may be. For Julie Covington undoubtedly has a head that is firmly attached to her shoulders and feet that are equally firmly fixed to the ground, though they may sometimes sway as if on platform shoes.

She would, she says, like to have children in the next few years, but only if she can face giving up her career temporarily; and that, at the moment, is close to inconceivable.

For, with offers dropping into her lap from almost every quarter of the entertainment world, Julie Covington is surely set for one of the most glamorous second halves of their life that anyone could hope for. The golden eggs sit glittering in more than just one basement.

But eggs they still are, and fragile ones at that, so next time the Little Lady comes up in conversation, treat her with care. Remember: she's not "Covington" — she's Julie Covington.



**THE REPORTED** break up of the internationally acclaimed punk rock group, The Sex Pistols, has so far failed to arouse public outcry, the imposition of a curfew in Bromley, or a drought in India.

And despite the apparent truth of the story — first 'broken' last Thursday by The Sun in London — both Virgin Records (the Sex Pistols' company) or Glitterbeat (manager Malcolm McLaren's organisation) have been playing what can only be described as a "waiting game".

While lead singer with the foul-mouthed group, Johnny Rotten, 21, said in New York: "I never want to appear with them again." It remained unclear whether the "split" was for real.

Or whether it was a result of a "difficult" American tour. Or even, it has been suggested, an unbecomingly "frayed temper" situation within the band.

Now you saw them, then you didn't. Fears were expressed in a national newspaper that "the planned tour of Brazil may not now take place". Yet no steps were taken after Rotten's outburst to cancel the European tour.

And it appeared — despite Sid Vicious' well-documented adventures in America — that neither the Pistols' organisation or the public at large had progressed from a "no comment" situation.

The Sex Pistols' "sensational" in fact turned out to be one step away from a damp squib.

Falling to glean any significant public reaction from a "scientific survey" of bus and cinema queues, however, we decided to contact some prominent figures in the public eye.

**Our question:** "What is your comment about the reported Sex Pistols' split up?"

**And the response?** With a few notable exceptions — most of which are reproduced here — the response was a fairly resounding "No comment".

Whether the controversial punk group will play again, make any records again, or flood the market with solo albums remains anybody's guess — and possibly somebody's vision.

But for the present, and indeed as we go to press, all we can say is in "all words and no music situation" prevails.

All "no comments" from you will be gratefully received.

**MALCOLM McLAREN**, manager of the controversial Sex Pistols. Speaking in Los Angeles last week. "It's all over. We will never perform again."

**PHIL LYNOTT**, bass player with popular combo **THE LIZZY**. "The reported Sex Pistols' break-up denotes that the new wave has gone through its first stage of infancy. People should now be careful that they don't get lost in the rat race to survive — and that commercialism doesn't take over, so that they lose sight of their original ideals."

"The Sex Pistols succeeded in a brief 18 months to threaten the establishment that they set out to threaten and turned the English record industry upside down. They added freshness to the music business as well as producing two of the nearest singles of last year. I wish all the rest of those

## Never mind the music ... here's the words

in the new wave who are sincere in what they are doing the best of luck in the future. Whether they like it or not."

**GARY HOLTON**, of the Heavy Metal Kids. Described in a recent Daily Mirror news story as a "punk". "It's the best move they've made so far."

**A SPOKESMAN** for the New York hospital which treated Sid Vicious. He was admitted while unconscious suffering from "a liver condition and an overdose of drugs and alcohol." "We're real relieved that he's gone."

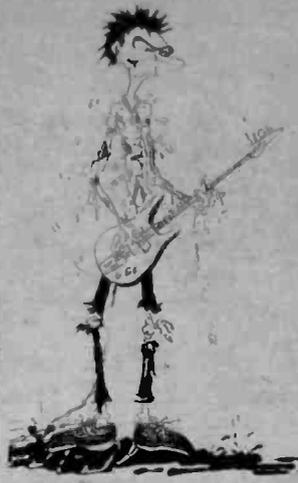
**AL CLARK**, Virgin Records' press officer: "The Sex Pistols are taking a rest from each other at present, a situation prompted largely by the pressures of their American tour and by the fact that they were in danger of becoming Rock Celebrities — which is precisely the kind of stereotype they resist. Besides, bands with built-in detonators burn brightly in brief bursts."

**A SPOKESMAN** for the National Viewers' and Listeners' Association: "I don't really think it's the sort of thing we would like to make any comments about. Really, if they want to split up that's their own business."

**MARY WHITEHOUSE** of the above organisation was out of the office and unavailable. But the same spokesman continued: "I'm sure she wouldn't want to make any comment about this particular issue."

**FRANK SINATRA**, a famous American singer. Speaking in an interview with a New York newspaper about "punk rock." Sinatra is 61. "It makes me want to throw up. It's a bad scene and I don't understand why it has to exist when there is so much in life."

**JOHNNY ROTTEN**, lead singer of the foul-mouthed Sex Pistols. Speaking in New York last week. "We all just sat down and agreed that the



Falling apart at the seams

end had come ... we have gone as far as we could go. Everyone was trying to turn us into a big band group, and I hated that."

**BILL NELSON**, suave singer with Be Bop Deluxe: "It's a great shame in a lot of ways because the ideals when they first started were admirable. But they couldn't have kept those ideals intact precisely because of their success. They have, however, assured themselves legendary status because of the split."

**STEVE HARLEY**, reporter, turned singer, turned **CELEBRITY**, aged 26: "I couldn't give a shit."

**CHRIS SQUIRE** of Yes: "Johnny Rotten? A split? I didn't know he'd left."

**A HARASSED** Virgin spokesman: "You know the answer." **KNOX**, of the Vibigators — an

**ROY WILLIAMS**, of the Wild Was Show, famous media personality and **TEDDY BOY** about town: "Great news! It'll give somebody else room for a bit of publicity in the newspapers. Yet, if the reports are true, I admire John Rotten's integrity."

**ANOTHER** in a long line of tight-lipped Virgin spokespersons: "You know as much as we do so there is nothing further to say."

**NICK HEAR**, aged 17, a self-confessed PUNK anarchist. Town of origin: Walsall. "You know the inside story, don't you? You're supposed to be journalists. Even if it is true — and I don't really believe it — it's too late to stop us now. I'm just glad that the Pistols started us off."

**BRUCE FOXTON**, bassist with popular beat combo **THE JAM**: "Well, I reckon it's just one of Malcolm McLaren's grandiose publicity stunts. If it is true I'm not that bothered. They made great records but their breaking up won't affect me in any other way."

**JOHN WILES**, Newcastle-born singer: "I'm not too upset. Let's hope Johnny Rotten gets onto a better thing."

**TONY BLACKBURN**, affable Radio 1 **DISC JOCKEY**: "I'm sure we'll all survive very happily without them. New wave is on the way out anyway. I'm not going to cry about it."

**GLEN MATLOCK**, former Pistol and current Rich Kid: "Is it for real then? I know as much as anyone else about it — only what I've read in The Sun."

"It could be just a publicity stunt — it's been done before. But it's getting beyond a joke now."

**SIR JOHN REID**, chairman of EMI, who sacked the Pistols in 77: "I don't wish to comment on this matter."

**HUGH CORNWELL** of the Stranglers: "Who's splitting up?"

**AL CLARK**, 29-year-old Spanish-born Virgin Records Press Officer (again "Rotten and Sid Vicious and Malcolm McLaren are in London. Steve Jones and Paul Cook are in Rio de Janeiro. Until all the band are talking together in the same place there is not much more to say. They're all under contract to us with several albums still to come."



Who? Me obnoxious?

## Straight from the horses' mouths

The Sex Pistols, Fred and Judy Vermorel (Universal 75p)

**THIS IS** not a subjective book, it's a documentary in prose, tape-recording print outs. It's a very dry treatment of a peculiarly lurid subject.

It's the approach that's very refreshing. Endless tainted crap, reams of half-baked opinions have been sprayed randomly and vilely all over the Pistols. This is not fairy tale, Fred and Judy Vermorel have got the facts — blurred and sometimes contradictory as they are — straight from the horses' mouths, the horses being a roster of 30-odd key figures.

The only serious omission from the cast of principalities is Malcolm McLaren, who gave the go-ahead for the book (being an old friend of Mr Vermorel) but ironically copped out at the last moment and refused to be interviewed himself. This leaves him in a position which he probably calculated, to be the most mysterious of all the Pistols (if you subscribe to the view that he was the fifth member).

Its other major flaw was an unavoidable one — topically. The questions 'The Sex Pistols' answer are ones which were at the front of everybody's minds till the Pistols split up. Now the one question mark looms like a leviathan over all the others, a question mark unresolved by the Vermorels — what happens now?

But still — the documentary matter in this book is very comprehensive and very readable, arranged on a fragmented but perfectly logical way. It is purely a series of quotes with barely any comment from the editors.

Split into two parts, the first section is broadly chronological — early days, through the Grubby shock horror, EMI, A&M, the beatings, the interminable press hassling, the signing to Virgin and so on and so on.

It gives insight into the Pistols like no interview or series of interviews before has succeeded in doing. It is definitive.

A few illusions are destroyed about Rotten. While obviously no block head, the book reveals him to be — via the other members of the band — obnoxious, sulky and frequently something of a prat. Matlock, of course, dislikes him most. "I can't stand the way he talks to people ... it was like a big act ... really niggled me ... he was very childish" but none of the rest of the band exactly praise him to the heavens. A mummy's boy, a poser, an egomaniac ... a prat, but a charismatic prat.

The first half is linked by some slightly self-indulgent but nonetheless indispensable diary notes from the Pistols office during all the crises by Sex Pistols secretary Sophie Richmond. It is also dotted by some rather superfluous quotations from Keats and Graham Greene's 'Brighton Rock', both of which Rotten studied for 'O' level.

The second half of the book is individual biographies of each Pistol, including McLaren with interviews with the mothers of Cook, Jones and Rotten. The third part is a rather unsatisfactory but intermittently interesting rag-bag of detail and thought called 'Feelings'.

It's a worthwhile and comprehensive book. I wait on the post morer, but I doubt that they'll surpass this for sheer dogmatic detail and objective scope. The real gap in the text books is McLaren; but then he's probably waiting for exactly the right offer.



"THE WAY IT MAY HAVE HAPPENED..."

# I was a nobody until I met The Stranglers — now I'm Rubbish

**JOHNNY RUBBISH** was a salesman for Quaker Oats until The Stranglers changed his life one day 18 months ago.

"I went to see them for the first time," he recalls "and I found the whole thing very, very funny.

"So I started to make notes, and developed it into a comedy act."

Rubbish — who is now managed by Strangler Hugh Cornwell — appears on stage in a dustbin, and frequently with a wooden box over his head.

His act is not always met with the enthusiasm that the bands he introduces provoke.

"I've had darts thrown at me. Cans, bottles, gob — the lot."

So why bother?

"I wanted to prove that punks are intelligent. Some of them like it. It brings attention to them, after all.

"There is a definite case for saying that punks are intelligent."

Rubbish doesn't exactly go out of his way to avoid trouble. In Cardiff he told an audience that Wales didn't have any decent rugby players. Which, unsurprisingly, resulted in bedlam. When I saw him at the Red Cow last week he came onstage for a few seconds before the band and delivered the following provoking lines:

"First for the good news — Johnny Rotten has left the Sex Pistols. Now for the bad news — he hasn't left the country."

Not exactly comic genius, but somebody obviously likes him — he's done a whole Strangers tour, he's appeared with the Tubes at Hammersmith Odeon, and he's just been featured on the London Weekend show.

Rubbish, whose hero is Lenny Bruce, knows of only one act like his — Manchester's punk poet John Cooper Clark, who he's done a show with.

"But John's got something that I haven't," he says, flatly, "and that is intelligence."



## What am dem on about (and ting)

ONE TROUBLE with all these Jamaican Wallahs is that no-one seems to have the least idea what they're going on about.

Those jungle riddims are terribly catchy, and those husky Caribbean voices are gruffly expressive — but is it that they're expressing?

This incomprehensibility problem has plagued the more Westernised of reggae fans. What was Desmond Dekker's 'It Mek' about, for instance?

Or Pluto Shervington's 'Dat'?

Latest in the long line of linguistic puzzles is Althia and Donna's 'Up Town Top Ranking'. Anyone who can send us a translation of the lyrics (reprinted here) will receive a bunch of plantains or an all expenses paid trip to Kingston (near Richmond).

Sing along now  
 "See me in mi heels and thing  
 Them check say we hip and thing  
 True them no know and thing  
 We have them going and thing  
 Nah pop no style, a strictly roots  
 Nah pop no style, a strictly roots  
 See me pon the road and yu no call out to me  
 (can just about make out that bit — Ed)  
 Thru yu see me in mi pants and thing  
 See me in mi halter back  
 Say me give yu heart attack  
 Gimme little bass mek me wind out mi waist  
 Up town top ranking.  
 See me in mi Benz and thing  
 Daily through Constant Spring  
 Them check say we come from Cosmos Spring  
 But a true them no know and thing  
 Them no know say we top ranking  
 Up town Top Ranking  
 Sould a see me and the ranking dread  
 Check how we jamming and thing  
 Love is all I bring in a mi khaki suit and thing  
 Nah pop no style, a strictly roots  
 Nah pop no style, a strictly roots  
 Watch how we chuck it and thing  
 In a we khaki suit and thing  
 Love is all I bring  
 In a mi khaki suit and thing"

It does go on for a bit after that, but it's much the same stuff re-arranged a bit with a roots and dread thrown in here and there.

NEXT WEEK: We discover what Bob Marley really meant when he sang those immortal words "Along congo bongo I."



Dolenz (right) and rude companion

## A right little Monkee

**HEY HEY** Remember the Monkees? No Saturday night's viewing was complete without 'em. It was a programme for kids but no parent could complain 'cause it was clean cut rebellion with a selection of instantaneous tunes and wacky japes. They sold around 80 million records world wide before splitting.

Half of the four, Micky Dolenz and Davy Jones are appearing in 'The Point' at the Merald Theatre for a season. Peter Tork is now teaching and Mike Nesmith had a recent success with 'Rio'. Dolenz hasn't really changed but Jones' ladies you're going to be disappointed, his face has more lines on it than Clapham Junction. He was very RUDE at the interview, turning up late and trying to play superstar. He complained about the way certain questions were asked, they were only rather mundane items about his life in the group. He talked for a while before wandering off muttering that the interview hadn't been a pleasure. Mutual, I do assure you.

c. But he did talk about smoking dope at parties and meeting a dwarf in Miami. Mmmm.

Dolenz was a complete gentleman. "We must have made a million each out of The Monkees. If we'd have kept it going then we could have made a lot more. Peter wanted to leave because he didn't want to be treated as a dummy."

It was while studying at college that Dolenz was picked to appear in the Monkees. He can trace his acting pedigree back to when he was the star of 'Circus Boy'.

"I also went out on the road with the elephant. In the Monkees I had a lot of fun. We were all young and there were some very good times. Afterwards I retired for a while.

"We didn't do very well, the audience used to spend all their time screaming for us. He used to set fire to his guitar and was very theatrical. I'd seen him in New York and at the Monterey Pop Festival."

It's been a long time but Monkees mania is far from dead. The series has just opened in Australia and Dolenz and Jones were greeted by thousands of screaming fans at the airport.

"They thought it was a new series," continues Dolenz. "It was a really strange experience — like going back to the old days. I have a daughter as old as those kids."

**ROBIN SMITH**

## Wheelchair guitarist rocks rats dead

**BURN THE** story books! The Pied Piper of Hamelin is alive and well and living in America.

For the fairy tale rodent exterminator has resurfaced in California in the person of 61-year-old Bob Brown. Only the famous pipe has been replaced by an electric guitar!

According to a report published in the Daily Telegraph he has accidentally discovered a high frequency note which rocks rats into oblivion, axes ants and kills cockroaches.

Some six years ago Bob was attempting to construct a guitar in his garden shed. Then a chance tangling of some "hair-like" wires on the neck of the instrument created a shrill — and inaudible — note.

This led to the unsuspecting inventor being surrounded by terrified jumping rats!

He repeated the process and the rats were joined by cockroaches, fleas and ants — all (presumably) dying like flies.

Since his 'discovery' Bob, who is confined to a wheelchair after an attack of polio, has begun to "amass a fortune" by using his invention to put skeletons into other peoples' closets.

He has patented a special "rat-repellent" box in which the 'note' is turned on. This can be purchased for a mere 78 dollars to rid your home of vermin.

The 'note' is above the ultra sonic band — well beyond the range of the human ear and even the high frequency of the family mull — so domestic pets aren't affected.

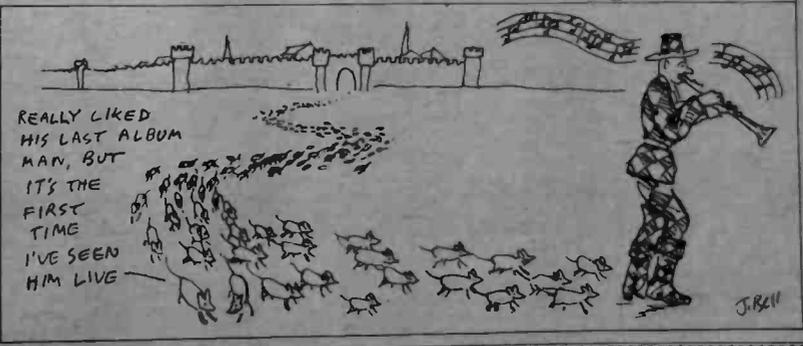
Rats apparently "turn into zombies, keeling over in a cataleptic state, thus enabling them to be plucked up by the tail and destroyed."

What's called leaving on a good note. Insects meanwhile are so transfixed that they "rapidly die of starvation."

Cleaning up is left to the purchaser, and presumably "once round the house with the rat-repellent box" will become as common a phrase in America as "vacuuming the carpets."

For obvious reasons the 'note' is a patented and closely guarded secret.

And needless to say totally safe from the likes of Ritchie Blackmore, Ted Nugent, Jimmy Page et al. **HANS CHRISTIAN ANDERSEN**



# AT LAST . . . THE 1958 SHOW

## ROCKABILLY REVIVAL

**RONNIE HAWKINS:** 'Forty Days' (Pye 7N 25763). Let's hear it for the great rockabilly revival. The sound of the late-fifties and early sixties is back. And it doesn't sound dated. Hawkins is a master of rockabilly. Perhaps now he'll get the wider recognition that he didn't get when he was originally churning out this kind of music. With the simple piano and guitar work and Ronnie's strong vocals, this Chuck Berry classic sounds, er... great. No further superlatives are required. If you want more - and you should - try Ronnie's album 'Rockin''. Strongly recommended.

**DARTS:** 'Come Back My Love' (Magnet MAG 110). Doo wap doo wah, doo wap doo wah. Do what? Strong follow-up to their top 10 single 'Daddy Cool'. Saxophone. Fun. A big hit. Energetic too. Plans are in the pipeline for Darts to tour the United States. It'll be interesting to see how they do over there - what they're doing now. Sha Na Na have been doing for years. Good as they are, I cannot agree with the Magnet Records' hand out which says 'Darts are, above all else, unique, not only in what they do but also in how they do it.'

**SHAKIN' STEVENS:** 'Wait And See' (Track 2094 141). As it says on the record label, play it loud. Piano a la Little Richard. Raw rock 'n' roll from the miler's son currently playing Elvis at 30. Let's make this the big one for Stevens.

**THE LEGENDARY LONNIE:** 'Wine Glass Rock' (Charly CVS 1032). Rockabilly meets Star Wars. Fast moving slick instrumental. By day, while waiting for his record royalties to accumulate, Lonnie is a self-employed window cleaner with two buckets and a ladder. He lives in a small untidy house with a garden that looks like a junk yard. But inside there is a £200 gas cooker next to the £300 washing machine in the kitchen, a big colour telly and an expensive stereo record player in the front room and the instalments on all of them. Lonnie tells anyone who bothers to ask, are miles behind. 'I'll clear up the arrears when 'Wine Glass Rock' makes the top 20. If not I'll just have to cut another record for Charly Records.'

## LOVELY LADIES' DEPARTMENT

**LINDA RONSTADT:** 'Blue Bayou' (Asylum K 13109). This cut from the

excellent 'Simple Dreams' album has already made the top five in the USA and could well do the same over here. Originally, you may well recall, a hit for Roy Orbison, this gentle, sentimental song sounds so appealing when given the Ronstadt treatment. And somehow, sex appeal just seems to ooze from the vinyl. Admirable production by the lovely Peter Asher.

**LESLEY DUNCAN:** 'The Magic's Fine' (GM GMS 9049). Lesley has always had a good voice, but for some reason has never really made it. And I don't think she will with this effort, a fine self-composition though it is. Too uptempo and overstrong guitar work. Her song - writing is fine, but it's the production and arrangement that lets her down. Perhaps she should get together with Peter Asher.

## BRITT EKLAND AND SUSAN GEORGE APPRECIATION DEPARTMENT

**ROD STEWART:** 'I Was Only Joking' (Riva 10). Just how self-analytical is this Stewart? Grainger composition from the album 'Foot Loose And Fancy Free'? A big hit, without a doubt. Might even knock McCartney and his ghastly bagpipes off the number one spot. Hardly a day goes by without the spiky-haired former grave-digger making the headlines or the gossip columns. Cop a load of the lyrics. 'I was only joking my dear looking for a way to hide my fear. I could never win... illusions slowly wearing thin. Susie baby you were good to me. Took it all too seriously... what kind of fool was I? act one is over the crowd don't understand. But your fans will when they buy it, Rod.'

**THE BARRON KNIGHTS:** 'Back In Trouble Again' (Epic S EPC 5981). Spoofs of 'Bohemian Rhapsody', 'Telephone Man' and 'Space Oddity'. The last mentioned the best. 'Birth Control to Ginger Tom' etc. Fun. Sure to get a lot of radio plays. Chart material.

## TRYING TO BE FUNNY AND ALMOST SUCCEEDING

**THE BARRON KNIGHTS:** 'Back In Trouble Again' (Epic S EPC 5981). Spoofs of 'Bohemian Rhapsody', 'Telephone Man' and 'Space Oddity'. The last mentioned the best. 'Birth Control to Ginger Tom' etc. Fun. Sure to get a lot of radio plays. Chart material.

## SKATEBOARD CASH IN EPI-DEMO 33

**SOUTH BANK WHEELS:** 'Sidewalk Johnny' (S EPC 5982). Urban surf'n' reminds



LINDA RONSTADT: oozes sex appeal

cent of the Ronettes / Beach Boys / Jan and Dean / Phil Spector - delete where necessary. Not bad, but no one can touch the original 'Sidewalk Surfin' from Jan and Dean which should still be available on the United Artists label.

**SKATER:** 'Ballrace' (Magnet MAG 108). This is better. Tough throaty vocals that smack of Lennon in his prime. First single from a new band. Power rock. If they can reproduce this sound live they should be well worth catching in action.

## THE BIG SLEEP

**LULU:** 'Your Love Is Everywhere' (GTO GT 116). Funky and repetitive. What James Hamilton might describe as a buttock bouncer.

**BRIAN AND BRENDA RUSSELL:** 'That's All Right Too' (Rocket ROKN 535).

Very average and lacking in character. These two dudes have provided backing vocals for Elton John in the past. Perhaps they should stick to that. But in case you're interested, some facts: Brian and Brenda live in Los Angeles where they not only record their own material, but also run a successful publishing company. Brenda is wearing a home-made silk dress and she sewed on each one of the 183 sequins herself.

**PETER SKELLERN:** 'Put Out The Flame' (Mercury 6198 187). 'The pain the glory, the same old story. Laid back dulcet tones from Mr Skellern. Other two tracks also from the film 'East Of Elephant Rock'. Chart potential.

**DONNY AND MARIE:** 'You're My Soul And Inspiration' (Polydor 2066 879). Not rockabilly but your very own wholesome hill-billies and what's more,

folks, they're church people. Clean cut flawless production, almost too clinical. Nonetheless, it'll no doubt sell.

**SUZANNE:** 'You Really Got A Hold On Me' (Ring O 2017 111). Vocals very reminiscent of Olivia Newton-John. Nothing special, in fact very ordinary.

**RAYDIO:** 'Jack And Jill' (Arista 161). Leading R'n'B session musician Ray Parker, gets his new band Raydio signed up to Arista. cuts album and releases single from it. Solid soul. Might get to be big in the discos.

**RICK DANKO:** 'What A Town' (Arista 163). Former member of The Band makes his Arista single debut, cut from his upcoming album. Still fairly hard-like, sorta country rock flavour. Danko plays bass as well as providing the vocals. Not a lot of chance as a single, but the LP

should prove interesting with contributions from Eric Clapton, Doug Sahm, Ronnie Wood and other members of The Band.

**DIANE SOLOMON:** 'Rainbows, Pots Of Gold And Moonbeams' (EMI 2742). Characterless and clinical. Miss.

**ALLAN CLARKE:** 'I Don't Know When I'm Beat' (Polydor 2058 979). Reasonable ballad from the Hollies man. Like the old Hollies material, it improves with more plays, but I don't think this will improve enough to make the charts - and that's what singles are all about.

**STAVELY MAKE-PEACE:** 'No Regrets' (Burn 2014 118). Non Je ne regrette rien. Edith Piaf would turn in her grave if she heard this version. Yodelling with almost Caribbean backing. Quite entertaining really.

**MARTINEZ:** 'I Love The Way You Love' (State STAT 71). Very moderate disco sound. All right for an unimpressive debut single.

**TONY STACKTON:** 'Let's Stop Dancing' (Ariola Hansa AHA 609). Boring. Stackton is yet another 'newfound talent' to be signed to Ariola. Originally from Barbados, Tony decided after 'great success' with the Opels to move to London. He appeared on and won New Faces in the middle of last year and is currently getting together a new band.

**PATRICK FITZGERALD:** 'Safety Pin Stuck In My Heart' (Small Wonder Small 4). Ethnic simplicity from the depths of Walthamstow - centre of the world, Patrick informs me in his introductory letter. Patrick has neither appeared on 'New Faces', 'Opportunity Knocks' nor 'Top Of The Pops'. And he's not likely to. But, there's something about his gutter-level-mouthed lyrics - shades of Kevin Coyne even. 'I don't love you for many reasons, propagandas, doctrines, treasons, all I know's that beat - beat - a - beating, I've got an ear inflamed on my dog chain, painted faces, painted names, my shirt - it's all that beat - beat - beat - beating. Interesting.

**RIKKI AND THE LAST DAYS OF EARTH:** 'Loaded' (DJM DJs 10822). Sounds a shade like the amazing John Otway to start with, but takes off into 'New wave obscenity'. Their interpretation of Jagger and Richard's 'Street Fighting Man' on the flip is far better but only relatively speaking. A miss.

**VERONICA UNLIMITED:** 'What Kind Of Dance Is This', 'A Hard Day's Night', 'Let Me In', 'Mr. Tambourine Man' (EMI International INT 546). Big production disco medley from a group who have hit the number one spot in Holland. Can't see the same happening here.

**KENNY JOHNSON AND NORTHWIND:** 'City Lights' (EMI International INT 545). Boring sloppy ballad. It's Sunday afternoon

and this is getting exceedingly monotonous. Surely there must be some good records somewhere?

**FRANK JENNINGS SYNDICATE:** 'Me And My Guitar' (EMI 2746). English combo that plays average country music come up with a load of dross. The real thing is so much more preferable.

## TWO MORE FOR THE GAR-BAGE TIN

**PETERS AND LEE:** 'Let Love Come Between Us' (Philips 6096 587).

**FRANKIE VAUGHAN:** 'Take Me' (Pye 7N 46017). No comment required.

## THE GREAT STAR WARS BORE-IN LINKED WITH THE LET'S CASH IN ON THIS FILM IT LOOKS LIKE BEING BIG DEPARTMENT

Of course I saw the film at a special preview in Soho and then again in New York. You've got to see it! It's all sort of space fiction and all these wonderfully different people and space travel and looking into the future and intergalactic wars and behind it all of course is the hidden message that the meaning it's far more than just your average science fiction movie. I mean Dr Who is nothing in comparison. Have you seen Jaws?

**LONDON SYMPHONY ORCHESTRA CONDUCTED BY JOHN WILLIAMS:** 'Star Wars (Main Title)' (20th Century BTC 2345). This is the only one. Taken from the original soundtrack album. Beware of imitations. Williams must be making a fortune out of film scores, but then he's good.

**PRISM:** 'Spaceship Superstar' (EMI International INT 543). Intro is a rip-off of 'Tommy'. Lyrics - judge for yourself. 'Every night there's a different flight to a different galaxy'. Toronto based band who aren't going to go a long way, yet alone space travel.

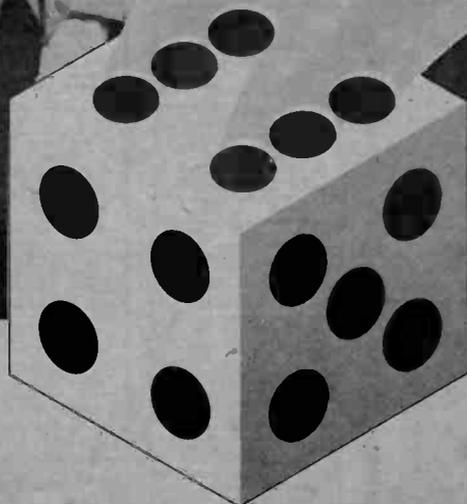
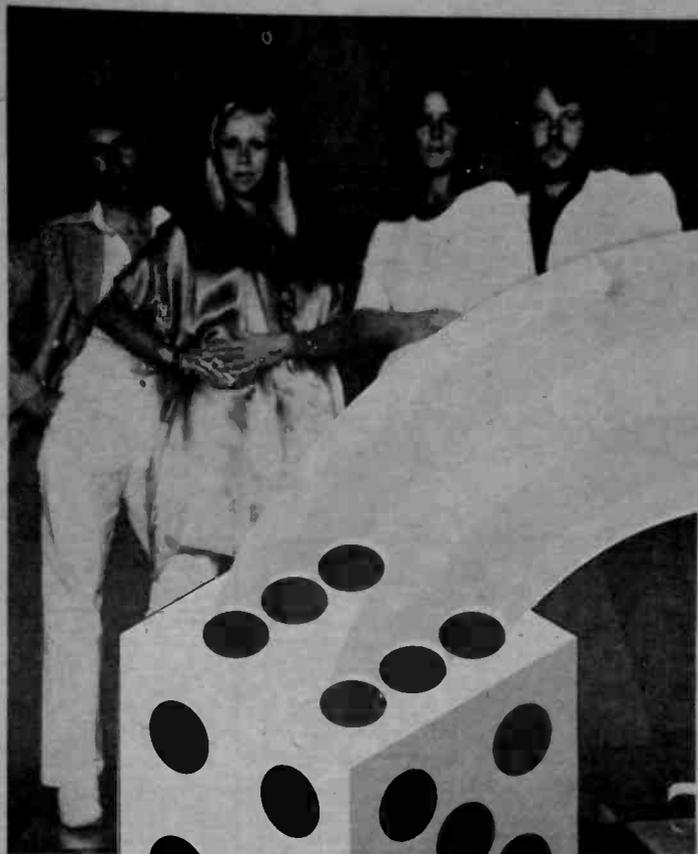
**MANUEL AND THE MUSIC OF THE MOUNTAINS:** 'P. Princess Leia's Theme from 'Star Wars'' (EMI 2749). Who let him in?

**WOUT STENHUIS:** 'Space Walk' (EMI 2729). More intergalactic cash. Have you seen the film?

## AND TO FINISH WITH, THE NEW ONE FROM THE STRANGLERS

**THE STRANGLERS:** '5 Minutes', 'Rok It To The Moon' (United Artists UP 36350). '5 Minutes' is a strong single - biting and rough, yet well constructed with the ever-present keyboard work that has become a hallmark of the band. Cornwall sounding even more like a combination of Morrison and Ferry. 'Rok It To The Moon' - Star Wars type bleeping doesn't detract from a commercial number that reminds a lot of Riders On The Storm. Big hit.

# ABBA



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## Iggy's in for the kill

**IGGY POP/JAMES WILLIAMSON: 'Kill City' (Radar Rad 2)**

THIS IS Iggy without his rejuvenator, without his great God Bowie. This is straight forward Iggy, sounding sometimes like Alice Cooper and sometimes like Jim Morrison, and sometimes like just Iggy. Not so bleak, not so dangerous.

Night clubbing, we're nightclubbing

This is nightclub music, dark saxophones and clandestine guitars. Orthodox, too, so you can dance. Very

Immediately, likeable, very definitely regressive, but in a positive sense.

James Williamson is the co-credit of 'Kill City'. He is no innovator, he is an Iggy accoutrement, a metal machine - more soul in the jazz saxophones of John Harden.

It's a beginners' Iggy American pop music with a (very) hard edge, a (very) abrasive angle. Iron girl choruses.

How much of 'Kill City' is Iggy's creation? I don't know. How much of any of his stuff is

Iggy's creation? Bowie says he's his own man, but 'The Idiot', and 'Lust For Life' were very David as this is very The Beat, the Pop/Williamson band. In other words, Iggy's identity is not as firmly stamped on 'Kill City' as I'd like.

But his mark, the mark of his lizard vocal chords is indelible - he lifts the ersatz to the sublime. He is magic, his twisted, stupid touch is charmed and makes 'Kill City' beautiful.

This isn't avant garde or pioneering IP, not

like Stooges or with David. It's thoughtful but obvious rock 'n' roll with breathed and sharpened vocal points. It's no more the 'real' Iggy than the Iguanas or the mental hospital. It's just an aspect, a simple aspect, one of his better sides; the ability to create inspiration out of the ordinary.

If the vision of the RCA albums is too cold, if the message of the Stooges wax is too blunt, then 'Kill City' should reach you, deep somewhere. + + + + TIM LOTT

**JOE SIMON: 'A Real Case Of Love' (Polydor 2591 907)**

JOE SIMON has been drowning in a sea of 'love' for a long time now. The pain is as sharp as ever. His dark brooding voice hasn't sounded this good in a long time. This is a fantastic deep soul album. Every track has something going for it, a great story line or some breathtaking blues guitar touches in the background; backing vocals that are faintly inspired or some eye-opening lines that come originality and adventure. All the arrangements are very unusual, there's not a cliché to be found. Joe's classic voice reaches a peak on 'I've Got A Jones Oh You Baby' which has the same kind of addictive powers as LaMoure's 'Something About Cha' which was one of the very best soul sides of last year.

+ + + + + GEOFF TRAVIS



IGGY: charmed touch

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# Albums

## THIS MAN IS LOADED



BILLY PRESTON: highly commendable

feeling that European records sometimes suffer from. Somehow I managed to listen to it all Ooops, pass the bucket. I think I'm going to be sick again. +++ ROBIN SMITH

**GERRY RAFFERTY: 'City To City' (United Artists UAS 30104).**

SINCE THE demise of the excellent and admirable Stealers Wheel after their third album release in March 1975, little has been seen or heard of the talented Gerry Rafferty. But now he's back with a solo album — and with the backing of a major record label behind him. And it's not at all bad, though it's one of those albums that takes a long time and many plays to get into.



GERRY RAFFERTY

The old Stealers Wheel magic is still there, particularly in numbers like 'The Ark' and the gentle haunting 'Stealin' Time'. Whatever's Written In Your Heart turns into something of an epic, with fine piano work from Tommy Eyre

**BILLY PRESTON: 'A Whole New Thing' (A&M AM 9455)**

FUNK, r'n'b, blues, soul, rock — Billy Preston can turn his hand to and find roots in all of these categories, frequently crossing mid-song from one to the next. He's a classy and skilful performer as this album reflects. And overall, there's one factor in his music that dominates — rhythm. You've either got it or you haven't and Preston is loaded with it. The numbers — which will no doubt be fruitfully plundered by many a star — vary from the fast funky up-tempo 'Disco' and 'Whole New Thing' through to slow soul searching tracks such as 'I'm Gonna Miss You' — this latter number would make a fine single for Billy. Also highly commendable are the instrumental cuts, 'Wide Stride', 'Attitudes' and 'Happy'. Happy particularly because the LP has a feeling of fun running throughout. +++ JIM EVANS

**GEORGE BENSON: 'Weekend In LA' (Warner Bros K66074)**

WHEN GEORGE Benson was last in Britain he upset a woman journalist I know by his egotism and sexist arrogance. It has been difficult for me to forget that incident while listening to this new album — after all isn't the character of the artist father to the child of his art. I've come to the conclusion that Benson plays with an artificial grace, though the artistry that he does wield is quite overwhelming in its technical fluidity.

I find myself admiring his playing whilst at the same time hating what he is playing and the tunes that he has chosen. Perhaps that's what living in LA can do to you, teaching you how to be master of form and forget about the value of having any content. Charlie Parker would have laughed Benson off the stand.

Knowing that he can mine a fortune from his new found audience, Benson has chosen all the right musicians and some familiar tunes that allow the likes of Harvey Mason and Phil Upchurch to really shine. Its easy on the ear for all four sides of this record and the servings slide down like ice-cream down the throat of a patient. Me, I'd rather be out of the hospital and walking and thinking on my own two feet anyday. I don't need George Benson and I know he doesn't need me, you must make up your own mind. +++ GEOFF TRAVIS

**DANNY MIRROR: 'Danny Mirror' (Stone SNTF 751)**

I REMEMBER Danny Mirror. He made a fortune with the only officially recognised tribute to Elvis. That song was dreadful, so is this album. It's got a thick full of Mirror's warbling cheap imitation of Presley's voice, recorded with the lack of

**LOGGINS AND MESSINA: 'Finale' (CBS AS265)**

"WE'RE GONNA try makin' another album and want you all to be part of it too. We just don't want to be applauded we want you to be part of the act." And they were.

Loggins and Messina are one of those duos popular the other side of the Atlantic but not exactly riotously received over here where they may be regarded as a poor man's Simon and Garfunkel. This album has melody atmosphere and the immediacy hasn't suffered through being committed to vinyl.

The second track, a medley of 'Danny's Song', 'A Love Song', 'House At Pooh Corner' and 'Thinking Of You' will be best known here.

As ever, 'House At Pooh Corner' works the best with the charm of the original Winnie The Pooh Stories. 'Keep Me In Mind' introduces friend and vocalist Larry Simes and the instrumental backing is extended with a tropical under-the-stars type beat.

'Pretty Princess' freewheels beautifully — a love song that rips away before coming back to the slow melody 'Be Free' is the most intricate track of side two. It breaks into a tune that sounds like a Russian dance before blending into country rock'n'roll. Side three is all country, not particularly palatable for me but excellent again for standard of playing. On side four they break into rock and roll. I just wish they hadn't condensed the three final tracks into a medley. But I'd still recommend it. +++ ROBIN SMITH

**STARCASTLE: 'Citadel' (Epic EPC 82232)**

GOOD GRIEF, it's a cosmic album cover. Star Wars style with spaceships taking off. Starcastle are part of the great American sympho/rock Renaissance. This epic (and I mean that in the nicest possible way) was produced by Roy Thomas Baker to whom Queen owe a lot. Opening track 'Shine On Brightly' marches on the turntable super majestic and then lapses into heartbeat playing. 'Shadows Of Song' flutters with guitar before being trampled underfoot by a battery of drums and then the keyboards. On this one you're reminded of Yes particularly the chorus. 'Can't Think Twice' is simpler and best displays their vocal abilities. 'Wings Of White' is very frenzied before the bliss of a slow bass line and the intro to 'Evening Wind'. 'Change In Time' is the most urgh cosmic track on the album with the sort of lyrics raved about four years ago. Still it's another good track. An album that has a lot of THOUGHT above average SKILL and MELODY. Probably released about four years too late over here to make much of a killing, but I love it. +++ ROBIN SMITH

**WHIRLWIND: 'Blowing Up A Storm' (Chiswick C14)**

BOY ARE these bop bats wild! Make way for the Teddy Boy typhoon!

They may be young but they sure know how many beans make five, believe me! Raw, raging rockabilly is gonna be big in 1978 you can betcha your boot-lace tie!

Dig that shakey backbeat! Shake your brainpipe strides to the drizzling guitar! Watch as those trembling vocals send shivers up your spine!

Watch out there's a Whirlwind about.

After watching these teenage terrors whipping up a riot in downtown Wood Green you could sense that they had something the young Elvis Presley would have been envious of.

Style Sex appeal. Red-hot musical ability. And a buncha classic songs given that rockin' beat that today's kids go ape for.

Commented DJ Backbeat Billy 'Hearin's believein', buddy. Dese kids got it all, betcha sweet bippy. Put this on and you can't get no-one to slidown Yeh!

For the population of Brapesville, UK, things won't be the same again.

Brave old Chiswick have taken the obvious step and launched Whirlwind straight into the limelight with a lovingly authentic 10-inch LP — complete with laminated sleeve and period liner notes.

The four-piece outfit are all dues-paid rockably dedicated, cunningly slipping their own songs into a

repertoire culled from the heyday of the Memphis sound.

And with a perfect, sparse production and some brilliant touches in the vocal department, you can't see the joins.

'Blowing Up A Storm' is arguably the most instantly rivetting 'Revival' set Britain has yet been presented with.

This despite the observation that their period "recreation with a modern brush up" was (probably) inspired by the excellence of their forerunners, Crazy Cavan and the Rhythm Rockers.

Catch the scorching beat — any Whirlwind waxing has gotta be worth a spin!

Take it from me kids — and your uncle Backbeat Bill's got 'em all beat — this here combs real, real gone! +++ JOHN SHEARLAW

**THE PIPS: 'At Last' (Casablanca CAL 2022)**

AFTER 25 years singing behind Gladys Knight it's hardly self indulgent of the Pips to record their very first solo album. Though the results are better than I expected, this isn't really an album of much importance. The biggest surprise is track two, side one, 'If I could Bring Back Yesterday' which must be a tribute to Tamla Motown, because the beginning of the track is vintage Motown and The Pips trade vocals in a style that is a straight copy of David Ruffin period Temptations. Side one sees The Pips tackling mid tempo disco style music, whilst the major-

ity of tracks on side two are ballads. I prefer the Pips on the ballads, their harmonising brings back all kinds of memories of classic Gladys Knight and the Pips songs. The echoes are stronger than the songs being sung here. The Pips have warmth and character and now they've proved they can make a good album on their own they can return to Gladys and continue to make great albums. +++ GEOFF TRAVIS

**TAMMY WYNETTE: 'One Of A Kind' (Epic EPC 82458)**

IF YOU said to me you thought Dolly Parton pushed too hard at the credibility gap, I'd disagree, because she sings a lot from experience, so I believe in her sincerity. Tammy Wynette is a different bucket of slush.

She sells emotion by the pound, and now and again I'm tempted to buy it like 'That's The Way It Could Have Been', which is a simple clever song, performed with enough feeling to trap you into believing. Other songs, like 'Love Survived' might have enough truth in the lyrics, but they're spoiled by the heavy MOR arrangement. She has a rich beautiful voice well suited to laying on sentiment. I'd just like to see her use more discretion and be more sparing in her attack on these senses. +++ ROSALIND RUSSELL

**ARTHUR BROWN: 'Chholm In My Bosom' (Gull GULP 1025)**

CAST YOUR mind back to 1967, or thereabouts, to the days of San Francisco, beads, hippies, dope and the eruption onto the scene of a character called Arthur Brown. Not plain Arthur Brown, rather one of rock's true eccentrics — a Sun-God madman, hair afire, being lowered onto the stage by a giant crane.

'Ladies and gentlemen, The Crazy World Of Arthur Brown.' Energetic mad theatre... much water has flowed under the proverbial bridge since those days, but the talented Arthur is still with us — albeit in a much quieter vein.

This latest set, title apart, relies little on the bizarre, more on musical quality. Acoustic guitar and orchestral arrangements — subtle even — are to the fore, fronted by Arthur's strong voice. Side one has six songs — three of them self-penned. Of the others, 'I Put A Spell On You' stands out and would make a strong single. Side two is the title track and runs for some 20 minutes. While not being a classic epic, it serves to show the many talents of Mr Brown and makes you wonder why he has been lying low for so long. Personality and individuality. Nice one Arthur. +++ JIM EVANS



GALLAGHER and Lyle: not a whimper

**GALLAGHER AND LYLE: 'Showdown' (A&M AMLH 88461)**

THE FIRST Gallagher and Lyle album I haven't slept through. After their early successes I found them getting a bit too Tate and Lyle (geddit?). On this album they've hardened up. Take the title track with its stump of a well produced rich American cut.

"We tried to get the punch of vitality from working into America into the album," says Graham Lyle. True, on this album there isn't a whimper, you know those old slush laden songs they would sometimes turn out. The most satisfying track on side one is 'Hurts To Learn' going

down easily with a string section and sax break. A ton that doesn't slip easily out of your head.

'It's Over' is romanticism with a strong vocal build up before 'Heartbreaker' — a sedate bit of rock. I couldn't take to this one immediately. Gallagher and Lyle just don't seem in sympathy with it. The track needed to be played a little dirtier. They could have made more of a slow break as well. 'Backstage' has some of the best vocal harmonies on the album. A very smooth track with good bass. But on side two 'Throw Away Hurt' is the most appealing. Looks like they've found themselves again. +++ ROBIN SMITH

# RUSH

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Published by Heath Levy Music Co. Ltd.

marketed by  
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# What's this, a comic strip?

No, it's just BARRY CAIN'S expose on BETHNAL

## EVER SEEN a stripper blush?

Seems pretty inconceivable, don't it? But Bethnal — the piebald warriors of sweet soul music (note, not the Arthur Conley kind) — made it happen. Or more precisely Everton Williams, bassist and well-known Bristol fancier.

Get this. The band take an inside deck at a Soho Strip club. They sit among the briefcases, bowler hats and unzipped flies, exuding schoolboy charm and wit.

The lights grow dim. A Shirley Bassey record on the turntable. The curtains open slowly to reveal a sexy little bird in a kimono. She starts to do what strippers usually start to do.

"Ere! I know 'er!" shouts an amazed Everton.

"Oh no!" screams the girl as she tries to hide her embarrassed smile behind the curtain.

It appears young Ev had just been chaffing her up in the boozier around round the corner. She told him she was a dancer. He told her she was nice. She said thank-you.

He asked what she was doing tonight. She said she didn't know. He said he was in Bethnal and they were playing in London tonight. She said oh.

He asked if she wanted to come. She said she'd think about it. He handed her a ticket and said see you later. And he did. Sooner.

In true showbiz tradition the lady decided the show must go on. And she proceeded to do the wildest striptease act it has ever been my fortune to see (don't get me wrong; the only ones I'd seen up until then were on Crossroads).

NOW YOU gotta admit there ain't many stories in this paper that kick off in strip clubs. But I guess there ain't that many bands around like Bethnal.

## Greenhouse

If you've seen them (they recently completed a tour supporting Steve Gibbons) you might disagree. On the face of it, you say, they've got absolutely nothing new to offer. Just another grunt and groan in the wilderness. Just another pot in the greenhouse. Just another worm in the earth.

But stop and think for a moment. First difference from the flood — the band includes a West Indian (Ev), a Greek (lead singer George Csapo), an Hungarian (guitarist Nick Michaels) and a Londoner (drummer Pete Dowlings).

Second difference — Csapo (pronounced Zap-p) plays a violin.

Third difference — the band's been around for four years, obviously

moving with the times but, as they hasten to point out, never band-wagoneers. They've been playing their particular brand of gogetum gullo-teen funk for a long time and they ain't about to change.

Fourth difference — they're REAL Londoners. That is, bred in the misaemic metropolis as opposed to being sucked in later on and then disclaiming their past like so many bands seem to do these days.

Fifth difference — they ain't a bad bunch of geezers.

IN the gangster gloom of a West End snooker hall Pete leans across a full-size table, takes a shot, misses, chalks his cue. "It's like playing tiddlywinks on a football pitch," he moans.

Meanwhile George is busy explaining the importance of the violin. "We don't put it in for a gimmick. I learned how to play at school but kids still think it's a pooty instrument. They don't realise that more people are taught to play the violin than the guitar.

"It's truly a folk instrument and I for one would like to see it used more frequently."

He explains that as a kid in Wood Green he had to play either piano or violin. He now plays both. "My father's a

pianist. But he's lazy and it makes me so annoyed to think that he ain't getting anywhere. I don't wanna be like him. I don't wanna end up nowhere," he maintains.

"We're the new generation of Londoners. We're British and proud of it. This country is our home now."

The new generation of Londoners maybe, but you gotta be some kinda world-class mug to think that the structured layers ain't gonna crack. That you and me and ol' Sabu over there are gonna be the best of buddies for always.

Only the social clap-trap merchants that don't know their arse from their elbow will tell you that everything will be hunky dory.

## Generation

"It's a new generation of kids now who won't take what our parents took," says George.

"Kick out the old. Bring in the new. Which will probably be the same. Young ones start to break the line.

They're out of order. And the time is right. For the outcome."

(From "The Outcome") "It's happening now all over the world. Black and white kids grow up together but their friendships strain. Me and Ev,

we're good friends. But sometimes he knows and I know that there's a feeling of true hatred between us. It's just the indoctrination. We're told to feel, to react in certain preconceived ways. The 'we're white you're not' syndrome.

"Our songs merely point to problems. We don't set out to teach or preach. We're a soul band. By that I mean we play music that you can feel. I certainly don't mean stuff like Jimmy James And The Vagabonds."

Ev wanders over. Ain't no point in describing what he looks like. Let's just say he's black in all the right places.

"People tend to think just 'cos you mix with white people you're white inside. That curls me up.

"But Bethnal have one up on those kinda people. How many bands do you know who have a white guy and a black guy writing songs about today?"

"People write about the hardships of being on the dole. I've been on it and I got off. Anyone can. It ain't that hard to get work. People bring troubles on themselves."

He tosses a glance across at George. Pete and Mick walks away from the snooker table to see why we've stopped talking. Ev continues.

"If you want to learn you will learn. I picked up a bass and learned how to play it. You wanna be the best at anything you undertake. If you're



BETHNAL: music you feel

a thief you wanna be a good thief.

"Another thing: people over here tend to stick to their colour. They feel safer with their own kind. But it don't always work.

"You're programmed to be hateful. If you think

like that you've got problems. You've got to try and sort it out for yourself and stop blaming others."

And if Bethnal don't grow in stature in 1978 they'll have only themselves to blame.

AT LAST!  
The album...

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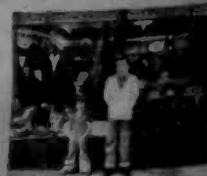


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LIVE QUIET NEW BOOTS AND PANTIES

# Does this man have a big Censored

## RECORD MIRROR'S special investigation team headed by Jim Evans reports

TOP RECORDING artist and cabaret star Judge Dread last week took time off from his busy work schedule to give a special press conference in the Hutton suite at Spotlight House. The gathering was hastily convened when the shock news broke that the controversial judge was once again seriously indenting the singles charts.

Sitting back in his chair and sipping his plastic beaker of instant coffee, the portly judge beamed and started proceedings. "The first thing I'd like to make clear is that there's no truth in the rumour that I'm gay."

The ice broken, the first eager question was fired by attractive blond Mr T Lotz (15). "Know any good jokes, Judge?"

The famous one smiled: "Know any good jokes? How about this one. There's this monk who calls all the brothers together and announces, 'Brothers, I have to report that there is a case of syphilis in the monastery.' At this, one of the brothers replies 'Good, I was getting a bit bored with benedictine.'"

Laughter. "Where do you get your jokes from?" "We pick them up as we go round. It's nearly all cabaret now, the Balleys circuit. It's nice cos you can actually talk to your punters. We use an auto-bleep

## 'I'd love to do a flash'

machine, but we use it after we've sworn. I've got a 14-piece band — all stars in their own right. Elkie Brooks' trumpet player, the saxophone player from Supercharge.

"Do you still use your infamous 'roadshow' judge?"

"No, that's gone by the board. Cabaret audiences don't like seeing naked bodies." He runs his hand through his thinning locks — "The girls can't rip me hair out any more. People have a meal while they watch me now. I can go up to someone and say, 'Enjoying the soup? I just pissed in it!'"

Percy, dark haired Sheila Prophet (19) slips in a question — "Ever thought of doing a striptease yourself?"

"If I had a 14-inch Hampton, I'd love to. But I haven't. It would be a bit embarrassing."

Ever thought of having something done about it?

"You mean a Percy job; a transplant? If it was possible, I'd love to. Yes, I'd like to do a big bow round it and wiggle it all about — just like 'Oh Calcutta'."

So what sort of audience do you play to?

## We name the guilty man

"The Dread fans range from 21 to 46. After I've finished a show, it's nice to walk out and have a drink with the punters. Dread is more working class than punk. No, I don't plan to change. I want to remain famous but infamous at the same time. I like it as I am, simple Dread."

Where are you big — er — audience wise?

"Anywhere where English is spoken, here, Australia, New Zealand and Germany and Jamaica too. It's funny, when I started I was the only white man playing reggae. I was working as a debt collector for Trojan and released my first record while I was still collecting debts. People say it was not really reggae, but Bob Marley played on my first two records and the Cimarons used to be my backing musicians."

Over to tired, cynical Ros Russell (46): "Would you like to flash on stage?"

"I'd love to do a flash, get up there and wave it all about. Trouble is I'd have to build up to it, if you know what I mean. I suppose it would be all



DREAD: under the counter singles

right first thing in the morning."

Do you think the BBC will ever play one of your records?

"They'll never play one — they won't even read the titles out. Yes, Dread'll die dirty — you should never change from your roots — that's where so many go wrong. I don't make records for airplay. I make 'em for my own punters — always look after your own fans first. Hopefully they'll bring their sons and daughters to see me too."

Do you have any kids yourself, Judge?

"Er, not to speak of, no." Laughter.

The discussion, egged on by the persistent, Glasgow-born John Shearlaw (30), moved on to the question of rudeness, crudeness and out-and-out filth.

"When people go into a record shop, they ask for the new Judge Dread record — they won't say 'Up With The Cock'. But there are some really evil names going around at the moment. I was in an Aldershot pub the other week and there

was this band called the Septic Gobs. But all these punks aren't half as bad as they're made out to be. I know a few of them. They're not all stupid either. The clever ones are intelligent. Of course you lot at Record Mirror must take most of the blame for starting the punk movement. Yes, you and 'Rock Follies'. Still, it's done the business a lot of good."

Could you explain the difference between dirt and filth?

"Let me give you an example. I was sitting

down having a hamburger in a diner when the DJ realised Dread was there. He put on a record. It was 'Derek And Clive', all that about 'you — who are you calling a — Just going on and on. And all about Winston Churchill's flob and crabs and things. That's filth. It can be comical at times, but after a while it becomes silly, stupid. The way I do it, I might just swear three times on stage. That way the emphasis is better. If I start swearing on Dread records, they'll end up like 'Derek and Clive', filthy records. Swearing and talking about things going septic is just filth. There's nothing clever about it."

"But people in general are definitely getting dirtier. I was in a club a little while ago and women were bringing vibrators in with them. Yes, they were using them. Yes, the whole scene's got dirtier. This punk thing is dirty in a rebellious sort of way. But gobbing isn't really dirty — it's just a craze. Punks don't just buy punk records — the charts reflect this."

Do you think your records upset decent right-minded people?

"When I released 'Big 0', I used the National Anthem on it and no company over here would press it. I had to have it made in Holland. But things have changed. I mean the BBC even read out the title 'God Save The Queen'. Dread singles used to be under-the-counter-wrapped in plain-brown-paper bag jobs. It bolts down to one thing — censorship. Smiths and Boots won't accept my records unless they approve of the covers first. They wouldn't handle a sleeve with me dressed in bra, suspenders and panties when I wanted to do my Forces Sweetheart thing."

Have you ever met Mrs Whitehouse.

Judge?

"I haven't met her yet, but I'd like to. I don't like her views on things. I like reading dirty books. Why should someone sit down, read a book, have a J Arthur on it and then say we can't read it? Censorship should be for the person to decide. I mean, Holland hasn't got censorship and it's clean. Anyway, Mrs Whitehouse has made more money out of filth than anyone. Ask her how many company cars she's got and how they were paid for."

"And on these TV chat shows, there's never anyone to speak for the other side. They'll wheel in a bishop and some uncouth idiot they've found in the labour queue to speak against him."

Are you a religious man, Judge?

"Quite honestly I feel seeing is believing. Life after death is a load of bollocks. If my father

## 'Lower the age of consent'

dies when he's 64 and I die at 71 and we go to Heaven, I'll be older than my father. I had an argument with a vicar. He came knocking on the door asking for money to restore the church roof. I told him that if it was God's home, let God pay for his own roof."

What are your views on Paedophiles?

"Peter who? Oh them. No that's sick. To openly stand up and say you're into something like that. Or how would you feel if you knew there was a guy living two doors away from you who was into that sort of thing, near your own kids? But I know a few 14-year-olds I'd like to give one to. Little kids can't grasp what's going on, but I think they should bring the age of consent down to 14. When I was 14 I was in to climbing trees and that, now at 14 they're wearing stockings and suspenders and things."

Do you think we live in violent times?

"It's getting weird. We seem to have lost all respect for law and order. Violence here is becoming like it is in the USA with a body floating up the Hudson river every three minutes or whatever. In eight or nine years time, it'll be a case of getting a conditional discharge for murder. No, there's nothing wrong with a nice robbery; that can be class. But not the armonia in the eyes bit."

Thank you Judge — See you in court.

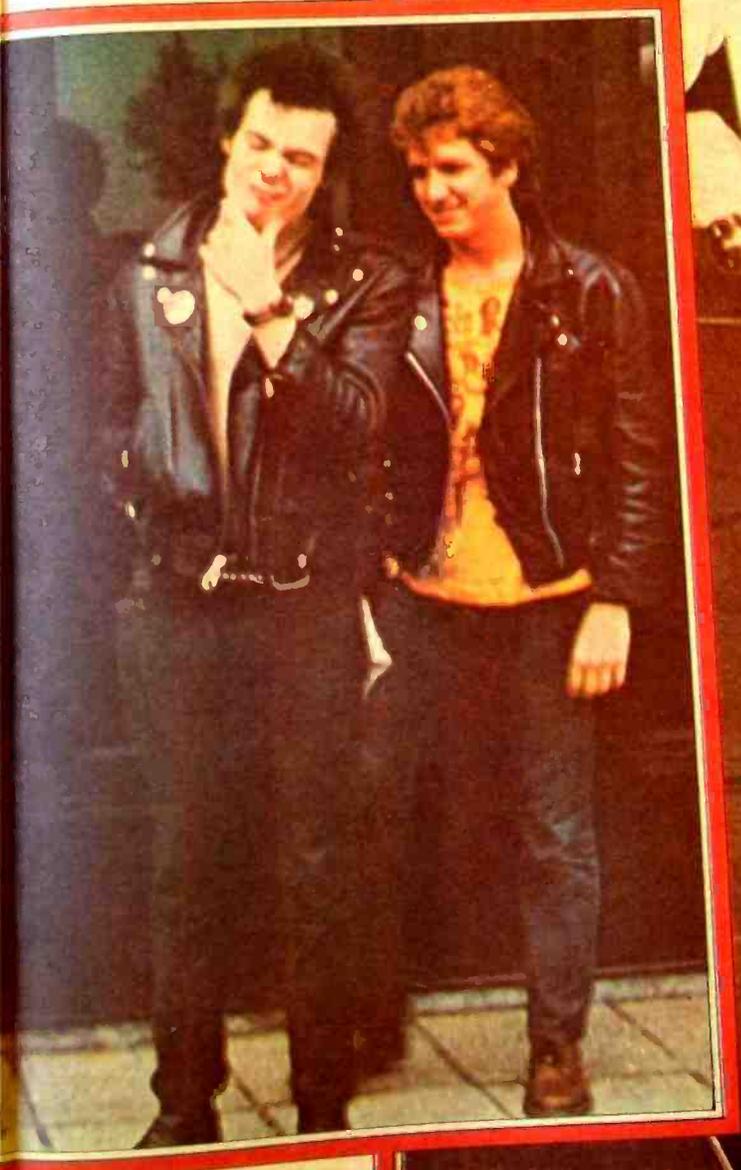
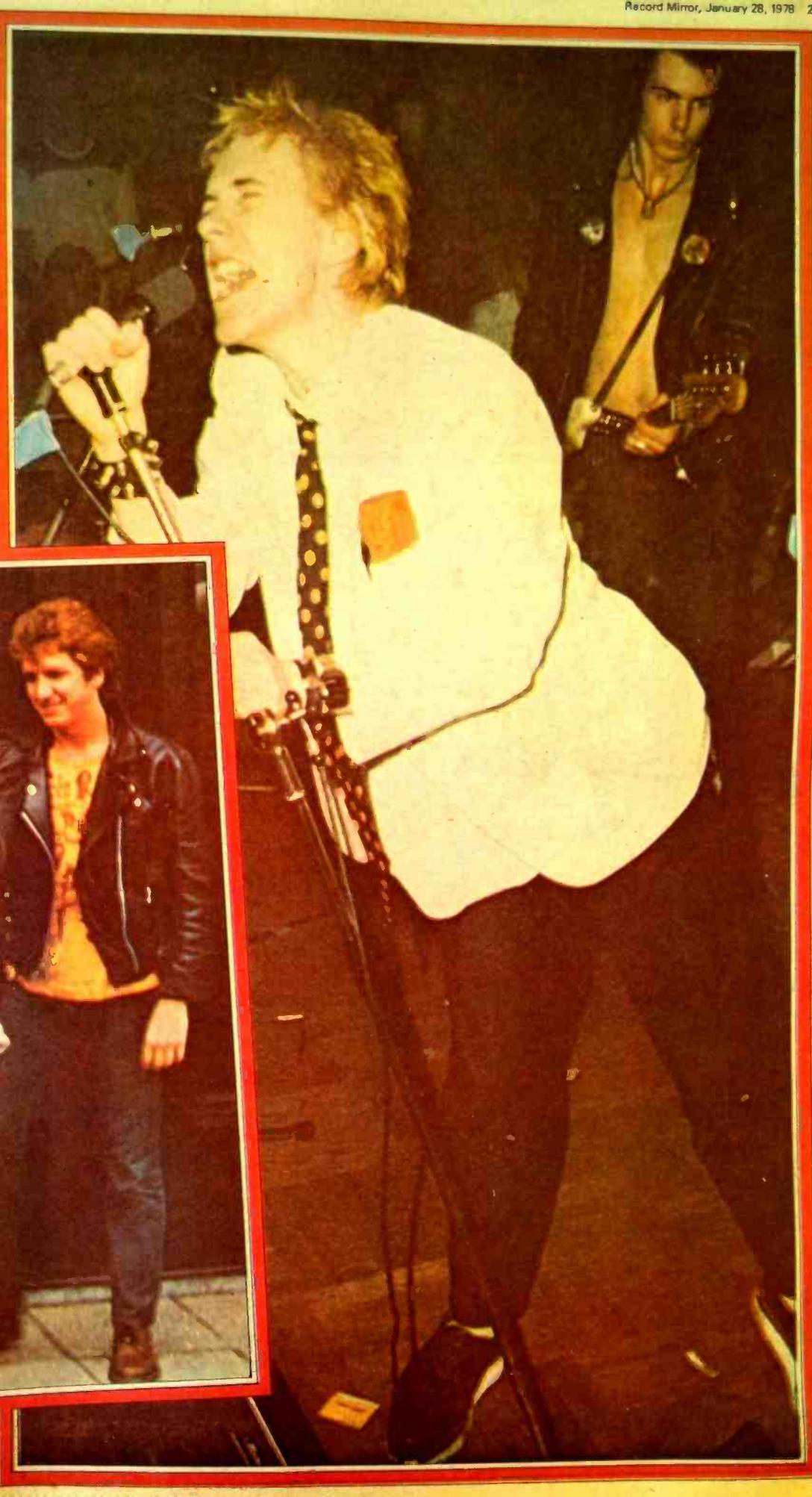


THE TEAM: Ros Russell, Tim Lotz, Dave Smith (?), Jim Evans, Sheila Prophet, Steve Orme, Alf Marlin. Note Robin Smith, asleep as usual.



# SEX PISTOLS

No words  
just pictures





GORDON GILTRAP: lifestyle may change

# Giltrap's passion — and how it nearly led to despair

HE WAS the unacademic kid with a passion for guitar and The Who. But the love affair with music often turned sour, causing problems in his marriage.

"Times have been hard for me," says Gordon Giltrap. "I think you've got to be a bit crazy to stay in this business. It's led to a lot of disruptions at home and my wife has said to me I'd have to go out and get a job because there was no food or money in the house. You can take hardships on your own but not when you've got a wife and family to support."

## Labourer

"I've been down to selling my guitars. When you've got to sell the tools of your trade, that's the most heartbreaking thing in the world. I even tried to sell a guitar decorated with silver — the one I used on Top Of The Pops. It's a beautiful looking instrument so I thought I'd be a bit flash."

"There's always been a voice inside urging me to go on even when the times got really bad. I was hopeless at school. I failed nearly everything including the 11 plus. My name didn't help, the kids were always calling me 'rat trap' or something silly like that. I hated it!"

For Giltrap it's been a 10 year (or is it more?) overnight success story.

He's built up a cult following around the clubs and universities but before you go labelling him a BOF, remember that punks have been known to pogo at some of his gigs. With the success of 'Heartson' the breakthrough could be complete.

"Certainly I've taken my time," he says. "I suppose I might have been a sort of Mike Oldfield. I'm a self-taught musician and I took up the guitar because I knew I was really good so I really worked at it. I used to be a brickie's labourer and I'd come home from work and practice for hours at night."

"Actually I've been playing since the age of nine. My parents bought me a plastic banjo and then an Elvis Presley guitar. I've got a mixed up background. I have gypsy blood in me and some Indian and Irish. Maybe some of my ancestors were guitar playing gypsies."

Gordon cut his first disc before he was 20 but since then it seems that he's always remained in the background, a name that you can't always put a face to. An unsung hero who cites Pete Townshend as a major influence.

"I've tried to get a similar sort of energy in my playing. You see you can teach a person to play the guitar but the feeling and emotion he puts into the instrument is very important. Each guitar you play seems to have its own character. I use

Ovation fibre glass on stage. I'd really like to meet Townshend, there's so much force in his playing."

"I know people say the punk thing is similar to The Who because they were the first to smash up guitars and preach rebellion but they always had skill behind them. The bass solo by Entwistle on 'My Generation' is a classic. I like Yes and Genesis too because they can produce melody."

## Inspired

"I read reviews of new wave gigs and the reviewer will say 'oh yes they played out of tune but they were still good'. I can't see how they can think that way. Nobody can be good if they go on stage without taking the trouble to tune up."

"I think there's probably a lot of talent going to waste with bands who aren't new wave unable to get record deals."

Gordon's been through a fair number of deals and managers himself.

"I'm managed by the man who has 10cc now," he says. "I think I'm pretty settled and I'm glad I did 'Top Of The Pops'. I'm sure that anybody can appreciate the flow and energy behind 'Heartson'. It's a happy unbleeding piece of music. I think it has a sort of Christmassy gleighs through the snow type of feeling behind it but it was written back in the summer. I'm glad I wrote it then because I didn't

want it to be a gimmicky Christmas single. I think Mike Oldfield has made that mistake and only had one success."

"I think my lifestyle may well change now. I've been broke for a long time and I'm still travelling around in a battered 1962 Triumph Herald."

Despite being broke, he has been able to make albums. His last two were 'Visionary' and 'Perilous Journey'. 'Visionary' was inspired by the poet William Blake.

"I've always felt a closeness with him. It must have been marvellous to write lyrics like 'Bring Me My Bow Of Burning Gold'. He was a man of great vision."

"I didn't like the title 'Perilous Journey' because a lot of people seemed to be bringing out albums with Journey in the title. I want my music to be remembered and liked in 40 years' time. Yes I wouldn't mind ranking alongside composers like Beethoven."

"When I write I don't need to be surrounded by beautiful things. The back yard to my house is pretty scruffy and I look out on that. I'm a romantic type of person and that must come out in my songs. Some time ago I was also involved with religion, but the attitude seemed to be that if you believed, then you sing about Jesus all day and nothing else so I got out."

"I suppose that I'm quite a nervous and introvert person."

# Soul

by ROBIN KATZ

# INSIDE THE MOTOWN DREAM MACHINE



HIGH ENERGY: groomed for stardom

HAVE YOU heard High Energy's 'You Can't Turn Me Off (In The Middle Of Turning Me On)'? Motown's recaptured their old magic. The last few years have been quiet for this once so regal of record companies.

Stevie Wonder is off doing his own things, and even Diana Ross took to cutting an album with Richard Perry. The rumours and news has been an endless stream of who was leaving the company. Most upsetting, was that even less was being heard about who was coming in.

High Energy are a tribute to the old Motown system. They are four California girls, barely out of school, who are being groomed (yes, they still have the charm school) for an all star debut this month. They'll be playing Madison Square Garden along with Diana Ross, Stevie Wonder and the Commodores.

Their sultry single has already topped the US soul charts and their debut album is as commendable as the single. It looks like they may see a hit here too.

The quartet consists of Pasadena's Linda Howard, Michelle Rumph, Vanessa and Barbara Mitchell. The latter is 16 and is getting her high school diploma, through the same correspondence courses once used by the teenaged Marvelettes and the Supremes. Don't be fooled by the slick sophistication on the record, the oldest member of the group is 19.

They were formed in 1976 by the local council to do 500 performances throughout California in honour of the country's bicentennial.

The Mitchell sisters were the singers, while Linda Howard and Michelle Rumph were the dancers. Star spotter Gwen Gordy brought the group to Motown. She's been grooming them in between recording sessions. The latest news is that the group will have a song in the upcoming film 'High School'.

A giggling Linda and Michelle spoke home on the telephone, delighted with everything that's come across their path. Their enthusiasm was understandable.

"It's like a dream come true," began Linda. "We formed for Bicentennial, which involved a lot of

cheerleader stuff. We did a lot of kicks, splits and jumps, dressed in red, white and blue and sang things like 'Grand Old Flag'. It was a good experience. It taught us how to reach out for an audience. People kept coming up to us and telling us how energetic we were. So we called ourselves High Energy. Gwen Gordy changed the E to an I, because she felt the energy came from a deep place inside each of us."

"The grooming lessons cover just about everything," continued Michelle. "We learn how to walk, speak for radio interviews, how to sit in long dresses, and how to stage the show. It's been a lot of work, but we're a lot more professional now. That's the key to everything. We're just so excited, doing interviews and seeing ourselves on film and getting really nice stage outfits. And the song becoming a hit so quickly. I can't believe it's all happening so fast."

The good vibes continued in this vein.

The album owes much to the sound the Supremes were experimenting with during their 75 'He's My Man' phase; lots of echo on the drums, and ultra tight layered back ups with a touch of the Pointer Sisters' aggressiveness.

The production credits are divided into the team of Al Wills and Dee Ervin, then Jimmy Holiday and Kent Washburn, who was responsible for the hit single and the outstanding opening track to the album 'Love Is All You Need'.

Longtime Motown fans will be delighted to know that the smash hit single was penned by that elusive English lyricist Pam Sawyer, who had enormous success when she wrote with Gloria Jones. Her current partner is again female; Marilyn McLeod. Friendly Womack, brother of bubbling Bobby, was responsible for the theme for the film 'High School', which may see success like that of 'Car Wash', because of its adolescent theme.

Don't expect to see High Energy here for a while. They've just completed their first promotional film, which will hopefully find its way to Top Of The Pops. So far they've seen very little of their own country outside of California.

ROBIN SMITH discusses the hard times with Gordon Giltrap

**RCA**  
PB 5064

The new single from Vangelis.  
From the album 'Spiral'.

**TO THE UNKNOWN MAN**

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

# Mailman

## This week, detained at Her Majesty's pleasure, we bring you Tales from the Tower

### Shocked and dismayed

TO ALL my loyal subjects who either read or produce RECORD MIRROR. My husband and I were shocked and dismayed that my glorious Jubilee year was included in your poll under the Bore Of The Year section. Phil could hardly believe it as we have always held RM in great esteem here at the Palace. Your paper is always the first to re-line the doggy baskets on Thursday mornings. The corgis appreciate the fine quality. If this disrespect for the Crown continues, heads will roll. Finally, my best wishes for the new year to you all. Our proud nation is one of hope and glory and don't forget it, scum.

Luv, The Queen, Just Off The Mall, London.

Well, where were the Sex Pistols in your New Years honours list - they did more for you than anyone.

### Absolute rubbish

I THINK your recent poll was absolute rubbish. How can a fair vote of RM readers' tastes be taken when all the Marc Bolan fan club write in? I've got nothing against him, but to vote for Gloria Jones as a good female singer just because she lived with him strikes me as totally ludicrous. Had he not died I'm sure he wouldn't have received so many votes. It's obvious that Abba and the Sex Pistols are the most popular groups, looking at it from an unbiased point of view.

Gary, Hayes, Middx.

From another unbiased point of view (and it's a nice view from the Traitor's Gate) what was to stop other fan clubs from doing the same? Too bad they didn't think of it.

### Disgust

I HAVE just read RECORD MIRROR and to my disgust Marc Bolan has been voted top in nearly every category of the music poll. I thought the poll was for 1977. The only thing he did that year, apart from his stupid TV show, was to get killed.

"Everybody loves you when you're six feet in the ground" (John Lennon, 1976).

PT Clark, Surrey.

He who is a mixer must be prepared to end up in concrete boots (Mailman, 1978).

### Odious

I HAVE perused your odious publication for the past 26 weeks and every week it's the same old story - features and reviews or pictures of dubious new wave bands, pseudo heavy metal groups and other nauseating musical areas favoured by your employees. How about an occasional word on one of this country's most grossly underrated singer songwriters? I am of course (of course - Mailman) referring to Chris De Burgh, surely the greatest talent since Buddy Holly



THE CROWDS demanding my release but...

died. Give the public an insight into that great man.

Jason Phipps, Bearsted, Maidstone, Kent.

Not Jason DE BURGH Phipps, by any chance? Consider this your occasional word - no.

### Apathy

HEY, HAVE you seen the Rich Kids, they're gonna be big in 1978? (rhetorical question). Yeah, I seen them at Colditz City in Glasgow. They met with 98 per cent apathy from the crowd. Little Steve New comes on like Marc Bolan and Midge goes through the poses for the camera. As for Rusty Egan, I heard him patronising some kid outside with "I'm glad you liked it" in his upper class nauseating voice. Falling even to muster an encore, it looked to me as if the band were more interested in how they posed than how they played.

RDD2, Glasgow.

What's patronising about saying he's glad they liked it? C'mon. And just because he doesn't talk like you, couldn't be jealousy, could it?

### Failure

THE GUY who reckons that only idiots say sex doesn't sell records for female artists must be very naive. If Bonnie Tyler's chart success proves his point, why doesn't the failure of Faye Three, Blonde On Blonde and the Run-aways to achieve big British sales prove the opposite? Bonnie Tyler looked good in the middle of RM, but what was on show wasn't the main reason for her charting. No music paper has ever got to grips with the problems of women in rock, though most have tried.

Dave Burgky, Canterbury, Kent.

I'm always ready to get to grips with women in rock, but no-one's offered.

### Jealous

I AM very annoyed at your review of Eno's 'Before And After Science'. I think Tim Lott is jealous of Eno's worship.

A Loyal Eno Fan, Manchester.

Tim might be five foot nothing, but he's got more hair.

### Plague

IT MAY please (or displease) you to learn that The Allen is not going to stop plaguing your letters page, despite what his last communication may have suggested. In actual truth The Allen is being refurbished and recharged in preparation for forthcoming events. So do not rest easy yet.

Adam Quaid (assistant to The Allen).

How can I rest easy, here in the shadows of the gallows on Tower Green?

★ ★ ★ ★

YOUR PAPER is read by a lot of middle class - in the extreme. So what, you may be the only non punk paper in the world but us working class heroes won't have anything to do with it. Juicy Lucy, what kind of a name is that?

### Hopeless plea

FOR GOD'S sake will somebody tell me what LAME stands for? I'll do anything, just anything.

Buddy in Bastidon.

Next time enclose a cheque for five million pounds and I'll tell you.

### Frustration

I AM an average run-of-the-mill broke young person who feels that the present system is crap, no-one up there in House of Commons Land is interested in my fight for survival, my longing for individuality. Frustration at no-one giving a damn is driving me



THE VIEW from my window

nuts. I considered myself a punk until I came across all these middle class kids in their Kings Road bondage and leathers (which ain't cheap) and found that they too are giving me the elbow cos I can't afford all this hip no wave gear, or buy albums, or fork out more than £1.50 or so to see a gig. According to them I'm a pose. What's wrong with me? Teenage and naive.

G. Zuss.

'S'all right, the oew look is pop, so they'll be stuck with all that expensive bondage gear.

### Grotesque

OH MAN, Abba? Cliff Richard? Showaddy-waddy? Best Dressed? Best dressed what? Best dressed eyesores? Did ya see the Abba concert the BBC shoved in an empty space on a Sunday afternoon a

while ago? (I'd have preferred to watch the empty space I think). Anna Fried and the other wretched female - well, good heavens, I mean... did you see the grotesque creations the pair saw fit to drape over their not-so-svelte forms? Not a state, I gasped, falling off the settee in hysterics...



She doesn't look amused.

By the way if you're having difficulty sleeping these days... er, nights, then I can strongly recommend young Cliff's highly unentertaining blog (only in small doses, far apart... remember boredom kills).

And as for Showaddy-waddy. When I see this bunch of simpletons prancing round TOTP I realise there are definitely advantages in being blind (cue: irate letters condemning sick humour, blah, moan, blindness is no joking matter etc etc).

ALSO, I am not a pervert.

### Nurds

I AM King, RM is ace. Your discworld is too hard. Who is the Fonz? Despite printing letters from nurds, RM is great

derful (ahem). But dat would be dishonest. Besides, you'd probably recognise the typing mistakes.

You're joking - what about The Croester, The Allen and all our other much loved loonies.

### Disturbed

AS I was dyeing Greg's hair green the other night, he suddenly said: "My darling Frida, you had better use this notepaper here to write to RECORD MIRROR, as you haven't got your expensive notepaper with you. So here I am, writing on my boyfriend Greg's writing paper. What about? (That's what I've been wondering, get on with it - Mailman). To tell the mate of The Allen that me, Annafrid is disturbed by thoughts of going to another planet. I'm quite happy on this planet with Greg, my real boyfriend. Benny isn't my boyfriend really. The second main reason for coming to England now and again, after Greg, is to go to punk rock gigs. I really do love to pogo. Agnetha and I are bringing the pogo into our stage act. Why? Because Johnny Rotten is leaving Britain to join Abba. The new group is to be known as the Abba Pistols and we've already recorded our new single called 'God Save The Dancing Queen'. Cute, eh? I love you all, especially if you're going to buy it.

### Peaved

I AM writing to comment on the RM poll. Let me say from the outset that I have not got a down on Marc Bolan, as a matter of fact I have nearly all his singles and LPs, but really, winning six categories does not I feel represent the opinion of the majority of the record buying public. OK, I agree the guy was a good musician, some will say even great, but why confuse sentiment with reality just because he is no longer with us.

Now to another matter. I am very peeved at a Mr Brinkworth's humour in the Ratz cartoon strip. As a regular reader of RM I do not expect to have my intelligence insulted with such trash. It is plainly obvious that he has run out of ideas. If he can't think of anything funny to write why doesn't he give up instead of boring us all to death with his sick, corrupt, debased and depraved humour. I think a blank space would be funnier.

T Austin, Hants.

### Old Wave

BASICALLY, I find your paper entertaining and inclusive of most types of music, but please, please, don't ruin it by shouting punk is dead. All the music papers seem to be telling anyone who cares to read them, that power pop, popunk or whatever it's called, is THE music for '78. What rubbish!

Punk is far from dead, it is progressing all the time (Cry Damned: 'Don't Eg Wolf') with new, exciting bands appearing and gaining support from their fans which for most of last year, seemed to include RM. Now all they and the idiots who read RM blindly (difficult - Mailman) are claiming punk as 'old wave'. Punk only really came alive for ONE year - '77 and is ready to go on for many more yet.

Linda Wood, Thanet, Kent. (Member of the Hesters - a brilliant NW group).

Pardon me for being so suspicious, but you're sure you're not just worried about your group?

(I am a creep), Man United rule but the Runaways are better looking.

King, at Derby.

Depends on your goal.

### Pointed comment

PLEASE PRINT a large round photograph, approximately two foot in diameter of Showaddywaddy because my Elvis Costello photo has worn through to the dart-board. Better still, Debbie Harry in her birthday suit. If you can't oblige, then I suggest you take a trip to the St Pancras salt mines, not far from Kings Cross.

The Real Fonz.

Prove it.

Headlines courtesy of Great Headlines Of Our Times Inc.

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Linda Wood, Thanet, Kent. (Member of the Hesters - a brilliant NW group).

Pardon me for being so suspicious, but you're sure you're not just worried about your group?

# Help

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

## Is my father allowed to beat me?

I AM a boy of 14 and in desperate need of help. You see, I think my dad is a sadist, because for the last three months I have been subject to some really strict thrashings.

It all started when I broke a neighbour's window by accident and they complained to my dad. I was then taken up to my room where my father punished me. Up until then I had always been spanked or given the slipper but that time he ordered me to pull my trousers and pants down and lashed me across the bare buttocks with a belt.

A few days after that he bought a leather strap with three tails. — I have tried refusing to bend over, but that doesn't stop him. I am now being punished for no reason.

Can you tell me why my dad is doing this and where I can get help? I

have been told that my father has a legal right to use a belt on me, provided it is only the buttocks and the hands that are hit. Is this true?

Peter, Paisley

While any parent is obviously entitled to dole out a mild form of chastisement, your father seems to be getting a kick out of what can only be described as unreasonable and excessive physical punishment. In Scotland, the use of the three-tailed strap is restricted to the use of teachers in schools, and even then it can only legally be used on the hands and not the buttocks.

According to the Scottish Council for Civil Liberties, if what you say is true, your father is liable to criminal proceedings on the grounds of assault. In the opinion of the

European Commission on Human Rights which is currently considering the punishment and physical violence, even the use of the strap on the hands by teachers in schools, is a breach of human rights.

Perhaps your father isn't aware of the seriousness of what he's doing. So what can YOU do about it?

If your mother isn't prepared to step in and stop him talk to your guidance teacher at school and explain what is happening. While you may be frightened that more violence may result from any positive action on your part, don't be. Your teacher can approach the police, a social worker or the Royal Society for Prevention of Cruelty to Children, and legal proceedings can be taken to stop your father from handing out even

more excessive and illegal physical punishment.

Just in case you find that your teacher isn't able to help, you can write to the Scottish Council for Civil Liberties direct — Rob Thompson, 40CL, 148 Holland Street, Glasgow G2. Or ring 041 332 5860. (from 9.00 am to 5.00 pm). They'll step in and help to sort out the problem.

If other Scottish readers want to find out about your basic rights, are in trouble with the law, parents or teachers, don't hesitate to contact the SOCL at the above address.

## Can I get rid of them?

ALTHOUGH I have never had sexual intercourse, I masturbate occasionally, and for about two years now I have had small spots like bumps on my penis. The majority of them are at the base but there are quite a few along the back. Also, when pierced, a small amount of pus or yellow substance is discharged.

As they don't hurt and are hardly noticeable, because of the dark skin around my penis, could you tell me if I should seek medical advice from my doctor, buy ointment or cream to get rid of them, or not worry?

John, South London

You should see a doctor about these spots as soon as possible, it's impossible to diagnose what they are without a careful medical examination, and we don't recommend home-cure treatments for any genital condition. If you're embarrassed about going to your GP for a check-up, make an appointment with your nearest Brook Advisory Centre, which specialises in treating young people. Ring 01 783 9660. Brook is at 55

Dawes Street, London SE17, (nearest tube Elephant & Castle). Opening hours are 9.30 am - 6.30 pm, weekdays, 9.30 am - midday, Saturday. Your visit will be kept in complete confidence.

## Loners

Thank you Rob of Coventry who notes that we get a lot of letters from loners and see that a good place for isolated people to meet in his area is the local Eighteen Plus Group

which organises parties, holidays and other much fun-packed events for anyone who wants to join it. For more details write to Rob Host, 28 Lyndale Road, Whoberley, Coventry CV8 3AX

Anyone else who wants to give Eighteen Plus a whirl can write to the National Federation of Eighteen Plus Clubs, 16-18 High Street, Dartford, Kent. (Dartford 23591). Don't forget to enclose a stamped addressed envelope for info on events in your area.

They haven't got one but for information write to The Vex Office, 9 Millgate Street, London W8.

COULD YOU give me a list of Kiki Dee's LP's?

Ian Koch, Watford. © 'I'm Kiki Dee' (Fontana), 'Great Expectations' (Tamla Motown), 'Lovin' And Free' (Rocket ROLL 5), 'I've Got The Music In Me' (Rocket ROLL 4), 'Kiki Dee' (Rocket ROLA 3).

Have the Eagles got a fan club?

David Priest, Gosport. For information write to PO Box 39, Alperston Lane, Wembley, Middx.

## Feedback

John Langstaff, Yorkshire. They haven't, but for information write to Customer Relations, CBS Records, 17-19 Soho Square, London W1. They have one album 'Boston' (Epic EPC 81611).

HAVE the Electric Light Orchestra got a fan club?

A. Marsh, Catford. There is no fan club yet, so write to Jet Records, 102-104 Gloucester Place, London W1.

COULD YOU give me the address of the Yes fan club?

A. Jeffers, Shoreditch.

COULD YOU give me the address of Dana's fan club? I'd also like a list of her recent albums and singles.

Daryl Smith, Oxford. Write to Graham Martin, 15 Sutherland Drive, Wombourne Staffordshire. Albums: 'Have A Nice Day' (GTO GTLP 005), 'Love Songs And Fairy Tales' (GTO GTLP 018). Singles: 'Please Tell Him That I Said Hello' (GTO GT6), 'Are You Still Mad At Me' (GTO GT23), 'It's Gonna Be A Cold Cold Christmas' (GTO GT45), 'Never Gonna Fall In Love Again' (GTO GT55), 'Put some Words Together' (GTO GT102), 'Fairytale' (GTO GT66).

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

POSTAL BARGAINS FROM: PERMAPRINTS (Dept. R18), PO BOX 201, 96 NEWINGTON GREEN ROAD, LONDON N1 4RR

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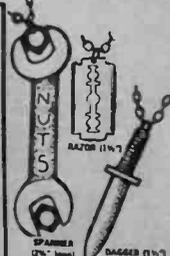
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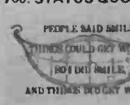
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**HERE'S WHAT GIVES WHEN REG RECEIVER, DEREK DECK AND A&P AMPLIFIER MIX IT WITH MICK MUSIC CENTRE!**

The Fab Feb issue of Hi-Fi Buyer's Guide gives you more audio facts... straight! This month we do a big comparison job using the Sony NFMK 77 Music Centre versus a line-up of Sony separates.

And when you've got the message, there's a chance to win either Music Centre or a separate in our fantastic competition! Other hot features include:

**CROSS TALK** - In this month we tell you

where you stand when companies you've bought gear from, go bust.

**FAB GEAR** - Our guide brings you pages of audio equipment between £200 and £400

**TV ADDICTS' SPECIAL** - We tell you all about better sound from TV, with the new National Panasonic TV receiver.

**FIRST AID** - Readers' hot-issues solved

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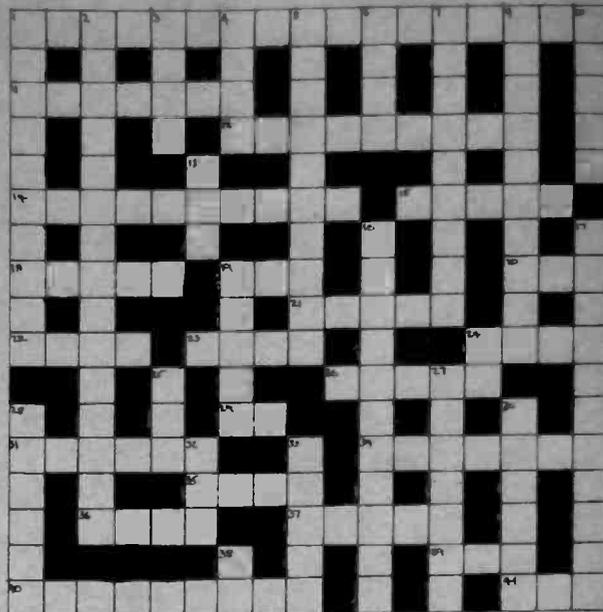
**OUR FEBRUARY ISSUES STRONGARM STUFF!**

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how big this  
is a  
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**SUPER ARM.** A full review on a long awaited new pick-up arm, the prestige SME Mk. 3.  
**4-CHANNEL TAPE RECORDERS.** A feature on using and getting the best from them. Showing the amateur approach to multi-tracking and quadraphonic recording.  
**BIG REVIEW** on three speakers, one each from Spendor, Wharfedale and Bolyvar.  
**FACILITY KING.** We review the Philips N4506 Reel to Reel Tape Recorder, it's got every conceivable facility!  
**DO-IT-YOURSELF SPEAKER.** Take advantage of our very own Compact Monitor Speaker. It's of the highest quality, use the kit we've made available, or build it yourself from scratch.

**PLUS LOTS, LOTS MORE IN OUR FEBRUARY ISSUE. OUT NOW!**

*Discword*



**CLUES**

**ACROSS**

- 1 1977, No 1 hit single for The Jacksons (4,3,3,2,2)
- 11 Had 1976, No 1 with 'If You Leave Me Now' (7)
- 12 Beatles classic (9)
- 14 Former Moody Blues singer, now a Wings man (5,5)
- 15 He's Slippin' away (5)
- 18 Cor Baby he's really free (5)
- 19 Dooleys label (1,1,1)
- 20 Mr Stevens favourite pet (3)
- 21 One of America's leading groups which features Chaka Khan (5)
- 22 Stylistics' producer (4)
- 23 Peter Frampton's old outfit (4)
- 24 MacKay or Fraser (4)
- 26 & 33 Down. Recently reformed, and recorded new LP entitled 'Playmates' (5,5)
- 29 One of The Stylistics saddest words (2)
- 31 Bob Marley LP about the departure of his people (8)
- 34 Former Booker T & The MGs guitarist, recently collaborated on Rod's 'Atlantic Crossing' and 'A Night On The Town' LPs (7)
- 35 Miss Fitzgerald (4)
- 36 Keith Emerson's old outfit (4)
- 37 Elton John's former back-up band, now a group in their own right (5)
- 39 Hot Chocolate label (3)
- 40 Wheelin' 'N' Dealin' Welsh rockers (9)
- 41 1974 No 1 for singing Frenchman (3)

- 3 Period of time in Al Stewart LP (4)
- 4 Veteran Virgin reggae artist (1,3)
- 5 Duo who split from The Strawbs and have had a number of hits, the biggest being, 'Pick Up The Pieces' (6,4)
- 6 Have recently holsted a Pink Flag (4)
- 7 Sixties supergroup who featured Eric Clapton, Jeff Beck and Jimmy Page, though not at the same time (9)
- 9 1975, debut hit single for Fox (4,3,3)
- 10 The Backstabbers (1,4)
- 13 Eddie's partner (3)
- 16 Original group featured Robert Wyatt and Kevin Ayres (4,7)
- 17 1977, hit single for Smoke (3,4,4)
- 19 See 24 Down.
- 24 & 19 Down. His last success in the UK was in 1975 when he had a minor hit with L-O-V-E (2,5)

**LAST WEEK'S SOLUTION**

**ACROSS:** 1 Going For The One. 8 Tracks Of My Tears. 9 Love Hurts. 13 Ash. 15 Do. 16 One Of These Nights. 18 Drug. 20 The Strand. 23 HB. 26 Velvet Underground. 28 Rod. 30 Wishbone. 34 Trio. 35 Lizzy. 36 Bread. 37 King. 38 May. 39 Edmunds.

**DOWN:** 1 Get Out Of Denver. 2 Imagine. 3 Fish Out of Water. 4 Hey Jude. 5 Ode. 6 Earl. 7 Clash. 10 Eve. 11 Ron. 12 Seger. 14 So Sad. 17 SAHB. 19 Grave. 20 Thunder. 21 Troggs. 22 Arlo. 24 Eddie. 25 New World. 27 UFO. 29 Dizzy. 31 Bread. 32 Neil. 33 Tyke. 34 Tina.

**DOWN**

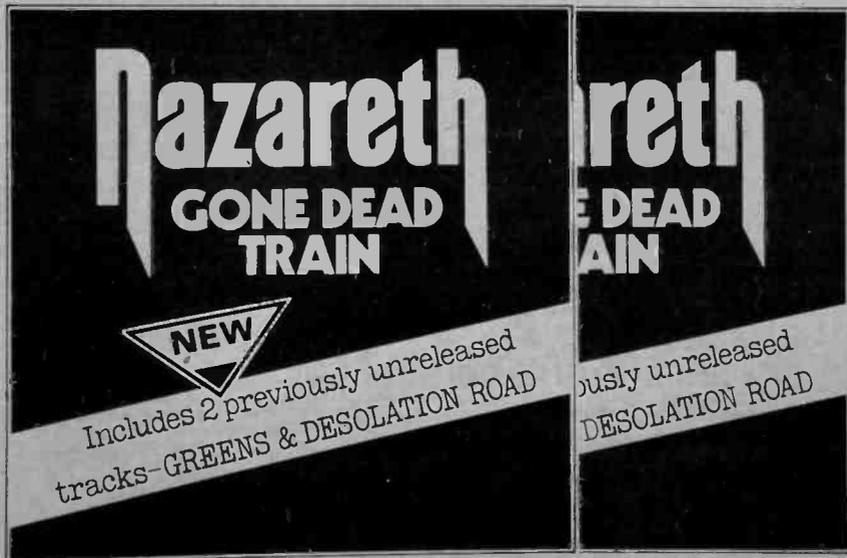
- 1 Genesis live offering (7,3)
- 2 British singer who was voted best country artist in American pools (5,6,4)

# THIS AIN'T HALF A SINGLE! GONE DEAD TRAIN

B/W GREENS & DESOLATION ROAD

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SINGLE-AND-A-HALF  
FROM

# Nazareth



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*With a BONUS of 2 newly-recorded, un-released tracks and an A-SIDE\* that's going to tear your ears apart!*

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MOUNTAIN  
RECORDS

# Old TC wanna be in with the top cats

JOHN SHEARLAW talks  
to Theophilus Coakley  
of T-Connection



T-CONNECTION: kept their own sound

## SHAM 69



THE LISTENER KNOWS

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



YOU MIGHT be forgiven for thinking that the file on Bahamian disco outfits would be every bit as slim as the one on Irish nuclear physicists, Australian wine experts and Russian monarchists. Or even Scottish spendthrifts.

That is, until America discovered T-Connection. The group that replaced the Caribbean heat of beach bonfires and fiery rum cocktails with red hot and pounding disco fusion almost overnight.

Shortly after they forsook their outer island retreats in Bimini and Nassau, New Providence, some four years ago — for the sophistication of Freeport, Grand Bahama — the tropical five-piece hit the big time.

For even their first record, 'Disco Magic,' charted nationally. And with 'Do What You Wanna Do' they cemented the early success with a world wide hit — rapidly finding that their unique combination of Caribbean rhythm, jazz, R & B and an out and out disco beat was a winning formula.

Now 'On Fire,' the latest single, has taken everyone by surprise yet again.

Possibly their most commercial (and rock-based) 'Disco' release to date 'On Fire' is a monster American crossover hit. While the single is poised to thump straight into the British Top 10.

On the phone from the Bahamas, group spokesman Theophilus Coakley was adamant that not only was 'disco' music flourishing but that it was constantly striving to break new barriers. With T-Connection — naturally enough — in the forefront of the action.

That 'sound', indeed, grew out of what Theophilus describes as an "internationalisation of our various influences." Spotted by producer Cory Wade in Freeport, T-Connection had already begun to branch out in the early seventies. The music expected of them was either commercial calypso, or commercial Top 40, in a more or less stultifying musical environment, and their fluid experimentation had them earmarked from the beginning.

But it took a move to Florida — a mere 90 miles over to the mainland — and a record deal with the TK label to make the big break.

The five members, Theophilus (writer and lead singer), Kirk Coakley (bass and vocals), Monty Brown (guitar and vocals), Berkeley Van Byrd (drums) and Tony Flowers (percussion) kept to an individual path. By interchanging instruments and vocal duties they were able to retain a freshness and excitement, which — coupled with more diverse 'roots' than most — managed to sidestep the repetitive staidness of others working in their field.

### Experimental

"I don't think we ever had a TK sound," Theophilus continues. "That's more the KC and the Sunshine Band (their stabmates) thing. You like to think you are always just a bit experimental, more pure music. We change around a lot, listen to a lot of different things. Step by step you can build it into something new."

"We had our radical change around about '75 when we met Cory — now it's the subtle advance around that 'beat'." Another invisible grin:

"Get your hook first. America wasn't slow to pick up on the old Bahamian export. With chart success behind them they romped away with a double-pronged assault on television and the concert halls. Winning with disco power and musical adaptability."

But despite standing ovations and faithful audiences throughout the States Theophilus still gives the edge to the studio.

"I like to feel the crowd getting wild, and man those Americans are enthusiastic! But, returning to what I was saying before, the studio just has so much going on. Things are happening really quickly."

He does, however, look forward to cracking a new live audience in Britain. And the rocketing success of 'On Fire' — both the single and the album, which features an eight minute version of the hit — makes that a very definite possibility for later this year.

"Disco — played out?" he laughs. A rich happy chuckle brightening up blizzard-bound London. "The audience is bigger than ever, the music is better than ever."

"How can we be less than excited about it? We just hope it comes across in our music."

### Competition

"You've just got to feel it man," he shoots across the wires. "The whole thing's really jumping now. There's so much competition."

"Everyone involved in the disco sound is becoming more and more creative. You're getting fired by being up against them all the time. The big push for the best break of the year. The direction is always forward."

"Two, maybe three years ago you were just out there laying it down. Now all of a sudden there's so many good sounds coming out, and look at it, it's wild, it's all selling."

Warming to his theme Theophilus outlines the expansion of the 'disco' sound into other areas of music.

"You are always going for a certain sound," he says. "And you're always trying to get that as commercial as possible. But gradually you can see yourselves picking up on parts from 'rock' music. At the same time there are a lot of very talented 'rock' musicians moving into the disco field."

"It might be that the sound isn't as pure as when disco first started, but 'disco soul' is still soul."

And he adds, one can sense with a smile: "We've kept our own sound, though, and it's done us well."

# Roadshows

## THE ANGELS IN PARADISE

999  
Paradiso, Amsterdam

SO THEY'RE really steaming 999, y'know. Four numbers in and the dope bar dumbos are delirious. Nick Cash, doyen of the discordant, the Dutch debris Rizia, rolling it around and spluttering it out in devil bursts.

Great yeah? Then a Desperate Dan (that's Hell's Angel as in Hades) dives off the stage, decimates a punter and pulls out a guitar plug, quite by accident you understand.

The band continues with a Speakeasy jam which is about as much out of place as Sid Vicious in Crossroads (cos he's just taken a resident role in General Hospital that's why - Ed) and decide to take a powder when all hell (eringe - Ed) breaks loose front of stage.

The Paradiso holds nearly a 1,000, probably more. Yet when one Angel (that's the government sponsored variety) fancies a knuckle and casually strolls out into the audience everyone but everyone makes a mad lemming panic dash for the exit. Get the picture? One guy ambles along and a 1,000 lost souls rushing for paradise.

Inconceivable it may sound but I know, I was that man (apologies to Deck Of Cards' composer).

The Angels here, as you might recall from a previous RECORD MIRROR article on The Strangers, are sacrosanct. Example:

Somebody actually complained about their behaviour on this night. Yep, they dialled 999. The old Bill, or as they say in Holland, the old Hans, came all blue-fleashing a ne screechweechee to see what the fuss was about. "Peez ort!" said the head Angel, politely.

And they peezed off. Eventually 999 returned to continue their set but the initial impetus had gone. They showed a fair bit of bottle by returning. Wild dykes couldn't have tempted me back.

"I was scared shitless," quipped young Cash after the gig in a flaccid Dutch disco. "I don't fancy coming back here for a while."

Meanwhile somewhere in old Amsterdam town a six foot six bearded giant in sheepskin waistcoat has pony tail dreams of The Strangers. There's no more heroes in Amsterdam.

Only cut lips and throats. BARRY CAIN

**ROBERT GORDON**  
Hamburg  
THE GERMAN record company handed us



999: scared

tubes of hair cream and combs as we entered the converted tea hall. Audience movement was restricted by the long rows of cafeteria like wooden tables. Gordon, too, was restricted by having to play two 30-minute sets and having to compete with a sound system which was programmed to sputter feedback throughout most of the songs.

Robert Gordon makes understatement work beautifully. He flexes his biceps under a black spaghetti string T-shirt and sings basic and melodic rock and roll gems. Gordon himself plays no instruments. Behind him are Anton Kay on drums and John Parris on bass, both playing this set for only the second time. But then there's pompasoured Link Wray, with a large silver cross that dangles on his chest like a lightning rod, and a guitar that he handles with the grace of an expert cowboy curling a lasso. Despite the sound system, the onstage 'feud' between the bass and lead guitars was a show in itself. I began to question the existence of rhythm guitars altogether.

The material ranged from obscure Elvis 'B' sides through welcomed classics like 'Summer-time Blues', 'Lonesome Train', 'Endless Sleep', 'Sea Cruise', Link Wray's 'Rumble', Billy Lee Riley's non-stop 'Red Hot', which is now equally Gordon's.

Gordon's got style, but the foxy Wray still has the magic of experience. His rolling performance of Jimmy Reed's blues classic 'Baby What You Want Me To Do' was

definitely ballsy and stole both sets. Between Gordon's perfect rock and roll pipes and the band's colourful rhythm keeping, they zoom like a supersonic pinball. See them. **ROBIN KATZ**

### XTC Greyhound. Croydon

IT'S A Sunday night, I had an easy weekend and I don't feel like driving over the other side of London to see a band. It's not because it's XTC, it's just one of those Sunday nights.

"Do Not Pogo", say the notices, "There have been accidents in previous weeks." It turns out that The Greyhound, situated in a shopping centre, has had complaints from the shops underneath them. Their ceilings are falling in because of the pogoing. If it doesn't stop, there'll be no more music here. If anyone does pogo, they'll be turned out.

XTC come on and Andy Partridge says - 'breathing is now forbidden.' Then straight into their set. Now, I usually like bands to grab me at the beginning and I go along with them. But this guy earlier saying no pogoing makes me wander around to see if the kids are abiding by his threats of being chucked out.

There's other distractions too - a couple copulating in the corner; a girl with a short skirt, suspenders and stockings, with her cigarettes in the top of them; the bouncers coming up from behind the band to go and sort out a scuffle at the back of the hall; the three blokes, all with the same



BUM'S the word

khaki raincoats - were they flashers or is it a new trend? The girl with Confused Kid on the back of her T-shirt. I felt like asking her if I could help, or even the three middle aged ladies in fur coats, was it the band's mums? And the stink bomb someone had let off earlier, the smell was still there.

What has any of this got to do with XTC's music? Nothing, it's just that the distractions are hard to fight against and the music isn't dragging me in. I like the band, and the audience brought them back for four encores, but there were only a couple of songs that made me stop looking around and focus my attention on them.

The other time was when Barry Andrews

was pleading with the kids to stop spitting at him. At the end he took off his T-shirt, spat on it and threw it into the crowd.

Maybe it was just one of those Sunday nights, maybe it was the music. I'll go and see them again to find out. **ALF MARTIN**

### YACHTS Hope and Anchor

LAST YEAR Yachts were a five-piece pop group with a tremendous frontman, John Joe James Campbell, a dancing fool with a creamcheese smile who provided a useful focus for the band's quirky teenage persona.

Now JJJ has abandoned ship, and Yachts are a four-piece, but a long way from being scuppered.

They have suffered from his departure; the character of the group seems more diffuse now, less striking to watch. Every band can use a

mathead, and Yachts are suddenly having to do without, now relying purely on their individual nice boy personalities to carry them through.

What JJJ couldn't damage when he left was the power of the material and the implacable sense of fun that Yachts infuse into it.

There are a few astonishingly good songs in the set - 'Suffice To Say' would have been a smash hit last year if the world had been ready for it, and simple pop harmony (but with big balls) stuff like 'Looking Good' and 'On And On' is blatantly commercial, or if you prefer, catchy.

There are occasions when the power in their pop becomes tiresome - varying the pace sporadically would do no harm at all.

They have developing to do, but even at this early stage, Yachts are rarely anything but hugely enjoyable; the enthusiasm they communicate is irresistible to anyone with teenage blood in their veins.

Fortunately JJJ wasn't the main composer. Henry the cute but gangly organist (who always smiles) writes most of the music, and though not exactly Elvis Costello in terms of output - they had to perform two numbers twice for the encores - he has a flair that is precisely in the spirit of 78.

They could still do with a helmsman, but if they were going to sink they'd have done it by now. Never mind the bullwarks. **TIM LOTT**

### PEKOE ORANGE The Bull, Snodland, Kent

IT IS both oddly reassuring and at the same time somewhat alarming to see a band of Pekoe Orange's undeniable musicianship still working within the cramped confines of the pub rock circuit without, as yet, so much as a recording deal behind them.

They at once evoke an atmosphere of good-natured, hard working dedication to the much maligned cause of country rock with Dave Blossie proving himself to be a convincing focal point for the group's raunchy personality. They performed other peoples' material, particularly Steve Miller's 'The Joker' with enough

style to give it its own air of originality, whilst their own numbers hinted at the formation of a blend as fine as the beverage from which they take their name.

Pekoe Orange are currently still striving to find their niche in what is predominantly an American market but once they do, they could prove to be almost anybody's cup of tea. It is indeed up to those people in positions of power to see that these lads are not forced to either spend their time emulating their more famous contemporaries, or to have to, in fact, desert these shores altogether. **GARETH KERSHAW.**

### JUDAS PRIEST Coventry Theatre

HOW EASILY time dulls the memory, it's a couple of years now since I last saw Judas Priest and I'd forgotten just how awful they were. But the moment they began playing to a half empty Coventry Theatre I was immediately reminded of all their faults and deficiencies. Try as I might to be fair I couldn't help but recall all my former doubts about them. Time has only aged them not improved them.

In short they are second rate; their lyrics are mediocre, their tunes average, the playing sub-standard and the volume loud, loud and loud again. It's as if they try to hide their inadequacy in sheer volume. The basic problem, of course, is that virtually anyone could name at least half a dozen bands who do it all so much better and so much more easily, which leaves very little future for a second division rock band. They all try very hard, and I've no doubt are excellent fellows, but they totally failed, again, to impress me.

They ran through familiar material from their albums, with 'The Ripper' and 'Savage' the best of the early selection; I have to admit to leaving before the end - I couldn't stand it any longer nor was I alone as the already small audience had considerably thinned long before the scheduled end. No doubt some people like them, perhaps those with scrambled eggs for brains. **NIALL CLU-LEY.**

## Will these Pop hypnotists catch on?

THE POP GROUP  
College Of Printing, London

IT'S REMARKABLE how all new colleges are so alike. Featureless glass ridden signs always make it an impossible job to find the entrance. Inside an unending maze of anonymous corridors leads to the inevitably sterile concert hall. This is the modern world. The huge stage dominates the room more suitable for housing a big name concert than a new band and still relatively unknown in London.

A scattered selection of curious students and intellectual punks await the arrival of the Pop Group. They are not disappointed. The band are perfect for the occasion. Their cold intense stage presence reflects the uninspiring atmosphere in this

half empty tomb. The Pop Group are not keen, fresh and instant but as the starkness of their name implies are bizarre. The jerky rhythms of their songs are at a times complex but never too remote. An air of grim pessimism is always present as the band, looking like refugees, move apassimodically, always serious never smiling. They sing about life, being like a chair, a sense of privilege, objects and praying to God all with constant but often erratic changes of tempo.

This is the new music of 78. Whether the Pop Group will ever catch on in commercial terms, who knows. In fact I don't know if I enjoyed them but then that's part of their even strange hypnotic attraction.

**PHILIP HALL.**



BLUE OYSTER CULT: Primo hairy metal

## Oysters make good, scrambled brain cells

BLUE OYSTER CULT / RUSH  
Nassau Coliseum, New York

IN CASE any of you out there, in the interest of advance preparation, would like to experience something akin to the impending nuclear holocaust, all you need do is attend a show by Blue Oyster Cult.

The band's aural / visual barrage here at Nassau Coliseum featured the most sophisticated, brain cell frying special effects rock 'n' roll has yet produced. Their awesome usage of bombs, strobes and a long laser show approached the wowie - zowie wonder of Close Encounters Of The Third Kind sans its quasi-religious undertones.

But let it be known, The Cult also have the music to back it up. Though the band is nothing in Britain, here in the States they currently threaten to become the primo hairy metal band after Kiss and Aerosmith relinquish that crown — and it's a title they richly deserve.

At this show the boys received a hero's welcome (they all grew up in the area), as they booted into a long thrill - filled show. The Cult featured material from all six of their albums — the first four of which

are classics of strident sludge, replete with a bizarre sense of humor in the lyrics, while the most recent two are a sell - out of sorts to more melodic material, including their huge American single, 'Don't Fear The Reaper'.

Still, it all sounds pretty heavy live, though the band's speed - of - sound riffs at times seem light enough to float away on. Most surprising overall were bass and drum solos that WEREN'T BORING — but in the end it was the searing laser lights that stole the show and deadened any stray senses left intact.

Too bad my senses weren't deadened for the openers, Rush. This group of Canadian dorks have been spreading their boring, dour stench both here and in Britain and with their decidedly uncatchy heavy metal riffs and repulsive Yes - style arty pretensions, one wonders why the crowds haven't stoned them by now. Yet everyone seems to like Giddy Lee's tweedy bird impersonations of Robert Plant and so I suppose we must prepare ourselves for more of this musical onslaught for a few years to come. **JIM FARBEN**

### THE SEX PISTOLS Winterland, San Francisco

WINTERLAND is traditionally associated with the Grateful Dead and is Bill Graham's home from home — he was there on Saturday night to watch the Pistols and collect some of the booty that the audience was throwing on stage.

Sid Vicious strutted out, bass around his kneecaps, sneering invitingly at the curious and converted who have already begun throwing objects, either as gifts or as insults which the Pistols spent the evening encouraging. San Francisco already has the strongest punk scene outside of New York and Akron (!) and there are a number of left overs from the Hookers' Ball to provide local colour.

Rotten and the rest lurched on stage, John leaning on the mike like the desperate cripple he imitated all night.

"Welcome to London" he yells out and is greeted with cries of "F— you, this is SF".

Outside, the band's bus has 'Pretty Vacant, England' written across it. A sign of pride. Perhaps they've figured that it has to be London to work and knowing it can't be are determined to treat the assembled Yanks as a busload of gullible tourists waiting to be gulled.

Rebellion not revolution, is the name of the game — the Pistols need to carry photos of the Queen wherever they go to confirm their purpose in San Francisco this appears as a curious and inverted form of patriotism. The lumber into 'God Save The Queen', a leftover from the Jubilee. The playing is unorchestrated but loud and remains so during the hour long set.

Rotten is superb, hanging from the mike like clothes - hanger, then leaping into a grotesque imitation of life while singing. Som how, for all his cynicism, sneers and

## London's pride take over USA The Pistols' last gig?

leathers, he maintains a pasty - faced innocence.

He asks the audience to throw up some cameras, complaining that what has been thrown up so far is "not good enough, is it?" Between numbers he searches the stage for worthwhile mementoes which he stuffs into his pockets. At the end of the show he leaves clutching three umbrellas.

The Pistols have claimed frequently enough to be a peoples' band but I get the impression that they regard people as being an exclusively British species. Here they express nothing but contempt for their audience and seem to demand the same in return. Vicious aims a few kicks at a guy in front of the stage, Jones goes at those who gob at him while John presides with an amused sneer. This song is about you,

it's called 'Problems' announces Vicious beligerently. He takes off his shirt, Jones his blazer. Vicious' back is covered in scratches.

All the numbers sound the same only the hit single and 'EMI' stand out. The Pistols seem to have no desire to get their audience off — rock 'n' roll and release have parted company. They close with 'Pretty Vacant' and 'Anarchy In The USA'. I'm surprised that they come back for an encore rather than leaving the audience totally frustrated but they do and it culminates with Rotten on the floor, screaming "No Fun". Now comes the punch line to which the whole show has been aimed, the music stops and Johnny asks the crowd in his most insinuating manner, "Have you ever felt cheated, then?" then smirks and nods, "Goodnight." A perfect

strategy to convince the crowd that they've been had.

But if they're here to take everything the publicity struck Yanks offer them on a plate what about the claims of 'EMI' etc? About 20 minutes after the end of the gig, Vicious strides back on stage wearing a sneer. The girls rush to the front of the stage and he pulls four of them up to his level then pushes them toward the dressing room.

The Pistols' set and playing has absolutely no pacing or range. So, instead they make an art of ripping off their audience while keeping up a running commentary on what they're doing. "F— you," cries the audience in delight. They've got a nerve alright. Especially Mr Rotten. They took their visas on liberal gull, they're trying to steal the world.

MARK COOPER

### LANDSCAPE Hampstead Old Town Hall, London

ACCURATELY billed as "music for the nearly normal" Landscape explored every possibility that their live - piece framework would allow. Echoes of the mood improvisations of early Soft Machine, and often bordering on the sharp funk style of The Average White Band, but always remaining distinct with their own unique sound.

Their focal point is the front line of John Walters (electric sax and flute), and Peter Thoms (electric trombone), who played perfect twin harmony jazz riffs, with solos surfing over the choppy waters of some complex

rhythmic backing. An unusual, but very effective sound, varied constantly by Walters' superb use of different tones — trumpet / clarinet effects — that together with the electric piano, gave the band a wide range of expression.

Just one reservation — unless music is to a certain extent predictable, it can be very hard to follow. And I felt on a few of the numbers that the continual unexpected rhythm changing, although technically interesting, seemed to counteract their attempts to project any specific musical ideas. Which is why I particularly liked 'Don't Give Me No Rebob' and 'Solxante - Dix', simply

because by not being over - complicated structurally, their effect was that much more immediate.

Best of all was 'Captain Whorelicks', named after the band's extremely talented bassist, whose playing seemed to control and intensify the whole set. Also their single — 'UX Me I X 2 Much' — fast, attacking, very brassy sound — a knockout.

From a synthesis of several musical styles they have created their own dynamic and inventive music, and if they don't get the mass attention they deserve then there's no justice. So if you think you're nearly normal — this band's for you.

MARK ELLEN

### THE BRAKES Red Cow, London

ARE THE Brakes making a rock 'Star Wars'? Will they follow Bowie and The Vibrators to a Holiday in the Sun over the Berlin Wall?

Well actually no, but look where sensationalism got The Sun.

The truth of the matter is that they had a German film crew in tow (a mere Italian one last time I saw them) and it seemed an ideal way to catch attention to this piece on The Brakes, 'cos they are certainly a band worth catching.

First a few facts need rectifying. Being misinformed I recently announced to the world their two excellent guitarist / vocalists went under the names Kane and Bremmer. I humbly apologise 'cos they were christened Keith Wilson and Joe Fadl. For the record Bob Rene on bass and John Browne on drums churn out the potent rhythm section.

It had to be Friday 13th. Wilson broke two strings, Fadl chipped in to make a hat - trick, while Rene's guitar strap broke, leaving him motionless for the encore, a superb rendering of Petty's 'American Girl'.

However these setbacks caused no major problems for The Brakes. It was evident throughout that they have gained the necessary self - confidence to play through such trivialities, indeed nothing short of a power - cut could have stopped them, to produce a blistering set, high from the word go.

Six of the 14 songs were old 'uns. 'Stand By Me' was every bit as good as Lennon's version and 'All Or Nothing' turned out some really funky breaks.

But it was their own songs that were their strength. Each had a strong hook and a feeling of immediate familiarity. Not that they were by any means

rip - offs; just that afterwards it was the chorus exchanges of 'Blame It On The Brakes' and 'heavy anthem of 'It's A Shame' I was singing, rather than the Dylan classics.

Stage - wise they're loosening up. Richman lookalike Fadl could be big brother caught acting Clapton in his bedroom, while Rene's tough exterior suggests you had better like them. Keith Wilson settles between the two, and Brown's barely visible anyway.

If you're into well - played rock 'n' boogie check out The Brakes soon.

KELLY PIKE

### BRENT FORD AND THE NYLONS, The Granary, Bristol

AVOIDING ALL the tragic Fluff jokes, this band's best advantage and worst enemy is their name.

They're a Bristol based, four - man outfit, who aren't punk (apart from a rumour that they're the Sex Pistols On Tour incarnate; untrue I might add) or even funk, but good old fashioned blues rock. They've been playing professionally for only four months but it could be four years, and they're all very competent musicians — lead rhythm guitarist Steve Payne is a folk session man, who says that knowing most record companies from the inside, he doesn't trust them.

The musical ground covered is a well trodden path, not to say rut, and the treatment given to such old hands as 'I'm A King Bee' and 'Walking The Dog' makes comparisons with The Feelgoods unavoidable, and sometimes necessary. Steve Payne's been practicing his Wilko walk — tricky on a small stage, and vocalist Keith Warrington has a strong voice and breathes fire through his harmonica. What more can you ask for?

Well, at times their very competence gave a somewhat mechanical feel to the material. It was only towards the end that they got the joint jumping, earning three encores as a result. If they'd started off at this level of output, the Granary could have joined The National Grid.

So if you want to feel good and the Feelgoods aren't down your way, this band could be the next best thing; Bristol's answer to the Sex Pistols they're not!

### FRED WILLIAMS MERGER 100 Club, London

REGGAE, rock and fusion. Steamy melodies and pulsating rhythms. Merger are on the point of getting there.

Prase to whoever for this Thursday haven in London's Oxford Street — so far (and to come) the best of British reggae.

Merger the most recent in line. Experienced musicians. New outlook. New approach. Different songs — recognising influences — rock guitar, throbbing bass — and they're not afraid of melody.

Not strictly roots — but wouldn't work — but conscious anyway. Aware of the possibilities of this new format.

At present they're occasionally a little stretched, sometimes not enough attack on the bottom line (although I understand the bass player is at present refuelling in JA), sometimes meandering just the wrong side of hypnotically transfixing.

But considered and listenable. And on their good songs — amouderling at first, and ultimately dynamite. Like 'Ghetto Child', chanting and building, or 'Understanding'; lead singer Barry Ford coaxing guitar riffs, singing sweet, dreadlocks flying.

A good crowd too. No screams or hollers. Earnest appreciation.

JOHN SHEARLAW

# 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

JAN 25

**ABERYSTWYTH**, The University (4242), Deke Leonard's Iceberg  
**BIRMINGHAM**, Barbarillas (021-643 9413), Satan's Rat/Satyr  
**BIRMINGHAM**, Bogarts (021-643 0172), Son of a Rich  
**BIRMINGHAM**, Rebecas (021-643 6931), The Pleaders  
**BRADFORD**, The University (33466), No Dice  
**BRADFORD**, Victoria Hotel, Dawnweaver  
**BRIGHTON**, New Regent (27800), Radio Stars  
**BRIGHTON**, Bamboo Club (4792), Amastorblades  
**CHESTERFIELD**, Aquarius (70188), Martha Reeves  
**COLERAINE**, Riverside Theatre, Boys of the Lough  
**DARLINGTON**, Inn Cogno (80057), Trapesse  
**DONCASTER**, Outlook (64434), Split Eaz  
**EVESHAM**, Marine Ballroom (6086), Jenny Derran  
**GREAT YARMOUTH**, Garibaldi (2662), Ruster James  
**IRVINE**, Magnum, Neeromancer  
**LEICESTER**, The Polytechnic (27652), The Depressions

THIS ain't rock 'n' roll this is reggae / punk / pop / soul paradise, enough to send the adrenalin shootin' out ya earoles... Ecstasy with XTC at Wolverhampton Lafayette (Wednesday), Doncaster Outlook (Thursday) and Glasgow Queen Mary's Union (Saturday).  
 Drainpipes, drapes and blue suede shoes hit the circuit as Whirlwind brew up a storm in Brighton, Clarence Hotel (Saturday) and Coventry Mr Georges (Sunday). Enrico Cadillac Jr sets the gymnastics a-heaving at the start of the Deaf School outing round the colonies - See 'em at Maidstone College of Art (Friday), St Albans Civic Hall (Saturday), Sheffield Top Rank (Sunday) and Liverpool University (Monday).  
 DeVoto's Magazine keeps the punters happy in Nottingham at the Sandpiper (Wednesday) and Manchester Rafter (Thursday). Talking Heads yammer round the clubs 'n' colleges at Leicester University (Thursday) and Huddersfield Polytechnic (Saturday).  
 Keep ya crifices open for top US of A artist George Benson appearing at London's Drury Lane Theatre on Friday. A Wonderful week for all.

**LEICESTER**, Scamps (6485), Venom  
**LONDON**, Brecknock, Camden (01-435 3073), Hereward K's Fallen Angels  
**LONDON**, Dingwalls, Chalk Farm (01-267 4967), Black Slate  
**LONDON**, Golden Lion, Fulham (01-385 3942), Fury  
**LONDON**, Greyhound, Fulham (01-385 0526), Frankenstein  
**LONDON**, Hammersmith Odeon (01-748 4081), Frank Zappa  
**LONDON**, Hope and Anchor, Islington (01-359 4510), Advertising  
**LONDON**, Kensington, Russell Gardens (01-603 3245), The Casual Band  
**LONDON**, Music Machine, Camden (01-387 028), Jackie Lynton's Happy Days  
**LONDON**, Marquee, Wardour Street (01-437 6803), Salt  
**LONDON**, Pegasus, Stoke Newington, Urdin  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Grand Hotel / Krypton Tunes  
**LONDON**, Red Cow, Hammersmith, The Fly-

ing Aces  
**LONDON**, Royalty, Southgate (01-886 0951), Steel Pulse  
**LONDON**, Telegraph, Stratham (01-874 7310), Reddite  
**LONDON**, Upstairs at Ronnie's, Frith St (01-439 0747), Baby Grand  
**LONDON**, Windsor Castle, Harrow Road, J. J. Jamieson  
**LUTON**, Royal Hotel (29131), The Crabs  
**MANCHESTER**, Pils (061-834 1833), Warsaw / Connection  
**NEWPORT**, Stowaway (50978), The Cortinas  
**NOTTINGHAM**, Sandpiper (54381), Magazine / Some Chicken  
**PENNETT**, Memorial Hall, Little Acre  
**READING**, Bryans Club, Minster Street, Trash  
**SOUTHALL**, White Hart, Graham Fenton's Matchbox  
**SOUTHAMPTON**, The University (556291), Talking Heads / Dire Straits  
**SUNDERLAND**, Bolt-makers' Club, Band With No Name  
**SWANSEA**, Brangwyn Hall (50821), Judas Priest  
**UXBRIDGE**, Brunel Uni-



PLEASERS: Birmingham Rebecas, Thursday

iversity (37188), Oalblea  
**WOLVERHAMPTON**, Lafayette (26285), XTC  
**Thursday**  
 JAN 26  
**ABERYSTWYTH**, The University (4242), Deke Leonard's Iceberg  
**BARROW-IN-FURNESS**, Maxims (21134), The Yachis  
**BARTON STACEY**, Bumpers, Muscles  
**BASILDON**, Double Six (20340), Reddite  
**BELFAST**, Queen's University (42124), The Buzzcocks  
**BELFAST**, Ulster Hall (21341), Boys of the Lough

**BIRMINGHAM**, Rebecas (021-643 6931), The Pleaders  
**BRIGHTON**, Gfanery (28267), Jenny Hean's Lion  
**BRIGHTON**, The Polytechnic (421748), Tonight  
**COVENTRY**, Mr Georges (27529), The Crabs / The Jolt / Monotones  
**DERBY**, Talk of the Midlands (32543), Martha Reeves  
**DONCASTER**, Outlook (64434), XTC/2.3  
**EDINBURGH**, Stewarts Ballroom, No Dice  
**EXETER**, Grouchos (7670), Oodle Hoodie Band  
**GLASGOW**, Amphora Underhand Jones  
**GORLESTON**, Cap and Gown (61781), Ruby Joe  
**JACKSDALE**, Grey Topper (3232), Rain  
**KINGSTON ON THAMES**, Grove Tavern, Dangerous Rhythms  
**LEICESTER**, The University (50000), Talking Heads / Dire Straits  
**LIVERPOOL**, Annabelles, Joker  
**LIVERPOOL**, Eric's (051-236 7881), Pekoe Orange  
**LIVERPOOL**, Moonstone (051-709 5886), Tripartita  
**LONDON**, Albany Empire, Deptford, The Cortinas  
**LONDON**, Brecknock, Camden (01-485 3073), Mister Sister  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Radio Stars  
**LONDON**, Duke of Lancaster, New Barnet, Blunt Instrument  
**LONDON**, Golden Lion, Fulham (01-385 3942), Remus Down Boulevard  
**LONDON**, Hammersmith Odeon (01-748 4081), Frank Zappa  
**LONDON**, 100 Club, Oxford St (01-636 0933), Reggae Regulars  
**LONDON**, Kensington, Russell Gardens (01-403 3245), Charlie Dore's Fresh Oyster  
**LONDON**, Marquee, Wardour St (01-437 6803), Adam and the Ants  
**LONDON**, Music Machine, Camden (01-387 028), Supercharge  
**LONDON**, Nashville, West Kensington (01-603 4071), Rich Kids  
**LONDON**, Pegasus, Stoke Newington, Grand Hotel  
**LONDON**, Red Cow, Hammersmith, Fury  
**LONDON**, Roxy, Neal Street (01-836 8811), The Night  
**LONDON**, Royalty, Southgate (01-886 0951), Cruisers / Glos & The Rocking Rebels / Wild Wax Show  
**LONDON**, Swan, Hammersmith, Landscape  
**LONDON**, White Lion, Putney, Brett Marvin & The Thunderbolt / Johnny G  
**LUTON**, College of Technology, The Depressions  
**MANCHESTER**, Apollo, Ardwick (061-273 1112), Millie Jackson  
**MANCHESTER**, Rafter (061-236 9783), Magazine  
**MIDDLESBROUGH**, Town Hall (45432), Split Eaz  
**NOTTINGHAM**, Langley Mill Club, Eastwood, Beaver  
**NOTTINGHAM**, Sandpiper (54381), Merger / Earthquake  
**NOTTINGHAM**, Skybird Club (871823), British Lions  
**PORTSMOUTH**, The Polytechnic (81914), Lesser Known Tunesians  
**ROTHERHAM**, Windmill (72868), Tonight  
**SCUNTHORPE**, Baths Hall (2332), Ostbisa  
**STOKE HANLEY**, Victoria Hall (24641), Judas Priest  
**TREFOREST**, Non Political Club, Son of a Bitch  
**CONTINUED NEXT PAGE**



f the music is hot,  
 and the voice is clear  
 the Magic's Fine.



The Magic's Fine.  
 Lesley Duncan's new single.

GMS 9049  
 Available on GM records.

# Upfront

### FROM PAGE 31

**WELLINGTON**, Town House, Tyla Gang  
**WEST HUNTS**, Pavilion (203), The Saints  
**WOLVERHAMPTON**, RAF Cosford, Stage Fight  
**WORCESTER**, The Bankhouse (32248), Satan's Rats

### Friday

**ABERDEEN**, Technical College, No Dice  
**ABERDEEN**, University (75725), Krakatoa  
**ALVA**, British Legion, Chev Patrol  
**BARGOED**, Ex - Servicemen's Club, Son of a Bitch  
**BATH**, The University (6941), Heavy Metal Kids / Rumble Strips  
**BIRMINGHAM**, Barbarella (021-643 9413), Bethnal  
**BRIGHTON**, New Regent (27800), Wire / Adam and the Ants  
**BRIGHTON**, Sussex University (64681), Rich Kids  
**BURTON ON TRENT**, 76 Club, Trapace  
**CHALFONT ST GILES**, Newlands Park College, Jenny Darren  
**CHELMSFORD**, Chelmer Institute, Grand Hotel  
**CHELTENHAM**, Pavilion, Satan's Rats  
**COLVILLE**, Working Men's Club, Shazam  
**CRANFIELD**, Institute of Technology (750111), The End  
**CRAWLEY**, Crawley College (25586), Tonight  
**DERBY**, College of Technology (47181), The 'Depressions'  
**DERBY**, Talk of the Midlands (32543), Martha Reeves  
**DEWSBURY**, Skinny Cat, Turks Head (436790), Gold  
**DUBLIN**, Trinity College (751752), Buzzcocks  
**DUNDEE**, Technical College (2723), XTC  
**EDGEHILL**, Edgehill College, Yachts  
**GLASGOW**, Queen Mary's College (339-041 8855), Osibha  
**GOUROCK**, Ashton, Underhand Jones  
**GRAVESEND**, Prince of Wales, Rebel  
**HEMEL HEMPSTEAD**, Arts Centre, The Shoplifters  
**HEYWOOD**, (Rochdale), Seven Stars, Merlin  
**HULL**, Technical College, Queen's Gardens, Mental Block  
**IPSWICH**, Traceys (21499), Stamps  
**KING HALEY**, Nikers (60282), Rich Kids  
**KNEYSLE**, Farmers' Club, Umlight  
**LANCASTER**, The University (65201), Judas Priest  
**LARGS**, Lugano, Hector  
**LEEDS**, Florida Green Hotel (623470), The Squad  
**LIVERPOOL**, Erics (051-236 7881), Magazine  
**LONDON**, Brecknock,

Camden, Roll-Ups  
**LONDON**, Central London Polytechnic, New Cavendish Street (01-636 6271), Dillinger  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Tony McPhee's Terraplane  
**LONDON**, Duke of Lancaster, New Barnet, Leicestershire, Drury Lane Theatre (01-836 8108), George Benson  
**LONDON**, Hammersmith Odeon (01-748 4081), Frank Zappa  
**LONDON**, Marquee, Wardour Street (01-437 6603), The Saints  
**LONDON**, Nashville, West Kensington (01-603 6071), The Corinas  
**LONDON**, New Roxy Theatre, Harlesden (01-963 8246), Alvin Stardust / Pinkertons Assorted Colours  
**LONDON**, Pegasus, Stoke Newington, Painted Lady  
**LONDON**, Rock Garden, Covent Garden (01-240 3911), Tequila Brown Blues Band / Doll by Doll  
**LONDON**, South Bank Polytechnic (01-261 1525), Steel Pulse  
**LONDON**, Speakeasy, Margaret Street (01-580 8810), Whirlwind  
**LONDON**, Upstairs at Ronnie's, Frih Street (01-439 0747), Babe Rainbow  
**LOWESTOFT**, Technical College, Buster James  
**MAIDSTONE**, College of Art, Deaf School  
**MANCHESTER**, Raffles (061-236 9783), Radio Stars / China Star  
**MARGATE**, Highcliffe, Greens Hotel, Stan Marx  
**MIDDLEBROUGH**, Rock Garden (21993), Penetration / Blitzkrieg Pop  
**MIDDLETON**, Town Hall (46866), Ultravox  
**NEWCASTLE**, Polytechnic (28761), Talking Heads / Dire Straits  
**NEW MILLS**, Bees Knees, American Autumn  
**NORTHAMPTON**, Nene College, Garbo / Celluloid Heroes  
**NOTTINGHAM**, Imperial Hotel (42884), Slip Hazard and the Blizzards  
**NOTTINGHAM**, Sand Chicken (54381), Some Clinker / The Prefects  
**NOTTINGHAM**, Trent Polytechnic (48248), Jim Capaldi  
**PRESTON**, The Polytechnic (53852), Split Enz  
**READING**, University (806222), Jenny Hson's Lion  
**SCARBOROUGH**, Penthouse (63204), Nuts  
**SHEFFIELD**, The Polytechnic (21290), Supercharge  
**STAFFORD**, North Staffs Poly (412416), Deke Leonard's Iceberg  
**SUNDERLAND**, Mecca (57588), Band With No Name  
**SUNDERLAND**, Thornley Club, Juggernaut  
**SUTTON IN ASHFIELD**, New Cross Inn, Strange Days  
**UXBRIDGE**, Technical College, Geno Washington  
**WOLVERHAMPTON**, Lafayette (26285), Radlators from Space



DEAF SCHOOL. Maidstone College of Art, Friday

**BEDFORD**, Bedford College, Garbo Celluloid Heroes  
**BIRMINGHAM**, Barbarella (021-643 9413), Bethnal  
**BIRMINGHAM**, Bulls Head, Coventry Rd. Freddie Fingers Lee  
**BIRMINGHAM**, Hotel Metropolitan, Geno Washington  
**BOLTON**, Technical College (349024), Krazy Kat  
**BRIGHTON**, Clarence Hotel, Portside, Whirlwind  
**BRIGHTON**, New Regent (27800), Tonight

**BRISTOL**, Granary (28267), Little Acre  
**BUXTON**, Railway Hotel, Bulet  
**CANTERBURY**, University of Kent (63224), Rich Kids  
**COVENTRY**, Mr. Georges (7328), Wire  
**EASTBOURNE**, The Cavalier (22307), The Hollywood Killers  
**GREENOCK**, victorTan Carriage, Necromancer  
**CORBY**, Nag's Head (63174), Umlight  
**CORK**, Aracada, The End  
**CRAWLEY**, White Knight, Southern Ryda  
**CREDITON**, Bow Inn, Jenny Darren  
**CROYDON**, Rudolfs, Red Deer, Evil Weasels  
**DUDLEY**, JB's (52597), Radio Stars  
**DURHAM**, The University (64466), The Yachts  
**EASTBOURNE**, Kings Country Club (21466), Martha Reeves  
**GLASGOW**, Queen Margaret Union (041-334 1565), XTC  
**GLASGOW**, Strathclyde University (041-552 3270), Robert Gordon / Whirlwind  
**GRANTHAM**, Kesteven College, Muscles  
**HARROGATE**, PG's, Beauloh Street, The Pleasers  
**HATFIELD**, The Forum, Labi Siffre  
**HERTFORD**, Corn Exchange, Johnny Curious and the Strangers / The Astronauts / Outcast / On / Cheekmate  
**Huddersfield**, The Polytechnic (22288), Talking Heads / Dire Straits  
**HULL**, The University (42431), Split Enz  
**ISLE OF DOGS**, Magnet and Dewdrop, Bill Cropper  
**JACKDALE**, Grey Topper (3232), Graham Fenton's Matchbox  
**LEEDS**, The University (39071), Judas Priest  
**LEICESTER**, Icknield Hall, Flying Saucers  
**LINWOLN**, Clippens, Underhand Jones

**WOLVERHAMPTON**, The Polytechnic (28221), The Saints  
**WORCESTER**, Golden Lion, Oberon  
**YORK**, The University (59861), Split Enz

### Sunday

**BEDFORD**, Nite Spot (21255), Martha Reeves  
**BIRMINGHAM**, Barbarella (021-643 9413), Needles to Say  
**BRACKNELL**, Arts Centre (27272), Garbo / Celluloid Heroes  
**CHALMSFORD**, Chancellor Hall (65846), Radio Stars  
**CRESWELL**, Elmlton Rd Social Club, Strange Days  
**CROYDON**, Foxes, Greyhound, Adam and the Ants  
**DARLINGTON**, Paton's, Beehive, Bandama  
**DUNFERMLINE**, The Carnegie, Ignatz  
**JACKDALE**, Grey Topper (3232), Quill  
**LIVERPOOL**, Erics (051-236 7881), Robert Gordon / Link Ray / Whirlwind  
**LONDON**, Duke of Lancaster, New Barnet, Grand Hotel  
**LONDON**, Greyhound, Fulham (01-385 0526), Ultravox / The Doll  
**LONDON**, Half Moon Theatre, Alle Street (01-480 6465), Electric  
**LONDON**, Hammersmith Odeon (01-748 4081), Orange Nelson  
**LONDON**, New London Theatre, Drury Lane (01-405 0072), Alexis Korner  
**LONDON**, Oval House, Kensington (01-735 2786), Capperclaw  
**LONDON**, Pegasus, Stoke Newington, The Stukas / The Boyfriends  
**LONDON**, Roundhouse, Chalk Farm (01-267 2544), Talking Heads / Slaughter and the Dogs / Dire Straits  
**LONDON**, Torrington, Lodge Lane, North Finchley, Les Kosmin / Loose Shoes  
**NEWBRIDGE**, Memorial Hall (243252), Deke Leonard's Iceberg  
**REDCAR**, Coatham Bowl (62301), Nite  
**SHEFFIELD** (Leics) Both Hotel, Venom  
**SHEFFIELD**, Top Rank, Deaf School  
**WHITLEY BAY**, Rex Hotel (62301), Nite  
**WOLVERHAMPTON**, Lafayette (28285), Split Enz

### Monday

**BIRMINGHAM**, Barbarella (021-643 9413), Garbo / Celluloid Heroes  
**BIRMINGHAM**, Barbarella (021-643 9413), VIP's  
**BLACKPOOL**, Jenkinson Bar (29203), The Saints  
**CORBY**, Exclusive Club (2726), The Grubs  
**COVENTRY**, Mr. Georges (27529), Whirlwind  
**CROYDON**, Rudolfs, Red Deer (688 9291), Nova Scotia  
**CUDWORTH**, Village Club, Umlight  
**DONCASTER**, Outlook (64434), Ultravox  
**EDINBURGH**, Tiffany's (031-556 6269), The Yachts  
**GLASGOW**, Burns Howf (3321813), Necromancer  
**GLASGOW**, Strathclyde University (552 1270), Underhand Jones / Cuban Heels  
**HIGH WYCOMBE**, Town Hall (26100), Rich Kids  
**LEEDS**, Polytechnic (41101), No Dice  
**LIVERPOOL**, Sportsman (709 3757), American Autumn  
**LIVERPOOL**, The University, Deaf School  
**LONDON**, Brecknock, Camden, Sucker  
**LONDON**, Castle Hotel, Tooting, Blunt Instruments  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Tenderfoot / Azis / Joker  
**LONDON**, Half Moon, Putney, Ray Bookinder  
**LONDON**, Hope & Anchor, Islington (01-359 4510), The Killboys  
**LONDON**, 100 Club, Oxford St (01-636 0933), Adam and the Ants

**LONDON**, Marquee, Wardour St. (01-437 6803), Killboys  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01-677 1473), Cheap Seas / Revolution / The Machine  
**LONDON**, Music Machine, Camden (01-387 0428), Little Acre  
**LONDON**, Nashville, West Kensington (01-603 6071), Magazine / Brakes  
**LONDON**, Pegasus, Stoke Newington, Marabout  
**LONDON**, Western Countries, Paddington, L.O.U.  
**MANCHESTER**, Band on the Wall (832 6829), The Beatles  
**MANCHESTER**, Farnes (236 0283), Martha Reeves  
**NOTTINGHAM**, Imperial Hotel (42884), Gwahfir  
**NOTTINGHAM**, Shipley Boat, Eastwood, Karl and the Headbangers  
**PLYMOUTH**, Castaways, Slaughter & The Dogs  
**PORTSMOUTH**, Guildhall (24355), Judas Priest  
**PORT TALBOT**, Troubadour, Deke Leonard's Iceberg  
**READING**, Civic Hall (5591), The Night  
**STAFFORD**, Top of the World (42444), XTC  
**SWINDON**, Affair (30870), Radio Stars  
**WILLESDEAN**, Cavern, Church Rd, Straight  
**YEADON**, peacock Hotel, Dawnwatcher

**BRISTOL**, Colston Hall (28108), Judas Priest  
**BRISTOL**, L'Acarno (26183), Split Enz  
**BUSHEY**, Broadfield Hall, Paul Husula & The Crewbars

**CARDIFF**, Top Rank (26538), XTC  
**COVENTRY**, Loearno (24570), Ultravox

**GLASGOW**, Magg (332 4374), Necromancer  
**GLASGOW**, Strathclyde University (041-332 1235), TNT Motel  
**LIVERPOOL**, Erics (051-236 7881), Rotho Band  
**LIVERPOOL**, Moonstone (709 5886), Isambard Kingdom

**LONDON**, Dingwalls, Camden Lock (01-267 4967), Suburban Studs  
**LONDON**, Duke of Lancaster, New Barnet, Jerry the Ferret  
**LONDON**, 100 Club (01-636 0933), Rich Kids

**LONDON**, Marquee, Wardour Street (01-437 6803), Bethnal  
**LONDON**, Middlesex Polytechnic, Hornsey Precinct (01-348 7304), The Makers / Johnny Curious & The Strangers (Other Cinema Benefit)  
**LONDON**, Music Machine, Camden (01-387 0428), Topace

**LONDON**, Nashville, West Kensington (01-603 6071), The Pleasers / Tonight / The Boyfriends  
**LONDON**, Pegasus, Stoke Newington, Debit Band  
**LONDON**, Rock Garden, Covent Garden (01-240 3911), Great British Heroes / Killa Hz  
**LONDON**, Upstairs at Ronnie's, Frih Street (01-439 0747), Jive Bureau  
**LONDON**, Transhead, Woolwich (01-855 3371), Doll by Doll  
**NOTTINGHAM**, Imperial Hotel (42884), Gaffa

### Tuesday

**ABERDEEN**, Fusion Ballroom, Ignatz  
**BIRMINGHAM**, Barbarella (021-643 9413), Slaughter and the Dogs  
**BLACKBURN**, King Georges Hall (58424), The Adverts  
**BOURNEMOUTH**, Winter Gardens (28446), Osibha / Spartacus

# heat it

**MONDAY TO FRIDAY**  
 Radio One - John Peel (10.02 - 12.00). More so-called sounds from the human jukebox - is there no mercy in this cruel world?

**WEDNESDAY**  
 Pleadably Radio - Reflexions (8.00-11.00) Bill Bruford, drummer extraordinaire of Yes and Brand X fame, goes it alone.

**THURSDAY**  
 Pleadably Radio - Reflexions (8.00-11.00) Untold cecstasy! Talking Heads again - twice in one week. Thank you Santa Claus, I believe in ya, honest!

**FRIDAY**  
 Radio Clyde - The Record Producers (9.00-11.00) Film's Beatman John McAlman interviews Bones Howe (sounds like a dog's dinner) who has summated to do with Elvis P, Tom Waits and the Alessi Brothers

**MONDAY**  
 BBC Radio Newcastle - Bedrock (7.15 onwards). Social intercourse with No Dice and The Pirates, noises from the Tyla Gang and City Beats - a not to be missed synopsis (good word art) of the local music scene.

**TUESDAY**  
 Radio Clyde - Stuck In Your Ear (6.05-7.00) Weird melodies from Ultravox and even weirder vibrations from local punk band 'Simple Minds', aka Johnny and the Self Abusers.

# see it

**WEDNESDAY**  
 BBC 2 - Arena: Cinema (10.25-11.00) Star Wars Gavin Millar boldly goes where no man has gone before and investigates the success of Star Wars - the biggest and fastest money maker in the history of movies.

**THURSDAY**  
 Thames - Daksy, Daksy (12.10-12.30) Hoies. Wriggle the grub and Splodge the snail play hide - and - seek round the holes they live in, but Splodge can't quite get it right. Jan Henry has a hole in her bucket, and Alan Rothwell has trouble trying to find something to block it!  
 BBC 1 - Top of the Pops (7.10-7.40) Kid Jensen drowns on about this week's high dyers. Same time, next week, OK?

**FRIDAY**  
 Thames - Maggie (4.25-5.15) Teenyboop thrillers Blue spark up today: 1,600 seconds of monology, singing in ever-so-dulcet tones. Women, their latest single.  
 BBC 1 - Crackerjack (4.55-5.35) OK, OK, so which Beeb undertaker dug up the Noo Seekers? Put 'em back in the archives, where they belong.

**SATURDAY**  
 BBC 2 - Sight and Sound in Concert. Un - highlight of the week with Gordon Clitrap and Michael Chapman.

**SUNDAY**  
 LWT: The Muppet Show (7.15-7.40). Don't miss this week's episode of "Pigs in Space" - promises bigger box office sell out than Star Wars. Judy Collins appears somewhere along the line.

**TUESDAY**  
 Granada - Get It Together (4.15-4.40). Second un-highlight of the week featuring Strawbs, The Salmakers and Bryan Chapman.  
 BBC 2 - Old Grey Whistle Test (11.15-11.45). Talking Heads and Fabulous Poodles. Ten (11.15-11.45). Ten for THE programme most likely to Gimme more

**THE ROCHESTER**  
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**JANUARY 1978**  
 25 Wed, Jaguar, Free  
 26 Thur, Sore Throat, Free  
 27 Fri, Sube on Studs, 50p  
 28 Sat, The Larkers & Tubeway, 50p  
 29 Sun, Blast Furnace & The Heatwaves, free

**PORTERHOUSE CLUB**  
 20 CAROLGATE, RETFORD, NOTTS.  
 Fri 27th **THE EXTRAS & SUPPORT**  
 Sat 28th **LOVE BANDITS**

# Discos by ROBBIE VINCENT

## Dancing the night away

IS 1978 the year of the all day or nighter? If my experience at Reading on the New Year's holiday Monday is anything to go by the answer must be a great big YES.

The north must take the credit for pioneering the idea of thousands of bodies grooving for eight hours plus through the night or day not to a top flight band but to recorded body rhythm music.

Lots of people still turn their nose up at so called disco music but nearly 4,000 dancers who can dance and do buy the records can't all be wrong can they?

On the bill at Reading, were Chris Brown resident jock from Frenchies in Camberley, Surrey, Greg Edwards of radio broadcasting, Chris Hill from The Lacey Lady in Ilford, Essex and yours truly.

If you can imagine one great big party with everyone - apart from

one or two handbag thieves - just out to have a good time that's the vibes. Into print must go a new folk hero, one Winston of the black bottom. Voted the best mooner by judges selected for their special knowledge of backside.

### Who's the new folk hero?

Winston was presented with a fine trophy to hang on his bedroom wall.

It's all happening again on Easter Bank Holiday Monday and the advice is to get your tickets early. It'll be bigger and even better organised and to make sure you're not one of the 400 plus who couldn't

get in, get yourself organised.

I think most jocks get out of discovering a left field record or a new artist and after all that's what makes the music business so exciting. I've heard what I think is going to be a major new talent for 1978. He's called Robert Johnson, who amongst other things played with the Staple Singers. His guitar playing is out of this world and he is at this moment recording his first album in Memphis.

He plays funk orientated rock - watch out for his first album due for release in April. I think it's a killer and remember where you heard the name first.

Record companies on both sides of the Atlantic are now waking up after the festivities with some goodies for February release. The response to the new, longer version of the O'Jays' 'I Love Music' has been so good CBS are 12 inching it



ANDREA TRUE: would do well

from the Philadelphia Classic album selling well on import. Must be a hit.

Also out soon Lennie Smith's 'Funk Reaction', a super 12inch of

Linda Clifford's excellent 'From Now On' and hopefully a single taken from the last Melba Moore album, 'A Portrait Of Melba'. On import at the end

of last year, a cut called 'Standing Right Here' has just begun to move in the States and is highly recommended.

Biggest jazz / funk album at the moment is still Grover Washington Jr with his double Kudu import LP 'Live At The Biju's'. 'Sausalito' and 'Summer Song' seem the top two tracks.

If you're rich check out a cut from an album called 'Time Has Changed' by O'Donel Levy on American LRC records. It's called 'Sophisticated Disco' but don't let the title put you off.

Not a favourite of mine but certainly filling a few floors is the 'Magic Love' album by Michele on American West End records.

Now that Salsoul records have just signed a new deal with EMI in the UK, records like 'Moon Boots' by ORS, 'The Beat Goes On' by Ripple and 'Dance A Little Bit Closer' Charo should all become available on British release.

If the Andrea True Connection version of 'What's Your Name' was 12 inch on Buddah in the UK I think it would do pretty well.

One other import worth a mention is 'You Like It We Love It' by South Road Connection. Don't confuse this one

with Eastside Connection 'You're So Right For Me' out on Creole last week.

For those of you down south who can pick up BBC Radio London you might like to check out some of the better club DJ's featuring three of their top floor fillers on my Saturday lunchtime show. I hope later in the year to also feature an American disco DJ with his picks.

I'm sure you haven't forgotten that dreadful night of floods and high winds a couple of weeks ago. Of all the nights to have a gig I'd got one at the Top Hat Club in the Red Lion at Hounslow, West London. With super helper Nicky we drove / floated through force eight gales expecting the club to be filled with five or six people including the staff. But you must all be strong swimmers out that way - thanks for such a nice welcome and a good night.

A busy month ahead on the road including visit to the Devil's Den, California Ballroom, Dunstable on the 3rd, The Rainbow Room in Manor House, North London on the 12th, Frenchies Club with Chris Brown on the 23rd at Camberley, Surrey, on Feb 14th plus the Royalty, Southgate Feb. 18th.

Might see you there. Have a funky Feb.

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# Discos

by JAMES HAMILTON

## DJ Hotline

**HAZARETH** 'Gone Dead Train' (Mountain), rocks Andy Loyd (Sturry), Jim Kool (Portsmouth), Steve Day (Chingford), Ian Cassella (Airdrie Marcos), Dr John (Telford Disco 'Tech').

See **Gees** 'Stayin' Alive' (RSO) taps Tom Amigo (Cardiff R Discos), Jay Jay Savers (Stevenston Ardeer), Alan Donald (Rothesay Royal).

**Southroad** 'You Like It We Love It' (US Mahogany 12in) funks Robin Nash (Camberley Frenches), Neil James (Greenford Panels).

**Larry Page** Ork 'Erotic Soul' (US London 12in) does Dave Dastard Lee (Merthyr Tydfil), Ian Bettley (Bellshill Hattonrigg).

**Jacksons** 'Even Though You're Gone' (Epic) pulls Ray Robinson (Leicester Tiffanys), Dave Simmons (Preston Galety).

**Dillinger** 'Cokane On My Brain' (Black Swan) dubs Gordon Lyle (Glasgow Maestros), Billy Frew (Kilmarnock).

**Parliament** 'Bop Gun' (Casablanca LP) P' funks Baby Bob (Bramcote Moor Farm), Steve Allen (Peterborough Anabelles).

**Archie Bell** 'Glad You Could Make

It' (Phil Int LP) taps Trevor Gray (Brighton Top Rank).

**Carpenters** 'Sweet Sweet Smile' (A&M) has Stuart Mason (Wakefield Swallow), Johnny Diamond (Cliftonville William Tell).

**Debbie Boone** 'You Light Up My Life' (Warners) sways Stewart Hunter (Preston), Sam Harvey (Harwich).

**La Belle Epoque** 'Miss Broadway' (Harvest) bags Bob Cheek (Lowestoft Hedley House), Andy Davids (Reading).

**Tommi** 'Disco Satisfaction' (Private Stock) adds Paul Sharpe (Brighouse Anchor), Tom Wilson (Edinburgh Rutland).

**Tonight 'Drummer Man'** (TDS) bashes Brian Stevenson (Royton Assembly Hall), Liz Bailey (Leicester Society).

**Steve Miller** 'Swingtown' (Mercury) makes Mark Ryman (Swansea Cinderellas), Phil Black (Barry Pelican).

**Geno Washington** 'Proud Mary' (DJM) adds Alan Kerr (Kilmarnock), Bill Robinson (Iveston New Inn).

**Revelacion** 'House Of The Rising Sun' (French Orecus) pulls Tricky Dicky (Soho Spats).

## Tripping the light fantastic at Bristol

BRISTOL DISCO CENTRE'S equipment exhibition this last weekend attracted more visitors than their earlier show in May '77, but suffered from the starkly decorated Le Mans Club's cramped surroundings. It was impossible to escape from the smoke of LeMaitre of Croydon's incessantly anti-social pyro-flashes, while many exhibitors blinded their visitors with glaring lights.

However, there were many interesting things to see on the less flashy stands. Most innovative was Optokinetics of Luton's new Solar Sound Animator module for their Solar 250 and 100B projects: a sound-to-light unit that powers not only its own kaleidoscope effect cassettes but also the established Dynagraph system! The £89 set includes an amazing gravity-operated Flop Prism which suddenly shatters and spreads the projected image every few seconds.

SM Leisure of Southend's Guerini Electro-Acoustic Beverly disco console is a bright red monster intended more for club use than a gig. But they're kindly letting me use it at a gig I'm doing for Abba's 'The Movie' premiere. Swing-wing in design with built-in Pulsar Modulator and illuminated front panels, it drives equally monstrous Guerini DB 130 speakers, each containing eight piezo

horns and two forward-facing 12 in 100 watt drivers, which also work backwards into a vast Bass - boosting bin below them. Not cheap, so aren't lucky!

Anco of Chelmsford's Penetrator speaker bins have a rather handsome woodgrain finish, the 160 watt '200' with four drivers and two tweeters being £170 and the half-size and power '100' being £90.

The best jingle recorder, SIS of Northampton's SR 131 record/playback NAB cartridge machine gets a price hike on February 1 from £258 to £288, so buy now! Their playback - only S 130 stays at £182, though.

Fantasy Electronics of Burnham-on-Crouch, Essex, do two sizes of Star Screen at £58 and £42, with rather nice subtle subdued ever-changing multi-coloured diffused star effects.

Raydee of Farnborough are already known for their similarly subtle animated lighting patterns, which create moving pictures or shapes behind perapex diffusion screens.

Finally, Griffin Promotions of Acton caused a bit of a buzz by showing their various effects lasers - expensive but fun. These and all the other many exhibitors' established products are available from the Bristol Disco Centre, at 26 The Promenade, Gloucester Road, Bristol BS7 8AL.

## DJ Top Ten

NORMAN DAVIES is resident at Dublin's Phoenix but is always as hip to hot imports as any London DJ. He's just been visiting the discos in New York, where he was knocked out by the superior sound systems. More a Hot Vinyl than anything, his chart is compiled from what he heard at three clubs in particular, Ice Palace 57, Barefoot Boy and Uncle Charlie's South.

- 1 GIVE ME LOVE / LOVE IS HERE / LOVE IN THE ANSWER. Cerrone Cotillon LP
- 2 RISKY CHANGES / WE MUST BELIEVE IN MAGIC, Bionic Boogie Polydor LP
- 3 NOW I NEED YOU / MIDNIGHT SHIFT, Donna Summer Casablanca LP
- 4 JOHNNY JOHNNY PLEASE COME HOME, Chudja Barry Salsoul LP
- 5 LOVE MAGNET, Freda Payne Capitol 12in
- 6 THE NIGHT THE LIGHTS WENT OUT! Trammps Atlantic 12in
- 7 TOO HOT FOR LOVE, THP Orchestra Butterfly LP
- 8 LA BOUND / SALSOUL SIFTER, King Erison Westbound LP
- 9 DANCE A LITTLE BIT CLOSER, Charo Salsoul LP
- 10 LET'S ALL CHANT TOGETHER, Michael Zager White Label

## MIX MASTER

NEIL JAMES (Greenford Panels) segues Rose Royce 'Wishing On A Star' (Whitfield), Bob Marley 'Jamming' (Island), Altha & Donna 'Up Town Top Ranking' (Lightning), Emotions 'I Don't Wanna Lose Your Love' (CBS), mixing before end into Eruption 'I Can't Stand The Rain' (Atlantic), mixing minus into into War 'Galaxy' (MCA), Barr Band 'Magic Mandrake' (Calendar), Roy Ayers 'Running Away' (Polydor), Chic 'Dance Dance Dance' (Atlantic), Verrone 'Give Me Love' (US Cotillon LP), minus drum into into Eastside Connection 'You're So Right For Me' (Creole / US Rampart 12in), Manu Dibango 'Big Blow' (French Fiesta 12in) . . . phew! In fact, that's a pretty good summary of the current scene, certainly in the London area.

# Discoscene

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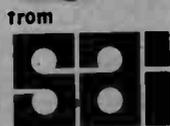


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# JOX YOX

**JAMES HERON**, now running Fish's Disco from Stranraer (234, really brought the roof down when he was jacking at a Youth Centre a few years back. 'Bitch Cassidy And The Sundance Kid' had been showing at the local cinema, so someone asked for the song from it. 'Raindrops Keep Falling On My Head'. James was just coming out of a lively rock set so he slowed down the tempo with this hit, when — you guessed it — not 'raindrops' but the ceiling above the stage really did drop on his head! "It wasn't so funny at the time," says James, "but we even made the local and the national press with the story."  
● Let's hear about your funniest moment in a disco, too!

## Disco dates

**WEDNESDAY (25)** Steel poise reggae. Southgate Royalty. **FRIDAY (27)** Trev Williams plays Bromsgrove D&S Club. **SATURDAY (28)** Les Spaine's all-niter funks Liverpool Timepiece. Robbie Vincent funks Southgate Royalty. John De Sade funks Minister Beach Hotel. Keith Black hits Learnington SPA Masonic Rooms, and Martha Reeves souls Eastbourne King's Country Club. **SUNDAY (29)** Thames Valley DJ Assn inaugurates lunchtime at Windsor's Thames Hotel in Barry Avenue, with Radio 210's Tony Holdon in the chair.

**PETER BROWN**: 'Do Ya Wanna Get Funky With Me' (TKR 8000). Sensational strange US smash funky flegler from last summer, finally out here in its hit 12in form — but it'll have trouble from his hot new import album.

**RAYDIO**: 'Jack And Jill' / 'Get Down' (Arista ARIST 101). Much imported catchy slow pop-soul chugger and an ultra-funky flip, could be big.

**ANDREA TRUE OONFECTION**: 'What's Your Name, What's Your Number' (Buddah BDS 467). Coolly thumping builder with rock touches, huge in US and on import.

**CHIC**: 'Chic' LP (Atlantic K 50441). The full 8:30 'Dance Dance Dance' joins the brittle 6:40 'Everybody Dance', already with import action.

**NEW MARKETTS**: 'Theme From M+A+S+H' (Satril SAT 123). Great disorientation of the lovely tune, complete with helicopter effects, 12-inched.

**LE PAMPLEMOUSSE**: 'Le Spank' (Pye 7N 25762). Handy new US dance has a steady slow beat and attractive rather low-key music.

**T-CONNECTION**: 'Let Yourself Go' (LP 'On Fire' TK TKR 82502). Happy funky clapping rhythm rattler, plus the full-length 'On Fire'.

**OHAWA**: 'Exodus Dub' LP (008, via Solid

# New Spins

Mktg. 01-743 218A). Terrific idea — the Marley album recreated completely except all the tracks are slowly done instrumental dub versions!

**LOU RAWLS**: 'Lady Love' (Phil Int PIR 5911). Typically sophisticated slowie, already hitting.

**PATTIE BROOKS**: 'Don't Make Me Wait' / 'Pop Collage Medley: Popcorn / Black Is Black' (Casablanca CAN 116). Edited from her recent LP, the Simon Soussan-produced stompers seem stronger but still strangely empty in their shorter form.

**THREE DEGREES**: 'Dirty Ol' Man' (Phil Int PIR 5944). 'Philly Classics' - culled old '73 clopper, rembed and lengthened into a new 6:45 version that's merely blander than before.

**LEILA & CO**: 'Leila' (Black Bear BLB 208, via President). Arabic-style rattling thumper, quite strong.

**GENE FARROW**: 'Move Your Body' (Magnet 12 MAG 109). Fairly basic stolid thumper, 12-inched in extended 5:45 version at 80p.

**DORIS JONES**: 'Can't You See The Smile On My Face' (UA UP 36330). Melodic gentle loper.

**VIOLA WILLS**: 'Let's Love Now' (Arista 151). Thelma Houston-type romper, now 12-inched — as indeed have been last week's Barbara Pennington and Patsy Gallant newies.

**PETER SKELLERN**: 'Put Out The Flame' (Mercury 6198187). Gorgeous romantic MOR swayer in nostalgic Robin Sarstedt style.

**JIMMY ONDO**: 'Falcons L'Amour' (MCA 828). French-sung sexy smoocher for heavy patting!

**SAMANTHA SANG**: 'Emotions' (Private Stock PVT 128). Bee Gees-accompanied breathy little smoocher.

**BILLY PAUL**: 'Everybody's Breaking Up' (Phil Int PIR 5983). Tender slow smoocher.

**NATURALS**: 'Falling In Love Again' (Magnum GUN 1001, via Pye). Gently grooving attractive reggae, good dub flip.

**HAROLD MELVIN & THE BLUE NOTES**: 'Let's Talk It Over' (LP 'Now Is The Time' ABC ABCL 6237). Lovely rap-inbred sexy smoocher.

while 'Power Of Love' is a typical fast dancer. **JERRY BUTLER**: 'I Wanna Do It To You' (Motown TMG 1097). Yearning slow smoocher.

**OZO**: 'Museum Of Mankind' (DJM DJB 10823). Pleasant pop-reggae slowie.

**ME, MYSELF & ME AGAIN**: 'Blaze Away' (Arista K 1528). Jolly MOR brass band rumply-lumpter.

**FUNKADELIC**: 'Comin' Round The Mountain' (LP 'Hardcore Jollies' Warner Bros K 54299). Bouncy P-funk bumper with acid rock guitar, more than a year overdue here.

**EARTH WIND & FIRE**: 'Fantasy' (CBS 8056). Pleasant swayer, but 'Magic Mind' is already their LP's disco hit.

**ADDRESS BROTHERS**: 'Never My Love' (Buddah BDS 468). Lovely plopping slowie, penned by them for the Association in '87.

**FATTI AUSTIN**: 'We're In Love' (CTI CTSP 011). Delicate smoocher.

**SKYWALKER**: 'May The Force Be With You' (DJM DJB 10828). Bee Gees-type slow 'Star Wars' cash-in.

**EARL KLUGH**: 'Keep Your Eye On The Sparrow' (UA UP 36341). 'Baretta's Theme' by a delicate jazz-funk guitarist.

**STANLEY TURKENTINE**: 'Papa "T"', Pts 1/2' (Fantasy FTC 149). Funkily plodding slow jazz instrumental.

# UK Disco Top 50

CONTINUING the positions from page two

21	45	TOO HOT TA TROT/ZOOM!	Commodores
22	36	I DON'T WANNA LOSE YOUR LOVE	Emotions
23	15	WHO'S GONNA LOVE ME	Impetalia
24	33	DO YOU REMEMBER	Long Tall Ernie
25	37	BIG BLOW	Manu Dibango
26	46	MAGIC MIND	Earth Wind & Fire
27	18	SAN FRANCISCO/FIRE ISLAND	Village People
28	32	HOW DEEP IS YOUR LOVE	Bee Gees
29	43	GET ON THE FUNK TRAIN	Munich Machine
30	13	MULL OF KINTYRE	Wings
31	—	FROM NOW ON	Linda Clifford
32	22	IT'S A HEARTACHE	Bonnie Tyler
33	29	BELFAST	Boney M
34	42	FOR YOUR LOVE	Four Tops
35	38	IF IT DON'T FIT DON'T FORCE IT	Kelley Patterson
36	—	LOVE MAGNET	Freda Payne
37	—	DO YOU SPEAK FRENCH	Mike School
38	—	GIVE ME LOVE/SUPERNATURE/LOVE IS HERE	Carmae
39	30	OADDY OOO!	Doris
40	47	I CAN SEE CLEARLY NOW	Ray Charles
41	49	WE HAPPY PEOPLE	Boyz n the City
42	40	LOVELY DAY	Bill Withers
43	—	SWEET LUCY	Raul De Souza
44	—	BEAUTY AND THE BEAST	David Bowie
45	—	YOU CAN'T TURN ME OFF	High Inergy
46	—	FIGARO	Brotherhood of Man
47	—	LADY LOVE	Lou Rawls
48	26	COME GO WITH ME	Pockets
49	27	LOVE OF MY LIFE	Doodleys
50	23	KEEP DOIN IT	Shoeshine

## BREAKERS

1	MUSIC	Montreal Sound	Circle 12 in
2	THE NIGHT THE LIGHTS WENT OUT	Trammps	Atlantic LP/US 12 in
3	REACH FOR IT	George Duke	US Epic
4	WITH PEN IN HAND	Dorothy Moore	Epic
5	WISHING ON A STAR	Ross Royce	Whitfield
6	IF YOU'RE NOT BACK IN LOVE BY MONDAY	Millie Jackson	Spring
7	JOURNEY TO THE MOON	Biddo Orchestra	Epic 12 in
8	JACK AND JILL/GET DOWN	Raydio	Arista
9	DO YOU HAVE THE FORCE	Droids	Bareilly
10	FOR THE BROKEN HEARTED	Robkoff	State

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- Mandrill, (Can you get it).
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**TONY BLACKBURN**. Happy birthday. - Love always, Shirley.  
**BOLAN FANS**, signatures wanted for petition to EMI, demanding the release of the 'Born to Boogie' soundtrack on record, plus a full colour 8 page magazine with pictures and info about the film. - Dave, 148 Wennington Road, Southport, Merseyside, DRQ 7AF.

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**HOLLYWOOD COMPANY** needs lyrics for new songs, all types lyrics wanted, free details. - Music Services, 1306/R, North Highland, Hollywood, California 90028, USA.

## Situations Vacant

**EXPERIENCED PROFESSIONAL DJ** with own records and transport willing to travel for private radio work and resort and club residency available for summer work details to Steve, 127 Highgate Street, Cradley Heath, Warley, West Midlands.

## Musical Services

**SONGWRITER MAGAZINE** free from International Songwriters Association (I.S.A.), Limerick, Ireland.  
**LYRICS WANTED** by Music Publishing House. - 11 St Albans Avenue, London, W4.

## Situations Wanted

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

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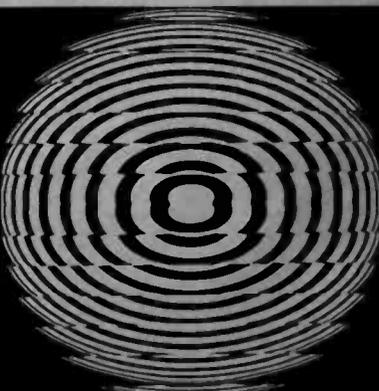
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In next week's **Lancet Record Mirror**

Broken hearts when **Blondie** meets a fan and **Broken** legs when **Gaye** Advert meets **Ros Russell** (definitely not a fan).

**RADIO ONE**

**FEATURED 40**

BEAUTY AND THE BEAST, David Bowie  
 CHOOSING YOU, Lenny Williams  
 COME BACK MY LOVE, Darts  
 DESIREE, Neil Diamond  
 DRUMMER MAN, Tonight  
 EVEN THOUGH YOU'RE GONE, Jacksons  
 FOR A FEW DOLLARS MORE, Smoke  
 GONE DEAD TRAIN, Nazareth  
 HEARTSONG, Gordon Giltrap  
 HERE YOU COME AGAIN, Dolly Parton  
 I CAN'T STAND THE RAIN, Eruption  
 IF I HAD WORDS, Scott Fitzgerald & Yvonne  
 LOVE YOU, Donna Summer  
 I WAS ONLY JOKING / HOT LEGS, Rod Stewart  
 JUST ONE MORE NIGHT, Yellow Dog  
 JUST THE WAY YOU ARE, Billy Joel  
 KEEP YOUR HANDS ON THE WHEEL, Ram Jam  
 LOVE IS LIKE OXYGEN, Sweet  
 LOVE IS THICKER THAN WATER, Andy Gibb  
 LOVELY DAY, Bill Withers  
 LOVE'S UNKIND, Donna Summer  
 MORNING OF OUR LIVES, Modern Lovers  
 MR BLUE SKY, Electric Light Orchestra  
 NATIVE NEW YORKER, Odysea  
 NERVOUS WICK, Radio Stars  
 QUIT THIS TOWN, Eddie & The Hot Rods  
 ROCKAWAY BEACH, Ramones  
 SHOW SOME EMOTION, Joan Armatrading  
 SORRY I'M A LADY, Baccara  
 STAYIN' ALIVE, Bee Gees  
 SWEET SWEET SMILE, Carpenters  
 SWINGTOWN, Steve Miller Band  
 TAKE A CHANCE ON ME, Abba  
 TEN TO EIGHT, David Castle  
 THE GROOVE LINE, Heatwave  
 UP TOWN TOP RANKING, Altha & Donna  
 WE HAVE LOVE FOR YOU, Deniece Williams  
 WHICH WAY IS UP, Stargard  
 WHO'S GONNA LOVE ME, Imperials  
 WORDS, Rita Coolidge  
 YOU CAN'T TURN ME OFF, High Inergy

RCA  
 ABC  
 Magnet  
 CBS  
 TDS  
 Epic  
 RAK  
 Mountain  
 Electric  
 RCA  
 Atlantic  
 Pepper  
 Casablanca  
 Riva  
 Virgin  
 CBS  
 Epic  
 Polydor  
 RSO  
 CBS  
 GTO  
 Beserkley  
 Jet  
 RCA  
 Chlawick  
 Island  
 Sire  
 A&M  
 RCA  
 RSO  
 A&M  
 Mercury  
 Epic  
 Parachute  
 GTO  
 Lightning  
 CBS  
 MCA  
 Power Exchange  
 A&M  
 Motown

**RECORDS OF THE WEEK**  
 Noel Edmonds: SOMETIMES WHEN WE TOUCH, Dan Hill  
 Simon Bates: WHICH WAY IS UP, Stargard  
 Peter Powell: EVEN THOUGH YOU'RE GONE, Jacksons  
 Tony Blackburn: STAYIN' ALIVE, Bee Gees

**RADIO LUXEMBOURG**

**BULLETS**  
 FANTASY, Earth Wind & Fire  
 STAYIN' ALIVE, Bee Gees  
 MR BLUE SKY, Electric Light Orchestra  
 L.L. AC WINE, Elkie Brooks  
 YES HE LIVES, Cliff Richard  
 WHICH WAY IS UP, Stargard  
 I WAS ONLY JOKING, Rod Stewart  
 HERE YOU COME AGAIN, Dolly Parton  
 WORDS, Rita Coolidge  
 SWINGTOWN, Steve Miller Band

**POWER PLAY**  
 TAKE A CHANCE ON ME, Abba  
 108 TWIN SPIN  
 JUST THE WAY YOU ARE, Billy Joel

CBS  
 RSO  
 Jet  
 A&M  
 EMI  
 MCA  
 Riva  
 RCA  
 A&M  
 Mercury  
 Epic  
 CBS

**RADIO PLAYLISTS**

**BEACON RADIO (WOLVERHAMPTON)**

**ADD-ONS**  
 I WAS ONLY JOKING, Rod Stewart  
 IF I HAD WORDS, Scott Fitzgerald and Yvonne Keeley  
 BLUE SKY, ELO  
 STAYIN ALIVE, Bee Gees  
 I WANNA SHARE A DREAM WITH YOU, Left Garrett  
 DAUGHTER OF THE NIGHT, Jim Capaldi  
 SHOW SOME EMOTION, Joan Armatrading  
 NEVER MY LOVE, Adriatic Bros  
 ISN'T IT TIME, The Babys  
 DRUMMER MAN, Tonight  
 CABLE CAR, Little Acra  
 COUNTRY BOY CITY MAN, Papa John Creach

Riva  
 Pepper  
 Jet  
 RSO  
 Atlantic  
 Polydor  
 A&M  
 Buddin  
 Chrysalis  
 TDS  
 Birds Nest  
 DJM

**PENNINE RADIO (BRADFORD) HIT PICKS**

Julius K Scrags: FANTASY, Earth Wind & Fire  
 Stewart Francis: COME BACK MY LOVE, Darts  
 Peter Levy: MR BLUE SKY, Electric Light Orchestra  
 Mike Hurley: STAR WARS, London Symphony Orchestra  
 Ian Scott: HUNGRY EYES, Sad Cafe  
 PENNINE PICK  
 I WAS ONLY JOKING / HOT LEGS, Rod Stewart

**ADD ONS**  
 COCOMOTION, El CoCo  
 JAM JAM JAM, People's Choice  
 LAY DOWN BALLY, Eric Clapton  
 MATCHSTALK MEN & MATCHSTALK CATS AND DOGS, Brian & Michael

CBS  
 Magnet  
 Jet  
 RCA  
 Riva  
 Epic  
 Philadelpha  
 RSO  
 Fye

**CAPITOL RADIO (LONDON) CLIMBERS**

RAINSTORM, Merilee Rush  
 TAKE A CHANCE ON ME, Abba  
 EVEN THOUGH YOU'RE GONE, Jacksons  
 I CAN'T STAND THE RAIN, Eruption  
 LADY LOVE, Lou Rawls  
 PEOPLE'S CHOICE  
 COME BACK MY LOVE, Darts

United Artists  
 Epic  
 Atlantic  
 Philadelphia  
 Magnet

**BRMB RADIO (BIRMINGHAM) ADD-ONS**

TAKE A CHANCE ON ME, Abba  
 WISHING ON A STAR, Rose Royce  
 STAYIN' ALIVE, Bee Gees  
 HOT LEGS, Rod Stewart  
 TEN TO EIGHT, David Castle  
 JOURNEY TO THE MOON, Biddu Orchestra  
 MR BLUE SKY, Electric Light Orchestra  
 COME BACK MY LOVE, Darts  
 DO THE STRAND, Roxy Music  
 YOUR LOVE IS EVERYWHERE, Lulu  
 HARD TO GET, Rubinoon  
 HEARTSONG, Gordon Giltrap

Epic  
 Warner Brothers  
 RSO  
 Riva  
 Parachute  
 Epic  
 Jet  
 Magnet  
 Polydor  
 GTO  
 Beserkley  
 Elektra

**RADIO VICTORY (PORTSMOUTH) HIT PICKS**

Jack McLaughlin: BLUE BAYOU, Linda Ronstadt  
 Chris Pollard: DO THE STRAND, Roxy Music  
 Nicky Jackson: MR BLUE SKY, Electric Light Orchestra  
 Dave Christian: I WAS ONLY JOKING, Rod Stewart  
 Andy Peris: JUST ONE MORE NIGHT, Yellow Dog  
 Chris Rider: JUSTINE, Shakin' Stevens  
 Dave Carson: COME BACK MY LOVE, Darts  
 Howard Pearce: TAKE A CHANCE ON ME, Abba  
 Anton Darby: FANTASY, Earth Wind & Fire  
 STATION SPECIAL: HUNGRY EYES, Sad Cafe

Asylum  
 Polydor  
 Jet  
 Riva  
 Virgin  
 Track  
 Magnet  
 Epic  
 CBS  
 RCA

**PICCADILLY RADIO (MANCHESTER) ADD-ONS**

WHICH WAY UP, Stargard  
 RICH KIDS, Rich Kids  
 MR BLUE SKY, Electric Light Orchestra  
 SOMETIMES WHEN WE TOUCH, Dan Hill  
 STAYIN' ALIVE, Bee Gees  
 I WAS ONLY JOKING / HOT LEGS, Rod Stewart  
 NEVER MY LOVE, Adriatic Brothers  
 COME BACK MY LOVE, Darts  
 FANTASY, Earth Wind & Fire  
 TAKE A CHANCE ON ME, Abba

MCA  
 EMI  
 Jet  
 RSO  
 20th Century  
 RSO  
 Riva  
 Buddah  
 Magnet  
 CBS  
 Epic

# Mirror

## UK SOUL

1	3	GALAXY, War	MCA
2	4	LOVELY DAY, Bill Withers	CBS
3	1	NATIVE NEW YORKER, Odyssey	RCA
4	2	COCOMOTION, El Coco	Pye
5	6	ON FIRE, T Connection	GTO
6	10	DANCE DANCE DANCE, Chic	Atlantic
7	13	BACK IN LOVE AGAIN, LTD	A&M
8	7	WISHING ON A STAR, Rose Royce	Whitfield
9	—	JAM JAM JAM, People's Choice	Phil Int
10	5	LOVE'S UNKIND, Donna Summer	GTO
11	9	I LOVE YOU, Donna Summer	GTO
12	17	THE GROOVE LINE, Heatwave	GTO
13	8	COME GO WITH ME, Pockets	CBS
14	16	YOU CAN'T TURN ME OFF, High Energy	Motown
15	20	WHICH WAY IS UP, Stargard	MCA
16	—	TOO HOT TA TROT, Commodores	Motown
17	—	WHOSE GONNA LOVE ME, Imperials	Power Exchange
18	32	I DON'T WANNA LOSE YOUR LOVE, Emotions	CBS
19	11	SERPENTINE FIRE, Earth Wind & Fire	CBS
20	15	BRICKHOUSE, Commodores	Motown

## US SINGLES

1	1	BABY COME BACK, Player	RSO
2	5	SHORT PEOPLE, Randy Newman	Warner Bros
3	10	STAYIN' ALIVE, Bee Gees	RSO
4	4	YOU'RE IN MY HEART, Rod Stewart	Warner Bros
5	6	SLIP SLIDIN' AWAY, Paul Simon	Columbia
6	8	WE ARE THE CHAMPIONS, Queen	Elektra
7	2	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
8	9	COME SAIL AWAY, Styx	A&M
9	11	JUST THE WAY YOU ARE, Billy Joel	Columbia
10	14	LOVE IS THICKER THAN WATER, Andy Gibb	RSO
11	15	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century
12	7	HEY DEANIE, Shaun Cassidy	Warner/Curb
13	3	HERE YOU COME AGAIN, Dolly Parton	RCA
14	16	TURN TO STONE, E. L. O.	Jet
15	18	DANCE, DANCE, DANCE, YOWSAH YOWSAH, Chic	Atlantic
16	17	SERPENTINE FIRE, Earth, Wind and Fire	Columbia
17	23	EMOTION, Samantha Sang	Private Stock
18	19	I GO CRAZY, Paul Davis	Bang
19	21	DESIREE, Neil Diamond	Columbia
20	12	BACK IN LOVE AGAIN, LTD	A&M
21	24	DON'T LET ME BE, Santa Esmeralda	Casablanca
22	22	YOU LIGHT UP MY LIFE, Debby Boone	Warner/Curb
23	27	WHAT'S YOUR NAME, Lynrd Skynrd	MCA
24	39	THEME FROM CLOSE ENCOUNTERS, John Williams	Anista
25	13	RUN AROUND SUE, Lelf Garrett	Atlantic
26	29	NATIVE NEW YORKER, Odyssey	RCA
27	30	LONG, LONG WAY FROM HOME, Foreigner	Atlantic
28	32	PEG, Steely Dan	ABC
29	33	TOD HOT TO TROT, Commodores	Motown
30	34	FFUN, Con Funk Shun	Mercury
31	20	SENTIMENTAL LADY, Bob Welch	Capitol
32	36	LOVELY DAY, Bill Withers	Columbia
33	40	THEME FROM CLOSE ENCOUNTERS, Meco	Millennium
34	37	HAPPY ANNIVERSARY, Little River Band	Capitol
35	25	YOU CAN'T TURN ME OFF, High Energy	Gordy
36	41	EASY TO LOVE, Leo Sayer	Warner Bros
37	45	THUNDER ISLAND, Jay Ferguson	Asylum
38	42	STREET CORNER SERENADE, Wet Willie	Epic
39	44	NAME OF THE GAME, Abba	Atlantic
40	47	I LOVE YOU, Donna Summer	Casablanca
41	28	BLUE BAYOU, Linda Ronstadt	Asylum
42	48	FALLING, LeBlanc and Carr	Big Tree
43	50	ALWAYS AND FOREVER, Heatwave	Epic
44	46	SWEET MUSIC MAN, Kenny Rogers	United Artists
45	—	LAY DOWN SALLY, Eric Clapton	RSO
46	—	CURIOS MIND, Johnny Rivers	Big Tree
47	—	GALAXY, War	MCA
48	—	BREAKDOWN, Tom Petty and The Heartbreakers	Sholter
49	29	POINT OF KNOW RETURN, Kansas	Kirshner
50	—	COCOMOTION, El Coco	AVI

## US ALBUMS

1	1	SATURDAY NIGHT FEVER, Soundtrack	RSO
2	2	FOOT LOOSE & FANCY FREE, Rod Stewart	Warner Bros
3	3	ALL 'N' ALL, Earth, Wind & Fire	Columbia
4	4	OUT OF THE BLUE, Electric Light Orchestra	Jet
5	7	NEWS OF THE WORLD, Queen	Elektra
6	6	BORN LATE, Shauni Cassidy	Warner/Curb
7	5	RUMOURS, Fleetwood Mac	Warner Bros
8	8	I'M GLAD YOU'RE HERE WITH ME, Neil Diamond	Columbia
9	9	THE GRAND ILLUSION, Styx	A&M
10	10	THE STRANGER, Billy Joel	Columbia
11	14	DRAW THE LINE, Aerosmith	Columbia
12	19	RUNNING ON EMPTY, Jackson Browne	Asylum
13	11	DOWN TWO THEN LEFT, Bar Scaggs	Columbia
14	15	SIMPLE DREAMS, Linda Ronstadt	Asylum
15	17	POINT OF KNOW RETURN, Kansas	Kirshner
16	18	LITTLE CRIMINALS, Randy Newman	Warner Bros
17	12	FRENCH KISS, Bob Welch	Capitol
18	13	GREATEST HITS, Olivia Newton-John	MCA
19	22	GREATEST HITS, ETC, Paul Simon	Columbia
20	20	HERE YOU COME AGAIN, Dolly Parton	RCA
21	24	GALAXY, War	MCA
22	27	AJA, Steely Dan	ABC
23	23	Foreigner	Atlantic
24	16	A LIVE II, Kiss	Casablanca
25	29	DON JUAN'S RECKLESS DAUGHTER, Joni Mitchell	Asylum
26	25	LIVE, Commodores	Motown
27	30	SLOWHAND, Eric Clapton	RSO
28	21	SOMETHING TO LOVE, L. T. D.	A&M
29	32	CLOSE ENCOUNTERS OF THE THIRD, KIND, soundtrack	Anista
30	26	ONCE UPON A TIME, Donna Summer	Casablanca
31	31	BOOK OF DREAMS, Steve Miller Band	Capitol
32	40	FUNKENTELECHY, Parliament	Casablanca
33	33	A PAUPER IN PARADISE, Gino Vanelli	A&M
34	36	FEELIN' MILLIE Jackson	Spring
35	38	DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	
36	36	THE STORY OF STAR WARS, soundtrack	20th Century
37	39	SHAUN CASSIDY	Warner/Curb
38	41	THANKFUL, Natalie Cole	Capitol
39	34	REACH FOR IT, George Duke	Epic
40	43	PLAYER	RSO
41	44	LOOKING BACK, Stevie Wonder	Motown
42	42	ANYTIME... ANYWHERE, Rita Coolidge	A&M
43	50	LEIF GARRETT	Atlantic
44	48	MENAGERIE, Bill Withers	Columbia
45	—	STAR WARS/SOUNDTRACK	20th Century
46	28	TURNIN' ON, High Energy	Gordy
47	47	FLYING HIGH ON YOUR LOVE, Bar-Kays	Mercury
48	—	WHEN YOU HEAR LOU, Lou Rawls	Phil. Int.
49	—	LIVE AT THE BIJOU, Grover Washington Jr.	Kudu
50	—	CHIC	Atlantic

## YESTERYEAR

5 Years Ago (27 January, 1973)

1	BLOCKBUSTER	The Sweet
2	LONG HAIRED LOVER	Little Jimmy Osmond
3	THE GEAN JENIE	David Bowie
4	YOU'RE SO VAIN	Carly Simon
5	DO YOU WANNA TOUCH ME	Gary Glitter
6	BALL PARK INCIDENT	Wizzard
7	HI HI HI / C MOON	Wings
8	WISHING WELL	Free
9	IF YOU DON'T KNOW ME BY NOW	Harold Melvin
10	DANIEL	Elton John

10 Years Ago (27 January, 1968)

1	BALLAD OF BONNIE AND CLYDE	Georgie Fame
2	EVERLASTING LOVE	The Love Affair
3	AM I THAT EASY TO FORGET	Engelbert Humperdinck
4	JUDY IN DISGUISE	John Fred and His Playboys
5	MAGICAL MYSTERY TOUR	The Beatles
6	DAYDREAM BELIEVER	The Monkees
7	WALK AWAY RENEE	The Four Tops
8	HELLO, GOODBYE	The Beatles
9	TIN SOLDIER,	The Small Faces
10	EVERYTHING I AM	Plastic Penny

15 Years Ago (26 January, 1963)

1	DANCE ON	The Shadows
2	NEXT TIME	Cliff Richard
3	LIKE I DO	Maureen Evans
4	DIAMONDS	Jet Harris and Tony Meehan
5	GLOBETROTTER	The Tornados
6	RETURN TO SENDER	Elvis Presley
7	GO AWAY LITTLE GIRL	Mark Wynter
8	DON'T YOU THINK IT'S TIME	Mike Berry and The Outlaws
9	DANCE WITH THE GUITAR MAN	Duane Eddy
10	UP ON THE ROOF	Kenny Lynch

## US DISCO

1	SUPERNATURE, Cerrone
2	ONCE UPON A TIME, Donna Summer
3	TWO HOT FOR LOVE, THP Orchestra
4	BIONIC BOOGIE, Bionic Boogie
5	DANCE, DANCE, DANCE, Chic
6	LOVE MACHINE, Claudja Barry
7	LOVE EXPRESS, Michael Zager Band
8	STAYIN' ALIVE, Gees
9	SHAME, Evelyn King
10	ON FIRE (Getting Higher), T-Connection
11	THE NIGHT THE LIGHTS WENT OUT, The Trammps
12	WHICH WAY IS UP, Stargard
13	MOON BOOTS, ORS
14	CHATTANOOGA CHOO CHOO, Tuxedo Junction
15	DANCE WITH ME, Peter Brown
16	GIVE ME SOME LOVIN', Kongos
17	WHAT'S YOUR NAME, Antrea True Connection
18	SOMETHING'S UP, Wayne St Kohn
19	GALAXY, War
20	THE OTHER SIDE OF MIDNIGHT, Marcia Hunt

Cotillion  
Casablanca  
Butterfly  
Polydor  
Atlantic  
Salsoul  
Private Stock  
RSO  
RCA  
TK  
Atlantic  
MCA  
Salsoul  
Butterfly  
Drive  
Crocos  
Buddah  
Salsoul  
MCA  
Aves

## STAR CHOICE



PHIL CHAMON of Tonight

1	QUIT THIS TOWN	The Rods
2	DRUMMER MAN	Tonight
3	STAND BY ME	John Lennon
4	BEAUTY AND THE BEAST	David Bowie
5	STATUE OF LIBERTY	XTC
6	LIAR	Sax Pistols
7	BURN MY WALLS	City Fathers
8	BEST OF MY LOVE	Emotions
9	NO MORE HEROES	Strengers
10	SATISFACTION	Devo

## US SOUL

1	1	OUR LOVE, Natalie Cole	Capitol
2	2	FFUN, Con Funk Shun	Mercury
3	9	WHICH WAY IS UP, Stargard	MCA
4	11	ALWAYS AND FOREVER, Heatwave	Epic
5	5	GALAXY, War	MCA
6	8	LOVELY DAY, Bill Withers	Columbia
7	7	DANCE, DANCE, DANCE, Chic	Atlantic
8	10	TOO HOT TA TROT, Commodores	Motown
9	4	REACH FOR IT, George Duke	Epic
10	12	JACK AND JILL, Raydio	Anista
11	14	AINT GONNA HURT NOBODY, Brick Bang	
12	16	WITH PEN IN HAND, Dorothy Moore Malaco	
13	17	BABY, BABY MY LOVE'S ALL FOR YOU, Deniece Williams	Columbia
14	8	SERPENTINE FIRE, Earth, Wind & Fire	Columbia
15	3	OOH BOY, Rose Royce	Whitfield
16	—	PLAYING YOUR GAME BABY, Barry White	20th Century
17	—	LOVE ME RIGHT, Daries La Salle	ABC
18	18	COME GO WITH ME, Pockets	Columbia
19	13	BELLE, Al Green	M
20	—	BABY COME BACK, Player	RSO