

Record Mirror

THE ROBS- they are the big boys



These BOYS-
are gonna be big

**JEAN
MICHEL
JARRE**
in colour

**BOWIE
STRANGLERS**

Record Mirror

UK SINGLES



1	1	WAY DOWN, Elvis Presley	RCA
2	2	MAGIC FLY, Space	Pye
3	8	SILVER LADY, David Soul	Private Stock
4	4	OXYGENE, Jean Michel Jarre	Polydor
5	5	DOWN DEEP INSIDE, Donna Summer	GTO
6	3	FLOAT ON, Floaters	ABC
7	10	NOBODY DOES IT BETTER, Carly Simon	Elektra
8	7	NIGHTS ON BROADWAY, Candi Staton	Warner Bros
9	6	ANGELO, Brotherhood of Man	Pye
10	16	TELEPHONE MAN, Meri Wilson	CBS
11	9	THAT'S WHAT FRIENDS ARE FOR, Deniece Williams	CBS
12	15	TULANE, Steve Gibbons Band	Polydor
13	17	LOOKING AFTER NO. 1, Boombtown Rabz	Ensign
14	27	BEST OF MY LOVE, Emotions	CBS
15	14	DANCIN' IN THE MOONLIGHT, Thin Lizzy	Vertigo
16	12	YOU GOT WHAT IT TAKES, Showaddywaddy	Arts & Crafts
17	13	THE CRUNCH, Rah Band	RCA
18	21	SUNSHINE AFTER THE RAIN, Elkie Brooks	A & M
19	22	THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys	GTO
20	11	DO ANYTHING YOU WANNA DO, Rods	Island
21	23	I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman	RSO
22	25	DREAMER, Jacksons	Epic
23	20	SPANISH STROLL, Mink DeVille	Capitol
24	37	BLACK BETTY, Ram Jam	Epic
25	19	GARY GILMORE'S EYES, The Adverts	Andor
26	42	FROM NEW YORK TO LA, Patay Gallant	EMI
27	30	BLACK IS BLACK, La Belle Epoque	Harvest
28	39	THUNDER IN MY HEART, Leo Sayer	Chrysalis
29	31	ANOTHER STAR, Stevie Wonder	Motown
30	29	GIMME DAT BANANA, Black Gorilla	Response
31	—	WONDEROUS STORIES, Yes	Atlantic
32	44	WAITING IN VAIN, Bob Marley & The Wailers	Island
33	26	I FEEL LOVE, Donna Summer	GTO
34	24	MA BAKER, Boney M	Atlantic
35	18	WE'RE ALL ALONE, Rita Coolidge	A & M
36	28	SOMETHING BETTER CHANGE, Stranglers	United Artists
37	35	DOWN THE HALL, Four Seasons	Warner Bros
38	—	YOUR GENERATION, Generation X	Chrysalis
39	34	LET'S CLEAN UP THE GHETTO, Philly All Stars	Phil Int
40	33	PIPELINE, Bruce Johnston	CBS
41	—	DAYTIME FRIENDS, Kenny Rogers	United Artists
42	43	RETURN TO SENDER, Elvis Presley	RCA
43	—	I NEED YOU, Joe Dolan	Pye
44	40	I GOT TO SING, JALN Band	Magnet
45	—	COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad	Kudu
46	—	KILL THE KING, Rainbow	Polydor
47	—	COOL OUT TONIGHT, David Essex	CBS
48	—	I REMEMBER ELVIS PRESLEY, Danny Mirror	Sonet
49	—	SEARCH AND DESTROY, Dickstars	Asylum
50	—	YES SIR I CAN BOogie, Boogie	RCA



ELKIE BROOKS: up to No. 18

US SINGLES



1	3	I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb	RSO
2	5	FLOAT ON, Floaters	ABC
3	1	BEST OF MY LOVE, Emotions	Columbia
4	4	HANDY MAN, James Taylor	Columbia
5	6	DON'T STOP, Fleetwood Mac	Warner Bros
6	15	KEEP IT COMIN' LOV, K. C. & The Sunshine Band	TK
7	8	STRAWBERRY LETTER 23, Brothers Johnson	A & M
8	9	TELEPHONE LINE, Electric Light Orchestra	United Artists / Jet
9	10	SMOKE FROM A DISTANT FIRE, Sanford Townsend	Warner Bros
10	11	STAR WARS (Main Title), London Symphony Orchestra	20th Century
11	2	HIGHER AND HIGHER, Rita Coolidge	A & M
12	14	COLD AS ICE, Foreigner	Atlantic
13	18	STAR WARS TITLE THEME, Meco	Millennium
14	19	THAT'S ROCK 'N' ROLL, Shaun Cassidy	Warner / Curb
15	16	ON AND ON, Stephen Bishop	ABC
16	17	SWAYIN' TO THE MUSIC, Johnny Rivers	Big Tree
17	7	EASY, Commodores	Motown
18	22	BOOGIE NIGHTS, Heatwave	Epic
19	20	DON'T WORRY BABY, B. J. Thomas	MCA
20	23	NOBODY DOES IT BETTER, Carly Simon	Elektra
21	24	WAY DOWN, Elvis Presley	RCA
22	12	JUST A SONG BEFORE I GO, Crosby, Stills & Nash	Atlantic
23	29	I FEEL LOVE, Donna Summer	Casablanca
24	28	IT WAS ALMOST LIKE A SONG, Ronnie Milsap	RCA
25	13	BARRACUDA, Heart	Portrait / CBS
26	30	JUNGLE LOVE, Steve Miller Band	Capitol
27	33	SIGNED, SEALED, AND DELIVERED, Peter Frampton	A & M
28	42	BRICKHOUSE, Commodores	Motown
29	21	HOW MUCH LOVE, Leo Sayer	Warner Bros
30	32	HARD ROCK CAFE, Carole King	Capitol
31	35	THE GREATEST LOVE OF ALL, George Benson	Arts & Crafts
32	36	DAYTIME FRIENDS, Kenny Rogers	United Artists
33	44	HEAVEN ON THE 7TH FLOOR, Paul Nicholas	RSO
34	38	CAT SCRATCH FEVER, Ted Nugent	Epic
35	—	YOU LIGHT UP MY LIFE, Debby Boone	Warner / Curb
36	40	I BELIEVE YOU, Dorothy Moore	Malaco
37	41	JUST REMEMBER I LOVE YOU, Firefall	Atlantic
38	49	ANOTHER STAR, Stevie Wonder	Motown
39	—	SURFIN' USA, Leaf Garrett	Atlantic
40	—	THE KING IS GONE, Ronnie McDowell	Scorpion
41	45	HELP IS ON THE WAY, Little River Band	Capitol
42	48	DON'T MAKE MY BROWN EYES BLUE, Crystal Gayle	United Artists
43	—	I WOULDN'T LIKE TO BE LIKE YOU, Alan Parsons Project	Arts & Crafts
44	—	SHE DID IT, Eric Carmen	Arts & Crafts
45	47	SUNSHINE, Enchantment	Roadshow 991
46	25	CHRISTINE SIXTEEN, Kiss	Casablanca
47	26	EDGE OF THE UNIVERSE, Bee Gees	RSO
48	27	GIVE A LITTLE BIT, Supertramp	A & M
49	34	BLACK BETTY, Ram Jam	Epic
50	—	INDIAN SUMMER, Poco	ABC

Yesteryear

15 Years Ago (15 September '62)	1	SHE'S NOT FOR YOU, REMEMBER YOU	Elvis Presley
	2	ROSES ARE RED	Frank Ifield
	3	THINGS	Ronnie Carroll
	4	SEALED WITH A KISS	Bobby Darin
	5	SPEEDY GONZALES	Brian Hyland
	6	IT'LL BE ME	Pat Boone
	7	BREAKING UP IS HARD TO DO	Cliff Richard
	8	GUITAR TANGO	Nell Sedgwick
	9	BALLAD OF PALADIN	The Shadows
	10	LAST WALTZ	Duane Eddy
10 Years Ago (18 September '67)	1	I'LL NEVER FALL IN LOVE AGAIN	Engelbert Humperdinck
	2	SAN FRANCISCO	Tom Jones
	3	EXCERPT FROM A TEENAGE OPERA	Scott McCreery
	4	LET'S GO TO SAN FRANCISCO	Keith West
	5	ITCHY COO PARK	The Flowerpot Men
	6	EVEN THE BAD TIMES ARE GOOD	The Tremeloes
	7	HEROES AND VILLAINS	The Beach Boys
	8	JUST LOVING YOU	Antia Harris
	9	WE LOVE YOU	The Rolling Stones
5 Years Ago (18 September '72)	1	MAMA WEER ALL CRAZEE NOW	Slade
	2	YOU WEAR IT WELL	Rod Stewart
	3	IT'S FOUR IN THE MORNING	Faron Young
	4	VIRGINIA FLAIN	Roxy Music
	5	SUGAR ME	Lynsey de Paul
	6	STANDIN' IN THE ROAD	Blackfoot Sue
	7	ALL THE YOUNG DUDES	Mott The Hoople
	8	AIN'T NO SUNSHINE	Michael Jackson
	9	I GET THE SWEETEST FEELING	Jackie Wilson
	10	HOW CAN I BE SURE	David Cassidy

UK Disco Top 20

1	1	MAGIC FLY, Space	Pye
2	4	DOWN DEEP INSIDE, Donna Summer	Casablanca
3	3	FLOAT ON, Floaters	ABC
4	6	BEST OF MY LOVE, Emotions	CBS
5	11	BLACK IS BLACK, La Belle Epoque	Harvest 12in
6	8	NIGHTS ON BROADWAY, Candi Staton	Warner Bros
7	7	OXYGENE, Jean Michel Jarre	Polydor
8	16	THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys	GTO
9	22	WAY DOWN, Elvis Presley	RCA
10	5	THE CRUNCH, Rah Band	Good Earth
11	2	I FEEL LOVE, Donna Summer	GTO
12	24	ANOTHER STAR, Stevie Wonder	Motown
13	9	LET'S CLEAN UP THE GHETTO, Philly All Stars	Phil Int
14	34	COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad	Kudu
15	23	O-H-I-O, Ohio Players	Mercury
16	41	ONE LOVE, Cali Bee & Buzzy Bunch	TK 12in
17	—	STARS WARS THEME, Meco	RCA
18	40	CARRY ON TURN ME ON, Space	Pye LP
19	18	KEEP IT UP, Olympic Runners	RCA 12in
20	—	BEE STING Camouflage	State 12in

US Disco Top 20

1	SAN FRANCISCO, Village People	Casablanca
2	QUIET VILLAGE, Ritchie Family	Marlin
3	FROM HERE TO ETERNITY, Giorgio	Casablanca
4	HOLD TIGHT, Vickie Sue Robinson	RCA
5	I FOUND LOVE, Love & Kisses	Casablanca
6	THEME FROM "STARS WARS", Meco	Millennium
7	I FEEL LOVE, Donna Summer	Casablanca
8	JE TAIME, Saint Tropez	Butterfly
9	COOMOITION, El Coco	AVI
10	CHOOSING YOU, Lenny Williams	ABC
11	EROTIC SOUL, Larry Page Orchestra	London
12	MAGIC FLY, Kebekalektrik	TK
13	CARRY ON, Space	United Artists
14	COSMIC WIND, Mike Theodore Orchestra	Westbound
15	IT'S ECSTASY, Barry White	20th Century
16	MUSIC: Montreal Sound	TK
17	HEY YOU SHOULD BE DANCING, Gene Farrow	United Artists
18	DOWN DOWN DOWN, Sylvester	Fantasy
19	DR. LOVE, First Choice	Gold Mind
20	NATIVE NEW YORKERS, Odyssey	RCA

UK Soul Top 20

1	9	BEST OF MY LOVE, The Emotions	CBS
2	2	MAGIC FLY, Space	Pye
3	1	FLOAT ON, Floaters	ABC
4	5	LET'S CLEAN UP THE GHETTO, Philadelphia All Stars	Phil Int
5	7	DOWN DEEP INSIDE, Donna Summer	GTO
6	14	COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad	Kudu
7	13	ANOTHER STAR, Stevie Wonder	Motown
8	11	DREAMER, The Jacksons	Epic
9	6	NIGHTS ON BROADWAY, Candi Staton	Warner Bros
10	3	THAT'S WHAT FRIENDS ARE FOR, Deniece Williams	CBS
11	16	QUIET VILLAGE, The Ritchie Family	Polydor
12	10	POST MORTEM, Cameo	Casablanca
13	8	EASY, Commodores	Motown
14	4	I FEEL LOVE, Donna Summer	GTO
15	—	THE GREATEST LOVE OF ALL, George Benson	Arista
16	15	IT AIN'T REGGAE, Instant Funk	Phil Int
17	18	SOMEDAY, Diana Ross And The Supremes	Motown
18	12	MA BAKER, Boney M	Atlantic
19	—	FREE SPIRIT, Dennis Coffey	Atlantic
20	—	IF YOU WANNA COME BACK, Jean Carn	Phil Int

US Soul Top 20

1	1	FLOAT ON, Floaters	ABC
2	2	THE GREATEST LOVE OF ALL, George Benson	Arista
3	7	KEEP IT COMIN' LOVE, K.C. & The Sunshine Band	TK
4	4	LET'S CLEAN UP THE GHETTO, Philly All Stars	Phil Int
5	5	BOOGIE NIGHTS, Heatwave	Epic
6	6	STRAWBERRY LETTER 23, Brothers Johnson	A & M
7	15	IT'S ECSTASY, Barry White	20th Century
8	9	I BELIEVE YOU, Dorothy Moore	Malaco
9	3	L.A. SUNSHINE, War	Blue Note
10	—	WE NEVER DANCED TO A LOVE SONG, Manhattan	Columbia
11	8	WORK ON ME, O'Jays	Phil Int
12	16	DO YA WANNA GET FUNKY WITH ME, Peter Brown	Drive
13	10	BEST OF MY LOVE, Emotions	Columbia
14	20	I FEEL LOVE, Donna Summer	Casablanca
15	12	O-H-I-O, Ohio Players	Mercury
16	—	WHEN I THINK ABOUT YOU, Aretha Franklin	Arista
17	13	DEVIL'S GUN, C. J. & Co	Westbound
18	—	JUST LET ME HOLD YOU FOR A NIGHT, David Ruffin	Motown
19	14	GOODNIGHT MY LOVE, Tavares	Capitol
20	—	BRICK HOUSE, Commodores	Motown

STAR CHOICE



GAYE ADVERT of The Adverts

Star Breakers

LOVE HURTS, Nazareth	Mountain
BEE STING, Camouflage	State
SHE'S A WINDUP, Dr. Feelgood	UA
SUMMER OF LOVE, London	MCA
GREATEST LOVE OF ALL, George Benson	Arista
ARE YOU LONESOME TONIGHT, Elvis Presley	RCA
COUNTRY BOY, Dan Williams	ABC
HOME IS WHERE THE HEART IS, Gladys Knight & The Pips	ABC
KEEP IT UP, Olympic Runners	RCA
GUITAR KING, Hank The Knife & Jabs	Sonet

UK ALBUMS



1	—	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
2	3	OXYGENE, Jean Michel Jarre	Polydor
3	1	ELVIS PRESLEY'S 40 GREATEST HITS	Arcade
4	4	MOODY BLUE, Elvis Presley	RCA
5	2	20 ALL TIME GREATS, Connie Francis	Polydor
6	5	A STAR IS BORN, Soundtrack	CBS
7	6	RUMOURS, Fleetwood Mac	Warner Bros
8	10	STRANGLERS IV, The Stranglers	United Artists
9	18	ARRIVAL, Abba	Epic
10	11	I REMEMBER YESTERDAY, Donna Summer	GTO
11	9	GOING FOR THE ONE, Yes	Atlantic
12	7	WELCOME TO MY WORLD, Elvis Presley	RCA
13	8	THE JOHNNY MATHIS COLLECTION	CBS
14	16	EXODUS, Bob Marley & The Wailers	Island
15	13	HOTEL CALIFORNIA, The Eagles	Asylum
16	20	THE ELVIS PRESLEY SUN COLLECTION, Elvis Presley	Stencal
17	17	FLOATERS	ABC
18	19	MY AIM IS TRUE, Elvis Costello	SBI
19	23	BEST OF, Rod Stewart	Mercury
20	—	RAIN DANCES, Camel	Decca
21	15	NEW WAVE, Various	Vertigo
22	—	MAGIC FLY, Space	Pye International
23	14	G I BLUES, Elvis Presley	RCA
24	12	LIVIN' IN DEMAND, Elvis Presley	RCA
25	—	LIVIN' ON THE FAULT LINE, Doozie Brothers	Warner Bros
26	40	THIS IS NIECY, Deniece Williams	CBS
27	—	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
28	25	THEIR GREATEST HITS 71-75, The Eagles	Asylum
29	42	20 GOLDEN GREATS, The Shadows	EMI
30	31	A NEW WORLD RECORD, Electric Light Orchestra	JET
31	37	BLUE HAWAII, Elvis Presley	RCA
32	35	ENDLESS FLIGHT, Leo Sayer	Chrysalis
33	46	GREATEST HITS, Smoke	RAK
34	22	LOVE AT THE GREEK, Neil Diamond	CBS
35	24	LOVE FOR SALE, Boney M	Atlantic
36	—	FIRING ON ALL SIX, Lane Star	CBS
37	26	ELVIS LIVE AT MADISON SQUARE GARDEN, Elvis Presley	RCA
38	—	GREATEST HITS, Hot Chocolate	RAK
39	33	IN THE CITY, Jam	Polydor
40	41	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
41	29	THE MUPPET SHOW	Pye
42	32	DECEPTIVE TRENDS, 10cc	Mercury
43	34	GREATEST HITS, Abba	Epic
44	39	TWO DAYS AWAY, Elkie Brooks	A & M
45	48	ROBOT, Alan Parsons	Arista
46	27	ELVIS GOLDEN RECORDS VOL. 2, Elvis Presley	RCA
47	43	ANIMALS, Pink Floyd	Harvest
48	28	WORKS, Emerson Lake & Palmer	Atlantic
49	—	GREATEST HITS VOL. 1, Don Williams	ABC
50	49	ELVIS GOLDEN RECORDS VOL. 3, Elvis Presley	RCA



DIANA ROSS & THE SUPREMES: in at No. 1

US ALBUMS



1	1	RUMOURS, Fleetwood Mac	Warner Bros
2	2	STAR WARS / SOUNDTRACK	20th Century
3	5	MOODY BLUE, Elvis Presley	RCA
4	4	JT, James Taylor	Columbia
5	3	CSN, Crosby, Stills & Nash	Atlantic
6	6	COMMODORES	Motown
7	8	SHAUN CASSIDY	Warner / Curb
8	7	REJOICE, Emotions	Columbia
9	10	FOREIGNER	Atlantic
10	11	GOING FOR THE ONE, Yes	Atlantic
11	12	FLOATERS	ABC
12	13	ANYTIME ANYWHERE, Rita Coolidge	A & M
13	14	RIGHT ON TIME, Brothers Johnson	A & M
14	9	I'M IN YOU, Peter Frampton	A & M
15	17	HERE AT LAST... LIVE, Bee Gees	RSO
16	16	BOOK OF DREAMS, Steve Miller Band	Capitol
17	18	I ROBOT, Alan Parsons Project	Arista
18	21	SIMPLE THINGS, Carole King	Capitol
19	19	LITTLE QUEEN, Heart	Portrait / CBS
20	20	EXODUS, Bob Marley & The Wailers	Island
21	15	SUPERMAN, Barbra Streisand	Columbia
22	23		

Record Mirror

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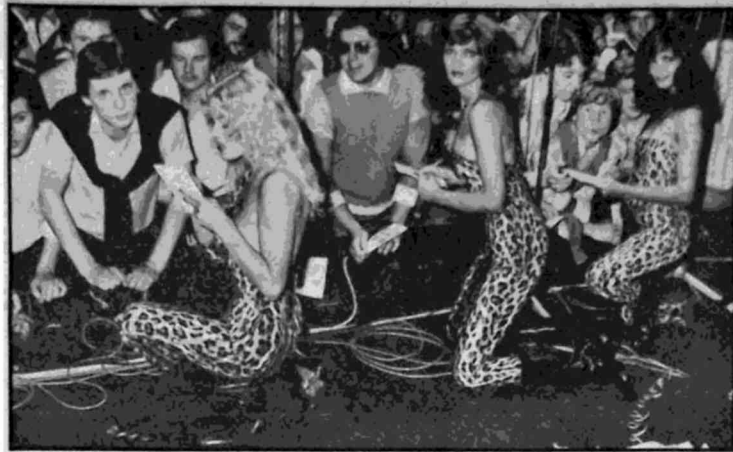
Boy, he's full of bounce

THE CHAMPAGNE corks were popping among the McCartney clan this week. Yup, Linda gave birth to a bouncing 6lb 10z baby boy in London. It's their fourth child, and their first boy. He's to be called James Louis — James is such a refined name I always think, Paul commented: "We are extremely chuffed and very happy."

I understand he has been called James after Paul's father, not after a certain guitarist now playing with the Small Faces as some wag suggested. More on the reproduction front: I understand Gavin Sutherland and wife Alex are expecting their first child in April.

Now my dears I rather evening I happened to be amusing myself reading a few back issues of that saucy magazine Club International, when who should I spy posing naked with a lovely lady of a dusky hue? Why, none other than my old friend Bryan Burrows of the Fabulous Poodles! And the story that went with it was about a young innocent soldier's sexual exploits in Ethiopia. Such cheap publicity stunts cut no ice with me, Bryan. How much did they pay you, huh?

And now I bring you a report from my German correspondent, Attila the Nun. The Vibrators, who are currently living with German punk band PVC's manager Wolf Moser, were rudely awakened at dawn last Tuesday morning by two trucks of machine-gunning police dressed in riot gear. The group were suspected of having shot four policemen in Cologne and kidnapping the leading industrialist Dr Schleyer! The misunderstanding arose because they were seen driving their Transit van late at night on the evening of the shooting, after they had been into a neighbour-



PAGE THREE girls girl interrupt a London gig to smile sweetly at the camera and sign a few autographs. Thought all you boys out there might like this one

ing town for a meal. Police, who were checking all vehicles, grew suspicious as the registration number did not appear on any German records and they also knew the owners of the van were renting a farm in a small village outside Hamburg under mysterious circumstances. Actually, the band are using the farm to rehearse.

The police kicked the door in and the band awoke to find the house full of none-too-friendly police. The entire house was searched. The band were interrogated at gun point while frantic phone calls were made to CBS in Germany to verify who the band were. Eventually the police left but returned the following night for further searches. No peace for the innocent.

Hells Angels (1): Amsterdam's Hell's Angels took to the Strangers in a big way and invited them back to their exclusive club in the city's red light district. Drummer Jet Black was seen to make the journey riding pillion on a 1000cc motorcycle.

Hells Angels (2): The Angels security staff at a German festival last week rioted with 25,000 punters when only Camel from a long list of advertised bands turned up to play. One and a half million marks worth of damage was done to the stage and surrounds. The festival promoter is being kept in custody by the police for his own safety.

And on to the continuing story of Britt and Rod. Oops,

FREEBIE OF THE WEEK No. 9

TO COINCIDE with Buddy Holly Week, we're giving away three sets of Buddy Holly items, comprising — T-shirt, badge and record. The usual rules apply — first three correct solutions out of the hat win.

- This week's simple questions:
1. When did Buddy Holly die?
 2. What was his date of birth?
 3. Who died with him?

Solutions to Freebies (9) Record Mirror, 40 Long Acre, London WC2E 9JT.

The Gentle Giant competition two weeks ago beat the record set by the Lizzy contest. First five correct answers were from: A Addleton, Loughborough; Stuart Maconie, Wigan; R. Black, Inverness; C. Golding, Norfolk, and L. Stenton, Havant, Hampshire. The goodies are on their way.

almost forgot a quote from of rubber lips Mick Jagger — "No, I don't mind talking about my personal life, what is it you want to know about Britt and myself?" Larf? I almost... anyway back in sunny California, Britt 'Roots' Ekland claimed Rod's manager threatened to "drag her through the dirt" during her lawsuit against ol' spiky hair.

Britt, who is claiming some 12 million dollars over the split, had her request for the court hearing to be heard in private rejected by the judge. She described her romance with Rod as "a story book case of love at first sight." Story books don't always have happy endings, darlin'.

And what's all this I hear from Polydor? A series of gardening cassettes by Cyril Fletcher?

Down in sunny Bournemouth, I hear Sailor have been making a film for German TV. Also featured are Peters and Lee and the New Seekers. Don't think I'll bother to fly out to the Vaterland for that one.

Accompanying and supporting Jonathan Richman on his upcoming tour will be a juggler named Ray Jason, billed as a San Francisco street juggler and one of the city's most colourful per-

formers. Just thought you'd like to know that.

Top Of The Pops is really going over the top now. Generation X this week, who next? By the way, 260 people were turned away from the Marquee as early as 8.15 (other evening when Gen X played there. Super Ligger Phil Lynott joined me in gaining admission, natch.

On the ligger front, things have certainly been looking up of late. A most excellent meal to launch John Reid and Elton's new restaurant 'Friends' An alcoholic bash for the Motors with much beer throwing at the once-

Led Zeppelin's Jimmy Page and Liverpool Express lead singer Billy Kinsley made a surprise on-stage appearance last week when they jammed with pianist Carl Simons at the annual sales conference at the Metropole Hotel in Brighton. The jam lasted over an hour, starting with 'Lucille', then moving into 'Whole Lotta Shakin' and several other rock classics. The set climaxed with a blistering slow blues guitar solo from Page.

exclusive Frederick's restaurant. Most enjoyable album playbacks with the Feelgoods and the Babys — look out for the latter, it's going to be a big one. Next week I hope to be able to bring you details of the launching of the new 'Rolling Stones' 'Love You Live' album. Should be interesting.



WILLY DeVILLE knows where the action is. So do you. Remember, you read it first in Record Mirror.

The Small Faces

A triple 'A' sided single, of the best known 'Faces' songs — being played on their current tour.

Sha-La-La-La-Lee / What'Cha Gonna Do About It / All or Nothing



DECCA

NEWSDESK...NEWSDESK News Editor...Jim Evans...01-836 1522

EAGLES SPLIT

RANDY MEISNER has split with the Eagles and been replaced by Tim Schmit of Poco. The surprise news filtered out of America this week.

Apparently, Meisner had been unhappy for some time. Suggestions of a rift between Meisner and Glen Frey have been dismissed though they were seen to have a "serious verbal confrontation" at a recent

gig. The band, with Schmit, are currently rehearsing and will be recording a new album in Miami. Meisner is thought to have returned to his wife and children in Nebraska where they live.

TUBES COMING

THE TUBES' much vaunted visit to Britain now seems nearer realisation. Reports from the United States this week suggest a British and European tour is to be planned before Christmas.



TUBES: here soon?

SAHB go bananas

THE SENSATIONAL Alex Harvey Band will tour Britain in December after a year's absence. The band begin a European tour on October 31, covering Denmark, Sweden, Norway, Finland, the Netherlands, Germany, Belgium and Switzerland.

On their return they will start work on a "brand new, totally unpredictable set for their British dates". We understand a substantial quantity of bananas and bottomless dancers are involved.

So far the following venues have been confirmed: Newcastle City Hall December 7, Manchester ABC 9, Leeds University 11, Liverpool Empire 15, Birmingham Odeon 14.

Special dates in London and Glasgow will be announced as soon as negotiations are completed. Currently SAHB are putting the finishing touches to their new album 'Rock Drill', due for release at the end of October.

De Ville at Aylesbury

MINK DEVILLE are now to make their British debut concert appearance at Aylesbury Friars on September 17. The Tyla Gang will support.

Extra Darts dates

DARTS HAVE added more venues to their mammoth nationwide tour.

They are: Huddersfield Poly November 3, Dundee Marriott Hall 12, Glasgow Shuffles 13, Dumfries Bell Cast Hotel 20 and Warwick University December 8.

A 12-inch maxi-single will be released at the end of the month followed by their debut album on Magnet.

Ha ha! It's Ultravox

ULTRAVOX! EMBARK on a 13-date British tour at the end of this month, highlighted by a show at London's Roundhouse.

The tour precludes the release of the band's new album 'Ha! Ha! Ha!' which will be available on October 14.

Dates: Liverpool Eric's September 25, Malvern Winter Gardens 24, Middlesbrough Town Hall 25, Doncaster Outlook 26, Coventry Locarno 27, Birmingham Barbarellas 30 and October 1, Chelmsford Chancellor Hall 2, Swindon Brunel Rooms 3, Leeds Poly 4, Huddersfield Poly 6, Edinburgh Harriet Watt College 7, London Roundhouse 9.

Tickets for the Roundhouse cost £1.80. Also on the bill will be XTC and Radio Stars.

Ultravox! then play a long European tour including concerts in Germany, Holland, France and Belgium, which takes them to the end of November.

Third Big Album

MR BIG, who earlier this year had a chart hit with 'Romeo' are currently in the studio recording their third album.

Working with them for the second time is American producer Val Garay. The album, tentatively titled 'Behind Enemy Lines', is due for release in two months.

Hillage

line-up

STEVE HILLAGE's new band, who will be doing a 15-date tour with him in mid-October, consists of Miquette Giraudy on Synthesizer and vocals and three black Los Angeles musicians, Joe Blocker drums, Curtis Robertson Jnr bass and Chuck 'Burn It Down' Bynum keyboards and guitar.

Blocker drums on Hillage's new album 'Motivation Radio' which is released on September 30.

Trower album and US tour

ROBIN TROWER's long-awaited new album is released by Chrysalis on September 30.

Called 'In City



ROBIN TROWER: album this month

Dreams', it was recorded in Miami's legendary R and B studio Criteria and produced by Don Davis, the former in-house producer at Stax. He was the man behind Johnny Taylor's 'Disco Lady' and Marilyn McCoo and Billy Davis's 'You Don't Have To Be A Star'.

Trower is currently in LA rehearsing his band for a 12-week tour of the States starting on September 30. He may headline a major UK tour in the spring.

Rebirth of

Renaissance

RENAISSANCE ARE to play a series of concerts with the Royal Philharmonic Orchestra.

Dates: Birmingham Hippodrome October 12, Manchester Palace 13, London Royal Albert Hall 14.

Tickets for Birmingham and Manchester are available now, price £2.25, £1.75 and £1.25. Tickets for the Royal Albert Hall range from £1 to £3 and will be available from next Friday.

Renaissance singer Annie Haslam comments: "Renaissance is a perfect name for our band. It's an emotional word that means rebirth. The music

TOURS...TOURS.

GENERATION X: Plymouth Fiesta September 18, London Marquee 20, London Marquee 27, Barking North East London Polytechnic October 1, Croydon Greyhound 2.

999: add three dates to their current tour. They are Stafford Top Of The World September 12, Kirk Levington Country Club 13, Blackburn Lodestar 21.

XTC: continue their dates with Folkestone Leascliffe Hotel September 17, London 100 Club 20, London Rock Garden 26 and 27, Huddersfield Polytechnic October 10. Their date at Plymouth Castaways has now been cancelled.

THE HEARTBREAKERS: changes to their current tour are as follows. Dates at Glasgow City Hall, Brighton Top Rank and Edinburgh Tiffany's have now been cancelled. Their date at Cardiff Top Rank has been switched to October 18, and they have added Edinburgh Clouds, October 14 and Chelmsford Chancellor Hall, October 30. A major London date is currently being lined up.

THE MOTORS: British tour now begins at Bedford Nite-Spot September 18. Dates at Birkenhead Digby's and Doncaster Outlook have been cancelled, and new additions are Folkestone Leascliffe Hall, September 17, Rotherham Windmill October 6, Sheffield Top Rank 9, Doncaster Outlook 10 and Hatfield Polytechnic 14.

LITTLE RIVER BAND: Aylesbury Friars October 1, London Rainbow 2, Oxford Polytechnic 3, Liverpool University 5, Leeds Polytechnic 6, Salford University 7, Sheffield University 8, Birmingham Town Hall 10, Leicester University 11, Swansea University 13, Durham University 15, Middlesbrough 16.

DEPRESSIONS: Liverpool Eric's September 24, Croydon Greyhound 25, London Speakeasy 28, London Fulham Greyhound October 2, London Rochester Castle 3, London Rock Garden 4, Speakeasy 5, Vortex 10, Speakeasy 12, Rock Garden 18, Speakeasy 19, Roundhouse 23, Ronnie Scotts 25, Speakeasy 26.

MUSCLES: Walsall Three Crowns September 26, Cheltenham Tramps 27, Sheffield Thornbridge College 28, Coalville Bloobio's, Oxford Westminster College 30.

AMAZORBLADES announce dates to tie in with the release of their first single 'Common Truth' on the Chiswick label. They are Nottingham Trent Polytechnic September 23, Liverpool Polytechnic 30, London Finchley Torrington 18, Manchester Band On The Wall 19, London Windsor Castle 21, Manchester Hollins College 22, Hammersmith The Swan 24, London Roundhouse 25, London Rochester Castle 26 and London Breaknock 27.

DAVID BOWIE

EXCLUSIVE INTERVIEW



NEXT WEEK

DON'T MISS RECORD MIRROR

Roussos

Irish dates

IRISH DATES now kick off the Dennis Roussos tour of Britain.

He begins at Belfast King's Hall September 29. Venues in Dublin 30 and Cork October 2 have to be confirmed. Roussos will interrupt his Middle East tour for these dates.

Three for Deniece

DENIECE WILLIAMS, who topped the charts earlier this year with 'Free', is to play a three-date British tour in October. Dates: Birmingham Odeon October 6, London Rainbow 7, Manchester Free Trade Hall 8.

Tricky album

DIRTY TRICKS release their third Polydor album 'Hit And Run' on Friday.

The band is currently auditioning for a keyboard player to "fatten their basic heavy rock sound and broaden the band's musical output."

A short tour is scheduled for mid-October, while plans for a long US trip have been shelved until January.

Front page Ash

PRIOR TO their upcoming tour Wishbone Ash are rush-releasing their new album 'Front Page News' on October 7.

Recorded this summer in Miami, the album features all new original Wishbone compositions. The title track will be released as a single on the same date.



1, 2, 3 o'clock 4 o'clock rock, 5, 6, 7 o'clock ... STOP ...

When a chance comes to plug your latest record all you have to do is get to the studio and play... or do you? Tim Lott spends a day with The Rods on the Marc Bolan show



THE RODS: they were only rehearsing for this one

THIS IS a story of human endurance and of human folly. Of drama and thin glamour. Of hope, and sometimes, despair. The struggle of five young men valiant against adversity and overwhelming odds.

This is a story of... romance. Eddie and the Hot Rods, or, as their record company would have it, The Rods.

Our story begins in a studio in Manchester with the filming of 'Marc', a 'pop' show, also featuring this week, Generation X, Marc Bolan, David somebody or other, silly looking dancers and this combo featuring a hip lead singer something to do with mouths... The Lips? Osaki and the Blow Jobs? ... ah yes, it was Lip Service. Not bad, either.

Anyway, The Rods are standing in the studio wings and are BORED. Barrie Masters is looking at a picture of Deborah Harry in a rival rag, a thin stream of saliva running down the edge of his gaping mouth.

"Would you?" grunts Paul Gray, staring over his shoulder.

"Let's put it this way. I wouldn't charge a

fee," says Masters, one hand firmly in his pocket.

That was the romance bit, by the way. Tick, tick, tick.

"This is really boring," says Paul, not for the first or last time. He looks sallow and young under his black beret. His too-big leather jacket is ridden with badges. "Motorhead" said one. "The Pirates" says another. In between is a silver star.

Paul is unimpressed at the news that Bowie will be appearing later in the afternoon.

"I don't care oo we're on wiv. I wish Iggy was 'ere. If you get to speak to 'im, thank 'im for bringin' back Iggy."

The dancers are on camera now, with caked make-up pale under the lights. Barrie can't stop laughing at what the blokes look like, with their mandatory tight trousers and cement grins and laughable daisy steps.

This ridicule keeps up for a while until Paul notices that one of the male dancers is standing next to him looking pained.

"Ere," he whispers. "One of 'em's standing just 'ere."

The whole band ceremoniously move seven feet away. "Poofs" whispers one of them.

Eventually, after much more hanging about,

they get onstage for their current single 'Do Anything You Wanna Do' and the camera-insects close around them. The backing track has been recorded during the morning, so Paul, Dave Higgs, Simon Nicol and new guitarist Graeme Douglas just have to make the right moves.

Which they don't of course. Whatever they're playing on the silent guitars bears very little resemblance to what's blaring out of the studio speakers, but nobody seems to notice. Barrie does his best to look involved in what he considers - at best - to be a pain in the ass, making the inevitable faces and stalking the plynth, falling on his knees, carefully bulging his eyes for the lens.

It looks quite stylish and convincing, but the effect is slightly marred by Simon's bass drum falling over half way through the number.

Eventually the rehearsal take is completed and the band retire to the greasy spoon canteen for anything and chaps. And over the grease and cartooned tomato sauce some sort of interview took place. It started with something like a confrontation, and never really finished with anything at all.

Slagging

In last month's ZigZag, Masters slagged off RMS saying that it was a "plastic paper", after a non-too complimentary review of the new single. Nasseete.

"I just thought that it was amusing that Record Mirror was the only paper to knock 'Do Anything You Wanna Do'. It was like a case of bandwagon jumping, but all the other papers jumped the other way."

"PERSONALLY" - Masters exaggerates "personally" irreverently - "PERSONALLY, I wasn't slagging anybody off."

Oh no? Sounds like backing down to me. Talking of which, remember the dispute The Rods had with Island after the flop of the 'I Might Be Lying' single? It was certainly more memorable than the single.

The Rods, of course, stormed into the Island offices and bawled out a few executives who they felt hadn't been doing their jobs right. They were quoted as describing Island Records, collectively, as w---ers.

Now, everything in the garden's lovely.

"That's all sorted out now. It was just three geezers who didn't really understand The Rods. A few of 'em have been sacked now. They were just doing things at the wrong time."

"It was like losing your girlfriend and getting back together again."

"I Might Be Lying" came in the middle of something of a lull for The Rods.

"No it wasn't a lull," insists

Barrie. "We've been working solidly for the last 18 months, we were just trying to get Graeme into the band then. That single came at the wrong time. It's just a matter of timing."

Graeme, is of course, from the Kursaal Flyers. You'll be glad to hear he won't be bringing a country and western influence to The Rods - in fact he always wanted to rock 'n' roll.

He's a bit of a contrast to the rest of the Rods, who have unfairly been called "as thick as pig-l", but who do have a fairly basic, uncomplicated attitude to life.

Graeme, on the other hand, studied physics at college and is currently reading a very complicated book on semantics - the science of meaning. Talk to him about rock 'n' roll and he's fairly unforthcoming and simplistic - all he has to say about leaving the Kursaals is "the image overtook the band."

Approach the subject of physics, though, and his silt-eyes widen, and he talks - lengthily and knowledgeably about some extremely complex ideas.

"Finks, 'es Einstein does Graham," says Paul.

Whatever, he seems to have given the Rods a needed boost, if only by virtue of his compositional talents - don't forget he co-wrote 'Do Anything You Want To Do', and without that little gem, the band would have been labelled has been all too readily.

The conversation drifts inevitably towards Bowie, who they collectively seem to regard as a poser. And the Rods HATE posers.

Paul, in his mirror shades, and so-cool black leather and carefully cocked beret agrees that posers are horrible things.

So does Barrie, with his silver star earring and necklace.

Pose

The point is, overzealous anti-pose is just as pointless as posing proper. The Rods, they go out of their way to be Lads.

"Yeh, you've got to have a front for the kids when you're up there," says Masters. "You've got to be a bit obnoxious."

To be fair, the Rods are genuine blokes, straightforward and unaffected. They just take the spit and sawdust image over the top sometimes. Like if they really hated the plastic side of the biz as much as they claim, they wouldn't appear on the Bolan show in the first place. Which they don't, as it happens - but more of that later.

OK? Lunch is over. Back to the dressing room and yet another tiresome rehearsal.

Generation X are still playing on the set, which makes The Rods even more restless. They haven't spoken to the band. "We don't

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- 28th - Kingswest, West Street, Brighton. Tel. 0273 25895



'You've got to have a front for the kids when you're on stage'

- Barrie Masters

associate wiv 'ooligans," says Paul.

Bolan's on now. "Twist it baby," he says, to no-one in particular. "Take that slow twist down." Looks of disbelief are exchanged.

Bolan loves playing camp and suddenly notices The Rods sitting dejectedly against the curtain. He grins that soft lip grin and walks toward them. "It's not usually like this," he says, unconvincedly. "It's usually so sick it's unbelievable."

"Chaos," mutters Barrie.

Bolan exchanges a few more pleasantries and then wanders off vacantly again.

The expression on The Rods' faces backs up what their tour manager had told me earlier - "The Rods hate television. They hate everything except gigs."

The band are now waiting for the actual filming of the three minute sequence that will eventually appear on the show, the three minutes that they've been waiting to do all day. It's nearing 7 o'clock now, and Bolan and Bowie are still on one set in the studio, being filmed for the final sequence.

The Rods wait with gear set up, blissfully unaware of the significance of 7 o'clock, as is Bowie, as is, apparently every other performer on the set, bar maybe Bolan.

What happens on the stroke of 7 o'clock is the technicians, the cameramen, the essential studio staff, stop work.

No respite. No redress. No pleading, no backhanders could change that. It's the union, gov.

The Rods are flabbergasted. It dawns on them that a day's waiting around to film a three minute sequence may culminate in nothing, they start shouting, arguing, in disbelief. The tour manager slams a hi-hat on the floor and stalks out looking as if he's about to hit someone. Muriel Young, the executive producer, comes on and tries to quieten things down.

There's been a "misunderstanding" it seems. The producer had thought the Rods had refused to do the show. This doesn't make the boys too happy, they storm off, cursing, back to the dressing room.

The immediate conclusion jumped to is that it's Bowie's fault.

"Superstars," says Paul, bitterly. But it eventually turns out that Bowie has nothing to do with it. The facts point towards it being Generation X's fault for turning up late.

Ultimately, it makes no difference. The show is blown. A day of tedium wasted. And they've missed the last train to London that will connect with a Southend train at Euston.

They eventually barricade themselves in a dingy second class compartment and try to keep themselves amused but it's all a bit depressing.

Then - the impossible, a ridiculous light-flash that transformed the mood in seconds.

Walking down the corridor to the toilet is... Bowie himself, the man at least one member of the band was threatening to punch in the mouth earlier in the evening.

"Allo" he says. "Alright? How about some food. I gotta load in the next compartment wine and everything. Be back in a minute."

And sure enough he comes back with an entourage of six, tablecloths, wine, and all sorts of food. Bowie crams himself in next to Barrie and chats... for the next three hours. He says how much he likes The Rods. He says how sorry he is that they couldn't appear. He says a lot of other things too but wait till next week for more of that. He transfixed attention. By the end of the journey, Bowie is a certified Good Bloke in The Rods book, as they walk toward the taxi rank with their Bowie signed paper dinner plates.

Touching, eh? Dontcha just love happy endings?

DR. FEELGOOD



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- *23 FRI CORK, CITY HALL
- *24 SAT DUBLIN STADIUM
- 26 MON LEICESTER, DE MONTFORT HALL
- 27 TUE BRADFORD, ST. GEORGES HALL
- 29 THU ABERDEEN, MUSIC HALL
- 30 FRI EDINBURGH, ODEON

OCTOBER

- 1 SAT GLASGOW, APOLLO
- 2 SUN NEWCASTLE, CITY HALL
- 3 MON SHEFFIELD, CITY HALL
- 4 TUE HANLEY, VICTORIA HALL
- 6 THU MANCHESTER, FREE TRADE HALL
- 7 FRI LIVERPOOL, EMPIRE
- 8 SAT BIRMINGHAM, ODEON
- 9 SUN BRISTOL, COLSTON HALL
- 10 MON SWANSEA, TOP RANK

Ontour

- 11 TUE CARDIFF, TOP RANK
- 13 THU CANTERBURY, UNIVERSITY SPORTS HALL
- 14 FRI BRIGHTON, TOP RANK
- 15 SAT HAMMERSMITH ODEON
- 16 SUN HAMMERSMITH ODEON
- 18 TUE PORTSMOUTH, GUILD HALL
- 19 WED BOURNEMOUTH, WINTER GARDENS
- 20 THU OXFORD, NEW THEATRE
- 21 FRI CAMBRIDGE, CORN EXCHANGE
- 22 SAT SOUTHEND, KURSAAL
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The modern lover — in his own write

Questions by JIM FARBER



JONATHAN RICHMAN: writes it himself, so he's not misquoted

You don't meet Jonathan Richman, you send your questions and he replies

IT WAS a pretty weird way to do an interview. Not your usual "sit on the hotel couch — be polite — gab for about an hour about various incoherencies and then lie about seeing each other again" type situation. Mind you I'd had many variations on this conveyor — belt theme before — interviewing people in bathrooms, while running down the street, during a seance, while stone drunk, ad infinitum. But I'd never NEVER had to interview someone by paper.

a Top 20 single. In America that means a couple drunks in CBGB's think you're cool.

Anyway, Jonathan, who's currently hanging out in hometown Boston, promptly answered my typed-up questions with some very concise answers, written in a sloppy long hand which periodically alternates from script to print, mostly probably revealing the work of a paranoid schizophrenic (but don't quote me on that).

Feeling more than a little like a grade school teacher, I proceeded to go over the questions and answers, correcting spelling (much of it my own) and withholding evaluation until the end. The first most obvious question pertained to why Jonathan insisted on this less-than-intimate style of interviewing.

"If it's on paper we have a record of what was said," he wrote logically. "I hate being misquoted and if I am I don't give the guys any more stuff."

"What kind of stuff?" I wondered. Unfortunately, written interviews exclude the possibilities of follow-up questions. Anyway, I forged on with queries on his alleged resistance to major promotion (i.e. he hardly ever tours!!!), postulating that Jonathan may actually be independently wealthy. Denying the latter, Jonathan remarked (in bold face print no less): "Who says I resist

major promotion? I don't even resist Colonel Sanders! (in joke).

Speaking of colonels, I asked about his relationship with Matthew King Kaufman, who has been called Jonathan's Colonel Parker. "We're just friends thank you." (cute).

Eccentric

Okay Jonathan, Danny Fields (manager of da Ramones) once described you as an eccentric — do you see yourself that way? "Nope." (see what I mean about concise?).

Next I went for the more exotic/ridiculous approach. Is it because of the fact that you're a vegetarian that you wrote a song about Dodge Vegomatics on the new album? "No, I sing about anything that makes me feel like singing." Enlightening, admittedly.

Reveal

Guess by now you've figured out Jonathan's one of these "I-talk-through-my-music-man" type people. The only way around this, it seemed, was to dig for fax. I asked Richman if he'd ever gone to art school, whereby he shockingly revealed that "a few Saturday classes at the Museum Of Fine Arts when I was in high school" was his limit. Sticking to the past, I deftly inquired about the obvious influence of fifties street corner singing groups on his music. "I love

those doo-wop groups, always did."

A lotta the other stuff, Jonathan, sounds like camp songs — did you ever go to sleep away camp as a kid? "One year I went to overnight camp. We never sang any songs like ours there." (schucks).

While on the subject of camp, I tossed in a 64,000 dollar, semi-existential question concerning the unique sense of camp that comes across in his music, quoting references to everyone from Susan Sontag to Bette Midler. Asking if he agreed with any of this pretentious capola, Jonathan, true to form, answered, "No".

Retreating once again into the past, I quizzed the fractured star on his days at Max's Kansas City, the one time Warholian scene of a virtual satyricon of decadence/artistry. "I was a busboy for one week in November '69." Who hung out there then? "It's nobody's business." Well, excuse me.

About his song, 'Pablo Picasso', I pushed further about an old quote from Jonathan characterising that song as coming from his "early seventies negative period." "I never said anything like that," he wrote, squeezing the words onto one line. "Don't believe everything you read. That's another reason I don't like interviews."

Well, what do you think of John Cale's version of 'Pablo Picasso'? "I saw him do it

live and was real flattered. It was exciting to hear my own songs done before a club audience by him."

Relating to the key line in that song, I asked Jonathan if he thought Pablo Picasso should be called an asshole. "I don't think anyone should be called that," wrote Jonathan innocently, reinforcing his nice kid/nerd image.

Speaking of writing of nerds, a whole lotta critics have been saying of late that Jonathan's new album is the work of a terminal dork, i.e. it's real regressive and not as funny as it thinks it is. Songs like 'Roadrunner' have given way to toons about insects and the ice cream man. Is this Jonathan's cutesy-poo o'd? "I don't know," he answered. "I guess they didn't get many laughs out of (it) if they said that."

Score

More positively, is it true that the new album was recorded in a bathroom? "No, in an echo chamber really."

Well, last question, and this is the biggie. Is Stop 'N' Shop your favourite food store? "I love all food stores." Score one for democracy.

Okay, class dismissed. Jonathan, you get an A for effort, a B for punctuality and a D for neatness. Anyway, you pass, how can you deny anything to anyone twisted / brilliant enough to be in love with the modern world?

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Fear and loathing

ALL HUMAN life is here (and even some that isn't) — fear, loathing, sex and love, politics and self-congratulation. Some singles are about as exciting as picking your nose, others even worse. Let's start with:

SEX

RITA COOLIDGE: 'Your Love Has Lifted Me' Higher And Higher' (A&M AMS 7315). A mid-tempo arrangement to a classic song but it takes away some of the urgency, some of the joy in the words. A bit of a blow really. Rita's got a lovely voice so it really isn't her fault the song doesn't take off the way it should. Listen to Dolly Parton's version of the same on her 'New Harvest' album and hear all the jubilation the song can have. She gives it lady.

JESS RODEN: 'Misty Roses' (Island WIP 6404). Mmmmm, sexy voice — excuse me a minute while I pull myself together. Shame he's living in the States now but you can't blame him because he did try hard to make it here a couple of years ago. He could so easily be our answer to Tom Petty except his music is more jazz-based. I don't think the single will do much, but the album will.

PAUL WILLIAMS: 'Waking Up Alone' (A&M WMS 7311). This is a newly-recorded version of a track from the 'Just An Old Fashioned Love Song' LP. I preferred the original which is slower and less strident. But if you haven't heard that you won't appreciate the difference. I think Williams is an amazing songwriter, quite a genius in fact. This new version is more suited to the charts, with its souped up piano and guitar, but I wouldn't give it much of a chance.

POLITICS

WAYNE CRAMER: 'Ramblin' Rose' (Stiffwack DEA/SUK 1). Half of the sales of this single are going to Wayne Cramer, an ex-member of the MC5, who has been enjoying a rest at the expense of the American government — doing five years for conspiracy to traffic cocaine. This may influence you either to buy or avoid it like the plague. For those unaffected by this story of human heartbreak this is a heavy-metal plateful, nothing like Ray Charles' hit of the same title. I think it's tedious and the flip is even worse. A pity, as Stiff and Chiswick made a combined effort on this one.

LOATHING (this could be a long night).

PETER FRAMPTON: 'Signed, Sealed, Delivered (I'm Yours)' (A&M AMS 7312). A tremendous disappointment and not a patch on Stevie Wonder's original version. It's a plodding, stodgy arrangement with about as much imagination as the North Thames Gas Board.

THE WURZELS: 'Give Me England' (ENI 2677). This is the theme from the 'Confessions From A Holiday Camp' film but comes into the crappy football songs league.

Come to that it would be ideal for that dreadful Leslie Crowther TV series 'Hi Summer'. Pass the bucket.

THE 'O' BAND: 'Look To The Left, Look To The Right' (United Artists UP 36297). Discriminating record buyers may skip this review as it probably won't be much use to them. For the rest: you deserve it. A nondescript number and, as far as I can hear, devoid of excitement or indeed any kind of normal human behaviour.

PIONEERS: 'My Good Friend James' (Mercury 6007 147). The dance of a thousand discos except it's odd timing — too slow for one movement, too fast for another. It's unoriginal in the extreme.

NOT SO MUCH LOATHING, JUST A WASTE OF THREE MINUTES OF MY LIFE.

BACHMAN TURNER OVERDRIVE: 'Shotgun Rider' (Mercury 6167 567). An undistinguished song, using echo vocals and hack guitar riffs. Commercial enough for Radio One, which should give you some idea of its credibility — I thought they were supposed to be a heavy metal band?

RUBINOOS: 'I Think We're Alone Now' (Beseklev B223). The first 15,000 copies are being sold in a picture sleeve for 49p, which brings a new dimension to the sales gimmick and should attract a number of buyers who can't wait till the January sales. If this band came out on any label other than Beseklev I don't think it would do much. However as the company has been so clever in its marketing approach it should follow staminate Jonathan Richman straight up the charts. And the record? Beach Boys sing The Monkees.

RINGO: 'Drowning In The Sea Of Love' (Polydor 2001 734). A really naff song that wouldn't get anywhere without Ringo's name on it — and still may not, of course. It hasn't made up its mind what it wants to be, starts off like Golden Earring, goes into funk, flirts with disco (with girly backing), wallows through film theme land a la 'The Magnificent Seven' — camera pans in on a mean and moody squinting into the sun — and finally consummates with a string section. It's pretty bad.

SONS OF CHAMPLIN: 'Loving Is Why' (Ariola AA 115). Excellent production, superb vocals, shame it's such a lousy song. And, it's about time people stopped overdoing these squeaky female back-up vocals. They're as well used as a prostitute's doornail.

HEAVY METAL KIDS: 'Delirious' (RAK 262). Could be subtitled 'The Move Revisited' — so many of the riffs are similar — but the vocals are rougher. Or it could

be the HMK meets punk, they're not that far apart. Crash helmets at the ready for a satisfying attack of headbanging. At least it's got guts.

BUDDY HOLLY AND THE CRICKETS: 'Maybe Baby'/'That'll Be The Day' (MCA 254). An EP, released in Buddy Holly week, in case you didn't know. All very well, but it's oldies and therefore of not much interest. (Thinks: will there be an Elvis week next year?)

JOEY AND THE HOT SHOTS: 'Skate City Run' (United Artists UP 36303). I wish we had room to reprint the gushy promo handout that came with this single — all about "musical embodiment" and "street sharp rhythms" — yuk. Anyway it's predictably a Beach Boys/Jan And Dean surfing sound with lots of pop-a-loo-las in the backing. Very nice in a Bay City Rollers sort of way and potentially a hit.

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Singles

reviewed by
ROSALIND RUSSELL

He says there are . . .

DAVID BOWIE: 'Heroes' (RCA). Get this right, I haven't heard 'Heroes' on vinyl yet. But it would take a hell of a cock-up production job to sap the energy out of the version I saw Bowie perform with Marc Bolan at the ATV studios in Manchester.

It's a carry-on from 'Low' really — creeping electronic fuzz backdrop over croaked, hack vocals and basement-level lyrics: "We can be heroes just for one day I will be king and you will be queen. We can be heroes . . ."

Bowie follows no trends, he creates his own until someone else latches on. So the 'Low' vein continues, restrained build-ups leading to startling peaks. Deadly brilliant TL.

They say there aren't

THE STRANGLERS: 'No More Heroes' (United Artists UP 36306). Could it be Jim Morrison didn't die in that bath in Paris? Could it be he just went into hiding in an expensive Swiss clinic and had plastic surgery, emerging some years later and calling himself Hugh Cornwell?

This single is a dead ringer for the Doors and a good thing too, because no one really replaced that band when it split. The resemblance was slightly noticeable on 'Peaches' but it comes out and hits you in the forehead on this one.

The fast walking pace is speeded up to a steady run, like being chased by a strange man on a dark night. Dave Greenfield's keyboards creep closer and closer to the vocals, the sinister catching up on the cynical.

Imagine the drumbeats as the thumping of your heart and it'll scare the pants off you.

be the HMK meets punk, they're not that far apart. Crash helmets at the ready for a satisfying attack of headbanging. At least it's got guts.

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IAN DURY: 'Sex And Drugs And Rock And Roll' (Stiff Buy 13). I thought it was dreadful: an up-dated version of Mike Sarne's 'Come Outside' using the same idea of half-spoken vocals over the music. It might have been a good idea but it didn't come off.

DONNA SUMMER: 'I Remember Yesterday' (GTO GT 107). Nothing like as good as her previous stuff, this is a badly put together piece of disco rubbish. Without her obvious gimmicks, she doesn't come across — and this doesn't have any gimmicks, or none that I noticed. Terrible.

IAN DURY: doesn't come off

I lost my head over The Motors

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HEROES AND

1. 'FEEL LIKE A WOG'

Hugh: "We met this guy in Hamburg called Pimp, and he was a pimp. He thought we were a big band at that time, which we weren't, and we kidded him we were this other band so that he would sell us some women. In the end, he was getting really worried because he couldn't work out who we were, and he was annoyed because this other band hadn't turned out. He had all these women lined up, and he wouldn't give them to us because we had no money."

"So I tried to tell him some jokes to cheer him up, and he didn't understand them. He just kept asking questions about things that had happened earlier in the joke."

"He looked at me like I was really strange, like I was a foreigner, and I felt really alien, like a wog, you know. The word wog was introduced to distinguish certain people from other people, and I started thinking about how people are made to feel the same way. Alienation."

Jean Jacques: "I've been a wog all my life. My parents are French. At school I was treated like a wog, because my mother used to kiss me at the school gates, and I had shorts as well — really short. It used to freak me out, because I wanted to be more English than the English."

"Then I realised this is crazy, you know, I might as well be who I am."

"It wasn't too bad for me, because I'm white,

and it was only people who knew we were French. It was only at school. It still hassled me though — so God knows how black people feel sometimes."

2. 'BITCHIN'

Hugh: "You should really talk to the lyrical writer of the songs, and the lyrics of 'Bitchin'' are Jean's. The song is just grousing about the tin gods we met while we were struggling to get gigs."

Jean Jacques: "We came in on the tall end, the very tall end of the pub scene, and we started gigging around. It was difficult for us to get jobs on that scene, because we had short hair and we didn't play the kind of music that was accepted."

We didn't know anyone, we didn't get introduced to anyone. We weren't part of it, we were by ourselves."

"I also found that the promoters just didn't know what they were talking about, and they treated us like dirt. The audiences were pretty bad sometimes — they were so narrow-minded in their attitudes. They couldn't understand us."

"So 'Bitchin'' is just about all the s---heads we met."

3. 'DEAD RINGER'

Hugh: "A dead ringer is someone who looks exactly like someone else, so it's about a few experiences we've had where we've asked people about things they've been quoted as saying and they go, 'No it wasn't me

mate'. Or you say, 'Didn't I see you doing that?' and they say no, and the answer is, they must be the spitting image of someone who did."

Jean Jacques: "Dead Ringers' about certain bands or certain people who say what they're about when they're not. Like people who say, 'Was it you who sprouted being poor?' and they make a big deal of it, because they know there's a market for it."

"Like the old wave bands have done it — I mean the old wave new wave. There's five main bands — the Pistols, the Clash, the Damned, the Jam and ourselves, and everyone's taking their examples from us, opinion and attitude wise."

"I'm very suspicious of motives. Now, there's a lot of bands adopting stances that others have come to more naturally. Attitudes they've adopted overnight."

"'Dead Ringer's' about hypocrisy."

4. 'DAGENHAM DAVE'

Hugh: "Dagenham Dave was this spade guy from Manchester who put an end to himself one night because — well, I don't know his motives, but I know he was very depressed with life. The only thing that pleased him was the fact that we were getting more popular."

"He came to all our gigs when we were first getting started last year. He was a scaffolder who'd done so many things."

He'd been to a lot of places, lived through a lot of existences. He was 30, and he just felt he'd had enough experiences for one life."

"In the end they dragged him out of the Thames after three weeks, just a bag of mush. He jumped off Tower Bridge."

Jean Jacques: "He was an amazing bloke. He lived in this hotel room for £25 a week with his old lady Brenda, and he was a maniac. He was such a

genuine guy, and he was so intelligent, but he'd just go bananas. He had this amazing collection of records which he never played — they were all in mint condition."

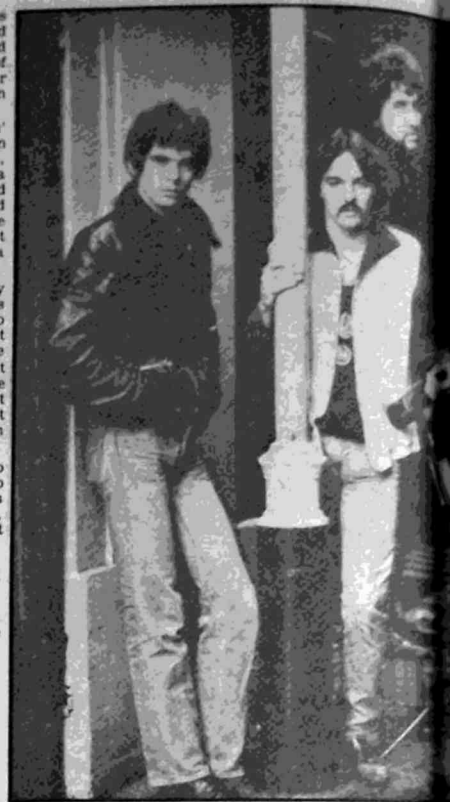
"He was a real rock 'n' roll hero. He used to drink a hundred quid a week, and one night he blew a hundred and twenty quid just on having a good time. He was broke the next week, but he didn't care — he didn't give a damn."

"He was on 'Go Buddy Go'. The single was really poxy compared to other recordings of it that we've done since, but he just turned up that night and freaked out the whole studio, and we forgot about recording and just had a good time with Dagenham Dave."

"It just feaks me out to think that a guy I was so into killed himself. It's like an insult, you know, because it's like he didn't believe we were there."

5. 'BRING ON THE NUBLES'

Hugh: "A nublie is a girl who personifies the



Men are like red wine — they get better with age. Girls are like white wine — they only taste good when drunk young'

Graham Bonnet

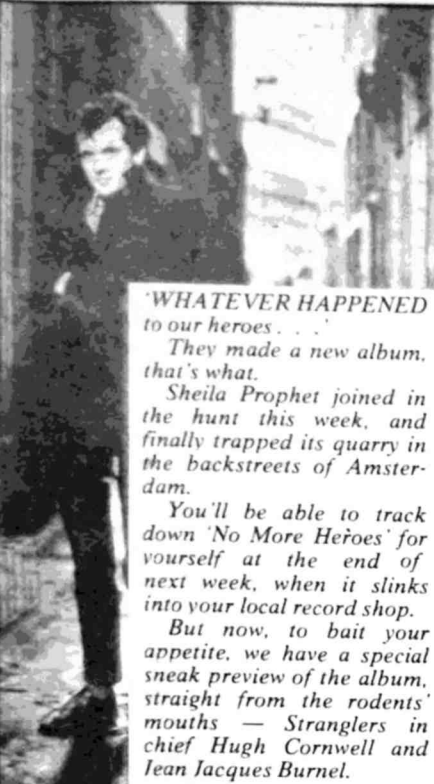
DEBUT ALBUM

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VILLAINS



'WHATEVER HAPPENED to our heroes...

They made a new album, that's what.

Sheila Prophet joined in the hunt this week, and finally trapped its quarry in the backstreets of Amsterdam.

You'll be able to track down 'No More Heroes' for yourself at the end of next week, when it slinks into your local record shop.

But now, to bait your appetite, we have a special sneak preview of the album, straight from the rodents' mouths — Stranglers in chief Hugh Cornwell and Jean Jacques Burnel.

innocence and charm of a flowering girl. They can be any age, but they have it, somehow. It's a song in praise of that.

"A lot of women become very faded when they're over a certain age, so nobility is definitely not a thing that lasts. It's a transient thing.

"Men are like red wine — they get better with age. Girls are like white wine — they only taste good when drunk young.

"Maybe that's the quandary that girls always have and always will be in — what happens when they lose that quality. Maybe that's their sad fate."

Jean Jacques: "The Stranglers are the band to call sexist, aren't they? Spare Rib really put us down, you know — I'm sure they're a load of dikes over there. That's a really clichéd attitude, but they're often the truest.

"Boots and W. H. Smiths were going to ban the album because of the lyrics on this track."

6. 'SOMETHING BETTER CHANGE'

Hugh: "Yeah, that one's on it too. It's just about attitudes." Jean Jacques: "It speaks for itself."

7. 'NO MORE HEROES'

Hugh: "You should be your own hero. If you become a hero, people don't see you for what you are, they look at you in a different light. You cease to become human to them, and that's wrong.

"There are two bad ways to treat a human being — you can either treat them like dirt, or you can treat them so good that you're not treating them as human beings either. Human beings aren't Gods.

"Having heroes is like a cop out. It's seeing something in someone else. But people should be striving to get that in themselves."

Jean Jacques: "It's a slogan as well as a title. We try to live without the star system, and we succeed quite well. I think."

'Having heroes is like a cop out. It's seeing something in someone else. But people should be striving to get that in themselves'

8. 'BURNING UP TIME'

Hugh: "It's about people wanting to utilise their time in the best possible way, because it's running out fast. Every minute counts. There was a guy who was in the army who took the most boring job, which was peeling potatoes, because it made each moment last so long, and he really enjoyed living."

Jean Jacques: "It's about not living safely, about doing everything as it comes to you. It's a speed song. You burn yourself up if you don't play safe.

"If you hear the other side of the single 'No More Heroes' you'll see what I mean. It's called 'In The Shadows' and it's going to freak everyone out because it's totally unexpected.

"It's got to change, because it's getting like a parody of itself in Britain, and things mustn't get stale."

9. 'ENGLISH TOWNS'

Hugh: "It's like a very sad feeling you sometimes get when you're very used up, and when you haven't had a good sexual feeling for a while. You find the feelings, but they're not the ones you really want. 'No love in a thousand girls' is one of the lines in it, and 'The

dogs try to possess us.' The dogs are the London ladies."

Jean Jacques: "It's about love — love being debased so that there's no such thing. The word is thrown round much too easily. If there's so much love in the world, where is it? If there was more love about, people would stop ripping each other off, and nations would be much more sensitive to other nations."

10. 'PEASANT IN THE BIG SHITTY'

Hugh: "It's about being a peasant, and it has very psychedelic lyrical patterns, where reality's doubted, and you don't know what's real any more. People sometimes aren't real."

"The city is London, because that was our big shitty."

Jean Jacques: "It's specifically about us being poor, and having just come to London. And besides that, being on acid."

11. 'SCHOOL MA'AM'

Hugh: "That's a piece of dialogue about a situation in a school where the teachers call one of the kids to stay behind and help after class, and they start getting it on. The mistress who's in charge of the school has video screens in all the classrooms, and she sees what they're doing. And instead of calling the police, she starts watching it, getting off on it, and she ends up having an orgasm, which she's never had before in life. She's about 80, and she dies in front of the screen with a smile on her face.

"That's the best way to go — to die having an orgasm. It must be. I've never done it, but it must be the way to go."

Jean Jacques: "You know Hugh was kicked out of school for perverting the kids? He was kicked out of this tutorial college for being a bad influence on the kids, for being an undesirable."

Hugh: "The album is an advancement. We've used synthesiser on four or five tracks — we're using it onstage now as well. It's given us a new dimension and some new ideas too — about the structure of the songs.

"On the B side of the single — well, it's a double A side, but it's the one that won't get played very much, I'm sure, is 'In The Shadows', a very rhythmic, experimental piece of music with a lot of synthesiser."

"The synthesiser's sparked us into a new field. We still write songs, but that's because we want people to tell us whether we're still got a song there. We've changed a lot of basic things about the song, the structure, the fitting of lyrics to music, the timing, and things like that.

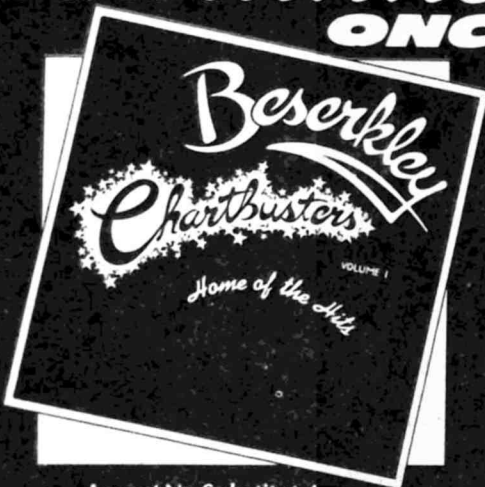
"And if it's a success we'll develop that more on the next album. We want to explore new territory, instead of writing pretty little songs for the next 10 years. We could do that, quite easily, but we want to explore, we want to learn too."

"Synthesisers up till now have been associated with psychedelic, heady music that has no direction.

"We want to give it direction."

Roadrunner Roadrunner

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The Rubinoos, Earthquake and Greg Kihn
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Albums

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Foxy Linda lacks bite

LINDA RONSTADT: 'Simple Dreams' (Asylum 6E 104).

WHAT A pity there's only one track featuring Dolly Parton. Her voice and Ronstadt's are such a sweet combination I could listen to them all day. We'll have to be content with just 'I Will Never Marry', a bitter-sweet ballad.

Ronstadt is an odd mixture. She can give the come-on as a foxy lady, then when you're reeling back from the surprise she hits you with the innocent little girl number.

It's difficult to believe it's the same person belting out 'It's So Easy' and 'Tumbling Dice' as the folksy lady duetting with Dolly.

Her backing band tend to stay every bit just that — I don't know if it's intentional to keep attention focussed on Linda's vocals. Maybe it would have supplied the extra bit of roughness to act as a foil if they'd let go a bit more.

The edge is missing on this album; there's none of the bite you feel on 'When Will I Be Loved' or 'Silver Threads And Golden Needles' from the 'Greatest Hits' album.

This is a much smoother, older Ronstadt — less rock and roll, more country and western. She's been promising (or threatening) to do that this year but I think this is only a half-way stage. I love it, but I don't know whether her other fans will feel the same. ++++ ROSALIND RUSSELL.

co-operation, makes this a historic landmark in soul music.

The rest of the album consists of tracks by individual groups or singers. All of them are great examples of the Philly sound. Featured are the Intruders, Harold Melvin and the Three Degrees.

There's not a bad track here and net profits from

the album will fund community development programmes.

I know every candidate for the mayor of New York has been promising to clean up the ghetto for at least three years but I believe the record company's intentions are good. This public service announcement has now ended. ++++ GEOFF TRAVIS

DOLLY PARTON: 'The Dolly Parton Story' (CBS 31582).

WHOEVER THOUGHT of the title for this album needs putting straight on a few things. This is no more the story of Dolly than it is of my mum. Obviously the quality Dolly Parton material is on RCA, so the only stuff CBS has is the early cuts — and not too great ones at that. She's always had a great voice, but her style has changed almost beyond recognition.

The songs here — like 'Dumb Blonde' and 'Fuel To The Flame' — are the typical jog-trot country songs that her imitators are still struggling with. It's not a true representation of Dolly in the past few years.

This is a million miles away from 'New Harvest' and it's wrong to put forward the idea that this might be a comprehensive collection of musical milestones in Dolly's career. ++ ROSALIND RUSSELL.

UTOPIA: 'Oops! Wrong Planet' (Bearsville K 55517).

SOMETIME IN the sun-before-dawn future Todd Rundgren will make the perfect album. The ultimate fusion of voice and sound, harmony without ambiguity, a distillation of every tape-worm nerve that ever wrapped itself around his brain.

Until that day of judgement we have to make do with mulatto albums — half good, half bad. He has been stabbing in the dark for too long not to draw blood eventually.

'Oops! Wrong Planet' highlights a current trait in the matt-haired maestro's make-up — an over-dependence on minions — in this case the other members of Utopia, Roger Powell, Kasim Sulton and John Wilcox. All competent musicians and vocalists sure, even highly-skilled studio mechanics. But they ain't in the same school as Rundgren, let alone the same class.

His subservience if you like is the grossest form of immodesty, so forget all

that 'four sharing a common goal' crap. Oh, yeah, and another thing, it seems he's also becoming susceptible to criticism. 'Ra', a good album by anyone's standards, was castrated in some quarters for its 'long and over-indulgent' tracks.

So here we get 12 tracks all falling short of what we should expect — TR79 are a lot better than TR12s. The best numbers are the ones that Rundgren sings alone. They're also the ones he wrote alone.

And for Christ's sake, Todd, forget those inner-sleeve black soul album messages — 'Use Your Head, Use Your Heart, Save Yourself' — unless of course you're talking about yourself. ++++ BARRY CAIN

ELVIS PRESLEY: 'Loving You' (RCA PL 42358).

SONGS FROM the film 'Loving You' weren't the best Elvis ever did, but 'Let Me Be Your Teddy Bear' is a medium-sized classic that gives this album some validity. One side is the soundtrack from the film, the other is assorted songs. The only other one from the film that's halfway interesting is 'Party'.

Side two is an improvement, including 'Blueberry Hill', 'True Love' and 'Have I Told You Lately That I Love You'.

It's bound to sell. But if I was thinking about buying an album in memory of the King I'd choose 'Elvis, Recorded Live Onstage In Memphis' which gives a better overall selection of hits. ++ ROSALIND RUSSELL.

VARIOUS ARTISTS: 'The Greatest' (Arista SPARTY 1013).

AS THE saying goes this is the album of the film of the book. In reality producer/writer Michael Masser and George Benson have come up with a soundtrack that makes up for much of the movie's feebleness. Benson joyfully warbles the Masser-penned themes 'The Greatest Love Of All' and 'I Always Knew 1

Had It In Me' which are padded out to make the perfect silver-screen moment. Variety is added with 'Ali's Theme' and the pacey 'All Bombay', the Zaire chant from Mandrill. And repeat. Classier than the average soundtrack, 'The Greatest' is music to remember Muhammad by. And it knocks out 'Love Story' in the first round. +++ JOHN SHEARLAW



RONNIE LANE
 PETE TOWNSHEND AND RONNIE LANE: 'Rough Mix' (Polydor Deluxe 2442147).

WITH A couple of artists like Townshend and Lane, you'd expect a mean bit of rock and roll. Well, that's what I expected, but it's not what happens.

Even the presence of Charlie Watts, Eric Clapton and Gallagher and Lyre doesn't brighten this supreme piece of self-indulgence.

There wasn't one song I felt was worth the effort; it was too much like a high-powered jam session. Did anyone enjoy making the album? It doesn't sound like it.

The worst track was 'Street In The City'. Apart from the hack lyrics (Fleet Street, the Wig and Pen, etc) the strings killed stone-dead any notion that I'd find rock and roll on this album.

Individually, Lane brought some of the 'Ooh La La' riffs to the first track 'My Baby Gives It Away' and Watts' drumming was good, if inhibited, throughout.

It would be interesting to see how some of the songs might have turned out if Ian Stewart's piano had been brought in more often and given more reign.

There are some jam sessions you'd feel privileged to sit in on. This wasn't one of them. ++ ROSALIND RUSSELL.

LINDA RONSTADT: innocent little girl

KURSAAL FLYERS: 'Five Live Kursaal's' (CBS 82253)

YEAH, THEY'VE cracked it. Taken three albums, but they've cracked it. This is the first Kursaal Flyers' record with everything those two words stand for — a grope in the shop doorway, a twisted ankle on the dance floor, a hangover, a birdies tunic, kicking weekend, a three-piece mohair suit with a top hankerchief, a bottle fight, a walk home.

Fierce fun is what they're all about and fierce fun is what you get on this live album recorded at The Marquee in May. For your gelt there's 13 songs — 10 originals including the dainty hit 'Little Does She Know' and the new one 'In On Our Love' plus three water-splashes, 'On My Mind', 'Anna' and 'Friday On My Mind'.

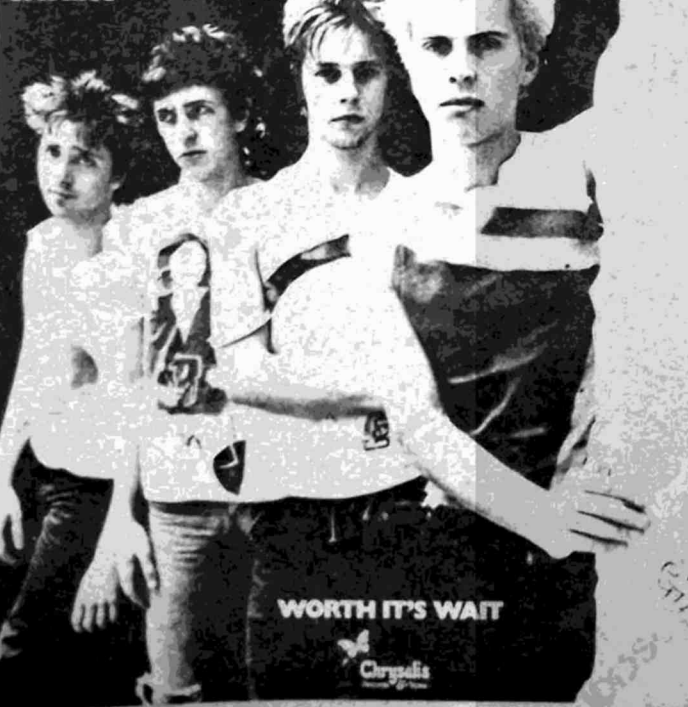
There ain't much point saying anything else 'cept they're flying again after too long in the tunnel of love. Hock rock. ++++ BARRY CAIN

THE PHILADELPHIA INTERNATIONAL ALL STARS: 'Let's Clean Up The Ghetto' (Philadelphia International PIR82198)

THIS IS a public service announcement. The talents of Lou Rawls, Billy Paul, Archie Bell, the O'Jays, Teddy Pendergrass and Dee Dee Sharp Gamble have been combined on one outstanding number, the title track which is a classic disco record.

The rhythm is a bit like the Temptations' 'Running Wild' and the sheer presence of the whole Philadelphia International roster of artists, taking turns to sing stanzas about community

GENERATION X
 YOUR GENERATION
 DAY BY DAY
 FIRST 45
 CHS2165



WORTH IT'S WAIT

Chrysalis

Cop a dose from the Feelgoods

THE FEELGOODS: 'Be Seeing You' (United Artists UAS 30123)

WANT a cure for depression? Want an alternative to the current wave of soundalike dross being inflicted on your long-suffering ears? The good doctors of Essex have come up with an excellent prescription. The ultimate dose: good-time rhythm 'n' blues-orientated rock 'n' roll music.

So, lie down on the couch and prepare for treatment. It's painless and you'll soon be infected. By the end you'll be cured and ready to face life again. Right nurse, start the turntable rolling, turn that little knob up to full volume and serve the brown and mild.

'Ninety Nine And A Half (Don't Do)' kicks off with a familiar Three Dog Night riff and slides violently into third gear with early Stones-style harmonica. Feeling better already aren't you?

'She's A Wind Up', is the new single and also inspired all those vulgar clockwork tin advertisements. Now sit down or we'll have to use the

straitjacket.

Guitar? That's the new lad, Mayo's the name and he blows like the best of 'em. 'I Thought I Had It Made'. But you have 'I Don't Wanna Know'. We do and this is a bloody good album. 'That's It I Quit' — 'Route 66' revisited. Laid it back and deep. 'As Long As The Price Is Right' closes side one. You're feeling so good, aren'tcha?

Right, side two and this'll really slay you, knock you out. 'Hi-Rise' is a rebellious rock instrumental with John Mayo coming into his own, backed by a driving rhythm section. Yeah, rhythm, the album's full of it. And the blues too, like 'The Blues Had A Baby And They Named It Rock 'N' Roll' from the legendary Brownie McGee.

Wind down with 'Looking Back' and 'Sixty Minutes Of Your Love'. Better? Good, you can get dressed now. Yup, that's the treatment. Just repeat as and when you find it necessary. It's true, when you see, there's still life in rock 'n' roll and R and B lives — OK? ++++ JIM EVANS

Albums



DR HOOK, go mad over critic's review

HOOK IN A HAZE

DR HOOK: 'Makin' Love And Music' (Capitol E-ST 11632)

I HAVE to admit I'm disappointed with this album - I'm hoping if I keep listening to it for another few weeks a cloud will lift and suddenly I'll see what they had in mind when they recorded it.

A teeny bit of fog has lifted already. I've found a track I like and which I think could be a single. It's 'I'm A Lamb'.

The songs aren't nearly as country as I thought they'd be - the album was recorded in Nashville - and as Hook songs usually are. They've used the Muscle Shoals Horns and I don't think they always suit the songs they accompany.

Dennis Locorriere's voice - usually a major feature of the band - hasn't got a song it can really get going on. There are none of the painful, weepy ballads they're so good at. And there's one odd inclusion, 'Walk Right In', which was a big hit for the Rooftop Singers in 1965.

As I said I'm disappointed, but I'll keep hoping. + + +
ROSALIND RUSSELL

TINA CHARLES: 'Heart 'N' Soul' (CBS 82180)

YOU'VE only got to take a look at the cover to know just what this album is going to sound like. The front features a shadowy female figure outlined in lurid reds, blues and yellows and posed in go-go dancer position number 332. Ah, I can hear you say, it must be one of those disco albums. And you're right. Pretty predictable lady is Tina. It's the old problem of sticking to a successful

formula for too long. Side one opens with versions of 'Love Bug' and 'Sweets For My Sweet' and ends with her hit single 'Rendezvous'. All the tracks are given the Biddu disco treatment taken at break-neck speed with Ms Charles walling and whoopeeing over the weak disco riff. And if you think I haven't mentioned discos enough it's analyse - the lyrics time. Most of the songs are based on the classic disco situation. Repraches to some guy who's done her wrong or attempts to get the disco dreamboat to dance with her. The annoying thing is the lady's got a good voice as shown on the album's one redeeming track, 'I'll Be Your Light' (smooch time, folks). Pity there aren't more slow, mellow tracks like this where a lot more than a high-pitched wall exudes from Ms Charles' voice box. One more point. Not much evidence of your heart or soul in this Tina. Save it for an album that features some real emotion. + + MARY ANN ELLIS

GONG: 'Live Etc' (Virgin VGD 3501)

WOWEE, GET a load of the sleeve notes! "In the meantime the taut, often abrasive structures of much Gong material were softened, coalesced alongside long, spatial passengers of Allen's patent guitar glissando and Tim Blake's omnipresent synthesizers: a serene mantric backdrop for Didier Malherbe's reeds and Steve Hillage's lead guitar." All very well, old chum, but to me Gong's material has always lacked cohesion -

yes I can use big words too. Take side one, 'You Can't Kill Me', a rather appealing riff that eventually gets drowned in a confused musical frenzy. For four sides you get avant garde rock that will either float above your head or have you in raptures. If you don't like the album you can always have fun finding out what the sleeve notes mean. + + +
ROBIN SMITH

BARCLAY JAMES HARVEST: 'Gone To Earth' (Polydor 2442 148)

LOVE OR hate Barclay James Harvest, give this album two listens and the tunes invade your brain. I preferred BJH in their early days when the music seemed to have more foundation.

On 'Gone To Earth' songs are often coated with too much sugar. Take the opening track 'Hymn' with the lines "Jesus came down from Heaven to earth, The people said it was a virgin birth."

In many ways Barclay James Harvest possess the Abba quality of writing exceedingly catchy tunes. On 'Love Is Like A Violin' the drum beats precisely followed by a tight chorus. 'Poor Man's Moody Blues' is an intentional copy of 'Nights In White Satin' but seems a pointless exercise. For the ultimate in pomp rock listen to 'Sea Of Tranquility'.

The album will please hard-core BJH fans and the next tour will be another sell-out. But to me the album's not a patch on their old stuff. + + +
ROBIN SMITH

SHOWROOM DUMMIES

THE NEW SINGLE FROM
KRAFTWERK

12CLX104



Limited Edition 12"
Single in Special
Bag

Also available as
7" No CLX 104



THE GIZ BIZ

PUT OUT the flags and sandpaper the pignies. Kevin Godley and Lol Creme have finally produced an album — sorry, a rock musical — called 'Consequences'.

This is, of course, the project that caused the rift which eventually led to the splitting up of 10cc leaving Graham Gouldman and Eric Stewart to carry on the name.

But with 'Consequences', it seems Godley and Creme provided the bite that's now missing from the present 10cc.

Our copy is, admittedly, one that contains only the highlights of the album — a promotional device. But from that the quality is obvious.

The musicianship is superb, the production crystal clear and the whole thing musically excellent. If you're a 10cc lover it might repulse you because the contents are very heavy compared with any past 10cc product. Still, Godley and Creme manage to be aggressive

and tranquil simultaneously, something the present 10cc are unable to emulate.

The album seems preoccupied with death and in parts gets very weird indeed. Playlets link the various sections of music and some of the dialogue is rather bizarre. Peter Cooke and Dudley Moore play strange characters that represent the man in the street. Even Sarah Vaughn makes an appearance.

The gizmo is a mechanical device invented by Godley and Creme which clamps to the bridge of a guitar and mechanically bows and vibrates the strings of the instrument. It creates the odd feel of the album which in parts is reminiscent of the ethereal sound effects in 'I'm Not In Love'.

At other times it's actually frightening — on one track vocals are dehumanised to represent death sweeping through a door. In the true Godley / Creme

tradition vocal harmonies play a part in 'Consequences'. But there are only a few occasions when the '10cc sound' breaks through, creating a cross between 'South Pacific' and 'The Original Soundtrack'.

The triple album has a theme based around the number 17 — and to stress that it will be launched in Europe at a reception in a 17th century Amsterdam church at 17 minutes and 17 seconds past 1700 hours on September 17.

A 20-page booklet is included in the set and the whole thing will be promoted in cinemas up and down the country, shown with film compatible with the audience the record company hops to attract — late teens to early 20s.

The complete album will be available some time next month, retailing at £11 — so see about a mortgage now. **STEVE GIBBS AND ERIC LEATHERMAN.**



Bowie and Bing!

THERE'S ONE hugely embarrassing moment on David Bowie's 'Thin White Duke' double bootleg album when he sings — believe it or not — 'Song Sung Blue' with Cher, the American MOR superstar. Cringe just isn't the word.

But Bowie didn't find that sort of bastard union ridiculous. Because he's now setting himself up again for a show with an even more incongruous partner — 73-year-old Bing Crosby.

Bowie and Crosby are set to appear together in a Christmas spectacular for ATV in London. The show is set in an English country house and seems to confirm that, at 30, Bowie has had enough of his bizarre image.

He certainly looked normal enough when he appeared at the ATV studios in Manchester for a guest appearance with Marc Bolan on his show 'Marc'. He performed 'Heroes', his new single, and jammed with Bolan on a number called 'Standing Next To You'.

Gone is the sick, emaciated Duke of 'Station To Station' — instead it's back to the old Ziggy style — cropped on top and long behind the ears. He wore a silver crucifix around his neck under a blue shirt, jeans and green boots.

Bowie said later he'd "given up adding to himself". However some of his opinions are just as controversial as ever — as I found out when I spoke to Bowie for three hours after the show.

See next week's RECORD MIRROR when Bowie talks about his next two albums, his two forthcoming films, laser stylis, black holes in space, cabalism, 'Low', Japan, the Bader Meinhof gang, cybernetic government, Berlin, Iggy and a lot more.



Buddy Richman

DAVID BOWIE isn't the only one with a new look! Svelte Beserkley superstar Jonathan Richman, pictured here with two of his bizarre backing group, The Modern Lovers, has had his auburn locks shorn.

Sources close to Richman suggest this has led to something of an identity crisis for Richman. He has apparently been spotted trying out a range of horn-rimmed glasses while mumbling something about a girl called Peggy Sue.

When approached by his manager about the damage this was doing to his image, Richman was heard to say "I guess it doesn't matter any more." **RAY VONN**



Edited by TIM LOTT

The bitch is back

Generation X, Chrystall's boring new facts, if Elton John is to be believed, aren't very happy about comments in last week's RM.

Elton, you remember, called their single 'dreadful garbage'. "If this is your generation you can keep it", proclaimed the pompous bawling one.

Not content to take the flak submissively, Gen X took their revenge.

First they went to a local barber's shop and bought a toupee. They delivered it to Rocket Records' office with this note: "Dear Elton — thank you for the review. I think we have found the problem. This piece of fluff was stuck to the stylus. Is it yours?" **CLAUDIA ISEOUT**

An expensive evening with your Friends

QUESTION: what do the following people have in common, apart from excessively large amounts of money?

- Freddie Mercury;
- Adam Falth;
- Russell Harty;
- Sir Joseph Lockwood;
- John Schlesinger;
- Dick James.

ANSWER: they're all good friends. Friends, that is, of diminutive Scotsman John Reid, that jack-of-all-trades including manager, social climber, business tycoon and restaurateur.

Proof of his undying regard for them was the small, coloured card which dropped through their silver-plated letterboxes last week, inviting them to join a few other close companions at the opening of John's newest venture, a cosy little restaurant in Covent Garden called... guess what? Friends.

And that's how they came to spend the evening crammed nose to nose, chest to chest with what seemed like at least 500 other rich and beautiful people.

RM's intrepid reporters were also there, looking woefully underdressed among the dinner jackets, the evening gowns and the diamond jewellery. However they were not nearly as underdressed as one Elton John, who turned up dressed — if I may use the term — in baseball cap, orange jacket, pink T-shirt and pilmsolls.

If the others noticed Elton's lack of sartorial style they tactfully didn't draw attention to it. Despite his outward appearance many of the assembled multitudes were seen clutching him, seemingly enthusiastically, to their bosoms. Nice to see the social barriers broken down, eh Elton?

The evening's menu consisted of a cold buffet which was vigorously and competitively attacked by the throngs. One even joined in the party spirit by attempting to consume a large portion of decorative plastic lobster.

The buffet was topped by a splendid cake in the shape of a fairy castle which, quite remarkably, was still intact when RM left.

If you'd like to sample the cool elegance of Friends' decor — freshly painted cream walls, china figurines and original song scores on the walls — you're welcome to pop along.

But you'll have to pay — and with prices like £2.50 for a starter, a fiver for the main course and £1 for cheese and biscuits you begin to appreciate how John can afford to hold these cosy little social evenings. **SHEILA PROPHET**

Getting shirty

HAVE YOU ever bought a T-shirt at a concert and been disappointed when it fell to bits in the launderette?

Have you ever wished you could get the type of T-shirt the road crew wear when they're tearing across the stage looking important?

If you're well heeled, your wish could come true, because there's a new company that will provide a range of rock merchandise approved by the stars and is the same type of stuff worn by music biz bods.

The company's called Rock Authentics and they'll be selling sweat shirts, T-shirts, posters and badges through a number of big stores in most main cities in Britain.

You may have seen a nubile young thing on last week's Juicy Juicy page, wearing a Wings sweat shirt from this range. Other artists who have put their names to this enterprise include Eric Clapton, the Who, Yes, Genesis, Black Sabbath and ELP.

Now the bad news: it'll cost you a packet to be a rock superstar. These truly wonderful sweat shirts cost £7.99 each, which is a fair whack of anybody's wages.

The other stuff ranges downwards in price — T-shirts are £3.99 each, which is a bit more reasonable.



I SEE THAT 10CC HAVE GOT THIS AMAZIN' NEW MACHINE THEY CALL DA GIZMO.

IT'S SUPPOSED TA MIRACULOUSLY IMPROVE DA SOUND OF ANY MUSICAL INSTRUMENT.

THIS COULD WELL BE DA GREATEST SINGLE ADVANCE IN DA HISTORY OF POPULAR MUSIC!

THEY COULD HIRE IT TO ROD STEWART FOR USE ON HIS VOICE.

THE NOSE

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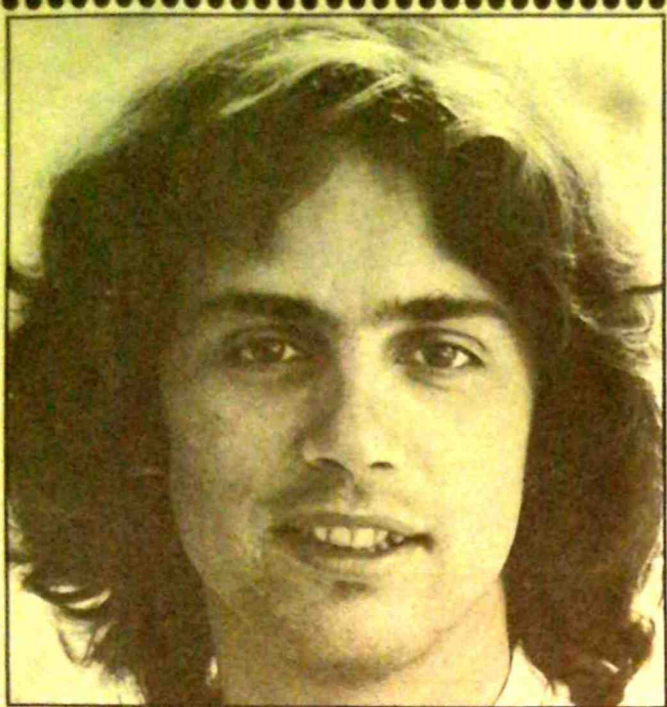
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OCTOBER 1 SATURDAY BIRMINGHAM, ODEON
OCTOBER 2 SUNDAY LIVERPOOL, EMPIRE
OCTOBER 3 MONDAY LONDON, RAINBOW





JEAN MICHEL JARRE, capturing romance electronically

'OXYGENE': AIRS BUT NO GRACES

AT LAST! A Frenchman who doesn't croon into the microphone, thrilling your eum.

Jean Michel Jarre is actress Charlotte Rampling's lover. It's more than just a passing affair — they hope to be married before the end of the year.

"We met in the South of France," he says. "She's a very warm person, it's a very serious relationship."

If Jean Michel sang he'd probably be in the David Soul class. But he's chosen the comparative obscurity of composing. 'Oxygene' has been at the top of the French charts for five months, both album and single are monsters here and the epic has been guaranteed airplay on American radio stations. Sounds as if it's going to be a 'Tubular Bells' success story.

"I don't think I'm a French Mike Oldfield. He used traditional acoustic instruments," says Jean Michel. "I like 'Tubular Bells' but I'm not familiar with his later works."

"I feel composers should produce music for the present, to work at something that reflects our time. I called the album 'Oxygene' because air is a necessity and I hope that, like air, my music is a basic need appreciated by everyone of all ages."

"Some people have been afraid of electronic music. Certain composers have made it sound too cold and clinical. They haven't realised you can capture the romance of the wind blowing. As a violin player uses strings to produce a sound, so you can use electronics."

"At the moment I don't think there are schools teaching synthesiser music. You have to teach yourself and overcome problems as you go along. If I want a special effect sometimes I have to have a special piece of equipment built."

Jean Michel is 29 and comes from a musical family. His father wrote the award-winning 'Lara's Theme' Theme' in 'Doctor Zhivago' and apart from having formal classical training Jean Michel has played rock and experimented widely.

"Back in the 19th century composers could have been inspired by a book they'd read. But my outside influences are very often films," he says. "I love Kubrick's '2001'. He was able to capture the feelings of an electronic world in a romantic way. I saw 'King Kong' but I didn't like that much. It was a remake and I don't believe in dwelling in the past. But I liked Charlotte's appearance in the remake of 'Farewell My Lovely'."

"I relax by watching videos and I want to get into doing music videos. I believe they're going to be the entertainment of the future. I'm also writing a book about my reflections on music."

'Oxygene' took a year of deep thought and four months to record. Jean Michel shut himself away in his Paris studio. He's already working on a follow-up which will take another four months to record.

"I want to do five albums," he says. "I want them to be like a suite so people will be able to follow a musical pattern."

"Some artists don't care if the majority of people can't appreciate their work. They say they don't mind if it goes over their heads. But I believe art can be commercial if it's done in the right way."

"I've been very pleased with the publicity surrounding 'Oxygene' because it hasn't been hyped. I'm with a small record company called Disques Motors in France. It could be the equivalent of Virgin over here. I haven't been lost in a big combine where some talent can get lost."

"To me the role of the artist is to go inside somebody's thoughts and feelings from outside. There is a feeling in France that artists shouldn't make money, that they should starve in garrets for years. But we're all entitled to make money if we work very hard."

"I choose to work in Paris because I'm French and I find London a bit oppressive at the moment. It's not creatively stimulating but the situation will change."

What about the state of the French music industry? All we seem to get filtering through here are a bunch of middle-aged smoothies with large chins.

"This is true. Romantic singing is about the only thing you don't seem to be able to do in Britain, so the French capitalise on it. You have led the world in music so there's always a feeling in France that we're just mimicking you. At best France feels it produces excellent copies of your music."

"I think Britain will soon be great again in other ways. You have this oil in the North Sea which will give you a lot of bargaining power."

"And Britain pioneered the youth revolution. For the first time the establishment was being shown that young people really counted in society, that they weren't there to be kicked around. Often I think the British are fatalists. When a punk spits on another punk I think it reflects an attitude throughout the nation that says the country is fed up."

"It seems to me it takes young people to point out what's wrong with society. Our age group is going to breed a very healthy society because we're far more aware and alert to the problems of the world."

Next summer Jean Michel should be on the road in Britain.

"I want to wait until the second album is completed so I can have a pattern to work on," he says. "I'd like to do the Albert Hall and I want to combine theatrics in the performance."

"I think Keith Emerson copied one of my projects when he suspended himself in mid-air with his piano. Things like that take the audience by surprise but they should be done tastefully."

ROBIN SMITH



JEAN MICHEL JARRE

*Don't wish too hard for
Carole Bayer Sager*



She's already here.

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Help

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

**Can
gays
get
VD?**

I AM 19 and gay. Over the past few months I've been out with several different girls and now I think I might have VD. Even though a friend has told me it's not possible to get VD from another girl I'm very worried. Is it possible?
Teresa, Motherwell

● Believe it or not it's perfectly possible to contract a venereal disease from sexual contact with a person of the same sex. But the initial symptoms of gonorrhoea, the most common type of VD — an itching sensation or discharge and pain on passing water — can be similar to those of other minor vaginal infections like thrush.

It's vital to take action to clear up the problem fast, whatever it may be. Don't be afraid to go along to your nearest clinic at 63 Black Street, Glasgow G4, near the Royal Infirmary. They're open on Monday to Thursday until 6 pm, and you don't need an appointment. Your visit will be in complete confidence.

**Why can't
I control
myself?**

WHENEVER I see a sexy-looking girl I have an uncontrollable urge to masturbate. I feel terrible about it but I can't stop myself. Last week I got off a tube train so I could do it in a dark passage at the end of a platform. How do I control myself before I get caught? Do you think a course of bromide tablets would help?
Stewart, London

● Getting a hard-on when you see an attractive girl isn't surprising but it can be embarrassing and downright inconvenient when it happens in a public place and you just have to relieve the tension, however risky it may be.

● Alan of Glasgow: why don't you spend the price of a phone call and get in touch with Gryps, the new advice and info centre which helps with queries on sexual problems in general, on 041-551 0658. Or, drop in at their office, 108 Fword Street (off Duke Street), Glasgow, any evening between 7 and 10 pm for a reviving rap.

**Sex before marriage
— the big decision**

VERY FEW of my friends are virgins and I know some have slept with at least three previous boyfriends. But I intend to stay a virgin until I marry. I'm certainly not a prude, yet the idea of sexual intercourse before marriage seems terribly wrong. Am I abnormal to have such strict principles in this day and age?
Elaine, Bristol

● You're certainly not abnormal. Sexual feelings vary and so does the age when people get involved in a sexual relationship. So there's no reason to feel like some kind of freak because of your firm beliefs. Just like your friends you're the one who chooses and you

have the final decision on how you live your life. When the right boy comes along he may share and respect your views or you may find your own feelings change as a relationship develops.

If you're in any way frightened about the idea of sex and find your worries increase later on, an informal discussion about your sexuality and viewpoint on relationships may help set your mind at rest far more than a serious talk with one of your friends ever could.

Feel like an informal rap sometime? Give your friendly neighbourhood counselling centre, Off The Record, a ring on Bristol 22660.

How to get a boyfriend

I'M 13 and have never been out with a boy because no one has ever asked me. All my friends at school meet boys in the dinner hour and after school and I'm left hanging around like a loose end. I'm not exactly the Donna Summer type but I'm certainly not ugly. How can I get a boyfriend?
Tricia, Cromer

● There's no simple answer to your thousand dollar question — different boys look for different qualities in a girl. Not everyone fancies Donna Summer, and you're sure to meet someone you like and who likes you too sooner or later.

A good first step is to try to extend your circle of friends of both sexes. The more people you know, the more chance you have of developing a relationship with a boy. You know what's happening in your area, and what interests you. Take along one of your mates from school — it doesn't sound as if they're on such intimate terms with the boys they meet either.

If you try to overcome your shyness and self-consciousness you're the only person who can do that — you'll eventually find a boy who likes you not for looks alone but for your personality. But don't try too hard, it should happen naturally. Stop worrying, you'll find a boyfriend.

Rod Stewart

CAN YOU tell us if Rod Stewart's first name is Rodney or Roderick? We'd also like the address of a place to get information on him as we've heard his fan club no longer exists.

The Chompick parts 1 and 2, Horsham.

● His first name is Roderick and for information write to Kate Burgess, 2 New Kings Road, London SW6.

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.

Elton John

CAN YOU give me the address of Elton John's fan club as I'm addicted to his music?
Mark Bill, Cheshire.
● Write to Linda Mullar.

key, Elton John Fan Club, 40 South Audley Street, Mayfair, London W1.

PFM

CAN YOU give me a list of the albums released

by Italian band PFM? Have they got an appreciation society?

PFM fan, London
● 'Photos of Ghosts' (Manticore K43502); 'The World Became The World' (Manticore K53503); 'Cook' (Manticore K53508); 'Chocolate Kings' (Manticore K53508); 'Jet Lag' (Manticore K53511). There is no appreciation society but for information write to Customers Relations Department, WEA Records, Alpertown Way, Wembley, Middlesex.

Mailman

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

SICK OF THE KING

GOD, I don't know if it's better having Elvis Presley alive or dead. At least when he was alive no one took any notice of him. But now I'm sick of hearing him. You'd think he was good or something. As far as I'm concerned he's 'or something'.

And his acting - it's worse than the Friday night 'Dracula, Frankenstein And Friends'.

Elvis Presley is a has-been. If he's all the 1920's have to offer, thank God for the new wave.

Incidentally did you know Simon Bates played 'Way Down' at quarter to one and then again at one o'clock on Tuesday? Just because the stupid thing got to No 1 - and it only got there because Elvis is dead.

Rods fan, near Middlesbrough.

● You liked him then?

above NME - 18p and a black and white cover. Long live punks and teds - together.

Elvis Vicious, Sheffield PS. THE END

Gawd blimey, was I drunk?

WOT'S HAPPENED to TOTP recently? I turns the telly onto Beeb 1 and wot do I see. The Rods, the Adverts and the Boomtown Rats! Gawd blimey!

I fink I'm gonna like being a 14-year-old girl punk rocker - I can sit at 'ome and get drunk watching the new style TOTP. Or was it all just a one-week wonder?

Coggins, Borehamwood. ● Yes.

You can't fool us

I WISH you would stop criticising Radio One and in particular Tony Blackburn. Radio One is the best station - they play the best music around.

Radio One is the 'happy sound', the DJs are always cheerful and can cheer me up when I'm in a bad mood - usually after reading letters criticising Tony Blackburn in RM. Carole, Caterham, Surrey.

● Come on Tone, you can't fool us. We know it's you...

Long may the reign

I'VE JUST seen the Pistols play live in Plymouth. It was the greatest night of my life. Long may they reign. John, Plymouth.

Living on short time

ALL IN all, Radio One is the best radio in London (despite Ed Stewart) but it makes me sick when they fade out records about halfway through. I was listening to the



NEW SEEKERS: all right, we admit it, they're not punks.

SICK PIX No. 1: New Seekers

BE WARNED: you have been caught out in a deliberate lie! In reply to David Crowhurst's letter about punk you replied that RM staff think the New Seekers are a punk band. Well, that's obviously untrue because if you in all your normal ignorance believed that we'd be seeing articles on them week in, week out.

So now I think to make up for it you should give us a picture of them or you'll develop spots on the end of your tongue for punishment. Serves you right too. Miss V. I. Master, Golders Green, London.

OK, here's a pic of our favourite punks, the New Seekers.

Top 20 show and 'Roadrunner', the brilliant single by Jonathan Richman was cut very short. So was 'I Feel Love'.

Why not devote one and a half hours to the Top 20, instead of the obviously inadequate one hour?

What does anyone think? Steve Greenford. ● Does anyone think? Or more to the point, does anyone care?



BOOMTOWN RATS. group of the century.

revealing garments. Yours hopefully, Andrew Dankey, Watford, Herts. ● Down, boy.

Change the charts

ON THE inside covers you have 13 record charts. However as yet there is no punk or new wave chart. Surely you could squeeze one in somewhere, even if it means getting rid of those puny, out-of-date photos. Punk has made such an impact as to deserve a chart of its own. Barry Frost, Exeter, Devon. PS. I'd like to be the first to acclaim the Boomtown Rats as the group of the century! ● Sorry, Simon Harding just beat you to it and we will be adding some new charts soon.

We've been sussed

SUSSED, SUSSED, sussed, sussed! I suggest you send

Congrats to the Rats

IF THIS letter doesn't get printed I won't be surprised as there are so many readers' views on punk these days. But what the Hell.

What really makes me wanna sit up and write something relevant is that I wanna congratulate the Boomtown Rats on their excellent, exciting, energy-filled single. Congrats Rats.

I saw them play the Rainbow with Tom Petty - or as they called him Tin - Potty and the Windbreakers - and ya know they were fresh, bum-moving, foot-tapping, brilliant. Never had I been so sure or excited about a group making it big since Tom Petty. Believe me, the Rats are gonna be huge, as in Cyril Smith. Once again, thanks Boomtown Rats, you're very much needed by us all. Simon Harding, Borehamwood, Herts.

Should we have nudes?

FIRST I want to congratulate you on your excellent picture of Gaye Advert. I would like to see on your centre pages more nice young ladies like Legs And Co, Suzi Quatro, Olivia Newton-John, Linda Ronstadt and Carly Simon, all in the nude if possible. If not, in

Harry Cain to the electric chair because of his pathetic reports. I'm referring to his comments on the Models at the Speakeasy. He can't say their songs are weak because he was too busy posing at the back and trying to get Phil Lynott's autograph. GHI T, South Ruislip. ● Yes, I was posing but I didn't see Phil - BC

Where's the asylum?

I THINK 'a Jam fan from Hillingbury' wants looking at and, if the doctor's verdict is the same as mine, needs putting in an asylum. Punk rock is the best thing to come out of the suggestion box since contraception.

I'm telling you, mate, you must have been at a crap gig, because if you go along to a Runaways, Slits or Rezillos concert you won't get spat at. Peggy the Punk.

A belt at Elt

I WAS looking through this week's edition of RM and I'd like you please to make sure ELTON JOHN never reviews the singles again. He was criticising them all the way through. Janette Parkey, Cleveleys, Lancs. ● But that's what he was supposed to do.

More nice RM readers

PLEASE PRINT this letter because it's very important.

I like to thank all the beautiful people who sent me the RM Queen story.

They were Al, Mel, Kathy, U. Deulla, Billy, Ceril, Tim, Mark and Barry Smart. Thanks again. Angie.

Loonies corner

HI KERMIT oh no sorry Animal ooh God I wish I had never started to write this letter I've put my foot in it right away anyway I love to see your face but I didn't mean to start like that it was my pen really. Miss Piggy see there it goes again what I'm writing about no not the Muppet Show but the Hot Dogs on Saturday BBC-1 (I think) it still stinks man but I still watch it have you seen it yet. PS. Really sorry I started. Quo Freak, Lynn, Stockport.

● Isn't the PS supposed to come after the address?

Yet another convert

I AM writing to tell you my feelings about your mag. I have been reading it for a couple of months now. I used to read NME but I changed to your paper because it's cheaper, better set out, has colour posters and the print don't come off on yer mitta!

I like progressive music, punk, pop, jazz and some disco. I enjoyed your punk poster series.

Keep up the letters page. It really makes me laugh, those semi-incontinent drips who knock everybody else's music. Long live Alan Lancaster, Mike Rossi, John Coughlan and Rick Parrott.

Love and kisses to Juicy Lucy.

Quo freak, Addleston. PS. More love and kisses to Juicy Lucy.

● I love you too - Juicy Lucy

Thursday's highlight

I WAS thinking as I get so much pocket money that I would stop scrubbing floors and waste my money writing to a boring mag. Then I changed my mind and thought of Thursday's highlight: RECORD MIRROR.

Firstly, in reply to a letter in August 77 RM, Maria - you wasted a stamp, because you don't know what you're on about. Colour pics a waste of time. The posters in the last three months are the best in yonks, and RM stands out

SICK PIX No 2: 10cc



LOL CREME: with new guitar.



KEVIN GODLEY: third from left.

OK, IT'S about time RM did something about those pathetic pictures that confront me every week when I open the paper. Some of them are so bad you can't even see who the picture is of. How about a change? 10cc fanatic, Aylestone, Leicester.

Please accept our deepest apologies. To make up for it here are some exclusive photos of 10cc...

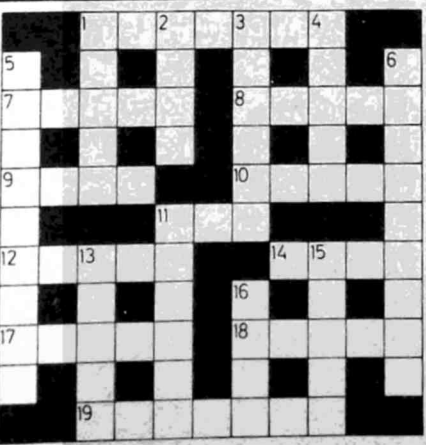
Discword

ACROSS

- 1 Fabulous little dogs (7)
- 7 My Hayes is a Biblical character (5)
- 8 Sing like Bing? (5)
- 9 John - DJ or huntsman (4)
- 10 He's a creamer (5)
- 11 It's scratch can give you fever (3)
- 12 A lover for Juliet (5)
- 14 Clapton appears in the Richie Havens show (4)
- 17 Martin's namesakes are churchmen (5)
- 18 Number of days in a Beattie week (5)
- 19 Mr n's name (7)

DOWN

- 1 Pablo has one in the sun (5)
- 2 Upon A Star? (4)
- 3 One of the insects whose day made a Dylan song (6)
- 4 What to do after you twist (5)
- 5 Hated pair making all the top records! (3, 6)
- 6 Jam location (2, 3, 4)
- 11 One of Elvis's kisser's relatives (6)
- 13 Mr Costello says it is true (2, 3)
- 15 Was very angry when Edgar came round (5)
- 16 One on Donny's pillow? (4)



LAST WEEK'S SOLUTION

Across: 4 Waters, 6 Troy, 7 Star, 8 (Phil) Lynott, 9 Saha (Distel), 10 Bends, 13 Air Age, 15 Ir-ma, 16 Dead, 17 Greens. Down: 1 Martha, 2 Psalm, 3 Zoot, 5 Earth Band, 6 Tangerine, 11 Domino, 12 Peggy, 14 Ives.



FIRST I want to congratulate you on your excellent picture of Gaye Advert. I would like to see on your centre pages more nice young ladies like Legs And Co, Suzi Quatro, Olivia Newton-John, Linda Ronstadt and Carly Simon, all in the nude if possible. If not, in

Cocks of the north

*I sang of the dancing stars,
I sang of the dandied Earth,
And of Heaven — and the giant wars,
And Love, and Death, and Birth —
And then I changed my pipings.*

Shelley (not Pete)
SO WHAT do you sing about when the objects of your frustrations are clinically removed and replaced by a foam rubber life-style with a built-in guarantee to cushion any future fall?

The new substance bands adapted a stool-stance which was bound to decompose when the death-card success came a-knocking like Interflora.

No more dale queues, no more squats, no more hunger. No more turmoil. Fun, fortune, fame and a 'screw you' grimace.

Sure it's a dilemma. Their credibility is at stake. And if it ain't causing them sleepless nights now they deserve a butcher's shop fate.

There are still a lot bands turning out Clash mentality. Third, fourth, fifth, sixth, seventh generation bands who are not changing from the originals because they thought that was what the whole thing was about.

"When groups sang of life on the road they were singing from experience. But now it's different."

Pete Shelley pours another coffee from a silver pot in the lounge of one of those 'jackets only at dinner' hotels that sit at the heart of every city in the country. This just happens to be Manchester, home of Shelley and the Buzzcocks.

Shelley still looks out of place but maybe it won't be too long before it all comes natural, when he'll fit like the cream in the arm of the leather chair he's in at the moment.

"I mean, how can you sing about things like that, sitting in a hotel like this after a night in a four-power?" That's Garth, guitarist and newest member of the band.

Pete continues: "Song-writing is an outlet. A way of getting an opinion or feeling into a form

which you can present to people. It's the same with all struggling artists.

"If I could draw I'd be a painter. If I could act I'd be on the stage. There's no more to music. It's very serious when people are expressing themselves. And with this whole new set-up, I feel people have simply read the wrong things into it. If I write a song about my dale queue experience — "It would fill a double album," Garth interjects — "It's because I want people to know about it."

"If I write about falling in love it's just how it seems to me. If you look at a painting by Van Gogh you can say either it looks pretty or it means something. He didn't want us to say 'pretty picture', he wanted to get an idea across. If you can

see the feelings and sentiments behind it you'll feel more in touch with the picture and like it a lot better."

The only time Pete was on the dale was by choice. He dropped out of college while studying electronics. He started playing guitar and eventually formed a band with Howard Devoto. It folded after one rehearsal.

A while later Pete and Howard went to London for the day and picked up a copy of *Time Out* which advertised one of the early Pistols' gigs. 'If you want a good buzz, cock, go along,' said the magazine.

"So we went along. It was a knockout and I thought 'if they can do it why can't we?' It was just so great to see somebody

doing exactly what they wanted without a care in the world."

So another band transpired, this time with John Maher on drums and Steve Diggle bass. Howard later left and Garth joined.

Now the picture is complete and Manchester will have its first punko combo with any modicum of success. The Buzzcocks have just signed a deal with United Artists after shrewdly shopping around and privately releasing an EP 'Spiral Scratch' which sold 10,000 copies. Red, red rosy blood shall varnish future.

Pete talks like he's reading you a bedtime story and is frightened of waking the neighbours. And he sings rather like that as well. Very much the negative narrator.

In fact the Buzzcocks are a negative band. They seem to go out of their way to present this image on stage, like they're being manipulated by an off-stage ventriloquist. Indifference reigns, and it works perfectly. Shy, fiddly, scrachy, clumsy, unsure, pent-up potency, nose-picking charm, cock-sure originality.

Maybe that's what Mancunians are like. "There's certainly more of a close community up here," says Garth. "Everybody's doing their part in the music scene. Anyone who can't play writes. That's very important."

"But we still get more than our fair share of posours," adds Pete. "And the frightening thing is you can't tell

them from the real people. They're the ones who get the punk plaques from the Daily Mirror."

"They throw the beer while you're playing," says Garth.

"They think they've got to adopt a totally different stance by jumping up and down and wearing leather jackets — especially when cameras are around."

Could be it's just boredom the Cocks so dutifully sing about. I can remember when bands vilified an audience that didn't jump up and down. Now they all complain about the beer and spit. Dry nights are no fun.

That doesn't make them the devil's own children like the vicar said on a Manchester TV programme either. Pete happened to be on the panel of a tea-time chat show when this pew pusher laid into punks, saying they needed to let Jesus into their hearts.

"He hadn't done a gig for a long time," recalls Garth.

The vicar said punks were on the road to eternal damnation if they died with safety pins stuck through their ears. "This annoyed me," says Pete. "I thought it was very wrong of the guy to say you can't be religious just because you like a certain type of music. So I said 'I'm a Christian'... and the programme finished."

"So now I'm branded a Christian everywhere I go and honest, I ain't that religious." BARRY CAIN.



BUZZCOCKS: a negative band

IF YOU DON'T TRAVEL FROM NEW YORK TO L.A. WITH PATSY GALLANT YOU'LL ONLY HAVE YOURSELF TO BLAME.



FROM NEW YORK TO L.A. THE NEW HIT SINGLE FROM PATSY GALLANT FROM MEME



The comic world of the sweatfret kids. As told by BARRY CAIN in...

Boys' Own

OH!

All you riff-raffers looking for a pound note by scraping out the dirt in the cracks between the pavements with your manicured fingernails.

All you half rags actually believing your own wasteland sermons, smothered by your own doctrine, creating your own little sweatshop world.

You belong in that Sargasso Sea of makeshift, meaningless bands 'cos you've got nothing we want. All right?

When the floods came the polystyrene ark could take only five bands - Pistols, Clash, Damned, Jam and Stranglers. The rest drowned. Now the rain's getting heavy again and the boat is back. Four more to tackle the waves. Jump in Sham 88, XTC, Buzzcocks and The Boys. The rest can go take a shower.

The Boys' Own World. Like the magazine, not too many pretty pictures. Chunks of words, enough to cause heartburn. The paper was made redundant when The Victor is Alf Tupper (the hero of this story) and Co hit the stalls. Machine-gun pix splattered across the pages.

But The Boys are soon gonna make that word-picture transition. Just the small question of a coherent record deal to be sorted our first. More of that later.

Anyway the band are holed up in this Transit in the middle of Amsterdam looking for a circus tent. So far they've been stripped by the customs men of Sheerness who found nasty things but nothing they could nick them for and been responsible for inciting a riot on the flying Dutchman ferry coming over.

Skint

"We played in Holland only last week. We'd never have come back but we needed the money," says pianist Casino Steel, a Norwegian who fled his homeland when he was called up.

Three of the band also lost their dough on the ferry gaming table. And when you're on only 20 quid a week that's bad news.

"If you don't arrive skint in Holland you're a poof. If you don't play the card table you're a poof. There are at least two poofs in The Boys so what the hell." Difficult to see if Honest John Plain's minces are laughing behind his ever-present shades.

Jack Black, drummer straight out of the Scabbers' stumbling sycophant school, makes a rare speech: "The Boys challenge any band to a game of five-a-side football, cards, pool, pinball, you name it. But in the rare event we lose can we pay you back on Friday?" Breathless, he's quiet for the remainder of the journey.

The van pulls up outside a huge marquee erected in the middle of a park. Inside: birds in extremes. Jeans you need shoe-horns to slide into, or evening dresses! The goers look like bank employees on a hot day.

They ooze money. Where else could you find someone dropping grass all over the floor while he's rolling a joint?

This circus tent sure don't need no sideshow with a bunch like this. And then The Boys saunter on.

Now, in case you ain't sussed, The Boys are one of those rare bands with any real talent doing the springboard-gig rounds. Their songs have the kind of terse stability a psychoanalyst would have organs over and they're delivered in an effervescent yet face-

flannelling way. An attractive combination with definite potential, yes?

Their first single 'I Don't Care' did a midnight stroll last April and was little more than an exercise in sign here and release this' crass ignorance.

But the follow-up 'First Time' is a classic. Classics however have the big business chainsaw technique.

Back to the gig.

Kid Reid, a chemistry degree down the shoot, stands up front swamped by his bass. Looks like he's taking the night off from 'O' level study and at first he seems as out of place as the hairless knee poking through his black leather jekylls. Until he opens his mouth that is. The Kid kids no more.

He's flanked by the chewing stagnancy of Honest John on rhythm and solo fasher Matt Dangerfield on lead. Casino is slightly lost side-stage and Jack's doing what Jack does best at the back.

'Sick On You' leads off. It's also the opener on the new album. In fact openers don't come any better. That segues into 'I Call Your Name' and

you realise that Lennon, intolerably indolent at the time, never pumped the song with enough self-indulgent teen-pain like these do.

The Boys don't hesitate to admit their influences but they don't rely on them either. Thus an undeniable stamp on each number. Dangerfield and Steel have a penchant for writing tongue-in-cheek pubescent pop songs. Hence 'Living In The City', 'Cop Cars', 'Tenement Kids', and 'Kiss Like A Nun'.

The Dutch kids snort every number which makes them dance, nah pogo. Not your maladjusted kind. Orderly hokey cokey (plenty of that) circles. "You do the hokey cokey and jump up and down, That's what it's all about." No way do they know what it's all about but the sweatfret kids get to their soles.

'First Time' is played twice. Magic. Dee Dee Ramone rang the band from the States and said the record was never off his turntable. It epitomises just about every torment a soaking wet puppy love mind has ever flip-flopped over. "I met her last Friday at the local dance, She looked across the room I caught her

glance, We started dancing and before you know I took her to my place where we were alone..."

Another Beatles run-out in the encore 'Boys' and back to the Transit.

Noctivagant enlightenment in the red light district. It came in handy for Casino earlier in the day and he thinks he's in love. John weighs up the advantages of black women over white but declines a pearly pink smile from the negligee-pusher in the shop window.

John wrote 'First Time' and it seems inconceivable it was his virgin stab. His second is another gem 'US1'. "I hate everybody in this band," he says with the merest hint of a sardonic smile flickering on his lips. "I'm just waiting to make my mark, for people to recognise just how talented I am. In fact if any band is looking for a rhythm guitarist I can be contacted at 27 Castelain Road, Malda Vale, London W8."

The next day finds the band back in the van on the way to Gronigen for their third Dutch gig.

So why ain't 'First Time' the biggest punken hit of the year? I mean, wouldn't it be great if everything went like Rock Around The Clock work. Did you see it the other week? A band playing NOO music spotted by a receding straight with a "You drive the strawberries wild" line in bird chat.

"You kids will go far," he tells Bill Haley who looks like his dad anyway. Barring one or two laconic love complications, The Comets' rise to stardom takes about as long as Haley to lacquer his kiss curl.

Yeah, great if it was like that. But it ain't.

Wrecked

Manager Ken Mewis, who's just been told by a stoned Dutchman he looks wrecked enough to be a manager, explains what happened. "We signed with NEMS after they saw us play at Dingwalls. It was a cheap contract - a grand in fact - and the band used all the money on new equipment.

"NEMS have a distribution deal with RCA which has run into one or two problems. Result - 'First Time' has suffered.

"The song is far and away the biggest thing NEMS have had for a long time and they should have put everything behind it," interrupts Reid. "Now RCA ain't pressing many copies because they're too busy making Elvis records."

"NEMS never got us many gigs. We got taken in by them 'cos they bought us drinks at Dingwalls," says a bitter Mewis. "When we go to them for money there's always somebody who's on holiday.

"And all we've got to show for it is a single that went in at 84 with a bullet."

"The publicity campaign for the record lasted just one week," protests Black and Dangerfield brings the subject to a close: "The more you get to know the record business the more you realise it stinks."

Meanwhile roadie Alan Anger watches the flat, superficial Dutch landscape go cruising by. Water-fingers poking the coast. An all-embracing wetness pervades. Even the Dutch sun is damp. Alan decides he fancies a dip. "The best place will be where the most fish are. Fish know about water."

The band crease up. Pause. Honest John talks about Alf Tupper. You must remember him. He was the guy in The Victor who never let a goal in, bowled out an entire cricket side in 10 balls and never lost a mile

race - even though he used to arrive after it had started.

"He was always frowned on by the other goers, all called Cecil. But he was out in the end."

John's convinced every comic book hero since Tupper is really him in disguise. "He was just too good to fade away. Anyone who trains on fish and chips is OK by me." The Tupper psychology really got to the Leeds-born guitarist that night. He ploughed into cod and chips twice.

Here's your chance to explain to all those RECORD MIRROR readers out there why The Boys ricky-tick-tick. Don't blow your credibility.

Jack: "We write really good pop songs. Any band could use our songs and get away with it. I don't wanna be a flash drummer, the best ones are the simple ones."

Progress

Kid: "We just write about what happens to us. Nobody has seen the half of us yet 'cos we're only just feeling our muscles. We've already got enough material for another album and musically it will be totally different from this one. We don't care about what's punk - we care about what's us."

Casino: "Our main aim is to have fun. We don't intend to be political and we ain't stuck in one musical vein. We don't struggle to progress. It all happens naturally. And we certainly don't consciously strive for an identity."

Matt: "Sooner or later we're gonna be big. We're more adventurous than most other bands mainly because we're not limited to just one writer. Our only problem now is we have completely lost confidence in our record company and that's frustrating. We are a sporting band."

John: "We're just five unprofessional kids who are getting more professional all the time."

Nearly all the new bands keep recycling the same spew spiel. A definite nick for causing malicious wounding to the brain.

The Boys seem to have a little cognizance of that fact. They don't mercilessly punish listeners with all the 'world is in the palm of our hands' gush. As straight as the bottoms of their strides, as this Honest John quote typifies: "I'm sick and tired of waking up in the mornings with birds who've got safety pins in their noses."

Inane

In Gronigen they again slaughtered the audience with a guilt-edged set that sent two pigskin minds crazy splintering chairs across the stage.

One criticism: Kid's inane intros to each number. Certainly unnecessary, very embarrassing and totally out of keeping with the band's personality. Kid is an intense little guy obviously concerned about his character-building exercises. "I'm homesick," he intimated to Mewis after the gig. No matter. Energy and talent are two attributes already under his belt.

During the long wait for the encore Jack nosedived into the ultra-heavy Dutchmen who wore on the edge of berserkeramas. Super-hero Jack Black then retreated to the dressing room for a swift beer.

So, that's The Boys' world of chips, ice cream cones, chocolate bars, meat pies and devastating gigs. Just buy their album, it's a killer.

And I'll tell you something, if Alf Tupper had ever recorded an album it would have sounded like theirs.



THE BOYS: pass the chips lads

JAM'S FEAST IN THE CITY!

THE JAM
Nashville, London

CAST OUT the tables and kick away the chairs! Frantically pogo to the blistering beat of the working wonders! Roll up and see the release of energy that starved leonards can't match!

The Jam haven't played live for two months and they're not exactly prone to easing themselves back into action. Take a set with the best of the old numbers - bye bye 'Batman' by the way - and a load of new stuff, spit it out with ferocious power and watch, or rather help, the ceiling lift off.

Considering how well the Jam coped with their Hammersmith Odeon concert it was a treat to have the action - reaction back in The Nashville: Paul Weller stabbing his guitar over the heads of the front row; Bruce Foxton threatening to leap into the audience, and the sweat, the sound and the fury blasting everything in its path.

The built - to - last trio were never slouches and this set seemed even faster than their careering norm. 'Change My Address' to start, the brand new 'Standards' and 'Time For Truth', then 'Modern World', the ever - better treatment of 'So Sad About Us' and 'Bricks And Mortar'.

Rock and roll in high energy, shirt - drenching, two - minute slices. Enough for a feast indeed. And Larry Williams' 'Slow Down' for an encore...

Their young idea 'In The City'. By The Jam! This was one powerful production. Play it again. JOHN SHEARLAW

BIG YOUTH, DENNIS BROWN
The Rainbaw

backyards performing for a tragically empty Rainbaw on Friday night. Maybe it was the astronomical ticket prices; perhaps fear of a cultural clash kept some folks away, or maybe everyone just doesn't

Roadshows



THE JAM: powerful production

realise how good both Dennis Brown and Big Youth are. Good they are, especially as they were backed by some of the hottest musicians ever to come out of Jamaica.

The Professionals played behind Dennis Brown and with such a band Dennis could in no way fall. His performance was excellent even though audience response was curiously unenthusiastic.

With his white suit and semi - processed hair he comes across as a soul performer more than the more natural Rasta

inclinations of Big Youth. His songs though are a mixture of messages about love, as is 'Funny Feelings', and his faith like 'Wolf And Leopard' and 'Whip Them Jah' which had the audience on its feet for a brief period of enthusiasm.

I expected Big Youth to seize the show by the scruff of his neck and really stir the crowd. But he seemed content to rely on his great material rather than to risk any spontaneous wordplay.

The Youth's best number was 'Jim Squeechy' in which he intoned

immortal lines like 'John Coltrane died in vain of a love supreme', and 'You split in the sky and it fall in your eye.'

But he wasn't really on top form. He opted for covers of popular tunes like 'What's Goin' On', 'Hit The Road Jack' and even 'Old Man River' on which he sang with a voice that wasn't going to give Bob Marley any sleepless nights although it was endearing.

With a louder sound system and a packed crowd this could have been a triumphant night. GEOFF TRAVIS

A SNORE IS BORN...

KRIS KRISTOFFERSON AND RITA COOLIDGE
New York

WITH HIS 'A Star Is Born' success and Rita's big US single 'Higher And Higher', this current joint tour represents the commercial peak for 1977's most envied glam - our couple. Still, little of the media enthusiasm seems to have rubbed off on Kris and Rita.

The over - generous evening opened with Kris's solo set, highlighted by his bare chest - obviously what the menopausal housewives who dominated the audience had come to see - overshadowing his tales of drunks, bandits and fashionable isolation, most of which he delivered with all the enthusiasm of a dead fruitbat.

Rita's set which followed was equally thrilling, as she awarded her songs a sterility I thought only neo - Nazis like Kraftwerk were capable of.

Rita's physical presence was also frigid as though she'd just been given an enema and the slightest move would make her dirty her pants in front of the whole roaring crowd.

Ms Coolidge possesses a fine deep - throat voice, one which proved a powerful instrument in her early post - Cocker days. Yet since her hook - up with Kris her R and B funk has faltered under his laid - back influence.

When Rita joined Kris at the show's close, though, things got a bit more lively. But mostly it was an evening in which gossip about the couple's movie - star lifestyle caused more commotion than the music itself. JIM FARRER

LONDON
Greyhound, Croydon
IT'S HAPPENED here too. Yet another disco - pub territory has been encroached upon by new wave.

Inside the hall it's humid hot. Bodies sprawled around the perimeter of the hall gathering strength, quietly waiting to be reactivated by the next band.

London do that and more. A high energy band this. Powerful, loud and raw. Unfortunately due to faulty monitors the vocals are indistinguishable for the majority of numbers.

But the kids don't care. The music is enough for them. They leap, jump and fall on each other like pneumatic drills out of control. The band gets hotter, each number a sound frenzy. Still the kids don't tire. By the end of the set they're up there with the band and they still manage to play on.

They're not that original or unique. They know that.

They're into the music 100 per cent. And that's what counts. London's burning. MARY ANN ELLIS

OY! ALL YOU DOWN AND OUTS!

THE

Record Mirror

'SQUEALS ON WHEELS'
DYNAMIC DUO EPs
START NEXT WEEK

FREE FOR YOU!

TWO LONG-PLAYING EPs
WITH EIGHT GREAT BANDS

FREE FOR ALL RECORD MIRROR READERS
ORDER RECORD MIRROR NOW!

STATE
DELEGATION
ROKOTTO
CAMOUFLAGE
KATIE KISSOON

VIRGIN
XTC
MOTORS
U ROY
ROOGALATOR



BOOMTOWN RATS: new Irish heroes



999: urgent new wave wonders



ROKOTTO: country's brightest new disco outfit

SQUEALS ON WHEELS IS GO!

STARTING SOON!

ROKOTTO

Date	Venue
15 October	Royalty, London
20 October	Gullivers, London
21 October	Cat's Cradle, Retford
2 November	Hamilton's, Birkenhead
11 November	Chequers, Barnstable
12 November	400 Club, Torquay
14 November	Madisons, Middlesbrough
18 November	Cromwells, Norwich

STARTING NEXT WEEK!

BOOMTOWN RATS

Date	Venue
2 October	Roundhouse, London
6 October	Civic Centre, Wolverhampton
17 October	Leeds Poly, Leeds
22 October	Sheffield University, Sheffield
27 October	University Hall, Wakefield
29 October	Kings Hall, Derby
5 November	Top Rank, Birmingham

STARTING NEXT WEEK!

999

Date	Venue
22 September	The Rafter's, Manchester
29 September	The Affair, Swindon
8 October	The Casino, Wigan
9 October	Maxims, Barrow

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Roadshows Water-pogo at the palace . . .



SOUTHSIDE JOHNNY: the real winner

CRYSTAL PALACE GARDEN PARTY

London
WELL CERTAINLY, there's no doubt about it and Louise agrees with me, we had a great day out at Crystal Palace on Saturday at the Garden Party thingy.

We weren't going to go at first. Well, I mean, it couldn't have been as good as Eric Clapton last year, but we were listening to the radio in the morning and the weather wasn't that bad so we just thought we could give it a whirl and see Santana again.

Point is, I've always liked that record of theirs I bought a few years ago and there's that Costello chap that keeps cropping up in the papers and it didn't seem that expensive at the time - I mean it's not like sitting in the mud for days on end like that other place we saw on telly.

We shoved a few bottles of plonk into the old motor and got a nice little place by the tree near where we sat last year.

Do you remember old Tony? I'm sure you met him once. Well anyway he's some sort of writer now and he was there, had a long chat with him actually and he was blinding on about some Southside Johnny or other and anyway even if he was a bit serious he seemed jolly interested in me but we lost him at the end because I thought we'd better leave before the last encore to avoid the traffic. But it seemed good when we left and Louise said to me . . . never mind, Tony left some notes behind for us.

CRAWLER: fresh from heating the streets, arrive on stage just five minutes after noon and belt out some blues-based heavy rock to regale the puntual picnickers. They're fine for a little while, then they lose their gloss.

BRAND X appear with some highly pertinent jazz - rock, carried along by

Phil Collins' drumming. They overcome a few sound problems and meander around the fringes of avant garde.

There's loads of people here and plenty of bogs too.

A bit later, jet-setting Southside Johnny and the very magnificent Asbury Jukes purr through some sassy R and B while their brass and class come through a bit thin in the open air they're a bunch of fun.

They mix a neat selection of old and new with 'I Don't Want to Come Home', 'The Fever' and 'It Ain't The Man (It's The Motion)'. John Ryan chucks his mike stand in the lake and they play 'We're Having A Party'.

A bit more later, Elvis Costello stalks the stage in his horn rims, angrily and effectively. The Attractions are a superb foil for Mr Costello's modern ire.

He's fave for a few water-pogoers, one of whom retrieves the mike stand and takes it into the audience.

A lot of the audience remain bemused but Costello's biting urgency is almost ready for large concerts and his songs are excellent.

A lot later, once again the lake is full of bodies, shivering and oozing green slime, as Santana embark on a 90-minute search for the cosmos in SE24.

Maybe they find it but it's hard to tell as Carlos endlessly explores his fretboard to the accompaniment of congas, keyboards, drums, maracas and the muted whoops of an ecstatic audience.

They play 'Let The Children Play', 'Dance Sister Dance', 'Evil Ways' and loads more. Unity is attained, I think. The encore is thunderous as cosmicity rules. It sounds even better half a mile away.

That night Southside Johnny won - Britain needs to see him again soon.

Now who in Heaven's name is going to play Crystal Palace next year? **JOHN SHEARLAW**



SANTANA: search for the cosmos

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EMERGENCY! 999 too late

999 Marquee, London

999 ARE amassing quite a following in the south and fans turned up in bulk to welcome their heroes, filling the Hole, commonly known as the Marquee, to capacity.

Support group The Tools deserved much better than they got - no, I don't mean the customary showers of spit, beer and glasses. The majority of the mob couldn't have cared less if they were playing 'Humpty Dumpty' as long as the sounds came fast and furious.

The music was instant, lyrics incomprehensible - perhaps they WERE singing Humpty Dumpty - but, dare I say it, each song had a basic hook and what's more a distinguishable tune throughout.

However, this went over the heads of most of the audience who were too busy either pogoing or ducking airborne plastic beer glasses to notice the Tools were any different from the usual thump-alump support groups.

During the long interval many found amusement in using roadies for target practice or by seeing who could spit the farthest. So when 999 took the stage it resembled a stinking ice-ink.

They opened with 'Nasty Nasty' and rehashed it 10 times for the remainder of the set. The only break, so to speak, came when they performed their single 'I'm Alive', which worked even better than on record, although the few non-punks present missed

it as they began to file out during the fourth song. 999 treated the fans to an encore comprised of 'I'm Alive' and 'Nasty Nasty' in its original form before sliding off the stage for good.

Youth, enthusiasm and energy are on their side but they're eight months too late to be pioneers of new wave and lack originality to become an astounding success.

KELLY PIKE

AMAZORBLADES Swan, Hammersmith, London

THE AMAZORBLADES is a name well known to anyone who regularly scans the gig guides. Every week they bravely trek around the dingier clubs playing to anyone who cares to listen.

Saturday seemed to be a typical night at the Swan in Hammersmith, filled with the local Irish contingent exchanging anecdotes over their country's most famous export. They were seemingly unaware that a few open-minded rock fans were watching the Blades perform a warm-hearted set on the wooden box which passes as a stage.

It's good to know there are still bands like this around who can successfully combine rock, folk and jazz played with the all-important touch of lunacy.

Bassist Ray Cooper is the representative of rock with his almost punk-like dances.

Benno Mandelson contributes danceable folk rhythms with his fiddle and mandolin while

Robin Watson shows great versatility changing from sax to flute to clarinet in the jazzy 'She Knows'.

Front man Rob Keyloch is the resident lunatic with his stares and twitches but at all times controlled singing. What could easily become a chaotic noise is turned into a light and adventurous sound by the solid drumming of Steve Harris.

Though some of the material is instantly forgettable the single 'Mess Around', out soon on Chiswick, clearly illustrates the band's songwriting potential.

That's it then. The Amazorblades are not potential superstars but they're well worth an evening away from your tedious TV. **PHILIP HALL**

HEART New York

WITH ALL the records they've been selling in America over the past year - over four million to be exact - you woulda thought Heart's first New York performance would have caused cardiac arrest in their multitude of fans.

But it was a very laid-back (ie somnolent) crowd that greeted Heart's equally snooze-inducing set, broken only by the excitement of their three US singles, foolishly clumped together at the end.

Filling out the rest of the show were yawn-along ballads cluttered with crafty, subliminal allusions to Zeppelin, Tull and Renaissance plus a

couple bland-out "heavy" toons in which lead screamer Ann 'I wish I were Robert Plant' Wilson tried her damndest to sound foxy, coming off more like a horny nun. Actually one big "return on investment" feature of Heart is their drool-evoking looks, beefed up here by skimpy, medieval duds.

In a ballsy move the group offered Led Zep's 'Rock 'N' Roll' for the encore - strange since only a year ago this band was nothing more than a local Zeppelin cover group in Seattle. Still, that number got the biggest reaction of the night and I suppose it only proves how far a group can go on their allusions to another band's creativity. **JIM FARBER**

THE DICTATORS New York

EVER SINCE Hitler and Mussolini it hasn't been easy being a dictator. Just ask this Bronx Street gang turned rock band who emulate those lovable fascists, playing what they term "master race rock". The band's first disc, 'The Dictators Go Girl Crazy' sold next to zilch and their latest, 'Manifest Destiny', isn't doing much better.

To try to remedy this the band's new record company set up a 3,500 seat headlining NY date, offering the seats at cheap prices just to fill the place. From the look of the freaked-out crowd, though - safety pins were everywhere - it seemed only the old-time Dictators or punk fans turned out anyway.

Still, the band played with such commitment, it seemed they were trying to win over newcomers. The group's demonic, ultra-tight riffing resembles early Blue Oyster Cult, replete with rape-yer-mother guitar

chords and witty, absurd lyrics. Six-stringer Ross The Boss, is exciting and excels in the faster-is-better school of guitar mania. So too is Mark Mendoza who plays bass with his fist.

The music is hardly punk and actually quite commercial. But with songtitles like 'Science Gone Too Far' there's plenty for post-intellectual absurdists - rock critics - to latch on to.

Perhaps if the record company gets behind the band all across the country as they have in NY the Dictators may one day rule a more profitable part of the rock 'n' roll world. - **JIM FARBER**

GENERATION X Barbarella's, Birmingham

IF RUMOURS are anything to go by Chrysalis Records are spending considerable sums of money to launch Generation X. Judging by the band's set at Barbarella's last Friday the money looks like being well spent.

Generation X are typical of the punk rock - new wave genre in that their music is fast, loud and uncompromising; you have to tap your feet and involve yourself 'cos the sound is positively contagious.

They also have most faults of the new wave bands - a total lack of variety - so that all 13 numbers in their 35-minute set were the same pace and style, and minimal commitment to subtlety or imagination.

Their main strengths are drummer Mark Laff and guitarist Bob Andrews, while bassist Tony James shows competence but is too often submerged by the overall sound and vocalist Billy Idol finds great difficulty singing in tune.

NIALL CULLEY



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Upfront

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

Wednesday

SEPT 14
LONDON, Castle, Trotting Club
LONDON, Dingwalls, Camden Lock (01-287 4987), Northern Rhythm & Blues Ensemble
LONDON, Gosmont, Kilburn (01-234 8881), The Crickets
LONDON, Hope & Anchor, Highbury (01-289 4519), 999
LONDON, 100 Club, Oxford Street (01-226 9933), Ken Colvers All Star Jazz Men
LONDON, Marquee, Wardour Street (01-487 8608), Boomtown Rats
LONDON, Music Machine, Camden (01-287 0428), Buster Crabbe / Shabby Tiger
LONDON, Phoenix, Cavendish Square (01-629 1700), Dick Morrissey Sextet
LONDON, Pindar of Wakefield, Peaks Inn Road (01-287 1755), Grays Orange
LONDON, Queen Elizabeth, Chingford, Jerry The Ferret
LONDON, Red Cow, Hammersmith (01-748 5720), Lockers
LONDON, Rochester Castle, Stoke Newington High Street, The Stukas
LONDON, Rock Garden, Covent Garden (01-240 3961), Darts / Amasorb-lades
LONDON, Royal Court Theatre (01-730 5174), Alberto Y Lost Tríos Paranoias
LONDON, Roxy, Saturday Theatre Club (01-286 8811), Fiver / Little Bo Bitch
LONDON, Stapleton, Horsesey (01-272 2108), Sore Throat
LONDON, Swan, Hammersmith (01-748 1043), Buster James Band
LONDON, Upstairs At Ronnie's, Frith Street (01-439 0747), J. J. Jameson
LONDON, Windsor Castle, Harrow Road (01-286 8408), Lightning Racers

Thursday

SEPT 15
BARNSELY, Civic Theatre (5128), Mike Harding
BARROW IN FURNESS, Maxima (21134), Jenny Haas's Lion
BEDFORD, Nite Spot, Spiders
BIRKENHEAD, Mr Digby's, Thomas Street (051-647 5229), American Train
BIRMINGHAM, Barbarellas (021-643 6951), Slaughter & The Dogs / The Rags
BIRMINGHAM, Snobs, Jenny Darren
BRADFORD, Princeville (7404), Bastille
BRISTOL, The Green, Durham Down, Red Hot
CASTLEFORD, Civic Hall (3551), Sneakers
COVENTRY, Robin Hood Club, Watch Close, Crazy Cavan & The Rhythm Rockers / The Crushers
DONCASTER, First Aid (0352 21915), Stereo Grass
FALKIRK, Maniqui, Count Bishops
GLASGOW, Apollo (041-332 665), Peter Gabriel
HIGH WYCOMBE, Naga Head (21756), Pete Browns Back To The Front
LEEDS, Polytechnic (190171), 999
LEICESTER, Biublows, Sneaks & The Sneashes
LIVERPOOL, Empire (709 1555), Don Williams
LIVERPOOL, Moorstone, St Johns Precinct (051-709 5886), Montana
LONDON, Dingwalls, Camden Lock (01-267 4987), Barbarellas
LONDON, Hope & Anchor, Highbury (01-289 4510), Buster Crabbe

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SEPTEMBER 1977

12 Tue	Dead Fingers	Free
13 Wed	The	Free
14 Thu	Downstairs	50p
15 Fri	Sect	50p
16 Sat	American Train	20p
17 Sun	Urchin	Free
18 Mon	The Waves	Free
19 Tue	Bret Marvin & The Strangers	25p

We will be giving away free singles to the first 29 customers on Fri 16 to Sat 17

LONDON, 100 Club, Oxford Street (01-226 9933), Ken Colvers All Star Jazz Men
LONDON, Kensington, Russell Gardens (01-262 3245), The Stukas
LONDON, Marquee, Wardour Street (01-487 8608), No Dice / Sea Picking
LONDON, Music Machine, Camden (01-287 0428), Cado Belle / Adrian Styles Band
LONDON, Nashville, Kensington (01-603 6071), Ty & Gang
LONDON, Red Cow, Hammersmith (01-748 5720), XTC
LONDON, Rochester Castle, Stoke Newington (01-240 3188), Dead Fingers / Talk
LONDON, Rock Garden, Covent Garden (01-240 3961), Darts / Amasorb-lades
LONDON, Royal Court Theatre (01-730 5174), Alberto Y Lost Tríos Paranoias
LONDON, Roxy, Saturday Theatre Club (01-286 8811), Fiver / Little Bo Bitch
LONDON, Stapleton, Horsesey (01-272 2108), Sore Throat
LONDON, Swan, Hammersmith (01-748 1043), Buster James Band
LONDON, Upstairs At Ronnie's, Frith Street (01-439 0747), J. J. Jameson
LONDON, Windsor Castle, Harrow Road (01-286 8408), Lightning Racers

Friday

SEPT 16
BARNSELY, Civic Theatre (5128), Sneakers
BASILDON, Double Six (20140), Grand Hotel
BEDFORD, Nite Spot, Emburyment, Ultra Vox
BIRMINGHAM, Barbarellas (043-9413), Jenny Haas's Lion
BIRMINGHAM, Hippodrome (021-622 2576), Elkie Brooks
BIRMINGHAM, Odeon (021-643 8101), Jonathan Richman & The Modern Lovers
BLACKBURN, Regent Hotel (50839), Idle Jack
BOURNEMOUTH, Stephens Hall (760687), George Hatcher Band / Rusty Blade
BRACKNELL, Arts Centre (27272), Errol Dixon
BRISTOL, New Exhibition Centre (292186), Big Youth
BURNLEY, Bankhall, Spitz
CARDIFF, Top Rank (28538), Heavy Metal Kids
CARLISLE, Melody Club, The Rip
CHARNOCK RICHARD, Park Hall Leisure Centre (462990), Fresh Aire
CORK, Stardust Club, Flying Acres
DISS, School Inn, The Crabs
DONCASTER, First Aid (21918), Stereo Graffiti
FARNSWORTH, Veterans' Club, Crazy Cavan & The Rhythm Rockers
GLASGOW, Apollo (041-332 6065), Small Faces / Blue
ILKLEY, Ilkley College, Bastille
KIDDERMINSTER, Stone Manor Club, Jenny Darren
LEIGHTON BUZZARD, Boursard Hall (71202), Chris France Benefit Band
LIVERPOOL, Empire (051-709 1555), Sutherland Brothers + Quiver
LIVERPOOL, Eric's (031-236 7881), The Adverts / The Rage
LLANDRINDOD WELLS, Grand Pavilion, Shakin Stevens XTC
LONDON, Dingwalls, Camden Lock (01-267 4987), Rokotto / The Blimps
LONDON, Duke of Lancaster, New Barnet (01-449 0465), Pecko Orange

LONDON, 100 Club, Oxford Street (01-226 9933), Dudu Fukwana / Zita / Terry Quay / Moon Spirit
LONDON, Marquee, Wardour Street (01-487 8608), Fabulous Foodies
LONDON, Music Machine, Camden (01-287 0428), Nutz / Sidesinder
LONDON, Nashville, Kensington (01-603 6071), Flammant Airline
LONDON, Red Cow, Hammersmith (01-748 5720), Warsaw Paki
LONDON, Rochester Castle, Stoke Newington (01-240 3188), Downliners Sect
LONDON, Rock Garden, Covent Garden (01-240 3961), Darts / Amasorb-lades
LONDON, Royal Court Theatre (01-730 5174), Alberto Y Lost Tríos Paranoias
LONDON, Roxy, Saturday Theatre Club (01-286 8811), Fiver / Little Bo Bitch
LONDON, Stapleton, Horsesey (01-272 2108), Sore Throat
LONDON, Swan, Hammersmith (01-748 1043), Buster James Band
LONDON, Upstairs At Ronnie's, Frith Street (01-439 0747), J. J. Jameson
LONDON, Windsor Castle, Harrow Road (01-286 8408), Lightning Racers

Saturday

SEPT 17
BIRMINGHAM, Crossways, Stage Fright
BIRMINGHAM, Odeon (021-643 8202), Sutherland Brothers + Quiver
BLACKBURN, Regent Hotel, Idle Jack
BOLSOVER, Bluebell Inn, High Street, American Train
BOURNEMOUTH, Pavilion (28404), Don Williams
SWINDON, Brunel Rooms (11314), Boomtown Rats
THATCHAM, Hamiltons (62096), Arbre
ULVERTON, Penny Farthing Club, Limglight
WEST RUNTON, Pavilion (292), Sam Apple Pie / No Dice
WOLVERHAMPTON, Lafayette (26258), Generation X
YORK, Oval Ball Club, Haxby Road, The Crusiers

Sunday

SEPT 18
BIRMINGHAM, Crossways, Stage Fright
BIRMINGHAM, Odeon (021-643 8202), Sutherland Brothers + Quiver
BLACKBURN, Regent Hotel, Idle Jack
BOLSOVER, Bluebell Inn, High Street, American Train
BOURNEMOUTH, Pavilion (28404), Don Williams
SWINDON, Brunel Rooms (11314), Boomtown Rats
THATCHAM, Hamiltons (62096), Arbre
ULVERTON, Penny Farthing Club, Limglight
WEST RUNTON, Pavilion (292), Sam Apple Pie / No Dice
WOLVERHAMPTON, Lafayette (26258), Generation X
YORK, Oval Ball Club, Haxby Road, The Crusiers

CHELMSFORD, Chancelor Hall (55648), The Adverts / Crabs
CHELMSFORD, City Tavern, Fabulous Foodies
CROYDON, Fairfield Hall (01-88-2291), Elkie Brooks
CROYDON, Greyhound, 999
EDINBURGH, Glenburn Hotel, Currie, Ros
GLASGOW, Apollo (041-332 665), Hawkwind
LEEDS, Florde Green Hotel (423470), Jenny Haas's Lion
LEEDS, Grand Theatre (40971), Small Faces / Blue
LIMERICK, Glenworth Hotel, Flying Aces
LONDON, Hammersmith Odeon (01-748 4081), Jonathan Richman & The Modern Lovers
LONDON, Hope & Anchor, Islington (01-359 4510), Tyla Gang
LONDON, Red Cow, Hammersmith (01-748 5720), X Ray Specs
LONDON, Rock Garden, Covent Garden (01-240 3961), Darts / Amasorb-lades
LONDON, Royal Court Theatre, Sloane Street (01-730 5174), Alberto Y Lost Tríos Paranoias
MADSTONE, Mitre Hotel (58058), After The Fire
MANCHESTER, Apollo (081-273 1112), Sutherland Brothers, Quiver / City Boy
MANCHESTER, Electric Circus (205 9411), Ultravox / Dead Fingers Talk
MIDDLETON, Civic Hall (45986), Boomtown Rats
NEWCASTLE, City Hall (20007), Small Faces / Blue
NORWICH, Peoples Club, Westlegate, Geno Wash-ington
SHEFFIELD, City Hall (25704), Peter Gabriel
SHEFFIELD, Baileys (24519), Ono
ST AGNES, Talk of the West, Marmalade
STOKE, Baileys (25988), JALN Band

Monday

SEPT 19
BRIGHTON, Buccaneer Club (66068), London / Velthuis
BRIGHTON, Dome (662127), Peter Gabriel
BRIGHTON, Top Rank (23596), Elvis (Tribute)
BRISTOL, Colston Hall (231788), Caravan / Nova
CHESTER, Quaintways (27143), Strife
COVENTRY, Mr George's, The Precinct (27539), Seedless Rockers
DONCASTER, Outlook, Trafford Way (84545), Boomtown Rats
EDINBURGH, Usher Hall (051-229 7607), Hawkwind
FOLKESTONE, Leaciffie Hall (53193), Dubliners
Huddersfield, The Mint-strel, The Sneakers
LONDON, Nashville, Kensington (01-603 6071), Radiator
LONDON, Marquee, Wardour Street (01-487 8608), George Hatcher Band / Jerry Floyd
LONDON, Music Machine, Camden (01-378 0428), Bees Make Honey
LONDON, Nashville, Kensington (01-603 6071), Radiators
LONDON, Rochester Castle, Stoke Newington (01-240 3188), Maniacs
LONDON, Royal Court Theatre, Sloane Street (01-730 5174), Alberto Y Lost Tríos Paranoias
LONDON, Ty The Farm-house, South Harrow, Amasorb-lades
LONDON, Windsor Castle, Harrow Road (01-286 8408), J. J. Jameson
MANCHESTER, Electric Circus (081-205 9411), Circus / Skrewdriver
NOTTINGHAM, Grey Topper, Jacksdales (Lea-brooks 3232), London / Victims
PLYMOUTH, Fiesta (26721), Generation X
REDCAR, Coatham Bowl (3236), Boomtown Rats
STOKE ON TRENT, Tren-tham Gardens (24641), Peter Gabriel

Tuesday


SEPT 20
BELFAST, City Hall (3020), Don Williams
BIRMINGHAM, Barbarellas (021-643 9413), Adverts
BIRMINGHAM, Odeon (021-643 8101), Caravan / Nova
BRISTOL, Colston Hall (231788), Small Faces / Blue
CARDIFF, Top Rank (28538), 999
LONDON, Brocknock, Camden (01-485 3073), Tegulah
LONDON, Dingwalls, Camden Lock (01-267 4987), New Hearts
LONDON, Marquee, Wardour Street (01-487 8608), Generation X
Johnny Curious & The Strangers
LONDON, Music Machine, Camden (01-387 0428), Alpha / Sceneaster
LONDON, Rochester Castle, Stoke Newington (01-240 3188), Waves
LONDON, Rock Garden, Covent Garden (01-240 3961), Advertising
LONDON, Royal Court Theatre, Sloane Street (01-730 5174), Alberto Y Lost Tríos Paranoias
LONDON, Upstairs At Ronnie's, Frith Street (01-439 0747), Room Service
LONDON, Vorlex, Crackers, Wardour Street (01-734 4918), X Ray Specs, Tools / The Crabs / The Losers
MANCHESTER, Palace Theatre (061-238 0184), Elkie Brooks
NEWCASTLE, City Hall (20007), Hawkwind
PENZANCE, Garden (2475), Bert Jansch
PLYMOUTH, Woods (26618), London
SCUNTHORPE, Tiffany's (2845), Boomtown Rats
TRALEE, Brogue Inn, Flying Aces

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Good business at Discotek '77

DISCOTEK '77 - the showcase for members of the British Association of Discotheque Equipment Manufacturers - is at last the first really professional disco exhibition in this country.

Running until 9 pm today (Wednesday) at London's Bloomsbury Centre, Hotel in Coram Street, the show is by all accounts doing good business. Fifty-two stands fill the noise-regulated room and all the leading equipment names are involved.

Even a brief strike by the stand-building contractors did not delay Monday's trade show's opening.

Spectacular pyrotechnic smoke-bomb effects

on the Le Matre stand were in danger of activating the hotel's fire sprinkler system, causing the first day's other excitement, while the big talking point was Roger Squire's lavishly updated Club 2000 installation console - a snip at £2,500.

RCA Records were wittily battling with compere DJ Andy Stanton by using specially made jingles that said "With Andy Stanton who needs talent?" The first day at least was one of relaxed efficiency.

With plenty of star visitors due and other more exciting events planned, things should have hotted up - and I'll report more fully on them next week.

New Spins

DONNA SUMMER: 'I Remember Yesterday' (GTO 107). Happily skittering Dr Buzzard soundalike, flipped by her much demanded old 'Spring Affair' leaper.

ROSE ROYCE: 'Do Your Dance, Pts 1/2' (Whitfield K 17006). 'Car Wash Part Two', culled from their new album and cut in two for 45.

HAMILTON BOHANNON: 'Bohannon Disco Symphony' (Mercury 6187565). Dynamic jittery thumper and a prettily pianistic 'Andrea' double side, both from his great current import album.

WHISPERS: 'Make It With You' (Soul Train FC 0096). Bread's oldie speeds up soulfully for a long 12in. It's like what Tavares could be doing now, but aren't.

MARVIN HAMLISCH: 'Bond '77/The James Bond Theme' (UA UP 50801). Cleverly edited from the soundtrack LP, this great disco up-date is electronic enough for today's tastes.

SMOKEY ROBINSON: 'Theme From Big Time, Pts 1/2' (Motown TMG 1085). Bubbling jaunty chugger, edited and cut in two from the longer LP.

LENNY WILLIAMS: 'Choosing You' LP (ABC ABCL 5232). Exciting fast title track flier's huge in London already, while the terrific happily swinging 'Shoo Doo Fu Ooh' is big too.

ROY AYERS: 'Running Away' (LP 'Lifeline' Polydor 2391292). Bouncily chugging jazz-funk chanter, much requested by funky crowds.

ARCHIE BELL AND THE DRELLS: 'Disco Showdown' (Philadelphia Int PIR 5590). Salsa-style fast rhythm rattler.

INNER CITY EXPRESS: 'Dance And Shake Your Funky Tambourine' (Ebony EYE 1, via RCA). Similar but inferior cover of Universal Robot Band's still unmissed great slow groover. Fast fly a worth checking.

NCCU: 'Super Trick' LP (UA UAS 3012). The full long 'Bull City Party' is a great, synchronised mix out of slave's 'You And Me', while other funky hot ones are 'Washing Machine' and the title track.

ROSETTA STONE: 'Sunshine Of Your Love' (Private Stock PVT 118). Trendy synthetics tart up the Cream oldie and make it mix well between both sides of Giorgio's newie.

HANK CRAWFORD: 'Lucky Soul' (LP 'Trico Rico' Kudu KU 35). Gentle loper with Eric Gale's guitar in Bensonish setting, while the title track's an easy-rolling jazz-funk romper.

SANTANA: 'She's Not There' (CBS 5671). Nice typically Santana treatment of the Zombies' oldie, funky fast 'Zulu' flip.

DANNY MIRROR: 'I Remember Elvis Presley' (Stone SON 2121, via Sonet). Gloriously yukky smoocher!

GRAHAM BONNET: 'Danny' (Ring O 2017106). Classic slow burner intended for Elvis in 'King Creole' but finally sung by Conway Twitty, Cliff Richard, Marty Wilde... and this guy.

CHARLIE BOP TRIO: 'Mr Big Feet' (Capitol CL 15940). Fifties rockabilly bopper.

EVERLY BROTHERS: 'Silent Treatment' (Warner Bros K 17004). Jaunty country rollocker, could go MOR.

Discos

by JAMES HAMILTON

DJ Hotline

CELL BEE 'One Love' (TK) explodes for Steve Young (Edmonton Picketts Lock), Steve Day (Chingford), Jason West (Cambridge), Jon Taylor (Norwich Cromwell), many more... Sailor 'Down By The Docks' (Epic) grabs Dave Royal (Southgate Royalty), Nich Hill (Bodcote), Dave Simmons (Preston New Scamps), Bill Robinson (Iveston New Inn), Craig Dawson (Edinburgh Napier College)...

Baccara 'Yes Sir' (RCA) spreads south to Jim Sykes (Nottingham), Dave Dee (Bebington Copperfields), Steve Lloyd (Bury Port Goodig), many more... Claudia Barry 'Sweet Dynamite' (Mercury) adds Michael Satchell (North Shields Karlson), Mike Lee (New Brighton Senny Farthing), Phil Dodd (Shoreham Light-house)... Regal Dewey 'Love Music' (US Millennium) doo-wops Bob Jones (Chelmsford Deejays), myself and everyone who hears it!... Sphinx 'Judas Iscariot' (Italian Raal) wows Mike Dow (Soho Spats)...

Laurent Vouly 'Rockollection' (French RRA) adds Norman Davies (Dublin Phoenix), Vickie Sue Robinson 'Hold Tight' (US RCA) gets Alan Donald (Rothesay Royal)...

Gino Dentie & Family 'Direct Disco' (US Crystal Clear) medleys Dave 'Dastard Lee' (Merthyr Jubilee) Eddie Henderson 'Say You Will' (Capitol) has John DeSade (Maidstone)... Graham Central Station 'Now Do U-Wanna Dance' (Waner



CEL BEE
LP) funks Greg Wilson (New Brighton Chelsea Reach) Geno Washington 'Boogie Queen' (DJM) gets Stuart Swann (Nantwich Cheshire Cat) Steve Miller 'Jungle Love' (Mercury) rocks Alan Farmer (Penticuk) Matumbi 'After Tonight' (Trojan) reggae Capuchino (Bromley)... Roy Ayers 'Running Way' (Polydor LP) funks Mick Ames (Bedford) Kraftwerk 'Europe Endless' (Capitol LP) freaks Bob Cheek (Lowestoft Hedley House) Brick 'Dust' (US Bang) dunks Leslie Scurr (Consett Bottom's Up), Alan Osborne 'Nice & Slow' (MCA) gets Baby Bob (Bramcote Moor Farm), Johnny King (Bristol Scamps) Jean Carr 'If You

Wanna Go Back' (Phil Int) adds Ray Robinson (Leicester Tiffanys), Funky Al (Bramcote Moor Farm) Mr Walkie Talkie 'Boogie Woogie Baby' (Polydor) pops Jay Jay Sawers (Ayr Plough), Brian Burgess (Thatcham Hamilton) Little River Band 'Help Is On Its Way' (EMI) has Andy Davids (Earley), Phil Black (Barry Butlins) Hodges James & Smith 'Since I Fell For You' (London) has Larry Foster (Hackney), Bob Benton (Exeter University Radio), Thelma Jones 'Salty Tears' (CBS) hits Roger Stanton (Barry Butlins), Life 'Cats Eyes' (Phillips) lights DJ Webster (Sheffield Red Lion) Radio Stars 'Dirty Pictures' (Chiswick) rocks Aubrey Robertson (Telford)

UK Disco Top 50

- ONCE AGAIN here's a continuation of the Disco Top 50 from page two.
- | | | | |
|----|----|---|---------------|
| 21 | 38 | YES SIR I CAN BOOGIE, Baccara | RCA |
| 22 | 10 | YOU GOT WHAT IT TAKES, Showaddywaddy | Arista |
| 23 | 14 | QUIET VILLAGE, Ritchie Family | Polydor |
| 24 | - | WAITING IN VAIN, Bob Marley & The Wailers | CBS |
| 25 | 20 | PIPELINE, Bruce Johnston | Polydor |
| 26 | 21 | I GOT TO SING, JALN Band | Magnet 12in |
| 27 | 26 | THE WARRIOR, Osibisa | Epic 12in |
| 28 | 17 | THE WARRIOR, Osibisa | Epic |
| 29 | 19 | SOUL COAXING, Biddy Orchestra | Chrysalis |
| 30 | - | BLACK BETTY, Ram Jam | Atlantic |
| 31 | - | GIMME DAT BANANA, Black Girls | GTO LP |
| 32 | - | THUNDER IN MY HEART, Leo Sayer | Ensign |
| 33 | 12 | MA BAKER, Boney M | Atlantic LP |
| 34 | 15 | REMEMBER YESTERDAY, Donna Summer | UA |
| 35 | 13 | DANCIN' EASY, Danny Williams | Casablanca |
| 36 | 39 | FREE SPIRIT, Dennis Coffey | Motown |
| 37 | 42 | BITE YOUR GRANNY, Morning Noon & Night | Atlantic |
| 38 | 48 | POST MORTEM, Cameo | Atlantic |
| 39 | 35 | VITAMIN U, Smokey Robinson | Atlantic |
| 40 | 28 | DEVIL'S GUN, C.J. & Co | Epic |
| 41 | 26 | DISCOMANIA, Lovers | Private Stock |
| 42 | - | SILVER LADY, David Soul | Motown LP |
| 43 | - | BRICK HOUSE, Commodores | Intrivis |
| 44 | 36 | I GOT IT, New York Port Authority | Atlantic LP |
| 45 | - | BELEFAST, Boney M | Whitfield LP |
| 46 | - | DO YOUR DANCE, Ross Royce | Phil Int |
| 47 | 33 | IT AIN'T REGGAE, Instant Funk | EMI |
| 48 | 50 | STARDANCE, John Forde | Beserkley |
| 49 | 32 | ROADRUNNER, Jonathan Richman | ABC LP |
| 50 | - | CHOOSING YOU, Lenny Williams | |

- BREAKERS**
- | | | |
|----|--|--------------|
| 1 | YU MA 'GO AWAY LITTLE BOO', Marlena Shaw | CBS |
| 2 | DO ANYTHING YOU WANNA DO, Rods | Island |
| 3 | LOOKIN' AFTER NO 1, Boomtown Rats | Ensign |
| 4 | DO YA WANNA GET FUNKY WITH ME, Peter Brown | TK |
| 5 | GOING BACK TO MY ROOTS, Lamont Dozier | Warner Bros. |
| 6 | GIVE ME SOME SKIN, James Brown | US Polydor |
| 7 | THE MAGIC IS YOU, John Davis & Monster Orchestra | Polydor |
| 8 | I CAN'T STOP THE RAIN, David Ruffin | Motown |
| 9 | FROM HERE TO ETERNITY, Giorgio | Oasis LP |
| 10 | GET YOUR BOOM BOOM, Le Pamplemousse | US Ayl 12in |

Disco Dates

THURSDAY (15) Pink Panther Disco starts a weekly gig at Hoylake YMCA; **FRIDAY (16)** Larry Foster and darts players are at Bethnal Green York Hall, John DeSade funks Bearsted Tudor House; **SATURDAY (17)** Emperor Rosko pulverizes Southgate Royalty; **WEDNESDAY (21)** Mick Ames hits Hereford Castle Hall. Residences include Brian M's Deepwater Disco at Dundee Tech on Monday; Johnny Daylight's 'midweek madness' with new imports at Swindon's Affair, sixties' oldies with Allen Morgan at Canterbury's Coach and Horses; Vic Vornit's punk rock at Birmingham Bull's Head, Wednesday.

SMOKEY ROBINSON

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BIG TIME

DJ Top Ten

REBEL EDDIE - known to some as Ed The Ted or to his mum as Eddie Cook - runs his Rebel Eddie Disco every Thursday and Sunday at Leyton's Lion and Key, London E10, where the manager recently had to line the pub's walls with asbestos to stop passers-by being scorched to death by his sizzling - hot rockabilly boppers! Eddie was also among Teds interviewed and photographed following Elvis's death.

- | | | |
|----|---|--------------|
| 1 | REDHOT, Billy Lee Riley | Charly EP |
| 2 | BOOTED, Rosco Gordon | Modern |
| 3 | THE TRAIN KEPT A-ROLLIN', Tiny Bradshaw | King |
| 4 | BLACK AND WHITE THUNDERBIRD, Delicates | London |
| 5 | BARRIE'S BOOGIE, Barrie Gambin | Fireball |
| 6 | BLOW YOUR BRAINS OUT, Wynonie Harris | King |
| 7 | GONNA ROCK & ROLL TONIGHT, Carl Mann | Jaxon |
| 8 | ROCK & ROLL RUBY, Warren Smith | Sun |
| 9 | WE WANNA BOOGIE, Sonny Burgess | Sun |
| 10 | TOR UP, Ray Campi | Rollin' Rock |

MIX MASTER

MY OWN fave mix of the moment this week... and why not! Doing long, moderately synchronised cross-fades, mix Stevie Wonder 'Another Star' (Motown), Eddie Henderson 'Say You Will' (Capitol), LaSo 'LaSo Square' (MCA LP), Cell Bee 'One Love' (TK 12in, starting at main rhythm break), Love And Kisses 'I've Found Love' (US Casablanca LP), and Ritchie Family 'African Queens' (Polydor LP) - or any one of a number of current things all with the same rhythm sound. Another nice segue is Rumour 'Do Nothing Till You Hear From Me' (Verigo) into Pioneers 'My Good Friend James' (Mercury).

Discoscene

Special Notices

RADIO REVIEW number two news from the radio world prizes to win only 20p plus s.a.e. or 35p for issues one and two. — Martin Gibbon, 44 Tweed

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17. David Bowie - Stay/Word On A Wing (85p)
18. Kansas - What's On My Mind (75p)
19. Bam - Bam - Black Betty (75p)
20. Hears - Barmichele (75p)
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23. Rita Coolidge - Higher And Higher (85p)
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FACES - Stay With Me
FLEETWOOD MAC - Albatross
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RICHARD HARRIS - MacArthur Park
MICHAEL JACKSON - Ben
ELTON JOHN - Philadelphia Freedom
CAROLE KING - It Might As Well Rain Until September
JOHN LENNON - Imagine
MONY McCLEAN - Vincent
DOODY BLUES - Nights In White Satin
NILSSON - Without You
ELVIS PRESLEY - Jailhouse Rock
ROLLING STONES - Foot To Cry
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no BORING OLD DARTS here

Just a Rita Ray of hope

DEAR SOUL MIRROR,
My name is Alan Morris but my friends call me 'Mr Earl'. I'm a transplanted New York boy and I gotta problem. See, I got da terminal love for soul groups and if I don't gotta fix of some doo-wop soon my tri-borough soul is gonna take a bad powder.

I need an R and B outfit dat has a little respect for what they're singing, instead of taking the mickies out of those old story lines. Gimme some pretty harmonies, a cascading melody and a bunch of finger-snapping singers.

Disco is too diluted for the passion this boy needs. They just don't make groups like the Coasters any more. There may be a rise in Spanish Harlem but don't nobody sing through their nose in EC2?

Scores of letters like that pour into this page every week. Console yourself, Alan, they do make groups like the Coasters these days. And one of the best is an English set - up called the Darts.

The Darts are a nine-piece outfit born from the ashes of Rocky Sharpe and the Razors. As well as singing R and B classics the Darts write their own songs, have signed a major record deal with Magnet and will soon release their first album.

Their stage set - up is highly visual, with heavy

emphasis on lesser-known R and B numbers and marvellously refreshing vocal interplay between the varying lead singers.

There are eight assorted males in this group and one lone black female, Rita Ray, nee Marlin.

With black music dispersing into the very ethnic (reggae) and the very unoriginal (most disco) it seems startling to find that doo - wop lives! How did a nice girl like Rita Ray give up a convent school for gold lame and a chance to be the seventies' version of Ruth Brown and LaVern Baker?

Upper class

"I was born in Africa, raised in America and then in Britain," explains the daughter of a member of the diplomatic corps.

"I lived in Washington DC and New York when I was five until 12. It was during the sixties when soul was pop. You'd hear James Brown, Little Anthony and the Imperials, Little Stevie Wonder and Patti Labelle and the Bluebelles on the radio.

"In New York we lived in a well - to - do suburb that was very upper - middle class. All we talked about in school was groups like the Monkees. We listen to Cousin Bruce, a shrill Rosko - type DJ on the New York equivalent of Radio One."

When she was 12 Rita and her sister were sent to a very rigid convent school in Brighton.

"My purple drainpipes with flowers on them didn't go down too well. We had a very rough time the first year. I used to be friends with people of all ages but I couldn't in school because only seniors were allowed in certain rooms. It was boring but you have to make a life for yourself, don't you?"

"I didn't hear much in the way of music at school," she recollects. "But during holidays I would always catch up on what was happening. After 'Tears Of A Clown' I think a lot of soul music just got boring. I got into reggae."

Rita took a science course which gave her an enviable chance to meet boys. She met Dennis Hegarty, an art student who realised that having a bass voice meant you could either try to be Jim Morrison, sing doo - wop or be unemployed. He opted for singing and so began Rocky Sharpe and the Razors.

"I don't think he had even heard me sing," admitted Rita, who had passed her 'A' levels and started business management courses in college.

"Originally they needed someone to sing back - ups and Little Eva's 'Locomotion'. I never got to 'Locomotion' but became a permanent member of the band. I

wore bobby - sox and sang songs like 'Stupid Cupid' and 'I Love You Love Me'.

"When we started the Darts I decided I wanted a change of image. So I sewed this gold lame outfit with a turban to match.

"I didn't really have the confidence to get on a stage and sing. But those Ruth Brown numbers like 'Mama, He Treats Your Daughter Mean' really helped a lot. I get told I sound like her but it's not a conscious effort.

"We don't have to do a song exactly the way it first sounded to pull it off. We deliberately tamper with the arrangements. If our version of a song is getting too similar to the original I go back and listen to the record. The only depressing thing about that is the original shows how much you have to learn," she muses.

Revived

You don't have to be 35 to sing doo - wop and most of the band is nowhere near that age. What makes the whole thing work is that it's a style of music that will never lose its credibility.

"We've revived the style of singing but not the image that goes with it. If we wanted that we'd have five Fonzie's in the group.

"We're not a parody outfit. We sing it straight. If the lyrics are animated we get involved with them

as the Coasters did. And as with new wave bands the songs are short. We do 22 different songs in an hour and a quarter."

Many of them will be on the new album. The Darts play with old songs the way a seamstress works with old fabric. If a large piece of fabric is intact it's left that way. If an old song still has the magic ingredients it stays the same.

By the same token the band will make a patchwork quilt out of odd bits and verses that blend well together. One medley features Willy Mabon's 'I'm Mad' and parts of Leiber and Stoller's 'Cell Block Number Nine' and 'Framed'. They also do the Jamies' 'Summertime, Summertime', the Coasters' 'Young Blood', 'Shhboom', 'Come Back My Love' and an infectious bo - bopper called 'Daddy Cool'.

The Darts don't feel doo - wop is misunderstood, simply unknown. Oldies buffs trade off trivial details about original doo - woppers like the Sparkletones or the Royal Teens and bore the pants off musical newcomers.

The Darts are living proof that you didn't have to be around in the fifties to fall in love with classic vocal phrasing - that was the definition of soul music. If the infectious Darts carry it off half as well on record as they do onstage Britain may start producing vocal teams.

Will the Darts do for R and B what new wave is doing for rock? Start watching your street corners.

by ROBIN KATZ



RITA RAY. Soul music got boring.

J. Edward Oliver 'Lady Chatterley's Laughter'

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