

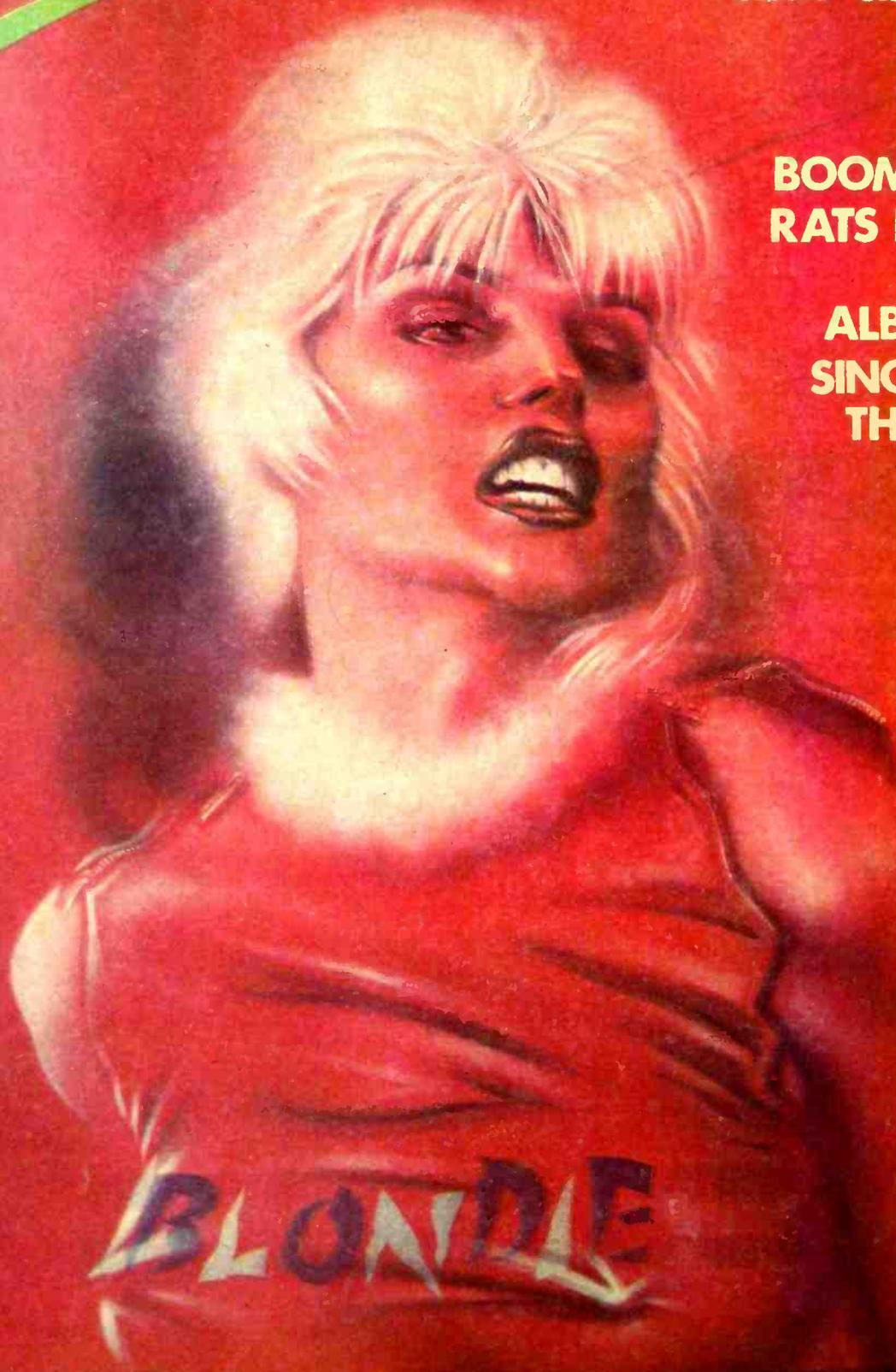
RECORD MIRROR

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BOOMTOWN
RATS POSTER

ALBUMS &
SINGLES OF
THE YEAR



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UK SINGLES

1	1	MARY'S BOY CHILD, Boney M	Atlantic
2	2	YMCA, Village People	Mercury
3	4	A TASTE OF AGGRO, Barron Knights	Epic
4	5	TOO MUCH HEAVEN, Bee Gees	RSO
5	8	YOU DON'T BRING ME FLOWERS, Streisand/Diamond	CBS
6	11	LAY YOUR LOVE ON ME, Racey	RAK
7	6	STARSHIP TROOPER, Sarah Brightman/Hot Gossip	Arvola
8	3	DO YOU THINK I'M SEXY, Rod Stewart	Riva
9	7	LE FREAK, Chic	Atlantic
10	22	SONG FOR GUY, Eton John	Rocket
11	17	GREASED LIGHTNING, John Travolta	RSO
12	9	ALWAYS & FOREVER, Heatwave	GTO
13	30	HIT ME WITH YOUR RHYTHM STICK, Ian Dury	Stiff
14	31	I'M EVERY WOMAN, Chaka Khan	Atlantic
15	12	DON'T CRY OUT LOUD, Elkie Brooks	A&M
16	16	IN THE BUSH, Musique	CBS
17	10	HANGING ON THE TELEPHONE, Blondie	Chrysalis
18	19	SHOOTING STAR, Dollar	EMI
19	32	CHRISTMAS IN SMURFLAND, Father Abraham	Decca
20	20	TOMMY GUN, Clash	CBS
21	36	RAINING IN MY HEART, Leo Sayer	Chrysalis
22	18	DON'T LET IT FADE AWAY, Darts	Magnet
23	25	I'LL PUT YOU TOGETHER AGAIN, Hot Chocolate	RAK
24	28	SEPTEMBER, Earth, Wind & Fire	CBS
25	27	DR. WHO, Mankind	Pinnacle
26	23	PROMISES, Buzzcocks	UA
27	39	ONE NATION UNDER A GROOVE, Funkadelic	Warner Bros
28	13	RAT TRAP, Boomtown Rats	Ensign
29	14	PRETTY LITTLE ANGEL EYES, Showaddywaddy	Arvola
30	42	PLEASE COME HOME FOR CHRISTMAS, Eagles	Asylum
31	29	INSTANT REPLAY, Dan Hartman	Blue Sky
32	54	A LITTLE MORE LOVE, Olivia Newton-John	EMI
33	38	DANCE (DISCO HEAT), Sylvester	Fantasy
34	34	ELO EP, Electric Light Orchestra	Jet
35	63	HELLO THIS IS JOANNIE, Paul Evans	Spring
36	40	MY LIFE, Billy Joel	CBS
37	48	MIRRORS, Sally Oldfield	Bronze
38	61	JUST THE WAY YOU ARE, Barry White	20th Century
39	21	I LOVE AMERICA, Patrick Juvet	Casablanca
40	47	B.A.B.Y., Rachel Sweet	Stiff
41	37	DARLIN', Frankie Miller	Chrysalis
42	51	YOU NEEDED ME, Anne Murray	Capitol
43	24	MY BEST FRIEND'S GIRL, Cars	Elektra
44	43	SIX MILLION STEPS, Rahni Harris & Flo	Mercury
45	26	HOPELESSLY DEVOTED TO YOU, Olivia Newton-John	RSO
46	50	TAKE THAT TO THE BANK, Shalamar	RCA
47	53	SILENT NIGHT, Dickens	A&M
48	15	PART TIME LOVE, Eton John	EMI
49	56	RAMA LAMA DING DONG, Rocky Sharpe	Chiswick
50	74	DON'T CRY FOR ME ARGENTINA, Shadows	EMI
51	37	GERM FREE ADOLESCENCE, X-Ray Spex	EMI
52	41	ACCIDENT PRONE, Status Quo	Vertigo
53	44	SUMMER NIGHTS, John Travolta/Olivia Newton-John	RSO
54	46	NEW YORK NEW YORK, Gerard Kenny	RCA
55	45	ANY WAY YOU DO IT, Liquid Gold	Creole
56	35	BICYCLE RACE/FAT BOTTOMED GIRLS, Queen	EMI
57	62	RIVERS OF BABYLON, Boney M	Atlantic
58	73	LICK A SMURF FOR CHRISTMAS, Fajter Abrahart	Decca
59	49	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor
60	-	THE LAST FAREWELL, Marine Band of the HMS Ark Royal	BBC
61	-	HOW ARE YOU GONNA SEE ME NOW, Alice Cooper	Warner
62	58	NUMBER 1 DEE JAY, Goody Goody	Atlantic
63	70	SOUVENIRS, Voyage	GTO
64	66	JINGLE BELLS/HOKEY COKEY, Judge Dread	EMI
65	-	COULD IT BE MAGIC, Barry Manilow	Arista
66	57	NIGHT DANCING, Joe Farrell	Warner Bros
67	-	CAR 67, Driver 67	Logo
68	60	SANDY, John Travolta	RSO
69	52	STUMBLIN' IN, Suzi Quatro/Chris Norman	RAK
70	56	BREAKING GLASS EP, David Bowie	RCA
71	72	TOUCH OF VELVET, Ron Grainer, Brass Orchestra	Casino Classic
72	59	LYDIA, Dean Friedman	Lifesong
73	-	TAKE FOUR EP, Mike Oldfield	Virgin
74	-	WHO WHAT WHEN WHERE WHY, Manhattan Transfer	Atlantic
75	64	LAY LOVE ON YOU, Luisa Fernandez	Warner Bros

UK ALBUMS

1	1	GREASE, Original Soundtrack	RSO
2	2	SINGLES 1974-78, Carpenters	A&M
3	3	BLONDES HAVE MORE FUN, Rod Stewart	Riva
4	17	GREATEST HITS, Showaddywaddy	Arista
5	6	NIGHTFLIGHT, Boney M	Atlantic/Marisa
6	4	20 GOLDEN GREATS, Neil Diamond	MCA
7	5	MIDNIGHT HUSTLE, Various	K-Tel
8	18	SONGS OF JOY, Harry Secombe	Warwick
9	8	AMAZING DARTS, Darts	K-Tel/Magnet
10	7	JAZZ, Queen	EMI
11	14	A SINGLE MAN, Eton John	Rocket
12	10	EMOTIONS, Various	K-Tel
13	12	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
14	9	LIONHEART, Kate Bush	EMI
15	11	25th ANNIVERSARY ALBUM, Shirley Bassey	UA
16	21	PARALLEL LINES, Blondie	Chrysalis
17	24	20 GOLDEN GREATS, Nat King Cole	Capitol
18	15	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
19	19	FATHER ABRAHAM IN SMURFLAND, Father Abraham	Decca
20	16	IMAGES, Don Williams	K-Tel
21	71	EQUINOXE, Jean Michel Jarre	Polydor
22	-	PUBLIC IMAGE, Public Image Ltd	Virgin
23	25	EVERGREEN, Acker Bilk	Warwick
24	26	NIGHT GALLERY, Barron Knights	Epic
25	34	INCANTATIONS, Mike Oldfield	Virgin
26	20	BACKLESS, Eric Clapton	RSO
27	23	LIVE, Manhattan Transfer	Atlantic
28	29	OUT OF THE BLUE, Electric Light Orchestra	Jet
29	36	GREATEST HITS, Commodores	Motown
30	13	GIVE 'EM ENOUGH ROPE, Clash	CBS
31	27	SATURDAY NIGHT FEVER, Various	RSO
32	31	CLASSIC ROCK, London Symphony Orchestra	K-Tel
33	50	WINGS GREATEST, Wings	Parlophone
34	38	IF YOU CAN'T STAND THE HEAT, Status Quo	Vertigo
35	34	TOTALLY HOT, Olivia Newton-John	EMI
36	43	LEO SAYER, Leo Sayer	Chrysalis
37	42	BOTH SIDES, Ooily Parton	Lotus
38	33	GERM FREE ADOLESCENTS, X-Ray Spex	EMI Int
39	-	EVEN NOW, Barry Manilow	Arista
40	39	THE BIG WHEELS OF MOTOWN, Various	Motown
41	22	BOOGIE FEVER, Various	Ronco
42	41	ALL MOD CONS, Jam	Polydor
43	44	EVITA, Original London Cast	MCA
44	48	JAMES GALWAY PLAYS SONGS FOR ANNIE,	Red Seal
45	65	SATIN CITY, Various	CBS
46	37	BROTHERHOOD OF MAN, Brotherhood of Man	K-Tel
47	56	LILLIE, South Bank Orchestra	Decca
48	47	THE SCREAM, Siouxsie and The Banshees	Polydor
49	61	ELVIS 40 GREATEST, Elvis Presley	RCA
50	40	BABYLON BY BUS, Bob Marley and The Wailers	Island

UK SOUL

1	20	MARY'S BOY CHILD/OM MY LORD, Boney M	Atlantic
2	4	I'M EVERY WOMAN, Chaka Khan	Warner Bros
3	-	YMCA, Village People	Mercury
4	7	LE FREAK, Chic	Atlantic
5	10	ONE NATION UNDER A GROOVE, Funkadelic	Warner Bros
6	1	INSTANT REPLAY, Dan Hartman	Blue Sky
7	8	TAKE THAT TO THE BANK, Shalamar	RCA
8	3	DANCE (DISCO HEAT), Sylvester	Fantasy
9	5	ALWAYS AND FOREVER, Heatwave	GTO
10	2	IN THE BUSH, Musique	CBS
11	9	DISCO DANCING, Stanley Turrentine	Fantasy
12	-	DR WHO, Mankind	Pinnacle
13	6	GIVING IT BACK, Phil Hurtt	Fantasy
14	11	CLOSE THE DOOR, Taddy Pendergrass	Phil Int.
15	-	GET OFF, Foxy	TK
16	-	AUTUMN LOVE, Hi-Tension	Island
17	-	SEPTEMBER, Earth, Wind & Fire	CBS
18	19	JUST TO BE CLOSE TO YOU, Commodores	Casablanca
19	13	MACARTHUR PARK, Donna Summer	Casablanca
20	-	SAN FRANCISCO (YOU'VE GOT ME), Village People	Mercury
21	-	SUPPLIED BY BLUES & SOUL, 153 Praed Street, London W2	Mercury

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OTHER CHART

1	MIGHTY REAL/DISCO HEAT, Sylvester	Import
2	DR WHO, Mankind	Motor
3	SIX MILLION STEPS, Rahni Harris	Phonogram
4	INSTANT REPLAY, Dan Hartman	Import
5	HEART OF GLASS, Blondie	Import
6	MACARTHUR PARK, Donna Summer	Import
7	BEAUTY & THE BEAST/FAME, David Bowie	Import
8	IT SEEMS TO HANG ON, Ashford & Simpson	WEA
9	QUETAL AMERICA, Two Man Sound	Gull
10	HOT SHOT, Karen Young	Import
11	BIG BLOW/SUN EXPLOSION, Manu Dibango	Decca
12	TAKE BACK TO THE BANK, Shalamar	RCA
13	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor
14	BRITISH HUSTLE, Hi-Tension	Island
15	GIVIN' IT BACK, Phil Hurtt	Fantasy
16	DO WHAT YOU WANNA DO, T-Connection	TK
17	PRANCE ON, Eddie Henderson	Capitol
18	MAKES YOU FEEL LIKE DANCING, Rose Royce	WEA
19	STUFF LIKE THAT, Quincy Jones	A&M
20	DEMIS, Blondie	Chrysalis

SUPPLIED BY AORIENS, Wickford Shopping Hall, Wickford, Essex. Tel: 037 443318

YESTERYEAR

5 Years Ago (22 & 29 December 1973)		
1	MERRY XMAS EVERYBODY	Slade
2	I LOVE YOU LOVE ME LOVE	Gary Glitter
3	YOU WON'T FIND ANOTHER FOOL LIKE ME	The New Seekers
4	WISH IT COULD BE CHRISTMAS EVERYDAY	Wizzard
5	MY COO-CA CHOO	Alvin Stardust
6	PAPER ROSES	Mane Diamond
7	THE SHOW MUST GO ON	Leo Sayer
8	LAMPLIGHT	Oavid Essex
9	ROLL AWAY THE STONE	Mott The Hoople
10	STREET LIFE	Roxy Music

10 Years Ago (21 & 28 December 1968)		
1	LILY THE PINK	The Scaffold
2	AIN'T GOT NO—I GOT LIFE/DO WHAT YOU GOTTA	Donna Simone
3	BUILD ME UP BUTTERCUP	The Foundations
4	ONE, TWO, THREE O'LEARY	Des O'Connor
5	THE URBAN SPACEMAN	The Bonzo Dog Doo Dah Band
6	THE GOOD, THE BAD AND THE UGLY	Hugo Montenegro
7	SABRE DANCE	Love Sculpture
8	RACE WITH THE DEVIL	The Gun
9	OB-LA-DI OB-LA-DA	The Marmalade
10	THIS OLD HEART OF MINE	Isley Brothers

15 Years Ago (21st December 1963)		
1	I WANT TO HOLD YOUR HAND	The Beatles
2	SHE LOVES YOU	The Beatles
3	YOU WERE MADE FOR ME	Freddie And The Dreamers
4	GLAD ALL OVER	Dave Clark Five
5	SECRET LOVE	Kathy Kirby
6	I ONLY WANT TO BE WITH YOU	Dusty Springfield
7	MARIA ELENA	Los Indios Tabajaras
8	DOMINIQUE	The Singing Nun
9	24 HOURS FROM TULSA	Gene Pitney
10	DON'T TALK TO HIM	Cliff Richard

UK DISCO

1	1	LE FREAK, Chic	Atlantic
2	3	Y.M.C.A., Village People	Mercury 12in/US Casablanca promo 12in/Decca
3	2	INSTANT REPLAY, Dan Hartman	Blue Sky/US 12in/CBS pages 12in
4	4	IN THE BUSH REMIX, Musique	CBS 12in
5	5	DANCE (DISCO HEAT), Sylvester	Fantasy/US 12in
6	8	I'M EVERY WOMAN, Chaka Khan	Warner Bros 12in
7	6	SIX MILLION STEPS, Rahni Harris & Flo	Mercury 12in
8	9	TAKE THAT TO THE BANK, Shalamar	RCA 12in
9	7	DA'YA THINK I'M SEXY, Rod Stewart	Riva/12in promo
10	10	ONE NATION UNDER A GROOVE, Funkadelic	Warner Bros 12in
11	12	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor 12in
12	20	SEPTEMBER, Earth, Wind & Fire	CBS
13	11	I LOVE AMERICA, Patrick Juvet	Casablanca 12in 12in
14	13	GIVING IT BACK, Phil Hurtt	Fantasy 12in
15	14	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy 12in
16	18	I LOST MY HEART TO A STARSHIP TROOPER, Sarah Brightman & Hot Gossip	Arvola/Hughes 12in
17	27	MARY'S BOY CHILD/DANCING IN THE STREETS, Boney M	Atlantic
18	16	GET DDWN, Gene Chandler	US 20th Century Chi-Sound 12in/12in promo
19	29	No 1 DEE JAY, Goody Goody	Atlantic 12in
20	17	BLAME IT ON THE BOOGIE, Jacksons	Epic 12in

STAR CHOICE



KENNY ANDREWS, Darts		
1	SEPTEMBER	Earth, Wind & Fire
2	YOU MAKE ME FEEL (MIGHTY REAL)	Warner Bros
3	BRANDY	Mercury
4	DO YOU THINK I'M SEXY	Rod Stewart
5	HIT ME WITH YOUR RHYTHM STICK	Ian Dury
6	MISS YOU	Mercury
7	LE FREAK	Atlantic
8	DANCE DANCE DANCE	Mercury
9	IF YOU FEEL LIKE DANCING	Road Runner
10	TAKE FIVE	AJ Records

US SINGLES

1	2	LE FREAK, Chic	Atlantic
2	3	TOO MUCH HEAVEN, Bee Gees	RSO
3	1	YOU DON'T BRING ME FLOWERS, Streisand/Diamond	Columbia
4	5	MY LIFE, Billy Joel	CBS
5	6	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor
6	4	I JUST WANNA STOP, Gino Vannelli	A&M
7	8	SHARING THE NIGHT TOGETHER, Dr Hook	Capitol
8	12	Y.M.C.A., Village People	Casablanca
9	9	OUR LOVE, DON'T THROW IT ALL AWAY, Andy Gibb	RSO
10	13	HOLD THE LINE, Toto	Columbia
11	18	OOH BABY BABY, Linda Ronstadt	Asylum
12	16	HOW YOU GONNA SEE ME NOW, Alice Cooper	Warner Bros
13	19	PROMISES, Eric Clapton	RSO
14	7	TIME PASSAGES, Al Stewart	Arista
15	10	MACARTHUR PARK, Donna Summer	Casablanca
16	11	STRANGE WAY, Firefall	Atlantic
17	21	WE'VE GOT TONIGHT, Bob Seger	Capitol
18	31	SEPTEMBER, Earth, Wind & Fire	Columbia
19	26	A LITTLE MORE LOVE, Olivia Newton-John	MCA
20	45	PLEASE COME HOME FOR CHRISTMAS	Eagles
21	23	I'M EVERY WOMAN, Chaka Khan	Warner Bros
22	28	EVERY 1'S A WINNER, Hot Chocolate	RAK
23	25	NEW YORK GROOVE, Ace Frehley	Casablanca
24	17	SWEET LIFE, Paul Davis	Bang
25	27	BICYCLE RACE/FAT BOTTOM GIRLS	Queen
26	30	SHAKE IT, Ian Mathews	Mushroom
27	41	LOTTA LOVE, Nicolette Larson	Warner Bros
28	32	FIRE, Pointer Sisters	Planet
29	14	HOW MUCH I FEEL, Ambrosia	Warner Bros
30	35	I WAS MADE FOR DANCING, Leif Garrett	Scotti Bros
31	15	STRAIGHT ON, Heart	Portrait
32	40	DON'T HOLD BACK, Chanson	Arvola
33	34	INSTANT REPLAY, Dan Hartman	Blue Sky
34	39	I WILL BE IN LOVE WITH YOU, Livingston Taylor	Epic
35	37	MY BEST FRIEND'S GIRL, Cars	Elektra
36	22	PART TIME LOVE, Eton John	MCA
37	48	A MAN I'LL NEVER BE, Boston	Epic
38	42	THE GAMBLER, Kenny Rogers	United Artists
39	43	TAKE ME TO THE RIVER, The Talking Heads	Sire
40	-	DO YOU THINK I'M SEXY, Rod Stewart	Riva
41	50	DON'T CRY OUT LOUD, Melissa Manchester	Arista
42	46	MARY JANE, Rick James	Gordy
43	53	HOME AND DRY, Gerry Rafferty	United Artists
44	56	GOT TO BE REAL, Cheryl Lynn	Columbia
45	49	ONE LAST KISS, J. Geils	EMI
46	47	HOLD ME TOUCH ME, Paul Stanley	Casablanca
47	52	YOU THRILL ME, Exile	Warner/Curb
48	59	THE DREAM NEVER DIES, Cooper Bros	Capricorn
49	54	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH, Meat Loaf	Epic
50	61	RADIOACTIVE, Gene Simmons	Casablanca

US DISCO

1	1	LE FREAK, Chic	Atlantic
2	3	SHAKE YOUR GROOVE THING, Peaches & Herb	Polydor
3	2	CRUISIN', Village People	Casablanca
4	4	CONTACT, Edwin Starr	20th Century
5	5	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY), The Roots	A&M
6	12	FLY AHEAD, Voyage	Marlin
7	7	JE SUIS MUSIC/LOOK FOR LOVE, Cerrone	Cotillion
8	16	I WILL SURVIVE/SUBSTITUTE, Gloria Gaynor	Polydor
9	11	SINNER MAN, Sarah Dash	Kirshner
10	10	I LOVE THE NIGHT LIFE (DISCO ROUND), Alicia Bridges	Polydor
11	9	YOU STEPPED INTO MY LIFE, Melba Moore	Epic
12	14	HOT BUTTERFLY, Bionic Boogie	Polydor
13	13	DOIN' THE BEST THAT I CAN, Bertie LaVette	West End
14	6	MY CLAIM TO FAME, James Wells	AVI
15	17	HOLD YOUR HORSES, First Choice	Salsoul
16	18	IF THERE'S LOVE, Amant	TK
17	8	MACARTHUR PARK SUITE, Donna Summer	Casablanca
18	20	GOT TO BE REAL, Cheryl Lynn	Columbia
19	21	FEED THE FLAME/LEARNING TO DANCE/ALL OVER AGAIN, Lorraine Johnson	Prelude
20	19	DON'T HOLD BACK/I CAN TELL, Chanson	Arvola

US ALBUMS

JUICY LUCY

QUIDS IN

IT MAY be the season of goodwill and all that, but there's always scandal, violence and sex. Disgusting isn't it? Let me tell you about it.

THE PARTY poop prize goes to the recipient of a Virgin Christmas card who graced to the law about their joke (and obviously fake) £20 note which was pasted inside. The boys in blue (and until now I've loved men in uniform) haven't been impressed with the seasonal spirit and have informed the Director of Public Prosecutions about the card. They phoned Simon Draper at Virgin to tell him it's illegal to make a facsimile of the note of the realm and that the company may expect to be sued over the matter. And a Happy Christmas to you too chaps.

AND NOW to a few others we hope will choke on their plum pudding: a bunch of hooligans set upon RM's own and very wonderful Ronnie Gurr at the Valves' gig at the Nashville on Monday night. This followed a disagreement young Ronnie had with one of their number earlier in the evening. Our little Scottish scribe thought the matter was at an end, but he hadn't reckoned on the skinhead having so many friends and they all waited their chance and jumped him at the end of the gig. Eight to one — they don't believe in missing, do they? Ronnie, who was kicked in the head, fortunately wasn't too messed up (such a pretty young face) and will be back with us soon.

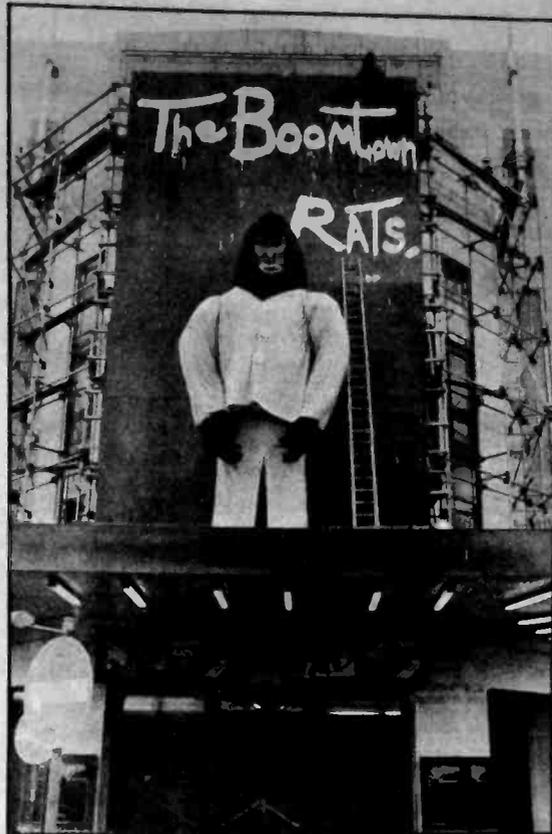
ALSO on the injured list is Paul Martinez, bass player with John Otway's band Mind you. It was really his own fault, silly chap. Otway and the band decided to make their appearance at The Venue one to remember, and agreed to make a spectacular leap all together, off a 12 foot scaffolding rig, while still playing their instruments. Bright, aren't they? And I have to admit, it looked

looked impressive. After the gig however, Paul collapsed in the street, obviously in pain. He was whisked off to St Thomas' hospital where it was diagnosed he had broken both his feet. Not content with crippling his bassist, Otway turned his manic intentions to an Australian TV crew, who were trying to film him in Hyde Park on Sunday. A cameraman took off after Otway, to get a motion picture shot... and fell over a park bench. He smashed an £8,000 camera and badly injured his hand. I won't be seeing you around this Christmas John. Sweetie, I want to be in one piece for the New Year.

AND YET MORE party poops. This one (and may his paper hat catch fire) lives somewhere near Maidstone in Kent and was lurking around during a gig the Ian Gillan band played down there. While the band were on, he broke into Gillan's Rolls and nicked his credit cards and £100.

I TELL you, my heart was lifted (unlike my face, though some might try to tell you otherwise) when I heard about Rod the - show - must - go - on Stewart. He was involved in an accident while travelling down the motorway in his Rolls, but fortunately escaped unhurt (if you're wondering what to get him for Christmas, try a new wheel for the car). The police (them again!) turned up and rushed him to the concert in Birmingham, just in time to go on. A spokesman said: "You'd have to knock him out to stop him going onstage." No offers, please, I think he's a dear chap.

IF ANYONE finds a copy of the Throbbing Gristle album, a bundle of singles and a bank book lying in the Edgware Road, would they please return them to RM reporter Chris Westwood, who was recently lying with them. Fortunately, he was discovered by another member of staff (a sober one) who picked him up and took him home. Westwood, who now appears to be relatively sobered up (at least for



NOT MUCH of a likeness of Bob Rat, is it? But while the fans went ape for The Rats for both their concerts at The Rainbow last week, residents of Finsbury Park pondered over the connection between apes and rodents. So far there appears to be none. Incidentally, it took ten pairs of Fingers' pyjamas to clothe the simian model.

the next hour) says he will buy the finder a drink. A small one. VIRGIN spokesman Al Clark would like it known that his artist Alan Platt (drummer with the Solid Senders) is definitely NOT the Clifton rapist. And if you hadn't thought he was anyway, let me explain. The band played a gig in Bristol last week and afterwards, the susceptible Platt agreed to go along to a party with a whole lot of people he'd never seen before. The party didn't turn out to be quite the Whoppee he had in mind, so he got drunk to counteract the boredom.

As he needed a bed for the night, he was taken to another house round the corner where he passed out. He crashed out. Next morning, he came home to London and forgot the whole sorry affair, but while he slept, a dastardly deed had been done in a nearby street — the Clifton rapist had struck again, and police were asking which strangers had been in the neighbourhood. The party goes could think only of the hapless Platt, who got a call from the law (them again). However, he was able to establish his innocence when he said he was wearing his well known leather jacket, which everyone could vouch for. Rapists, it seems go in for anoraks. If I were you, and were intending to venture into the Clifton area, I wouldn't wear an anorak, dears, no matter how cold it is.

I CAN tell you that the Darts are absolutely livid with Bruce Forsyth. They recorded a slot for his Big Night Out show (and watch that poop) but it was dropped and will never see the light of day. They were told that they were dropped because Bruce's mike wasn't working properly (huh!) and are peaved that neither he nor the toothy Angela have been in touch over the matter. "And it was our biggest TV spot," complained Darts' manager Bob England. I thought they'd had their biggest spot in Spain (you remember that little contretemps...?)

AREN'T YOU thrilled to know that Mike Oldfield has got his wings? And it's nothing to do with his samuiliness. Our reclusive turned exhibitionist has been taking flying lessons and at the weekend, passed his flying exam. However, I

IF I hadn't thought John Lydon was a wimp after hearing his Public Image album, I do now. On being invited to our sure-to-be-wonderful staff party (a glittering affair, unlike some of the record company ones) he said he didn't want to come in case he got insulted. Diddums, I didn't think it bothered him. It certainly didn't before.

I'M SURPRISED that Ariola thought there party would swing without me, but then some people never learn. When they handed out the invites to their party at the Dial 9 club, they wrote on them "Invite one only — not transferable". So the intrepid RM staffers were forced to make their entrance via the backdoor, not a route to which I'm accustomed. And I'm not sorry I missed Host Gossp's routine (which lasted only seven minutes (one record) because the dance floor was too small for them to do their whole routine. The free drinks were stopped at 11pm and then they tried to charge us £2.00 for a tomato juice and a tonic water. Outrageous. We left. Besides, Child were there, a good enough reason to depart.



NOW IF you were told that two tons of fun were waiting to be collected from the airport, you would do what Sylvester's stage manager did and send an articulated truck, wouldn't you? Unfortunately, the Two Tons of Fun turned out to be Sylvester's two backing singers. They were not amused, but I think it's terribly funny.

A BOOMTOWN RATS' party is not to be missed and apart from us, it wasn't missed by Steve and Midge of the Rich Kids (naturally), an excited Jimmy Pursey who ran around claiming "We've just recorded a number one!", the rest of Sham who were more controlled, a couple of charming Smirks, and Only One (isn't that sad?) and Phil Lynott (well, what a surprise). My heart broke for the Young Ones who say they can't get any gigs and can someone please give them work. The Smirks, also in need of some cash, are spending Christmas in Paris, busking. Oh yes, and Billy Idol was there, being rather boring again.

IF ALL this talk of rapists, policemen and thugs has depressed you, let me pass on some festive jokes to cheer you up. From Bob Geldof: "A little Indian brave asks his father 'Dad, why do you give your children such poetic names?' And his dad says, 'Well son, when your little sister was born, your mum looked out of the tepee and the first thing she saw was the grass outside. And that's how she came to be called Little Green Grass. Then when your little brother was born, she looked out of the tepee and she saw the forest. That's how he came to be called Tall Tree.' Dad looked at the little brave and goes on, 'Why do you ask Two Dogs Screwing?' FROM THE Smirks: "Jesus goes into the Holiday Inn, walks up to the reception desk and throws a handful of nails onto the desk. He turns to the receptionist and says: 'Can you put me up for the night?'" FROM Jimmy Pursey and Sham: "If we all had B.O. — would it be Sham-poo?" Well I didn't say they'd be funny. Have a wonderful Christmas darlings, byebye



IF YOU'VE nothing better to do on Saturday afternoon (and I certainly have) you can watch ITV's World Of Sport and see Rick Wakeman's sponsored horse race. He's flying in specially from Switzerland, not to run personally, but to go with some showbiz chums to see the race at Towcester. It's called the Rick Wakeman Handicap Hurdle. Frankly, I wouldn't say his handicap was a hurdle...



D. WATKINS



M. DALY



A. CLAYDON

THE WINNERS of the Record Mirror Wax Dash (no, it doesn't mean we polished the floor to speed 'em up) got their chance to tear round the Harlequin record shop in Oxford Street to collect as many albums as they could in the time given.

Steve Mann from Sidcup, who's obviously been in training for weeks, came top with 27 albums.

Derry Watkins from Horsham managed to collect 20 albums and Andrew Clayton from Cheshunt gathered 19.

Maureen Daly from Fulham scooped up 12 (we told her to wear her running shoes!) but she says they were all carefully chosen.



STEVE MANN

WE ALL LOVE LUCY SAYS TONY

WELL, naturally. And I even forgive that darling Tony for spelling my name wrongly.

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ROD'S TICKET RAFFLE OFF . . .

ROD STEWART'S New Year's Eve concert tickets will not be sold by a raffle system as was previously announced.

Confusion arose when tickets were sold to Lyceum regulars on a lottery basis as they would have priority. As from today (Wednesday) they are available from the box office on the normal first-come, first-served basis.

Priced at £10.80, they will be limited to three pairs per person to avoid ticket touting.

The concert will also include the dance group, Hot Gossip, and London's Capital Radio DJ, Dave Cash. It starts at 8 pm and runs through to 1 am on New Year's Day.

. . . And his former drummer wins case

STEWART has lost a legal dispute with his former drummer, Mickey Waller, who played as a session musician on his 1973 'Smiler' album.

Waller was due to receive one per cent of the singer's 11 per cent royalties, but was paid a lump sum to avoid delays.

However, Waller claimed a further £6,000 in lost royalties. When the case came to court last week, the judge agreed to a settlement, but no details of the amount have been released.

Greedies in Dublin

THE GREEDIES, formerly the Greedy Bastards and featuring members of the Sex Pistols and Thin Lizzy, follow their recent London Christmas concert (see review page 20) with two gigs in Dublin this week.

The band, led by Lizzy bass man Phil Lynott, appear at the Dublin Stardust Ballroom on December 20 (Wednesday) and 21.

RELEASES

SHAM 89 are currently recording their new single, 'Questions and Answers' due to be released in late January.

AMERICAN singer Valery Carter releases her second album 'Wild Child' on January 19. It is produced by former Elton John keyboard player James Newton-Howard.

HEAVY metal band Judas Priest release a new single 'Take On The World' on January 5. It's backed with two live tracks — 'Star Breaker' and 'White Heat Red Hot' — recorded in America. The single will be available in a 12in limited edition. Judas Priest also plan to record a new live album in Japan early next year, followed by a British tour in May.

REGGAE star John Holt makes a bid for the charts with his new single — a cover of Billy Joel's 'Just The Way You Are' — released on Trojan Records this week.

BRITISH guitarist and singer Tony McPhee, formerly with the Groundhogs, has produced the first single by all-black punk band Pure Hell. The single, entitled 'Hungry Eyes' will contain four tracks and should be available in mid-February when the band return for their second British visit.

NEW Epic Records signing Starjets release their debut single on December 29, entitled 'I Really Doesn't Matter'. The Belfast-based band signed in September, and a debut album is expected early next year.

VIRGIN Records are to release the soundtrack of the film 'Rhythm Of Resistance' on January 5. The film is about contemporary black music in South Africa — shot and recorded in churches, recording studios and village halls. The film will also be previewed on Melvyn Bragg's 'South Bank Show' on ITV on January 14.

SINGLES from Jean Michel Jarre ('Equinoxe 5'), Barclay James Harvest ('Lovin' Is Easy') and the Rubinoos ('Falling In Love') are all part of Polydor's post-Christmas release schedule — all available from December 29.

NEW signing to Charly Records, the London-based three-piece the Softies, release their debut single next week. The single contains three tracks — 'Killing Time In Soho', 'Whisky Man' and 'Something Gonna Change', and it will be followed by the first album, 'Nice 'n' Nasty' on January 12.

LATEST single from chart funksters the Olympic Runners is 'Sir Dancealot', c/w 'God Bless You' and out next week.

FINGERPRINTZ, recently to Virgin Records, release their first single, entitled 'Dancing With Myself', on January 5. The band are planning to tour in the New Year.

JAMAICAN singer Al Campbell releases a new album — 'Mr Music Man' — on Manic Records next week. It was produced by U-Brown and recorded at Kingston's Channel One studios.



BONEY M WOW THE RUSSIANS

BONEY M, still number one in the charts with 'Mary's Boy Child', are back in Germany after a triumphant visit to Russia.

The group played in Moscow for ten nights. But Boney M's Liz Mitchell said: "It was exhausting, we played two shows every night — and then we were expected to attend Embassy parties."

But the shows appeared to be a success, with

more people outside than watching the concerts — although temperatures were well below freezing.

And on the last night the show was beamed to America live by satellite by the NBC broadcasting network.

Boney M's concerts attracted American journalists who flew into Moscow especially to see them.

CLASH GIG OVERSOLD

ABOUT 100 fans hoping to see the Clash at the London Music Machine on Tuesday were disappointed after the Music Machine management "oversold" the venue.

The GLC requirements laid down that the capacity for the Music Machine was 900 people — and over 1,000 tickets were sold.

A spokesman for the Clash emphasised that the discrepancy had nothing to do with the band, and that no blame could be levelled at them. However, disappointed punters from Tuesday will now be able to trade in their unused tickets at the London Lyceum for an extra concert laid on by the Clash to compensate disgruntled fans.

The concert will take place at the Lyceum on January 3, following concerts taking place there on December 28 and 29.

The Music Machine management have apologised to fans who were turned away at the door on Tuesday. They said refunds were given to ticket holders who wanted them.

Gen X go for colour

GENERATION X release a new single from their forthcoming LP on January 5. Entitled 'King Roker', it will be available in pink, yellow, orange, red and green vinyl.

The album, as yet untitled, is produced by former Mott the Hoople star Ian Hunter.

Generation X are currently planning a 20-date British tour, scheduled to start in February.

Gaynor tour

GLORIA GAYNOR and the Chi-Lites undertake a three week tour in the new year.

It kicks off with two dates at London's Rainbow Theatre on January 26 and 27. Other dates so far confirmed are: Coventry 28, Edinburgh Usher Hall 31, Paignton Festival Theatre February 3, Bristol Colston Hall 4, Portsmouth Guildhall 7 and Sheffield City Hall 9. More dates are yet to be confirmed.

The tour coincides with Gloria Gaynor's new single, 'I Will Survive' released on January 19. A February album follows

Jacksons' February tour

THE JACKSONS are to tour Britain next February.

The group, who were recently in the charts with 'Blame It On The Boogie' play the following dates: Sheffield Fiesta Suite February 13, Glasgow Apollo 16, Manchester Apollo 17, Birmingham Bingley Hall 18, Leicester De Montfort Hall 20, Cardiff Sophia Gardens 21, London Rainbow 23 and 24 and Poole Art Centre 25.

Marvin Gaye album

MARVIN GAYE releases his first studio album for two and a half years on January 5.

Entitled 'Here My Dear', is a concept album on the common theme of love. But it revolves round his break up and divorce from his former wife, Anna.

The whole album has been completely written and produced by Gaye, for the first time since his critically acclaimed 'What's Going On'.

Three Degrees 'in love'

THE THREE DEGREES release their follow-up to their chart single 'Giving Up Giving In' next month. 'Woman In Love' will be available on January 5.

The trio also due to undertake a long tour of Britain early next year. No dates have been confirmed, although they are expected to be announced shortly.

Randy Newman on TV

RANDY NEWMAN has had an hour-long musical documentary on his work filmed by Granada Television.

It includes excerpts from his Liverpool concert in May this year and will be screened at 11.15pm on January 2.

Marley stirs it

BOB MARLEY and the Wailers release a live version of 'Stir It Up' — taken from his current live double album 'Babylon By Bus' — on January 12.

IN BRIEF

XTC will be spending New Year in New York. The Swindon-based band will be making their debut US appearance as guests of Talking Heads on New Year's Eve in New York. They follow with three nights, headlining, at CBGB's.

'JUBILEE' star Toyah Wilcox and her band have signed to Safari Records, and will be recording an album and a single early next year. A small tour is also planned for January.

CHRIS SPEDDING, who has now finished his new album 'Guitar Graffiti' (to be released next February) has also been working on a new album with Robert Gordon — who split with his partner Link Wray earlier this year. The new duo are also considering touring Britain early year at a series of "prestigious" venues.

BETHNAL open the new series of BBC 2's 'Rock Goes To College' in the New Year. Their concert will be screened on January 6.

UFO have replaced guitarist Michael Schenker with ex-Lone Star guitarist Paul Chapman. Schenker's departure is apparently due to "health problems", and he's currently undergoing treatment for alcoholism and drug problems.

EATER have split up, and from their label, 'The Label'.

Andy Blade is currently working on demo tapes with Brian James, formally with the Damned. They are looking for a keyboard player and Andy Blade can be contacted at: 5 Russell Lane, London N20.



BILLY JOEL: six dates

FIRST UK TOUR FOR JOEL

BILLY JOEL is to play his first British tour in February. His only other appearance in this country was last February at London's Drury Lane Theatre. The tour comes at a time when his single, 'My Life' and album, '52nd Street' are both high in the charts, and comprises of six dates: Newcastle City Hall February 20, Edinburgh Usher Hall 21, Manchester Apollo 22, Birmingham Odeon 24, Bristol Colston Hall 25 and London Albert Hall 26. Tickets for the Manchester and Edinburgh go on sale December 20, Birmingham on the 22nd and the Albert Hall on January 8. Details for the Bristol and Newcastle concerts will be announced in local advertisements. Albert Hall tickets are priced at £5, £4.50, £3.75, £2.75 and £1.75. No telephone reservations will be taken.

HOPE AND ANCHOR SPECIAL SHOWS

LONDON rock pub the Hope and Anchor is to present a series of special shows in January called 'Last Year's Festival'. It will be similar to the Front Row Festival of 1977 where an album was recorded featuring the best of all the acts. But there are no plans to record this event. Acts confirmed to appear so far are as follows: Whirlwind, January 1 and 2, The Joe Jackson Band 4, Blast Furnace and NUJ Benefit 7, Leyton Buzzard and The Dogs 9, Warren Harry 11, the Soft Boys 12, Rico 13, After The Fire 14, Sassafras 17, China Street 18, Lew Lewis Band 19, The Troggs 21, Eric Bell Band 25, Sore Throat 26 and 27, the Radiators 28. Other major acts have been approached and further dates are likely to be added.

The Damned ... again already

THE DOOMED have reverted to their original name - the Damned. Their first official date is at the Croydon Greyhound on January 7. This replaces their previously announced Christmas Eve gig at the same venue which has been postponed due to "prohibitive costs". However, the band will still give away singles to the first 250 people through the door on January 7. The single contains two new compositions currently in their live act - 'Love Song' and 'Burglar'.

Frankie's follow up

FRANKIE Miller releases a follow up to his Top 10 single 'Darlin' on January 1. Entitled 'When I'm Away From You' it was written by Miller, with a new recording of his classic 'Ain't Got No Money' on the B-side. This week Miller goes into the studio to record a new album which will be produced by Dave Mackay. The album is due to be released in March.

Earth Wind & Fire tour?

AMERICAN funk giants Earth Wind & Fire, currently in the singles charts with 'September', are being lined-up for a major British tour next year. Record Mirror understands that the band are already pencilled in for at least one concert at the Wembley Arena in March, although no further details or confirmed dates were available at press time.

TOURS

JIMMY CLIFF

JIMMY CLIFF: the Jamaican reggae star plays a one-off concert at London Hammersmith Odeon on January 21 as part of a European tour. Tickets are on sale now priced from £3 to £2.

IAN MATTHEWS

IAN MATTHEWS: recently returned from America plays the following re-scheduled dates: Manchester University December 27, Birmingham Barbarella's 28, London The Venue 31. More dates are to be added to the tour schedule shortly.

FUMBLE

FUMBLE: the supporting band of 'Elvis' fame, whose debut single 'Don't You Hit That Boy' from the musical is released in early January, appear at London Dingwalls on December 22.

IAN GOMM

IAN GOMM: supports the Joe Jackson Band on the following dates: Norwich Boogie House December 20, Elgh Wycombe Nags Head 21 London Hope & Anchor 22, Nashville 23.

LIVE WIRE

LIVE WIRE: London, Clapham Two Brewers December 24, London Hope & Anchor 28, Southend Top Alex 29.

MARQUEE

MARQUEE: the London club includes the following bands for its Christmas specials: Steve Gibbons Band December 20 & 21, Squeeze 22, The Enid 23, The Ian Gillan Band with Strife 27, 28 and 29, No Dice 30.

ULTRAVOX

ULTRAVOX: play a Boxing Day two-gig special at the Marquee, including a special matinee performance for the under 18s, at 3.00pm.

THE RECORDS

THE RECORDS: who release their debut album on Virgin Records early next year won't be joining Sham 69 at the London Rainbow on December 27. Instead they make their American debut with four nights at New York's Bottom Line club.

CHINA STREET

CHINA STREET: now play Rochdale College on December 22, London Hope & Anchor 24, Rock Garden 27, York Revolution 30.

SIMON TOWNSHEND BAND

SIMON TOWNSHEND BAND: London Southbank Polytechnic January 12, Fulham Golden Lion 27, Reading Bulmershe College February 3, Chelmsford College of Education 10, London Ealing College of Education 15, Digby College of Education 16, Harlow Technical College 23, London Golden Lion 24.

LIAR

LIAR: the American Bearsville group release their first single, 'Set The World On Fire' released on January 12, support UFO on their 31-date British tour in January and February.



LIAR: support UFO

GIRLSCHOOL

GIRLSCHOOL: whose new single 'Take It All Away' is released on January 10, play the following dates: Dudley JB's Club January 5, Newport Village Inn 6, Martletwy Cross Hands Inn 13, Seaford Third World 19, Birmingham Bogarts 24, London City Polytechnic 26, Lincoln AJ's Club 27, Great Yarmouth Stars and Garters 31, Norwich Boogie House February 1.

RADIO CAROLINE ROADSHOW

RADIO CAROLINE ROADSHOW: featuring Robb Egen, Robbie Day and Harvey The Rabbit are at: Southend United Football Club on December 20, Maidstone Tudor House 21, Stowmarket Mid-Suffolk Sports Centre 22, Bishops Stortford Rhodes Hall 23, Ashford Kempton Manor 27, Folkestone Ollver La Clique 28, Braintree Institute 29, Cambridge Corn Exchange 30, Birchington Lafayette Club January 4, Chelmsford Chancellor Hall 5, Witham Public Hall 19.

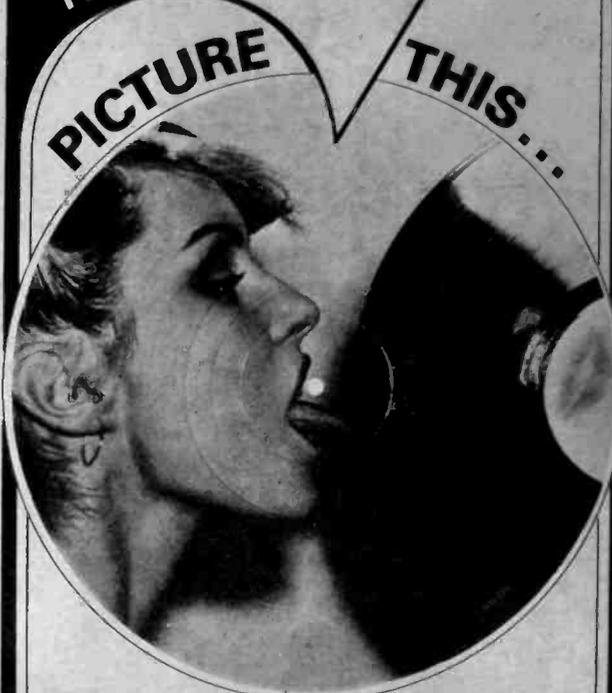
COUNTRY PACKAGE

COUNTRY PACKAGE: a countrybill featuring the Bill Anderson Show, featuring May Lou Turner and the Po' Folks, with Faron Young and the Country Deputies undertakes a British tour next year with the following dates: Belfast Grovesnor Hall February 15, Glasgow Kelvin Hall 16, Aberdeen Capitol 17, Newcastle City Hall 18, Liverpool Empire 20, Peterborough ABC 21, Margate Winter Gardens 23, Ipswich Gaumont 24, London Rainbow 25.

JOY DIVISION

JOY DIVISION: make their London debut at the Hope & Anchor on December 27. They also have two tracks released on the newly formed Factory Records' 'A Factory Sample'.

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And it could so easily happen because we're offering you PARALLEL LINES, BLONDIE'S exclusive PICTURE DISC with Debbie Harry's picture engraved on both sides, including tracks like Picture This, Hanging On The Telephone and Heart Of Glass, specially imported from the States and only a limited number available here in the UK. Just answer the questions below and the first 25 correct answers drawn out of the bag will receive a copy of this unique album.

COUPON

NAME

ADDRESS

Answer the 3 questions below

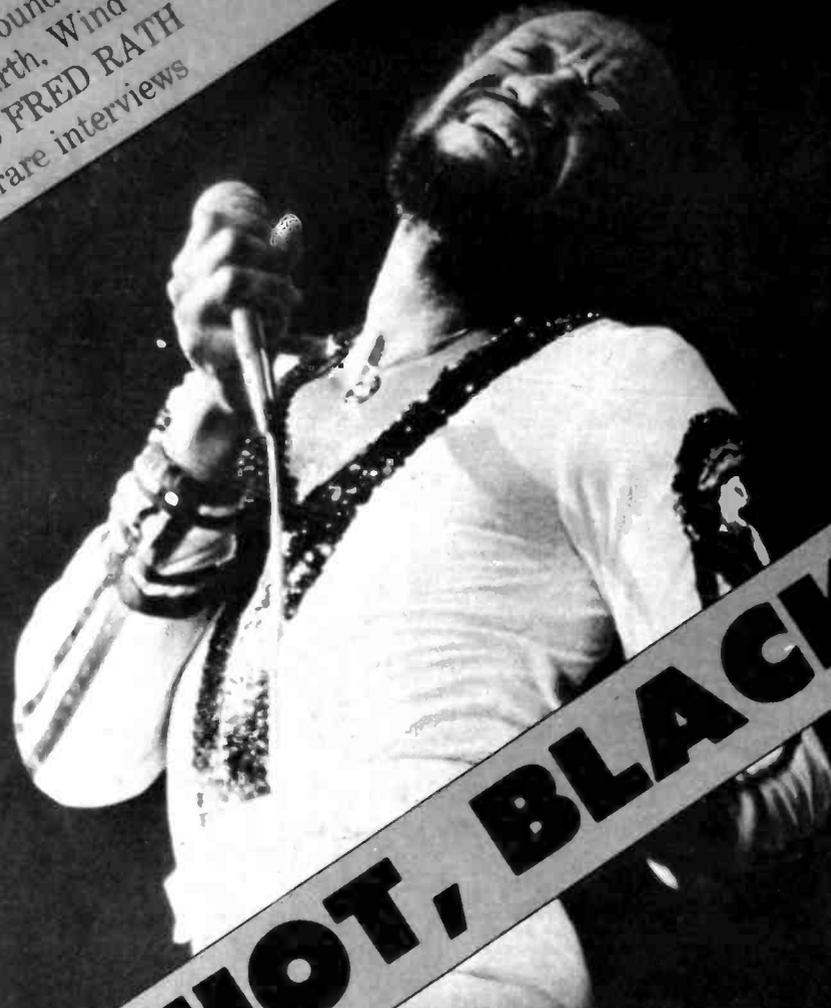
What is the title of Blondie's new single (released on 5th January)?

What is the name of the only English member of Blondie?

Which one of these jobs did Debbie Harry have before joining Blondie? Traffic Warden? Train Driver? or Bunny Girl?

Cut out this coupon and send it to us at Record Mirror/Blondie Competition, PO Box 16, Harlow, Essex CM17 0HE to reach us not later than 14th January

Maurice White, founder and leader of Earth, Wind and Fire, talks to FRED RATH in one of his rare interviews



WHITE HOT, BLACK FIRE

IT SEEMS ironic that it has taken six years, four double platinum, one platinum and two gold albums for Earth, Wind and Fire to have a 'Best Of . . .' album on the market, for since 1972 they have been setting standards that other bands still find hard to follow.

At the helm of E, W & F arguably the premier black music group in the world, is the reclusive Maurice White. Founder, producer, songwriter and vocalist — a man of enormous energy — he rarely gives interviews, preferring a private life filled with spiritual meditation and an interest in pyramidal geomancy. It is perhaps fitting, therefore, that the chance of a meeting with this guru of modern music should come to fruition in a windowless box 150ft up in the air at Century City, the new business metropolis of Los Angeles.

On the sixth floor of CBS West Coast headquarters in a little ante

chamber was a table laden with cheese and Perrier water, two chairs and Maurice White, who proved to be a most amenable, if not shy, man who answered a lot of curious questions with an equal curiosity as to why anyone would want to ask them.

"I suppose 85 per cent of it was my idea at the start. I began with the basic idea of a band that could appeal to a mass audience, playing what I would call 'spectrum' music — that is, something comprised of all music, whether it be classic or blues or jazz or rock or whatever and fusing it all into one unique expression. This is what EWF is all about."

EWF came about after Maurice had been a staff drummer at Chess records and toured with Ramsey Lewis, and the original line-up included Ronnie Laws, guitarist Roland Bautista and Jessica Cleaves. It wasn't easy at the beginning.

"It's been a long haul, and even now it isn't easy with such a big group keeping it all together. I must say though that we have been fortunate in that we have always been able to work a lot and adapt our lifestyle to this reality."

"We had some hard times at the beginning — a lot of them — especially financially. You have to stick together and there has to be a leader; I formed the band so I kind of elected myself, I guess!"

"In the beginning we didn't have hit records, it took a long time for us to emerge as hit record artists.

The only thing we had was that live audience, and we had to go for it.

"Personally I had always been into the theatre and that's where I came from, making a contribution through theatrics just to keep those eyes on the stage — we didn't have a record that you'd be familiar with, but we'd make you watch us all night! That's how it started, and the seed was planted with the idea of evolving a really fantastic stage show later on."

There's no trouble with hit records these days, but the stage show has developed into one of the most spectacular to be seen anywhere, and unlike many bands who put on a big 'show', it's not to the detriment of the music or to cover up any musical deficiency.

Earlier this year they played the cavernous Forum in LA and while the show was quite incredible, the sound was perfect and the musicianship as superb as it is on record.

"After you reach a certain stage you get people who can handle it for you. We've got a huge crew now — I would say between 40 and 60 people — and we have to travel by road, we've got five semi's (articulated lorries) and two or three coaches."

EWF will be bringing a new show over to Britain when they tour (tentatively set for February) and it will challenge anything Queen or anyone else can offer. Black music, in the hands of bands like EWF is becoming universal in appeal, but does it lose any of its roots on the way?

"I feel that pop music and R&B, well, so-called R&B, has all evolved out of an American Experience. A lot of it goes back to the blues and maybe beyond that to old time jazz, so what has happened is that all the music that we do has evolved from past experience. For instance, our music might be more appealing now, but only because of something that we have felt."

"None of our songs are prepared with trying to get a cross-over in

our minds, our objective from the beginning has been to achieve a total universality. So the objections from this or that opinion have been there all the time, it's just that through time the records have got more exposure, but the quality of the music hasn't changed, it has probably matured. The bottom line of the music hasn't changed, it's just the same."

"I don't think it matters whether a band and its music is black or white or mixed, because the generation we have now is much more into a universal consciousness rather than the old separatism, and the music is going after that too. That's why I relate to our music as spectrum music and we're consciously dealing with it on that level because it's a natural way of doing it today."

"The Best Of . . ." compilation (significantly subtitled Volume One) reflects the growing appeal of EWF music and message over the years. From the Rock Award winning 1975 album 'That's The Way Of The World' comes the title track (another Rock Award), 'Shining Star' (Grammy Award), and 'Reasons'. From 'Spirit', also released in 1975, comes 'Singasong', 'Getaway' and 'Can't Hide Love' (Grammy Award for Vocal Arrangement), from the 1977 'All 'n All' there's 'Fantasy', and finally the band's new single 'September', another new title, 'Love Music', and 'Gotta Get You Into My Life' from the Robert Stigwood film version of 'Sgt Pepper'.

Such is their presence that all of these tracks will spark some recognition, even if they were not all hits in Britain. Even if you don't recognise the song, you'll recognise the band — due mainly to the distinctive production of their records by Maurice White under the banner of Kalimba Productions.

Together with an arranger who gets credits as TOM TOM 84 (who turns out to be an old school friend

of Maurice's called Tom Washington), all EWF records have a certain sound that is as identifiable as Old Motown.

Kalimba, of course, has also worked its magic for various other artists — notably Deniece Williams, Ramsey Lewis and a new band, Pockets.

"Kalimba came about quite unintentionally as a by-product of EWF, but now it has its own office. It's very beautiful to me, and we've been able to help a lot of other artists through. What we try to do is help the artist by tuning in to them. We try and make sure the sound is clean, that's our main objective, the engineer and I, and our mix usually has a certain kind of texture — what we are dealing with is our sense of quality."

"There's no set way of doing it; we use the same machinery as everybody, except a few equalisers that the engineer custom builds, and we use different studios."

We are in the process of building our own studio however, but I think the main reason for that 'sound' is the fact that the engineer and I have worked together for about four years now and we have built a 'sound' together.

"Right now, we are working on the next EWF album. I don't have a title for it at the moment, but it's taking the nature of being a very aggressive work. We're fusing and changing a lot of things, going in different directions some of which have been done before, but not with our approach. It's hard for me to say what it will end up as, because I don't know myself yet. Maybe in the next few weeks it will totally expose itself to me! All I know is that it's strong."

So, one 'Best Of . . .' compilation and a new set in the works should mean a good start to their tour in the spring.

Whatever your reaction to Clinton's mob of Parliament freaks, be prepared for something completely different, as there is only one Earth, Wind and Fire.

clout

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PRIME CUTS

WITH no clear leaders in the field this year it was anybody's guess as to who would top Record Mirror's staff polls. As the result shows it's been a good year for American girls, Patti and Debbie, and young English bands, the Jam, Elvis and the Clash. Points were awarded on a preference basis this year, i.e. ten points for a number one, down to one point for a number ten. How do the results compare with your top singles and albums of '78?

TOP 10 SINGLES



PATTI SMITH

- | | | |
|----|---|----------|
| 1 | BECAUSE THE NIGHT, Patti Smith | Arista |
| 2 | DOWN IN THE TUBE STATION AT MIDNIGHT, Jam | Polydor |
| 3 | SHOT BY BOTH SIDES, Magazine | Virgin |
| 4 | SHAME, Evelyn 'Champagne' King | RCA |
| 5 | BAKER STREET, Gerry Rafferty | UA |
| 6 | KU KLUX KLAN, Steel Pulse | Island |
| 7 | TVOD/WARM LEATHERETTE, The Normal | Mute |
| | RAT TRAP, Boomtown Rats | Ensign |
| 9 | I DON'T WANT TO GO TO CHELSEA, Elvis Costello | Radar |
| 10 | RIVERS OF BABYLON, Boney M | Atlantic |
| | SULTANS OF SWING, Dire Straits | Vertigo |
| | JUST THE WAY YOU ARE, Billy Joel | CBS |

Two titles tied for 7th position and three for 10th position.

TOP 10 ALBUMS



THE JAM

- | | | |
|----|---|--------------|
| 1 | ALL MOD CONS, Jam | Polydor |
| 2 | DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen | CBS |
| 3 | BIG WHEELS OF MOTOWN, Various Artists | Tamla Motown |
| 4 | PARALLEL LINES, Blondie | Chrysalis |
| 5 | THIS YEAR'S MODEL, Elvis Costello | Radar |
| 6 | GIVE 'EM ENOUGH ROPE, Clash | CBS |
| 7 | LIVE AND DANGEROUS, Thin Lizzy | Vertigo |
| 8 | THE STRANGER, Billy Joel | CBS |
| | DAVID JOHANSEN, David Johansen | Blue Sky |
| 10 | FOOL AROUND, Rachel Sweet | Stiff |

Two titles tied for 8th position.

BARRY CAIN

ALBUMS

- | | | |
|----|---|----------------|
| 1 | DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen | CBS |
| 2 | ALL MOD CONS, The Jam | Polydor |
| 3 | LIVE AND DANGEROUS, Thin Lizzy | Vertigo |
| 4 | LIVE, The Tubes | A&M |
| 5 | ANOTHER MUSIC IN A DIFFERENT KITCHEN, Buzzcocks | United Artists |
| 6 | ALL 'N' ALL, Earth Wind & Fire | CBS |
| 7 | GIVE 'EM ENOUGH ROPE, The Clash | CBS |
| 8 | BLACK AND WHITE, The Stranglers | United Artists |
| 9 | STEELEY DAN'S GREATEST HITS | ABC |
| 10 | SATURDAY NIGHT FEVER SOUNDTRACK | RSO |

SINGLES

- | | | |
|----|---|----------------|
| 1 | DOWN IN THE TUBE STATION AT MIDNIGHT, The Jam | Polydor |
| 2 | JUST THE WAY YOU ARE, Billy Joel | CBS |
| 3 | FIVE MINUTES, The Stranglers | United Artists |
| 4 | INSTANT REPLAY, Dan Hartman | CBS |
| 5 | PUBLIC IMAGE, Public Image | Virgin |
| 6 | YMCA, Village People | Casablanca |
| 7 | TAKE ME I'M YOURS, Squeeze | A&M |
| 8 | IF THEY KIDS ARE UNITED, Sham 69 | Polydor |
| 9 | PROVE IT ALL NIGHT, Bruce Springsteen | CBS |
| 10 | BECAUSE THE NIGHT, Patti Smith | Arista |

BEST GIG OF 1978: BRUCE SPRINGSTEEN IN LARGO, MARYLAND IN NOVEMBER.

BEST LIG OF 1978: THE STRANGLERS IN ICELAND.

BORE OF THE YEAR: TOM ROBINSON

HOPE FOR 1979: NEIL JEFFRIES.

JOHN FREWIN

ALBUMS

- | | | |
|----|--|-------------|
| 1 | JESUS OF COOL, Nick Lowe | Radar |
| 2 | REAL LIFE, Magazine | Virgin |
| 3 | FOOL AROUND, Rachel Sweet | Stiff |
| 4 | PARALLEL LINES, Blondie | Chrysalis |
| 5 | THIS YEAR'S MODEL, Elvis Costello | Radar |
| 6 | BIG WHEELS OF MOTOWN, Various Artists | Motown |
| 7 | GHOSTS OF PRINCES IN TOWERS, Rich Kids | EMI |
| 8 | DAVID JOHANSEN, David Johansen | CBS |
| 9 | GIVE 'EM ENOUGH ROPE, The Clash | CBS |
| 10 | WAVELENGTHS, Van Morrison | Warner Bros |

SINGLES

- | | | |
|----|---|------------------------|
| 1 | BIRDLAND, Weather Report | CBS |
| 2 | BECAUSE THE NIGHT, Patti Smith | Arista |
| 3 | MISS YOU, Rolling Stones | Rolling Stones Records |
| 4 | B-A-B-Y, Rachel Sweet | Stiff |
| 5 | BAKER STREET, Gerry Rafferty | United Artists |
| 6 | THE DAY THE WORLD TURNED DAYGLOW, X-Ray Spex | EMI Int |
| 7 | KU KLUX KLAN, Steel Pulse | Island |
| 8 | DENIS, Blondie | Chrysalis |
| 9 | PUBLIC IMAGE, Public Image Limited | Virgin |
| 10 | IS SHE REALLY GOING OUT WITH HIM, Joe Jackson | A&M |

BEST GIG: DAVID JOHANSEN, THE VENUE, LONDON

BEST LIG: CHRYSALIS, DARTS MATCH

BORE OF THE YEAR: ME, DRUNK AT THE BEST LIG

HOPE FOR 1979: THE TOURISTS AND MY LIVER.

MIKE GARDNER

ALBUMS

- | | | |
|----|--|------------|
| 1 | HERMIT OF MINK HOLLOW, Todd Rundgren | Bearsville |
| 2 | DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen | CBS |
| 3 | THIS YEAR'S MODEL, Elvis Costello | Radar |
| 4 | ANOTHER MUSIC IN A DIFFERENT KITCHEN, Buzzcocks | UA |
| 5 | DO YOU WANNA GET FUNKY WITH ME, Peter Brown | TK |
| 6 | THE MODERN DANCE, Pere Ubu | Mercury |
| 7 | HANDSWORTH REVOLUTION, Steel Pulse | Island |
| 8 | WHITE MUSIC, XTC | Virgin |
| 9 | HEARTS OF STONE, Southside Johnny and the Asbury Jukes | Epic |
| 10 | GO 2/GO +, XTC | Virgin |

SINGLES

- | | | |
|----|---|----------------|
| 1 | BECAUSE THE NIGHT, Patti Smith | Arista |
| 2 | SHAME, Evelyn 'Champagne' King | RCA |
| 3 | I DON'T WANT TO GO TO CHELSEA, Elvis Costello | Radar |
| 4 | BOOGIE OOGIE OOGIE, Taste of Honey | Capitol |
| 5 | WHAT A WASTE, Ian Dury | Stiff |
| 6 | BACK A YARD, In Crowd | Capitol |
| 7 | FOR YOU, Judy Tzuke | Rockall |
| 8 | JILTED JOHN, Jilted John | EMI Int |
| 9 | SOLITARY CONFINEMENT, Members | Stiff |
| 10 | EMERGENCY, 999 | United Artists |

BEST GIG: BOB DYLAN, EARLS COURT (12ND NIGHT)

BEST LIG: OLYMPIC RUNNERS/KANDIDATE, PANTILES, BAGSHOT SURREY.

BORE OF THE YEAR: WATCHING THE DEFECTIVES-GOB AND LOB MISSILES OF VARIOUS CONSISTENCIES AT THE STAGE. ALSO,

CONTINUED PAGE 10

CHAKA KHAN CAN

It's taken a long time, but Chaka Khan has finally made it on her own and seven months pregnant too. FRED RATH spoke to her before she came to Britain

WELL, SHE'S finally done it. Ever since 1974 and the album 'Rufus' it has always been '... Featuring Chaka Khan' or '... With Chaka Khan', and it's no wonder that rumour has been widespread about a possible split between Rufus and their diminutive lead vocalist who has been known to send the most worldly of men into 'delirium tremens'.

Now it's out, the first solo album from Chaka Khan, and as a chaser she also has a monster smash single, 'I'm Every Woman' riding pop and R&B singles charts. She toured the States in early December, and is currently in Britain and Europe for some TV appearances — despite the fact that she is expecting a baby in March.

In the rarified and wood-paneled atmosphere of her management company, Chaka seems oddly out of place as she bounces in with a load of shopping and her sister Taka Boom, effervescing on a natural high of a new album, new record company and new baby on the way. In view of the fact that she has had her own separate management for a couple of years now, the move has been a long time coming.

"Yeah, you're right — yours is the first sober attitude I've heard lately." She grins in agreement. "Most people ask me what made me decide to do it and why now? It was almost like a set up wasn't it?"

"You know, I felt pretty lucky with those guys; I felt that we had something magical together, and I still feel that way, and I think it all started building up in my mind after the last album we did together, 'Street Player'. That made up my mind to make the move, because I didn't like a lot of the material on that album. When it gets to that, I figure that something is getting stunted. I liked all the tracks, but I didn't like all the lyrics, like 'Blue Love' — that's not my kind of song. I used to adlib a lot on stage when we performed them.

"We are all still good friends and I will still be recording with them, but I won't be going out on the road any more — that would be self-defeating. They are doing a final mix on their new album and it's sounding really good. I've only got Tony (Maiden) on my album, doing a guitar solo on one song."

The new album, recorded at Atlantic Studios under the directing hand of Arif Marden has a line-up that suggests that Chaka has replaced Ben E. King in front of

the Average White Band.

"Looks like it doesn't it? They're on almost every cut — Steve, Hamisch, they're all wonderful guys. We became like one group when we were recording. They're still so untouched by it all, they're just basic, beer drinking, beautiful people. Arif too, he's a fantastic human being — I can't say enough about him. He was the catalyst.

"We thought it beneficial to be where he felt at home — which is Atlantic studios — and it worked out great. I have a hard time recording in L.A., so close to home, because the sessions tend to turn out into party scenes. It was much better for my head to get away and concentrate on my work.

"It was fantastic having so much creative control over what was happening. When I first split from Rufus I felt as if I had lost my right arm. I had all these feelings of insecurity like y'know, totally alone out there, naked if you like. When I got in the studio with Arif I expected guidance from him, but I didn't get it. It was good for me even if I was beating my head against the wall a lot.

"He's like a fantastic uncle figure — quiet, a heart of pure gold — and in the month-and-a-half, or however long it took to do the album, I suppose we spoke maybe a thousand words to each other. That's not much at all — most of our communication was looks and shrugs. He laid back and let me work it all out, but he was there supporting me all the time, offering things when they were needed.

"Right now we (my band) are rehearsing. It's hard to say how I feel about being out on the road on my own because this is my first 'job'. Recording was a lot of fun — I explored a lot of myself, but it's a little early to know as far as live performances are concerned.

"I have formed my own band and it's a permanent band, not just for a tour, and they sound great. I've got four horns, background vocalists, and my brother is on bass. They're great musicians, and there's no problem at all in living up to the music on the album.

"In case you hadn't noticed I've got another baby on the way, it's due in March. I know that I'm going to have to take it easy and get a lot of rest 'cos it'll be due in two months. Just working and sleeping, that's all I'll be doing while I'm in Britain!"

Just how Rufus will fare without Chaka nobody knows (probably quite well), but Chaka is already doing fine on her own. While it's a pity that such a successful partnership split up, the music that comes out of the resulting situation looks like being much more diverse in the future. You'll see her, work it out for yourself.



CHAKA KHAN: first solo album



The Kate Bush Club

All those interested and who would like further information please send a stamped addressed envelope to:
The Kate Bush Club, P.O. Box No.38,
Brighton, BN1 5QA.
England

PRIME CUTS FROM PAGE 8

HAVING THE 'STAR WARS' THEME CRAMMED DOWN MY EARS AT EVERY SOUL CONCERT, SORT OF FORCE FED REALLY. HOPE FOR 1978: YACHTS, JOE JACKSON, MEMBERS, POP GROUP, JUDY TZUKE, ARLYN GALE, WAZMO MARIZ AND SPURS TO GET A TROPHY.

STEVE GETT

ALBUMS

- | | |
|--|-----------------|
| 1 VAN HALEN, Van Halen | Warner Brothers |
| 2 ADOLESCENT SEX, Japan | Ariola |
| 3 OBSESSION UFO | Chrysalis |
| 4 BLACK AND WHITE, Stranglers | United Artists |
| 5 LIVE AND DANGEROUS, Thin Lizzy | Vertigo |
| 6 PARALLEL LINES, Blondie | Chrysalis |
| 7 ALL NIGHT LONG, Sammy Hagar | Capitol |
| 8 'BLONDES HAVE MORE FUN', Rod Stewart | Riva |
| 9 MUSIC FOR FILMS, Brian Eno | Polydor |
| 10 'STAINED GLASS', Judas Priest | CBS |

SINGLES

- | | |
|---|----------------|
| 1 HOLD ON, Ian Gomm | Albion |
| 2 DO YA THINK I'M SEXY? Rod Stewart | Riva |
| 3 ONLY YOU CAN ROCK ME (EPI), UFO | Chrysalis |
| 4 FIVE MINUTES, The Stranglers | United Artists |
| 5 KU KLUX KLAN, Steel Pulse | Island |
| 6 I'M NOT READY, Bernie Torme Band | Jet |
| 7 BLUE COLLAR MAN, Styx | A&M |
| 8 PSI POWER, Hawkwind | Charisma |
| 9 LOUIE LOUIE, Motorhead | Bronze |
| 10 GETTING TO KNOW YOU BETTER, Trevor Rabin | Chrysalis |

BEST GIG OF 1978: UFO, Manchester.

BEST LIG OF 1978: AC/DC PARTY AND SABBATH AND VAN HALEN PARTY.

BORE OF THE YEAR: DEVO

HOPE FOR 1979: Wild Horses.

RONNIE GURR

ALBUMS

- | | |
|---|------------------------|
| 1 DAVID JOHANSEN, David Johansen | Blue Sky |
| 2 DARKNESS OF THE EDGE OF TOWN, Bruce Springsteen | CBS |
| 3 SOME GIRLS, The Rolling Stones | Rolling Stones Records |
| 4 ALL MOD CONS, The Jam | Polydor |
| 5 FOOL AROUND, Rachel Sweet | Stiff |
| 6 THE BIG WHEELS OF MOTOWN, Various | Motown |
| 7 PARALLEL LINES, Blondie | Chrysalis |
| 8 RUNNING ON EMPTY, Jackson Browne | Asylum |
| 9 LIVE AND DANGEROUS, Thin Lizzy | Vertigo |
| 10 GIVE 'EM ENOUGH ROPE, The Clash | CBS |

SINGLES

- | | |
|---|----------------------|
| 1 DOWN IN THE TUBE STATION AT MIDNIGHT, The Jam | Polydor |
| 2 SHAME, Evelyn 'Champagne' King | RCA |
| 3 WHAT DO I GET?, The Buzzcocks | United Artists |
| 4 BABY I'VE BEEN MISSING YOU, Bunney Maloney | Moodisc/Gull |
| 5 BECAUSE THE NIGHT, The Patti Smith Group | Arista |
| 6 Y.M.C.A., The Village People | Mercury |
| 7 SHOT BY BOTH SIDES, Magazines | Virgin |
| 8 WIDE OPEN (EPI), The Skids | Virgin |
| 9 IS SHE REALLY GOING OUT WITH HIM? Joe Jackson | A&M |
| 10 MISS YOU/DO YA THINK I'M SEXY, Rolling Rod Stewart | Rolling Riva Records |

BEST GIG: DAVID JOHANSEN, VENUE, LONDON/ROD STEWART, BELLE VUE, MANCHESTER.

BEST LIG: THE BEST LIGS ARE THE ONES YOU CAN'T REMEMBER, SERIOUSLY, PATTI SMITH'S DO AT THE ROCK GARDEN.

BORE OF THE YEAR: AMERICAN HEAVY METAL GUFF, FASHIONABLE COCKNEY ACCENTS, PEOPLE WITH FASHIONABLE DISLIKES IN MUSIC AND BANDS OF BORINGLY CONFORMIST REBELS WHO ARE NOT IN IT FOR THE MONEY

HOPE FOR 1979: THAT SO-CALLED BOF'S LIKE ROD STEWART AND THE STONES KEEP ON PRODUCING GOOD MUSIC AND THAT BANDS LIKE DOLL BY DOLL, THE VALVES, THE SKIDS, THE MEMBERS, THE MONOS, ISCOTTISH, SIMPLE MINDS, THE ZONES, JOE JACKSON AND CREW AND ROY WILL ARE GIVEN THE BREAKS THEY NEED AND DESERVE.

PHILIP HALL

ALBUMS

- | | |
|-------------------------------|---------|
| 1 MICKEY JUPP, MICKEY JUPP | Stiff |
| 2 'ONLINE' JONES, Only Ones | CBS |
| 3 ALL MOD CONS, The Jam | Polydor |
| 4 GIVE 'EM ENOUGH ROPE, Clash | CBS |

- | | |
|--|---------|
| 5 JUPPANESE, Mickey Jupp | Stiff |
| 6 THE CARs | Elektra |
| 7 SONS OF SURVIVAL, Doctors of Madness | Polydor |
| 8 CAN'T STAND THE REZILLO'S, Rezillos | Sire |
| 9 GO 2 XTC | Virgin |
| 10 DAVID JOHANSEN, David Johansen | CBS |

SINGLES

- | | |
|---|----------------|
| 1 HAMMERSMITH PALAIS, The Clash | CBS |
| 2 DOWN IN THE TUBE STATION AT MIDNIGHT, The Jam | Polydor |
| 3 KU KLUX KLAN, Steel Pulse | Island |
| 4 JILTED JOHN, Jilted John | EMI Int |
| 5 GENEVE, John Otway | Polydor |
| 6 BADLANDS, Bruce Springsteen | CBS |
| 7 LUCKY STARS, Dean Friedman | GTO |
| 8 EVER FALLEN IN LOVE, Buzzcocks | United Artists |
| 9 HONG KONG GARDEN, Siouxsie & The Banshees | Polydor |
| 10 JUST THE WAY YOU ARE, Billy Joel | CBS |

BEST GIG OF 1978: BUZZCOCKS, ODEON HAMMERSMITH.

BEST LIG OF 1978: ? CONSCIENTIOUS OBJECTOR

BORE OF THE YEAR: GREASE/BEE GEES/BOOMTOWN RATS

HOPE FOR 1979: JILTED JOHN.

SUSAN KLUTH

ALBUMS

- | | |
|---------------------------------------|----------|
| 1 MR GONE, Weather Report | CBS |
| 2 GOLDEN TIME OF DAY, Maze | Capitol |
| 3 VOYAGER, Dexter Wansel | Epic |
| 4 SPARK OF LOVE, Lenny Williams | ABC |
| 5 AUTOPHYSIOPSYCHIC, Yusuf Lateef | CTI |
| 6 PASSIONATE BREEZES, Charles Jackson | Capitol |
| 7 MUSIC FOR FILMS, Brian Eno | Polydor |
| 8 CHIC, Chic | Atlantic |
| 9 MASTER FUNK, Watsonian Institute | DJM |
| 10 X DREAMS, Annette Peacock | Aura |

SINGLES

- | | |
|--|---------------|
| 1 YOU MAKE ME FEEL, Sylvester | Fantasy |
| 2 YOU AND I, Rick James | Motown |
| 3 PRAG VEC (EPI), Prag Vec | Spec |
| 4 SUMMERTIME BLUES, Flying Lizards | Virgin |
| 5 WORKERS PLAYTIME (EPI), Landscape | Event Horizon |
| 6 IS THIS A LOVETHING, Raydio | Arista |
| 7 SUN EXPLOSION/BIG BLOW, Manu Dibango | Decca |
| 8 FOOL IF YOU THINK IT'S OVER, Chris Rea | Magnet |
| 9 NOW THAT WE'VE FOUND LOVE, Third World | Island |
| 10 WUTHERING HEIGHTS, Kate Bush | EMI |

BEST GIG: WEATHER REPORT, HAMMERSMITH

BEST LIG: TRUCKING WITH THE REAL THING ON THE ROAD.

BORE OF THE YEAR: BONEY M

HOPE FOR 1979: BETTER SERVICE FROM THE LOCAL RADIO (THAT'S NOT ANSWERING THE QUESTION IS IT?)

TIM LOTT

ALBUMS

- | | |
|--|-------------------|
| 1 THE MAN MACHINE, Kraftwerk | Capitol |
| 2 MORE SONGS ABOUT BUILDINGS AND FOOD, Talking Heads | Sire |
| 3 DREAM, BEAT AND BLOOD, Poet and The Roots | Virgin Front Line |
| 4 THIS YEAR'S MODEL, Elvis Costello | Radar |
| 5 PARALLEL LINES, Blondie | Chrysalis |
| 6 FRESH FISH SPECIAL, Robert Gordon | Private Stock |
| 7 PLASTIC LETTERS, Blondie | Chrysalis |
| 8 STATELESS, Lene Lovich | Stiff |
| 9 EASTER, Patti Smith | Arista |
| 10 ALL MOD CONS, The Jam | Polydor |

SINGLES

- | | |
|-------------------------------------|----------------|
| 1 TVOO/WARM LEATHERETTE, The Normal | Mute |
| 2 SULTANS OF SWING, Dire Straits | Vertigo |
| 3 SUPERNATURE, Cerrone | Atlantic |
| 4 SHOT BOTH SIDES, Magazine | Virgin |
| 5 AIRPORT, The Motors | Virgin |
| 6 WUTHERING HEIGHTS, Kate Bush | EMI |
| 7 STATUE OF LIBERTY, XTC | Virgin |
| 8 NICE 'N' SLEAZY, The Stranglers | United Artists |
| 9 ROXANNE, The Police | A&M |
| 10 DRUMMER MAN, Tonight | TDS |

BEST GIG: THE TUBES, KNEB WORTH, THE TUBES, MAASTRICHT, THE TUBES, HAMMERSMITH

BEST LIG: THE EUROVISION SONG CONTEST, PARIS

BORE OF THE YEAR: MISPRINTS, POOR QUALITY UNDERPANTS, THE BOY LOOKED AT JOHNNY, ME, BUBBLE YUM, SPACE DUST,

AMERICA, DEREK AND CLIVE

HOPE FOR 1979: TOYAH, STEVE LYNTON, JOE JACKSON, THE BORE, MAL, THE YACHTS (AGAIN), LINTON KWESI JOHNSON, LEMELOVICH, RACHEL SWEET, AND I HOPE MY CHEEKS GET HOLLOW SO I CAN LOOK LIKE A REAL ROCK CRITIC.

ALF MARTIN

ALBUMS

- | | |
|---|-----------|
| 1 ALL MOD CONS, Jam | Polydor |
| 2 THE STRANGER, Billy Joel | CBS |
| 3 PARALLEL LINES, Blondie | Chrysalis |
| 4 THIS YEAR'S MODEL, Elvis Costello | Radar |
| 5 TONIC FOR THE TROOPS, Boomtown Rats | Ensign |
| 6 FINAL EXAM, Loudon Wainwright | Arista |
| 7 APPROVED BY THE MOTORS, Motors | Virgin |
| 8 DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen | CBS |
| 9 GIVE 'EM ENOUGH ROPE, Clash | CBS |
| 10 PLASTIC LETTERS, Blondie | Chrysalis |

SINGLES

- | | |
|---|-----------|
| 1 GHOSTS OF PRINCES IN TOWERS, Rich Kids | EMI |
| 2 RAT TRAP, Boomtown Rats | Ensign |
| 3 DOWN IN THE TUBE STATION AT MIDNIGHT, Jam | Polydor |
| 4 JUST THE WAY YOU ARE, Billy Joel | CBS |
| 5 STATUE OF LIBERTY, XTC | Virgin |
| 6 WATCHING THE DETECTIVES, Elvis Costello | Stiff |
| 7 THREE TIMES A LADY, Commodores | Motown |
| 8 TOP OF THE POPS, Rezillos | Sire |
| 9 PICTURE THIS, Blondie | Chrysalis |
| 10 WUTHERING HEIGHTS, Kate Bush | EMI |

BEST GIG: BOOMTOWN RATS, HAMMERSMITH ODEON/CLASH, NEWCASTLE UNIVERSITY/BILLY JOEL, THEATRE ROYAL

BEST LIG: TRIP FOR ARIOLA RECORDS TO NEW YORK AND LA AND STRANGLERS IN ICELAND (BURPI)

BORE OF THE YEAR: THE MOANERS, LIKE SIOUXSIE AND THE BAN-SHEES AND OVER PROTECTIVE PEOPLE TO THEIR ARTISTS

HOPE FOR 1979: THE SKIDS AND THAT THE WHOLE BUSINESS STAYS INSANE - IT'LL NEVER CHANGE

JAMES PARADE

ALBUMS

- | | |
|---|------------|
| 1 HERMIT OF MINK HOLLOW, Todd Rundgren | Bearsville |
| 2 PLASTIC LETTERS, Blondie | Chrysalis |
| 3 THE ALBUM, Abba | Epic |
| 4 STEELY DAN'S GREATEST HITS, Steely Dan | ABC |
| 5 JINGLES, Advertising | EMI |
| 6 PARALLEL LINES, Blondie | Chrysalis |
| 7 TOYS, January 5all | AGG |
| 8 THE LOST HORIZON SOUND TRACK, Burt Bacharach | Beli |
| 9 LOOKING OVER MY SHOULDER, Christopher Rainbow | Polydor |
| 10 WALT DISNEY'S 20 GOLDEN GREATS | Pickwick |

SINGLES

- | | |
|---|----------------|
| 1 FOLLOW ME, Amanda Lear | Ariola |
| 2 HANGING ON THE TELEPHONE, Blondie | Chrysalis |
| 3 NEVER LET HER SLIP AWAY, Andrew Gold | Asylum |
| 4 I LIKE TO BE CLEAN, Mumps | Bomp |
| 5 ARIEL, Dean Friedman | Lifesong |
| 6 TWO OF THE SAME GIRL, Chris Sievey and the Freshies | CV |
| 7 EVER FALLEN IN LOVE, Buzzcocks | United Artists |
| 8 SURRENDER, Cheap Trick | Epic |
| 9 MILLION DOLLAR HERO, Radiators | Cheswick |
| 10 MR BLUE SKY, ELO | Jet |

BEST GIG: FRANK SINATRA, ALBERT HALL

BEST LIG: JUNIOR NATIONAL FILM THEATRE TO SEE 'EMIL AND THE DETECTIVES' WITH EARPHONE COMMENTARY/TEATIME IN ST

BORE OF THE YEAR: TOM ROBINSON/POLY STYRENE HOPE FOR 1979: THAT SOMEONE REINCARNATES SPARKS.

KELLY PIKE

ALBUMS

- | | |
|---|----------------|
| 1 LIVE AND DANGEROUS, Thin Lizzy | Vertigo |
| 2 ADOLESCENT SEX, Japan | Arista |
| 3 DAVID JOHANSEN, David Johansen | Blue Sky |
| 4 THE MAN MACHINE, Kraftwerk | EMI |
| 5 CRASH LANDING, Bathal | Phonogram |
| 6 LOVE BITES, The Buzzcocks | United Artists |
| 7 GHOSTS OF PRINCES IN TOWERS, The Right Kids | EMI |
| 8 ARE WE NOT MEN? Devo | Virgin |
| 9 GERM FREE ADOLESCENTS, X-Ray Spex | EMI |
| 10 SOME GIRLS, The Rolling Stones | EMI |

SINGLES

- | | |
|--------------------------------|-----------|
| 1 PICTURE THIS, Blondie | Chrysalis |
| 2 SHOT BY BOTH SIDES, Magazine | Virgin |

- 3 BECAUSE THE NIGHT, Patii Smith Arista
- 4 RAT TRAP, Boomtown Rats Ensign
- 5 ROXANNE, The Police ABM
- 6 THIS IS POP! XTC Virgin
- 7 WHITE MAN IN HAMMERSMITH PALAIS, The Clash EBS
- 8 (I DON'T WANT TO GO TO) CHELSEA, Elvis Costello Radar
- 9 KU KLUX KLAN, Steel Pulse Island
- 10 THE KIDS ARE BACK, The Criminals Step

BEST GIG: DAVID JOHANSEN, THE VENUE/JAPAN, THE HURRAH.
 BEST LIG: BUDDY HOLLY PARTY, PEPPERMINT PARK.
 BORE OF THE YEAR: SHAM 69.
 HOPE FOR 1979: BEE GEES — COS I'M SURE THAT IF ONLY THEY COULD GET THAT LUCKY BREAK...

SHEILA PROPHET

- ALBUMS**
- 1 TONIC FOR THE TROOPS, Boomtown Rats Ensign
 - 2 PARALLEL LINES, Blondie Chrysalis
 - 3 BIG WHEELS OF MOTOWN Motown
 - 4 DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen CBS
 - 5 ALL MOD CONS, Jam Polydor
 - 6 GIVE 'EM ENOUGH ROPE, Clash CBS
 - 7 NEXT OF KINH, Greg Kihn Bescrkey
 - 8 LIVE AND DANGEROUS, Thin Lizzy Vertigo
 - 9 POWER IN THE DARKNESS (US double), Tom Robinson Band EMI
 - 10 WAVELENGTH, Van Morrison WEA

- SINGLES** (excluding tracks off the above albums)
- 1 BECAUSE THE NIGHT, Patii Smith Group Arista
 - 2 BAKER STREET, Gerry Rafferty United Artists
 - 3 SUNDAY MORNING NIGHTMARE/IF THE KIDS ARE UNITED, Sham 69 Polydor
 - 4 RICH KIDS, Rich Kids EMI
 - 5 BROWN GIRL IN THE RING, Boney M Atlantic
 - 6 GHOSTS OF PRINCES IN TOWERS, Rich Kids EMI
 - 7 CHELSEA, Elvis Costello Radar
 - 8 WUTHERING HEIGHTS, Kate Bush EMI
 - 9 ALTERNATIVE ULSTER, Stiff Little Fingers Rough Trade
 - 10 INSTANT REPLAY, Dan Hartman Blue Sky

GIG OF THE YEAR: VICTORIA PARK CARNIVAL IN APRIL.
 LIG OF THE YEAR: TRIP TO THE STATES BY CONCORDE.
 BORE OF THE YEAR: THE RITCHIE BLACKMORE INTERVIEW WHICH FOLLOWED THE AFOREMENTIONED TRIP BY CONCORDE.
 HOPE FOR 79: THAT FOREIGNER, PIPER, OERRINGER ALL THOSE OTHER ROTTEN YANKS WHOSE NAMES END IN ER (AND QUITE A FEW WHOSE DON'T) WILL PISS OFF AND LEAVE US, AND OUR MUSIC, IN PEACE. THIS MEANS YOU, VAN HALEN.

ROSALIND RUSSELL

- ALBUMS**
- 1 TRACKS ON WAX, Dave Edmunds Swansong
 - 2 THE BIG WHEELS OF MOTOWN, Various Artists Tamla Motown
 - 3 GILLIAN, Ian Gillan Band Japanese Import
 - 4 MESSAGE FROM THE MEDITATIONS, The Meditations United Artists
 - 5 FOOL AROUND, Rachel Sweet Stiff
 - 6 GERM FREE ADOLESCENCE, X-Ray Spex EMI Int
 - 7 ALL MOD CONS, Jam Polydor
 - 8 BLONDES HAVE MORE FUN, Rod Stewart Riva
 - 9 LIVE AND DANGEROUS, Thin Lizzy Vertigo
 - 10 PARABLE OF ARABLE LAND, Red Crayolla Radar

- SINGLES**
- 1 DEBORAH, Dave Edmunds Swansong
 - 2 BECAUSE THE NIGHT, Patii Smith Arista
 - 3 RIVERS OF BABYLON, Boney M Atlantic
 - 4 AND THE BAND PLAYED ON, Flash and The Pan Ensign
 - 5 B-A-B-Y, Rachel Sweet Stiff
 - 6 LOVE THE SOUND OF BREAKING GLASS, Nick Lowe Radar
 - 7 RECONNEZ CHERIE, Wreckless Eric Stiff
 - 8 DARLIN' Frankie Miller Chrysalis
 - 9 EVER FALLEN IN LOVE (WITH SOMEONE YOU SHOULDN'T HAVE), Buzzcocks UA
 - 10 MY WAY, Sid Vicious Virgin

BEST GIG: (JOINT THREE), THE GREEDY BASTARDS (FIRST GIG), ELECTRIC BALLROOM IN JULY/GILLIAN'S LAST GIG IN TOKYO, OCTOBER/DAVE EDMUNDS ROCKPILE, ROUNDHOUSE, SEPTEMBER.
 BEST LIG: BOOMTOWN RATS PARTY AT BLITZ IN JULY (BECAUSE IT WAS GREAT TO SEE OTHER PEOPLE GATECRASHING THE RATS FOR A CHANGE).
 BORE OF THE YEAR: NOT BEING ABLE TO INTERVIEW DAVE EDMUNDS BECAUSE JAKE RIVIERA WON'T LET ME.
 HOPE FOR 1979: THAT VAN HALEN WON'T BE BIG AS I THINK THEY WILL BE.

PAUL SEXTON

- ALBUMS**
- 1 WELL WELL SAID THE ROCKING CHAIR, Dean Friedman Lifesong
 - 2 CITY TO CITY, Gerry Rafferty United Artists
 - 3 BISH, Stephen Bishop ABC
 - 4 THE STRANGER, Billy Joel CBS
 - 5 GREEN LIGHT, Cliff Richard EMI
 - 6 SUNLIGHT, Herbie Hancock CBS
 - 7 BACK AND FORTH, Lindisfarne Phonogram
 - 8 DIRE STRAITS, Dire Straits Vertigo
 - 9 AND THEN THERE WERE THREE, Genesis Charisma
 - 10 WHO ARE YOU, The Who Polydor

- SINGLES**
- 1 BAKER STREET, Gerry Rafferty United Artists
 - 2 THE MAN WITH THE CHILD IN HIS EYES, Kate Bush EMI
 - 3 ONE NATION UNDER A GROOVE, Funkadelfic Warner Bros
 - 4 MANY TOO MANY, Genesis Charisma
 - 5 THREE TIMES A LADY, The Commodores Motown
 - 6 PART TIME LOVE, Elton John Rocket
 - 7 MR BLUE SKY, ELO Jet
 - 8 LUCKY STARS, Dean Friedman Lifesong
 - 9 EGO, Elton John Rocket
 - 10 THE CIRCLE IS SMALL, Gordon Lightfoot Warner Bros

BEST GIG: CLIMAX BLUES BAND, LYCEUM.
 BEST LIG: YOU MEAN THERE WERE SOME?
 BORE OF THE YEAR: BONEY M, SHOWADDYWAOOY AND PRESS OFFICES THAT DON'T DO THEIR JOB.
 HOPE FOR 1979: DIRE STRAITS.

JOHN SHEARLAW

- ALBUMS**
- 1 WHITER SHADE OF PALE, Munich Machine Oasis
 - 2 VERSION GALORE, U-Roy Front Line re-release
 - 3 IF YOU CAN'T STAND THE HEAT, Status Quo Vertigo
 - 4 NIGHTFLIGHT TO VENUS, Boney M Atlantic
 - 5 BUSH DOCTOR, Peter Tosh Rolling Stones Records
 - 6 MR ISAACS, Gregory Isaacs OEB Music
 - 7 HARDER THAN THE REST, Culture Front Line
 - 8 YOU DON'T KNOW WHAT YOU'VE GOT, Ral Donner Pye
 - 9 LIVE AND MORE, Donna Summer Casablanca
 - 10 BAT OUT OF HELL, Meat Loaf CBS

- SINGLES**
- 1 THE WAR IS OVER, Freddy Mackay and Jah Lloyd GG Records JA Import
 - 2 RIVERS OF BABYLON/BROWN GIRL IN THE RING, Boney M Atlantic
 - 3 I'M IN LOVE WITH YOU, Pat Kelly and Trnity Tribesman disco 12in
 - 4 BEIRUT, Peter Sarstedt Ariola
 - 5 MELLOW LOVIN', Judy Cheeks Ariola
 - 6 NOW THAT WE'VE FOUND LOVE, Third World Island 12in
 - 7 IT'S RAINING, Darts Magnet
 - 8 HEADS DOWN NO NONSENSE MINDLESS BOOGIE, ALBERTO LOST RIOS PARANOIS Magnet
 - 9 MOVING OUT, Billy Joel CBS
 - 10 DENIS, Blondie Chrysalis

BEST GIGS: ABOARD: BOB MARLEY, KINGSTON, JAMAICA/BAC-CARA, HELSINKI HOME: CULTURE, 100 CLUB, LONDON/XTC, ELECTRIC BALLROOM, LONDON.
 BEST LIGS: BETTER MIDLER, PALLADIUM/WALDORF ASTORIA, LONDON BOB DYLAN, BLACKBUSHE.
 BORE OF THE YEAR: THE JAM AND ALL WHO "SALED" WITH THEM.
 HOPES FOR 1979: JAWS 3 AND A STRING OF XTC SOLO ALBUMS

ROBIN SMITH

- ALBUMS**
- 1 AND THEN THERE WERE THREE, Genesis Charisma
 - 2 BAT OUT OF HELL, Meatloaf CBS
 - 3 INCANTATIONS, Mike Oldfield Virgin
 - 4 EQUINOX, Jean Michel Jarre Polydor
 - 5 52ND STREET, Billy Joel CBS
 - 6 L. Creme and Godley Phonogram
 - 7 BLOODY TOURISTS, 10CC Phonogram
 - 8 NO SMOKE WITHOUT FIRE, Wishbone Ash MCA
 - 9 LIVE BURSTING OUT, Jethro Tull Chrysalis
 - 10 DIRE STRAITS, Dire Straits Phonogram

- SINGLES**
- 1 FOLLOW YOU, FOLLOW ME, Genesis Charisma
 - 2 YOU TOOK THE WORD RIGHT OUT OF MY MOUTH, Meatloaf CBS

- 3 SULTANS OF SWING, Dire Straits Phonogram
- 4 MOVING OUT (ANTHONY'S SONG), Billy Joel CBS
- 5 MOTHS, Jethro Tull Chrysalis
- 6 YOU SEE RED, Wishbone Ash MCA
- 7 THE MAN WITH A CHILD IN HIS EYES, Kate Bush EMI
- 8 RAT TRAP, Boomtown Rats Ensign
- 9 DOWN IN THE TUBE STATION AT MIDNIGHT, The Jam Polydor
- 10 HOLLYWOOD NIGHTS, Bob Seger Capitol

BEST GIG: JETHRO TULL, LONDON RAINBOW.
 BEST LIG: THEY'VE ALL BEEN WAY PAST MY BEDTIME
 BORE OF THE YEAR: SHAM 69
 HOPE FOR 1979: NO VIOLENCE AT READING FESTIVAL

CHRIS WESTWOOD

- ALBUMS**
- 1 THE SCREAM, Siouxsie and the Banshees Polydor
 - 2 THE MODERN DANCE, Pete Ubu Blank/Mercury
 - 3 GIVE 'EM ENOUGH ROPE, The Clash CBS
 - 4 CHAIRS MISSING, Wire Harvest
 - 5 ALL MOD CONS, The Jam Polydor
 - 6 THE IMAGE HAS CRACKED, Alternative TV Deptford Fun City
 - 7 THIS YEAR'S MODEL, Elvis Costello Radar
 - 8 AFRICA STAND ALONE, Culture April Pre
 - 9 DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen CBS
 - 10 MOVING TARGETS, Penetration Virgin

- SINGLES**
- 1 THE NEW THING, The Fall Step Forward
 - 2 TVOD, The Normal Mute
 - 3 AMBITION, Subway Sect Rough Trade
 - 4 SHOT BY BOTH SIDES, Magazine Virgin
 - 5 SUSPECT DEVICE, Stiff Little Fingers Rigid Digits
 - 6 WIDE OPEN, The Skids Virgin
 - 7 BLACK STAR LINER, Reggae Regular Greensleeves
 - 8 CHELSEA, Elvis Costello Radar
 - 9 HONG KONG GARDEN, Siouxsie & The Banshees Polydor
 - 10 IF THE KIDS ARE UNITED, Sham 69 Polydor

BEST GIG OF THE YEAR: SOUEEZE, DONCASTER/WIRE, MARQUEE/SHAM 69, DONCASTER/THE SKIDS, MARQUEE
 BEST LIG: NONE
 BORE OF THE YEAR: THE LACK OF GOOD LIGS
 HOPE FOR 1979: THE SKIDS, THE HUMAN LEAGUE, THE FALL, GANG OF FOUR, 23, THE NORMAL/ROBERT RENTAL, ATV, DOLL BY DOLL, STRANGWAYS, VERMILION I ALSO HOPE THAT ONE J LYDON WILL APOLOGISE FOR HIS ALBUM AND THAT PEOPLE WILL REALISE ROCK AND ROLL IS NOT DEAD IT'S ALIVE AND LIVING IN MY RECORD COLLECTION

JOHN WISHART

- ALBUMS**
- 1 CITY TO CITY, Gerry Rafferty United Artists
 - 2 BIG WHEELS OF MOTOWN, Various Motown
 - 3 EASTER, Patii Smith Arista
 - 4 THE STRANGER, Billy Joel CBS
 - 5 PLASTIC LETTERS, Blondie Chrysalis
 - 6 SONG FOR ALL SEASONS, Renaissance Warner Bros
 - 7 WELL WELL SAID THE ROCKING CHAIR, Dean Friedman Lifesong
 - 8 BLAM, Brothers Johnson ABM
 - 9 STREET LEGAL, Bob Dylan CBS
 - 10 ALL MOD CONS, The Jam Polydor

- SINGLES**
- 1 BECAUSE THE NIGHT, Patii Smith Arista
 - 2 TOP OF THE POPS, Rezillos Sire
 - 3 SHAME, Evelyn "Champagne" King RCA
 - 4 HURRY UP HARRY, Sham 69 Polydor
 - 5 MISS YOU, Rolling Stones Rolling Stones Records
 - 6 INSTANT REPLAY, Dan Hartman Blue Sky
 - 7 STANLEY, Snatch Lightning
 - 8 CA PLANE POUR MOL, Plastic Bertrand Phonogram
 - 9 MACHO MAN, Village People DJM
 - 10 DO OR DIE, Grace Jones Island

BEST GIG: BETTER MIDLER, LONDON PALLADIUM/TOM ROBINSON BAND, MUSIC MACHINE, READING FESTIVAL (SATURDAY).
 BEST LIG: BARRY MANILOW, DORCHESTER BALLROOM
 BORE OF THE YEAR: HEAVY DUB (AS IN REGGAE), MELODY MAKER READERS' POLL, JOHNNY RUBBISH, NORMAN SCOTT BUNNIES.
 HOPE FOR 1979: ADVERTISING (THE GROUP), POLY STYRENE MAKES TV AD FOR TOOTH PASTE, ROD HAS A BLUE RINSE, EDNA EVERAGE ELECTED AS MP FOR NORTH DEVON

OFF CENTRE

Edited by TIM LOTT

RECORDING A LA CARTLAND

By ROSALIND RUSSELL

I'M NOT ever likely to get invited round to Buck House for tea, but I don't care because I've had the next best thing. I'm sure Barbara Cartland, Queen of Romance, is every bit as gracious as HM the Q.

But I hope near-royalty isn't going to make a habit of recording albums, because the strain of being on best behaviour at interviews will tell Roddy Llewellyn is one thing (sorry, Rod) but Miss Barbara Cartland is a different kettle of tiaras.

I was a bit disappointed she wasn't wearing her tiara when we met, but I suppose it would be a bit vulgar at tea. In case you're wondering why I (supposedly a rock journalist) happened to be munching meringues and drinking jolly nice

China tea in Miss Cartland's dining room, I will explain that the lady has recently released an album of love songs on the State label. You might appreciate the strain I was under when I tell you that I couldn't smoke (Miss Cartland doesn't approve). I was terrified in case I knocked over a valuable ornament, a sappy Labrador kept nudging my knee, and eating cream filled meringues is difficult at the least stressful of times. I was aware that I had a silly frozen smile on my face and it didn't thaw until I was kindly offered a gin.

Miss Cartland is younger than the Queen Mum (I'd put her age at around 77) but the effect was the same. I felt terribly like a commoner

(as are we all, comrades).

Her leap from being authoress of 250 books to recording artist was unexpected. But here she is, accompanied by the Mike Sammes Singers and the Royal Philharmonic Orchestra, giving a tremulous and emotional performance of 'A Nightingale Sang In Berkley Square', among others.

"I hadn't sung since 1931," admitted Miss Cartland. "But Norman Newell (the producer) said I had a good speaking voice. I practised to get my voice back from the grave, but I'm a writer, not a singer. We had 24... what do you call them... lines? Oh, tracks, in the studio and out came this little virgin voice. It had to be, otherwise I would have been competing with Shirley Bassey or Dorothy Squires and I couldn't do that. Actually, I don't like women much, they can be tricky."

"Dorothy came here to tea and heard the album. She cried the whole time she was here, but then she always does. I like the oldies, darling. Frank Sinatra, Perry Como, Andy Williams. I play tapes in the car when I'm motoring to Scotland and the women's voices don't come through at all. Even in the Rolls, which is a quiet car, though it's old and is a bit noisy."

"Recording is a world I've never entered before. I'd never been in a recording studio, but then I'm very old. I had to stand for four and a half hours then I insisted I had a chair. One is too old to stand that long."

Miss Cartland doesn't think she will give a public performance of her singing, as her last

one was in 1931 when she was a Bright Young Thing. She cried almost all the way through her recording of love songs, but was gratified to be told she didn't cry as much as David Niven (Goodness, I'd no idea he was so soppy). She chose the songs because they all meant something special to her - like 'Nightingale'.

"I did have an affair in Berkley Square," she admitted. But don't get excited... the oldies' idea of an affair isn't as torrid as ours. More of a stolen kiss in the gazebo, than a grapple in a graveyard.

"I don't know who is buying my album," said Miss Cartland. "People who buy me are paperback people. If I'd insisted on the price being £1.95 in Woolworths, perhaps it would sell more. But ordering is entirely a class thing. You or I would go to Harrods, but other people would go to Woolworths and look at something before buying it. But personally I never order paperbacks."

For this indefatigable lady, making an album was something different to do, making a change from flying round the world (which she does frequently) or dictating her next romance to one of her 10 secretaries.

"But I wouldn't have considered a career on the stage when I was young," she said, horrified. "I was once offered a part on the stage and my mother was shocked. She would have died, in those days it was almost as bad as going up to the Dilly..." (Piccadilly's reputation then wasn't much better than it is now).

"Nobody had careers

then darling..."

I wondered if perhaps she wished she were young again - though I must say she wears remarkably well (she must be the vitamins that she swallows by the bucketful every day). Not many women of her age go to so much trouble with their coiffure and false eyelashes. Of course, not many women her age have got that much money...

"I've never regretted anything, I never look back," she declared. "Being 18 was a great experience, but like going to Russia, I'm never to be repeated. I'm so sorry for girls of today because they have such a miserable time. They're not WOODED. In the twenties, nobody said 'come to bed with me' or swore in front of ladies. Men treated me like Dresden china. One man I'd spent the evening with sent a bouquet the next day with a note which said 'I wanted these flowers to see you in the morning.' I was all over in 1919 and it was all very glamorous."

"But romance is back and pornography is beginning to fade away. That's why I'm selling like mad. I give women beauty and love. I give them hope. I'm not women's lib, but I do think women have a rotten time. Women don't want to read filth. Men might."

There you are, men. Condemned for the beasts you are.

Miss Cartland sleeps in a gorgeous four poster bed when she's at home, but of course as a seasonal traveller she's known a lot of other beds as well.

"In New York, I had the room that Elizabeth



BARBARA CARTLAND: old romantic

Taylor and Richard Burton had had. Such a sordid little room I thought. And the bed didn't inspire me at all dear.

Miss Cartland has inspired me... to write romantic novels and make more money than I'm making here. But the

last word to the Queen Of Romance as she saw me to the door. Framed against the light in the hall, she cried:

"Look at the moon shining through the trees! Isn't it romantic!"

I must be softer than I thought, I agreed.



DEBBIE comes clean! Second in our series of great soaps of our time comes Deborah Harry pictorial soap, so that you can rub the blonde chanteuse all over your body in the privacy of your own bathroom. The picture will not fade as the soap is used and will add to the beauty of your home. Good for playing with in the bath too!

SUPERMAN THE MOVIE: General release

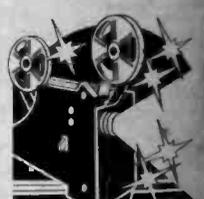
IT WAS reminiscent of being a kid again, sitting in the "sixpennies" at the Saturday morning pictures, transfixed to the tacky screen with its cerise pink drapes, as our comic strip heroes zoomed into view.

Now the definitive escapist film has been made for kids - young and old - Superman The Movie, a masterpiece in technology, costing a cool 30 million dollars, with special effects and visual gags which are out of this world.

Look Ma! No strings! As Superman flies around the gothic - esque skyscrapers of Metropolis, his red cape a - flapping, it REALLY is an elevating experience.

The only trouble is that the film plods stickily for the best part of an hour before we're treated to the really good stuff. Then, we see the meek - mannered Clark Kent tear off his blue serge suit and spectacles and don his Superman outfit replete with the Big S sign on the chest. How does he make the transformation? Usually in mid - air, occasionally in revolving hotel doors and NEVER in telephone booths.

The film really lifts off when Superman goes to Metropolis to work as a reporter on the Daily Planet. Then we see such



marvellous scenes as Superman flying to the rescue of press heroine (and love of his life) Lois Lane; Superman and Lois Lane waltzing 10,000 feet in the air peering down at the Empire State Building; Superman catching a cat - burglar in full - flight on a skyscraper, and finally battling with the arch - baddie Lex Luthor (a highly camp performance from Gene Hackman) whose Crime Of The Century is quashed by the mighty Cape Crusader.

The stunts and explosions are extremely well - staged and the script often sparkles with wit and humour. Christopher Reeve cuts a dashing figure in blue leotard and red cape, and is a carbon - copy of the comic - strip version right down to the square, defiant jaw, the stray lock of hair dangling over the forehead. He will undoubtedly become a big big star. As for the film - the box - office blockbuster of 1979.

JAN KALUZA

Rockin' Roll DOYLUMS

Sigmund Freud gets a real new job for Christmas...

So I goes dahn the labour exchange right? On they says here you are Sigmund really Cushing number here, full holiday pay, free uniform, firm, transport, lots of clothes to boss around.

Wah! har! bleed in Santa Claus! Yer only have to work one day a year of Sigmund's besties!

Later that night, both half cut, Sigmund and his helper deliver presents to sleeping pop stars.

New Jeans for Joey Harmonie

don't drink it on Monday

A book about Sex by Freud for the Strangers so they can work out each others problems and maybe grow up a little

SHUTTER

A Copy of How to Raise Your I.Q. for the educational Sub-Normal Cornflake. Dave Lee Travis

HOW TO RAISE YOUR I.Q. in large numbers to read from

Plastic Machine guns for those cute little mercenaries (two)

find a beautiful leftist politician's classmate

A copy of Bert Weedon's 'Play in a day' guitar book for Stoussie and her banthees

Bert

and a 4lb gelignite bomb for Freddie Mercury

4. he he he, ack! Kill me!



MUCH ADO ABOUT STUDENT ELITISM

DAVE'S JUST like any other teenager. He works hard, drifts along through the week and then lets rip in a Friday and Saturday night fever.

So he gets this bus over to the other side of town to see his favourite teen combo. They're playing his town for the first time, in an effort to promote the album and single every man jack critic has been foaming at the mouth about.

He's seen the full page ads that his fave rave's record company has placed in the music papers and was overjoyed to find that the event of the month, nay, year was about to happen there in his home town. But...

"Can I see your matric card pal?" asks the almost amiable hulk on the door.

"Y'wot", blurts our hero. "Matric card, you have to be a student," the hulk states rather more aggressively, at the same time brushing aside the lad and his money.

"Can you sign me in please?" he pleads to the passing student hordes as they scurry past in an attempt to escape the stinging rain. They ignore him. He waits for an hour, but the lads dash in with their mates to take advantage of two extra hours bevvying time, and the girls have to sign in their boyfriends or boyfriend-hunting girlfriends.

Dave gets the bus home, drenched and heartily pissed off. He doesn't see the group. He doesn't buy the record. Neither do many students.

Students, as anyone with a modicum of common sense will tell you, are, in general, pathetic bleeders who live in a loonpant, scoopneck T-shirt past, keen zlich about music and care even less. Christ, some of them still have long hair!

"A dance", for the majority, means a chance to drink the relatively cheap booze, and in a great many areas, to drink it to the exclusion of other members of the community.

The situation at the vast majority of universities and colleges around the land is that you must produce a matric card to buy a ticket. However, even if you can persuade a student to buy you an advance ticket, you must also find another student to sign you into the hall as a guest.

Dick Tee, the National Union of Students' Entertainments Officer, states that the general policy of the NUS is that, wherever possible, they welcome and try to develop the interaction of students and the rest of the community.

"The only thing which stops this is licensing laws," he adds. The situation on that score is this. A young lady from Glasgow District Council's licensing committee informed me that, after registering as a place of entertainment and applying for a theatre or public show licence, the applicant usually asks for a drinks licence.

This can either be an open public house licence or a club licence, which allows only members to be served liquor. By phoning around universities it can be seen that nearly all unis and colleges are 'clubs'.

Why, I wondered? A gentleman from Aston University informed me that universities were "better off" being registered and licensed as clubs.

"First of all," he said, "when you apply for a licence, the number of pubs in the area is considered and because, in our case, there are four in about 100 yards, we find it is easier to get a club licence. Also, as the money used comes from the students' capitation fee we like them to be able to use the entertainments that their money has paid for."

Surely, I pointed out, this fee comes from local education authority money which in turn is the moolah of the tax-payer; that's you and me kid.

"Eh no, the capitation fees of overseas students, self-financed, and sponsored students is not paid for by the local education authority. It comes out of their own pockets." A minority though, I would have thought.

Also, another consideration, and a major consideration, is the fact that breweries give reduced rates to clubs," he continues.

Are you elitist then? "Err, yeah," he concludes forthrightly.

Paul Bolton of Strathclyde University's Entertainments Committee (the venue that the Clash blew out on finding it to be a student only gig) told me: "We could let the public into the hall, but to get into our hall, people have to go through the bar and that creates problems."

Two of the most notable exceptions to the no-public rule are Exeter and Leeds

Universities, where hall and bar are in separate buildings, and hence have separate licences. The legal loophole allows the public into the hall, but not the club bar. At Exeter the people even hire a separate bar which the general public can use.

So, where does that leave you? Well, short of starting a revolution and changing the licensing laws of the bourgeoisie, capitalist scum government, there appears, sorry to say, little or nothing you can do.

Bands could, like the Clash, refuse to play student-only gigs but, unfortunately, universities have a large number of the available gigs, and, unless you are as financially secure as bands like the Clash or the Stranglers, small, struggling and starving bands see the college and university circuit literally as a way of staying alive. Falling anarchy, you could... now prepare yourself for this, I know this is going to be hard... make friends with a student!

So, are students elitist? Generally they will have you believe that they are supremely open-minded and democratic. Yet, really they are the most reactionary bunch of twits around. The elitism is due to the laws of the land, but from some of the people I spoke to, they wouldn't have it any other way even if they could. For example, one young social sec from Glasgow's Strathclyde Uni informed me that: "Members of the public would not appreciate the facilities provided anyway."

She then implied that the great British public's sole motivation for gaining admittance to her university was, for God's sake, to trash the place. Presumably, students cause no trouble, all damage being done by the horrible plebs that are signed in as guests.

Then the young lady came on all hurt and said: "Anyway, there are plenty of places to go in Glasgow. Like where? I asked "Fubs."

On informing the young lady she was talking horse manure, she said that I was not to quote her on anything. "Didn't the public have a right to know what she had told me?" "No, they have no right, and you will not quote me." This is the attitude that pervades the educational establishments of our country. Fight that attitude. Write to your MP and Record Mirror now.

RONNIE GURR.



DECENT — LEGAL
HONEST — TRUTHFUL



BARRY CAIN computes with Devo

CHRISTMAS 1993.

Little Jonee burps in front of the TV. "Hey ma," he says to his ma, "ain't they got a special Devo spectacular on the other channel?" "Yes Jonee, I believe they have." "Can I switch it over ma. Huh, can I ma, huh ma huh?" "Why sure you can Jonee." He burps again as he gets up and switches over the channel. "And now," says the link man, "a special Devo Christmas spectacular all the way from Devo-nshire, England."

A massed orchestra plays Jocko Homo as the set beams pictures of a snow covered country scene. Then Jerry Casale walks on.

"Hi. I'm Jerry Casale welcoming you all to our special Christmas spectacular. We have a lot of surprises in store so stay with us, huh?"

Then the band joins him in the middle of a field to sing 'Mongoloid'. At the end of the song Mark Mothersbaugh introduces some "very old friends of ours. Will you please give a special Devo welcome to our old Cleveland pals Pere Ubu"

Ubu flash up on the screen wearing Santa outfits and seated in a sleigh. They sing 'Hopelessly Devo-ted to You' before being joined by Devo when they all sing 'White Christmas'.

The show continues in similar vein with Devo performing all their old favourites in various Christmas scenes. In the grand finale they are joined by Ubu, Peters and Lee, Brian Eno (sporting a full head of grey hair thanks to recent transplant developments) and Steve Jones and Paul Cook and the ensemble sing 'God Rest Ye Merry, Gentlemen' and 'Silent Night'.

"Goodnight everybody," says Jerry at the end. "And a very merry Christmas to you all."

Fade. "Hey ma, wasn't it, huh ma, huh?" "It sure was Jonee. It sure was Gee, I only wish your poppa was here to see it with us."

"Yeah ma. Hey, I know. Let's play that video of dad again ma. Huh ma, can we ma, huh?"

"Okay Jonee." She opens a gold casket on the coffee table and takes out a cassette. She places it into the video machine. A grey face

appears on the screen. Particles of ice hang from his beard. The face begins to sing:

"If I had a tiny microphone here in my heart It would amplify my love for you But the words get stuck in my throat" He begins to cough violently and finally collapses. Dead. "Hey ma. Ain't that really sumthin', huh ma, huh" "It sure is Jonee. It sure was"

AND YET, JUST 25 YEARS BEFORE

Devo played the Liverpool Empire on a cold December night.

Unaware of what the future would bring, the five Akron portables pumped it up in the heart of this metro midden, precisely and with intent. Their indefatigable cohesion galvanised the Puddians and there was scoulsy room to breathe at the front.

The crowd more than enjoyed the static, they worshipped these bespectacled college kids

From behind those glasses (that most of them wear off stage) you get the feeling there's a whole new victimised world staring and expecting you to punch them on the nose and kick them in the vitals.

While not exactly puerile, the boys in the band can't be regarded as fully fledged, smelly socked, razor rough, deodorant using men (are we not?) simply because of their appearance. Sylvester, Wayne County, Tom Robinson... now they're men. But Devo, well they'll have to take the glasses off and let down their hair before I make a decision.

Cough please, gentlemen. But their show, on their show. Superb. Tubes without the qualudes, Clash without the accent, Vince Hill without the nose, the Spinners without the spade, Boney M without the tits, Meat Loaf without the inches, Blue Oyster Cult without the lasers, even Oxford Street without the lasers. Yes, Devo are without.

But within they're fine upstanding young me... glasses with inveterate principles on the state of ma... glasskind.

They wake up in the middle of the night and cry out "Why are we here? What are we doing? Where are we going? Where's the toilet? Can I have a glass of water mummy?" In short, I saw my baby gettin'

sloppy. Then again, aren't we, all of us, Devos?

Don't answer that. Instead, come with me now to the lounge of the Holiday Inn, Liverpool. The boys have escaped the frenzied mob and are seated around a table reading Out (NOW I know why they wear glasses) and reports about themselves in assorted music papers.

Guitarist Bob Mothersbaugh, brother of Mark, has gone to bed.

The boys don't appear to drink much, smoke much or munch nibble biscuits, conservatively. These are obviously intrinsic Devo tactics. Of course, nothing could be simpler to deduce. They make out they don't eat or drink so I will be led into believing they aren't really human at all.

It's the of' android syndrome all over again. Naturally this makes me ambivalent.

Jerry does most of the talking. Three fans stroll into the lounge with posters which they ask the boys to sign. One says it's the first show he's ever seen and thought it was "great." Jerry asks who else he likes. "I used to enjoy the Buzzcocks," he opines, "until they started getting too poppy."

The fans talk of the heavy stewards at the gig. Jerry abhors the violent stance the stewards took.

"There's 2,000 of you and only 20 of them. If you all worked together you could forget them and just trample over them. But none of you would do that, would you?"

The fans shrug and walk away. Jerry turns to me. "Those bouncers really want to hurt the kids. They definitely are not there to protect property. It's a totally fascist attitude and overtly sexual. See, they hate the kids because they have the ability to get off on something. Straight sexual dynamics. The kids represent a kind of healthy sexuality — it's a ritual release."

"The bouncers feel threatened by this because they see life as a situation that has to be controlled. People like that find jobs where they can vent to their repression in a socially acceptable way — like being a bouncer."

So why don't you do something about it from the stage Jerry? "Sure, we could try and start a riot, but that wouldn't work because basically the audience is bovine by nature. In fact, they're

so passive they'd stand by and watch the bouncers laying into one of their mates without lifting a finger to do anything.

"But in future we'll have a say in the security set up before we set one foot in this country to tour."

After initial music press raves, Devo have come in for piss-take upon piss-take in the music press. Now, understandably, this has annoyed the boys to the extent of issuing a decree when they arrived here for the current tour that they would refuse to undertake any further interviews.

Some subtle persuasion perpetrated by Virgin, their record company, has rectified that matter and the band have held court on several occasions.

"It was a real Devo situation," explains Jerry. "We read all the laudatory British press and then came over even though we had no idea of what was going on. We played three cities then and were taken totally by surprise at the reaction."

"Then we had all these interviews and gave truthful answers to every question thrown at us. We told them about Akron, we told them about us, about why we wrote our songs, everything. And they really laid into us."

"What they resented," interrupts drummer Alan Myers, "was the fact we didn't tell them we liked to wank and pull chicks and eat hamburgers and watch TV. We simply told them what motivated us to create."

Now that's asking for trouble. "We said what we had to say and to say it again after all that, well, we just resent it. The press don't deserve interviews."

Jerry smacks his tea cup on the table.

"Yet they can tell kids to go along to a Clash show and lose their front teeth or an eye and then go back to the factory. See, when they realised we were in no way similar they got offensive. They found Devo a threat and that's typically human."

Careful Jerry, you're giving the android game away.

"We don't seek the crowd out. The press obviously think 'The Lord Giveth and the Lord taketh away. They're getting too fashionable so we've got to kill them.' It's the same old story."

"We have no more to say. We don't want to bore them and we don't want them analysing us."

I feel distinctly uncomfortable at this juncture. I adopt the false laugh method of interrogation. Ha, well haha boys, hahaha your album wasn't too hahahaha hot.

"It was a three-and-a-half week Devo classic," says Jerry. "It will become a classic y'know."

"Today's noise is tomorrow's music," says Mark crouching at my feet and staring at me interminably. Oh how I wish I could see what his eyes were really like behind those brick thick lenses.

Hahahahaha, today's music is hahahahaha also tomorrow's noise. I sit tight waiting for their reaction.

They laugh. "We are sensitive to change and use it. We won't repeat our music again," confides Jerry. "Change is what keeps a band going. What you start out to do is ultimately changed along the way and comes out much different from what you intended."

"Of course, you could end up like Jefferson Starship, a band who knows exactly what is going to happen to their music at any given time. When you stop moving you become a statue and then you fulfill middle class expectations."

Ahem. Don't you find it strange that a large chunk of your fans are from the middle classes?

"It's not strange at all. They are attracted to us because they want something else. They are fighting all that stuff that Devo show them on stage. And it's normal to go on stage and do what we do. You have to be normal to present our kind of illusion."

And he goes on into the wild blue yonder.

I decide to leave as Jerry begins to baffle the fact that Siouxie and the Banshees are praised by the rock press and Devo just get systematically slagged. He reads an NME report of their London show out loud in ridiculous tones which makes the intensely serious piece remarkably funny.

I don't know what they're worried about. Once you start getting ripped to shreds by the press you're on your way to a fortune.

Me, I'm waiting to see what Devo's TV special Easter spectacular is gonna be like. Maybe Bobby Crush smiling his way through 'Uncontrollable Urges' or Lena Zavaroni tap dancing her way through 'Space Junk'.

Will you do it, huh Devo, huh, will ya, huh?

ALBUMS

+++++ Unbreathable
 ++++ Ray II
 +++ Give it a spin
 ++ Give it a miss
 + Unbreathable

ELO get out the Polycell



ELO: three of the best?

ELO: 'Three Light Years' (Jet BX1)
 THIS IS a boxed set of three of ELO's albums at the special price of £8.99. Well, special if you've got that much money I suppose. The albums are: 'On The Third Day' (1973), 'Eldorado' (1974) and 'Face The Music' (1975).

It's a good presentation, but unless you're looking for an introduction to ELO, I don't see the point of owning this lot if you've already bought one or two of their albums. And if you don't have them all, this is an expensive way of finding out you're not keen on one of them — as I wasn't. The first, 'Third Day' is the one I liked best.

ELO seem to work in reverse of the Japanese. Where the Nips take someone else's invention or idea and make it smaller, ELO start from base and expand it to a massive production. Sometimes I've thought they've been a bit blatant with their appropriation of other people's music — particularly the Beatles — but there are some pieces they do remarkably well. They've entirely changed my view on 'In The Hall Of The Mountain King' from the 'Peer Gynt Suite' by Ibsen. I always hated that, after a mad music teacher at school made the whole class hunch up like trolls and dance round the music room (presumably get the feel of the setting), which is a bit silly and undignified when you're 17. I never really got over it... until now.

Coming after that, 'Eldorado' doesn't have a lot to recommend it (to me anyway). I didn't think it has anything like the same spark, although 'Boy Blue' is a powerful enough track. But I have to say that ELO's lyrics are more intelligent than some I could mention.

The third album, 'Face The Music', is more familiar to me, by way of the tracks having had a lot of airplay. 'One Summer Dream' (which still sounds like the Beatles) and 'Evil Woman' stand out of course, but I wouldn't buy a whole album (or three) just for those. There's too much that just sails over my head as glossy, clever and highly produced wallpaper music. But at least it's classy wallpaper.
 +++ ROSALIND RUSSELL.

team and a catalogue of very talented musicians. Result: one very polished album.

Chaka, you'll recall, was the voice of Rufus, and many of the songs here are in a similar soulful style. She's always upfront with the vocals, though, never more so than on the song currently topping the American soul chart, 'I'm Every Woman', in which her voice is really overpowering.

On 'Sleep On It' I began to notice a hint of the Average White Band's sound, especially on the chorus, and sure enough, a check to the credits revealed Hamish Stuart and Alan Gorrie of the AWB on backing vocals. The stark contrast of above-average black and average white is a successful one. 'Life Is A Dance' is a song about dancing which, for once, isn't just a disco song, in fact it doesn't really fit the current disco style at all.

Another unexpected combination comes up on the song 'We Got The Love' (don't confuse it

with the old Rufus number 'You Got The Love'). In which Chaka shares the vocals with none other than George Benson. Again, the pairing works well. She makes 'I Was Made To Love Him' her own property, so confident is her version of it. And the list of celebrated musicians is really worth seeing: Phil Upchurch, Cissy Houston, the Brecker Brothers and Dave Sanborn as well as those I've mentioned. But it's Chaka's album; on this evidence she is indeed every woman ++
 ++ PAUL SEXTON



THE DOOBIE BROTHERS: 'Minute By Minute' (Warner Bros K58486)

IT WAS seven years ago when the Doobies enjoyed considerable success with their brand of sophisticated country music on their first album. Now it's too sophisticated, to the point of being bland.

Only two original members have survived, Pat Simmons on guitars and John Hartman on drums. And you probably won't remember them as the old Doobie Brothers.

Each track bounces along nicely, well played, well sung, medium tempo, yet they all taste of sugar. To use an old cliché, they've lost direction.

'Here To Love You' opens the album nicely enough, with more than a touch of the lazy, funky Little Feat influence coming through. And their very own Bill Payne makes a guest appearance on synthesizer. He's the only person who gives the album a spark of life — not by brilliant playing, but with that all important style. Listen to the title track, 'Minute by Minute', and his simple

technique shines through. The annoying thing about the whole album is that they are a talented band. But it's being wasted because they're directing it into standard formulas. On 'How Do Fools Survive?' there's some great jazz guitar by Pat Simmons, but it's diluted with strings and by being kept at the same monolithic pace as the rest of the album.

Music is about pace, variation and emotion. There is nothing of that here. Just nine OK songs and an instrumental. Now if these guys were to sit down, listen to their first album, scrap the whole thing and start again, maybe the talent that's there will have some impact. This is just a waste ++ SIMON HILLS

THE CARPENTERS: 'Christmas Portrait' (A&M AMLH 64726)

HERE IS your sound track for Christmas. But first let's get something straight. Christmas starts on Christmas Eve and lasts for 12 days, and contrary to what most of the grand London shop windows would have us believe, it doesn't start in the first week of November and isn't spelt with a big X. In fact I can't think what Xmas could be 'cept some kind of Catholic service for the over 18s.

I bet the Carpenters don't make mistakes like that. They know what Christmas is about and they've seen enough of them tinselly Hollywood films to know where and when to stick a choir in and pull a bell out and vice-versa, and verse-vice. I've seen a lot of these films and I wanna see a lot more. There's gangling James Stewart in a long cardigan getting confused and caught up in

the fairy lights. As I say, the Carpenters don't make mistakes. They've synthesized everything ever to come out of Sunset Boulevard at Yuletide into two sides of a perfect piece of plastic which used in connection with the right equipment will bring you Disney, Snow White and her snow, whiteness whiter than white, sleigh bells, Glen Miller, Stokowski's orchestra, shimmering silver strings, snow flakes scurrying, ringing, tingling, jingling, and lots more besides.

On 'The First Snowfall Of Winter' ethereal Hollywood choirs loom behind Miss Karen's svelte vocal to create a pattern easily as complex as any of Buzz Berkeley's and the start of 'Let It Snow' (must be their equivalent of 'Let It Rock') lifted from Prokofiev's 'Lieutenant Kijé', and he was another one pre-occupied with the trappings of the seasons.

They then do 'White Christmas' (which Irving wrote in 20 minutes) and at the end they turn a key segue into 'Ave Maria' which is sung in Latin no less (the Carps went to college) and then there's a bit of a giddy up 'cos they do 'Sleigh Ride' (one minute's silence for Russ Conway) and then get ecclesiastical for 'Oh Come Oh Come Emanuel' which I didn't hear unfortunately because when it came on Monique started to do the hoovering I think this was also in Latin but as you can imagine a vacuum cleaner does little to improve things.

If you want to get into the Christmas spirit, and I don't mean Johnny Walker, buy this record for instant atmosphere and have yourself a merry little Christmas. *** (tinkly ones) JAMES PARADE

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STEVE MILLER BAND: 'Greatest Hits 1974-78' (Mercury 9199 916)

THIS ISN'T aimed at the Christmas market by any chance, is it? Natch it is, but it's gonna sell for the right reason — that it's a great chance to catch up on what Steve Miller's been up to since the 'Best Of 1968-75' album appeared.

For years Miller's been producing really top class progressive pop and it's pretty scandalous that he's only ever had one bona fide hit over here, that being 'Rock 'n' Me' a couple of years 'n' go.

However, the list of turntable hits is almost endless and they're all here, in no particular order — 'Swingtown', 'Jungle Love', 'Take The Money And Run', 'Fly Like An Eagle', 'Jet Airliner'. I was surprised to see 'The Joker' included as it came out in 1973 but I'm not complaining as it's arguably Miller's finest hour, especially with that walling guitar running through it. I'm always amazed at how the band

manages to be so commercial and inventive at the same time — I suppose 'Swingtown' and 'Jet Airliner' are the best examples of that. The album tracks included are equally strong. 'True Fine Love', for instance, and the pensive 'Winter Time' and 'Wild Mountain Honey', similar in mood to 'Fly Like An Eagle'.

It's a different story in America, of course, where 'The Joker' and 'Rock 'n' Me' were both number ones and 'Fly Like An Eagle' and 'Jet Airliner' both top two hits, their last two albums have been in Britain three, and yet in Britain this album could, sadly, almost be 'Greatest Misses 74-78'. How can we be so negligent? ++
 ++ PAUL SEXTON

CHAKA KHAN: 'Chaka' (Warner Bros K58560)

NOW THEN, an album which the whole team involved has obviously spent a good deal of time thinking about. Chaka Khan needs songs which exploit her powerful, versatile voice and she's got them here. She's also got a good production

BOOMTOWN RATS



Record Mirror, December 23, 1976

RECORD
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MAILMAN

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

SO THIS IS CHRISTMAS

WILL SOMEONE PLEASE TELL MAILMAN

THIS is a letter. This writing is the content of the letter. This letter applauds Tim Lott's article about XTC. The person who wrote this letter is an XTC fan. The person who wrote this letter saw XTC at Nottingham Sherwood Rooms. The person who wrote this letter possesses a copy of XTC's latest album called 'Go 2'. I must go now. That was a letter.

CB, Beatown, Buzzcity.
● This is a reply to a letter. This reply is far more interesting than said letter and still says nothing. This is a letters page. Welcome again to the letters page. On this letters page we usually print letters, believe it or not. Unfortunately, around 90 per cent of the letters we receive are penned by totally sub-human schmucks with absolutely nothing to say but a bag-full of hot air to let out. This is an analysis. Should the reader venture past the analysis, then the reader should realise why editing the letters page is about as much fun as listening to a two-hour programme of 'Lionheart' outtakes.

Daze of regal splendour

WHO the bloody hell does Steve Gelt think he is? (Standard opening line - MM). His name should be GIT not GETT (Standard witless insult - MM). If the new Queen album is no good then how come it's number five in the chart, 9-12-78? (Standard lame attempt to justify an album's excellence by its chart placing. When the Smurfs make an album it'll sellabomb - MM). The days of their regal splendour (Ha Ha Ha - MM) are not finished. Andy Cable, Eastleigh, Hants.
● A spineless letter, a typical letter. There are

lots of 'em. The rest have gone in the bin. (Pause) So has this one now.

In praise of Bethnal

I WAS highly surprised when I read your light hearted and unscathing summary of Bethnal. I say surprised because I was not expecting any music paper to actually be FAIR and JUST when reporting on this band. It seems to me that it is really in to stunt the chances of a band's progress by giving them a rough report. What I am saying in fact is thanks for not joining the ranks of those morons who think that using their mental faculties to slag off a band makes them ultra witty. I mean, WHY NOT aim your bullets at a band who aren't yet big enough to fight back via fan protests, and WHY NOT pick on a song called 'Nothing New' to take the piss out of?

Do they really think that the band had no idea that the title of the song left them vulnerable to that kind of criticism? Sure they did, but I suppose they have to impress their employers and readers somehow, even if it is in a low down skunky method.

Well they can eat their hearts out because this band are going to be big - I for one am convinced they will be, because they're the only band to

emerge for a long time with any Csap. Jenny Demetri, Wembley.

● Sentiments acknowledged, and yippee for you for daring to write a proper letter. Next...

Brute force and ignorance

HOPE YOU enjoy your rag - 'cause I don't! It's RUBBISH. OK? Your language goes through me and the things you say about different groups and singers ought to be said about you! Let's hope you disappear soon, Sue

PS By the way I haven't bought your guppy paper, I've seen it in shops and as tips - just where it should be! RUBBISH! FILTH! LIES! GROT!
● Just what the world needs, another constructive letter from another die-hard RM worshipper.

New wave bias?

I WOULD like to know why you are biased towards 'Punk Rock' and 'New Wave' music and seem to leave groups like Status Quo, Deep Purple and The Pirates out in the cold. These groups play much better music. Why not interview with Status Quo more often? Pete Mildern, Torquay.
● Deep Purple are dead. Status Quo are not, but they're old enough to be. Didja ever hear of...ah... 'new bands'?

Fantasy lives!

OI YOU! Stop ignoring me. I, the great, the supreme (Zzzzz - MM), the invincible force, have come and at this moment am infiltrating the shrivelled relics of the cerebral think-tanks of all the pathetic humanoid forms on this mediocre planet of yours (You're also boring the crap out of everyone around here - MM). This means Wayne County is exempt. Soon the entirety of the Anglo-Euro-Nipponese-Australio-Americo and Global melodic industrial corporation will be under my control. You will see me soon.

The Drongo.
● What the hell you on about? The only difference between your letter and a bucketful of horse-vomit is the bucket. Now go and return your brain to the 'out' tray.

Zap Dog for Pope

I FEEL compelled to write to you and complain about the censorship of 'Rock n' Roll Doylums' in last week's RM. I only buy the RM these days for the brilliant Zap Dog. Why not donate a whole page to his exploits? Why not start up a Zap Dog fan club? Also, while I'm complaining, who was the pillock who... (subject matter concerns the Boomtown Rats, the fact that this letter was scrawled on bog-rol, Stiff Little Finger, Citizen Smith, and the whole thing is ultimately more tedious than the above section - MM)

Foxyx, alias Foxy of Southall.
● Are you gonna complain about the censorship of your letter, Foxy?

No word of Essex

I WAS reading the RM expecting to find a great write-up on the David Essex concert, December 2nd. The stadium may not have been filled to the brim but David Essex gave a great performance and everyone enjoyed it. Why was one of your reporters not there on Saturday night. The thing that hurt me most was that you mentioned the rest of that festival except that night. Maybe someone should have got stabbed to get a write up in your magazine. Jenny, Bourton, Dorset.
● In fact, we reviewed David Essex the previous week, and once is enough for anyone. And so, dear friends, we reach the end of this letters page. Dull, wasn't it? There may be more letters next week, but then ya can't win 'em all. Now 'scuse, I depart.

HELP

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

LIVING IN HELL

I AM 16½ and feel like I am living in hell. I have no motor scooter for I can't afford one, no job and no proper money coming in. My father shouts at me over any bit of enjoyment I get and my mother sides with him. He's always been on the severe side, but I would have thought he'd grow out of it.

I have no girlfriend and no proper boyfriends and am missing out on the usual privileges that teenagers have. We live in a rather dreary town and I feel like I'm a laughing stock. It's got so bad that I've had violent arguments with my mother - this is the only way I can get rid of my frustration. I've even threatened to do worse things (such as walk out), which I did once, ransack the house and even kill myself.

As I have such a limited amount of enjoyment, I take note of what's going on in the world to pass the time away and sometimes worry if the EEC will introduce conscription and I'll be stuck in the Army by law. All these things have been hanging round my neck.

Bill, Stamford.
● You don't have a job, so you're angry. You feel pressure from your parents. So you're angry. Your social life hasn't even started to get off the ground yet. So you're angry. Now you've got everything off your chest, stop feeling so sorry for yourself. There's no point in taking your frustration out on your mother - this will lead to even more unhappiness and hassle at home.

Have you ever stopped to think just how many people of your age, surviving a period of high unemployment, minus many of the glossy goods and chattels the mass media forces down our throats from birth onwards, feel exactly the same way you do? Unable to communicate. Bored. Frustrated. Why? Because you've left the more cosy, all providing world of childhood and its easy friendships behind you and are having to consider living as an adult, in a tougher world than you expected. Because you have lots of wasted energy, desire and ambition which is going nowhere right now as you haven't even worked out which direction you want to take. At least you know what you don't want to do, and that's a start. Don't worry, compulsory conscription isn't on the cards.

You don't have to remain in your present stagnant state, unless you're perfectly happy to wallow in misery and believe you're the most hard done by guy in the world. General destructiveness won't get you anywhere. Have the motivation to make a list of your personal priorities in life. And, for the moment, make a compromise between your wildest dreams and your present possibilities.

Finding yourself a job would work wonders, not only for your self-respect and cash flow, but could ease the tension at home. Once you have some money of your own

coming in, you'll be less dependent on your parents than you are now. And your father's attitude may change too once you show signs of initiative and independence and contribute to the family budget. If it doesn't, you'll be able to leave home and find your own place anyway.

While jobs are scarce, especially if you're a school leaver without any past work experience behind you, it's still worth making the effort. Check out the youth adviser at your local job centre or employment exchange for details of general vacancies and any training schemes going. Read the daily and evening papers for job ads. Trek around the local shops and factories - something must turn up if you're quick off the mark and try to look employable. Take any job, if only as a temporary measure.

My sexual past haunts me

I'M 17, and, although my problem may seem pathetic at face value, to me it goes much deeper. It's the age-old one of girlfriends I've had a few setbacks in the past and my reputation has suffered.

The problem stems back to a year ago, when I split with an older girl I was going with. One evening we slept together but I was unable to have intercourse. She was really angry, and after we broke up told everyone how useless I was. Everyone in our school knew.

It took me a full three months to get over what had happened. I'd forgotten everything and asked a friend of my ex-girlfriend out but it seemed she remembered because she laughed in my face. Although I have been out with her in the past, it's obvious that she won't go out with me now because my ex-

girlfriend won't and she's under pressure to tell me to get lost.

It's not that I'm ugly. I've been out with many girls before. Yet I get the feeling I'll never go out with anybody until I leave college, and that's a frightening thought. I'm too embarrassed to talk to anyone face to face and, while my friends try to help, they don't understand the depth of my problem. I only wish I could rub out the past and start again. Neil, Solihull

● As it took you precisely three months to effectively forget about your experience on that night and the malicious gossip spread around by your ex-girlfriend, and pluck up the courage to ask another girl out, you're obviously resilient enough to get over this latest rebuff fairly quickly.

One night when you may have been tired or nervous and inexperienced to have intercourse with your ex-girlfriend shouldn't influence the rest of your life and your attitude towards girls in general, Don't let it.

You want another girlfriend and eventually you'll find someone, either at college or outside who likes you for what you are and can see beyond any brief reputation created by bitchy gossip. Believe it or not, many girls are wary of men whose superstud image, (often totally without foundation), stalks before them. Many might feel much 'safer' with you. Give it another whirl.

If you do have genuine doubts about your ability to perform sexually, set your mind at rest by making a quick phone call to the nearest branch of the Brook Advisory Centre, a general sexual advisory service for young people which is used to dealing with the kind of anxieties you're facing. Ring them on 021 455 0491, to talk things over further.

FEEDBACK

Rotten's public progress

BOB RICHARDSON of Chelmsford, Essex, writes to ask for all available information on Public Image Ltd.

Members of the band are John Lydon (ex - Rotten) vocals, Jim Walker - drums, Wobble - bass and Keith Levine (ex - Clash) guitar. 'Public Image' (the album on Virgin), released a couple of weeks ago, has already been in the charts once and the band are set for a few European dates before their London appearance at Christmas. No firm plans for any new releases yet, but Public Image Ltd will be playing one off dates round the country next year.

Status Quo fan club

NIGEL HUMPHREYS of Leeds will be pleased to know that a Status Quo fan club has finally been set up. All fans should write care of Quarry Productions, 113-117 Wardour Street, London W1.



FULL MARKS to the Rubettes for submitting the most ghastly 'Xmas' piccy of 1978. Close runner up was Johnny Rubbish. Keep shaking out that dandruff, Rubes... gosh it's so pretty.

SINGLES

Reviewed by MIKE NICHOLS

Sixties stuff

SINGLE OF THE WEEK:

DAN KELLEHER: 'I Couldn't Help But Cry' (Chiswick)
Pure sixties mainstream heartbreak stuff all set to jerk a few tears into Xmas beers. Distant Hollies harmonies, moon and stars imagery and neat little guitar break in the middle irresistible. I couldn't help but like it. Buy two and make the anonymous Mr Kelleher a happy man. A veritable pearl among swine. Are we not sentimental?

RANK RETREADS:

BARRY WHITE: 'Just The Way You Are' (20th Century)
Talking about swine, who threw him a bun? Just when we were all forgetting that he ever existed. You know, I once heard that Bazza only attracts white audiences, which says rather a lot. This opens with his own individually hallmarked croaking platitudes before the song proper begins. Since it's a great song anyway, he can't go far wrong, even if Billy Joel would turn in his piano stool.

RHONDA: 'He's The One' (GTO)
Oh Gawd! It's two birds trying to get their pipes around the Springsteen gem. The glittery sexist duo might look pretty dolly on the sleeve, but somebody ought to point out to them that certain things in life are sacred. This callous cover loses all the tension of the original in an over-produced mess, tarted up with strings for mass consumption. But the worst part about it is

A) It'll be an enormous disco smash.
B) It'll get no end of airplay and sell like hot punch at a Yuletide knees-up. Don't say I didn't warn you.



TWINKLE BROTHERS: 'Distant Drums' (Front Line)
Unimaginative reggae rerun of the old Jim Reeves song (I won't say classic). The 'B' side features a superior dub version which I and I reckon will be a fave with Jah-Punk DJ's.

IT'S HYPE TRIPE - SO DON'T GET CAUGHT

JERRY LEE LEWIS & FRIENDS: 'Save The Best Dance For Me' (Sun)
May feature Elvis Presley? screams the sleeve, headlining a

story from a recent edition of American glossy trade mag, 'Billboard'. As it happens, guys 'n gals, Big El might just be singing alternate verses. But at 1 minute 49 seconds long, it's hardly worth bothering with. Will need further aggressive promotion if it is even to sell to die-hard fifties rockabilly enthusiasts.

THE RUDE KIDS: 'Strangers (If It's quiet why don't you play?)' (Polydor)
Good evening, and here is the 10 o'clock news. Today the Strangers backlash reached new proportions on becoming immortal vinylised in what used to be known as "a skit". Right from the bewhiskered rat on the pink and black cover down to the concluding synthesiser burble The Rude Kids, you see, are a bunch of Swedes who appear a trifle miffed that Jean Jacques et al won't play in their native land. So whereas Hugh wrote "all quiet on the Eastern Front", these worthless satirists respond with "If its quiet" etc. And the vitriol continues with "Soon you are so big that you use laser ray". Maybe these rude kids should realise that if you trash a band's equipment, they might not be in a hurry to come back and play. Then they should brush up their English grammar.



ALL YOU NEED IS CASH

THE ROYAL RASSES: 'Unconventional People' (Ballistic)
From the wunnerful people that brought you 'Now That We Found Love'. This number was previously only available as an imported 12in pre but now has been made considerably obtainable through United Artists. It has cunning cross-over appeal and so should prove popular with soul as well as reggae buffs, while the speeded up flip-side instrumental will doubtlessly be appreciated by disco ducks. Clever, eh?

SPECTRUM: 'Funky Christmas (Boogie All The Way)' (Blackbury)
Jingle Bells intro, Funky Santa lyrics and if that's not enough to put you off, bear in mind that a certain Tony Blackburn tipped it as one of the three Xmas records most likely to make it. The song is just about rescued by a snazzy brass section half way through, but it's still pretty 'orrible.

DON'T LAK JAM-AICA - AH LUV IT

ERIC DONALDSON: 'Look What You Have Done' (Dynamic)
MARVIN BROOKS: 'You Just Can't Hide' (Dynamic)
The first is a contemporary bluebeat number with pleasant lyrics, bouncy bass lines, repetitive rhythm, crisp production etc etc. Marvin Brooks is a newer artiste whose smoother, not to say inspid, offering does not quite have the same immediacy. Neither cut will devastate the charts but are nevertheless assured of a guaranteed audience.



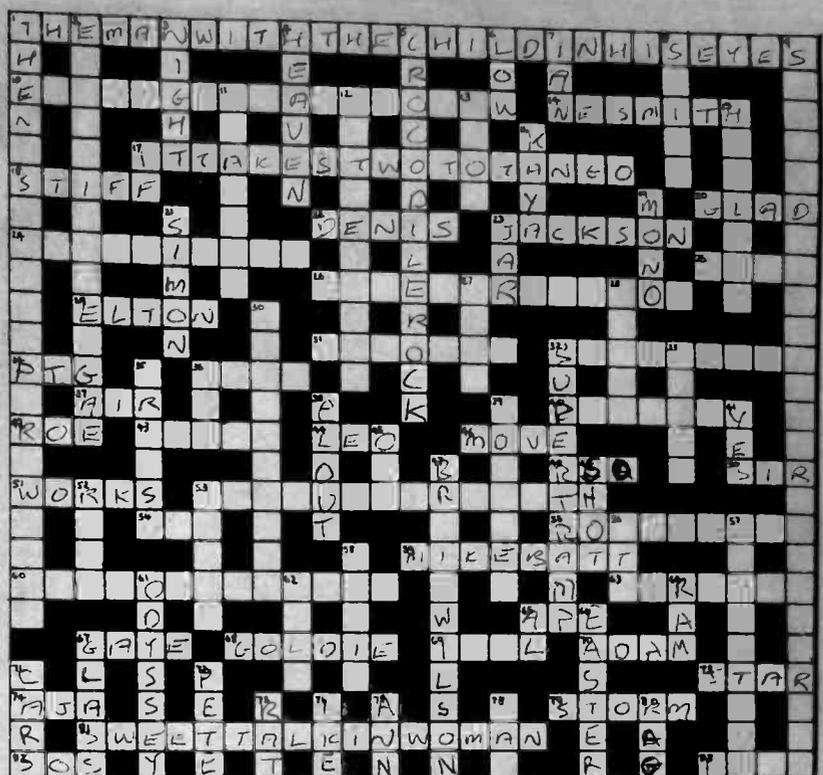
YAWN

GRAND HOTEL: 'Secret Life' (CBS)
In the grand CBS tradition of Lone Star, Crawler and Cafe Jacques, Grand Hotel are an obsolete bunch of hard rocking London losers whose main function in life will probably be to provide their company with a convenient tax loss. Contrived macho vocals, nauseating lyrics, boring back-beat. Might come in handy as a beer mat over the festivities, though.

BEACH BOYS: 'Kona Coast' (Reprise)
Oh dear, are they still at it? With the former surfin' sons supposedly split into two factions, it's hard to see how they can still make records. Answer: With mucho difficulty, if this turgid turn-off is anything to go by. After all those golden greats, they should call it a day ere memories become tarnished. Brian Wilson was last seen being unceremoniously hauled out of a swish Hollywood restaurant and having his front room filled up with sand. Such is life. This is a track taken from the M.I.U. album in case anybody is remotely interested.

FESTIVE CHARITY

VICE CREAMS: 'Won't You Be My Girl' (Tiger)
I badly wanted to make this record of the week. But didn't, tee hee. Yes, folks, it's rock journalists trying to play at being pop stars again, this time one Kris Needs, editor, no less, of famed fanzine, Zig Zag. The Grooviest-style guitar intro is only one example of the totally and unashamedly derivative nature of this cut. The well-connected Mr Needs uses Eden Studios (home of Graham Parker, Dave Edmunds etc) and was going to be produced by Flamin' Groovy Cyril, had the latter not overslept! Nevertheless, another pal, Blondie's Chris Stein helped out with his critical faculties by describing it as a cross between Herman (of the Hermits) and Jilled John. Since it is hopelessly out of tune, quite catchy and riddled with jeu jeune lyrics, I'm inclined to agree. If you're still not enticed, it comes in a full-colour, triple fold-out pic sleeve bearing a list of credits as long as the inside cover of Zig Zag, which incidentally, now cost 40 pee. Merry Xmas everybody.



XWORD

- DOWN**
- Came in between in The City and All Mod Cons (4,2,3,6,5)
 - What Cairo and Jamaica have in common (8,6)
 - John Travolta's fever (5)
 - The Bee Gees have got Too Much (6)
 - Dance that well known Football chairman was doing in 1972 (9,4)
 - Small Bowie LP (3)
 - James L... Anderson (3)
 - Former Baker Gurvitz Army vocalist who was waiting for tonight (5)
 - Its all Ian Dury's brain and body needs (3,3,5,3,4,3,4)
 1970. Jethro Tull hit (7)
 - Where you might find Neil Young on holiday (2,3,5)
 - Instrument (4)
 - All they needed was the air that they breathe (7)
 - 1978, Bob Marley LP (4)
 - Bread classic (2)
 - Not stereo (4)
 - Paul or Carly (5)
 - Where Thin Lizzy kept the whisky (3)
 - The Stones had a Fingerprint (4)
 - Rory Gallagher's old outfit (5)
 - Single produced by 30 Across when they were Stranded (5,4)
 - They brought off the Crime Of The Century (10)
 - Famous west coast producer (5)
 - It was the word in 1978 (6)
 - Original member of Pink Floyd (3)
 - All girl substitutes (5)
 - Ho suffered a Street Hassle (3,4)
 - Wonderous story tellers (3)
 - See 31 Across
 - A Beach Boy brother (5,5)
 - Magazine were by both sides (4)
 - See 43 Across
 - Mavtalls leader (5)
 - White Musicians (1,1,1)
 - What you might do to Graham Parker if he was covered with glue (5,2,2)
 - Stones single dedicated to Mrs Bowie? (5)
 - Native New Yorkers (7)
 - Kinks classic (4)
 - Paul McCartney LP (3)
 - Stewart or Green (3)
 - Religious ceremony for Patti Smith (6)
 - Nick Lowe loved the sound of it breaking (5)
 - They told us about their best friends girl (4)
 - Townshend or Wingfield (4)
 - Bob Geldof's trap (3)
 - Tina's former partner (3)
 - Ms Peebles (3)
 - Paul Rodgers company (3)
 - The Four Seasons doll (3)
- ACROSS**
- An optical illusion that gave Kate Bush a 1978 hit (3,3,4,3,5,2,3,4)
 - An ultimatum from Manfred Mann (2,3,5,2,2,3)
 - He would have liked to travel to Rio (7)
 - 1978, brought us the world's first square record (2,5,3,2,5)
 - Label that has discovered Rachel Sweet this year (5)
 - What the Dave Clark Five were all over (4)
 - The song that started Blonde's 1978 success (5)
 - Mr Browne wanted us to Stay (7)
 - 1965, Pretty Things hit (5,1,4)
 - European disco queen (4)
 - Star of Sgt Pepper film (5,8)
 - A Single Man (5)
 - & 45 Down, Alice Cooper teen anthem (7,3)
 - Welsh rockers who were riding high before their demise (9)
 - One of Pink Floyd's animals (3)
 - What The Ramones and Talking Heads have in common (4)
 - Thunderclap Newman thought there was something in it (3)
 - The other Elvis (7)
 - He had a Ozzy spell in 1969 (3)
 - & 52 Down, Andy Mackay was in search of this legendary saxophonist (5,4)
 - He couldn't stop loving you (3)
 - They have the distinction of being the first group to have a record played on Radio 1 (4)
 - Label of the year (1,1,1)
 - Stevie Wonder's Duke (3)
 - ELP Vol 1 or 2 (5)
 - Sham 69 don't want any lies (4,2,3,5)
 - Bowie collaborator (3)
 - Recently re-formed Sirens (4,5)
 - Wormle producer (4,4)
 - The car Tom Robinson wants (7)
 - The Kinks man (3)
 - An Advert (4)
 - They were making up again this year (6)
 - Lazy Generation X frontman (4)
 - Star of early 60's who more recently starred in Budge (4)
 - Dollar had a Shooting (4)
 - Reversible Steely Dan LP (3)
 - What The Fortunes had in a teacup (5)
 - One of many Out Of The Blue ELO singles (5,6,5)
 - Abba in distress (1,1,1)
 - Late night Radio 1 DJ (4)

LAST WEEK'S SOLUTION

- ACROSS**
- Destination Venus
 - Northern Lights
 - If You Loavv Me Now
 - 12 SAHB
 - 13 End
 - 14 Women
 - 16 Imagine
 - 18 Nica
 - 19 Tie
 - 20 Ian
 - 22 Erita
 - 23 Chic
 - 25 Silk
 - 26 Layla
 - 27 Man
 - 28 Queen
 - 29 Chelsea
- DOWN**
- Dancing In The City
 - Sorry
 - Thought It Was You
 - 4 In Living In Shame
 - 5 Elton John
 - 6 Sam
 - 8 Reed
 - 9 Gomm
 - 10 Sweet Caroline
 - 12 Some Girls
 - 15 Cars
 - 17 Eric
 - 21 Nasty
 - 24 Fame

ROADSHOWS

They can't get enuff

THE GREEDIES, London, Electric Ballroom.

THE GREEDIES, formerly a bunch of old Bastards, proved by way of this Christmas do that their name is derived from a succinct adjective. One would have thought that a) seeing as how Crimbo is the season of unbounded charity and b) considering that this bill was little more than a glorified rehearsal for the Thin Lizzy Hammersmith bash of the following evening, the powers that be could have provided the fans with a real gift. However, with around two thousand crammed into the Electric Ballroom, each paying three, yes THREE greenbacks for the privilege and with minimal heating, decoration and bar service the spirit exuded did not appear to be very seasonally philanthropic.

Still... The evening began with the mighty Valves from Edinburgh, and despite having two guitars ripped off the slandered and slanderous Scottish inebriates (?) kept a particularly partisan crowd interested and occasionally enthralled. Of the current clutch of newbies the Valves only had time to play 'Pleasure Meter' — the set opener and another derivation of the greatest riff ever sold, 'Sweet Jane' — and their new ending 'Martian Hop' which logically enough tags onto 'Haircuts From Mars'. Again, all things considered, another fine set from one of next year's top ten bands.

After a lengthy delay The Greedies trooped on thinly disguised as Thin Lizzy and ran through a tight, stylish and predictably excellent T.L. mini-set. 'Suicide', 'Waiting For An Alibi', 'Rosalie', Gary Moore's 'Back On The Streets', 'Black Rose' and 'Don't Believe A Word'.

The last two highlighted Gary Moore's new refound presence with his old chums. The two pronged axe-duelling, as you young people would call it, of Scott Gorham and Moore is touched with genius.

Both on 'Black Rose' where they get all electrically ethnic in an Irish jigarama and on 'Don't Believe A Word' which is slowed right down for five minutes then explodes into the version we all know and love.

The new treatment is highly reminiscent of the early Fleetwood Mac, especially when Moore sings and solos unbelievably tasteful a la the late sane Peter Green.

Then on tripped ace layabouts Cook and Jones to run through the Lizzies 'Are You Ready?', 'No One Izziz Innocent', very true that, 'Black Leather' a new Jones / Cook composition I think.

Then... Bob Geldof and Johnny Fingers of the Boomtown Rats leap on to add their services on 'Route 66', 'Looking After Number One', 'Pretty Vacant / Greedy Bastards' and on the encore of 'My Way / We Wish You A Merry Christmas', and 'Hard Drivin' Man'.

Then, despite hysterical applause, they were gone.

All good seasonal fun, although I'm sure the individual members of The Greedies achieved a far greater kick than the biggest fan of any of the parts. 'Happy Christmas from The Greedies' said the T-shirts. You see, you too can turn fun into profit. RONNIE GURR.

TODD RUNDGREN: The Venue, London.

WITH ALL the hoo-ha about 'Pop' this last year it's surprising that the one man whose recorded works could be entitled 'The Complete Encyclopaedia Of Onomatopoeic Pop' has been just about entirely overlooked. So for those who still think that 'Pop' is something played by 30 year - old cast - offs from early seventies pub rock bands on Stiff or thick guitar gutted passions dreamt up by Chinichap for mindless maffia there's someone playing at this posh place in Victoria who can quickly and without

further propaganda soon set your picture straight. Bienvenue Todd, to the Venue. Anyone who was at any of Todd Rundgren's last shows over here can forget about pyramids, palm - trees, sphinxes and long guitar solos, for here at last were those undiluted melodies that so many have waited so long for. From the swirling synthesized opening to 'Real Man' to the last chanting choruses of the encore 'Just One Victory', Todd, parading some kind of baggy plastic chic, clowned his way through an hour and a quarter of a very large bouquet of ear-catching melodies with enough mood changes and major - seventh



THE GREEDIES: how many stars can one band take?

chords to send shivers down the vertebrae until long after Christmas.

His goofy wit sparkled on 'Eastern Intrigue' when he draped a damp towel over his head and during 'Initiation' when performing haphazard 'mike spins', un-Daltrey style, he hit his knee, let out a loud 'ouch!' and dropped the mike. It was also the first concert I've been to this year, apart from Sinatra at the 'Albert', where the sound was what it always should be perfect.

In fact almost everything was perfect about the first night's show. There is a tendency to believe that Todd 'on his tod' is best but what we were seeing was Todd sounding as if it was all him but being backed by messrs Wilcox, Powell, and Sultan in person, and really, superlatives do not exist that can describe the instrumental and vocal expertise of this happy quartet.

Although the evening started off rather dimly as some clever Dick had spelt Rundgren with an 'm' on the printed tickets (now surely somebody could have checked that) Todd constantly delighted by playing solo piano on 'A Dream Goes On Forever' and 'Can We Still Be Friends', beautifully tonal guitar solos on 'The Last Time' and 'Love Of The Common Man' and even drums on 'Gangrene'.

The only low - spot (on the audience's part) of the evening was when he did that lovely Andy Williams bit and shook hands with the rows of people at the front during 'Hello It's Me' when some — — — (expletives don't exist) showered him in beer, whereupon, the look on the man's face was enough to make anyone's heart stop.

They were dancing on the tables when he said 'good - bye and thanks' and they shouted 'Thank - you Todd'.

It was definitely the concert of the year and even a good contender for 'show of the decade' when will we see him on Broadway? I hope someone smudges the beer - thrower on a wall somewhere real soon, meanwhile, thanks Todd, we all had a lovely time, please come back soon. JAMES PARADE.

DARTS Nashville, London

ALMOST two years ago DARTS played to packed Nashville houses. Now they are back as The Rug and / or Heavy Badger A surprise gig which was so low key that these doo wop superstars failed to sell out this small club.

Still, the punters enjoyed themselves, the band enjoyed themselves

and I enjoyed myself, for a while. At first the visual variety, excellent harmonies / musicianship provided first class entertainment. 'Come Back My Love', 'It's Raining', 'Late Last Night', etc, etc, all the familiar Darts classics, full of polished punch illustrating why this band have done so well.

Their new single 'Get It', sung smoothly by young Rita, was well up to the standard they've set themselves.

This gig was also the London debut of new base singer Kenny 'Slim' Andrews. Den Hegarty wasn't missed. The new man added a touch of Yankee class. Andrews is a tall, white - suited black gentleman; daddy he's cool and friendly.

So far so good. Darts are amazing, in small doses. Their set lasted for more than an hour (too long) and was an endless series of bop bop shoo woppers. The visual excitement could not stop my waning interest. Once you've heard five Darts' numbers you've heard them all.

I left pleased that I'd seen Darts in a small club. I think their numerous future appearances on TOTP will satisfy any urges I get to see them again. PHILIP HALL.

CHRIS REA Dominion Theatre, London.

HOWAAY the lads. These Geordies are a laugh. First on from Cleveland, Dominic Brennan — the Jilted John of folk. He looks like Leonard Rossiter and sings about his grass snake Eric and hops at the YMCA.

His songs start off seriously and then degenerate into idiotic ramblings. 'Ee was nearly as funny as the filthy comic who not only introduced Chris Rea, but told us all about the social conventions surrounding farts.

After these frivolities, Middleboro's golden boy Chris Rea proved to be a highly impressive talent,

PARLIAMENT / FUNKADELIC Hammersmith Odeon

GEORGE Clinton's cosmic circus finally hit the metropolis and the pre - gig whispers of six - hour European shows and eighty - plus entourage didn't seem quite so ludicrous by the end.

By the third night their fourth - day season at Hammersmith was under threat of losing its licence because of the lengthy sets.

An early start meant I missed Parlet but caught the marvellous 'Brides Of Funkenstein'. Lynn Maibay and Dawn Silva,

With his six piece backing band and two girl vocalists, he played a selection of professional, sensitive songs. I couldn't get wildly excited about him, but his audience, mostly blow - waved Kings Road trendies, obviously did.

At times I found him too wet, as on 'Seabird', but 'Raincoat And A Rose' showed that his ballads are warm likeable songs. He has a pleasantly gruff voice which came into its own on the last three numbers. 'Fool If You Think It's Over' is the set's classic. 'My Love Doesn't Need Diamonds' and 'Whatever Happened To Benny Santini' are both sophisticated and powerful rockers performed well by this awkward Geordie.

In his scruffy white jacket, pink waistcoat and red trousers, he appeared to be genuinely surprised at the warm reception he got, on this his first headlining gig. This acclaim is deserved. Rea has the quiet classy talent to appeal to a very large audience.

But as he said: 'I like playing the guitar and singing, but for every one of me there are ten Benny Santini's.' PHILIP HALL.

TAVARES Hammersmith Odeon

TAVARES SEEM assured of fairly attentive, appreciative concert audiences for some time to come because they've managed to compile quite a sizeable catalogue of hits over a relatively short space of time, a couple of years or so. There are signs, though, that their star is no longer in the ascendant.

Their last single, 'Slow Train To Paradise', got snagged on the bottom rung of the chart and their new one, 'Never Had A Love Like This Before', has drawn a blank response so far.

There's two ways of looking at Tavares: one that they're a glutinous, all - American dance

troupe, and the other that they do what they do very well and we should leave them to get on with that. I'm prepared to go along with the latter view.

The word professional hardly does them justice; they're five (real) brothers who've done some good toons, have some natty dance steps — although that's not much to my taste — and give a lot of people a lot of enjoyment.

'Whodunnit' was probably the most enjoyable of their hits, but others like 'More Than A Woman', 'Don't Take Away The Music' and the inevitable 'Heaven Must Be Missing An Angel' were given equal adulation en masse.

Come to think of it there were quite a few hits they didn't sing: 'One Step Away', 'Mighty Power Of Love' and 'The Ghost Of Love', not even in their medley which included snippets of 'It Only Takes A Minute', 'Check It Out', and 'She's Gone', among others.

I won't knock them — they're just American and somewhere in the Atlantic crossing they lose their credibility as people for me. As singers, though, they're very believable. PAUL SEXTON

ALEX HARVEY BAND, Glasgow Apollo

I'M BEGINNING to hate seated venues — the pre - gig atmosphere is non - existent, and the Davy Paterson Band don't help much. They are a competent bar room boogie combo who do songs about rock & roll without showing they have the slightest idea of what it is actually about. As exciting as cold porridge, they're local lads and went down fairly well. They'll probably be huge.

Meanwhile Alex Harvey has got himself a new band — and fine musicians they are too. Hugh McKenna, the sole survivor from SARTIS gets a huge cheer when introduced. Don Waller is a giant on sax, the

seventeen - year - old guitarist is a real find and the rhythm section excellent.

OK, so he's got the back up boys (his own voice sounds fine, his occasional guitar passable), what about the songs? Alex stressed his intention to showcase new material, but most people seemed unwilling for unfamiliarity. A shame, because 'Will You Still Be Here Tomorrow' is the most sincerely convincing anti - whaling song I've heard yet, while 'Back In The Depot' features Alex's gruff vocal story line, reminiscent of former glory.

Strangely he also did versions of 'Shakin' All Over' featuring stunning guitar pyrotechnics to match Brian May on 'Brighton Rock' and a Bob Dylan singalong anthem.

Sadly, it's all somewhat of a disappointment — stripped of the old theatrics, this new show is a mite too ordinary. In the main though Alex had two real problems. First is the fanatical crowd who wouldn't let him forget 'Vambo' and 'Faith Healer' (we eventually got 'Framed' as an encore) and secondly, his own anxiety to explain his new act, which led to the ludicrous situation of him trying to talk to them over their shouted requests.

Until he can free himself of this dilemma, he will neither placate the old following, nor attract a new one. I wish him luck. JOHNNY WALLER.

VAN MORRISON Royce Hall, Roxy, Los Angeles

BY THE TIME Van Morrison got to L.A., the effect of too many twice - a - night shows had taken its toll on his voice, and both second houses had to be cancelled to preserve what was left.

Despite the lack of record success over recent years, he still attracts a vast and faithful following, witnessed by the fact that there wasn't a spare ticket in L.A. for either performance, and with the deserved artistic and commercial success of 'Wavelength' he has got another batch of fresh converts alongside his older fans.

An Morrison, in jeans, untailored shirt and waistcoat, no sultan and a lot of presence was plying in the middle, casting his magic spell over two decades and a thousand awareneses.

It started slowly. Because of the weak state of Van's vocal chords, he wasn't in the position to inject the proceedings with his usual brand of tortured reality, and if it hadn't been for the excellence of his band the

CLINTON'S CIRCUS ROLLS BY

whose unremitting bottom heavy brand of funk had the easy task of warming up an audience already near boiling point. The highspot was a silky and sensuous version of Bootsy's 'Vanish In Your Sleep'.

The audience was shriekingly deafening with screams and shrill whistles, all throwing up mothership hand signs. In between sets a comedian, James Wesley Jackson, 'an atheist, thank God', trotted out a series of amusing one - liners.

Then on came the cast of thousands, dressed in Parliament funkadelic army fatigues. Mr Clinton's 'organised

chaos' was just that, though heavy on the latter part. He was dressed like a witch doctor who had fought with the Dulux factory and led a triumphant version of 'Tear The Roof Off The Sucker' amidst a cacophony of strained excoophony.

'I Call My Baby Pussy' and 'Standing On The Verge Of Getting It On' were fine and off by an exquisite solo from Maceo Parker on sax.

But the show was on a greasy downhill slide with a seemingly never ending series of neo heavy metal jamming featuring lengthy solos on

drums, keyboards and guitar. The audience was forced to spend the next hour stifling the yawns.

It wasn't until the battle hymn 'One Nation Under A Groove' that some life was injected into the proceedings. The appearance of the spectacular Mothership and the Star Child and the 'Flashlight' routine brought the audience back to the dizzy euphoria of the show's beginning.

It was a like - all marathons, great at the beginning, but with too few flashes to keep the attention riveted for the whole distance. Next time I'll take sandwiches. MIKE GARDNER

show could have been decidedly lacklustre. Morrison was there all right and committed as ever, but it was a bit like juggling broken bottles with one hand tied behind his back.

After a run through of mostly new material interspersed with drinks of water, he left the stage to let one of his background singers (Katie Kissoon) sing 'Warm Love'. When he returned, things started to improve. His singing became stronger — almost as if he had been saving himself — and the band picked up on the energy level, with notable contributions from Bobby Tench (lead guitar) and Peter Bardens (keyboards) living the set up.

But it was a little late to completely save the day.

Van went on to finish and hour and a half set and got two encores.

FRED RATH

FRANKIE MILLER, Bristol Brunel College

HE'S AN odd sort of bloke is Frankie. You're watching the stage, the lights have just gone up, and out steps this scruffy, portly Scotsman with a floppy hat and a grindstone voice that you would expect to find singing bawdy songs outside a Glasgow pub on a Saturday night.

He's a familiar sort of bloke, too. The numbers trot out and about half way through the set you suddenly realise he's been making subconscious impressions on you for a while now; it's at this point which turned out to be the peak of the performance, that a red hot yet spine chilling version of 'Cold Turkey'

comes forth, containing all the agony of the title in a more forceful way than Lennon ever did.

He's been through several bands in as many years, and made something of all of them, only to throw in the towel in a Harpersque way that smells of burning bridges.

Throughout this, the influences that stand out are southern fried Blues/rock with a taste of Free, what you might call sculpted rock hence the slyly single 'Darlin' was disposed of early on, and yet the encore consists of a dampening acoustic song and a lengthy chat, the memory of the hard stuff is already fading, leaving an impression of a quirky, quite human character. The man's got quality, and in my opinion deserves full houses everywhere. **FRED WILLIAMS**

MICHAEL HENDERSON / ASHFORD & SIMPSON Santa Monica Civic

THE CHART stature of both these acts really doesn't do justice to the enormous following and respect they have, witnessed by the two sold out and ecstatic houses.

Michael Henderson, with one single replacing another in the soul charts, opened the show with an almost identical band to that on his latest album. He was the one who wrote and sang 'You Are My Starship' for Norman Connors, and also played bass with Miles Davis on 'Jack Johnson' and 'Live-Evil', so you get an idea of his range.

Anyone expecting the romantic soft soul

presentation Henderson projects on record got a rude shock. Out he came playing some fingerlickin' bass lines on 'Happy', a hard funk number from his latest album.

He has the longest legs I've ever seen, and to accentuate the obvious sex appeal he had for all the young ladies present they were encased in thigh high boots. He knows what he's got, and he spent a lot of the set strutting around in rhythmic slow motion or posing dramatically side stage.

But to put him down as a mere glamorous figure would be to do him a gross injustice. Although he does all that with a great deal of style and presence; he is much more concerned with music, and to back that up he has a terrific voice and plays exceptional bass.

The only thing that marred his set was his band, who played very raggedly behind him — with the exception of Eli Fontaine on saxophone. However a pretty safe prediction would be that Michael Henderson is about to become a lot better known in the near future for he has the potential to be an enormous star.

Ashford and Simpson, or Nick and Val, have written so many hit songs it's amazing that it took till three years ago for them to go out as a performing team. As you might expect, their act consists of all their own (very famous) songs, starting with 'Ain't No Mountain High Enough' through to their own hits like the dramatic 'Send It', presented with a great deal of panache. They are both busy and soulful artists, and if their act is

a bit showbizzy in its choreography they counterbalance that with some extremely fine singing and some supertight music from a great band (propelled, incidentally, by drummer John Suswell who used to be with Kokomo).

Unlike a lot of the bland pop crooning that passes for soul these days merely because it is performed by someone of vague African origin, Ashford and Simpson are purveyors of Soul as it used to be, or Deep Soul — call it what you like. If you appreciate good music you'll enjoy them. **FRED RATH**

THIN LIZZY Hammersmith Odeon

'THE CHRISTMAS PARTY STARTS HERE!' was the proud proclamation outside the Odeon on Sunday night.

And that meant Santas galore tossing goodies to the serried hordes, fake snow that looked a little more than a bad case of dandruff, Phil Lynott singing 'My Way' a la Sid and 'Merry Christmas', oh and a slimline Steve Jones whose hairstyle is looking more immaculate by the minute and whose posing is a joy to behold.

All that seemed to be missing was Nureyev as Rudolph the red nose reindeer. But at the beginning it looked as though all we were about to receive was a cracker with a hat but no novelty.

Maybe that was only to be expected — in the mind and all that. This year has been Lizzy's most successful yet — a massive selling album 'Live and Dangerous', a world tour and two sell out shows at Wembley. Naturally with form like that you have a right to demand a show above and beyond the call of duty.

But after the bombs, the glitter jackets and the opening strains of 'Are You Ready?' you got the feeling they weren't enjoying themselves and at a Lizzy show if they don't like it nobody else does.

And then there was Gary Moore and having to get used to him all over again.

The mercurial Mr Moore grabs nearly as much attention as Lynott simply by his interminable acrobatic histrionics. He devours the stage with exhausting runs, leaps, sweat showers and spent me time under the spotlight than anybody else.

And it was Moore who pumped the atom heart mother into the proceedings with his 'Still In Love With You' solo which was as formidable as Robertson's vinylised contribution.

From then on it was a laughing, lavish, lascivious Lizzy — the best band of their kind in the world. America, while still entertaining an annoying contumacy is missing out on one hell of an experience. How can they possibly take bands like Aerosmith and Boston and Foreigner to their hearts when Lizzy are around?

There were several new songs including exceptional standout 'Black Rosie' which contained guitar tributes to just about every Irish anthem around.

No point in reiterating the rest of the numbers. You know how gut wrenching they are.

'O'll see yers all next year,' said Lynott towards the end. 'Provided we don't break up first.'

I hope he's joking. A world without Thin Lizzy would be unthinkable. **BARRY CAIN**

FRENCHETTE ASS

DAVID JOHANSEN, THE RUBINOOS, The Lyceum, London

'Hey y'know Sylvain, mah dawktuh said that is ah wus uh hawse he wud shoot me', belched Dave 'Boy' Johansen during the epic 'Frenchette'. The bumbling epic Sylvain Sylvain was taking his pulse, mopping his brow and sternly wagging an admonishing finger at his long time companion.

Yaaaye, and there I was thinking that James Brown was old, fat and decaying in the London Palladium. He lives, he lives.

David Johansen proved one of the best albums of the year and pulled off the big one by wowing The Venue around a month back. We waited expectantly as support The Rubinoos gushed all over the stage and us. Hey, you, they wanna be your boyfriends, and little girl don't you just reckon that, mebbe, jus' mebbe we could hold hands and talk about surfing. Then p'raps we could take a ride in ma pop's hard-top 'n' snap ourselves up 'e MacDonaldis, then we could honk our guts up together, still holding hands 'n'all.

Yeeecch these guys are wetter than the average wimps. They relive the sixties nality and play it out with some quite decent rock pop. Lyrics as soporific as theirs, however, should not be dismissed or laughed at. God they should be pitied. They trot out their hits, P.J. Proby's 'Hold Me', Tommy James and The Shondell's 'I Think We're Alone Now', The Fab Four's 'I Wanna Hold Your Hand' and the



DAVID JOHANSEN: thoroughbred rocker

David Johansen's 'Get Offa My Cloud' thinly disguised as 'I Wanna Be Your Boyfriend'. All antehms to the cause of whmpdom.

If the Rubes are the acceptable soft white underbelly of the US's pop malaise then The David Johansen Group represent the honed forehead that is just itching to nut you in the mouth.

'Cooi Metro' precedes a performance of that excellent first album with the Latino sleaze of 'Lonely Tenement', 'Donna', dedicated to Richie Valens, the aforementioned classic 'Frenchette' and the joyous shout of 'Girls are the best from a truly monumental bunch of toons.

New songs were 'Justine' a cry — tough lovers' song a la 'Donna', 'Wreckless Crazy' a roaring 12-bar with the obligatory OOO OOO OOOHs, dedicated to conspicuous consumption and embodying the collective's trash aesthetics. Best of the newbies was 'Flamingo Road (Don't Let It Get

Cold)' which finds Johansen closer to the street Dylan than Springsteen, who was misinterpreted, ever was.

From the old days came 'Lookin' For A Kiss', 'Personality Crisis' — parts one and two being spliced by a great cover of Bonnie Tyler's 'It's A Heartache' — 'Babylon' and Bo Diddley's 'Pills'. Also floating around in the ambrosia was 'Build Me Up Buttercup' and 'Reach Out, I'll Be There' both versions doing The Foundations and The Four Tops proud.

Dave, Sylv, and all you sharp Puerto Rican Italiano wet — back sidemen whose names I missed — you're probably all called Johnny Rocco — you are the best. You play, sing and dance — real good and you're all bathed in style. Sometimes I feel like Johansen and Springsteen are the only two rock 'n' roll reasons worth living for.

Dave, if you were a horse you would be a thoroughbred. **RONNIE GURR**

HiFi for Pleasure welcomes in the New Year...

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UPFRON

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.

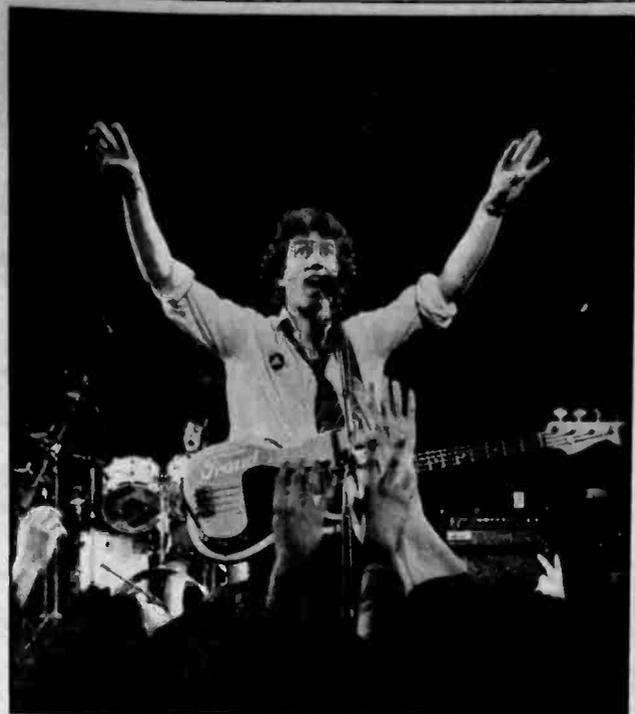
THURSDAY

DECEMBER 21

- BELFAST, Pound (29990), 90 Degrees Inclusive
- BIRMINGHAM, Barbarellas (021-643 9253), Dix Midnight Runners
- BIRMINGHAM, Railway (021-359 3491), Orphan
- BLACKPOOL, Norbeck Castle (52341), Freddie Fingers Lee
- BOLTON, Institute Technology (28551), The Bishops
- BOURNEMOUTH, Tiffany's (82236), Shazam
- BRADFORD, Princeville (78845), Ethel The Frog
- BRIGHTON, Buccaneer (80896), The DP's
- BRISTOL, Granary (28272), Supercharge
- BURTON, Hartcliffe Youth Club X-Certs / Driving Cats
- CANNOCK, Troubadour (05436 2141), Fragile
- CHESTER, Arts Centre, Liverpool Cellidh Band
- CREDITON, Old Market House, The Fans
- DORCHESTER, Askers Hotel (Long Bredy 246), Mechanical Horsetrough / Cocky
- EASTBOURNE, Lotbridge Arms, Little Jimmies
- EDINBURGH, Astoria (031-861 1862), Simple Minds / Mowgli And The Donuts
- FLEET, Lismoyre Hotel, The Steve Boyce Band
- FOLKESTONE, Toby House (5172), The Bouncers
- GLASGOW, Amphora (041-332 2760), Cuban Heels
- GLASGOW, Nautical College, Gamble
- HASTINGS, Pier Pavilion (436897), The Clash / The Silts / The Innocents
- HIGH WYCOMBE, Nags Head (21758), Ian Gomm / Joe Jackson
- HUDDERSFIELD, Town Hall, The Prisoners
- ILFORD, The Cranbrook (01-554 8659), Jerry The Ferret
- ILFORD, Odeon (01-554 2500), Ian Dury And The Blockheads
- IPSWICH, Suffolk College (55885), Wild Horses
- LEEDS, Fan Club (Branlyngans) (662252), Agony Column
- LEEDS, Florde Grene (623470), The Valves
- LEEDS, Galey (824902), Muscles
- LIVERPOOL, Allison's (051-928 7442), Heathcliffe (tribute to Elvis)
- LONDON, Acklam Hall, Portobello Road (01-960 4590), Shocking Stockings
- LONDON, Fireknock, Camden (01-485 3073), Tennis Shoes
- LONDON, Bridge House, Canning Town (01-476 2980), Joe Brown
- LONDON, Dingwalls, Camden (01-287 4967), Wilko Johnson's Solid Senders
- LONDON, Dominion Theatre (01-580 9662), Tottenham Court Road, Elvix Costello And The Attractions / Richard Hell And The Voidoids / John Cooper Clarke
- LONDON, Greyhound, Fulham (01 385 3942), Mud
- LONDON, Hammersmith Odeon (01 748 4081), Peter Gabriel
- LONDON, Hope And Anchor, Islington (01 359 4510), The Physicians
- LONDON, 100 Club, Oxford Street (01-630 0833), Tapper Zukie / Cygnus
- LONDON, John Bull, Chiswick (01 994 0062), Music Business
- LONDON, Marquee, Wardour Street (01 437 6603), Steve Gibbons Band
- LONDON, Music Machine, Camden (01 387 0428), The Jam / Jab Jab / Gang Of Four / The Nips
- LONDON, Nashville, Kensington (01 803 8072), The Edge / The Molesiers

- LONDON, Olympia (01 385 1200), Rod Stewart
- LONDON, Orange Tree, Friern Barnet, Southern Cross
- LONDON, Pegasus, Stoke Newington (01 226 5930), Barry Richardson Band
- LONDON, Plough, Stockwell (01 274 2537), Swift
- LONDON, Rock Garden, Covent Garden (01 240 3961), The Flvs
- LONDON, Royalty, Southgate (01 885 4112), Crazy Cavan and the Rhythm Rockers / Spring
- LONDON, Thomas A Beckett, Old Kent Road (01 703 7384), Tour De Force
- LONDON, Tramshed, Woolwich (01 855 3371), The Jerks
- LONDON, Venue, Victoria (01 834 5500), Todd Rundgren / Utopia
- LONDON, Windsor Castle, Harrow Road (01 286 8403), Stadium Dogs
- LONDON, Young Vic, The Cut, Waterloo (01 928 6363), The Gotham City Swing Band

- LYNHAM, Pegasus Club, Tokyo
- MANCHESTER, Russell's Club (061 226 6821), The Undertones
- NEWCASTLE, City Hall (20007), Lindisfarne / Chris Rea
- NORWICH, Boogie House, Samson
- NOTTINGHAM, Malibu Dog Bowl, Derby Road (264758), Zootors
- NOTTINGHAM, Imperial Hotel (42884), The Drains
- PORTSMOUTH, Victory Club, HMS Nelson, Rokoto
- REDCAR, Coatham Bowl
- ST AGNES, Talk of the West (2623), Alvin Stardust
- SELBY, Osgoby Hall, The Wolfers Band
- SHEFFIELD, Limit (730940), Organ
- TORQUAY, 400 Club (28103), Screamin' Loud Such
- YORK, RAF Lynton On Ooze, Liverpool Express



TOM ROBINSON joins Peter Gabriel in a benefit for One Parent Families and the Northern Ireland Gay Rights Association at The Hammersmith Odeon on Sunday. Sham 69 and many other support acts do the same at the Rainbow on Wednesday for One Parent Families.

- EAST COWES, Town Hall, Last Straw
- EDINBURGH, Odeon (031 667 3806), The Rezillos / The Undertones
- EXETER, Tiffany's (55679), Rokotto
- FARNHAM, Crondel Hall, Freddie Fingers Lee
- GLASGOW, Amphora (041 332 2760), Abandon Your Head
- GLENROTHES, Rothes Arms (753701), Nightshift
- GRAVESEND, Red Lion (06127), Steve Boyce Band
- GUILDFORD, Royal Hotel (75173), The Piranhas
- HARROGATE, Qui-Bel, Emmanuelle
- ILFORD, The Cranbrook (01 554 8659), Jerry The Ferret
- INVERNESS, Muirton Motel (34860), Skeets Boliver
- KETERING, Windmill (2117), Bearshank Band
- KINGHORN, Quinzie Neuk (5961), Medium Wave Band
- KIRKALDY, Abbots Hall, Simple Minds (afternoon)
- KIRKALDY, Dutch Mill (67512), Mowgli And The Donuts
- KIRKLEEVINGTON, Country Club (Eaglescliffe 780993), Streetband
- LEEDS, Florde Grene (623470), The Dogs
- LEEDS, Haddon Hall (75115), City Limits
- LINCOLN, Technical College (30641), The Adverts
- LIVERPOOL, Allison's (051 928 7442), Heathcliffe (tribute to Elvis)
- LIVERPOOL, Erics (051 236 7881), Crash Course
- LIVERPOOL, Masonic (051 355 1784), The Accelerators
- LONDON, Brecknock, Camden (01 485 3073), Terraplane
- LONDON, Bridge House, Canning Town (01 476 2889), Bobby's Allstars
- LONDON, Dingwalls, Camden (01 287 4967), Fumble / Rena
- LONDON, Dominion Theatre, Tottenham Court Road (01 580 9562), Elvis Costello And The Attractions / Richard Hell And The Voidoids / John Cooper Clarke
- LONDON, Golden Lion, Fulham (01 385 3942), Ricky Cool And The Icebergs
- LONDON, Greyhound, Fulham (01 385 0526), Mud
- LONDON, Hammersmith Odeon (01-748 4081), Peter Gabriel
- LONDON, Hope And Anchor, Islington (01 359 4510), Joe Jackson
- LONDON, 100 Club, Oxford Street (01 636 0933), High Flames / Kris Brown / Owen Washington / Rommel
- LONDON, John Bull, Chiswick (01 994 0062), The Press
- LONDON, Gaumont State Cinema, Kilburn (01 524 8081), Ian Dury And The Blockheads
- LONDON, Marquee, Wardour Street (01 437 6603), Squeeze / Monitors

- LONDON, Moonlight, Railway, West Hampstead (01 877 1473), Straight 8 / Steve Linton Band
- LONDON, Music Machine, Camden (01 387 0428), The Pirates
- LONDON, Nashville, Kensington (01 603 6071), Sore Throat / Phil Ram Band
- LONDON, New Roxy, Harlesden (01 965 6946), Aswad / The Cimarrons / 15 / 18 / 17
- LONDON, Olympia (01 385 1200), Rod Stewart
- LONDON, Pegasus, Stoke Newington (01 226 5930), The Monos (London band)
- LONDON, Rock Garden, Covent Garden (01 240 3961), The Soft Boys
- LONDON, Ruskin Arms, East Ham (01 472 0377), Dog Watch
- LONDON, Swan, Hammersmith (01 748 1043), Souder
- LONDON, Wembley Conference Centre (01 902 8833), 10cc
- LONDON, White Hart, Tottenham, Matchbox
- LONDON, Windsor Castle, Harrow Road (01 286 8403), Jab Jab
- LONDON, Young Vic, Waterloo (01 928 6363), Gotham City Swing Band
- LYMINGTON, Literary Institute, Cuba
- MANCHESTER, Venue, New Electric Circus (061 5114), Nutz
- MARLBOROUGH, Rock Garden, The Bishops
- MATLOCK, Pavilion (0629 3848), Strange Days
- MELTON MOWBRAY, Painted Lady (812121), Edison Lighthouse
- MILTON KEYNES, Wolverhampton Crawford Arms, Scratch
- NEWCASTLE, City Hall (20001), Lindisfarne / Chris Rea
- NEWPORT, Village Club (61194), Supercharge
- NOTTINGHAM, Malibu Dog Bowl, Derby Road (254758), Lap Region
- NOTTINGHAM, Imperial Hotel (42884), Ship Hazard And The Blizzard
- PERTH, City Hall (24241), The Trendles
- RETFORD, Porterhouse, The Vye
- RUGBY, Emmalines (76450), Muscles
- ST. AGNES, Talk of the West (2623), Alvin Stardust
- SHEFFIELD, Limit (730940), 999
- STRATFORD ON AVON, Green Dragon (3894), Bullets
- WARRINGTON, Padgate College, Paradox
- WATFORD, Red Lion (29208), The Jerks
- WOLVERHAMPTON, Queens Hotel (22839), The Neon Hearts
- WORTHING, Southdown, Vagrant Rock Band
- YEOVIL, Rugby Club, The Trogs
- YORK, Revolution (28224), Cabaret Voltaire / Joy Division

YORK, Winning Post (25228), Ethel The Frog

SATURDAY

DECEMBER 23

- BASILDON, Double Six (20140), Dog Watch
- BIRMINGHAM, Odeon (021 643 6101), Steve Gibbons Band
- BIRMINGHAM, Railway (021 359 3491), School Sports
- BISHOPS STORTFORD, Triad (56333), Immigrant
- BLACKPOOL, Norbeck Castle (52341), The Salford Jets
- BRIGHTON, The Adur, Hove, Southern Ryda
- BRISTOL, Granary (28272), The Vipers

TWO benefit concerts in aid of One Parent Families this week. Sham 69 top the bill at the Rainbow, Finsbury Park on Wednesday with support acts Merger, The Records, The Invaders, Johnny Rubbish and some 'mystery guests'. The second is at the Hammersmith Odeon on Sunday. Peter Gabriel and Tom Robinson headline this special Christmas Benefit with proceeds also going to the Northern Ireland Gay Rights Association.

Public Image Ltd will play the Rainbow on Christmas Day and Boxing Day having had all the seats removed to fit more of you in!

After a sell out gig at the Lyceum, Ultravox play two shows at the Marquee on Boxing Day, the first at 3pm, for the under-18's.

10cc headline a one-off Christmas concert at the Wembley Conference Centre on Friday. It is being filmed for the Christmas Eve 'Old Grey Whistle Test' special at 10.50pm.

Lindisfarne have added a date to their series of hometown concerts at Newcastle City Hall and will now play Thursday, Friday and Saturday.

The Jam play the Music Machine on Thursday supported by Jab Jab, Gang of Four and the Nips. Steve Gibbons plays a special hometown gig at Birmingham Odeon on Saturday. Leo Sayer does a series of six gigs at Manchester Apollo from Tuesday. Rory Gallagher starts his series of home gigs at Dublin Stadium on Wednesday, also appearing will be Bram Tchiakovsky's Battleaxe.

Following the cancellation of their tour The Rezillos play farewell gigs at Edinburgh Odeon (Friday) and Glasgow Apollo (Saturday), with support band The Undertones.

Ian Dury and the Blockheads play Ilford Odeon (Thursday), and the Gaumont State Cinema, Kilburn (Friday and Saturday).

- BURNISLAND, Toll Community Centre, BBC
- CAMBRIDGE, Corn Exchange (68767), Wilko Johnson's Solid Senders / The Soft Boys
- CANNOCK, Troubadour (2141), Palamino
- CHRISTCHURCH, Jumpers Tavern (25819), Double Xposure
- CORK, Arcadia, 90 Degrees Inclusive
- CROMER, West Rutton Pavilion (203), Rokotto
- CROYDON, Red Deer (01 688 9251), Steve Boyce Band
- DUDLEY, JB's (53597), Supercharge
- DUNDALK, Imperial, The Radiators
- DUNSTABLE, California (62804), Jain Band
- EDINBURGH, Traverse Theatre (031 226 2633), The Monos
- GLASGOW, Amphora (041 332 2760), Circus
- GLASGOW, Apollo (041 332 6055), The Rezillos / The Undertones
- GRAVESEND, Prince of Wales, Samson
- HARLOW, The Hall, Writz
- KINGHORN, Quinzie Neuk (596), Simple Minds
- KIRKALDY, Abbots Hall, Zones / Valves / Simple Minds / Pallas / Skeets Boliver (all day festival)
- KNIGHTON, Norton, Tremono
- LEEDS, Compton Arms, ZTV
- LEEDS, Haddon Hall (75115), Red Eye
- LEEDS, Royal Park Hotel (785076), Strangeways
- LINCOLN, AJ's (30874), The Vye
- LIVERPOOL, Allison's (051 928 7442), Heathcliffe (tribute to Elvis)
- LIVERPOOL, Erics (051-236 7881), Wayne County And The Electric Chairs
- LONDON, Adam & Eve, Hackney (01-985 3066), The Cruisers
- LONDON, Brecknock, Camden (01-485 3073), Embryo
- LONDON, Bridge House, Canning Town (01-476 2889), Jerry Mainwaring
- LONDON, Dingwalls, Camden Lock (01-287 4967), Carol Grimes Band
- LONDON, Dominion

FRIDAY

DECEMBER 22

- AYLESBURY, Friars (8894), The Clash / The Silts / The Innocents
- BASILDON, Double Six (20140), Champion
- BELFAST, Pound (29990), 90 Degrees Inclusive
- BIRMINGHAM, Barrel Organ, Dangerous Girls / Surprises
- BIRMINGHAM, Digbeth Civic Hall (021 235 2484), Tapper Zukie / Cygnus
- BIRMINGHAM, Northfields Pastoral Centre, Dixy's Midnight Runners
- BIRMINGHAM, Railway (021 359 3491), Spitfire
- BIRMINGHAM, Rialto (021 523 3543), Brown Sugar
- BLACKPOOL, Norbeck Castle (52341), Strictly For Cash
- BOGNOR REGIS, Sussex Hotel, Southern Ryda
- BOLTON, Vets Club, Farnworth, Cadillac
- BOURNEMOUTH, Town Hall (22966), Stan Marx
- BRISTOL, Barton Hill Club, Mechanical Horsetrough / Cocky
- BRISTOL, Crown Tavern, X-Certs
- BROADSTAIRS, Grand Ballroom (Thanet 63011), Judge Dread
- BROMLEY, Northover, Crazy Cavan and the Rhythm Rockers
- CAMBRIDGE, Alma (68748), Star
- CAMBRIDGE, Corn Exchange (68767), Warrior
- CANNOCK, Troubadour (2141), Piper
- CHIDDINGLEY, Village Hall, Possum
- CORRY, Raven Hotel, The Zippo
- DUDLEY, JB's (53597), The Valves
- DUNFERMLINE, Glen Ballroom, Pallas

- EDINBURGH, Odeon (031 667 3806), The Rezillos / The Undertones
- EXETER, Tiffany's (55679), Rokotto
- FARNHAM, Crondel Hall, Freddie Fingers Lee
- GLASGOW, Amphora (041 332 2760), Abandon Your Head
- GLENROTHES, Rothes Arms (753701), Nightshift
- GRAVESEND, Red Lion (06127), Steve Boyce Band
- GUILDFORD, Royal Hotel (75173), The Piranhas
- HARROGATE, Qui-Bel, Emmanuelle
- ILFORD, The Cranbrook (01 554 8659), Jerry The Ferret
- INVERNESS, Muirton Motel (34860), Skeets Boliver
- KETERING, Windmill (2117), Bearshank Band
- KINGHORN, Quinzie Neuk (5961), Medium Wave Band
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- LONDON, Hammersmith Odeon (01-748 4081), Peter Gabriel
- LONDON, Hope And Anchor, Islington (01 359 4510), Joe Jackson
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- LONDON, John Bull, Chiswick (01 994 0062), The Press
- LONDON, Gaumont State Cinema, Kilburn (01 524 8081), Ian Dury And The Blockheads
- LONDON, Marquee, Wardour Street (01 437 6603), Squeeze / Monitors

- LONDON, Moonlight, Railway, West Hampstead (01 877 1473), Straight 8 / Steve Linton Band
- LONDON, Music Machine, Camden (01 387 0428), The Pirates
- LONDON, Nashville, Kensington (01 603 6071), Sore Throat / Phil Ram Band
- LONDON, New Roxy, Harlesden (01 965 6946), Aswad / The Cimarrons / 15 / 18 / 17
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- LONDON, Young Vic, Waterloo (01 928 6363), Gotham City Swing Band
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- MANCHESTER, Venue, New Electric Circus (061 5114), Nutz
- MARLBOROUGH, Rock Garden, The Bishops
- MATLOCK, Pavilion (0629 3848), Strange Days
- MELTON MOWBRAY, Painted Lady (812121), Edison Lighthouse
- MILTON KEYNES, Wolverhampton Crawford Arms, Scratch
- NEWCASTLE, City Hall (20001), Lindisfarne / Chris Rea
- NEWPORT, Village Club (61194), Supercharge
- NOTTINGHAM, Malibu Dog Bowl, Derby Road (254758), Lap Region
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- STRATFORD ON AVON, Green Dragon (3894), Bullets
- WARRINGTON, Padgate College, Paradox
- WATFORD, Red Lion (29208), The Jerks
- WOLVERHAMPTON, Queens Hotel (22839), The Neon Hearts
- WORTHING, Southdown, Vagrant Rock Band
- YEOVIL, Rugby Club, The Trogs
- YORK, Revolution (28224), Cabaret Voltaire / Joy Division



ULTRAVOX play the Marquee twice on Tuesday.

TAME TUESDAY ROCK ON TELLY

**JAMES PARADE stays in
(for a change)
and watches pop on the box**

BABY it's cold outside, and if you want to keep your footsies warm all you have to do is press the TV button and before your very eyes there will appear all manner of rock bands — well, not quite, only one kind actually, the Boring Ones.

Tuesday has now become officially "TV Rock-Day". On a typical Tuesday you can tune into Thames at 4.20 and see the unfortunately titled 'Get It Together' Here, two of rock's 'cast-offs', Roy North and Linda Clifford present such dreamboat — wonderthings as rockabilly group The Jets (Barnes-Wallis would not have been amused) and the sometimes — as — silly Smirks who in the face of all human conflict were in fact excellent. Roy — he used to play 'Stooge' to Basil Brush, and Linda (she came from literally nowhere) also sing covers of songs that have long overstayed their welcome in the chart and they are aided and abetted by the Mike Moran Band (the who entered 'Eurovision' and lost).

The show is produced by Thames 'Pop Guru' Mu Young, whose past hits include 'Tuesday Rendezvous' and 'Lift Off'. Sadly the only thing that can be said for 'Get It Together' is that I wish someone would.

After this it's 'Magpie' which no longer lives up to its name and pinches ideas from the more professional 'Blue Peter' but is content to remain an uninteresting magazine show. Accepting that 'Pop' is primary-school fodder 'Magpie' often features bands and only last week they had old Bob Rat telling us all about his group.

If you're still with us, now is probably a good time to make the tea. After five lots of news (soon to be re-titled 'The Norman Scott Show') and a channel-switch you can witness the professionalism of Don and Marie in 'The Osmonds' (BBC1, 6.50). Past weeks stars have included Ollie Newton-John, KC and the Sunshine Band and Rita Coolidge. The dynamic duo's show is a lesson to 'Get It Together' on how it should be done and while it is hardly 'in touch' with modern goings-on it is, as they say, very entertaining — if only to see how much thinner Marie becomes week by week.

Now you can switch to the intellectual channel and watch some 'Las Vegas' with Barry Manilow in concert, where you can see an English audience behave like an American one and hear a lot of polite clapping interspersed by Barry's velvetine vocalise. After yet more News and the 'Spinners' who hardly count, although they almost have to because the competition is so dire, you stay on the same channel for the big one — 'The Old Grey Whistle

Test' Well it has to be really because it's the only programme which presents 'new' bands (one new one every two months on average). It seems that at last 'Bob The Dog' has bid us all 'goodbye' as presenter and in his place comes the other BBC DJ old Anne Nightingale (Peel copyist, like Bob, and sixties leftover) who has proceeded to change the show not one little bit (thanks Anne).

Last Tuesday was a 'classic' OGWT, as almost every one is. It started off very daringly by having live (a big mistake) in the studio the dreaded 'X-Ray SpeX' who executed two things — some say 'songs' — which amounted to some continuous out-of-tone singing, haggard riffs and a saxophone player who tends to base his style around minor scales repeated over and over again.

Next on, and in keeping with the general vibe, is 'Kingfish' who has something to do with Grateful Dead, proving that the programme's moving into the future, who play something about being 'on the road' — unusual — and all look about 50. The only similarity between these and 'X-Ray SpeX' if we forget the music (sic) is that both drummers are wearing hats (probably for the same reason).

Callant Bob Harris then appears on screen interviewing Alice Cooper, who amongst other things is talking about restoring the dear old Hollywood sign with those other 'rockers' Gene Autrey and the Warner Bros film co. Alice (more 'belly' than 'belle') also tells the western world of his drinking habits — two bottles of whiskey a day seems to have been the Danger Limit decided on press-wise for Al, Kris Kristofferson and Richard Burton.

Bob remains sycophantically smiling and tries so hard to stick his fingers up his bloodhound nose. Soon Alice comes out with the prophetic: "That's what killed all your rock stars you know, trying to live up to their image."

Well, I never, sighs of relief and the interview is over. The thing fades-out with a new Cooper track accompanied by one of those pre-war Mickey-Mouse cartoons that every week gives everyone that awful feeling of deja-vu and always makes the music sound like the same song (there's usually a slide-guitar in there somewhere).

The show ends with Ultravox who are by far the best thing on — and they're not so hot — who sing one of their new songs which sounds like 'Matthew And Son' changed around a bit. The lads seem, oh so very European, though I would imagine they still speak with northern accents.

By this time probably the best thing to do is to put on the 'Grease' album and wonder whether cold feet are so bad after all.

MONDAY

DECEMBER 25

BIRMINGHAM, Winson Green Frisco, Dixy's Midnight Runners
BISHOPS STORTFORD, Old Maltings, Tracks (lunchtime)
BISHOPS STORTFORD, Old Maltings, Swing Street (evenings)
BLACKPOOL, Norbeck Castle (32341), Lazy
BRADFORD, Royal Standard (27896), Bitch
BRIGHTON, Alhambra (27874), The Piranhas (27874)
CANNOCK, Troubadour (08436 2141), Streetlight
CARDIFF, Top Rank (26558), Rokotto
CORBET, Elstree Club, Paradox
LEEDS, Ffords Green (823470), Supercharge
LEEDS, Vivas (456249), Red Eye
LONDON, Brecknock, Camden (01-485 3073), The Helicopters
LONDON, Dominion Theatre, Tottenham Court Road (01-580 9582), Elvis Costello And The Attractions / Richard Hell And The Voidoids / John Cooper Clarke
LONDON, Golden Lion, Fulham (01-585 3942), Jackie Lynton's HD Band
LONDON, Hammernsmith Odeon (01-748 4081), Peter Gabriel / Tom Robinson Northern Ireland Gay Rights Benefit
LONDON, Harrow Football Club, Chas And Dave
LONDON, Hope and Anchor, Islington (01-359 4510), China Street
LONDON, John Bull, Chiswick (01-994 0062), Bouncer (fancy dress)
LONDON, Moonlight, Railway, West Hampstead (01-477 1473), Lemmie / Lightning Raiders / Local Operator (Xmas party)
LONDON, Music Machine, Camden (01-387 0428), Sore Throat / Razor (Xmas party)
LONDON, Pegasus, Stoke Newington (01-226 5930), Soul Yard
LONDON, Ruskin Arms, East Ham (01-472 0377), Dog Watch / Flashpoint
LONDON, Tramshed, Woolwich (01-855 3371), Gotham City Swing Band
LONDON, Two Brewers, Clapham (01-874 4128), Live Wire
MELTON MOWBRAY, Halwell Works, Strange Days
NEWCASTLE, University (28402), Reggae Regular
NEW HAVEN, Labour Club, 4118, Turnstone
NOTTINGHAM, Imperial Hotel (42884), Pancho Redhill, Laker's Hotel, Little Jimmies
ST AGNES, Talk of the West (2823), Alvin Stardust
SEAFOOD, Third World, Immigrant
SOUTH KIRBY, Coronation Club, The Issue

TUESDAY

DECEMBER 26

BIRMINGHAM, Barrel Organ (021 622 1353), Paradox
BIRMINGHAM, Mercat Cross (021 622 3281), The Caratons
BIRMINGHAM, Railway (021 359 3491), Speedlimit
BISHOPS STORTFORD, Triad (56333), Tiger Ashby
BLACKPOOL, Norbeck Castle (52341), Limestreet
BRISTOL, Rue Pastuer (292658), Alvin Stardust
CANNOCK, Troubadour (2141), Streetlight
GLASGOW, Amphora (041 332 2780), Rue Pastuer
HALISHAM, Crown Hotel, Vagrant Rock Band
LEEDS, Hadden Hall (75118), The Vye
LIVERPOOL, Erics (051 238 7881), Supercharge / Azania
LONDON, Brecknock, Camden (01-485 3073), Yes Band
LONDON, Bridge House, Canning Town (01-476 2889), Rod D'Earth / Lou Martin / Little Stevie
LONDON, Greyhound, Fulham (01-385 0528), Frankie Miller
LONDON, Marquee, War-dour Street (01-437 6603), Ultravox (3pm and 7pm)
LONDON, Rainbow, Finsbury Park (01-263 3140), Public Image Ltd
LONDON, Stapleton, Crouch Hill (01-272 2108), The Helicopters
LONDON, Tramshed, Woolwich (01-855 3371), Tour De Force
MANCHESTER, Apollo, Ardwick (061 273 1112), Leo Sayer
MANCHESTER, Band On The Wall (061 832 6825), Surprise Christmas Party (Manchester MU Collective Benefit)
MIDDLESBROUGH, Madisons (240121), Muscles

NORWICH, Boogie House, Xtra
NOTTINGHAM, Imperial Hotel (42884), Gaffa
OXFORD, Corn Dolly (44761), John Grimaldi's Cheap Flights
PERTH, City Hall, The Theatre
TONYPANDY, Royal Naval Club (432095), Ray Morgan Quartet
SOUTH ELMSALL, Canteen Club, The Issue

WEDNESDAY

DECEMBER 27

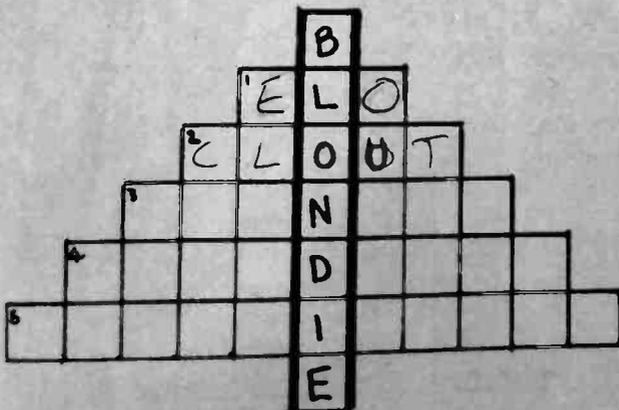
BIRMINGHAM, Bogarts (021-643 0763), Ocean Boulevard
BIRMINGHAM, Crown and Cushion, The Kidda Band
BIRMINGHAM, Railway (021-359 3491), Rainmaker
BRIGHTON, Top Rank (25895), Elvis Costello And The Attractions / Richard Hell And The Voidoids / John Cooper Clarke
DUBLIN, Stadium (753871), Rory Gallagher / Bram Tchaikovsky
EDINBURGH, Abercorn, Zones
GLASGOW, Amphora (041-332 2780), Cirkus
HARROGATE, Que Bel, The Vye
LEEDS, Vivas (456249), Agony Column
LONDON, Dingwalls, Camden Lock (01-267 4967), Black Slate
LONDON, Fanga, Praed Street (01-262 7952), Bouncer
LONDON, Golden Lion, Fulham (01-385 3942), Straight 8
LONDON, Greyhound, Chadwell Heath (01-599 1533), Dog Watch
LONDON, Hope and Anchor, Islington (01-359 4510), Joy Division
LONDON, 100 Club, Oxford Street (01-636 0933), The Blackoutmen Stompers
LONDON, Marquee, War-dour Street (01-437 6603), Ian Gillan Band
LONDON, Music Machine, Camden (01-387 0428), Jab Jab / Galaxy
LONDON, Pegasus, Stoke Newington (01-226 5930), Helicopters
LONDON, Rainbow, Finsbury Park (01-263 3148), Sham 69 / Merger / The Records / Invaders / Johnny Rubbish / mystery guests
LONDON, Rock Garden, Covent Garden (01-240 3961), China Street
MANCHESTER, Apollo, Ardwick (061-273 1112), Leo Sayer
MIDDLESBROUGH, Madisons (240121), Muscles
NEWPORT, Stowaway (50978), 999
NOTTINGHAM, Imperial Hotel (42884), Outward Bound
ROTHERHAM, College of Education, Scene Stealer
TORQUAY, 400 Ballroom (28103), Tribesman
WATFORD, Town Hall (26400), The Rubettes

Theatre, Tottenham Court Road (01-580 9582), Elvis Costello And The Attractions / Richard Hell And The Voidoids / John Cooper Clarke
LONDON, Electric Ballroom, Camden (01-485 9068), The Doomed
LONDON, Global Village, Charing Cross (01-439 8641), Sleuth
LONDON, Golden Lion, Fulham (01-385 3942), Jackie Lynton's HD Band
LONDON, Greyhound, Fulham (01-385 0528), Mud
LONDON, Hammernsmith Odeon (01-748 4081), Peter Gabriel
LONDON, Hendon Football Club (01-485 3078), Agenda
LONDON, Hope and Anchor, Islington (01-359 4510), The Jolt
LONDON, 100 Club, Oxford Street (01-636 0933), Beryl Bryden/Rod Mason's Jazz Band/The Original Earlside Stompers
LONDON, John Bull, Chiswick (01-994 0062), Cheap Flights
LONDON, Gaumont State Cinema, Kilburn (01-624 8081), Ian Dury And The Blockheads
LONDON, Marquee, War-dour Street (01-437 6603), The Enid
LONDON, Moonlight, Railway, West Hampstead (01-477 1473), Sore Throat
LONDON, Music Machine, Camden (01-387 0428), Racing Cars / Casual Band
LONDON, Nashville, Kensington (01-359 4510), Ian Gunn / Joe Jackson
LONDON, Old Maypole, Backside, Cadillac
LONDON, Olympia (1200), Rod Stewart
LONDON, Pegasus, Stoke Newington (01-226 5930), Big Chief
LONDON, Rock Garden, Covent Garden (01-240 3961), Champion
LOWESTOFT, Crown Hotel, Matchbox
MALVERN, Winter Gardens (2700), The Pirates
MANCHESTER, Venue, New Electric Circus (061-205 5114), Punishment Of Luxury
MARTLETWY, Crosshands, Muscles
MELTON MOWBRAY, Fainted Lady (812121), Eton Lightcase
MIDDLESBROUGH, Rock Garden (241965), 999
NEILSTON, Victorian Arms, Radar
NEWCASTLE, City Hall (2007), Lindisfarne / Chris Reid
NEWHAVEN, Labour Club, 4118, Turnstone
NORWICH, Boogie House, Kangaroo Alley
PETERBOROUGH, Focus Club, Gaffa
REDDITCH, Hewell Green Borsdal, Dixy's Midnight Runners
REDDITCH, Sticky Wicket, Mechanical Horsetrough / Cocky
RIFE, Prince Consort, Last Street
ST AGNES, Talk of the West (2823), Alvin Stardust
SHEFFIELD, Limit (730940), The VIPs (Xmas Party)
SOUTHAMPTON, The Under-tones
SOUTHAMPTON, West Indian Social Club, Tribesman
SOUTH ELMSALL, Pretoria Club, Strange Days
STEVENAGE, Swan (54721), Scratch
STROUD, Marshall Rooms, Freddie Fingers Lee
STUDLEY, Mapplebrough Green Village Hall (2350), Slnx / Chaos / The Boche
WALSALL, Dilke Arms, Paradox
WALSALL, Walsall Baths, The Neon Hearts
YORK, Revolution (26224), New Mania

SUNDAY

DECEMBER 24

BIRMINGHAM, Alexandras, West Bromwich, Quartz
BIRMINGHAM, Railway (021 359 3491), Video
PORTERHOUSE CLUB
20, CAROLGATE, RETFORD, NOTTS
Fri 22nd — THE VYE
Sat 23rd — HELEN D'AY & WILD AFFAIR



ANAGRAM

Solve the five anagram's below and place them in the Christmas tree.

1. Leo (1,1,1)
2. Colut (5)
3. Bowi Ran (7)
4. Idle Boddy (2,7)
5. Dial Mine Don (4,7)

DISCOS

BY JAMES HAMILTON

DJ HOTLINE

EAST ANGLIAN DJ returns compile this current chart 1 Chic, 2 Dan Hartman, 3 Village People, 4 Shalamar, 5 Rod Stewart, 6 Musique, 7 Chaka Khan / Sylvester (new), 8 Rahi Harris, 10 EWF / Patrick Juvet, 12 Alicia Bridges, 13— Hot Gossip / Sylvester (old), 15 Jacksons, 16— Donald Byrd / Funkadelic / Goody Goody, 19— Bee Gees / Two Man Sound. Eastern chart contributors include Lew

Wells (Colchester Guisnes Court), Sam Harvey (Harwich Deva 79 Club), Barry Dean (Bury St Edmunds), Bob Cheek (Lowestoft Hedley House), Paul Booker (Gt Yarmouth Tiffanys), Roger Webster (Gt Yarmouth Stars), Jon Taylor (Norwich Cromwells), Wally Webb (Norwich Scamps), Steve Allen (Peterborough Annabelles), Dave Peters (Peterborough Lime Tree), Ashley Woods

(Sleaford) — the last three being largely responsible for the funky tail end of the chart. The area, though very rural, gets a funky influence from the US Air Force bases scattered through it. Next week there will be a year - end Top 60 Disco Hits Of '78 chart, but keep sending your contributions as there'll be a normal 90 printed the first week in January when it'll be the East Midlands' turn!

UK DISCO TOP 90

- | | | | |
|----|----|---|---|
| 1 | 1 | LE FREAK, Chic | Atlantic/12in |
| 2 | 3 | Y M C A, Village People | Mercury/12in/US Casablanca/promo 12in remix |
| 3 | 2 | INSTANT REPLY, Blue Sky/US 12in/CBS | promo LP CBS/12in |
| 4 | 4 | IN THE BUSH/REMIX, Musique | Fantasy/US 12in |
| 5 | 5 | DANCE (DISCO HEAT), Chaka Khan | Warner Bros/12in |
| 6 | 6 | I'M EVERY WOMAN, Chaka Khan | Mercury 12in |
| 7 | 8 | TAKE THAT TO THE BANK, Shalamar | RCA/12in |
| 8 | 7 | DA YA THINK I'M SEXY, Rod Stewart | Rival/12in/promo |
| 10 | 10 | ONE NATION UNDER A GROOVE, Funkadelic | Warner Bros/LP/12in Polydora/12in |
| 11 | 12 | I LOVE THE NIGHTLIFE, Alicia Bridges | CBS |
| 12 | 20 | SEPTEMBER Earth, Wind & Fire | Casablanca/12in/LP |
| 13 | 11 | I LOVE AMERICA, Patrick Juvet | Fantasy 12in |
| 14 | 13 | GIVING IT BACK, Phil Hurtt | Fantasy 12in |
| 15 | 14 | YOU MAKE ME FEEL (MIGHTY REAL), Sylvester | Fantasy/12in |
| 16 | 18 | I LOST MY HEART TO A STARSHIP TROOPER, Sarah Brightman & Hot Gossip | Arista/Hansa/12in |
| 17 | 27 | MAR'S BOY CHILD/DANCING IN THE STREETS, Boney M | Atlantic |
| 18 | 16 | GET DOWN, Gene Chandler | US 20th Century Chi-Sound/LP/12in promo |
| 19 | 29 | N 1 DEE JAY, Goody Goody | Atlantic 12in |
| 20 | 17 | BLAME IT ON YOUR BOOGIE, Jacksons | Epic/12in |
| 21 | 21 | SHOW US & FOREVER/MIND BLOWING DECISIONS, Heatwave | GT/12in/LP |
| 22 | 24 | QUE TAL AMERICA, Two Man Sound | Mirage 12in |
| 23 | 25 | CAN'T STOP DANCING, Chamer Sisters | Safari/German 12in |
| 24 | 23 | CONTACT, Edwin Starr | US 20th Century LP/12in promo |
| 25 | 15 | FRANCE ON, Eddie Henderson | Tower 12in/LP |
| 26 | 15 | MARARTHUR PARKS/SUITE, Donna Summer | Casablanca/LP/12in promo |
| 27 | 22 | SUN EXPLOSION/BIG BLOW, Manu Dibango | Decca 12in |
| 28 | 19 | IT SEEMS TO HANG ON, Ashford & Simpson | Warner Bros/12in |
| 29 | 37 | TOO MUCH HEAVEN, Bee Gees | RSU |
| 30 | 40 | SOUVENIRS (LADY AMERICA/TAHITI TAHITI), Voyage | GT/12in/LP |
| 31 | 31 | DR'WHOP, Mankind | Pinnacle 12in |
| 32 | 33 | LET'S DANCE TOGETHER, ABC LP/US 12in promo/7in | US Solar 12in |
| 33 | 39 | IT'S ALL THE WAY LIVE, Lakeside | US Solar 12in |
| 34 | 30 | YOU'RE A STAR/IT AIN'T WHATCHA SAY/FANTASY, Aqueena Dream | Elektra LP |
| 35 | 45 | SING SING/BOOGIE WOMAN, Gar LaVoy/ON YOUR MARK, Luisa Fernandez | Warner Bros/12in |
| 36 | 34 | LAY LOVE ON ME, Luis Fernandez | Warner Bros/12in |
| 37 | 38 | SHOW ME WITH YOUR LOVE, Tasha Thomas | US Atlantic/Orbit 12in |
| 38 | 32 | GIVING UP GIVING IN, Three Degrees | Arista/12in |
| 39 | 46 | THANK YOU FOR FUNKING UP MY LIFE/IF YOU HEAR THE NEWS, Donald Byrd | Elektra-LP/US 12in/7in |
| 40 | 50 | TURN ME UP/PHYSICAL ATTRACTION/JOYOUS MUSIC, Keith Barrow | US Columbia LP |
| 41 | 53 | I GOT MY MIND MADE UP, Instant Funk | US Salsoul/12in promo |
| 42 | 44 | DISCO DANCING/FEEL THE FIRE, Stanley Turrentine | Fantasy 12in |
| 43 | 28 | I'M GONNA LOVE YOU FOREVER/SAY A PRAYER FOR TWO, Crown Heights Affair | Mercury/12in/LP |
| 44 | 41 | I'M A MAN, Macho | EMI 12in |
| 45 | 74 | GET OFF, Fox | TK 12in |
| 46 | 51 | ONLY YOU/LOSE THE DOOR, Teddy Pendergrass | Phil Int 12in |
| 47 | 77 | DON'T HOLD BACK, Chanson | Arista/12in |
| 48 | 36 | RASPUTIN, Boney M | Atlantic/12in |
| 49 | 48 | NOW THAT WE FOUND LOVE, Third World | Island/12in |
| 50 | 35 | JUST TO BE CLOSE TO YOU, Commodores | Motown/LP |
| 51 | 49 | PARTY, Leon Haywood | MCA/12in |
| 52 | 62 | NIGHT DANCING, Joe Farrell | Warner Bros/12in |
| 53 | 54 | HARLEM HUSTLE (REMIX), Shampoo | Ensign 12in |
| 54 | 79 | SHAKE YOUR GROOVE THING, Peaches & Herb | Polydora/12in promo |
| 55 | 69 | BOOG ON WOOD, Ami Stewart | Atlantic 12in |
| 56 | 73 | COMING ON STRONG, Caroline Crawford | US Mercury/12in/LP |
| 57 | 56 | ALWAYS THERE, Willie Bobo | US Atlantic/LP |
| 58 | 59 | FREAK IN FREAK OUT, Timmy Thomas | TK/US 12in |
| 59 | 50 | NO GOODBYES, Curtis Mayfield | Curtom 12in |
| 60 | 87 | YOU STEPPED INTO MY LIFE, Melba Moore | Epic/US 12in |
| 61 | 52 | GET UP ON GET ON DOWN, Roy Ayers | Polydora/12in |
| 62 | — | I'M A BIG FREAK/EVERYBODY LOVES A GOOD THING/WEEKEND, Phreek | US Atlantic LP |
| 63 | 61 | HEAT OF THE BEAT, Roy Ayers/Wayne Henderson | Polydora LP/US 7in |
| 64 | — | ANYWAY YOU DO IT, Liquid Gold | Creole/12in |
| 65 | 71 | I LOVE MUSIC/YOU KNOW HOW GOOD IT IS, Montana | US Atlantic LP |
| 66 | 63 | I LIKE THE MUSIC MAKE IT HOT, Rodney Franklin | US Columbia LP |
| 67 | 42 | STAYIN' ALIVE/IF CAN'T HAVE YOU, Richard Ace | Blue Inc 12in |
| 68 | 68 | FIFTY FOUR, Sea Level | US Capricorn LP |
| 69 | 57 | STAR CRUISER, Gregg Diamond's Star Cruiser | TK/LP |
| 70 | 43 | RIDE-0-ROCKET, Brothers Johnson | Funk America/12in |
| 71 | 71 | PLATO'S RETREAT, Joe Thomas | TK/US 12in |
| 72 | 72 | IT'S MUSIC, Damon Harris | US Fantasy WMOT 12in |
| 73 | 47 | EAST RIVER, Brecker Brothers | Arista |
| 74 | 82 | AUTUMN LOVE/UNSPOKEN, Hi-Tension | Island |
| 75 | 67 | CAN YOU FEEL THE FORCE, Real Thing | Pye LP |
| 76 | — | JUST THE WAY YOU ARE/YOUR SWEETNESS IS MY KARENESSE, Barry White | 20th Century 12in |
| 77 | 80 | FUNK 'N' ROLL, Quazar | Arista/LP |
| 78 | 58 | EASE ON DOWN THE ROAD, Ross/Jackson | MCA/US 12in promo |
| 79 | — | LAY YOUR LOVE ON ME, Racey | Rak |
| 80 | 85 | LOVE DISCO STYLE PLUS ME TO DEATH, Erotic Drum Band | US Prism/LP/12in promo |
| 81 | 70 | LOVE IN MY POCKET, Dennis Brown | Globe 12in ori |
| 82 | 84 | SUDDEN SAMBA/LAST TANGO IN PARIS, Neil Larsen | A&M Horizon LP |
| 83 | — | SPREAD LOVE, Al Hudson & The Soul Partners | ABC/12in |
| 84 | 83 | LET ME BE YOUR FANTASY, Love Symphony Orchestra | US Pantheon LP |
| 85 | 75 | MACHO MAN/SAN FRANCISCO, Village People | QJM 12in |
| 86 | 75 | LET'S GET SOME FOR THE CHILDREN, Howard Kainy | US Warner Bros LP |
| 87 | 88 | CREAM/CHAINS WHEN THE SMIT HITS THE PAN, Gregg Diamond/Bone | Polydora LP |
| 88 | — | FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN, The Johnsons | US Polydora LP |
| 89 | 65 | COUNTDOWN/THE IS IT, Dan Hartman | Blue Sky LP/US 12in promo |
| 90 | — | YOUNGBLOOD, War | MCA/12in |

DISCO DATES

THURSDAY (21) John DeSade actually hits London YMCA, Steve Dee parties Wheeler End Bricks near High Wycombe, Caroline Roadshow rocks Beersted Tudor House near Maidstone; **FRIDAY (22)** Chris Hill's Xmas Party funks Southgate Royalty, Bob Jones's fancydress party funks Chelmsford Bee Jays, Dave Elise's 'posh' party funks Gullford Wooden Bridge, Caroline rocks Stowmarket Sports Centre; **SATURDAY (23)** Robbie Vincent's Xmas Party funks Southgate Royalty, Pauls Carpenter and Clark plus Kelly funk Brighton Bunnies on the seafront in the Salisbury Hotel, Adrian Love parties Bournemouth Village, Steve Dee gives away gift-wrapped bananas at Tyters Green Village Hall, John DeSade funks Charing King Arthurs Court, DJ Donald raves Coldstream Town Hall, Caroline rocks Bishops Stortford Rhodes Hall, XMAS EVE SUNDAY (24) Bert Smith & Santa's Musical Grotto funk Fenwick Kiwi Lodge — BE WARNED that you'll have to be a club member in advance to go out dancing anywhere in a public disco tonight and on New Year's Eve, and many discos have formed special Sunday Clubs to get around the anti-dancing laws; **XMAS DAY MONDAY (25)** Camberley Frenchie in the Cambridge Hotel have their annual Beach Party, Bert Smith has yet more fun at Fenwick Kiwi Lodge, John DeSade funks Leydown King Henry's; **BOXING DAY TUESDAY (26)** Bob Jones & Paul Gratue have funky fun at Hornchurch Kingswood by the bus station, with lavish prizes for fancydressers; **WEDNESDAY (27)** Paul Anthony has a weekly New York night at Birmingham's Rum Runner in Broad Street with NY sounds and free Manhattan buffet; **THURSDAY (28)** Robbie Vincent opens his weekly funk night at Dartford Flicks in Kent Road with a Hi-Tension PA and other surprises, Marc Damon funks South Harrow Charlies weekly, John DeSade funks Otham Orchard Spot, Caroline Roadshow rocks Folkestone Oliver La Clique; **FRIDAY (29)** Chris Hill & Jeff Young funk Southgate Royalty, Caroline rocks Bramtree Institute, **SATURDAY (30)** Chris Brown, Sean French & Froggy funk Southgate Royalty, Caroline rocks Cambridge Corn Exchange; **NEW YEAR'S EVE SUNDAY (31)** Terry Hooper & Larry Foster have a members - only funk - up at Ilford Forum At The Top, Bert Smith funks Hogmanay at Fenwick Kiwi Lodge with a free midnight drink.

DISCO NEWS

BANK HOLIDAY All Dayers are back with us on January 1st, but as well as the usual Purley and Blackpool bashes there's one also at Rayleigh Croc's with Owen Washington, Grahams Canter & Gold, Tonsy Valence & Monson, Rudl Gilpin, and - bit of a scoot - Froggy's Roadshow, which will not be at Purley that day!

Disco Dancin' winner Tadaaki Dan from Japan was interestingly the only DJ among the finalists, which must prove something, will Chris Hill enter next year?!

Damon Harris, David Simmons and Pat Larry's Band are due in the New Year from Fantasy, while Chrysalis will soon be issuing Butterfly product.

Roger Squire's Disco Centres in London, Bristol, Manchester & Glasgow are having three open days with free Xmas drinks on December 28/29/30. Marc

Damon has opened a disco record shop called the Funk Factory at the Great Gear Market, 85 Kings Road, Chelsea in London. Paul Anthony now spins funk - jazz every Mon/Tuesday at Birmingham's Sloops in Corporation Street.

Terry Jones & Rus Phillips are now resident late nights at the plush new Jovi's club (£30 membership men) at 1-5 Long Lane, The Barbican, in London's City area. Chris Browne (with an 'e') shares Wednesdays at Muswell Hill Pebbles with Stuart Gensian. South Essex now has a DJ Assn, details from Tony

Petersen, PO Box 43, Southend - On - Sea, Essex. Thames Valley DJ Assn's administrative address is now The Secretariat, TVDJ, Titlarks Farm, Sunningdale, Berks.

Ian Jason from Leicester, resident though in Hamburg at the Big Apple, Club Elvis and El Greco, is currently charting (amongst other better known hits) Supermax 'Love Machine' (Atlantic), City 'Am F e n s t e m' (Telefunken), Alan Parsons Project 'Hypa Gamma Space' (Arista) and Ritchie Family 'American Generation' (Metronome).

SINGLE FILE

BEFORE PICKING UP the thread of this continuing series in the New Year, a random thought that is always relevant: very often it's easier to slot in slow newies rather than fast ones. When the floor's full of smoochers, they couldn't care less what you play, as long as it's sanitary!

DJ TOP 10

IAN & NICK TITCHENER, mobile with their Rock Street roadshow from Wallington (01-669 0327), have sent in a seasonal chart... so here's this page's only token gesture towards the Christmas festivities! Makes a change, not waf fling on about it for once, huh? Many thanks for all your greetings cards, calen dars, etc, which have been arriving in embarrassing profusion. In return, may I wish you all a Cool Yule and Funky Feast of St Stephen!

- | | | |
|----|---|-------------|
| 1 | MERRY XMAS EVERYBODY, Slade | Polydora |
| 2 | WHEN A CHILD IS BORN, Johnny Mathis | CBS |
| 3 | HAPPY XMAS (WAR IS OVER), John - Yoko | Apple |
| 4 | I WISH IT COULD BE XMAS EVERY DAY, Wizard | Warner Bros |
| 5 | MAR Y'S BOY CHILD, Boney M | Atlantic |
| 6 | FATHER CHRISTMAS DO NOT TOUCH ME, Goodies | Bradleys |
| 7 | STEP INTO CHRISTMAS, Elton John | DJM |
| 8 | WHITE CHRISTMAS, Bing Crosby | MCA |
| 9 | LOVELY THIS CHRISTMAS, Mud | Rak |
| 10 | CHRISTMAS IN DREADLAND, Judge Dread | Cactus |

NEW SPINS

GREGG DIAMOND BIONIC BOOGIE: 'Hot Butterfly' LP (Polydora 2391373). Professionally crafted disco fodder, none are particularly exciting but they work well enough. 'When The Shit Hits The Fan' has a sorta Sylvester lick while the rest - best cuts are 'Chains', 'Cream' - are mid-tempo.

CERRONE: 'Je Suis Music' LP (TV CBS 83282). The blonic Dave Clark with yet more mechanical thudding, this 7-48 variation on a well-worn pattern being the hottest so far.

VILLAGE PEOPLE: 'Cruisin' LP (Mercury). Lots more beefy hollering and thumping, all a bit lacklustre compared to that dynamite 'YMCA' remix which of course is not included in that form.

MONACO: 'God Only Knows' (Pinnacle PIN

84). Beach Boys given the Marvin Gaye 'Let's Get It On' smooch treatment, with some lovely bluesy piano, well worth checking.

WEATHER REPORT: 'River People' (CBS 6743). Complex classy jazz - funk instrumental loper, slow and atmospheric for the first half, out a while but now big around Manchester.

GARY BOYLE: 'Snap Crackle' LP (Electric Clide' Gull GULP 1028). British jazz - funk guitarist on blue vinyl LP, this jerky instrumental and smoother Benson ish title track are getting Midlands action.

THE ROYAL RASSES: 'Unconventional People' (UA Ballistic UP 36482). Good reggae throbber, but even better on the more powerful full import Warrior 12in.

WHITE HEAT: 'Dancing

Like A Superstar' (MAM 12MAM 182). Amadeus's fast Eurotopp (thudde) revived on 3.00 same length 12in / 7in, quite jolly for the undiscerning.

THE SHEIKETTES: 'You Can Strike Out - In Hollywood' (Jet JET 12-120). Limply frothy gay thumper on 4:01 clear yellow vinyl 12in or 3:22 7in.

SESAME STREET: 'Sesame Street Fever' (Polydora 2001837). Slick low impact intro to a mundane hustler, with funny voices eventually.

TAVARES: 'Never Had A Love Like This Before' (Capitol CL 16032). Grey & Hanks - penned smoocher, rather wishy-washy.

LIBERTY BELLE: 'Yankee Doodle Disco' (Pye TNL 46144). A wful amateurish 'disco' medley of US folk tunes is a criminal waste of 12in red vinyl.

BREAKERS

BUBBLING UNDER the Disco Top 90 are Gonzalez, 'Just Let It Lay' (EMI 12in), Jerry Butler 'Cooling Out' (Phil Int / US 12in), Isaac Hayes 'Shaft II' (Polydora LP), David Fathead Newman 'Keep The Dream Alive' (US Prestige LP), Brides of Funkenstein 'Disco To Go' (Atlantic LP / US 12in), John Handy 'I Can Tell' / 'Play The Music' (US Warner Bros LP), Village People 'The Women' / 'I'm A Cruiser' / 'My Roomate' (Mercury LP), Paradise Express 'Dance' / 'Poinciana' (US Fantasy 12in), Fantastic Four 'BYOF' (US Westbound LP), Olympic Runners 'Sir Dancelot' / 'God Bless You' (Polydora LP), Blackbyrds 'Gut Level' / 'Walking In Rhythm' / 'Happy Music' / 'Rock Creek' (US Fantasy LP), Eddie Horan 'Turn My World Back Around' (US HDM LP), Cerrone 'Je Suis Music' (CBS LP), Bunny Maloney 'Baby I've Been Missing You' (Gull 12in), Zulema 'Change' (London / US Le Joint 12in), John Davis 'Ain't That Enough For You' (US Sam 12in), Mandrill 'Stay Tonight' / 'Don't Stop' / 'It's So Easy Loving You' / 'Having A Love Attack' (US Arista LP), David Simmons 'Will They Miss Me' (US Fantasy WMOT 12in), Charles Jackson 'Tonight's The Night' (Tower 12in), Idris Muhammad 'Disco Man' / 'The Doc' (Fantasy LP), Brass Construction 'Get Up' (US UA LP), Third World 'Cool Meditation' (Island 12in), Ronnie Jones 'Me & Myself' (Lollipop 12in), Parliament 'Aqua Boogie' (Casablanca), Quartz 'Beyond The Clouds' (Pye 12in).

HOT VINYL

CURRENT IMPORTS also with DJ support include T-Connection 'Saturday Night' / 'After Midnight' (Dash LP), Bob James 'Touchdown' / 'Angela' (45rpm), 'Sunrunner' (Tappan Ze LP), Rainbow 'I Like It' (Inner City LP), Eddie Daniels 'I Go To Rio' (TK 12in), Mike Mandell 'Peg' / 'Jupiter Finger' (Vanguard LP), Originals 'Blue Moon' (Fantasy 12in), Le Pampilemousse 'Sweet Magic' (AVI LP), Nikle School 'Do You Speak French?' (AVI 12in remix), Dolly Parton 'Baby I'm Burning' (RCA 12in remix), Sarah Dash 'Sinner Man' (Kirtshner 12in), Fat Larry's Band 'Boogie Town' (US Fantasy LP), Joe Blaso 'Play Me' (Jobs LP), ADC Band 'Long Stroke' (Cotillion LP), Cheryl Lynn 'Got To Be Real' (CBS 12in), Creative Source 'Who Is He' (Winley 12in), THP Orchestra 'Tender Is The Night' (Butterfly LP), Double Exposure 'Newsy Neighbours' (Salsoul 12in), Philly Cream 'Sly Hi' (Fantasy WMOT 12in), Bonnie Pointer 'Heaven Must Have Sent You' (Motown LP), General Johnson 'Can't Nobody Love Me Like You Do' (Arista 12in), Futures 'Party Time Man' (Phil Int 12in), Major Harris 'I Wanna Dance With You' (RCA LP), Sidney Barnes 'Pop Stompin' Music' (Parachute LP), Miquel Brown 'Symphony Of Love' (Polydora 12in remix), GB Experience 'Disco Extravaganza' (Atlantic 12in).

MX MASTER

NOT VERY funky but good for mixing is the sequence (using variable speed decks for fine tuning) Phreek 'I'm A Big Freak' (US Atlantic LP), syn-chronising rhythm break into Voyage 'Tahiti Tahiti' (GTO LP), mixing when it feels right into the rhythm break one third of the way through GB Experience 'Disco Extravaganza' (US Atlantic 12in), mixing into Tasha Thomas 'Shoot Me' (US Atlantic 12in), into Bionic Boogie 'Chains' (Polydora LP) ... at least I think it's 'Chains', it's 'one of 'em!

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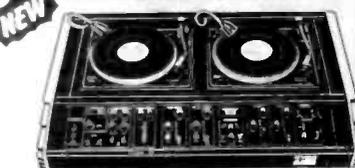
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DISCOS

Year of the DISCO

and Colin Curtis, Graham Warr plus the bottoms of Britain duo Paul and Ian. I think I can safely say that we do not want the whole thing fouled up.

British Hustle does capture some of the genuine funk in action and I think puts Bert Yobo and all his hooligan friends right in their place. I'm fed up with seeing dreadful sound systems raking in pound notes for promoters who could not care a monkey's. Not only that but they turn up the heating making everyone thirsty then rip punters off with the bar prices.

Let's chronicle some of the descriptions which might have you slightly baffled.

Gorilla: Someone who is guilty of telling Greg Edwards to queue with everyone else because they thought he was white. "I work here," says Greg. "I don't care, I've got my job to do. You wait in line with everyone else," replies the gorilla. Someone who does his very best to be aggressive and ruin any atmosphere that has been built up by the jocks. Someone who says "that's the dance floor, get on it." Someone who lets in flared bottom trousers, Cuban heeled boots but not shorts, bare feet and T shirts. Someone who takes great delight in searching ladies with large breasts and no drawers while his gorilla friends watch. Someone who forgets "please" and "thank you".

Wally: Someone who wears flared bottom trousers, Cuban heeled boots, white suits with waistcoat, goes to a dancing school and thinks he's the double of John Travolta. Will often take up the middle of the floor at the local village hall while still doped from the local anaesthetic.

Disco Duck: Someone who is convinced that Donna Summer, The Bee Gees, Boney M, Amanda Lear and Sheila B Devotion are typical of a hip disco.

Wally Duck LP: Usually a compilation with the word Disco somewhere in the title. Five hundred golden, greatest etc tracks faded after less than three minutes to get 'em on the LP.

Candles Club just off the main road about three miles south-east of the crossroad: Somewhere you send disco ducks and wallys so they spend their night wandering around lost



ROBBIE VINCENT

But that wasn't all says ROBBIE VINCENT

ONCE UPON a time in America a lot of record company executives decided that the time was ripe to invest millions of dollars in music called 'DISCO'.

Once upon a time in Bethnal Green not far from the financial centre of the world, The City of London, Bert Yobo, a 42-year-old out of work secondhand car dealer decided there was gold in them thar DISCO hills.

Its 1978 year of the disco explosion with a whole new industry with its very own jargon, fashions, magazines and, I nearly forgot, MUSIC.

Watching Bert Yobo and all his chums with great interest are the few club owners and promoters who happily for years had looked after the so-called minority who talked about strange goings on like jazz funk and American imports. The words funk and soul kept cropping up so Bert, being smart, gathered all these strange words together, put them on a poster, found a small room at the back of a pub, rented DJ Wally, a 19-year-old out of work Zoo keeper with a record player from a well known chain store, and bingo they were in the disco business.

All over the country small groups of American businessmen who landed late at night in small rubber dinghies just north of Cleethorpes and to a lesser degree just south of Southend start to infect the British water system with a deadly liquid called SNF.

Shops sold out of white suits with waistcoats and safety-pin shops

closed down overnight to re-open the following day as dance schools.

Every small room at the back of anywhere and every large room at the front of anywhere was soon full of All Dayers, nighters, 8 till later, wallies, disco ducks and a hand-picked group of gorillas called bouncers to watch over them.

By Xmas, 1978, everyone apart from Ian Moores, who kept falling out with his high powered management team, had won a dancing competition.

But wait, in the middle of this explosion are even stranger goings on. Mooning, boobing, mass wallying, pyramid building, all very daring and a threat to the peace and pound notes of Bert Yobo and his hand-picked gorillas.

He's not in the business of letting people enjoy themselves. The odd bottle smashed over someone's head or a few dozen glasses being thrown around is to be expected. But wearing shorts or even plastic sandals, and the firing of water pistols is just too much.

Maybe all so far has been a somewhat jaundiced look at the Year Of The Disco but I know a lot of you will recognise Bert Yobo, DJ Wally and small rooms at the back of pubs. The whole scene is still in danger of being ruined by people who have no idea what's going on.

It is possible that a new British made film "The British Hustle", previewed in London earlier this month, might save us. I am not in the preaching business but on behalf of jocks like Chris Hill, Chris Brown, Greg Edward, Owen Washington and Sean French from down South

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and stay out of your favourite club.

Posers: People who change with the weather into what the media dictates is the "in" thing. Usually stand around dance floors scratching their arses. Closely related to disco ducks but harder to spot.

Media Crap: Written by middle aged hippies still wearing kaftans who have only seen "Saturday Night Fever" and believe it. Also can be used to describe TV producers who believe what ageing hippies have written in newspapers or magazines.

Studio 54: Somewhere real people do not want to go to anyway.

James Hamilton: Pioneer of disco writing who does know what's going on and tries to inform people who do not.

Jazz Funk: More commercial danceable jazz which would be called jazz if people didn't dance to it. Purists disown the artists who make these records because they are now making a living.

New York Disco: Unimaginative with a regulated beat that, thanks to new technology, could make every record sound like it lasted eight hours. Much loved by disco ducks.

Northern Soul: A law unto itself which gives thousands of people a lot of fun and should be left alone. But because it gives a lot of people such pleasure, serious minded academics feel it needs dissecting with detailed analysis.

The Northern Scene: Same as the South but happens in the North. Suffers attacks by squads of disco ducks and waddies giving jocks large headaches.

Down South: South of Watford with just as many disco ducks and waddies.

Yobo or Hooligan promoter: Already described but also responsible for giving All Dayers, Nighters a bad name. Favourite venues - toilets. Equipment usually runs to micky mouse record players. How to spot. Difficult and they are getting smarter. Distorted sound from outside before you pay too much to get in a good sign.

You probably have your own descriptions for things that drive you barmy but personally the things that give me headaches are the promoters who do not think about horses for courses.

Some quotes of the year which you

may have missed. After playing such things as Lonnie Liston Smith, Wilton Felder, Roy Ayers, Ronnie Foster etc, a promoter said to me: "Aren't you into funk and soul?" And how about Peter Powell on Radio 1's round table: "That's the sort of record I go into a club and probably dance to and can't remember what it's called. Don't think it will be a hit". The record? "Now That We've Found Love" by Third World!

This time last year it would be a brave man who forecast such records as 'Prance On' by Eddie Henderson or for that matter The Brothers Johnson, the funky side of Rose Royce or Stargard ever making the British Top 50. Why have Hi Tension, without airplay of any note, had such a smash with 'Hi Tension' or the 'British Hustle'? Somebody must be buying the records and (fingers crossed) the charts of 1979 could look like this.

1. One Nation Under a Groove, Funkadelic;
2. It's Music, Damon Harris;
3. It Seems To Hang On, Ashford and Simpson;
4. I'm Every Woman, Chaka Khan;
5. Turn Me On, Keith Barrow;
6. Party Time Man, The Futures;
7. I Got My Mind Made Up, Instant Funk;
8. Touchdown, Bob James;
9. All The Way Life, Lakeside;
10. Six Million Steps, Rahne Harris and FLO.

Of those ten, Chaka Khan, Ashford and Simpson, have already made it and my guess is that Funkadelic, Rahne Harris, Damon Harris and Instant Funk will make it. Would not it be nice to have 'em all in at the same time.

Cross over disco / soul jazz / funk cuts do not in general get played on top 40 radio stations in general output until they are hits. As daytime programming in the UK is almost exclusively Top 40 I suppose the few specialist prog will have to keep the flag flying. Perhaps Rod Stewart has opened the gates for Damon Harris or Instant Funk or some of the other up and coming club biggies. It would be nice for just one Top 40 station to pick up on say a new Roy Ayers, Wilton Felder, Controllers or similar sound. Who knows 1979 might at last see just small recognition of what is actually happening on a lot of streets.

1978 has been a good year for jazz funkners with some of my favourite

albums doing good club business. Gap Mangione, Marc Colby, Steve Khan, Quincy Jones, Harvey Mason, Norman Connors, Grover Washington, Lonnie Liston Smith and various permutations of the Crusaders coming up with goodie. O'Donel Levy and Noel Pointer plus Bobbi Humphrey did enough to suggest 1979 could be a good year for them. Their respective albums in 1978 vanished too quickly.

How on earth did Lenny Williams not make it in a bigger way? Dexter Wansell still has not had a hit and it's taken the UK long enough to wake up to the Commodores.

On the plus side the past 12 months have seen an exciting development in the creation of our own funk/soul band. Hi Tension led the way in the footsteps of Heatwave who crept over to the USA for a quick invasion two huge albums and a few hit singles to round it off. Next year Kandidate will start their slow and careful conquering of the world along with the consolidation of hard working bands like the J.A.L.N. and Rokotto. And now that the musical climate is beginning to change the Real Thing show signs of beginning to funk just a little bit more as illustrated by their excellent new album.

Lots of letters recently asking why I never include my own top ten in the regular monthly disco column. Well the answer's quite simple. I've been saving three top 15's up for a look back at the year.

1. Top 15 jazz funk cuts.
2. Down For The Third Time, Bobby Caldwell (USA Clouids);
3. Let's Dance Together, Wilton Felder (UK ABC);
3. Many Steps Along The Way, Joe Sample (UK ABC);
4. Black Is The Colour, Wilbert Longmire (USA Tappan Zee/Columbia);
5. Journey Into Love, Lonnie Liston Smith (UK CBS);
6. Turn, Jimmy Ponder (USA LRC);
7. Hold On, Noel Pointer (UK United Artists);
8. Home Made Jam, Bobbi Humphrey (UK Epic 45);
9. Funk Reaction, Lonnie Smith (USA LRC);
10. Soul Turnaround, Walter Bishop Jr (USA Muse);
11. Summer Song/Sausilto, Grover Washington Jr (UK Kudul);
12. Sophisticated Disco, O'Donel Levy (USA LRC);
13. Hey Babe, The Writers (USA Columbia);
14. Prance On, Eddie Henderson (UK

Capitol);

15. Good Inside, Bobby Lyle (UK Capitol).

All of the 15 apart from Bobbi Humphrey are album cuts.

Top 15 ace Disco floor fillers.

1. Boogie Oogie Oogie, Taste Of Honey;
2. Running Away, Roy Ayers;
3. Native New Yorker, Odyssey;
4. Choosing You, Lenny Williams;
5. Almost anything by Heatwave;
6. Runaway Love, Linda Clifford;
7. Big Blow, Manu Dibango;
8. I Thought I Was You, Herbie Hancock (should be number 1 really);
9. Now That We've Found Love, Third World;
10. Let's Start The Dance, Hamilton Bohannon;
11. Let The Music Play, Charles Earland;
12. Six Million Steps, Rahne Harris and FLO;
13. Shame, Evelyn Champagne King;
14. Hi Tension, Hi Tension;
15. Instant Replay, Dan Hartman.

Top 15 personal favourites of 1978.

1. Streetwave, Bros Johnson;
2. Don't Let It Go To Your Head, Jean Carn (USA Philadelphia Int);
3. African Violet, Terry Callier (from my LP of the year 'Fire On Ice');
4. I Wanna Be Closer, Switch (UK Motown LP);
5. Three Times A Lady, Commodores;
6. Night Dancing, Joe Farrell (UK Warner Bros 12 inch);
7. The Show Is Over, Evelyn 'Champagne' King (UK RCA LP Cut);
8. Fantasy, Earth Wind and Fire;
9. Solutions, Dexter Wansell;
10. Mind Blowing Decision, Heatwave;
11. Bread, Idris Muhammad (UK Kudul LP 'Boogie To The Top');
12. We're In Love, Patti Austin (UK CTT LP 'Havana Candy');
13. Girl Callin, Chocolate Milk;
14. Time Of The Season, Gap Mangione;
15. Midnight King, Lenny Williams.

I know when I read over these charts in a couple of weeks' time I'll kick myself for having forgotten at least two dozen gems.

Before I go onto some of the big ones over Christmas just a few words of praise to a small group of people who have proved to the dollar hungry record companies that the funk / soul / disco / jazz area should be taken seriously. A lot of records would never have seen the light of day in the UK had it not been for the combined efforts of the hundreds of jocks into the import scene and the record company disco promotion people who have shone this year in particular.

They are too numerous for all to be mentioned individually but CBS, Phonogram, RCA, Island, Fantasy UK, Motown and Capital UK are my top seven. Decca get a special mention for releasing my least favourite record by the Disco Bozouki Band. Thank goodness the tastes of the record buying public did not stoop that low.

My favourite live concerts included Kandidate / Olympic Runners, Crown Heights Affair, Millie Jackson, Heatwave and the brilliant Ray Parker with Raydio.

Finally some suggested floor fillers over Christmas. Number 1 has got to be the Instant Funk 12 inch 'I Got My Mind Made Up' on Salsoul. Along with Damon Harris 'It's Music' 1979 could start with a bang. Joe Farrell 12 inch remix of 'Night Dancing' is now generally more available which should spread it across the nation. From the Olympic Runners a new Polydor album a cut called 'Energy Beam' will fit nicely among some of the new jazz funk albums around this month. And they include of course Bob James on US Tappan Zee/Columbia I love the title track 'Touchdown'.

From May of 1976, when it was first recorded Stateside label, Inner City Records have recently released an album called 'Crystal Green' by Rainbow featuring Will Boulware. Line-up on the album includes Eric Gale, Cornell Dupree and Steve Gadd.

Remember the Players Association? Well keyboard player Mike Mandel has his own solo album 'Sky Music' around on Import. A goodie which should fight its way through to the feet of persons under the influence of Xmas and New Year cheer. Pye plan to release a 12 inch plus the album itself in January.

I will be seeing Christmas Eve Eve in at the Royalty in Southgate, North London, on December 23, plus opening my first residency for years at a brand new club called Flicks (it used to be a cinema) in Kent Road, Dartford on December 28th. I promise no disco duck music. The Purley All Dayer on January 1st is on. Line up includes Chris Hill, Sean French, Chris Brown and yours truly.

Happy Christmas and a funky New Year... 1979 we are going to funk you to death.

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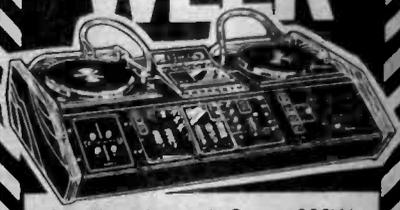
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Polly puts her metal on

Rumours went round the music biz that Polly Styrene was in a sorry state. CHRIS WESTWOOD spoke to her to find out the truth

SEE POLY?

See her, watch her dance on Top of the Pops, hear her sing — that glass-cutting voice — observe her, read about her mental health (do you believe what you read? Well, maybe...) and, er... Interview her?

You may get to touch her if your gloves are sterilised. And after much theatrical crapping about (uh, we'll do it if we can have a colour spread) an interview is arranged.

So you can try and talk to Polly as she sits in the upstairs cafe at Habitat, the pseudo-trendy Kings Road department store where prices generally reflect the standing of the clientele.

Slurp coffee, converse as she picks away at a piece of Habitat chicken. She chuckles nervous chuckles and talks, for the most part, vaguely, concisely, but not consciously so, I decide.

So you read about Poly? You read about some tensed up little girl on the verge of a complete relapse, beaten about by the pressures inflicted care of "the business"... the fact that she was purported to be avoiding soundchecks these days being nothing more than a pointer, a suggestion of her sorry state? You read about the Poly who admitted herself to hospital, and who's probably no better even now?

This was a different Poly. The flying saucers, the little girl who could drop out any day? Is your mind like a plastic bag?

This is a different Poly. This Poly, like this writer, admits to a dislike of interviews, but talks

fluidly, fluently, shrugs, laughs aloud, listens... transmits a carefree freshness I, for one, never expected. The actual interview is brief, not particularly soul-searching, certainly insubstantial on one or two counts, but more than sufficient to re-arrange one or two thought-threads concerning (a) the girl, and (b) her music.

Her music: the album is heavily occupied with our consumer society, almost — I thought — to the point of extreme cynicism/pessimism about our future, dealing with topics in an apparently downer fashion. Example... 'Genetic Engineering could create the perfect race/ Could create an unknown life force that could exterminate/ Introducing worker clone as our subordinated slave/ His expertise proficiency will surely dig our grave...'

Okay Poly, so how come the concern with dehumanisation/loss of identity/artificiality? "It's not a dig. It's about the way society's set up, and it's an immediate reflection of that kind of feeling, but over exaggerated, over exaggerated the way a... caricature is, say. These songs are not exactly how it is, they're more advanced, about how it could be."

The truth, or something of it, is also in there, though, as best born out by 'Plastic Bag', with its splendid observation of marketing/advertising and its far reaching complacency-repercussions.

'My mind is like a plastic

bag/ That corresponds to all the rubbish/ That is fed in through my ear/ I eat Kleenex for breakfast/ And use soft hygienic Weetabix to dry my tears.

"Some of it is like that," says Poly, "but there's a dividing line between everything, really, like a certain percentage of people totally consume information and don't think about what they're consuming. You can also take it to the other extreme where you become so non-productive that you won't take in any information unless you actually put it there in the first place... which stops you learning anything anyway... which is just as bad."

"I mean, that stuff I wrote is serious up to a point, like an observation of what people could become like. There are a lot of things that are interesting viewpoints, but they're to be discussed, not to be taken as fact. Like, saying, 'That's an interesting concept', and you sort of talk it out. In fact, it's like exercising or making your mind agile."

Of these observations, I observe, there are numerous instances which could be more personal than general. For instance 'I Live Off You' or 'Obsessed With You' seem very much to be concerned with large company propaganda... don't they?

Poly: "It's nothing to do with a large company... they're just

'songs'. You can read anything into a lyric. I mean it's so long since I've written them (the trax on the LP) really, I don't know what they're about any more. If I'd written them yesterday may be I could tell you what they're about, but those songs are just the way I feel at a particular time."

Ah well, I still say those crystals are aiming — not necessarily cut-throat — at large companies, serving a purpose as an observation of the state which has sunken so many.

So how is the EMI scene at the moment?

"It's okay." "Oh. "We had a one-off deal with Virgin Records but, in the deal they offered, they wanted too many albums in too short a space of time, so we signed with EMI."

And how come there are five previously released cuts included on the album?

"I don't know. It's one of those things. A lot of people who've waited for the album won't have bought the singles."

Are you finding much record company pressure at the moment?

"No, it's okay. We got Phil (Presky) anyway, who's the person we usually deal with. I'm not that directly involved with the record business

personally, because it doesn't particularly interest me. As long as my records get into the shops...

This kind of vague conclusion is side-swiped when the expression 'sell-out' happens to tumble loosely from my lips.

Poly: "Every band sells out up to a point. What does 'sell-out' mean in any case, unless you totally change what you want to do in order to rake money?"

I use the word 'sell-out' in the sense that being consumed by large companies is strictly against the run of the original (supposed) ideals of p-u-n-k, independence, small-time, et-cet-era.

"Those ideas were from the little managers, though, weren't they? Those views were expressed by people who wanted to have their own little big companies... she studies her own words, then laughs. "I don't think any of that ever came from the bands themselves."

But don't you feel, to some extent, that you're being marketed, that anyone who takes the plunge and signs the gold-plated dotted line might just bite off more than...

"We've never been in that situation, so that doesn't really apply. The bands that're usually marketed are usually no-hopers who can't write and can't sing, and therefore need marketing. You've got to market those bands, otherwise no-one would know what to do with 'em. I write my own material for a start, I've got a direction, I know what I'm gonna do next, so therefore no-one can come along and market me."

"It's alright knocking big business but... this country at the moment is so leftish it suppresses all kinds of enthusiasm. You can't say 'let's burn down big factories', think of all the people you're putting out of work. I can understand people not wanting to work within a big business so they don't get lost within its framework, and therefore working on something smaller that you've got more personal involvement in... that's okay."

Yup. This is a different Poly. This is a Poly who seems, even after a mere 30 or 40 minute chat, to be determined, in control. Her mind is no plastic bag.

We wrap up and scurry out of Habitat. Poly points me in the direction of the nearest tube and then heads home.

Now I know where she stands, I think. And my gloves weren't even sterilised.



POLY STYRENE: "I'm not that directly involved with the record business, because it doesn't particularly interest me."

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