

Record Mirror

GENERATION X

Billy Idol
I was a teenage hippie

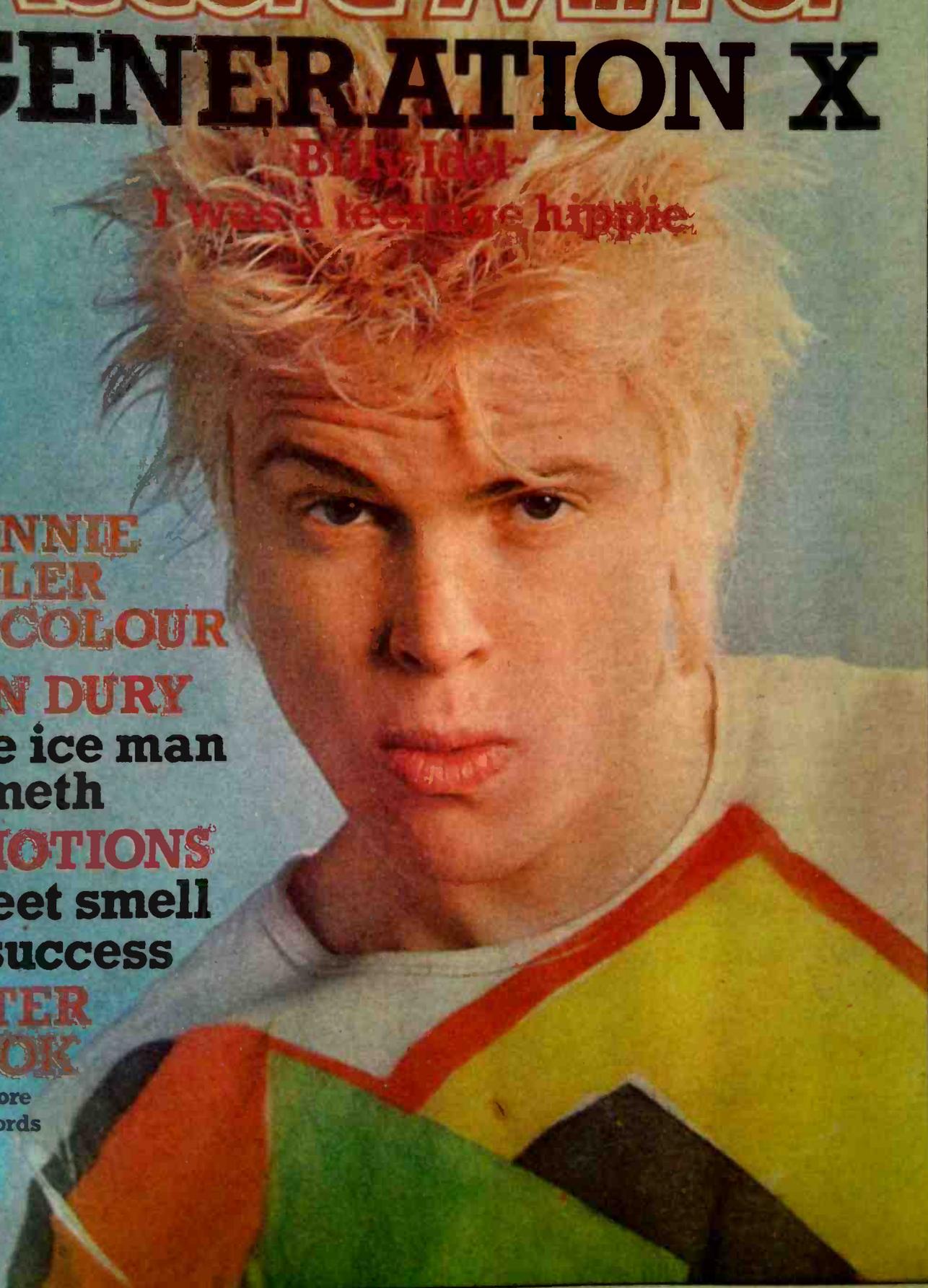
BONNIE TYLER
IN COLOUR

IAN DURY
The ice man
cometh

EMOTIONS
Sweet smell
of success

PETER COOK

Even more
dirty words
deleted



Record Mirror

Due to the New Year holiday various charts were not available at press time. Normal service will be resumed next week.

UK ALBUMS

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

UK SOUL

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

YESTERYEAR

15 Years Ago (January 5, 1963)

| | | |
|----|---------------------------|---------------|
| 1 | NEXT TIME | Cliff Richard |
| 2 | RETURN TO SENDER | Elvis Presley |
| 3 | LOVESICK BLUES | Frank Ifield |
| 4 | SUN ARISE | Rolf Harris |
| 5 | DANCE WITH THE GUITAR MAN | Duane Eddy |
| 6 | BOBBY'S GIRL | Susan Maughan |
| 7 | DANCE ON | The Shadows |
| 8 | IT ONLY TOOK A MINUTE | Joe Brown |
| 9 | TELSTAR | The Tornados |
| 10 | LET'S DANCE | Chris Montez |

10 Years Ago (January 6, 1968)

| | | |
|----|-------------------------------------|---------------|
| 1 | HELLO, GOODBYE | The Beatles |
| 2 | MAGICAL MYSTERY TOUR | The Beatles |
| 3 | I'M COMING HOME | Tom Jones |
| 4 | THANK U VERY MUCH | The Scaffold |
| 5 | WALK AWAY RENEE | The Four Tops |
| 6 | DAYDREAM BELIEVER | The Monkees |
| 7 | SOMETHING'S GOTTEN HOLD OF MY HEART | Gene Pitney |
| 8 | IF THE WHOLE WORLD STOPPED LOVING | Val Doonican |
| 9 | KITES | Simon Dupree |
| 10 | BALLAD OF BONNIE AND CLYDE | Georgie Fame |

5 Years Ago (January 6, 1973)

| | | |
|----|-----------------------------------|--------------------------|
| 1 | LONG HAIREED LOVER FROM LIVERPOOL | Jimmy Osmond |
| 2 | SOLID GOLD EASY ACTION | T Rex |
| 3 | CRAZY HORSES | The Osmonds |
| 4 | THE JEAN GENIE | David Bowie |
| 5 | GUDBUY T'JANE | Slade |
| 6 | HAPPY CHRISTMAS (WAR IS OVER) | John Lennon And Yoko Ono |
| 7 | MY DING - A - LING | Chuck Berry |
| 8 | SHOTGUN WEDDING | Roy C |
| 9 | NIGHTS IN WHITE SATIN | The Moody Blues |
| 10 | HI HI HI/C MOON | Wings |

OTHER CHART

ALBUMS

| | | |
|----|--|---------------|
| 1 | NOISE BOX SPECIAL, Various Artists | Island |
| 2 | ROCKET TO RUSSIA, Ramones | Sire |
| 3 | WIRE | Harvest |
| 4 | MODERN LOVERS LIVE, The Modern Lovers | Beserkley |
| 5 | YACHTLESS, The Tyla Gang | Beserkley |
| 6 | FURTHER TEMPTATIONS, The Drones | Valer |
| 7 | 77, Talking Heads | Sire |
| 8 | SONGS FOR SWINGING LOVERS, Radio Stars | Chiswick |
| 9 | METALLIC KO, Iggy And The Stooges | Skydog |
| 10 | VOLUME ONE, Various Artists | Import Vortex |

SINGLES

| | | |
|----|-------------------------------|--------------------|
| 1 | QUIT THIS TOWN, Eddie The Hot | Island |
| 2 | DON'T DICTATE, Penetration | Virgin |
| 3 | SWEET GENE VINCENT, Ian Dury | Siff |
| 4 | BUNCH OF FIVES, The Flys | Zama |
| 5 | SONIC REDUCER, The Dead Boys | Sire 12" |
| 6 | HIGH RISE LIVING, Chelsea | Step Forward |
| 7 | RUN RUDDOLPH RUN, The Yobs | Nama |
| 8 | ROCKAWAY BEACH, The Ramones | Sire |
| 9 | IT WON'T SELL, The Paric | Relay City Records |
| 10 | COPS ARE PUNKS, Nails | Screwball Import |

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STAR CHOICE



TOMMY RAMONE

| | | |
|----|--|---------------|
| 1 | YOU REALLY GOT ME, | The Kinibs |
| 2 | HEARTBREAK HOTEL, | Elvis Presley |
| 3 | IT'S OVER, | Roy Orbison |
| 4 | FROM ME TO YOU, | The Beatles |
| 5 | I GOT STUNG, | Elvis Presley |
| 6 | MECCA, | Gene Pitney |
| 7 | RETURN TO SENDER, | Elvis Presley |
| 8 | NOT FADE AWAY, | Buddy Holly |
| 9 | BE BOP BABY, | Ricky Nelson |
| 10 | Hundreds of things by Elvis, Buddy Holly and lots of others. | |

UK DISCO

| | | |
|----|--------------------------------------|-------------|
| 1 | LOVE'S UNKIND, Donna Summer | GTO |
| 2 | DANCE DANCE DANCE, Chic | Atlantic |
| 3 | NATIVE NEW YORKER, Odyssey | RCA 12in |
| 4 | JAMMING, Bob Marley & The Wailers | Island |
| 5 | MULL OF KINTYRE, Wings | Parlophone |
| 6 | GALAXY, War | MCA |
| 7 | LOVE OF MY LIFE, Dooleys | GTO |
| 8 | SAN FRANCISCO, Village People | DJM |
| 9 | DADDY COOL, Darts | Magnet 12in |
| 10 | EGYPTIAN REGGAE, Jonathan Richman | Beserkley |
| 11 | RUN BACK, Carl Douglas | Pye |
| 12 | BACK IN LOVE AGAIN, LTD | A&M 12in |
| 13 | DANCIN' PARTY, Showaddywaddy | Arista |
| 14 | BELFAST, Boney M | Atlantic |
| 15 | 2.4.6.8. MOTORWAY, Tom Robinson Band | EMI |
| 16 | COCOMOTION, El Coco | Pye |
| 17 | RUNNING AWAY, Roy Ayers Ubiquity | Polydor |
| 18 | HOW DEEP IS YOUR LOVE, Bee Gees | RSO |
| 19 | UP TOWN TOP RANKING, Altha & Donna | Lightning |
| 20 | COME GO WITH ME, Pockets | CBS |

Record Mirror

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Juicy Juicy

Mad Mitch Moon makes it a bright New Year

WELCOME TO 1978. And what better way to see off 1977 than with a touch of Moon Madness? Keith Moon has been mentioned in despatches by the Commando Unit of the Who Management for organising and masterminding a serious attack on the offices of big-time promoter Harvey Goldsmith. Colonel Mad Mitch Moon armed with several gallons of turquoise, tangerine and army-grey paint, took it upon himself to redecorate the offices of the aforementioned Goldsmith. The painting can only be described as of an avant-garde nature. Spiltsville (1) The marriage of Cher Bono and Gregg Allman is off again with the granting of a legal



MY BRAIN hurts. A simple way to deal with split ends

separation to Mrs Allman. Cher has custody of Elijah Blue, the couple's 16-month-old son. Cher and Gregg, you will no doubt recall, were married in June 1975. Five days later Cher filed for divorce, but that petition was dropped after a reconciliation. Since the marriage has been in a state of what can only be described as an 'on-off situation'. Spiltsville (2) Old rubber lips Mick Jagger is sunning himself in Barbados with Jerry Hall — green-eyed long-legged blonde and former fiancée of debonair Bryan Ferry. While Mick and Jerry cavort in the sun, Bryan is holed up in Montreux cutting a new album. Meantime, Bianca is alone in New York. Can this really be the end? Change your partners, one, two, three. While Susan George (an actress) seems to be very much together with Andy Gibb (19), she took time off the other night to accompany Michael Crawford (35) to the opening night of 'Olivier' at London's Albery Theatre. You will remember that Andy's teenage marriage broke up some months ago. Crime desk: Paul Elliot of Trickster has been charged with using an air-gun in a public place. The nasty boy was apprehended by the long arm of the law as he took pot-shots at some unsuspecting seagulls on some beach or other. Casualty Ward: While attempting to complete an acrobatic movement at the Hope & Anchor on Christmas Eve, young Simon Boswell of Advertising fell off stage, dislocated one knee and fractured the



TOGETHERNESS on the Buzzcocks Christmas trip to Brighton. Where's Barry Cain?

other. Simon was rushed to hospital where he was plastered up. The young hero has declared that he'll continue gigging through January despite the injuries.

• A touch of luck for Sapper David Ackroyd who bought the millionth copy of 'Mull of Kintyre' and was presented with a special gold disc by Denny Laine who co-wrote the song with Paul McCartney.

Times must be hard for my old friend Jet Black of the Stranglers. I spotted the ageing drummer moonlight-

Pistols, Mick Jones of the Clash, Johnny Thunders, Chris Spedding.

Sports desk: Philadelphia's new soccer team, the Philadelphia Furies — owned by a show-biz syndicate which includes Peter Frampton, Rick Wakeman, Mick Jagger and Paul Simon — was officially unveiled last week. The first player to be signed up is former England international Peter Osgood. Said Mr Wakeman who flew over from Switzerland for the club's launching: "Hopefully the Furies will be flourishing when we are all dead and gone. What we have to do is build a heritage — and keep growing. I don't care if we have to forcibly drag people in. We are going to sell soccer by any means we have to. We are going to entice people to our games." Said Mr Osgood: "I'm a showman. I want to be top man. English soccer has got a little dull. I want the action." "Don't we all?"

Nice to see young Julie Covington starting with Caroline Langrishe and Elizabeth Estenson in a new production of Chekov's 'The Cherry Orchard' — a far cry from the world of Rock Follies!

For the ones you love... Radio Luxembourg is to start a new Saturday evening phone-in show where listeners will be invited to phone in requests for their favourite love songs. A chart of the most popular of these records will be compiled. Hmmm.

An amusing scene at a motorway service station 'other day. The Buzzcocks pulled in to refuel their van and another motorist, doing the same, was so bemused by their 'punk' appearance that he overfilled his tank and covered his Burton two-piece with petrol. Silly boy.

FREEBIE OF THE WEEK NO.23

FIRST COMPETITION of the New Year features some freebies of a slightly different nature. A shade classical to be more precise. We're giving away five Papermate pens and five sets of albums on the Nonesuch label. Included are works by Haydn and Joshua Rifkin. Usual rules apply.

- Questions:
- (1) Who wrote the music for 'The Sting'?
 - (2) What nationality was Haydn?
 - (3) When was he born, when did he die?

Answers to: Freebies (23) Record Mirror, 40 Long Acre, London WC2.

Ray Charles

listen to the sheer magic with his superb version of

I can see clearly now.



HLU 10554



PISTOLS

Pistols get the go ahead for US

THE SEX PISTOLS were due to fly out to New York on Tuesday (as we went in press) to start a tour of the mid-West and Southern States with dates in such places as Atlanta, Tulsa and Memphis.

Last week, it was thought that the proposed tour would have to be cancelled when the band were refused entry visas by the US Embassy in London. The applications were turned down because it was not possible to supply full details of the Pistols' criminal records.

A spokesman for the US Embassy said, "There is certain legislation about the type of people permitted entry into the United States that has been drawn up to comply with the view of the American public. This particularly applies in regard to sexual deviants or anyone with drug offences."

A spokesman for the band said, "We have never tried to hide the fact that these records exist. But most of the band had forgotten exact details of charges. It's very hard to find information on your own criminal record."

In March this year, Johnny Rotten was fined £40 for possession of

amphetamines. Sid Vicious was involved with the police who called at his London hotel and took away certain substances for analysis.

Steve Jones and Paul Cook both have convictions for petty theft.

However, by Friday night, the US authorities had decided that the band could go to the States after all - because they wanted to for a "legitimate reason", i.e. to play a series of gigs.

Because of the delays in obtaining the permission to get to the US, the itinerary on the tour has had to be changed several times. It is now likely to start this Thursday in Atlanta.

Meanwhile, the financial magazine Investors' Review has named the Sex Pistols as young businessmen of the year. Says the cover story of the January issue: "These young gentlemen are no traditionalists, but the Sex Pistols certainly got to grips with the principles of business, taking a total of £115,000 from the likes of EMI and A&M Records within the space of three months in exchange for releasing the record companies from their contracts."

FRANK ZAPS IN

FRANK ZAPPA is to play three nights at the London Hammersmith Odeon on January 24, 25 and 26, by which time his new double live album 'Zappa In New York' should have been released over here.

Ticket prices for the concerts will be £4, £3.50 and £3. The shows will be his only British appearances on a European tour.

He'll have an eight-piece band backing him. Included are: Terry Bozio drums, Pat O'Hearn bass, Peter Wolf keyboards, Tom Mariano keyboards, Ed Mann percussion, Adrian Belew guitar and Roy Estrada vocals.

Bruford feels good

BILL BRUFORD releases his album 'Feels Good To Me' this week. The title track comes out as a single on the same day.

Musicians on the LP include Dave Stewart, Alan Holdsworth, Annette Peacock, Jeff Berlin and Kenny Wheeler. Most of the material was written by Bruford.

A spokesman for Bruford told RM: "This is the album Bill Bruford left Genesis to make."

NEWS IN BRIEF

CLAUDE FRANÇOIS, one of France's leading singing stars, is to make his British concert debut at London's Royal Albert Hall on January 16. He will bring his own band and team of six semi-nude girl dancers. The Claudettes. In France, Francois has sold some 60 million albums and notched up 60 hit singles.

RICHARD DIGANCE, who appears on BBC Sight And Sound in Concert next Saturday (14), releases a single 'Earl's A Winger' this week. The song is a parody of Elkie Brooks' big hit 'Pearl's A Swinger'.



VAN DER GRAAF

Van der Graaf at Marquee

VAN DER GRAAF appear at the London Marquee on January 15 and 16. Peter Hammill goes to America later this month to give two concerts at the Los Angeles Troubadour on February 1 and 2.

GALLAGHER AND LYLE — MAJOR BRITISH TOUR

GALLAGHER AND Lyle return to the British concert scene in February and March with a 30-date tour including three nights at London's Hammersmith Odeon.

Their new album 'Showdown', produced by Bill Schnee of Neil Diamond and Steely Dan fame, is released on January 27. The title track is out as a single this week. The 'B' side, 'Golden Boy', is not to be found on the LP.

The line-up for the tour is as follows: Bennie Gallagher bass, keyboards and vocals; Graham Lyle guitars and vocals; Billy Livesey keyboards; and Ray Duffy drums. A brass section and a further

musician are to be announced shortly.

Full tour dates: Bournemouth Winter Garden February 18, Bristol Hippodrome 19, Leicester de Montfort 20, Sheffield City Hall 21, Liverpool Empire 22, 23, Glasgow Apollo 24, 25, Aberdeen Capitol 26, Dundee Caird Hall 27, Edinburgh Usher Hall 28 (two shows), Manchester Belle Vue March 3, Gloucester Leisure Centre 4, Birmingham Odeon 5, Coventry Theatre 6, Ipswich Gaumont 7, London Hammersmith Odeon 8, 9, 10, Southampton Gaumont 11, Portsmouth Guildhall 12, Belfast King's Hall 14, 15, Dublin Stadium 16, 17, 18, Cork (venue to be confirmed) 19, Brighton, Conference Centre 21.



ENO

ENO FOR KING

ENO RELEASES a single 'King's Lead Hat' on January 20. It's a remixed version of the track on his recent album 'Before And After Science'. The 'B' side, 'RAF', however, is not to be found on the LP. Eno is currently in the United States.



DAMNED

TOURS...TOURS...TOURS...TOURS

DEPRESSIONS: Kingston College of Education January 8, London Red Cow 8, London Vortex 17, London Royal College Of Art 20, North London Poly 24, Leicester Poly 25, Luton College Of Technology 26, Derby College Of Art And Technology 27, London Marquee 28.

THE PIRATES: London Marquee January 11, Coventry Lanchester Poly 12, Birmingham Aston University 13, Bradford University 14, Farnham Maltings 16.

PEKOE ORANGE: Twickenham St Mary's College January 20, Snodland The Bull 21, Liverpool Erics 26, Manchester UMIST 28.

GONZALEZ: Birkenhead Hamilton Club January 6, Leicester Baileys 9-14, Reading University 13, Farnham College 19, Bagshot Pentiles 21.

ADVERTISING: London Rock Garden January 10, Music Machine 11, Hope And Anchor 12, Brighton Regency 13, London Red Cow 14, Birmingham Barbarellas 17, Wolverhampton Lafayette 18, Birkenhead Mr Digby's 19, Middlesbrough Rock Garden 20, London Red Cow 21, London Rock Garden 24, Burton-on-Trent 26 Club 27, London Red Cow 28.



DEPRESSIONS

CITY BOY BACK

CITY BOY, who have just returned from a 36-city tour of America and Canada, play the following January dates: Oxford Poly 10, London Music Machine 20, West Runtun Pavilion 21, Sheffield Poly 23, Birmingham Town Hall 24, Leeds University 25, Bangor University 27, Newcastle University 28. The band record a new album in February and return to the States in the spring.

Damned leave Stiff

THE DAMNED have split with Stiff Records after recording two albums and four singles for the label.

In the words of a Stiff spokesman "there are a lot of things going on and the band and us have come to a joint decision that they should develop and go off on their own."

Said band member Brian James "It has come about because there is no longer any connection with the company. We were signed through Jake Riviera and since he's left there's been nothing to hold us together."

The band are in the process of negotiating with new companies.

RICH KIDS — FULL DATES



GLEN MATLOCK

THE RICH KIDS are going out on a major New Year tour. They're also releasing their debut single 'Rich Kids' on January 13 and recording more songs for an album. Tour dates are: Glasgow Satellite City January 8, Edinburgh Tiffany's 9, Aberdeen Fusion Ballroom 10, Manchester Rafter's 12, Birmingham Barbarella's 13, 14, Keighley Mikkers 17, Oldham Tower Club 18, Rotherham Windmill Club 19, Newport The Village 20, Dudley JB's 21, Southampton University 22, Swindon Affair 23, Plymouth Fiesta 24, London Nashville 26, Sussex University 27, Kent University 28.

MARTHA'S NEW VANDELLAS

MARTHA REEVES returns to the UK for four weeks beginning January 15. With two new Vandellas, Vonciele Faggett and Francine Howard, Martha has recently signed a contract with

Fantasy Records. Tour dates: Dublin Chariot Inn January 15-21, Maesteg Whiteheat 23, Chesterfield Aquarius Club 25, Derby Talk Of The Midlands 26 and 27, Eastbourne Kings Country Club 28, Bedford Nite

Spot 29, Manchester Fagin's Club 30 - February 5, Stockton Flesta Club 6 and 7, Northampton Salon Ballroom 8, Nottingham Sherwood Rooms 9, Norwich Cromwell's 10, Wigan Casino Club 11.

Darren's blast

MANCHESTER-BASED rock singer Jenny Darren is starting off the new year in a big way, with a 48-day headlining tour, an album 'Jenny Darren', a single 'Too Many Lovers' and a BBC Sight And Sound in Concert on January 21.

New wave band Satan's Rats will play support throughout the tour. Full itinerary: Barrow Maxims Club January 12, Bristol Old Granary 14, London Dingwalls 18, Bolton Institute Of Technology 21, Evesham Marine Ballroom 26, Chalfont St Giles Newlands Park College 27, Crediton Bow Inn 28, Bangor University February 3, Ebbw Vale Lelaure Centre 4, Leeds Ford Green Hotel 5, Shipley Bow Inn 6, Carmarthen Civic Hall 10, Glastonbury Town Hall 11, Plymouth Top Rank 13, Cardiff Top Rank 14, Weston - super - Mare Winter Gardens 15, Penzance Winter Gardens 16, London South Bank Poly 17, Bradford University 18, Chelmsford Chancellor Hall 19, Birmingham Town Hall 21, Middlesbrough Town Hall 23, Aberdeen University 24, Brighton Top Rank March 1.



JENNY DARREN

Strawbs meet deadlines

THE STRAWBS, recently signed to Arista, release an album 'Deadlines' on February 2 and a single 'Joey And Me' on January 13.

Next month they will be starting their first British tour for two years. They have two new members - Tony Fernandez on drums and Andy Richards on keyboards.

Buzzcocks first album

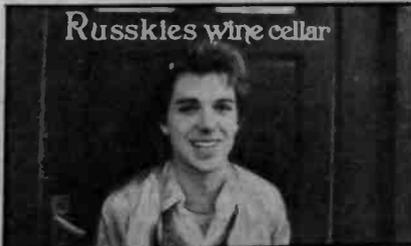
THE BUZZCOCKS enter Olympic Studios with Martin Rushent on January 28 to start work on their debut album, tentatively titled 'Another Music In A Different Kitchen'. It will be released on United Artists on March 3. The band's new single 'What Do I Get' is out on January 20.

Motorhead — a big deal coming

MOTORHEAD, who are expected to announce a big record deal any day now, have a change and two additions to their up coming tour. Newport Village moves from January 13 to 27 while Coventry Mr Georges (January 12) and Brunel University (13) are added.

On fire again

BRIAN AUGER and Julie Tippett (formerly Driscoll) are back together again and recording a new album for release in February or March. The couple had a big hit in 1968 with the single 'This Wheel's On Fire'.



RADIO STARS

Mundi to RCA

GLORIA MUNDI have signed a five-year world-wide recording contract with RCA. A British tour is planned for February and March and a single, 'Fight Back' will be released in early February.

Raggy Ellis

STEVE ELLIS, formerly of Love Affair and Widowmaker, releases a David Courtney-penned single 'Rag And Bone' on January 20. An LP, 'The Last Angry Man' should be out in May.

Lloyd has it

ANDY LLOYD'S first single on Ariola, 'Shee - Bab, Shee - Wiggle (I Had It)', will be released next Friday (13). Andy, 17, is one of half a dozen acts to be discovered and signed by Ariola/Hansa after their massive talent hunt earlier this year.

Krakatoa dates

KRAKATOA start a new college and club tour this month.

Dates so far confirmed: London Music Machine January 7, London Rock Garden 12, Lampeter St Davids University College 13, Dudley JB's 14, Doncaster College Of Education 17, Sheffield Polytechnic 18, Pontypridd College Of Education 19, Carmarthen Town Hall 20, Aberystwyth University 21, Aberdeen University 27, Ealing Technical College February 1, Bradford University 8, Walsall West Midlands College 10, Brighton New Regent 14, Torquay 400 Ballroom 16, Ilkley College Of Education 18, Nottingham Jacksdale Grey Topper 19.

Emmylou change

EMMYLOU HARRIS'S Bristol date on her forthcoming tour is now February 17 and not as previously announced.

Radio Star's red face

RADIO STARS, whose debut album has shifted 15,000 copies in about 10 days, are planning a major British tour opening at Portsmouth Poly on January 12. Further confirmed dates include Liverpool Erics 14, Wolverhampton Lafayette 20 and London South Bank Poly February 3.

The picture shows bass player Martin Gordon doing a spot of promotion for the band's record 'No Russians In Russia'. Martin took a copy to the Russian Embassy in London and was not met with the friendliest of receptions.



Was a Teenage Hippie - by Billy Idol

OF ALL the new wave bands to survive the haul through '77, Generation X should be among those who go on to become one of the big groups of the decade.

For a start, they have exactly the right image - their white appearance and musical approach captures exactly what most fans have already proved is a winning line.

Look at the Who, then look at Gen X - the two bands are very similar. The Who identified themselves with fans with 'My Generation' and Gen X have done the same with 'You're Gonna Be a Star'.

That parallel is obvious - like David Bowie, Smashing Pumpkins and a La Tourishead at the end of their band house gig. Even Billy Idol drew the same comparisons when I spoke to him after the gig.

Obviously we've been influenced by the groups like the Beatles, the Who and the Stones. Everybody in the world must have a Beatles' record at home. You naturally draw on stuff like that.

Though I don't like what McCartney's doing now - that 'Mull of Kintyre' thing where's that? That's not rock 'n' roll.

I think I have a lot to do with it too, the way you look as well as the way you play. I've always lived as though I was in a rock 'n' roll group. For me, this is the greatest thing I've ever done. Even if I had a lot of money I'd spend it on rock 'n' roll buying records.

But you never think you're going to have all that. It's still a bit of a dream to me. But what about the money? Surely they'll get like the boring old farts once they get enough money to buy houses and cars?

"The only thing we get is staying in a hotel that's better than a doss house."

And what about the huge advance from the record company? "I haven't seen any of it. I only get £20 a week and I'm willing to go along with that for the moment. The group never comes away with much, the managers don't like giving us a lot of money. But I asked the guy to be our manager so for the moment I trust the guy."

With such a lot going for them, I'd have thought Gen X should be on a level with The Jam - who have two albums out and have had a couple of hit singles. Why are Gen X lagging behind?

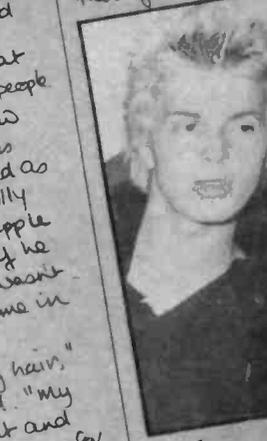
"The reason we seem to be behind the other groups is because we took a long time getting our first single out," said Billy. "That put us behind a couple of months. And we're taking a long time ever our first album. I'm glad we're doing it this way. It ain't gonna be a Jam album, which is a bore. And it's not gonna be a badly recorded album - it's gonna be as clear as it can possibly be, so nobody can get us wrong. It's gonna be so powerful, people are gonna say it's great and if they don't, I'll think they're mad. Most punk records should be re-cycled immediately. Some of it is just rubbish."

So he's got the looks, the lifestyle and the band. All he's waiting for now is the appreciation from the fans.

"They won't hear any thing else like our LP," affirmed Billy. "It's the album of '78. I just can't believe being in this group...."

"I had long hair," he admitted. "My dad hated it and didn't talk to me for three years. I'd sit there in the morning with my hair hanging in my corn flakes... I battled with my parents for years, until I proved to them I'd do what I wanted to do. But long hair wasn't me totally. I developed into what I am now."

So he's got the looks, the lifestyle and the band. All he's waiting for now is the appreciation from the fans.



"This is the greatest thing I've ever done. Even if I had a lot of money I'd spend it on rock 'n' roll."



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For A Few Dollars More

RAK 267

c/w *Goin' Tomorrow*



Dury's diction

Translation and free ice skating boots by BARRY CAIN.
Demon snaps by RICK MANN

KEY (in order of appearance)

TABBY (CAT) — fat
 COMICS (CUTS) — guts
 GOLLY (WOG) — fog
 OILLIES (OILY RAG) — fag
 RICHARD (THIRD) — bird
 FROG (AND TOAD) — road
 SCOTCHES (SCOTCH PEGS) — legs
 TATERS (IN MOULD) — cold. Taters is short for potatoes
 CANISTER — head
 RASPBERRY (TART) — heart. Jam tart is also quite permissible

TITFER (TAT) — hat
 TWO AND EIGHT — state
 GEE GEE — horse
 BARNET (FAIR) — hair
 RORY (O'MOORE) — door
 HALF RUG — mug
 CAIN (AND ABEL) — table
 WHISTLE (AND FLUTE) — suit
 LAUGH AND A JOKE — smoke
 NANNY (GOAT) — throat
 HACKNEY (WICK) — leave that one for your fertile imaginations to deduce.

IF BILL SIKES had been six inches shorter, with a little less tabby round his comics and wrote song lyrics, he would have been Ian Dury.

"He had a brown hat on his head and a dirty belcher handkerchief round his neck, with the long frayed ends of which he smeared the beer from his hat as he spoke. He disclosed, when he had done so, a broad heavy countenance with a beard of three days' growth and two scowling eyes; one of which displayed various purple coloured symptoms of having been recently damaged by a blow." *And so he was he a performer.*

Charles Dickens — rock critic.

It's not difficult to imagine Dury skulking along a cobbles street in the fog looking for a likely person to roll; out of the shadow of the gas light. The moribund limping figure out of the grey, out of the midnight grey.

You could be forgiven for thinking that Dury is a novelty, just, I suppose, 'cos he ain't never 'ad no nuffin worth 'avin never 'ad and never never - ever. One album 'New Boots And Panties' which only just scraped into the 50 ain't exactly the Fitz.

But remember the old saying - "You can like it or limp it."

(Oh yeah. You won't read anything about his association with that glorious bunch of cripples Kilburn And The High Roads in this article and other misdemeanours. That's over. It's boring now.)

So that leaves us with December Dury - on ice. See, we were supposed to be going to the dogs (OK, I know he's probably already gone) this particular night. But the golly was thick and the meeting at Harringay was cancelled.

"Let's go ice skating," beams Kosmo, well-known Stiff and raconteur. "Yer. And if we go down Queensway we can have a chinny afterwards," sez Ian.

He's got this voice, this cinematic butcher's voice.

A voice you could light oillies with on a blustery day.

Loud enough to be heard coating somebody six floors up. Gentle enough to fall asleep to if you happen to be six years up.

A voice that's tumbled over sex and drugs and rock and roll and workhouse slime and sneaky Scotch and hooky hooch and tear-stained nights and

A bootleg voice having a proper wriggle in the naughty naked nude. (Look, cut the voice vaulting and let's hear some offit - Ed.)

In ova words - I'm partial to his abra-cadabra.

Brandy

So we - that's Ian's richard Denise and three 'blockheads, drummer Charley Charles, bassist Norman Watt and Jack - of-all-trades Chaz Jankel - saunter down the frog to participate in some frozen delights.

Unfortunately Ian ain't what you could call Upminster's answer to John Curry. So he sits by the side of the rink, rather like a night watchman round his brazier, taking illicit swigs from a bottle of brandy hidden away in his inside coat pocket. Takes eight to make him randy.

See, ol' Ian's dodgy on his scotches thanks to an overdose of kiddywink complaints. But remember the old saying - "A bird in the workhouse is worth four in the bank."

So while he sits out the dances The Blockheads

indulge in a spot of sillipin' and a-siddin'.

"You must have seen Blockheads in raucous teams

Dressed up after work Who screw their poor old Eleena Get sloshed and go berserk."

Sometimes I can't help thinking all that's sitting on that tin chair in this huge latters hall is his coat. Then his canister pops up alert like a back street mongrel and you know he's just been at the brandy again.

So, Ian, do you think this sudden rise from obscurity is going to last?

He casually twists his nut. "Too soon to say. I think I'm worried but I don't actually. A multiple statement - I don't like to take for granted that I can't handle it."

Why? "Because I can't handle it."

Maybe I shouldn't say anything. Maybe he's winding me up.

Obscurity

"See, I've got to keep looking forward to obscurities."

Why? "Because obscurity is all any of us must expect. And in the light of this current dairy"

Current what? "Dairy. Just stick in brackets (I'll enlight) seeing as you're an angel boy and don't understand these subtle Elephant expressions. Now, where was I? Yeah. In the light of this current dairy it would not be withstanding of me to cop hold of that as being in the nature of the result."

"Sometimes," he continues, "I think there's a little bit of clever Trevor in all of us."

"And it ain't no knowing that There ain't nothing showing and I Answer to the name, of Trevor"

And it ain't no proving that his mind's not moving, either.

And if his raspberry ain't as sound as the next man's I'll eat my titter. The romantic riddler from the East End isn't half clever. Never. Clever.

So we sever (never) all connections with the rink after the manager refuses permission for our demon photographer to take snaps of Ian lying face down on the empty ice. He's game for anything, this boy, and is prepared to jump over the rink fence in the name of cheap publicity. But he didn't count on the size of the surlyburly security guards.

But remember the old saying: "You can't be judge and Dury."

And no one can shimmie like my Sister Skate.



Also, it takes much longer to get to the Chinese the Dury way. Despite the curious nature of his gal there is a certain venerability, a nobility about the movement. A bit like Richard III on a cold day.

You can imagine him, in a right two and eight, wandering around some moor screaming: "A gee gee, a gee gee, my kingdom for a gee gee!"

Thirty - five with the Hamlet barnet. Bill Sikes was 35 as well. That, if you recall, was his last year, his last ring round the bark.

At first there's a slant-eyed dismay as the motley crew walk through the rory and Ian sez: "Table for eight, please." I thought he was going to add the durable "Me ol' China" but he don't go in for the predictable cockney spiel.

He's probably the first true rock purveyor of rhyming slang which is now fast being covered by a bland varnish like

backward slang (originated by Smithfield Meat Market porters in the last century who conversed in words pronounced backwards - hence yob) rhyming slang is, quite simply, beautiful. A flamboyant, baroque vocabulary which epitomised the extrovert barrow - boy, barrel - organ, bellowing Cockney.

Tasty description that, eh?

Now? It's all been relegated to coffee-table discussion. Something to swallow mints to. "I say Nigel, what do you think boat race means? Face, heeheehee." And these half rugs don't even realise you're supposed to chop off the last word anyway to make it totally incomprehensible to naught but the trained listener.

That's ear stupid. Anyway, we all sit down at the calm and Charley, a connoisseur it appears of all things

Chinese, orders. I continue with the thankless task of interviewing.

What about

"See, the gigs we do are full of old age pensioners and children and workmen who don't want to work and idle rich who wish they were doing something and other deprived minority groups.

"Basically, what I'm saying is - everybody's deprived so we must be on a winner.

"I ain't got a clue what's going on, so all I want to do is work hard." We're in the khazi when he starts saying how he can't change people. "You won't come out of a Clash gig left wing." He sez how he don't really want to give interviews 'cos "I did them in the Kilburns and where did that get me?"

Liberace

Then there's Liberace. "He's surrounded by a crowd and an eight-year-old boy (notice the detail) presses up to him. Liberace shows him this big ring on his finger and says: 'See son, this is what you get if you persevere.' That's what it's all about."

He then proceeds to stuff his mouth (you all must know north and south by now) with boiled rice and Pacific prawns and all manner of oriental (that's fresh from Gerard Street) delicacies and turns round to have a little tete - a - tete with Denise.

And somehow that got me thinking about Dickie. You know, the one who had

"A love affair with Nina in the back of my Cortina.

A seasoned - up hyena couldn't have been much more obscene.

She took me to the cleaners and other misdemeanours. But I got up right between her rum and her ribenas"

And remember after that. He

"Bought a lot of brandy while I was courting Sandy.

Took eight to make her randy and all I had was shandy.

And another thing with Sandy which often came in handy

Was passing her a mandy. She didn't 'alf go bandy."

Who needs interviews when you've got lyrics like that, eh?

But remember the old saying: "When you've wet yer whistle you'll have to have another one made."

By this time we've finished eating and Ian's having a laugh and a joke.

"It's got to be fun,

y'know. It's all about fun. Like, your van has broken down and you've got to dropsy the AA geezer 12 quid for something that's gonna cost 40 quid and you get to the Blue Boar roadside cafe and see the same egg and chips you saw the day before and you get back to London at 7 am and suddenly you feel great 'cos you see everyone just going to work and you know you're going to bed and that makes you want to stay up and there's nothing better in the world than having breakfast and going to bed. Nothing"

And if that ain't the most succinct summing up of life on the road I'll silt me nanny. Like looking at the world through the bottom of a pintglass.

"People are waking up to the fact that being in a rock band is a lot better than going to work. In 10 years time there ain't 'alf gonna be a lot of bands around. In fact, there'll be more people playing rock and roll than actually working."

"And the only way they're gonna get those few to go to work is to have Sha Na Na playing at the factory all day."

"Rolling Stones in the office," adds Charley.

"It's like," sez Ian, "when people ask you 'is it true what they say about... Yeah, course it's true 'cos if it wasn't they wouldn't be asking."

These off - the - cuff, scratch - yer - head remarks ain't as baffling as you first think. They have a habit of falling together into a cogent conglomeration of Dury philosophies. They also protect him from cherishing the purity and depth of his disdain.

He's quieter now (his own words) if only because "when I jump around now people only say that's Ian Dury acting flash whereas before people would only stare and ask who that little wanker was in the flat cap."

Lancelot

But there's still a few people around who would still ask just that. Despite the hysterical reviews, Ian Dury remains a name a lot of you ain't familiar with simply because he just somehow appeared. The sword out of the lake with Stiff playing Lancelot. Talk about being handed something on a plate.

But once you've seen him, savour him like he used to savour his loids.

"Kids who were into Roxy Music went along with their dyed hair and right strides just to see the band and nothing else.

The boys didn't want to

pull a bird and the birds didn't want to pull a boy. They wanted to go home, get to bed and hold that concert in their arms. There ain't nothing in the world comparable to that feeling.

"Ollis Redding" like the Windmill Theatre - he'll never close. Buddy Holly was only 22 when he died; 22! Eddie Cochran was 21. When Bob Dylan played his first electric concert at the Albert Hall someone in the audience shouted "Judas!". He replied "I don't believe you." He was 22.

"These days you've got to get old quick and stay there forever. Like they do in Barbados. But there they look old at any age." Kosmo meanwhile is flaunting his talent for after - dinner conversation. He's talking about this geezer who used to be up his hackney with nettles and whack it with a peg.

"Then there's the patron saint of Blockheads," sez Ian. "Joan of Belfast. We came across her picture in a girle magazine." She was one of those reader's wives photos. A flash in the pan.

Wonder if he'll ever add her to his perle hall of characters. Like Piaslow Patricia for example, the lawless brat from a council flat who liked it best when she went up west where she took some smack from a Chinese jack. And after that an affair began with Charlie Chan.

SUMMARY

I could say Dury is more down to earth than two dozen Max Bygraves, a gross of Arthur Mullards, a brace of punko pantomimes and a score of spivscrawls on brick walls.

I could say he's charming, maybe a little too distrustful but ultimately real. No shop-window mannikin like many sham stars in the January sales.

I could say he's a two-up, two-down to reader.

I could say his secret is what he describes as his "nudges". The lyrical nuance inherent in every line. The delicate shove into comprehension. There's more meaning behind, say, "Candyfloss is sticky" than in any of the songs streaking past the top of your head making the milkrounds now.

I could even say Ian Dury is one of the most exciting and original artists to emerge in an exciting and original 365 days.

I could say all of that. But I won't 'cos it's much easier for you to take the initiative by doing the alternative.

Just ask Joyce and Vicki



The new single from The Modern Lovers is *The Morning Of Our Lives / Roadrunner (Thrice)*. The Morning Of Our Lives is lifted with meticulous care from *Modern Lovers Live* their new long player. *Roadrunner (Thrice)* is also LIVE and 8min. 25sec. LONG (not from the new long player 'Modern Lovers Live')



Singles

reviewed by ROBIN SMITH

Reviewer gets hot under belt But does he know what she's singing?



MARIE FRANCE: where's the cold shower?

MARIE FRANCE: 'Daisy' (Romantik EDE 3). She sounds like Jane Birkin on 'Je t'aime'. Pass me the cold shower and a French dictionary.

T CONNECTION: 'On Fire' (TK STKR 6006). Average piece of disco.

THE CORTINAS: 'Defiant Rose' (Step Forward SF6). Dreadful.

BING CROSBY: 'Yesterday When I Was Young' (Polydor 2038 954). Death can be extremely lucrative but frustrating for those up on the Elysian fields who can't enjoy the cash. Bing was always an MoR singer but one who never lacked scope.

CHEECH AND CHONG: 'Bloat On' (Epic SEPC 5890). Unfunny version of the Floaters' hit.

BLUE OYSTER CULT: 'Goin' Through The Motions' (CBS SCBS 5889). Reeks a bit of vintage Mott The Hoople (to me) with a similar vocal attitude. 'The Reaper' should have made it and this one likewise.

KARLA BONOFF: 'I Can't Hold On' (CBS SCBS 5893). Diluted Fleetwood Mac style. Much too bland.

BIDDU ORCHESTRA: 'Journey To The Moon' (CBS Epic SEPC 5910). Curry-flavoured disco track. Just spit it out.

RICHARD DIGANCE: 'Earl's A Winger' (Chrysalis CHS 2200). Eh, it's a laff innit? Send-up of Elkie Brooks's single. One for the football terraces where some of them might have enough intelligence to remember the words.

ROKOTTO: 'For The Broken Hearted' (State STAT 68). Bad choice of a follow-up to 'Boogie On Up'. A plodder.

BILL BRUFORD: 'Feels Good To Me' (Polydor 2001 759). Title track from the debut album by former Yes and King Crimson drummer. It's completely instrumental with a strong dancing style. Please listen.

DOROTHY MOORE: 'With Pen In Hand' (CBS Epic SEPC 5892). Handkerchiefs out, it's wimperama time. Dorothy knocks out emotional ballad about divorce. There's even a little kid's voice pleading at the end. Crass but it'll sell (unfortunately).

RITA COOLIDGE: 'Words' (A&M AMS 7330). Fine rendition of Bee Gees' standard. Only criticism is the overplayed orchestra.

BILLY JOEL: 'Just The Way You Are' (CBS 5872). Very popular in the States and could get into the Andy Williams market as Andy approaches senility.

METAL URBAIN: 'Paris Maquila' (Hough Trade RT 001). Punk wop by a group of Frenchmen / Charles Aznavour with a hernia.

SWEET: 'Love Is Like Oxygen' (Polydor P OSP001). This sounds like their old bubblegum style combined with Queen influences. A very good hook but it's swamped too much with other ideas.

ROD HULL AND EMU: 'I'll Do Anything' (EMI 7734). What is politely termed as a fun record. Kids will like it.

LEIF GARRETT: 'I Wanna Share A Dream With You' (Atlantic KI1059). By sending me to sleep you're halfway there already (chuckle).

SHAM 89: 'Borstal Breakout' (Polydor 2038 958). Boring is such a boring word to use when describing a single but I can't think of anything else that would fit so well apart from **ZZZZZZZZ**.

TOMMI: 'Disco Satisfaction' (Private Stock PVT 129). Selection of Stones' songs discoised. It's bad.

CARPENTERS: 'Sweet Sweet Smile' (A&M AMS 7357). As usual the production is flawless but it's one of those Carpenters' singles that sounds more like a technical exercise than a song. For want of a better term it lacks **BALLS**.

SATAN'S RATS: 'Year Of The Rats' (DJM DJB 10821). Silliest named new wave band and naturally DJM, the company who virtually signs anybody who walks through the door, have got them. The single? Oh, it's totally lacking.

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Albums

Blue Oyster's ghost goes easy on the cranium

BLUE OYSTER CULT: 'Spectres' (CBS 86050)

"Intelligent heavy metal" is their billing. Every BOC critique, every press release, every review seems to include the phrase.

It's not an impossible category. Just in the same way as the Ramones are, within their scheme of things, hugely clever, so the Oyster Cult really craft their power. They don't lumber, they cruise.

Sometimes, I got to say, their course is uncertain. Sometimes these tuned vocals come too too Rubinoos to be convincing - heavy metal, even the class stuff, needs a bit of ugly, and Oyster Cult just get over - pretty now and then, as on 'Going Through The Motions', hot poop pop but incongruous on the

same album as noiseploughs like 'Godzilla' and 'RU Ready To Rock'.

The latter of those plutonium weight opera is a trifle twee but 'Godzilla' is THE CUT, more thanks to the Krugman / Pearlman production than anything else - tough echo and 100 kilogram chords, Oyster Cult forte and strength.

This isn't a bludgeoning album, though, in any sense. Even the heavyweight cuts aren't top heavy and half 'Spectres' is even gentle. All of it is melodic, though, and therein lies Oyster Cult's uniqueness, an ability to put thrashing KERANNGG character into an opposite framework - song rhythm and delicacy.

The cover is crummy but don't let it distract you from quality content. Heavy texture with lace at the spams. ++++ TIMLOTT



BLUE OYSTER CULT: making the KERANNGG sound nice

+++++ Unbearable
++++ Buy It
+++ Give it a spin
++ Give it a miss
+ Unbearable

Smooth as their sequined shirts

EARTH, WIND AND FIRE: 'All 'N All' (CBS 86051)

PREMIER PUSHERS of corrugated cosmic sophistfunk undo another button on their silk sequined shirts to reveal yet more of their permed hairy chests. We've certainly come a long way since Johnny Johnson And The Bandwagon.

Earth, Wind and Fire have extracted the soprano bombardment from say, The Stylistics, the musical menagerie from Stevie Wonder and the devout pyrotechnics from early seventies funkies like Kool And The Gang. They have incorporated these into their own slick style and the result is an undeniably palatable multi-million dollar showbiz extravaganza.

The cover of this album bears testament of their current heady position. Egyptian perfection epitomised by golden statues and a pyramid in the foreground, futuristic splendour in the shape of spectacular architecture and rockets in the background. An unholy marriage between ancient and modern. Phew!

Inside, the spirit of Maurice White reigns supreme. The singer / writer / producer casts his giant bird - like shadow across every note, every peerless piece of slickery, every eye-blinking device. If anyone can claim to be the Fellini of funk it's Maurice White.

The arrangements are EW&F arrangements.



EARTH WIND AND FIRE

That means curvy horns, precision percussion, funkified moogs and multi-edged vocals. The lyrics are EW&F lyrics - "The name is Jupiter, from the galaxy I came to meet you, to make you a flower / Deliver to you a flower from / A distant planet, from where I come" - and other such intergalactic graverdiggers that seems to emanate from every soulspade's mouth these days. Must be the lipstuck. It's an EW&F album and I like it. Unashamedly.

But look what happened to Chicago. ++++ BARRY CAIN

PARLIAMENT: 'Funkentelechy Vs The Placebo Syndrome' (Casablanca CALR 2021)

I GUESS you could describe Parliament as an ethnic funk band if indeed such an animal exists. Apart from the occasional extra-terrestrial skullduggery which no self-respecting shadespade should be without these days, dey

- sorry - they churn out epic spat and stetson soul with the regularity of periods.

And if you're simply listening in the maladjustment of your home you might be forgiven for wishing that a giant Tampax would magically appear to bung up the incessant flow.

Cos dis is dancing music, boy, spell D-A-N-C-I-N-G. Ideal for them flash suburban parties with built-in optics and visiting lightshow. Its infectious (all of the time), unpretentious (most of the time) and ingenious (some of the time).

And, more importantly, it's got style. That's the genuine three-piece variety. The one you won't find anywhere outside the US.

This album comes complete with book detailing the downfall of Sir Nose D'Voidofunk (could have been more subtle and dropped an 'f' (ellahs) and poster - oh, and there's also a record inside.

If nothing else, Parliament will be remembered for their album titles. ++++ BARRY CAIN

BUDDY HOLLY AND BOB MONTGOMERY: 'Western And Pop' (MCA Coral CDLM 86055)

FOR THE Charles Hardin Holly fan who has everything else. A fascinating collection of demo tapes, radio tapes and out-of-the-attic tapes made by the young Buddy Holly before he made the big move out of Lubbock, Texas.

Recorded mostly between 1954 and 1956 the majority feature Buddy with Bob Montgomery, the school friend who was the other half of their country and hillbilly combo 'The Buddy and Bob Show'.

While obviously not up to the quality of the later Holy hits what can be heard here is the developing of a style that moved rapidly from touching imitation to fresh originality, from 'Flower Of My Heart', a straight country song that won the school prize, to 'I Guess I Was Just A Fool', a 1955 Holy - penned Elvis Presley soundalike.

Most of these tracks were eventually unearthed during the sixties - long after Holly's death. But for the dedicated fan, indeed any rock'n'roll fan, the early recordings of one of the greatest rock'n'roll singer / songwriters even is a worthwhile - and interesting - buy. ++++ 1/2 JOHN SHEAR-LAW

THELMA HOUSTON: 'The Devil In Me' (Tamla Motown STML 12073)

WHAT DO Thelma Houston, singer, and Stewart Houston, Manchester United full-back, have in common apart from surnames?

To judge from this album, probably only the size of their thighs and their vocal ability. A bit of a plodder, the pundits in my brain agree, and an unworthy successor to that well-known galvaniser of desert boots, 'Don't Leave Me This Way'.

Not that there aren't the requisite number of ice-cool Tamla cats grooving away determinedly, the customary intervention of switched-on Mantovani strings

and the silky tones of Thelma herself to soothe you as you snooze; oh yes, there's all that and more - like bongo drums, Tamla horns, tedious lyrics, crisp production, well-dressed musicians, cataatonically bored record reviewers. + C. VAUGHAN MID-DLETON

JOHNNY MARTYN: 'One World' (ILPS 0492)

I BET this guy has to sit down and sing. No one could be that relaxed and still be on their feet. 'In - the - mood - music!' If you're not when you stick it on your turntable you will be by the time it's through. Not as sparse as the production front as is usual with John Martyn albums, with Steve Winwood and Dave Pegg adding a rich instrumental fullness which detracts not at all from the simplistic feel Martyn still manages to retain.

Side one kicks off with 'Couldn't Love You More', an emotive love ballad. Martyn's voice - reminiscent of an inebriated thug - breathy, soft, low and so laid-back. The lyrics are basic, reflecting Mr Martyn's perceptions on love and people, along with the odd social comment. It's a beautiful album with an ability to touch you with a lazy line or high/low note. Sensitive. Sincere. Won't sell a lot of copies. Somehow I wouldn't want it to. ++++

MARY ANNELLIS

JOHNNY BRISTOL: 'The Best of Johnny Bristol' (Polydor Super 2391-518)

THE BEST of Johnny Bristol? I thought he made only one worthwhile song was my initial reaction on receiving this album.

On hearing it I KNOW he made only one worthwhile song. Still at least they didn't have the gall to call it his greatest hits.

The record combines the cream (more accurately yoghurt) of Johnny's own material to date, with that hyper-suggestive aural sex manual 'Hang On In There Baby' the outstanding cut of them all.

'Memories Don't Leave Like People Do' captures Bristol at his vocally most lucid while his composition 'Love Me For A Reason' outdoes the Osmonds' chart-topper. The remainder is totally unremarkable synthetic string and disobeat combinations behind a slurred-down version of Barry White.

Bristol claims he prefers writing and producing to singing, and when you consider he was the puppet-master behind 'How Sweet It Is', 'Someday We'll Be Together' and 'Yester - Me, Yester - You, Yesterday', you don't need a doctorate to guess which side of the musicbiz he ought to stick to. ++ STEVE GORDON

JOAN BAEZ: 'The Best of Joan C Baez' (A&M AMLH 6466)

IF THE Clash are righteous, as Lester Bangs claims then what is Joan Baez? Sorry, Joan C Baez.

All things change. Baez recently toured Britain and here is a compilation album that accompanied the event. She is performing without the backing musicians who, along with her new-found talents as composer, distinguish her seventies' activities from those of the last decade.

These songs sound better on the albums

they came from. She still has the purest of voices, best displayed here on 'Diamonds And Rust', the pick of the songs she has obsessively addressed to Dylan. Otherwise there are two Dylan tunes and one each by Lennon, Wonder, Robbie Robertson and Dave Loggins. +++ MARK COOPER

AMERICA: 'Live' (WEA K56434)

AMERICA ARE a perfect demonstration of the ever-widening gap between the US market and our own. In their home country, the lads are huge. A live album there is likely to be much - prized. Over here, they're names from the past, the group that did 'Horse With No Name' - you remember, the one that sounded like Neil Young. A live album is - fairly irrelevant.

Not that it's a bad album. It's a big improvement on the Crosby and Nash 'live' album at least, though admittedly that isn't saying much. No, it's all good quality stuff, the boys sing nicely (the disappearance of one third of the group, Dan Peek, doesn't seem to have made any difference to their sound) and it contains all their prettiest tunes - 'Ventura Highway', 'Sister Golden Hair' and yes, 'Horse With No Name'.

It's just that, with so many other more vital, more exciting records around, I can't imagine too many people wanting to spend their money on this particular one. So what more is there to say? If you're into America, you'll like this album. If you're not, it won't convert you. +++ SHEILA PROPHET



Record Mirror

BONNIE TYLER

Mailman

Keeping abreast of the times

NOW THEN, you wonderful RECORD MIRROR persons, I happened to open last week's issue at pages 10 and 11, and what should I spy? Why, a selection of portraits of your good selves. Good way to fill the paper, eh?

But come on, I'd always imagined you lot to be serious, decent-minded, honest rock critics. But just take another look at those snaps. Why is Ros Russell smiling? I certainly wouldn't if I'd just picked the records she had.

And when did they let the bespectacled Sheila Prophet out of the monastery? Come to think of it, why aren't the two tarts pictured in the nude?

Let's have more tits in

RECORD MIRROR. How about a poster of Dolly Parton in her birthday suit — you could run it over three weeks. Blimey, this letter's gettin' a bit boring.

Anyway, back to the horrible portrait gallery. Does Alf Martin always look like that, or has he just had that little operation Michael Parkinson's always bragging about?

And what self-respecting dustbin would allow Robin Smith to dwell therein? I'd often suspected Jim Evans was in fact a psychopathic killer and this picture proves it. And hurry up and send Steve Orme back to the giggle factory.

Now, as I was saying earlier, let's have more

bustly substances in RM. It's so flat without them.

D. Henderson, Neasden.

Was it just an excuse?

HOW RIGHT Tim Lott was when he said his shoddy, crappy article on Sex And Rock And Roll was merely an excuse to print "some horny fodder".

I'd be the first to admit that girl groups like Page Three and Blonde On Blonde are all tits and no talent but to include a genuinely talented lady like Twiggy merely because she looks good is ludicrous.

How about exploring the male aspect of sex selling records for a



DOLLY PARTON: do you want her in her birthday suit?

change? Let's face it, artists like David Cassidy, The Aiceal Brothers and David Soul are obviously selling their records on

something other than talent.

Can't you come up with a similarly weak excuse to print a few pictures of some horny male fodder? **VI Scott, Southend.**

invention and honesty.

It's the only magazine that really says what it believes, ignoring considerations of 'hipness' for genuine opinion and judgement.

The copy is written unpretentiously and it has better staff writers than any of the other papers.

Smith, the biased idiot

ROBIN SMITH is an idiot. I read his interview with The Jam and I can honestly say I've never read anything more biased. He has no consideration for other people's principles and is quite clearly a racist.

I don't know how The Jam had the patience to put up with him. I'd have thrown him out. Emerson, Lake and Palmer and all the bands Smith likes are really boring. I've seen The Jam live and they were excellent. Peter Phillips, Birmingham.

It doesn't seem fair

I JUST couldn't believe it when I read that young Cathy Lynch was fined £10 for wearing a Wayne County badge, just because it had a four-letter word on it.

The fact that she was prosecuted under a law that is more than 150 years old seems to me to point to her just being picked on because she's a punk rocker.

It just doesn't seem fair to arrest people for wearing badges — they only do that sort of thing in Russia, I thought.

Surely by victimising punks the police are merely proving what the punks have been saying all along that something is not right in Britain. **Steve Gordon, Malda Vale.**

Agree with the teacher

I AM 17 and homosexual. I would like to say that I totally agree with the point the gay teacher made in Mailman recently that the age of consent for homosexuals should be lowered to 16.

We do not need this 'protection' the law offers us because young people can look after themselves without that sort of protection.

All it succeeds in doing is making a lot of young people unhappy due to the fact that we can't express our emotions fully the same way a boy and girl can. A homosexual youth, **Long Eaton, Notts.**

Is this a plant

RECORD MIRROR is the best weekly music paper around; it can't be beat for variety,

Let's just forget Marc

SO BOLAN looks as though he's going to sweep your poll. What are those idiots talking about when they're voting for him? What has he done in the past year? Appeared on his own crummy show. He hasn't had a hit for ages. No wonder. They've all been useless. Marc's dead now, so let's just forget about him.

Steve Pof, London.

• What an inflammatory, unpleasant letter. But true!

Was the crush necessary?

A COUPLE of weeks ago me and my mates decided to go to Brunel University to see the Sex Pistols.

We'd got our tickets earlier in the day at a record shop in Uxbridge, so we didn't think there would be any trouble getting in. **WRONG!** When we got there at eight o'clock, the time stated on the tickets the doors were still shut and there was a huge crowd outside.

After we'd all waited in the rain for nearly an hour, they finally started letting us in **ONE BY ONE!** Everyone, if they had tickets or not, was pushing to the front and we realised the only way to get in was to join the crush.

It took another half-hour of nearly being squashed to death before we finally got into the hall. Luckily no one was hurt.

The whole thing was just ridiculous. I've seen lots of other big groups play at Brunel — the Stranglers for example — and there was no trouble at all getting in. So why was the Pistols' gig so badly organised?

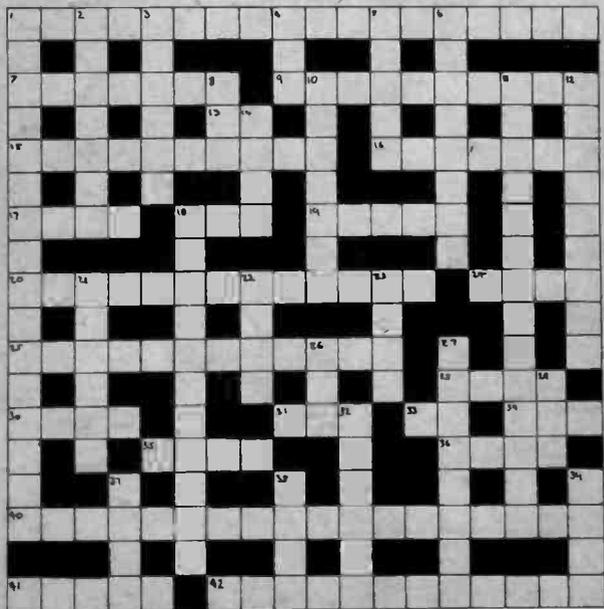
I just hope people who went to their other gigs had better luck. **Frank Staples, Middlesex.**

• Some of us were there too, getting arms ribs and legs bruised in the crush and we couldn't agree with you more. Would anyone from the Pistols' agency Cowbell care to defend their actions?

Discword

ACROSS

- 1 He was a Natural Sinner (4,11,3)
- 7 See 14 Down
- 9 You're in his heart (3,7)
- 13 No relation to 9 Across (2)
- 15 Sutherland Brothers reached for the sky for this hit single (4,2,4)
- 16 1972 Ailee Cooper single (7)
- 17 Half of Harlem Shuffle duo (4)
- 18 Queen's favourite month (3)
- 19 Whatever did happen to early seventies' hit makers? (5)
- 20 Donovan classic (5,5,3)
- 24 Bowie single, which he co-wrote with John Lennon (4)
- 25 With Marvin Gaye she had 1969 hit single with The Onion Song (5,7)
- 28 Mr Ballard (4)
- 30 Colourful Joni Mitchell LP (4)
- 31 Short Bowie LP (3)
- 33 City in Doors LP (1,1)
- 34 Abba single (1,1,1)
- 35 Seabird or label (4)
- 36 The kind of girl Status Quo sang about in 1973 (4)
- 40 Motown classic, US hit in 1964, UK hit in 1964 (7,2,3,6)
- 42 & 42 Across Super-tramps' tribute to the Great Train Robbery perhaps? (5,2,3,7)



- 5 One of the first British power trios of the late sixties (5)
- 6 TV theme which became Number One hit single (3,5)
- 8 Paul McCartney LP (3)
- 10 Recently broke into charts with 'Native New Yorker' (7)
- 11 16cc 45 (3,3,4,4)
- 12 The Motor City Madman (3,6)
- 14 & 7 Across Lindisfarne 1972 hit single (4,7)
- 18 Dylan's eskimo (6,5)
- 21 Don't believe a word Graham Parker says (6)
- 22 Member of 5 Down (4)
- 23 No relation to Woody (4)
- 26 Co-wrote parts of 31 Across (3)
- 27 After coming alive in 74, he got into you in 77 (8)
- 29 Relation in Chicory Tip single (3)
- 32 See 39 Down (4)
- 37 Steely Dan had a royal one (4)
- 38 Digit for four plus two (4)
- 39 & 32 Down A plea from the Faces (4,4,2)

LAST WEEK'S SOLUTION

- ACROSS:** 1 Boomtown Rats. 8 Tomita. 10 Anderson. 11 Apeman. 12 Jon. 14 Baez. 15 Jet. 16 Glover. 19 Ted Nugent. 20 Hendryx. 22 Rio. 23 Ross. 25 Alm. 26 Fanny. 28 Man. 30 Cass. 31 Chess. 32 Lace. 35 Tin. 36 MCA. 37 KC. 38 Abbey. 39 Dan. 40 Stand By Me. 34 Bull. 44
- Yardbirds.**
- DOWN:** 1 Black Betty. 2 Oldfield. 3 Olsson. 4 Nona. 5 Adverts. 6 Strangers. 7 E.M.I. 8 Staple. 13 Road. 15 Jennings. 17 Roxy Music. 18 Out Of The Blue. 21 RCA. 22 Run. 25 Ooh La La. 27 Ice. 29 Animals. 32 Steely. 34 Cooder. 37 Kim. 40 Sir. 41 Yes. 42 Eno.

DOWN

- 1 They picked up the pieces in 1974 (7,5,4)
- 2 Supertramp single from 41 Across (7)
- 3 Shane, who used to be a moody guy (6)
- 4 Hostile low riders (3)

Help

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

Phobia fears

I'VE STARTED working in London and have to travel to work by tube each day. But I really dread every moment of the journey.

I don't really know what it is I'm afraid of but each day I find it harder and harder. I'm also afraid of travelling in cars and planes because I always feel they're going to crash, and boats aren't much better because I'm afraid of drowning too. This is a real drag when I go on holiday. Can you help?
Pauline, Sutton

● Everyone is afraid of something, whether it's spiders, ghosts, being mugged in a dark alley or meeting new people. Some fears are more rational than others but it's only when the seemingly irrational ones start drastically affecting your everyday life that you MUST take positive action to keep them under control.

Your marked fear of travelling, which you face every day of your life, suggests that you're suffering from agoraphobia, the most common social fear of all, which can take many forms.

But you're lucky. While you dislike travelling in trains, cars, boats and planes, other agoraphobics are afraid of ever going out into the big cold world.

Many agoraphobics dread the outside world so much that they never step into the street - slipping down the road for a packet of cigarettes becomes an impossible ordeal.

Unlike many phobics, you have the courage and determination to want to escape your fears and that's an essential first move in helping yourself conquer them.

Keep on fighting. While you may never be completely free of your fears, perseverance will at least help you rationalise them and understand yourself more.

If your fear of travel ever gets to the stage where you can't physically step onto a train or travel in a car, you must take medical advice.

Talk to your doctor about it. Most GPs are aware that phobic fears are a very real problem, and, if necessary your doctor can refer you to a further source of help.

But while there are proven medical means of curing phobias with drugs, psycho-analysis, group therapy, hypnosis, auto-suggestion, acupuncture (or even leucotomy and ECT), if you feel you can continue to fight this problem on your own, DO IT.

The ultimate solution is in your hands alone and some psychiatric treatment does have unfortunate side-effects.

Even a brief course of valium can screw you up for months. Lay off it if you can.

For further information, or if you have any specific questions to ask, write to the nationwide body which exists to help phobic sufferers of all kinds, The Open Door, 447 Penby Road, Heswell, Merseyside (081-648 3022).

PHOBIAS

AGORAPHOBIA
Fear of open spaces, going outside your front door, meeting people, shopping in a supermarket, travelling.

CLAUSTROPHOBIA
Fear of confined spaces or being shut in.

MONOPHOBIAS
There are over 320 listed minor phobias, fears which present problems but which people can more easily adapt to - like dread of spiders or insects, mice or Alsatian dogs, and the dark.

PHOBOPHOBIA
Fear of excessive fear or the onset of a phobic panic.

SEXUAL PHOBIAS
Hang-ups about sex. Fear of the genital organs, having children, guilt at homosexual or bisexual relationships. Fear of never being accepted by anyone on a sexual level.

SCHOOL PHOBIAS
Fear of going to school, changing schools, dread of aggression from other people because you're too clever, not clever enough, over-developed, under-developed, fat, thin, tall, short, unattractive.

people is built on trust and develops naturally without any unnecessary hassle from either side.

And if you're worried about having a sexual rather than a purely emotional involvement with your friend, be true to your own feelings and don't be pressed into making a commitment you don't want, even if she does.

If this relationship isn't right for you stop playing emotional games and break it off. It would be cruel to let it continue otherwise. When the time is right for a stronger commitment to another person, you'll know because you won't be scared.

Play it cool

I RECENTLY got involved with a girl at school who I knew liked me. I walked with her and kissed her and we agreed to see each other in the holidays.

So I went round to her house, as asked, to be told with a solemn expression on her face: "It would be best not to see each other until we go back to school."

She said there was something she couldn't tell me about which had just happened over the weekend. I was shattered.

Has she a new boyfriend? If so, surely she would have told me. Could she have had a row with her parents? If so, should I try to talk to them?

I feel if I go there again she'll probably fall out with me anyway. Or should I phone her and ask to see her privately somewhere?
Mike, Oldham

● Maybe your girlfriend has had a row with her parents or there's been some private problem on the family front that she can't tell you about.

Her parents may have asked her to give you the cold shoulder treatment simply because they don't approve of her going out with boys at all.

Or perhaps, as you suspect, the worst has happened and she's found herself a new boyfriend.

Worrying because you don't know what's happening for sure won't get you anywhere. Be brave and find out where you stand. But save yourself the trouble and possible hassle of calling around again and ring her this time.

Suggest something you could do together one day before you go back to school, but keep your cool and be casual about it. That way, if she isn't really interested, you won't feel quite so deflated.

Scared

I AM 20 and gay. In fact I've had a steady girlfriend for the past six months and we both feel it's time for us to have a sexual relationship. But I'm scared because I don't know what it will be like.

Please tell me if it will be painful and will I bleed? The girl I'm going out with said it will be all right and I'll still be a virgin. Is this true?
Anne, Glasgow

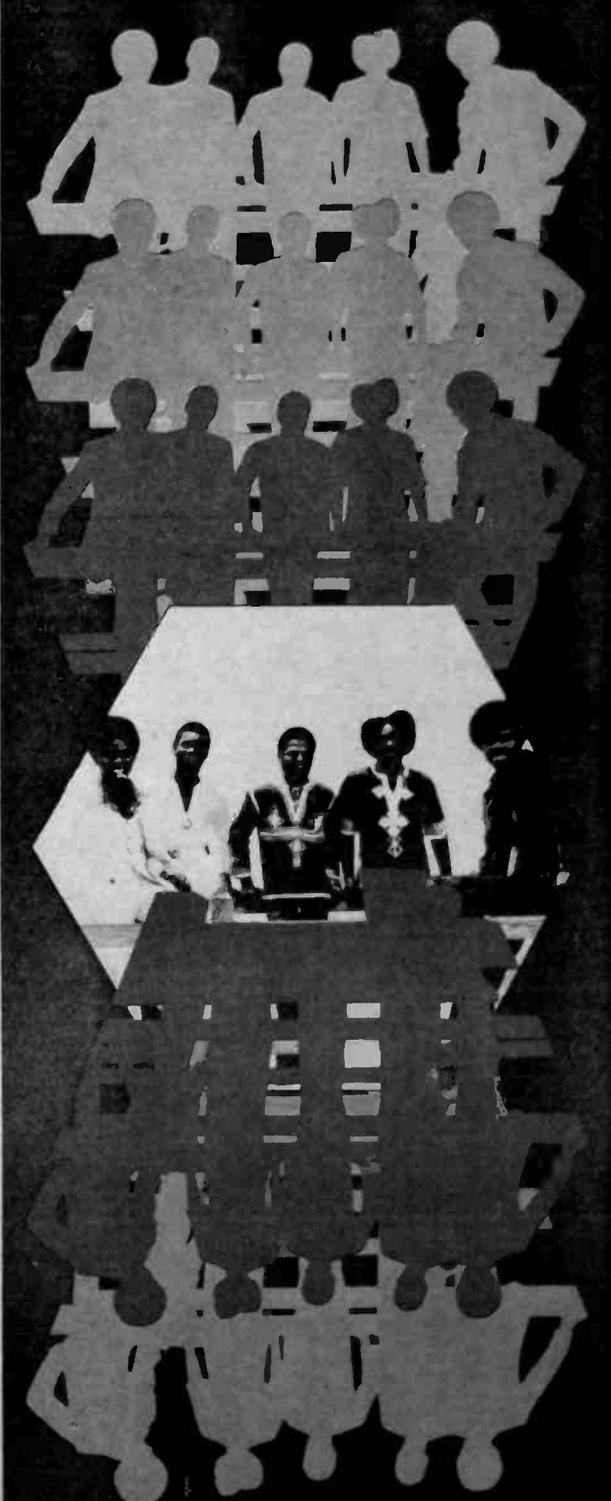
● Technically you lose your virginity when the hymen, the thin membrane over the entrance to the vagina, is broken, usually during sexual activity, and most girls experience a small amount of bleeding and pain which is soon over.

As lesbians do much the same in bed as anyone else this could happen but only if you want it to.

Right now you don't seem so sure and judging from the amount of decision-making and delay in your relationship to date this friendship may not have too much going for it in the first place.

Surely any worthwhile involvement between two

T. Connection 'On Fire'



Special limited edition
12" disco single
on the T.K. label

Special unedited edition
comes in colour bag 75p R.R.P



Feedback

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

COULD YOU give me the address of the Steve Miller fan club?
Steve Miller fan, Bristol.

● Write c/o Phonogram Records, 129 Park Street, London, W1.

COULD YOU give me the address of the Jacksons' fan club?
Jacksons fanatic, Cheshire.

● Write to Joe Jackson, Suite 1023, 6255 Sunset Boulevard, Hollywood, California, 90028.

I SHOULD like to know the address of the Chicago fan club.
Ray Lucas, Yorkshire.

● Write to Epimetheus Management, 8500 Melrose Avenue, Los Angeles, 90068.

COULD YOU please give me a list of Thin Lizzy's albums and tell me if they have a fan club?

Paul O'Toole, Mersey-side.

● 'Shades Of Blue Orphanage' (Decca TXS 104); 'Thin Lizzy' (Decca SKL 5082); 'Vagabonds Of The Western World' (Decca

SKL 5170); 'Remembering Part 1' (Decca SKL 5249); 'Nightlife' (Vertigo 6360116); 'Fighting' (Vertigo 6360121); 'Jailbreak' (Vertigo 9102008); 'Johnny The Fox' (Vertigo 9103012); 'Bad Reputation' (Vertigo 9103016). For their fan club write c/o Wayne Street, 52 Dean Street, London, W1.

Upfront

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

SEEMS the new year's upon us before you can say Tom Robinson but gigs are a shade thin on the ground at present. It would seem Yuletide recoveries are in order.

However Ombisa kick off a UK tour, taking in Aylesbury Friars (Saturday), with nationwide dates to follow. Sham 69 hit the asphalt-Woking Centre Halls (Thursday), Braintree College (Friday), Doncaster Outlook (Monday), and Birmingham Barbarellas (Tuesday). Kevin Coyne and Zoot Money play a few select London dates, Friday, Saturday and Monday at the Rock Garden, Covent Garden, with the Sunday in between at the Marquee, Wardour Street.

Wednesday

JANUARY 4
LONDON, Brecknock, Camden (01-485 3703), *Charge*
LONDON, Dingwalls, Camden Lock (01-267 4967), *Merger*
LONDON, Golden Lion, Fulham (01-385 3942), *Hour*
LONDON, Greyhound, Fulham (01-385 0526), *Stamps*
LONDON, Music Machine, Camden (01-387 0428), *Black Slate/Automatics*
LONDON, Queen Elizabeth, Chingford, Jerry The Ferret
LONDON, Rainbow, Finsbury Park (01-263 4148), *Mud/Lulu (Winter in Wonderland)*
LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), *Simon Townshend Band*
LONDON, Royalty Ballroom, Southgate (01-486 4112), *Crazy Cavan & The Rhythm Rockers*
LONDON, Tidal Revue, Bedford Hotel (01-580 7769), *Landscape*
MACLESFIELD, Crumbees Club, Tadm
MONKTON COOMBE, Vinduct Hotel, Gurbu/Colluoid Heroes
MUMBLEB, Nutz Club (58409), *Nutz*
NOTTINGHAM, Langley Mill Club, Eastwood, Hunter
NOTTINGHAM, Sandpiper (54381), *Merger*

LONDON, Greyhound, Fulham (01-385 0526), *Silpstream*
LONDON, Music Machine, Camden (01-387 0428), *Nutz/Tour de Force*
LONDON, Pegasus, Stoke Newington, Grand Hotel
LONDON, Rainbow, Finsbury Park (01-263 4148), *Mud/Lulu (Winter in Wonderland)*
LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), *Simon Townshend Band*
LONDON, Royalty Ballroom, Southgate (01-486 4112), *Crazy Cavan & The Rhythm Rockers*
LONDON, Tidal Revue, Bedford Hotel (01-580 7769), *Landscape*
MACLESFIELD, Crumbees Club, Tadm
MONKTON COOMBE, Vinduct Hotel, Gurbu/Colluoid Heroes
MUMBLEB, Nutz Club (58409), *Nutz*
NOTTINGHAM, Langley Mill Club, Eastwood, Hunter
NOTTINGHAM, Sandpiper (54381), *Merger*

(60900), *Exile 5/The Molesters/The Plastic Bromley*, Northliverm, Graham Penton's Matchbox
CLEETHORPES, Submarine Club, Quorum
CLIFTONVILLE, (Kent), Queens Hotel, The Crabs
COALVILLE, West End Club, Freddie Fingers Lee
COVENTRY, Market Tavern, Bullet
EGREMENT, Tow Bar Inn, Dawnweaver
GLASGOW, Burns Howitt (041 832 1813), *Giro*
GREENOCK, Victorian Carriage, Underhand Jones
IPSWICH, Tracey's (214891), *Gold*
KINGSTON, College of Education (01-546 2181), *The Depression*
LINCOLN, RAF Digby, Stage Fright
LIVERPOOL, Eric's (051-236 7851), *Slaughter & The Dogs*
LONDON, Brecknock, Camden (01-485 3078), *Urchin*
LONDON, Cock Edmundon,

SHAM 69: hitting the road from this week

LIES, Paddington (01-733 0685), *Hollie*
LONDON, White Hart, Tottenham (01-808 8761), *Gina & The Rockin Rebels*
MARGATE, High Cliffs, Queens Hotel, *Hollie*
MIDDLEBROUGH, Rock Garden (241995), *Trapeze*
NOTTINGHAM, Sandpiper (54381), *The Stukan*
NORWICH, Toppera (26703), *On*
READING, Target (585887), *Stan Smith*
REDDITCH, Tracey's (61160), *Scene Stealer*
REPLEY, Village Hall (01-274 0251), *Visions/Heroes*
ROMFORD, Three Rabbits, Buster James Band
SCARBOROUGH, Penhouse (63204), *Postie Brothers*
SHEFFIELD, Colly Club, *Strange Days*
WEST RUNTON, Pavilion (203), *Crazy Cavan & The Rhythm Rockers*

LONDON, Rock Garden, Covent Garden (01-240 3901), *Kevin Coyne/Zoot Money*
LONDON, Music Machine, Camden (01-387 0428), *Krakatoa*
LONDON, New Roxy Theatre, Harlesden (01-985 0940), *Billy J Kramer/Merseybeats*
LONDON, Oval House, Kennington, *Traitors Gate*
LONDON, Pymms Park Inn, Edmonton, *Redrite*
LONDON, Rainbow, Finsbury Park (01-263 3148), *Mud/Lulu (Winter in Wonderland)*
LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), *DPT*
MARGATE, High Cliffs, Queens Hotel, *Hollie*
READING, Target Club (585887), *Sunny*
REDDITCH, Tracey's (61160), *Quill*
ROCHDALE, Nags, Head, *Hunt Instrument*
SOUTHEND, Minerva, Graham Penton's Matchbox
SUTTON IN ASHFIELD, Golden Diamond (2690), *Flight 58*
WELLINGBORE, Memorial Hall, Cadliffe (43801), *Nutz*
WOITHING, Central Hotel, *Gina & The Rockin Rebels*
WOVERHAMPTON, Ship & Rainbow, Stage Fright

LONDON, Brecknock, Camden (01-485 3073), *Charge*
LONDON, Dingwalls, Camden Lock (01-267 4967), *Tonight/1 Live Bureau/Pickpockets*
LONDON, Music Machine, Camden (01-387 0428), *Tony McPhee's Terraplane*
LONDON, Rock Garden, Covent Garden (01-240 3901), *Kevin Coyne/Zoot Money*

See it

WEDNESDAY
BBC 1 - Flash Gordon Conquers The Universe (10.45-11.15): Doom of the Dictator: last gripping episode in this 12-part series in which Flash and friends defeat evil all-eyed genius Emperor Ming Canning Stuf.
BBC 2 - Rouseabout (11.05-12.45): Yet another blast of Big E! from the past (1964), set in travelling carnival land and co-starring Barbara Stanwyck. First ever Presley movie to be beaten at the box office - by Beatles epic, 'A Hard Day's Night'.
THURSDAY
ITV - Hopalong Cassidy (10.20-1.55): A must for nostalgia freaks. Hoppy limps along the 'Sunset Trail', with long - limo sidekicks Lucky and Windy, to escape narrowly sudden death in a poker game.
BBC 1 - Top Of The Pops (7.40-7.40): Peter Powell does the links between the New Year chart - racers.
ITV - An Audience with Jasper Carrott (11.40-12.10): Finky Moped man Jasper kicks off the first of his own series including mucho Bruno - based humour laced with queer artides.
FRIDAY
BBC 2 - The Helen Reddy Show (9.30-10.15): Os-born Helen Reddy, commonly known as the housewife's Germaine Greer, launches into a selection of her best-known material. A fair mix of C&W, pop, blues and rock.
SUNDAY
LWT - London Weekend Show (1.30-2): More social comment material from Janet Street-Porter and dynamic young research team.
TUESDAY
BBC 2 - Old Grey Whistle Test (11.15-11.55): Wheezing Bob introduces a programme of glorious live sound, said to feature long-time folkie favourite John Martyn among others.

heat it

MONDAY TO FRIDAY
Radio One - John Peel (10-12): More eclectic black plastic spins and a selection of new and new wave releases for your mutual delectation.
WEDNESDAY
Radio City - Reflections (8-11): If you're into nostalgia you might even enjoy this rock track session featuring all last year's hit singles. Mischief mission again! Same stuff, same aol, Thursday.
FRIDAY
Radio Clyde - The Record Producers (9-11): Good fun - self-explanatory title too. This week looks at the role of the British pop producer - rock 'n' roll, rockabilly, doo-wop and even the pre-rock pop Cilla Black.
Radio One - Elvis Presley Story (5-6): Another searing episode in the saga of how an all-American working class lad from East Tupelo and Colonel Sanders established the biggest fried chicken empire in the west.
Radio Luxembourg - Hear Me Talkin' (10.00-11.30): Grammy survivor Stuart Henry gives yet another entry pin in his kit and does a pretty good impression of a punk in the twilight years.
SUNDAY
BBC Radio Newcastle - Hedrock (7.40 onwards): More superstar interviews, superb sounds, local band calis and listener participation parveyed by Dick Godfrey and the rest of the gang. Hear 'bout it!
Radio City - Great Eastern Express (6.30-7.30): Tonight and every weekday night ('cept Fridays) much more music for BOFs and boring new wavers alike, plus the friendly neighbourhood gig guide.

Thursday

JANUARY 5
BATH, Viaduct, (Limply Stoke 3187), *Gurbo/Colluoid Heroes*
BRIGHTON, Alhambra (27874), *Austin & The Aps*
CANTERBURY, Art College, Longpoint (69371), *Buster Crabbe/Moonshine*
COVENTRY, No Dice (77529), *No Dice*
GLASGOW, Amphora, Underhand Jones
GORLESTON, Cap & Gown (61781), *Ruby Joe*
HEMEL HEMPSTEAD, Great Harry (3092), *Shoddy & The Pin-Cutters*
JACKSDALE, Grey Topper (Leabrooks 3232), *Fraser Mac*
LIVERPOOL, Annabelles, Rudi & The Zips
LIVERPOOL, Eric's (01-230 7581), *Shiffie Chlawick Challenge (talent contest)*
LIVERPOOL, Moonstone (051-709 5886), *Band With No Name*
LIVERPOOL, Sportsman (051-709 3787), *Asks*
LONDON, Brecknock, Camden (01-485 3073), *Searecrow*
LONDON, Bumbles, Wood Green, Buster James
LONDON, Dingwalls, Camden Lock (01-267 4967), *The Yacht*
LONDON, Duke of Lancaster, New Barnet (01-449 0465), *Charlie Hungry*



OSIBISA: Aylesbury Friars, Saturday

PENZANCE, Winter Gardens (2476), *Motorhead*
READING, Target Club (585887), *The Widens*
REPLEY, Village Hall (01-274 0251), *Ribs/Can't Be Band*
ROCHESTER, Nags Head (3156), *Hollie*
ROTHERHAM, Windmill (72988), *Steel Pulse*
WOKING, Centre Halls (5931), *Sham 69*
WOLVERHAMPTON, Ship & Rainbow, Stage Fright



Rebel

LONDON, Dingwalls, Camden Lock (01-267 4967), *Geno Washington & The Ram Jam Band*
LONDON, Duke of Lancaster, New Barnet (01-449 0465), *Tequila*
LONDON, Golden Lion, Fulham (01-385 3942), *Jerry The Ferret*
LONDON, Kings Head, Islington (01-226 1018), *Handbag*
LONDON, Marquee, Wardour Street, No Dice
LONDON, Music Machine, Camden (01-387 0428), *Mungo Jerry*
LONDON, Rainbow, Finsbury Park (01-263 3148), *Mud/Lulu (Winter in Wonderland)*
LONDON, Rochester Castle, Stoke Newington High Street (01-249 0198), *Mean Street*
LONDON, Rock Garden, Covent Garden (01-240 3981), *Kevin Coyne/Zoot Money*
LONDON, New Roxy Theatre, Harlesden (01-985 0946), *The Searchers/Edison Lighthouse*
LONDON, Western Coun-

Saturday

JANUARY 6
BASINGTOKE, Technical College, The End
BRIGHTON, Alhambra (27874), *Mothers Ruin*
BRISTOL, Barton Hill Centre, Slaughter & The Dogs
BRISTOL, Granary Club (28267), *Freddie Fingers Lee*
BURY ST EDMUNDS, Griffin (8937), *Evil Weasel*
CLEETHORPES, Bunbles Club (67128), *Alvin Stardust*
COVENTRY, Market Tavern, Bullet
CROYDON, Swan & Sugarloaf, Steve Boyce Doppelganger
DEBRY, Burtlee wood Lodge, *Strange Days*
DORCHESTER, Tavern (5737), *Tatum*
DUDLEY, JE's (53597), *Garbo/Colluoid Heroes*
GAINSBOROUGH, Club Casablanca, *Geno Washington*
GLOUCESTER, Tracey's (53501), *Flesh Cals*
HITCHIN, College of Education (2351), *No Dice*
IPSWICH, Tracey's (214891), *Dimitri*
BLE OF DOGS, Magnet & Dewdrop, *Handbag*
JACKSDALE, Grey Topper (Leabrooks 3232), *Let The Good Times Roll*
LARGA, Lugarno, Underhand Jones
LIVERPOOL, Eric's (051-236 7851), *Black Slate*
LIVERPOOL, Moonstone (051-709 5886), *Isambard Kingdom*
LLANDFERY, Castle Hotel, *American Train*
LUTON, Kingsway Tavern, *Crazy Cavan & The Rhythm Rockers*
LONDON, Black Bull, Lewisham, *Flying Saucers*
LONDON, Brecknock, Camden (01-485 3073), *Roll-Ups*
LONDON, The Cock, Edmonton, *Buster James Band*
LONDON, Dingwalls, Camden Lock (01-267 4967), *Salt The Brakes*
LONDON, Duke of Lancaster, New Barnet (01-449 0465), *Cold Steel Curse*

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Fri 6th Jan - Ricki Cool & The Icebergs
 Sat 7th - Cafe Jacques
 Tues 10th - Sham 69
 Fri 13th - Rich Kids
 Tues 17th - Advertising
 Wed 18th - Clash
 Fri 20th, Sat 21st - Radiators from Space
 Fri 27th-Sat 28th - Bethnal Bethnal

THE ROCHESTER

Jan 4th Rumble Strips... Free
 Jan 5th Simon Townshend Band... Free
 Jan 6th Mean Street... Free
 Jan 7th Dead Fingers Talk 50p
 Jan 8th Razor... Free

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

This is one film you should not see.

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

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

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

Opulent

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

Cook, as ever, was polite and attendant.

BELCH!

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

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

That the subject would have to be dealt with sensitively was beyond question. The interviewer toyed with: "You fat and aged c--, why are you doing all this? Is it the money?"

But he hesitated. Thought for a moment. Tried another tack. This bird was a clever one and no mistake.

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

F-----

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

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

Who could be confused by this so far?

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

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

ided this year to forgo his life of luxury.

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

They shocked millions of sleeping viewers by their actions.

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

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

But this was not all.

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

It is no secret that wine was freely drunk.

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

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

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

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

Cook is unrepentant.

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

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

Filth

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

There is no doubt Cook is pleased by this conclusion.

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

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

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

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

Then I went for a p--- myself.

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

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

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

THE FOOL ON THE HILL

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



PETER COOK: who will take his crown?

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

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

It was time to leave.

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

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

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

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

Cancer

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

Or his house in Hampstead.

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

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

Ha, f---ing ha.

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1T'S A BARGAIN - pitfalls of buying bargains at those January sales.

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Roadshows

DEKLINE OF KISS, KINKS?

KISS New York

THOSE STUFFY psychiatrists and pundits who many years ago predicted rock 'n' roll would contribute to the destruction of the nuclear family would be very pleased to see Kiss today.

At the band's show at Madison Square Garden there were even more mommies and daddies accompanying their tots than at a Bay City Rollers' concert. But remember, this is Kiss — the band who are supposed to revel in decadent leather and shocking vulgarity.

To the younger crowd, though (bolstered by the band's many AM singles of late) this show was more like going to the circus. Hydraulic lifts gave the Kabuki dorks in the band a look of wowle-zowie power and awe.

Still, most of the band's theatrics offer little in the way of true drama and their bombs are easily reviled by the older

members of the audience who come equipped with M-80's to blow one another's heads off. There was practically a fist-fight per half hour here — establishing Kiss's crowd as the TRUE blank generation.

Equally blank is the band's music — though some older songs do stand out, like 'Shout It Out Loud' and 'Rock 'N' Roll All Nite'. These have established Kiss as America's most popular heavy band — allowing them now to take a long retirement after this current tour.

From the audience's reaction at the show's close, though, this temporary retirement may be coming just at the right time. After they left the stage the crowd clapped for about a minute and then just sat silently until the band came out for a forced encore.

It was a very strange scene — one that may mark the beginning of the decline for the Kiss phenomenon.

JIM FARBEN.



KISS: never mind the music, here's the theatrics

KINKS

Rainbow, London

AFTER TRAVELLING all the way from Cardiff I was looking forward to seeing the greatest rock band in the world. But this seemed to be a dress rehearsal for the following night's Christmas Eve concert.

The Kinks played a few numbers and then left the stage, coming back at 10 pm when the Christmas Eve TV viewers joined them. In two hours we witnessed the entire history of the Kinks. Again 'Beautiful Delilah' through 'All Day And All Of The Night' and 'You Really Got Me' to 'Sleep-walker'.

I was a little bored. Ray Davies was bored stiff. He's just so fed up with singing the same old songs. But why don't they play those old records when the roadies are fooling about? The Kinks could then get on and do what they want: put on a decent show.

As it was the set had no direction and no structure. What was needed was another 'Schoolboys In Dis-

grace' or something to give the show meaning.

If the fans shut up shouting for 'Alcohol' and enjoy what the Kinks have to offer they will really see something good. The Kinks want to progress, need to, or they may fade into history.

On the way home, with the smell of stale sweat and booze, I thought the headmaster might say: "Must try harder". That means all of us. Could be the start of something good for the greatest rock band in the world.

CHARLIE BRINKWORTH

DOCTORS OF MADNESS

Castaways, Plymouth

WHEN A band has to tell its audience to wake up there has to be something wrong — either with the audience or the band itself. And at Castaways in Plymouth you had a strong suspicion it was the latter, the band in question being The Doctors Of Madness.

The band didn't

appear until after 11pm — 'The Doctors apologise but they're not quite out of tune enough' we were told — and the opening number, 'Doctors Of Madness', played loosely and with apparent disinterest, did little to win over the audience.

The Doctors managed to get it together better with two new numbers, 'Fifties Kids' and 'Sons Of Survival', but it wasn't long before Kid Strange's observation that the audience were "quiet tonight" was met with cries of "getoff!".

It was then, ironically, that the band began to play their best. 'Sulicide City', with Blitz's haunting violin played in effective contrast to a pulsating rhythm section, was followed by the excellent single 'Waiting'. But, unfortunately, by then it was all too late and even Strange's cry of "come on Plymouth, wake up!" couldn't stir the few left in the hall.

The Doctors try hard with their combination of foreboding lyrics and new wave aggression but, on this showing at any rate, philosophy and punk just don't seem to go together. Maybe this wasn't their night, but my final impression was the Doctors just seem to be getting nowhere very fast.

RACING CARS

Nashville, London.

1977 was an interesting year for Racing Cars: they peaked with the hit single 'They Shoot Horses Don't They', a chart album 'Downtown Tonight', a series of sell-out club gigs and a headlining appearance at the now defunct New Victoria Theatre.

Towards the end of the year, they managed only to half-fill the Marquee, while some months earlier they packed the place to its

sweaty seams twice in one night.

They finished the year playing to an almost full house at the Nashville, it was good to see such an enthusiastic attendance after the disappointments of recent weeks.

Analysis and explanation? Difficult. The Cars are still playing their near flawless brand of rock. The chunky funk rhythm is as evident as ever, the duelling and compatibility of guitarists Ray Ennis and Graham Hedley remains delightful and Morty's voice continues to retain its individuality and power.

And the songs remain the same. Well, almost. There are one or two new ones in the repertoire. And here, I feel, some attention is needed. It's difficult to criticise the songs that have become so familiar — to me at least — but I feel a new direction is needed.

But what? They have the talent and adaptability to point themselves musically anywhere. I'm convinced their next album should go for the big production sound; it might work, but if it doesn't, little will have been lost and they can try something else.

And they should make another serious assault on the lucrative singles market — one of their older numbers, perhaps, like 'Moonshine Fandango' or 'Pass The Bottle', two of my favourite live numbers in their repertoire.

Still, there we are. Racing Cars are still going strong and will be in the midst of the action in 1978. Incidentally, at the Nashville Morty's eccentric brother introduced The Cars as 'boring old farts'. That they certainly are not.

JIM EVANS.

THE BOY-FRIENDS

Hope And Anchor, London

IN '77 Pat Collier was a vital part of that unfashionable but entertaining set-up known as The Vibrators. In '78 his real love for pure pop has resulted in his forming The Boy-Friends.

Current trends should ensure the new band will be treated with Image - wise they are perfect. Collier acts as the natural front man, with his redhead good looks and stylish suit adding the pretty boy charm to these four clean-cut lads.

Collectively they are refreshing, bouncy and enjoyable; clichéd but accurate terms to describe the old melodic music revived by the new, young pop groups.

Groups like The Boyfriends have simply expanded on the more acceptable elements of punk to create for themselves an immediate appeal among all lovers of catchy melody. Do you remember the Monkees?

The Boyfriends make me smile at the way they create an atmosphere of simple mutual enjoyment. 'Falling', 'I'm In Love Today' and '4875' are excellent summer-time radio sounds.

However The Boyfriend's chief weakness is that some of their ditties are too forgettable. They try and succeed at pushing themselves as a group of potential pop stars but need more songs with instant appeal.

With this fault out of the way Collier should find himself with a band destined for the centre pages of Britain's number one pop paper.

PHILIP HALL.

KILLJOYS

Marquee, London

ANY DEVIATION from breakneck aggro new wave will not pass unnoticed by the discerning punter, which might explain why the chancing throng dragged The Killjoys back for two encores when they supported Bethnal.

A mean-looking mob of drums, bass and two guitars, led by the evil but emotive vocals of Kev Roland — they kicked off with a solid intro of thrashing punk numbers, but not until 'Dream Lover' and 'Great Balls Of Fire' did the heat really get turned on — a somewhat risky skateboard ride down 'Memory Lane' that paid off, both songs sustaining the overall drive while losing nothing of their melodic quality.

Best of the original numbers were 'Johnny Won't Go To Heaven', 'Back To Front' and 'Naive' — fast, expertly cluttered, infectious sound that earbashed and booted many a body into mid-air; but a mistake to play a listless French ballad, a vocal solo by lady bass player Ghislaine Western that failed to change the mood at the cost of breaking the continuity of the set.

Forget the PA problems, ignore the teenage innocence of Ms Western and with a little more theatrics, a sharper overall sound and a consolidation of both their visual image and excellent new wave/rock and roll material, combined with the band's obvious talent, and they can fall to have 'em popping like there's no tomorrow.

And maybe after the next ER they won't get thrown out of the nearest booster on account of Ghislaine's 'indecent' white lurex tights.

MARK ELLEN

TONIGHT

Red Cow, Hammersmith

IT'S ONLY the first week of the first month, but the sound of '78 is with us already. So grab your surfboards everyone and catch the newest new wave before it hits the beach.

Tonight are an example of the right band at the right time. What's that they're predicting for '78? Clean-cut, wholesome, fun-filled pop music? That's Tonight.

They emerged about a month ago as if from nowhere, a WEA contract secured in their grasp. I've seen 'em now and the songs are already familiar — always a good sign.

Musically they sound like every good pop group you've ever heard — mostly like the best of them all, the Beatles. Harmonies and twangy guitar chords.

Lead singer Chris Turner introduces songs with such self-effacing lines as 'Here's a number from our latest film' and 'Now for the B side of our new smash hit single.' But it's all light-hearted stuff, as though the group are pretty sure it soon will be a smash hit single.

They remind me a bit of Radio Stars — they have the same cheek 'n' charm. But they are (how can I put this tactfully) er, younger and prettier than Radio Stars. And in '78 being young and pretty will be important).

O boy, this year's gonna be fun.

RAMONES, GENERATION X, REZILLOS

Rainbow, London

RESILIENT REZILLO Fay Fife, she of the mispent midriff, came polka-dot splashing onto the Rainbow stage like a Prisoner balloon and kissed goodbye to '77.

She juggled around lead singer Eugene Reynolds, he of the sweaty shades, her great lip-smacking thighs slapping and folding through each number. Songs like 'Top Of The Pops' and '2000AD' indicate an interesting future for the first British band to appear on the Sire label, home of The Ramones and Talking Heads.

Powerful yet always under control. Heavy heavy. Rumour has it The Ramones wanted to rearrange the bill after they saw the Rezillos because they rated them highly. Watch out.

Generation X. Operative word — OK. Never knocked me out. Probably never knocked themselves out. Yet Billy Idol has a somewhat tuneless voice which sometimes grates. No denying he looks good — all plebeian and mash but that ain't everything. Still Derwood is a cracker of a fringe in the eyes of guitarist and the crowd did stand up.

The Ramones. First time I've seen them. They're a giggle as far as giggles go. I counted 193 songs and three encores. Like driving a tank at 150 mph. So long Ramone. Once is enough. BARRY CAIN



THE KINKS: bored stiff?

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Soul

by JOHN SHEARLAW

Emotions coming on strong

WHEN YOU'RE contemplating success in soul's sugar town it's just got to be true that the candy tastes that much sweeter second time around.

Ask the Emotions and you'd better believe it. With a pedigree to be proud of—a gospel upbringing and a sparkling career on Stax in the late sixties under Isaac Hayes—the Chicago soul sisters were running out of a label and nearly out of a career by 1973.

"That was rock bottom," sister Wanda remembers now. "We played only three concerts in that whole year... we were lying off TV commercials and our fathers will-power."

But who says soul business is a cruel, hard world?

No sooner had the once-exciting Stax contract expired with the eventual bankruptcy of the label in 1975 than the Emotions were back in business. On CBS.

While along the way the talent scouts and the big noses from Gamble and Huff to Tamia Motown were clamouring after Chicago's hottest unsigned property.

Snapped up by Maurice White, then (as now) producing the mighty Earth, Wind And Fire, they got the honey back in their voices... and found themselves one of

the biggest crossovers of the following year with 'Flowers', the title track of their CBS debut album.

And this year they cemented their success with several Stateside hits and a British smash with 'Best Of My Love'.

Wanda beams: "We've surpassed everything that's gone before, Stax and all. It's the top this time!"

Well, it's a start. A move to LA, big budget albums, promo visits to Europe, high-flying cabaret tours. The treatment, no less. But better than before. And happy to be back.

The first three Emotions—three black beauty daughters of Joe Hutchinson Jr.—climbed out of the cradle onto the Chicago gospel train way back at the beginning of the sixties. Young and sweet, Jeanette, Wanda and Shella, singing 'Ave Maria' alongside the

great gossellers Mahalia Jackson and William Marshall when they were only 12.

With an avidly keen father tutoring and guiding, the teenage combo incorporated jazz and modern music into their classical gospel. They moved to the Chicago Opera House and the gospel tours—and in 1968 they were signed up to the expanding Stax label via Volt, a subsidiary.

"It was great to start with," Wanda ventures. "We were produced by Isaac Hayes and we were getting good songs... and good treatment."

"But even then the promotion wasn't so hot. We had some fine songs put out, but you never realised they had reached anybody..."

Still, they carved a notch.

Along with 'So I Can Love You', 'Sunshine', 'Show Me How' and a bunch of R&B hits which

reached Britain only on import, they moved up into some pretty impressive circles.

They appeared on shows and television with Dianne Warwick, Sly Stone, the Staple Singers (Mavis Staples being a particular influence on Wanda's singing style in the early days) and the O'Jays among others. And on 'Soul Train' and 'Watastax'.

Enough in fact to earn them a lasting respect within the business.

The twilight hours with Stax followed a series of producers, quickly recorded songs and declining exposure. Jeanette left to start a family; to be replaced by daughter number four, Pamela. They carried on rehearsing... and waiting.

"Our father wouldn't let us split up," Wanda recalls. "Even though we were ready to. He convinced us there was



EMOTIONS: taking a second bite

more to success than just singing.

"He taught us to become professionals."

"I started a small publishing company and had a few groups singing our songs in and around Chicago. We knew we had a few friends interested but nobody could do anything because of our contract."

"Then," she exclaims, "as soon as we were free it seemed as if every company in the States wanted to sign us. I had no idea we were that popular!"

The second start was a cagy affair. Low budget production—a 'try-out' for them and the company. But the relief of being able to sing their songs resulted in the fine 'Flowers', produced by Maurice White and

containing a whole batch of the sisters' compositions.

The Emotions really took off shortly afterwards with a tour supporting Earth, Wind And Fire.

"By the time we came to out 'Rejoice', our second album," says Wanda, "it was a perfect expression of what we were feeling. We've kept our roots—I think the gospel still shows through, even on the ballads and achieved an all-round crossover into the pop market."

"Perhaps the most exciting thing is able to go out and do your own headlining tour on top of that—and that's what we're doing across the States next year."

"And of course we're artists in our own right."

That gets right down to deciding what pictures to use and things like that; that's a freedom and control we've never had before... and it's fantastic."

Meanwhile another cut from 'Flowers', 'Don't Want To Lose Your Love', is showing in the UK charts. Simultaneously material from the Stax days—recently acquired by Fantasy and released over here by Motown—is resurfacing. This news is met with mixed feelings by the Emotions (no pun intended).

While they're undoubtedly proud of some of it Wanda claims that the release of two albums of old Emotions' material could damage their present career. Simply: "We're completely different now..."

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Discos

by JAMES HAMILTON

New Spins

YOUR VOTE COUNTS!

ONCE AGAIN, by popular request, we repeat the Disco Poll in which everyone can vote for their favourite disco music. More important, though, it is a poll which disco DJs can use as a mouthpiece to the industry as a whole.

The first section is open to everyone while the longer section for DJs is to be filled in only by working disco DJs — who should complete the first section too.

This is NOT a general pop poll! It is designed especially to find out which were the sounds that you (or

your audiences, if you're a DJ) enjoyed dancing to most in 1977. That naturally includes every type of music — as long as it is danceable! (Please, fans of Mercury, Richard, Bolan, Soul and their ilk, leave this one to the disco mob, huh?).

Completion of the whole form by as many disco DJs as possible will be a great benefit to the disco industry, so please take part.

Cut out and send your completed forms to DISCO POLL '77, James Hamilton, Record Mirror, 40 Long Acre, London WC2E 9JT, to arrive by Wednesday, January 18.

HEATWAVE: 'The Groove Line' (GTO GT 115). Terrific powerhouse follow-on to 'Boogie Nights', with a ridiculously catchy 'whoop-whoop' hook that's an immediate audience-grabbing gimmick for singalongs!

T-CONNECTION: 'On Fire' (TK TKR 4000). Already a hit on import alone, the frantic fast flier's dynamic rhythm (very different from before) is really exciting, especially on the full 7:22 commercial 12-inch.

EL COCO: 'Coconuts' LP (Pye NSPL 28237). The full 10:30 version that started it all — and in fact the edited single only came late in the day after this was already a disco monster in America.

PEOPLE'S CHOICE: 'Jam, Jam, Jam (All Night Long)' (Philadelphia Int PIR 5911). At last, the year's most awaited import (actually LP-tipped by me in the summer of '76!) it's a pulsating driver with steady clap tempo that's been huge for months.

ALVIS WAYNE: 'Don't Mean Maybe, Baby' (Starlite ST 104, via Vintage Record Centre, 01-607 8596). Wild little rockably hopper, really good, available at rock 'n' roll stockists.

RAY COLEMAN AND HIS SKYROCKETS: 'Jukebox Rock 'N' Roll' (Roller Coaster RRC 2000, via Rollercoaster, 01-942 7235). Country-flavoured raw rockabilly from '57, also at specialist shops.

LTD: 'Back In Love Again' (A&M AMS 7319). The great funky chugger's now been 12-inch included in limited edition but it's still the same length.

CIEECH AND CHONG: 'Float On' (Ode / Epic EPC 5899). Superb send-up of 'Float On' as done by the Beatles, good for short-term mirth.

GOLDEN FIDDLES ORCHESTRA: 'The 1977 Golden Fiddle Awards' LP (Mountain TOPC 5008). Nothing quite as strong as the best tracks on the other two 'Golden Fiddle Award' albums, mentioned recently, but it's better value for discs as most tracks are up-tempo and should work well on Hogmanay!

RAY OSUNSHINE: 'Happy Party Time' (Power Exchange PX 281). Merry knees-up medley, now re-issued by a bigger label.

BIDDU ORCHESTRA: 'Journey To The Moon' (Epic EPC 5910). The Stevenage Mooners' anthem, it's a fast pop pounder with chorusing chix and oriental sitar effects, out next week on 12-inch. The shuffling flip's prettier.

DOROTHY MOONER: 'With Pen In Hand' (Epic EPC 5892). Sensational dead slow soul smoother, out next week, with a real sob finish!

TERRY WOGAN: 'The Floral Dance' (Philips 6806592). Sure it's awfully corny, but you'll be amazed by the interest this vocal version creates at MoR gigs where people know that Terry started it all.

BOZ SCAGGS: 'Down Two Then Left' LP (CBS 86028). '1993' is the new 'Lido Shuffle' while other tracks besides 'Hollywood' have his 'disco' sound.

MIX MASTER

DAVE SIMMONS actually leaves Preston Scamps this weekend for pastures new, but bows out with a proven medley of golden oldies like so: Chairmen Of The Board 'Give Me Just A Little More Time' and 'Dangling On A String' (Invictus), New York City 'I'm Doing Fine Now' (RCA), R Dean Taylor 'Let's Go Somewhere' (Tamis Motown), Mr Hoo 'Grooving With Mr Hoo' (DJM), Trammps 'Where Do We Go From Here' (Phil Int), skipping the slow intro, after which he changes tempo to maintain interest. Nice one!

HOT VINYL

FAT MAN Graham Center (Mayfair Gullivers) sez there's a lack of import vinyl, hot or otherwise, but use Arthur Prysock 'Between Hello And Goodbye' / 'You Can Do It' (Old Town LP), Ashford and Simpson 'Don't Cost You Nuthin' (Warner Bros LP), Al Hudson and Soul Partners 'If You Feel Like Dancin' (ABC), Bunny Sigler 'Let Me Party With You (Party Party Party) (Part 1/2) (Gold Mind), and has a nifty mix of Grace Jones 'La Vie en Rose' (Beam Junction) into Patrick Juvet 'Ou Sont Les Femmes' (Barelay LP), chopping into Nile School 'Do You Speak French' (Ensign) up to the 'strip-tease' bit, then into Three Degrees 'Dirty Old Man' (Philly Classics LP) ... which, incidentally, will be out here on 45 in a month.

DJ Top Ten

DAVY MITCHELL runs his Trax mobile from Edinburgh (031-336 3432) and has a residency at the Claymore Hotel, where on Saturday nights he combines new wave and punk with disco, Motown, pop and rock. However, versatile jock that he is, he also caters to 25s and over ... which is where we come in!

- 1 LET'S TWIST AGAIN, Chubby Checker London
- 2 HOLD TIGHT, Dave Dee, Dozy, Beaky, Mick & Tich Fontana LP
- 3 KEEP ON RUNNING, Spencer Davis Group Island LP
- 4 NUTBUSH CITY LIMITS, El & Tina Turner UA
- 5 THE BUMP, Kenny RAK
- 6 BITS AND PIECES, Dave Clark Five EMI
- 7 MONY MONY, Tommy James & Shondells Pye
- 8 BABY LOVE, Supremes Tamia Motown
- 9 LET THE HEARTACHES BEGIN, Long John Baldry Pye LP
- 10 THE LAST WALTZ, Engelbert Humperdinck Decca LP

These are the most recent labels.

RECORD MIRROR NATIONAL DISCO & DJ POLL 1977

SECTION ONE — FOR EVERYONE

DISCO HITS (Singles or LP tracks. In order of preference don't forget the ones from nearly a-year ago, either, like Heatwave, Rose Royce, Stevie Wonder, Bony M, Joe Tex, Shalamar, etc!)

- 1
- 2
- 3

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LEAST FAVOURITE DISCO MUSIC

NAME:

ADDRESS:

AGE:

SECTION TWO — FOR DISCO DJs ONLY.

(All information is confidential, only averages will be revealed)

NAME OF DISCO (IF MOBILE)

DETAILS OF RESIDENCIES (Venue and town name, week nights worked at each place)

FULL OR PART-TIME DJ?

HOW LONG A DJ?

AVERAGE FEE PER NIGHT?

DO YOU/WOULD YOU BELONG TO A DJ ASSOCIATION/UNION?

DO YOU APPROVE OF DJ COMPETITIONS?

WOULD YOU FEEL IT WORTHWHILE ENTERING A DJ COMPETITION?

IS YOUR AMBITION TO WORK IN RADIO?

HAVE YOU ANY RADIO EXPERIENCE?

IF SO, WHAT TYPE?

DO YOU USE JINGLES? (Cartridge, cassette, reel-to-reel or disc?)

DO YOU USE 12-INCHERS? (Many, some, or none?)

DO YOU USE ALBUMS? (Many/some/none?)

DO YOU USE IMPORTS? (Many/some/none?)

DO YOU TALK ON THE MICROPHONE A LOT OR A LITTLE?

TYPES OF MUSIC PLAYED (mention specialities, if any)

PERSONAL TASTE IN MUSIC, IF DIFFERENT

FAVOURITE RADIO DJ

ARE YOU ON ANY RECORD COMPANY MAILING LISTS?

IF SO, WHOSE IS THE MOST EFFICIENT PROMOTION SERVICE?

DO YOU BUY RECORDS BY MAIL?

IF SO, WHOSE IS THE MOST EFFICIENT MAIL ORDER SERVICE?

MOST RELIABLE DISCO EQUIPMENT MANUFACTURERS (if you can recommend any)

MOST RELIABLE DISCO EQUIPMENT RETAILERS (ditto)

THE ONE THAT GOT AWAY (disco hit that should have charted in 1977)

IS RECORD MIRROR'S DISCO TOP 50 OF USE TO YOU?

IF YOU DON'T ALREADY, WOULD YOU CONSIDER CONTRIBUTING CHARTS TO IT?

HOW DO YOU RATE RECORD MIRROR'S IMPORTANCE TO DISCO DJ'S?

IS CHRIS HILL MENTIONED TOO OFTEN?

IS THERE ANY ADDITIONAL FEATURE YOU'D LIKE IN THE DISCO SECTION?

AND FINALLY, YOUR PET PEEVE OF THE YEAR



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

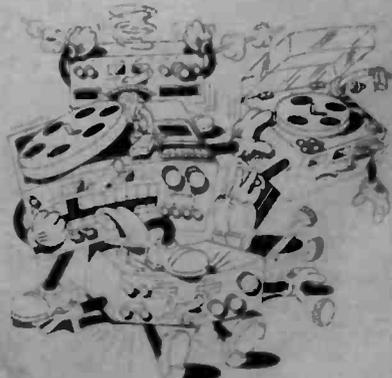
SWEET SIXTEEN sixteen bookshelf speakers are given a thorough once over. From the results of our testing we can tell you the best and the best value for money.

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

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

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

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



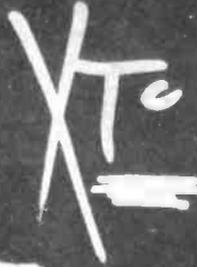
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| 27th | DUNDEE | Technical College |
| 28th | GLASGOW | Queen Margaret Union |

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| 2nd | LEEDS | Polytechnic |
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| 18th | BIRMINGHAM | Barbarellas |
| 20th | CHELTENHAM | Town Hall |
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