

ABBA~EXCLUSIVE

# Record Mirror

JAGGER: Introvert~Extrovert?



IGGY POP  
GIZMOS  
SPACE

BACCARA  
In Colour

Supplied by British Market Research Bureau / Music Week. US Chart supplied by Billboard. UK Soul Singles by Blues & Soul. UK Disco Chart compiled from nationwide DJ returns.

# Record

## UK SINGLES

1	1	SILVER LADY, David Soul	Private Stock
2	3	BLACK IS BLACK, La Belle Epoque	Harvest
3	14	YES SIR I CAN BOOGIE, Baccara	RCA
4	8	I REMEMBER ELVIS PRESLEY, Danny Mirror	Sonet
5	4	BEST OF MY LOVE, Emotions	CBS
6	2	WAY DOWN, Elvis Presley	RCA
7	—	YOU'RE IN MY HEART, Rod Stewart	Riva
8	6	FROM NEW YORK TO LA, Patsy Gallant	EMI
9	13	NO MORE HEROES, Stranglers	United Artists
10	9	TELEPHONE MAN, Meri Wilson	Pye
11	5	MAGIC FLY, Space	Pye
12	16	BLACK BETTY, Ram Jam	Epic
13	24	STAR WARS THEME, Meco	RCA
14	7	WONDROUS STORIES, Yes	Atlantic
15	10	DOWN DEEP INSIDE, Donna Summer	GTO
16	17	I REMEMBER YESTERDAY, Donna Summer	GTO
17	32	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
18	11	OXYGENE, Jean Michel Jarre	Polydor
19	21	I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman	RSO
20	12	SUNSHINE AFTER THE RAIN, Elkie Brooks	A&M
21	25	FROM HERE TO ETERNITY, Giorgio	Oasis
22	19	THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys	GTO
23	20	NOBODY DOES IT BETTER, Carly Simon	Elektra
24	22	THUNDER IN MY HEART, Leo Sayer	Chrysalis
25	23	COOL OUT TONIGHT, David Essex	CBS
26	49	OCCUPANTS OF INTERPLANETARY CRAFT, Carpenters	A&M
27	—	HEROES, David Bowie	RCA
28	31	LOVE HURTS ETC, Nazareth	Mountain
29	29	GREATEST LOVE OF ALL, George Benson	Arista
30	30	DO YOU DANCE, Rosé Royce	Warner Bros
31	28	HAPPY DAYS, Pratt & McLain	Reprise
32	28	COMPLETE CONTROL, Clash	CBS
33	27	WAITING IN VAIN, Bob Marley & The Wailers	Island
34	15	LOOKING AFTER NUMBER ONE, Boomtown Rats	Ensign
35	41	BRICKHOUSE / SWEET LOVE, Commodores	Motown
36	18	DO ANYTHING YOU WANNA DO, Rods	Island
37	48	ANGEL OF THE MORNING, Mary Mason	Epic
38	35	HOME IS WHERE THE HEART IS, Gladys Knight & The Pips	Buddah
39	34	SHE'S A WINDUP, Dr Feelgood	United Artists
40	46	LPSMACKIN' ROCK & ROLLIN', Peter Blake	Pepper
41	—	IT'S ECSTASY, Barry White	20th Century
42	45	ARIANA, Stardust	Satril
43	—	NEW LIVE AND RARE, Deep Purple	Purple
44	47	RADAR LOVE, Golden Earring	Polydor
45	42	DANCING THE NIGHT AWAY, Motors	Virgin
46	—	I BELIEVE YOU, Dorothy Moore	Epic
47	—	WATER MARGIN, Pete MacJunior / Godiego	BBC
48	—	NEEDLES AND PINS, Smokie	Rak
49	—	HIGHER AND HIGHER, Rita Coolidge	A&M
50	—	SHE'S NOT THERE, Santana	CBS

## UK ALBUMS

1	1	20 GOLDEN GREATS, Diana Ross & The Supremes	Tamla Motown
2	8	NO MORE HEROES, The Stranglers	United Artists
3	2	OXYGENE, Jean Michel Jarre	Polydor
4	3	LOVE YOU LIVE, Rolling Stones	Rolling Stones
5	6	AJA, Steely Dan	ABC
6	7	RUMOURS, Fleetwood Mac	Warner Brothers
7	5	MOODY BLUE, Elvis Presley	RCA
8	4	BAD REPUTATION, Thin Lizzy	Vertigo
9	10	GOING FOR THE ONE, Yes	Atlantic
10	14	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
11	9	A STAR IS BORN, Soundtrack	CBS
12	15	SHOW SOME EMOTION, Joan Armatrading	A&M
13	38	PASSAGE, Carpenters	A&M
14	17	I REMEMBER YESTERDAY, Donna Summer	GTO
15	—	HOME ON THE RANGE, Slim Whitman	United Artists
16	13	MAGIC FLY, Space	Pye International
17	16	TWO DAYS AWAY, Elkie Brooks	A&M
18	12	20 ALL TIME GREATS, Connie Francis	Polydor
19	19	EXODUS, Bob Marley & The Wailers	Island
20	24	STRANGLERS IV, The Stranglers	United Artists
21	—	ECHOES OF THE 60s, Phil Spector	Phil Spector
22	—	FAREWELL TO KINGS, Rush	Mercury
23	23	BOOMTOWN RATS,	Ensign
24	—	LOVING YOU, Elvis Presley	RCA
25	21	BEST OF, Rod Stewart	Mercury
26	27	DREAMS, Linda Ronstadt	Asylum
27	11	BEST OF FRANKIE LAINE	Warwick
28	—	COUNTRY BOY, Don Williams	ABC
29	25	HOTEL CALIFORNIA, The Eagles	Asylum
30	18	WELCOME TO MY WORLD, Elvis Presley	RCA
31	20	THE JOHNNY MATHIS COLLECTION	CBS
32	30	GONE TO EARTH, Barclay James Harvest	Polydor
33	34	THEIR GREATEST HITS 71-75, The Eagles	Asylum
34	37	ARRIVAL, Abba	Epic
35	36	MY AIM IS TRUE, Elvis Costello	Stiff
36	29	GOLD & IVORY, David Essex	CBS
37	22	RAIN DANCES, Camel	Decca
38	—	GREATEST HITS VOL 1, Elton John	DJM
39	48	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla Motown
40	—	BEAUTY ON A BACK STREET, Daryl Hall and John Oates	RCA
41	47	LUST FOR LIFE, Iggy Pop	RCA
42	46	LIVING ON THE FAULT LINE, Doobie Brothers	Warner Bros
43	33	ENDLESS FLIGHT, Leo Sayer	Chrysalis
44	31	THE SUN YEARS, Elvis Presley	Charly
45	49	GREATEST HITS, Hermans Hermits	K-Tel
46	43	FIRING ON ALL SIX, Lone Star	CBS
47	42	GREATEST HITS, Abba	Epic
48	32	NEW WAVE, Various	Vertigo
49	35	G. I. BLUES, Elvis Presley	RCA
50	26	ELVIS PRESLEY'S 40 GREATEST HITS	Arcade

## OTHER CHART

SINGLES			
1	YOUR GENERATION, Generation X	Chrysalis	
2	OH BONDAGE UP YOURS, X-Ray Spex	Virgin	
3	SEX AND DRUGS AND ROCK AND ROLL, Ian Dury	Spiff	
4	ENEMIES, Radiators	Chiswick	
5	I'M ALIVE, 999	Labrain Records	
6	ANARCHY IN THE UK, Sex Pistols	French Import	
7	JUNIOR DELGADO, Tiction DEB	Music (pre-release)	
8	COKANE IN MY BRAIN, Dillinger	Island 12in 45	
9	GOD SAVE THE QUEEN, Sex Pistols	Virgin	
10	NYAH LOVE, Steel Pulse	Tempos Records	

ALBUMS			
1	THE BOOMTOWN RATS, The Boomtown Rats	Ensign	
2	TALKING BLUES, Dillinger	Magnum	
3	DISCREET MUSIC, Eno	Obscure Music	
4	TERRAPIN STATION, Grateful Dead	Arista	
5	EXODUS, Bob Marley & The Wailers	Island	
6	LIVE AT LEEDS, John Martyn	Island	
7	NEW BOOTS AND PANTIES, Ian Dury	Stiff	
8	MY AIM IS TRUE, Elvis Costello	Stiff	
9	STATE OF EMERGENCY, Joe Gibbs & The Professionals	Gibbs (pre-release)	
10	MONTRÉAUX ONE, Archie Shepp	Freedom	

Supplied by Horner Jon's Records, 281 Camden High Street, London NW1 (01-267 0123).

## BREAKERS



STAR DANCE, John Ford	EMI
YOU MAKE LOVIN' FUN, Fleetwood Mac	Warner Brothers
RIGHT ON TIME, Brothers Johnson	A&M
SHOO DOO FU OOH, Lennie Williams	ABC
BOOGIE ON UP, Rocketto	State
THEME FROM BIG TIME, Smokey Robinson	Motown
BOND 77 / JAMES BOND THEME, Marvin Hamlisch	United Artists
LOVE BUG, Tina Charles	CBS
BEE STING, Camouflage	State
EGYPTIAN REGGAE, Jonathan Richman & The Modern Lovers	Beesday

## UK DISCO

1	1	BEST OF MY LOVE, Emotions	CBS
2	5	DO YOUR DANCE, Rosé Royce	Whitfield
3	2	BLACK IS BLACK, La Belle Epoque	Harvest 12in
4	3	STAR WARS THEME, Meco	RCA
5	4	MAGIC FLY, Space	Pye
6	8	YES SIRE I CAN BOOGIE, Baccara	RCA
7	6	FROM HERE TO ETERNITY/TOO HOT TO HANDLE, Giorgio	Oasis
8	11	BRICK HOUSE/SWEET LOVE, Commodores	Motown
9	7	DOWN DEEP INSIDE, Donna Summer	Casablanca
10	9	I REMEMBER YESTERDAY, Donna Summer	GTO
11	13	THEME FROM BIG TIME, Smokey Robinson	Motown
12	10	KEEP IT UP, Olympic Runners / George Chandler	RCA 12in
13	17	FROM NEW YORK TO LA, Patsy Gallant	EMI
14	12	THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys	GTO
15	23	SHOO DOO FU OOH, Lenny Williams	ABC
16	24	IT MAKES YOU FEEL LIKE DANCING/WISHING ON A STAR, Rosé	Whitfield LP
17	14	ONE LOVE, Celi Bee & The Buzzy Bunch	TK 12in
18	26	RIGH ON TIME, Brothers Johnson	A&M 12in
19	18	THUNDER IN MY HEART, Leo Sayer	Chrysalis
20	21	BLACK BETTY, Ram Jam	Epic

# Record Mirror

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# Juicy Juicy

## They're at it again

**PUNKS SHOPPING IN HARRODS? AGAIN?**  
Yes, my sweets, who should I espy wandering around the Top People's Store in Harrods last Saturday afternoon?

Why, none other than **J Arthur Rotten** and assorted friends.

Following them through the silk scarves and monogrammed hankies, past haberdashery, across the exotic food hall and up the escalators to the china department, I couldn't help but observe they were attracting one or two down-the-nose looks from the well-heeled patrons.

The boys were last seen giving shop assistants heart attacks by examining the very expensive Wedgwood at very close quarters.

Their appearance there, my dears, was all the more surprising because of a story in a London evening paper last week which stated that Harrods wouldn't stock the **Sex Pistols'** records because "they insulted the Queen, and she's a customer of ours." So, darlings, what do Harrods think about the Pistols themselves being customers?

Quoth a spokesperson: "We never discuss the **CELEBRITIES** and **FAMOUS PEOPLE** who shop at Harrods. We respect their privacy."

So what about the story in the London papers? "It's a good story but I don't really think we have an official policy on Sex Pistols' records. They quoted an assistant who was just talking off the top of her head. If we didn't have a record by the Pistols it was much more likely to be because it just isn't the sort of record customers would buy. Our record department caters more for an older type of customer. We have another record department in Way In upstairs and it could well be that they stock Sex Pistols records up there. I don't think we exclude anyone from Harrods. I'm very glad Johnny Rotten came in."

**Football fanatics department:**  
I hear that spiky-haired **Rod Stewart**, currently on tour in Canada, arranged for a friend to telephone him at regular intervals throughout Wednesday night's World Cup match between Scotland and Wales at Anfield.

And while on the subject of the former grave-digger — as those naughty gossip columnists will insist on calling the lad — I have just been reading a most interesting interview with one **Britti Ekland** in October's issue of *Woman's World* magazine.

I offer you the following quotes: "If a tiny fraction of what was written about us were true we could never have been in love." And "Rod is not as tempestuous as you might think. People assume because he's a star he must be difficult but he's not." And "I never need to hear about his ex-girlfriends. As far as I'm concerned his life started when we met." Hmhmhmhm.

And now for something a little different and nothing whatsoever to do with music. I just happened to hear that over there in sunny San Francisco there is an obscene telephone call club. If you dial a certain number you simply leave your own number and before too long the obscene heavy breathing calls start rolling in. This sort of behaviour must cease forthwith.

**Question time, kiddies** ... which member of **Yes** has approached a major American banking corporation with a view to a loan to buy a large house in West London? **Splits** and rumoured splits: **Woody Woodmansey's** U-



Wild axeman **Peter Cook** demonstrates the very wonderful Gizmo gadget at the Savoy Hotel reception where newpersons from all points of the globe (a Fleet Street hostelry) to ask questions about it. Certain liggers, not mentioning any names, were reprimanded by a Phonogram person for running a dirty joke session at the back of the hall while the earnest hacks at the front were asking their boring questions. Needless to say, there was a mad rush at the end of the free triple album sets of 'Consequences' and one or two persons were seen to come to blows.

**Boat** have disbanded with rumour that **Woody** might once again be lining up with old mate **David Bowie**. And from across the pond rumours of the impending **Beach Boys** split grow stronger with every wave

that pounds the Californian coastline. **Mike Love** is, you will recall, heavily involved in his meditation project 'Waves' while **Brian Wilson** appears to spend much of his time on another planet. Congratulations to **Mark Perry** and his **Sniffin' Glue** magazine which celebrates its first anniversary this week with issue number 12. Meantime, **Mark P's** band **Alternative** TV release their first record in November. Called 'How Much Longer', it will be issued on the independent **Deptford Fun City** label. Naughty golings-on at the **Top Rank** in Plymouth where a roadle with **Next** has been

charged with illegally removing two speaker stacks from the venue. Hot from Los Angeles I hear that **Blondie** have signed to **Chrysalis** for a sum not unadjacent to half a million dollars. For the dough, **Chrysalis** also get rights to all **Blondie's** back product including their first LP, which is to be re-packaged and re-promoted.

Now I don't know about the rest of you but I'm none too happy with the scheduling of the new **Muppet Show** TV series — 7 pm on Fridays is a bad time for all of us here at **RECORD MIRROR**. Let's have it back early on Saturday evenings, please?

A **Beatles** tribute from my young friends **Burlesque** who played the Pilgrimage To The Cavern near Liverpool and included 'Strawberry Fields' in their act. How's that for a non-story. Where's my cheque boys? More congratulations to **John Maher**, 17, of the **Buzzcocks** who passed his driving test first time. See y'all soon. Byebye.



**Alice Cooper** about to perform one of his so-called party tricks with his mini-sized toothbrush.

### FREEBIE OF THE WEEK No 13

**WINNER OF FREEBIE (11)**, the **Rainbow** jacket and special limited edition album is **Trevor Lynn**, Braemar Road, Cleethorpes, South Humberside. The goodies are on their way. This week: win an excellent lined **David McWilliams** tour jacket. Usual rules apply. Questions: 1 What nationality is **McWilliams**? 2 The title of his big hit single in the mid-sixties? 3 On which recent major tour was he special guest? Answers to Freebies (13), **Record Mirror**, 40 Long Acre, London WC2.

# Slaughter & The Dogs.



First 10,000 as 12" single + bag

Where Have All The Boot Boys Gone?  
You're A Bore.



# TOURS...TOURS

**GORDON GLTRAP:** Dundee Technical College October 14, Glasgow Queen Mary University 15, Hitchin College 22, Birmingham Odeon 26, Brighton Poly 29, Farnham The Mallings 31, Penzance Winter Gardens November 1, Plymouth Woods 2, Bath University 4, London Victoria Palace 6, Bradford University 8, Edinburgh George Square Theatre 10, Middlesbrough Town Hall 1, Sheffield University 12, Nottingham Playhouse 13, Wolverhampton Lafayette 16, Leeds Poly 17, Manchester University 19, Folkestone Leas Cliffe Pavilion 26.

**SMOKEY ROBINSON:** Blackburn Cavendish Club October 25, London Hammersmith Odeon 29, Stoke-on-Trent Jollies Club 30, Manchester Apollo 31, Liverpool Empire November 1, London Hammersmith Odeon 2 (to be confirmed).

**DELROY WASHINGTON:** London Club October 13, Hackney All Nations 15, London Dingwalls 19, London Speakeasy 21, Manchester Russells Club 22, Birmingham Rebeccas 28, Peckham Bouncing Balls 29. Says Delroy: "We're doing mostly club gigs because we need the roots or call it street-level vibes. The group I've got are some of the cleanest youths and experienced musicians I have worked with."

**CARAVAN:** Loughborough University October 15, Plymouth Fiesta 19, York University 21, Hull University 22, Blackpool Imperial 23, Southampton University 26, Canterbury Odeon 27, Salford University 28, Durham University 29, Cambridge University November 1, Warwick University 3, Bath University 4, Bradford University 5.

**DEPRESSIONS** (extra dates): Chelmsford City Tavern October 20, Bracknell Sports Club 22, Chelmsford Chancery Hall 30.

**PETER STRAKER:** Edinburgh Odeon November 25, Newcastle New Type Theatre 26, Leeds Poly 27, Birmingham Hippodrome 28, New London Theatre 29. Straker has a new album 'This One's On Me' released on October 21.

**JIM CAPALDI** (changes): York University October 25, London School Of Economics November 2, Bath University 5.

**THE STUKAS:** Portsmouth Locarno October 13, North London Poly 18, London Hope and Anchor 19, London Rochester Castle 23, London Hope and Anchor 26, Ealing Technical College 27, North East London Poly November 4, London Nashville 7, 14, 21 and 28, Chelmsford City Tavern 17, Cambridge Blimps 22, Brighton Alhambra 23, Leeds Forde Green Hotel 26. The Stukas' first single 'Klean Living Kids' is released on October 28.

**ADVERTISING:** following London dates - Southbank Polytechnic October 14, Dingwalls 18, Nashville 20, Marquee 22, Rochester Castle 24, Hope and Anchor 27, Camden Music Machine 31.

**BUZZCOCKS:** Swindon Affair October 24, Burton-on-Trent 76 Club 26, Dundee Manion Hall November 1, Paisley Disco Harry 2, Falkirk Manique Ballroom 3, Edinburgh Clouds 4, Stafford Top Of The World 6, Nottingham Katties 10, Keele University 11, Manchester Polytechnic 12, Croydon Greyhound 13, Wigan Casino 17, Liverpool Eric's 18, Ilkley College 19, Shrewsbury Tiffans 20, Dewsbury Pickwicks Club 21.

**ALAN HULL'S RADIATOR:** Sunderland Mecca Centre October 34, Darlington College of Technology 15, Egremont Town Bar Inn 16, Manchester University 19, Rotherham Town Hall 20, Scarborough Penthouse Club 21, Hull Centre Hotel 23, Middlesbrough Town Hall Crypt 24, York Cat's Whiskers 25, Sheffield Polytechnic 26, Brunel University 28, Cardiff College of Education 29, Plymouth Top Rank 31, Paington Festival Theatre November 1, London Rock Garden 2, Loughborough Town Hall 3, Dundee College Of Technology 4, Newcastle University 5, Nottingham Katties' Club 6, Norwich East Anglia University 8, Harrogate PGs Club 9, Birkenhead Mr Digby's 10, North Staffs Polytechnic 11, Manchester UMIST Club 12.

**ONLY ONES:** London Rock Garden October 18, 19, Ipswich Tracys 26, Coventry Mr Georges 27, Bedford College London Nashville 29.

**BETHNAL:** Wigan Casino October 15, Eastbourne Diplocks Hotel 21, Bristol Geanary Club 22, London Music Machine 25, Norwich Crockers 26, Lancaster No 12 Club 27, Middlesbrough Rock Garden 28, Chelmsford Chancery Hall 30, Hucknall The Club November 3, Ross-on-Wye Harveys 4, Leeds Polytechnic 8, Ipswich Tracys 9, Scarborough Ollies 10, Warrington Padgate College 11, Glasgow University 12, Nottingham Katties 13, London Marquee 14, Iford Oscars 16, Barrow-in-Furness Maximes 17, Nuneaton 77 Town Club 18, 19.

**KRAKATOA:** Bradford Princeville Club October 20, Ormskirk Edge Hill College 21, Bolton Institute Of Technology 22. Krakatoa now include former Sassafras vocalist Terry Bennett.

**KILLJOYS:** Oxford Beltry Hotel October 13, London The Bell 14, Manchester UMIST 15, Leeds Polytechnic 21, Bath Pavilion 22, Shrewsbury Tiffans 23, London Vortex 24, Birmingham Barbarellas 29, Wolverhampton Lafayette 30.

**ROKOTTO:** Mayfair Gullivers October 19 - 20, Retford Cats Credle 21, Southgate Royalty Ball 22, RAF Upper Weyford NCO Club 23, Plymouth Drake Club 27, Colchester Woods Leisure Centre 28, Camden Music Machine 29.

**AC/DC** add a date to their tour at Cleithropes Winter Gardens on October 18.

**NEW HEARTS** support Chris Spedding and also play some headlining dates themselves. These are Central London Polytechnic October 13, London Marquee 17, London Roxy 28, Cambridge Blimps November 1, Birkenhead (venue to be arranged) November 3, London Hope and Anchor 6, Leeds Ace Of Clubs 7.

# Pistols picture withdrawn

THE SPECIAL colour sleeve prepared for the Sex Pistols' new single 'Holidays In The Sun' released this Friday, has had to be withdrawn because the photos used are taken from a major travel company's brochure and that company aren't too happy at the use the Pistols' cover puts them to. However, one or two have filtered out to the shops and will no doubt become proverbial collectors' items.

# ALICE LIVE ALBUM

ALICE COOPER has a new album scheduled for November 18 release called 'Live At The Aladdin Theatre, Las Vegas'.

The album contains most of Alice's hits and also a few new songs. It was recorded at the climax of Alice's recent extensive US tour. There are no plans for any British dates in the near future.

# EIGHT MORE ELKIE

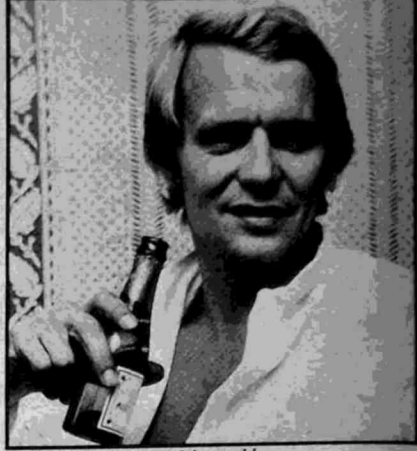
HAVING JUST completed a sell-out UK tour, Elkie Brooks is to play a further eight dates through November at places she didn't play before.

Dates: Preston Guildhall November 10, Coventry Theatre 11, Southampton Gaumont 12, Ipswich Gaumont 14, Liverpool Empire 15, Dundee Caird Hall 17, Aberdeen Capitol 18, Edinburgh Usher Hall 19.

Elkie will be going back into the studios before Christmas, aiming for fresh product for the new year.

# David Soul here in the spring

DAVID SOUL is planning to do a world tour in the spring, beginning with a series of dates in Britain. "I'll be taking an extended break from 'Starsky And Hutch' to do it," Soul told RM this week. "I'll start in England, then go on through Europe, Australia, Japan and Hawaii. "There will be several British dates - I'll probably be going back to the same venues I played on my last British tour."



DAVID SOUL: tour of the world

# RODS TO TOUR

THE RODS are to play a series of British concerts this month as a prelude to their debut North American tour which starts in Canada on October 30 and reaches New York by mid-November. British dates so far

confirmed: Hull University October 13, Newcastle Poly 14, Lancaster University 15, Hatfield Poly 21, Malvern Winter Gardens 25. More dates are to be added but no London venues are likely in view of their recent

Marquee marathon. A new single will be released later this month - taken from their album which will hit the shops in November. Also scheduled for November is the single

they recorded with Robin Tyna. Stop press: added dates: Brunel University October 19, Cardiff University 20, Leeds University 22, Manchester Elizabethan Hall 23.

# Big 16 for Parker

GRAHAM PARKER and The Rumour who are currently touring the States and who last appeared in Britain at the Reading Festival have announced details of a 16-date headlining British tour.

Their new album which had to be completely re-recorded because of technical problems is set for release next Friday (21). Called 'Stick To Me', it features 10 new tracks, nine written by Parker, and was produced by Nick Lowe.

Tour details: Aberdeen Capitol November 8, Edinburgh Usher Hall 9, Glasgow Apollo 10,

Lancaster University 11, Liverpool Empire 13, Manchester Palace 14, Bradford St George's Hall 15, Newcastle City Hall 17, Birmingham Odeon 19, Croydon Fairfield Hall 20, Bournemouth Winter Gardens 21, Exeter University 22, Oxford New Theatre 25, London Rainbow 26, Bristol Colston Hall 28, Brighton Dome 29.

Tickets, available from box offices and usual agents, are £2.50, £2 and £1.50 except for the Rainbow which are: £3, £2.50 and £2. For the Scottish dates there are also some tickets at £1.

## Cool signing

NEW WAVE band Joe Cool and the Killers have signed to Arista. The band was discovered by David Courtney and Tony Meehan at auditions held in Brighton - the group's home town - earlier this year.

Their first single, produced by Courtney and Meehan is called 'I Just Don't Care' and is released on October 29. They are currently recording an album at Olympic Studios.

## Live Feat

LITTLE FEAT release their 'Little Feat Live' album on November 18. The recordings were made at the band's three recent shows at London's Rainbow Theatre.

## Bootsy tour?

A NEW album by Bootsy's Rubber Band 'Player Of The Year' is released on November 4. Meanwhile negotiations are under way for a British and European

tour early next year. The package will feature Bootsy, Funkadelic and Parliament.

## Lizzy play

### three more

THIN LIZZY, currently on a headlining US tour, have been awarded a US gold album for 'Jail Break' while 'Bad Reputation' has gone silver in Britain.

Owing to public demand, Lizzy have added three extra dates to their British tour: Liverpool Empire November 17 and London Lewisham Odeon 13 and 14.

## Young triple

THE LONG-awaited Neil Young triple album 'Decade' will be released on November 4.

The album is a retrospective of Neil's career and includes material from his Buffalo Springfield days, through CSN & Y up to the present day. Also included are several previously unreleased titles.

## Janis biog

### for film

'BURIED ALIVE', the Myra Friedman biography of Janis Joplin, is to be made into a film with production starting early next year.

The film will trace the life of the singer who died at the age of 27 on October 3, 1970. The producers are looking for a singing actress to play the role of Janis and to perform her songs.

## Osibisa live LP

OSIBISA, WHO are at present on tour in Australia, release their 'Black Magic Night Osibisa Live' double album on November 4. The tracks were recorded at London's Royal Festival Hall.

A single taken from it, 'Livin' Lovin' Feelin' is to be rush-released. The band will play a series of British dates in January.

## Martyn

### LP and TV

JOHN MARTYN releases a new album 'One World' on November 4. Among the musicians featured on the LP is Steve Winwood who plays on six tracks.

John is featured on BBC's 'Sight 'N' Sound In Concert' at 6.30pm on Saturday (15). In preparation for a major November tour, John plays two nights at Liverpool Eric's on October 18 and 19.

## Meal time

MEAL TICKET are planning a massive tour under the banner of 'Feed The People'.

As part of this venture they support Bob Segar at Glasgow Apollo October 14, Manchester Palace 15, Newcastle City Hall 17, Birmingham Odeon 15, London Hammersmith Odeon 21 and 22.

A major London concert is planned for the end of the year and their new album 'Three Times A Day' is released on November 1.

# Dickson dates

BARBARA DICKSON and her band - Pete Zorn bass, Jeff Allen drums, Martin Jenner guitars and Ian Lynn keyboards - begin a series of British dates opening with two shows at London's Queen Elizabeth Hall on November 3. This is followed by: St Helens Theatre Royal November 4, Leicester University 5, Southampton Guildhall 6, Bristol Colston Hall 7, Birmingham Town Hall 8, Belfast Whitla Hall 7, Glasgow University 18, Croydon Fairfield Halls 21, Hatfield Forum Theatre 25, Middlesbrough Town Hall 26, Southport New Theatre 27, Sheffield Crucible Theatre 30.



BARBARA DICKSON

# FIRST WITH THE NEWS

# EAGLES SPLIT

RANDY MEISNER has split with the band and been replaced by Tim Schmit. Apparently, Meisner had been unhappy for some time. Suggestions of a rift between Meisner and Glen Frey have been circulating since they met.

RANDY MEISNER who quit the Eagles last month (see RM September 17, above) is working on a solo album for release later this year. Meanwhile The Eagles, with new bassist Tim Schmit are working on their seventh album and are drawing up plans for a Japanese and Australian tour next spring.

# Cher and Allman to tour Britain

CHER and Gregg Allman are confirmed to play their debut concert tour together with a series of British dates in November: Liverpool Empire 14, Birmingham Hippodrome 19, Glasgow Apollo 20, Manchester Apollo 22, London Rainbow 24.

Tickets are available now from box offices and usual agencies, priced £2, 50, £2 and £1, 50.

The Cher/Allman Band comprises: Ricky Hirsch



SPLIT ENZ: tour starts November

## Nolan hired Heartbreaker

THE LONG on - off saga of drummer Jerry Nolan and the Heartbreakers continues with the following statement from Track Records.

"Jerry Nolan is no longer a member of the Heartbreakers but a hired musician. He will be performing with the band for all their English dates through to the Croydon Greyhound on November 6."

At the opening night of the tour in Bristol readers will recall that Sex Pistol Paul Cook was in the drumming seat.

## Spear debut

BURNING SPEAR make their British concert debut this month with two gigs at the London Rainbow on October 25 and 26. They also play Bristol Colston Hall, October 27, Manchester New Century November 4, Birmingham Hippodrome 5.

British reggae band Steel Pulse will play support.

## Powell

### leaves Lux

RADIO LUXEMBOURG DJ Peter Powell is to join Radio One. He will take over Sunday's 10am to 1pm show from Simon Bates who will broadcast the network's Monday to Friday mid - morning programme. Tony Blackburn moves to the daily 2 to 4.30 pm slot.

Powell, born in Stourbridge, near Birmingham, on March 24, 1951, becomes Radio One's youngest DJ.

## Aretha dates

QUEEN OF Soul Aretha Franklin is to play her first British dates since 1968.

She appears at the London Palladium on Monday November 14 for one show and on Tuesday November 15 for two shows. She will be bringing her own musicians and back - up vocalists The King Pins and The Prima Donnas. She will be supplemented

guitar and slide-guitar, Steve Beckneirer lead guitar, Neil Larson keyboards, Gene Dinwiddle bass and Bill Stewart drums.

To coincide with the tour WEA release Cher and Gregg's album 'Two The Hard Way' on November 4. The LP is credited to Allman and Woman. Titles range from Smokey Robinson's 'You've Really Got A Hold On Me' to Jackson Browne's 'Shadow Dream Song'.

## ENZ RETURN

NEW Zealand outfit Split Enz have returned to Britain after a two-month tour of Australia where both their album 'Dizrythmia' and single 'My Mistake' are high in the charts.

They kick off their third UK tour at Birmingham Barbarellas on November 4 and 5. They continue: Plymouth Castaways November 7, Liverpool Eric's 11 and 12, London Roundhouse 13, Doncaster Outlook 14, Manchester Poly 15, Keele University 16, St Albans Civic 19, Warwick University 24, Harrogate PG's 25, Retford Porterhouse 26. Further dates are expected to be added.

## NEWS IN BRIEF

by a British horn section.

Tickets are available from the London Palladium Box Office, Prices: £7, 50, £6, £5, £4, £3 and £2.

### Stivell dates

ALAN STIVELL, the prime French exponent of Celtic music, is to undertake a short four-date British concert tour in late October.

Negotiations are in hand to extend the tour to Ireland. Stivell's most recent album was 'Before Landing' which was released in May this year.

Dates: London Hammersmith Odeon October 27, Southampton New Theatre 28, Edinburgh Usher Hall 30, Carlisle Market Hall 31.

### Jump tour off

QUANTUM JUMP have had to cancel their upcoming 12-date British tour owing to the shortage of a lead guitarist.

Roye Albrighton, who only joined the band a few months ago, recently went on holiday to Germany where he joined a German band. He hasn't been seen since. Quantum Jump are busy auditioning for a replacement.

### Lindisfarne Xmas gigs

THE ORIGINAL Lindisfarne will be together again on December 22 and 23 and concerts at Newcastle's City Hall.

Lindisfarne are: Rod Clements, Alan Hull, Ray Jackson, Ray Laidlaw and Simon Cowe.

Tickets are £3, 50, £3, 25, £3, and £2, 50. They're available by postal application only. Crossed cheques and postal orders should be made payable to MBM Associates Ltd and should be sent together with SAE to: Lindisfarne '77, MBM Associates Ltd, PO Box 117, Newcastle - upon - Tyne, NE99 1LT.

### Vibrators one-off

THE VIBRATORS return from Berlin this week to play a one - off gig at London's Roundhouse on Sunday, Oct 16. Support will be 999 and the Radiators From Space.

## NEWS IN BRIEF

'HEAR TO Tempt You' is the title of the new Temptations album due for release on November 11. It features nine tracks including 'Snake In The Grass', 'Think For Yourself' and 'It's Time For Love'.

Joe Walsh is finishing the vocal overdubs to his solo album which is due out in late November.

Jackson Browne puts out a live double album next month. Recorded last month in Los Angeles, it includes four new songs.

Leonard Cohen releases 'Death Of A Ladies Man' on November 4. Phil Spector produced.

Frank Zappa in New York, a double album, is released on November 4. It was recorded during Zappa's notorious East Coast concert earlier this year.

Generation X have cancelled their appearance at London's Sundown on October 16 because the renovations to the venue will not be complete in time.

Blondie have signed to Chrysalis and will have a single out shortly. No album will be out until the new year.

New York - born singer Rory Block has an album 'Intoxication' released on October 28. Bill Payne and Sam Clayton of Little Feat are among the backing musicians.

Gloria Mundi, still without a recording contract, play the Marquee on October 14 and 28. Extensive tour dates are being set for November and December.

Debut album from China is released this week. Called 'China', Elton John and Clive Franks produced.

Tom Petty And The Heartbreakers appear on the Old Grey Whistle Test on October 25.

They were filmed at LA's Whiskey earlier this year. An interview with Tom is included.

'City Of The Damned' is the debut single from Rikki And The Last Days Of Earth, released on DJM on November 4.

999 have been added to the Runaways tour which kicks off at Sheffield on November 7 and winds up at Hammersmith on November 13.

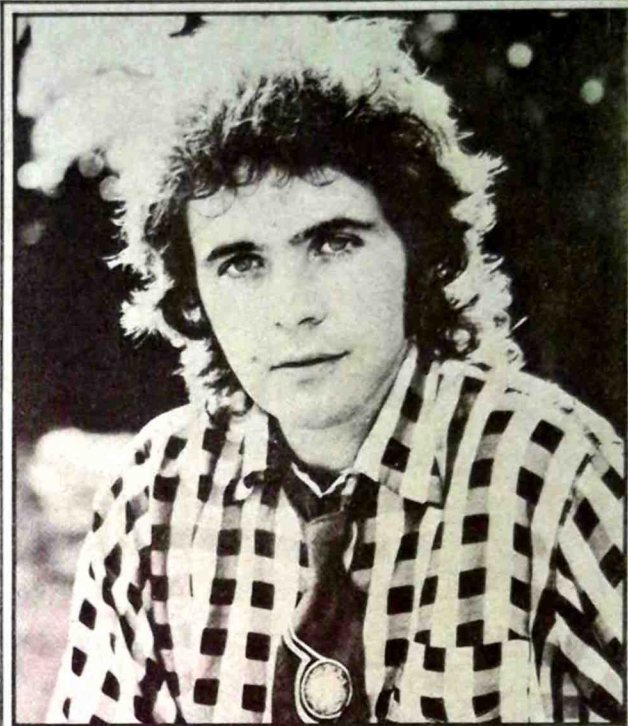
999's debut single 'Nasty Nasty' is released on October 30.

Burlesque's second Artists album 'Burlesque' is released on October 28. It was recorded in Finland two months ago with producer Geoffrey Haslam.

Arliola Hansa artists Japan are to support Jim Capaldi on his upcoming tour. After the tour, Japan go into the studios to work on a new album.

Skrewdriver's comeback gig is set for the London Vortex on October 18.

Sham 69 have a new bass player. Dave Treganna has replaced Albie Slider who is currently acting as a roadie for the band. Albie ceased playing because of 'pressures at home'.



DAVID ESSEX: first time it's been done in 20 years

# David Essex week at Dominion

DAVID ESSEX is to headline a week at the Dominion Theatre, Tottenham Court Road, London W1 from December 19 to 24 inclusive.

This is the first time in 20 years a major artist has appeared there, Judy Garland being the last. The theatre is normally a cinema and features the largest advertising board outside any theatre in Europe.

Tickets are £2, 50, £3, 50 and £4, 50 and will be available from the box office from noon on Sunday, October 23 or by postal order or cheque made payable to Rank Leisure Services Ltd and sent with SAE to the Dominion Theatre (01-590 8562).

Last year David - who has both single and album in the charts - sold out the London Palladium.

The shows will start at 8.30 pm. The support act will be announced shortly, as will provincial dates which are currently being arranged.

## ONE TWO THREE FOUR

1 EXTRA SPECIAL BONUS NEW DOUBLE SINGLE

3 DOUBLE SINGLE FEATURES 4 TRACKS  
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ONE WAY STREET  
DEMOLITION GIRL  
RIVER DEEP MOUNTAIN HIGH

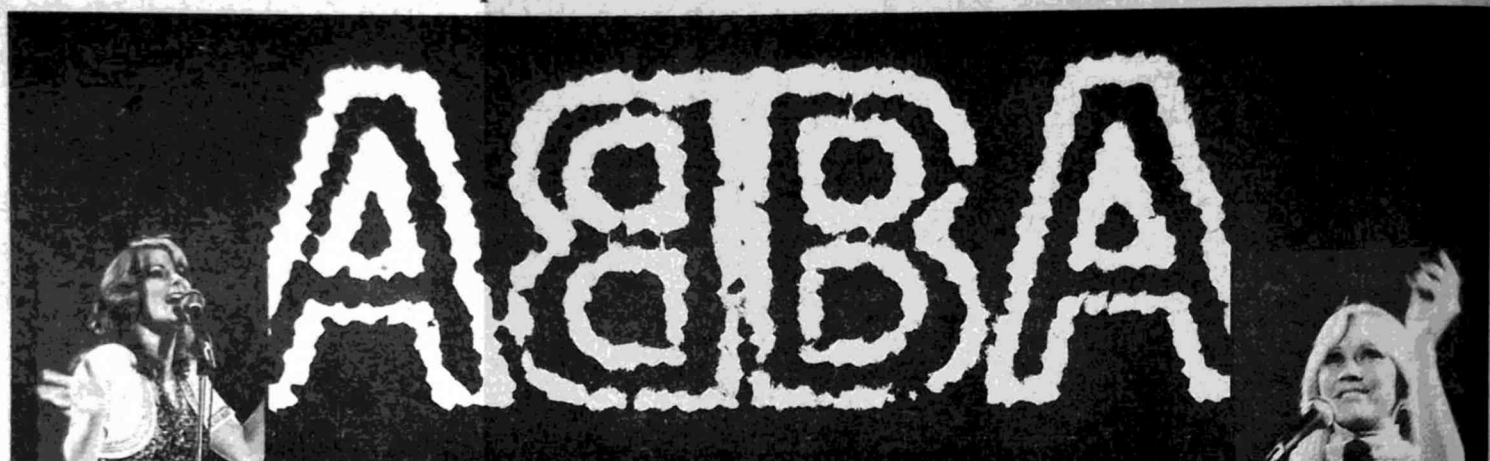
4 TOUR DATES  
Thursday 13th Oct BOTHERHAM Windmill  
Friday 14th Oct CARDIFF Top Rank Suite  
Saturday 19th Oct LEEDS Grosvenor West  
Tuesday 20th Oct PLYMOUTH Woods  
Friday 21st Oct COVENTRY M George's  
Saturday 22nd Oct REDDITCH Terry's  
Monday 25th Oct MALDEN The Good Mond  
Wednesday 26th Oct MIDLESBOROUGH Back Garden  
Thursday 27th Oct IPSWICH Tracy's  
Friday 28th Oct MANCHESTER Rafter's  
Saturday 29th Oct EDINBURGH Clive's  
Monday 31st Oct LONDON Marquee  
Tuesday 1st Nov LONDON Marquee

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## THE SAINTS

# Case No 584938657 (B)

## The Imperial State of Newave vs Ulvaeus



Presided by Judge Joepublic  
Counsel for the Prosecution: Anne R. Quay, QC  
Counsel for the Defence: Joecon Sumer

**COUNSEL FOR THE PROSECUTION:** You, Bjorn Kristian Ulvaeus, stand accused of the following grave crimes:

**PERPETRATING** wallpaper music, calculated and homogenised for mass consumption, sickly sweet and bland as boiled rice;

**INSULTING** the intelligence of your audience by going on tour with a horribly twee act that was embarrassing to behold;

**EXPLOITING** the people on that tour by charging sickeningly high admission prices - £7.50 for the stalls at one gig;

**TRANSFORMING** music from an art form into a churning hit machine - cum - business, dehumanised, pivoting on profits; and

**PRODUCING** middle-class, middle-aged music, sterile but clever.

Bjorn Kristian Ulvaeus, take the stand. A very pretty Scandinavian, blond hair and toothy grin, takes the stand. He wears glitter trousers, glitter shirt, glitter shoes. He looks like a reject from the Gary Glitter Show. Bjorn Kristian Ulvaeus - for it is he - takes the stand.

**CLERK OF THE COURT:** You are Bjorn Kristian Ulvaeus, a guitarist and composer by trade?

**COUNSEL FOR THE PROSECUTION:** Mr Ulvaeus, you have heard the charges laid before you today?

**ULVAEUS:** I have.

**COUNSEL FOR THE PROSECUTION:** What have you to say in respect of the first charge?

**BKU:** That sort of criticism doesn't worry us - it's just a bit sad. We make music exactly like we want it. Admittedly, our lyrics were once written in school - book English, but lately we've been putting more stress on the lyrics because people actually listen to them. Before they were just a... complement to

the music. I'm reading English books. I'm a science-fiction fan myself.

**COUNSEL FOR THE PROSECUTION:** Stuck to answering the question please, Mr Ulvaeus. I submit that you are merely trying to avoid the point of the question - because I know you have a scheme for writing one of the most insulting art forms known to man... the... I can hardly bring myself to say it... the **CONCEPT ALBUM!** Can you deny it?

**ULVAEUS:** Well... there are no plans immediately.

**COUNSEL FOR THE PROSECUTION:** SO! You admit there are plans!

**ULVAEUS:** Well... we're constantly looking for a story. What we had onstage on the last tour...

**JUDGE JOEPUBLIC:** This is the one that took place in February of this year in Britain?

**ULVAEUS:** Yes... what we had onstage then was a very simple story. What we're looking for now is a stronger story. This has been our dream for many years.

**COUNSEL FOR THE DEFENCE:** Be quiet you fool!

**ULVAEUS:** we're open to any ideas... probably some sort of fairy tale would be best...

**COUNSEL FOR THE PROSECUTION:** Ah Ha! (Counsel for the defence buries his head in his hands).

**ULVAEUS:** I know it would be very difficult not to be pretentious... what we could do is have 10 songs with specified lyrics that...

**COUNSEL FOR THE PROSECUTION:** I think you had better stop there, Mr Ulvaeus. Case rests, M'lud.

**COUNSEL FOR THE DEFENCE (resignedly):** No questions.

**COUNSEL FOR THE PROSECUTION:** What about this second charge.

Mr Ulvaeus? Evidence from reliable sources during that period suggests your tour was nothing more than a tarted-up cabaret act. People, I suggest, found some of your onstage behaviour acutely embarrassing. There are reports of a ludicrous playlet with laughable Dracula-type figures leaping about all over the place. And indecently twee little songs about you and each one of your group (consults notes) The Abba.

**ULVAEUS:** Yes, we made some mistakes on that tour. I think if we did it again we'd concentrate more on the music than the cabaret, make it not so much of a show as a musical concert. It's very difficult when you tour as little as we do compared to people who tour for eight months or more.

**COUNSEL FOR THE PROSECUTION:** And why did you tour in the first place? I think I know. It was to make **EVEN MORE MONEY** than you already make, wasn't it? **SHEER GREED.** My case rests.

**COUNSEL FOR THE DEFENCE:** Ulvaeus - Bjorn. May I call you Bjorn? Oh. Well, Mr Ulvaeus, is it not true that far from undertaking that tour for profit you actually wanted only to bring live music to your audience?

**ULVAEUS:** We didn't make any money at all from that tour, in fact we lost despite every concert being sold out. We didn't enjoy it much anyway. It was boring - all that time confined to hotel rooms. We were just living a totally boring life - so it wasn't that much different from our normal life. It's healthy to stand on stage and perform, but I just can't understand how some groups tour for eight, nine, even 10 months. It would kill me. It kills creativity. Of course it was worse for us because we have a very carefully planned, ordered show. It's pretty

difficult to improvise. It would be so much easier if we had only to play our own instruments. Much less boring too.

**COUNSEL FOR THE DEFENCE (who has nodded off):** Mmm? What? Yes, yes, quite. No more questions.

**JUDGE JOEPUBLIC:** Let's get on to the crux of this case...

**COUNSEL FOR THE PROSECUTION:** With pleasure your worshipfulness. The third and possibly most serious allegation... exploitation (excited hubbub from courtroom).

**ULVAEUS:** Listen... I didn't know anything about these £7.50 tickets at the concerts.

**COUNSEL FOR THE PROSECUTION:** A likely story!

**ULVAEUS:** We told our promoters we didn't want to be the most expensive band and we didn't want to be the cheapest - we wanted to be in the middle. Someone must have gone wrong. We strictly told our agent that we didn't want word getting around that we charged the kids a lot of money. I'm very unhappy about that.

**COUNSEL FOR THE DEFENCE:** Mr Ulvaeus, is it not true that this could have happened without your knowing it? Because you're not so involved in the business side of things as is popularly believed, are you?

**ULVAEUS:** No, I am not involved too much with the business side of things. Music takes up all the time. I delegate pressures.

**COUNSEL FOR THE PROSECUTION:** Which brings us to the next point. I suggest you are a hit machine, an industrial cogwheel, a business - not a songwriter. You and your cohorts are Sweden's biggest exports. In one country - albeit a culturally backward one - Australia, one in three households owns an Abba album. Commercial success is aesthetic crime.

**ULVAEUS (visibly shaken):** 'I object to being called a 'hit making machine'. There is no such thing... this idea that it's all so easy. We spend more time on what we do than most groups. There's no formula. The idea that we just put it out for money is very annoying. The creative side is more important. People hear too much about the money side of things.

**COUNSEL FOR THE PROSECUTION:** You are by testimony of your wife a confirmed workaholic, aren't you, Mr Ulvaeus?

**ULVAEUS:** No, actually I'm very lazy.

**JUDGE JOEPUBLIC:** I fail to see what this has to do with the case.

**COUNSEL FOR THE PROSECUTION:** Just a whim, your grace. The fifth and final charge. That you are producing middle-class, middle-aged music in an age when only teenage music is allowed by statute.

**ULVAEUS:** Yes... it's true. There was a survey in Australia and they found there was a gap in the market in the 15-20-23 group. We noticed it at our concert - there were a lot of families there.

**COUNSEL FOR THE PROSECUTION:** So it's music for families then...

**ULVAEUS:** Yes, it is. We have this family image though we never calculated that. It doesn't bother us.

**COUNSEL FOR THE PROSECUTION:** I also suggest that your music - I use the term loosely - has no aggression. While the accepted and decent musical form is hate, anarchy and high-speed rock and roll, you continue to have the gall to produce tuneful, quality pop that...

**ULVAEUS:** Yes, you're right I suppose, we don't have such aggression in our music. We don't really adhere to any principle when we write songs.

**COUNSEL FOR THE PROSECUTION:** When you say, 'we' you are referring to your stooge, one Goran Eror Benny Anderson?

**ULVAEUS:**... we just play around. We both look for something and we both know when we find it... and that's an incredible feeling, the best kick you can get. But I find a lot of it a big pain.

**COUNSEL FOR THE PROSECUTION:** Would I be right in presuming that, however saleable your music there's nothing new or innovative about it whatsoever?

**ULVAEUS:** You're right, we haven't done anything new. The music comes from ourselves - it isn't revolutionary. It's just fun. We have influences from everywhere. But doesn't everyone?

**COUNSEL FOR THE PROSECUTION:** Hrrmph. No more questions.

**JUDGE JOEPUBLIC:** Ladies and gentlemen of the jury: you see before you a man who shamelessly admits to making hugely popular music, a man whose philosophies envelop no ideals like music from the streets, a man whose music appeals to all age groups except the late teens. A man who has made a mockery of this court by refusing to spit, swear or mouth slogans. A man who is incredibly rich and likes it. He is an affront to me. I think the only sane verdict you can return is one of **GUILTY**. Two hours later.

**CLERK OF THE COURT:** Foreman of the Jury, what is your verdict?

**FOREMAN OF THE JURY:** We find the Swede guilty, your highness.

**JUDGE JOEPUBLIC:** Have you anything to say before I pronounce sentence?

**ULVAEUS:** Well, Anna has had to go into hospital because of the baby, so the new album is going to be delayed for a while. But it should be out by

Christmas. The feature film of Abba on tour is nearly finished. Our new single 'The Name Of The Game' is out this week. We were a bit worried about releasing it because it's nearly five minutes long. But it's a progression, though we're not sure in what direction... I'd like to do some film soundtracking, it would be a great challenge, very interesting, but the right film hasn't come along yet. But filmpeople, there's something very strange about them, they don't realise the importance of music sometimes. And

**JUDGE JOEPUBLIC:** That's enough. I meant, have you anything to say about the trial.

**ULVAEUS:** Oh. Er. no.

**JUDGE JOEPUBLIC (putting on black cap):** Then it is my duty to impose upon you the most severe sentence possible for the safety of our new artistic and cultural society. To make the punishment fit the crime, I hereby sentence you to be taken from this place to a room where you will be confined until such time as a record player is brought into the room. You will then be subjected to one week's continuous high-volume playing of the new wave chart in 'Sounds'. That should sober you up (horrified gasps from court room audience).

**ULVAEUS (as he is escorted towards the door):** But I like 'punk'.

Punks are as honest about their music as we are about ours. I don't think they are the antithesis of us. That Johnny Rotten, Frida and Anna met him at Stockholm Airport and he came over and said he liked Abba. I liked that 'God Save The Queen' record as well. And

Voice fades away, as ULVAEUS disappears through the thick oak doors that lead to the cells...

# NOOSHA FOX



# Persons of consequence

JIM EVANS talks to LOL CREME and KEVIN GODLEY, the gizmo duo on the release of their latest epic 'Consequences'

LOL CREME and Kevin Godley, who left 10cc last year to develop a new musical device called the gizmo, have released the result of the 18-month project, a three-album boxed set called 'Consequences'.

While the albums tell the story of man's last defence against an irate nature, the music serves as a show-case for the gizmo.

Briefly, the gizmo is a mechanical device in the shape of a small box which clamps to the bridge of a guitar and mechanically bows and vibrates the strings of the instrument.

The notes the guitarist plays can be changed and sustained, thereby putting at his creative control a vast range of musical effects, notably the sound of a string section.

So, the project is complete. The gizmo show-case is ready. Lol and Kevin are now busy with the inevitable and necessary rounds of interviews, TV shows and general promotion. And the inevitable first question is why'd they split from 10cc? The answer is "gizmo" but there's more to it than that.

## Instinct

Lol: "We had to think very carefully about it after all 10cc was a going concern. In the end it was instinct."

"Jacking it all in and leaving with just a small box with a few buttons must have seemed like crazy to many. But after a few days it seemed more exciting. We don't want to be stars and loaded. Our motives have always been artistic."

"The group thing with 10cc had levelled off, album-tour-album. We were getting bored and lazy too, not spending long enough on album tracks and so on."

"You know, instead of writing a final verse for a song we'd just repeat an earlier one. Like animals, we have to move on to something, somewhere new every three or four years. Staying with the band, we would have been more successful but it would have been less exciting."

Kevin: "Each new project must be completely different. You have to stay hungry mentally. The last album we did with 10cc was not so interesting, simulating. After a while, something inside us puts the brakes on."

"When we split we took the others into consideration and they're doing alright without us. I mean, we were too involved and interested in

the gizmo to put our all into 10cc. It's a case of horses for courses and we knew which course we wanted to take."

So now the triple album is out what's next for the dynamic duo?

Kevin: "We're satisfied now that we've got every musical fantasy out of our systems. But when we finished it felt like we'd got a year's worth of jet lag, having worked on it 18 hours a day for over a year."

But what next? Lol: "At one time we were thinking of doing a series of special gizmo concerts, with various well-known guitarists using the instrument and playing the different parts of 'Consequences'."

"But now we're seriously considering doing a lecture tour, going around universities and colleges both in this country and the States, throwing open the mystique that surrounds the making of records."

"We'd have to take a small studio on the road. Each university would actually make a track for a live album. The whole operation would be very simple compared to what we used to do, how we used to go on the road. And, as important, we'd meet the people."

Do they see the time when every band uses a gizmo?

"Yes, we'd like to. Obviously to start with it's going to be treated as something of a gimmick, like synthesizers were."

"The interest in it is incredible. Everyone who's had a go with it wants one, basically because of the freedom it gives. And we'd like to see how others treat it, what they can get out of it. Paul McCartney, Justin Hayward, Alvin Lee and Rick Derringer are among those who've used it."

## Effects

"It'll also be interesting to see what the new wave bands make of it. Everyone can adapt to it in his own way. After all, every guitar player has his own sound and will be able to adapt the gizmo to his own way of playing. I mean Pete Townshend will get rather different effects from it to Larry Coryell. It's all intriguing."

How much will the gadget sell for?

Lol: "Between £50 and £75. A reasonable price that we feel most groups and players will be able to afford."

That's the trouble with instruments and equipment these days. It's all become too expensive. The market is geared to professionals. Look at the

price of a wah-wah pedal. And price is why so many young, formative groups are buying Japanese copies of Fenders and Gibsons."

Talking of prices and value for money there's been criticism of the fact that 'Consequences' is to retail at £11.

Lol: "I think the public have been conditioned to getting their music cheaply. How much does a new single album cost? £3? More like £4, so there you are."

"But anyway 'Consequence' is two hours' solid entertainment. A lot of time and effort went into it. It's a piece of art. You couldn't buy a picture for £11. And if you take your wife out for an evening you can easily spend a tenner and what have you got to show for it? Nothing."

## Amazing

Working together for so long on this project, didn't you ever get browned off with each other or argue a lot or think of giving up?

Lol: "One thing that the project invoked was an amazing camaraderie from the top to the bottom. Involvement. Everyone involved became consumed with it."

"The record company put their money where their mouth was — they were with us from the start. Yes, we failed to meet any deadlines but they never really pressured us to complete it."

"Our engineer Martin Lawrence, son of the band leader, put so many hours in. And the roadies too. We all enjoyed the atmosphere of the work. In a way it was like being back at school again or rather back at college."

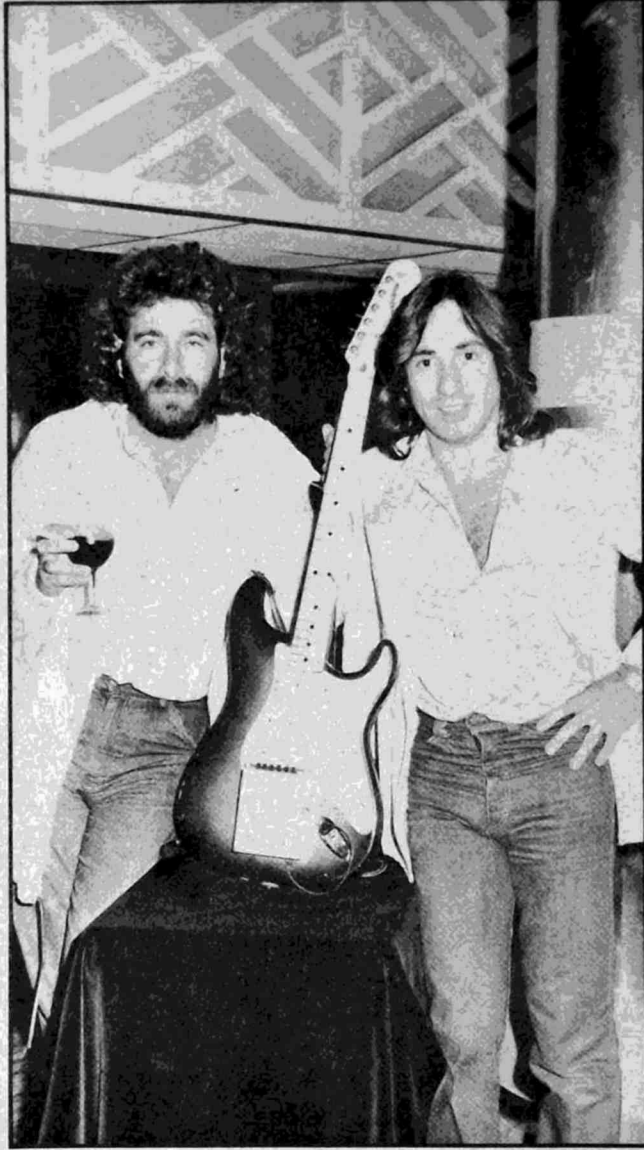
"We can't over-emphasise Martin's work. He's just 21, he'd been with us at Strawberry and we suspected that he had the right temperament to work on the gizmo — he had his father's ear and also incredible patience. We can't speak too highly of him."

"And we mustn't forget Roy Boy, our roadie who stuck with us too. Remember, the work was slow, sometimes putting down as little as 10 seconds of music a day. Really it was like four guys being stuck in an aural prison for 14 months."

Kevin: "And no one stood to gain anything by such dedication. No one was after the bread or the fame."

There must've been some lighter moments?

Kevin: "Oh yes, we had some fun, particularly on location. For one section we needed — by using the gizmo — to orchestrate a



"It's a piece of art. You couldn't buy a picture for £11"

firework display. We got Paines Wessex, the firework manufacturers, to build us a special display on Salisbury Plain. We took all the equipment down there and set about the task."

"But when we played back the recordings all you could hear were the fruity and colourful comments of the roadies as the various fireworks exploded. That's another piece of tape that's stayed

firmly in the studio.

"We re-did the fireworks later in a field in Stockport. You see, even a firework has a gizmo aspect."

"And then there was the time I nearly drove

into a taxi while trying to get a dopper effect from a car horn — you know, the fade-in and fade-out.

"Then one night we were trying to get a wave effect by throwing buckets of water at a wall. It took from 2 to 8 am. Our arms ached."

"Trouble was the wall was near a road behind some traffic lights on a hill. There aren't many cars around at that time of the night but those that were on the road were all on the clutch. Eventually we got a policeman to control traffic while we carried on throwing the water."

Lol: "And to get the effect of two bliscn drinking at a water-hole we had Kevin on all fours on the floor slurping out of a saucer of water as I made bliscn-type noises. Oh, and when we came to the burial scene we actually buried Roy Boy!"

## Potential

On a more serious note I understand Manchester University Physics department were involved in the development of the gizmo?

Lol: "It was Kevin's dad who put us into it. He'd heard of industrial liaison where a university department — suitably armed with equipment and expertise — is ready to help people with ideas and inventions."

"We took our idea to them — our idea being the battered gizmo we'd been using for two years — and they were fascinated. From our prototype they built a stronger, more practical model."

"Few realise that we used the gizmo in its early days with 10cc. On tour people'd hear the music and write it off as us using tapes. The potential is unlimited."

So there you are, kids. Creme and Godley have come out of their self-imposed exile with a triple album and with the gizmo ready to be mass-marketed before Christmas.

Will it be the greatest thing to hit the recording scene or will it — after this current publicity — fade into obscurity? I fancy the former notion."

To describe the gadget's amazing versatility you have to listen to 'Consequences'.

## IT'S A MASTERPIECE

LOL CREME/KEVIN GODLEY: 'Consequences' (Mercury CONS 017)

THE RANGE of sounds a guitarist can produce on the gizmo is vast as 'Consequences' demonstrates. In the course of these three LPs Lol Creme uses the gizmo to produce sounds like a string section, a massed choir of voices, brass and percussion sections and musical expressions and of natural effects like wind, fire and stamped-ing animals.

Of the three the first album is the gizmo showcase. Good and at times astounding as these sounds are, I feel Creme and Godley do, at times, go over the top with special effects.

'Consequences' tells two linked stories. The one is taking place in the attic office of a solicitor

where a couple with their respective solicitors are drawing up the terms of a divorce.

The second takes place in the world, the whole world outside the office, where the elements earth wind and fire are running riot and advancing steadily on both the office and the world.

Below the solicitor's office lives Mr Blint — a brilliant piece of characterisation by Peter Cook who plays all the characters except the wife seeking the divorce — a little man, he sounds little and insignificant and he's composed a concerto which can conquer and calm the weather and the elements.

No praise can be high enough for Cook's dialogue. At times it's hilarious, at others it really makes you think. Blint is in a class of his

own. But the two solicitors, one a Jew and one an alcoholic with a goldfish named Roland who commits suicide by jumping out of the window, are superb as support acts.

The dialogue combined with Creme and Godley's music holds your attention and doesn't let you go for the full two hours.

Of the songs and numbers in Part One (sides one and two) 'Sleeping Earth', 'The Flood' and 'Wind' show off the gizmo while 'Honolulu Lulu' does the same while having very strong shades of the old 10cc. It would be an instant hit single.

Sides three, four and five see the divorce discussions proceeding as the furies outside gather and the day of reckoning approaches.

The dialogue is interspersed with excellent

songs. 'Five O'Clock In The Morning' and 'When Things Go Wrong' serve as warmers to another of the set's highspots, 'Lost Weekend', with vocals from Sarah Vaughan and Godley with gospel, choral and gizmo backing.

'Cool Cool Cool' is brilliantly modulated and would be another big single hit. And 'Please Please Please' is the most dramatic number, with Cook as the now drunk solicitor playing off against Creme and Godley's hectic music.

The final side is 'Blint's Tune', the composition that does indeed save the world. As a concerto it's not going to become a classic but in the context of 'Consequences' it's the ideal finale.

'Consequences' is a masterpiece. JIM EVANS.



*Best of*

# THE MOMENTS

Their new album featuring

Jack In The Box Girls Dolly My Love Nine Times  
Love On A Two Way Street It Don't Rain In My Back Yard


and their new single

## I Don't Wanna Go

Single 6146 325



All Platinum

marketed by  
phonogram 

# Singles reviewed by BARRY CAIN

## Snarlsville is back

### WITHOUT FURTHER ADO: PUNK RECORDS

**SEX PISTOLS:** 'Holidays In The Sun' (Virgin VS 191). Another Pistols' single, another scene on the diorama, another crack in the plaster, another flake in the gloss, another daylight robbery, another council tenancy.

Jackboot intro could have been longer, thump, pick up and guttar. Now that riff is familiar, yeah 'In The City', the Jam scam, only more muscular and then Rotten tearjerker "I don't want a holiday in the sun, I wanna go to the new Belsen, I wanna see some history 'cos I got a reasonable economy."

It ain't didactic, it ain't eclectic but it sure is electric. Don't compare it with the past, don't be the automaton putting the boot in 'cos it don't match up to previous SP numbers. That don't matter and you know why? It's just another Pistols' single. And that's ALL that matters.

**DAMNED:** 'Problem Child' (Suff BUY 18). Weep for The Damned like you would a sick sister. "Dearly departed, we are gathered here today..." This is an uncomfortable single to review 'cos they ain't with us any more. It's like you're reading a suicide note in the halflight of dawn a few hours after they put the bullet through their head. And boy, they sure didn't miss.

The Damned could have been great, were great for a fleeting maniacal moment but I guess the whole concept was brick-wall transient. This record merely highlights the wane - lack of spontaneity, The Damned disease, lack of motivation, direction, power. James (and Lu's) guitar is lost and Vanian's voice is perilously alpine. Goodbye.

**SHAM 66:** 'I Don't Wanna' / 'Red London' / 'Ulster' (Step Forward 4). Live/vinyl transition indeterminate and slightly unflattering. But Pursey never fails to impress me as a guy stripped of all pretension in which case criticism can never slide into the sentiment syndrome.

John Cale's production gets by, put it that way. 'I Don't Wanna'; iconoclast Pursey destroying false idols; 'Red London': freedom-fighter Pursey on the streets - 'London streets are turning red. There is no democracy'; 'Ulster': pessimistic Pursey drowning in gunshots "You're all losers..." Maskell, Cain, Parsons, the 68er's bassist. He may be misplaced at times but I'm lost in the dusk of deference.

**THE SAINTS:** 'One Two Three Four' (Harvest 2HAR 5131/2). Two singles in a tasty little package showcasing four of their most popular live numbers - 'Lipstick On Your Collar', 'One Way Street', 'Demolition Girl' and 'River Deep Mountain High'. Innocuous, one could almost say with finger in one ear, fun. No, it's all right. All right by any pernicious punk standards. I ain't afraid to say punk. You needn't be either. Punk. See, it's easy Punkpunk-punkpunk Likeli.

**THE DEPRESSIONS:** 'Living On Dreams' (Barn 2014 112). And this is where it all started to go wrong. Few years back these were called 'Tongue' and played heavy rock. Now they've dyed their barnets white and are skipping into the dole decree. Take this for example, please - "My bruvver's in prison. My sister's in the club. My mum's taking pills. My dad's in the pub." Don't it just hit you right there, huh?

Listen, there's a pianist in my local



SEX PISTOLS: sure is electric

boozier name of Joey Burns who always closes his act with this little song - "Why should I be poor when me muvver's on the game. Why should I be poor when me sister is the same. Me dad's a bit of a tea-leaf. Me aunt's a five to four. And I'm a bit of a ponce meself so why should I be poor?" He's closer to the punk regime than these guys' will ever be - and he's over 40 (that's being kind).

### NEW WAVE RECORDS

**XTC:** 3D (Virgin VS 18812). Now we got class. Cleverclass, look-in-class, demonclass, rabidclass, classclass. XTC are future stars and this debut single shows exactly why. Like, they've taken the whole thing and upgraded it, manipulating till it corresponds to their funny-strange outlooks. Treat it like viscous. There's 'Science Friction', 'She's So Square', 'Dance Band' twirled around on Andy Partridge's spiral staircase lynchon. Ingenious and entertaining. And that's rare.

**TOM ROBINSON BAND:** '2-4-6-8 Motorway' (EMI 2715). And if Tom ain't "Sitting pretty on a two-wheel stallion" then motorway find is Egon Ronay

edible. The epitome of the perfect single, put it down to the little white line. The terrace-numbered chant, the habit-forming spasmoguitar, the cocksuke voice all point to a massive hit. Hey Ray Davies, betcha kicking yourself now, eh?

### CLASS OF THEIR OWN (I guess) RECORDS

**ABBA:** 'The Name Of The Game' (Epic EPC 5750). To format, laundromat, cat on the mat... Hold it! After the oh-so-predictable beginning this starts to get GOOD. It's dirtier, rancid even and that means no bespectacled computer respectability. And there's more - a 'doo doo' bit in the middle. This is just too much. Let's Abba nother one like this. The pregnant Anna flush pitter-patter across the grooves and trumpets. Maybe the best thing they've ever done or ever will do.

**QUEEN:** 'We Are The Champions' (EMI 2708). The closest yet to their 'Bohemian Rhapsody' heyday - but it ain't good. They're looking for the golden fleece again but you can't find it twice in a lifetime. Taken from the forthcoming 'News Of The World' album

and the danger signs are ominously close.

Their blatant originality is backfiring, signifying a basic shortage of further ideas. If I tell you it's a Queen single y'know what to expect - and that's bad. Myriad layers of harmonies, a sweetly-degraded May guitar, the shimmering breathlessness of Mercury's make-up voice. Recycle.

### OTHER RECORDS

**SLADE:** 'My Baby Left Me/That's Alright Mama' (Barn 2014114). A Slade slug at a Crudup past. Real pleasant it is too. But I can remember a time when Slade records were vixen fearsome rather than pleasant. Fearsome on their own songs, not some cruising rocker from way back. Get out while the going's bad. 'Cos it's only going to get hideous.

**THE JACKSONS:** 'Goin' Places' (Epic EPC 5732). Stuck this on, listened to it, took it off, put it in sleeve and forgot what it sounded like. Put it back on again and even while listening to it I still didn't know what it sounded like. Could someone help me please?

**BONEY M:** 'Belfast' (Atlantic K11020). To quote the first song in this review page - "A cheap holiday in other people's misery". A lesson in how to make a fast buck on catastrophe. "It's a country that's changing the people 'cos the people are leaving..." It's the world that's deceiving." Oh yeah? I thought it was you lot with your pseudo-sickly politico-stake method. Or maybe I just take things too seriously. A hit.

**ARETHA FRANKLIN:** 'Touch Me Up' (Atlantic K11007). Any time honey, any time. Oooooohwee Intro into a four-minute world of smackeroo brass and sweat-embazoned disco floorshow dynamics from the Ella Fitzgerald of the soul world. "Hey, touch me up," she pleads with little compunction. So what can a poor boy do?

**UTOPIA:** 'Love Is The Answer' (Bearsville K15536). The ballad basement for a talented, albeit still somewhat untapped, band spear-headed by the rags to bitches reveller Todd Rundgren. A veritable gem which will avoid the charts like the plague. Queen-like harmonies, only surreptitiously subtler, embellish the long, long fade-out.

**LONE STAR:** 'Seasons In Your Eyes' (CBS 5707). Sounds like a song from a Broadway musical, y'know, the guy standing outside his bird's house, spurned, forlorn, moribund. Totally out of keeping with the brain image this band inflict. I mean, there's even ethereal strings and things. But behind those eyes there's still a trace of Robert Plant. Ridiculous enough to score.

**RACING CARS:** 'Down By The River' (Chrysalis CBS 2182). What do you do if your follow-up to a hit bombs? Record a song, a happy-happy reggae song, close your eyes, cross your fingers and wish hard? Na, course not, but Racing Cars have. A distinct lack of direction is getting increasingly more noticeable and this swampee beat blag only serves to illustrate my point. They shoot horses with broken legs, don't they?

**LOU RAWLS:** 'See You When I Git There' (Philadelphia PIR 5244). All about a stud spade whose home is his castle preparing his woman for his homecoming. "Candlelight, cold wine and soft music on the radio," he drools and adds "You've got everything you need from the store..." What on earth can he mean? Brushes, candles, bananas, not heaven forbid, wellington boots and blanchmange? Maybe he's just been away for a long time.

**TONY VISCONTI:** 'Mop-Itty Mope Stomp' (Mercury 6007 150). The ace producer does a "Hey, Mr Bassman" to a disposable song about a new dance craze from outer space. Too clever, too clever by half. It's like a yokless boiled egg. It may be all white but you can't dip your soldiers into it.

**THE RUMOUR:** 'I'm So Glad' (Vertigo 6059 181). Another attempt at a hit single off The Rumour's album 'Max'. 'Do Nothing Till You Hear From Me' was better than this fair little number with the idiosyncratic brass chorus and suitably husky vocals, so it doesn't have much chance.

### A R E G G A E RECORD

**STEEL PULSE:** 'Nyah Luv' (Anchor 1046). When it comes to Jah I'm at the bar. See, I don't profess to understand it, identify with it, like it, twist it into complying with my attitudes. In other words it just leaves me cold. So maybe this is a good example of Jah rock or maybe it ain't. Don't ask me, I'm only the record reviewer.

### LATE RECORDS

**ULTRAVOX:** 'Rockwrok' (Island WIP 6404). They've never really lived up to Island's swollen expectations, this band. Perhaps they try just a little too hard to be different, hence on this single we find ourselves somewhere in no man's land between Roxy and Strangers. The unorthodox is becoming orthodox. They used to be called Tiger Lily and in this week's batch there's a re-release under that name of the Fats Waller gem 'Ain't Misbehavin'. It stinks.

**THE DRONES:** 'Just Want To Be Myself' / 'Bone Idol' (Valer VRS 1). Tired, tired legless lyrics - "I just want to be me" - wrapped up in a Boys-like package. All right, but is it art? **PVC3:** 'Pain' / 'Put You In The Picture' / 'Deranged, Demented And Free' (Zoom Zum 2). This band, from somewhere in the northern hemisphere, had a Number One hit nearly two years back under another name. They faded into obscurity and now make a lame attempt at go getum punk. It's jaded and totally lacking in any 'style'. May it be banished forever and ever.

### SPECIAL MENTION RECORDS

**STEPPEWOLF:** (ABE 12008) **ISAAC HAYES:** (ABE 12007). Two 12-inchers in the ABC records 'Plus Fours' series featuring goodies from both acts. Steppenwolf's includes the acidic (literally) 'Born To Be Wild' and 'Magic Carpet Ride' and Hayes' 'Disco Connection' and 'July Fruit'.



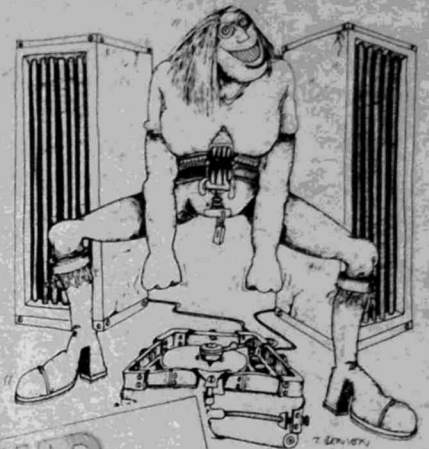
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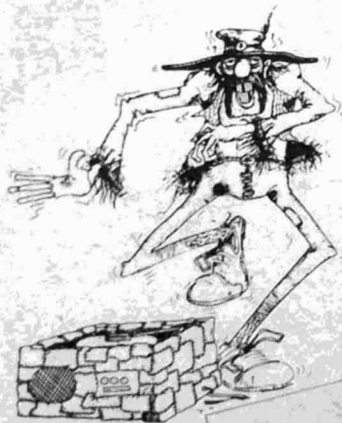
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**MORE NOTES TO THE POUND**

No increase in ISLAND prices in 1977



## Saints' new Ward of court

LIKE ANY other healthy, growing 18-year-old boy Alasdair Ward enjoys a good pork. He also likes boobs, chain-smokes, resembles a deranged hippie, giggles a lot, drinks white wine, has a sackful of self-confidence, admires Jean Jacques Burnel, plays the bass, etc.

Which is all very handy really, seeing as how he's just become the new bassist of The Saints. So what's a pommie-granite like him doing in a colonial set - up like them?

"My brother was roadie with the band and I went to their end-of-tour party when I was told that bassist Kym Bradshaw wanted out. So I auditioned and got the job."

At the time young Alasdair was a clerical officer and amateur bassist. Now he's earning 14 quid a week more, is seeing the nation through a smoke-dirty van window and is about to embark on a Stateside visit taking in a stint at CBGBs. Yet being a star hasn't affected him in the least despite the fact that he's been with the band for as long as four weeks.

"I still live at home."

He is in no way overawed by the recent earth-shattering chain of events: "You've just got to know how to play well when you walk on that stage - and I do."

He plays six string like Ritchie Blackmore and who wants another Ritchie Blackmore? True.

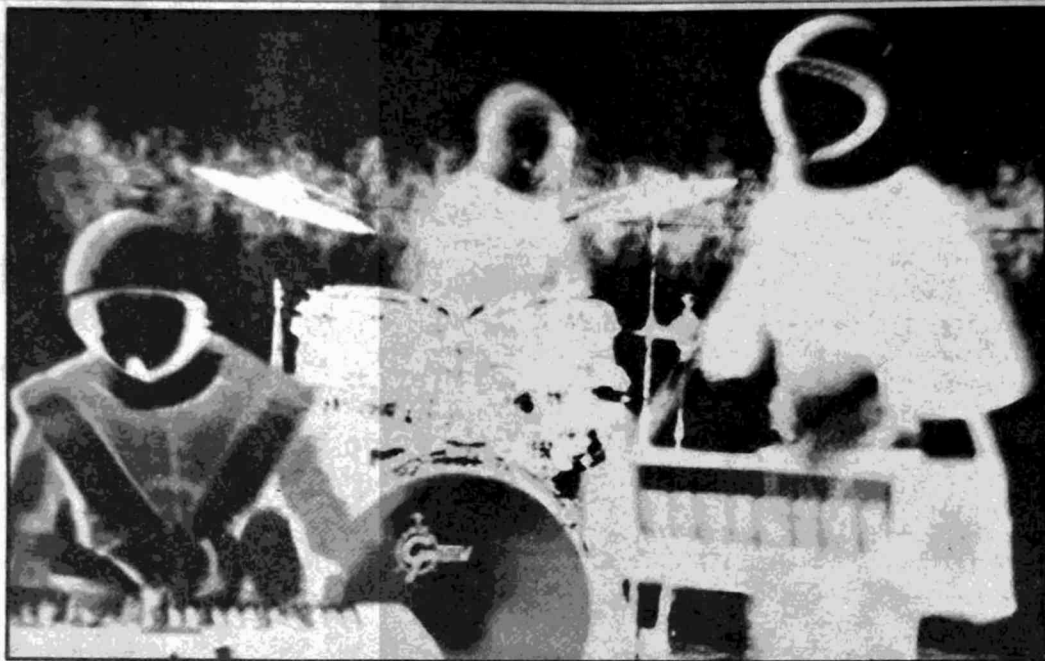
His main influences are other bass players and he doesn't intend to become the star of his new band yet. It'll all just happen naturally.

The band have just finished recording their second album. "It's much better than the first. We're very original." He also likes hanging out with another member of the band, Ivor Hay. Saints split sensation?

"I'm only in this game for fun. I get on well with the boys and everything is just so spontaneous."

Who said it's so hard to be a saint in the city?

BARRY CAIN



SPACE: "am I hallucinating?"

# SPACED OUT!

ROSALIND 'Flying Without A Licence' RUSSELL meets the mysterious aliens from outer SPACE

AS THE rocket pulled away from Earth, searing through the atmosphere and resisting the gravitational pull, the astronaut forced back his feelings of excitement and concentrated on his instrument panel.

It helped to take his mind off the G forces which were pulling his skin back against his skull, like a dog facing a fight. Only a few minutes now and the danger would be over, for the time being at least. Once he was clear of Earth's jealous grasp his face would reassume its fleshy features.

Later, he was putting into practice the hours of training in relaxation. He was reassured by the steady hum and twinkling lights of the control panel. Earthbase One was in almost constant contact, comforting, a friendly supporting voice in this uncharted blackness. Space was no longer the final frontier; the maps he was preparing would make the cosmos as familiar as the London Central Line.

The astronaut eased into his work; there was nothing here he couldn't handle. He'd been over the procedure hundreds of times back at Earthbase One. Once this section was completed he could sleep for a few hours. He reached for the packet of Mogadon; his sleep would be assured.

As he slipped into an inner blackness as heavy as the one surrounding the space capsule he was suddenly aware of a prickly uneasiness. He struggled to fight off his chemically-induced sleep, a weight that felt as strong as the G force

lay on his eyelids. They flickered open and he pulled his vision in the direction of the Perspex viewing window.

God Almighty! No, it wasn't Him.

Two figures, padded in the silver grey uniforms of astronauts, hovered outside the window, floating in space. It wasn't possible. And what was one of them carrying? It looked like an usherette's ice cream tray. Boy, this was some hallucination. Or was it?

## Real

The drug was working effectively but the figures looked real enough. His head felt like a five-ton weight. He couldn't call Earthbase - they'd think he'd cracked up. They'd put the capsule into emergency orbit and bring it back. He couldn't face a failure like that.

He loosened his safety harness, lumbered towards the emergency hatch and stepped into the decompression chamber. He closed the inner door behind him and hooked his lifeline to the wall.

Laboriously he manipulated the wheel which operated the outer door. As it slid open he watched the breathtaking beauty of the star-filled cosmos unfold before him.

The aliens appeared suddenly. Their approach from the viewing window was as silent as the airless atmosphere around the capsule. The astronaut could hear the harshness of his own breathing as he beckoned the figures into the decompression chamber.

Once in there he could see he'd been mistaken. The alien wasn't carrying an usherette's ice cream tray. It was a musical instrument; a

bass keyboard. The three figures stepped together into the bowels of the capsule, removed their helmets and took stock of each other.

The one with the bass keyboard introduced himself as John Flyer, the other as Alan Andrews. They came from Space.

"But who are you?" asked the astronaut.

"I don't want people to know who we are," said John, easing his instrument into a more comfortable position, as much as the cramped area allowed.

"And who is your leader?"

"Ecama."

Sounds like a tube of hair-removing cream, thought the astronaut, but said aloud: "Who's he?"

"That's not his real name," said John. "Ecama doesn't want any publicity. It's all supposed to be mysterious. That's why I have to wear this gear and carry this ice-cream tray thing about with me."

"But you must know a bit more about your own leader," persisted the astronaut.

"I've seen him only twice," said John. "He's a rich recluse and he lives in Paris. We made our record together, 'Magic Fly', as an experiment. He composed it but the lead instrumentalist is Roland Romanelli and the producer is Jean Philippe Iliesco."

It doesn't sound like a cohesive group, thought the astronaut. "Isn't it frustrating working for a leader you never see?" he asked.

"Oh no," said John. "It leaves us free for the other things we want to do, our other group. But we're not here to talk about that, we're here to talk about Space."

"And we don't know

exactly what we're allowed to say," added Alan.

"It seems as though people are irrelevant in the Space band," said the astronaut.

"Yes," replied John. "Space is very much a commercial thing. You've got to live, haven't you?"

"But surely it means you aren't committed to this group or its music?" asked the astronaut.

"I feel committed to music," answered John. "But at the moment this is a job. And the money is secondary."

"I don't put money above music," said Alan, though he seemed confused on this point.

## Ambitions

The astronaut listened as the two aliens told of their ambitions for a tour of Britain with their own band - and a possible tour with Space - taking in all the decent venues and avoiding the poorly-paid ones like an attack of leprosy.

It seemed in France they could pick up a decent whack for gigs, as opposed to the miserably pittance most smaller bands get at Earthbase One. It also appeared the Frogs were still impressed by British musicians in preference to their own - which wasn't surprising.

"So you're prepared to be a big fish in a small pond, rather than pile into the British pond, already seething with bands?"

"There's less opposition in France but there's less opportunity too," said John. "It's so different there you can't compare it. I don't think it's as good and what you look like counts too. If you're pretty, you're made."

John, who looked like

Edward the footman in 'Upstairs Downstairs', was obviously a man with a business head.

"No, I hate it," he said. "We've been playing for peanuts for six months with our own group, The Sunday Band. Other groups think about money, they just don't talk about it."

"I get suspicious about those blokes in punk bands who say they're not in it for the money. I think punk has failed in what it set out to do. Musically punk is a load of crap. I completely agree with Jonathan King when he says the songs are bad, the music is bad but the sound is amazing."

"Punk," added Alan, "is a low musical level."

"I suppose electronic disco music is on a considerably elevated plain," countered the astronaut sarcastically.

"The single has sold three million copies," said John, as if in defence. "When we did it we didn't expect it to be anything other than a

nice financial proposition. Space pays the rent on my flat and that's all it is."

I don't understand, thought the astronaut. How could they claim the money was secondary to the music yet hold back on their own band in preference to this Frog electronic discostuff?

## Battle

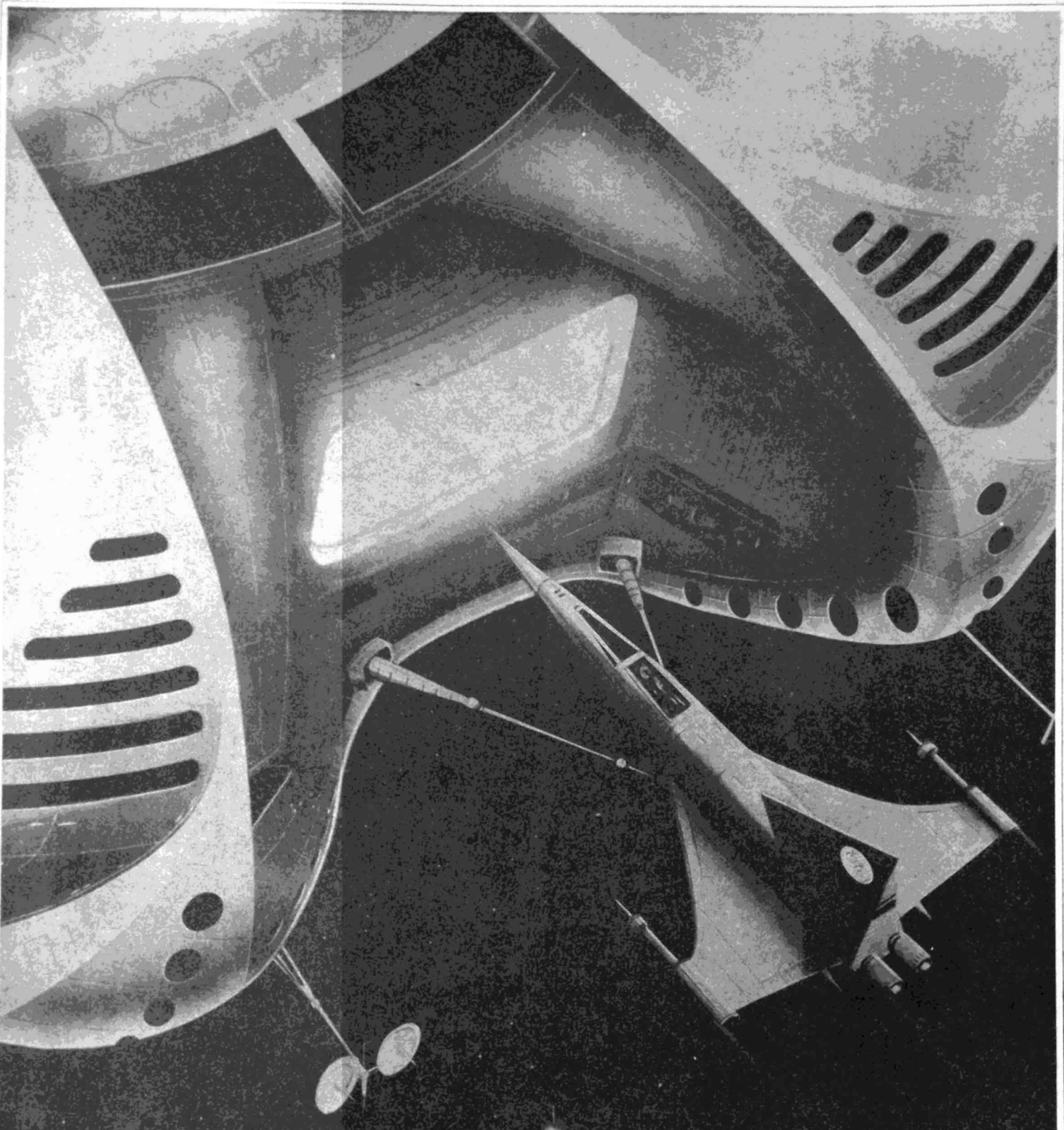
His eyes, already finding it difficult to focus on his visitors, were fighting a losing battle with his drugged brain. The sleep he'd been fighting for the past hour was insistent in its struggle for dominance. He'd close his eyes, just for a minute, to work out this anomaly.

When he awoke, six hours later, Earthbase One was calling. His visitors were gone.

"Hello Earthbase One. Everything normal," reported the astronaut, shaking the dreams from his head. Strong stuff that Mogadon.



THE SAINTS: Ed Kuepper, Chris Bailey, Alasdair Ward and Ivor Hay.



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FROM THEIR FORTHCOMING ALBUM 'OUT OF THE BLUE'



# WAM BAM RAM JAM

Do you know anything about Ram Jam? Alf Martin goes to Louisville, Kentucky to give you the low down

**WHAT DO you do when you travel 3000 miles to interview a band and the record company as well as you knows zilch about them? Bluff your way through it? Or just tell the guys straight out?**

You may think I'm an idiot but do you know anything about Ram Jam, the band that are in the Top 20 with 'Black Betty'?

Not only did I think there were four members in the group - so did you if you saw 'Top Of The Pops' last week - but did you know Bill Bartlett, the lead guitarist, was in a group called The Lemon Pipers that had a huge hit with 'Green Tambourine' in 1968?

So there was nothing else for it but to jump in at the deep end and hope I didn't get too wet.

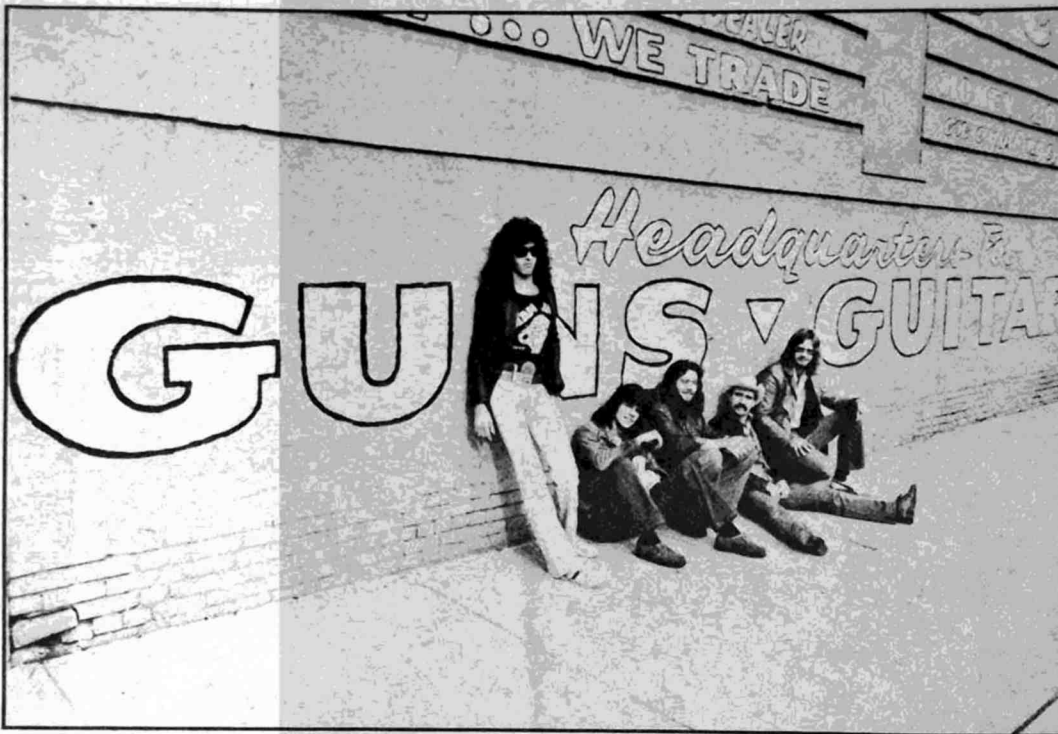
## Hotel

The spokesman and leader of the group is Bill Bartlett, who sings 'Black Betty'. We met in a hotel room in what seemed like a ghost town in Louisville, Kentucky.

"Well, there's five of us, four on the album and we've just added a new man. Howie Blauvelt plays bass, Peter Charles drums, Myke Scavone is lead singer and the new guitarist is Jimmy Santoro, who joined about five weeks ago.

"I had 'Black Betty' out myself about two years ago in the Cincinnati area. It was a hit in the summer of '75 and when Ram Jam's version was released in that city they wouldn't play it because they'd heard it before.

"All the rest of the band are from the New York area and I'm from Brookeville, Indiana. I met Peter and Howie in CBGBs in New York, they were playing in a punk band called Uncle Son and they had a song



RAM JAM: shooting it out with guitars in Louisville

called 'Ugly Girls Get Ugly Guys'. I was in there with some friends and we started to jam together.

"Then I went back home and was trying to get a group together to record 'Black Betty' with Jeff Katz and Jerry Kasenetz, two producers who were always in the charts in the late sixties and early seventies with bubblegum music.

"I called up Peter and Howie, played them 'Black Betty' and they joined. Then we got Mike. Then Kasenetz and Katz got us a deal with

Epic. "We formed about a year ago and just started working on the act, doing day jobs and getting some songs and a stage act ready for touring."

## Influences

After listening to Ram Jam's first album you start wondering if they have any British influences.

"I was born in Dayton, Ohio," says Bill, "but I spent my childhood in Britain, around South Harrow in Middlesex. When I was young we

were always into standing around on street corners banging on things. Then Elvis came out and I thought 'I'm American, I should be in America.'"

"The only music I'd listened to before that was Winifred Atwell. She played boogie-woogie piano and that's what started me off on music. But I wasn't keen on the piano so I got a ukelele and tuned it like a guitar.

"Our next single, a track off the first album, called 'Keep Your Hands On The Wheel' sounds very British. Mike's

vocals have got a touch of Mick Jagger about them. He also moves about on stage like Jagger but it's nothing intentional, he's not trying to ape him."

I asked Bill where he first heard 'Black Betty', as it was written and recorded in 1939 by Leadbelly.

## Sixties

"I found a copy of it in an old record shop and I'd heard it before by an old blues trio called Kerner Ray Glover that played around the Boston area in the early sixties.

tastes changed."

Were the band surprised when 'Black Betty' took off? "Yeah, when it hit the charts, whom, we jumped in a station wagon and took to the road. No big deals. It's just a skeleton crew of the band and two other guys. We just enjoy playing to a live audience. We've supported Black Oak Arkansas, Robin Trower, Styx and Foreigner.

"I would really like to play Britain because that's where I was brought up. It would be great to support someone like The Who or, if he ever plays again, Jeff Beck.

"Our music would be ideal for Britain as it's got that get-up-and-dance feel to it."

Now they've got a successful single and an LP under their belts, what are their plans for a new album?

## Stadium

"We've got plenty of songs for the follow-up. Kasenetz and Katz are going to produce it. We have a good working relationship with them!"

Later in the evening Ram Jam played a basketball stadium supporting Robin Trower and they proved, even without a sound check, that their powerhouse rock 'n' roll and team work can get the kids up and dancing.

Most of the kids have come to see Robin Trower but they've all heard of 'Black Betty' and that's what they shout for. It's gusy rock 'n' roll for the whole set, even ending up with an encore of Chuck Berry's 'School Days'.

If they keep up the touring and finally make it to Britain it won't be 'Black Betty' you'll be shouting for, they have quite a few very memorable songs.

For now though, it's down that dirt road of Louisville on to Detroit. Another date and a bigger following.

See you at the top, boys.

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**"HEROES" DAVID BOWIE**

The new single taken from the forthcoming album.  
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**RCA**  
Produced by Bowie and Visconti

**The forthcoming album available now.**

# Off Centre

Edited by TIM LOTT

No 11

## CRIPES

IT'S FREE



BRUCE

**THE VALVES**

IS THIS THE SINGLE OF 1977?  
a bruce's newsletter

'Cripes', Bruce Findlay's shop Fanzine

## Punk Bunk

'1968' by Caroline Coon (Subtitled 'The New Wave Punk Rock Explosion', published by Orbach & Chambers, £1.95).

WELL, IT'S not the sort of book your mum will be buying for your Christmas stocking, so it's down to you to decide if you feel like forking out almost two quid for an intellectual angle on punk rock and a set of admittedly very interesting photos.

As far as production goes the book looks good, well laid-out, fairly high in the coffee table stakes. It reminds me of the time the upper-middle classes took to smoking dope because it was the daringly trendy thing to do.

It's claimed on behalf of the author that she's in a unique position to write such a book — a fact I'd dispute. This is a collection of her interviews published in Melody Maker over a period of about a year, with various new wave and punk artists. Some contain a fascinating insight into the characters of the musicians — I particularly liked the interview with Joe Strummer because it was a pretty bare naked conversation, and he sounded very vulnerable.

But there are a few errors — The Saints' average age is not 27, but 21. This type of fact is easy to check.

I was interested in her theory about heroes of the fifties and sixties dying off — Buddy Holly, Eddie Cochran, Hendrix, Morrison, Joplin, Brian Jones — leaving the rest as businessmen and the way clear for a new generation of anti-heroes.

What I can't reconcile myself to is the tie-up between the author's background and her present enthusiasm for punk. Her education was conducted at ballet school (punk, eh?) and lists a public appearance as: "Danced at Covent Garden on the night Princess Margaret and Tony Armstrong-Jones made their first public appearance together." In the book she criticises Mick Jagger for hobnobbing with royalty.

I find the intellectual approach to punk incredibly boring and patronising. If Ms Coon's personal ego — embellishing statements were stripped away from the interviews they'd be a damned sight more readable.

As it is, this book comes across more as a vehicle for Melody Maker's Greatest Hit. If you want your punk rock brought down to a respectable level, this is for you. ROSALIND RUSSELL

## Q: When is a label not a label?

A: When it's a record shop

IT USED to be like this. You walk in. Behind the counter a limp-eyed girl chewing gum sums you up with a glance. And carries on doing her fingernails.

Five minutes of pointed stare produces "Yeh?" You ask if the new Lumpy Skink, Beatles or Clodagh Rodgers' new LP is in. The response is invariably the same. "Ooo?"

Ain't like it used to be. Nowadays you walk in, the shop assistants know more than you do. It's galling. Yes, they've heard the Squeaky Toads. Yes, they've heard the Unpleasant Geraniums, too. In fact they've brought out a record of the Unpleasant Geraniums on their own label.

It's really got that far and it's healthy. Rough Trade Records in Notting Hill are shortly to launch their own label. Chiswick came from Ted Carroll's 'Rock On' shop. Beggar's Banquet record shops' Nick Austen formed the BB label; Lee runs Raw Records from his shop in Cambridge; Sensible Records in Glasgow. There must be more too, 'cause they're starting

up all over. Bruce's Record Shop in Edinburgh is one of the most recent to join the record label race, with Bruce Findlay's Zoom Records. Zoom has so far had two releases, the Valves' 'Robot Love' (Zum 1) which came out two weeks ago and the PVC 3 debut single triple A-side 'Pain', 'Put You In The Picture' and 'De-ranged Demented And Free' (Zum 2).

Bruce used to get tapes brought into his shop all the time and passed them onto established record companies just out of goodwill.

Then he began wondering why he should have to pass all this talent on.

When he saw local band The Valves six or eight weeks ago he decided to record them himself, following an increasing number of other record shops.

Record shops are becoming more aware now. They get very little recognition but in fact have massive power in the industry.

"I don't think they've ever made their own records before because they thought the cost was prohibitive.

Then Stiff and Chiswick came along and people started to

realise making records isn't as expensive or complicated as some record companies would have you believe. Like you hear the new Queen single costs X thousand pounds and it frightens you.

"Record shops' bringing out records is really a provincial phenomena, vital for provincial bands. You're unlikely to make much money out of it but it's fun."

You can still make a few hundred quid though as Bruce has over the Valves single which, in four weeks has sold 13,000. So how did he go about getting it on the market?

"After I saw the Valves I asked if they'd make a record and we drew up a simple contract — for two records over the next year.

"We booked into a local studio and were charged £150 for the afternoon during which time we laid down four tracks. It would have been more but I asked the bloke in the studio if he would share the risk and take three per cent of sales. He agreed.

"The services of the engineer came with the studio time I produced though I'd never done

anything like it before — said a bit of treble here, a bit more bass there. It was quite easy.

"We got it pressed by Phonodisc — it's about £100 flat for basic materials then about 12p per copy.

"I got a friend of mine, Jim Hutchinson, who designed the Stevie Winwood cover, to do the sleeve for about £50. Obviously if a band wanted to economise they could do the sleeve themselves. It costs 3-4p for the printing of each cover.

"The distribution we sold to Rough Trade and Lightning in England and Scotia in Scotland at 36p a copy. Of that the band gets about 7p and the publisher about 3-4p. I get the rest and it cost me a bit more than 20p to produce each record.

"It's an idea to subscribe to the BPI (British Phonographic Industries) and the Mechanical Copyright Protection Society which deal with publishing rights and royalty control but I don't think it's obligatory. I'm going to form my own publishing company to cut out the middleman. Mind you, I'm not even sure what a publisher does!

"You should also register with the VAT man because they always catch up with you in the end. Mind you, if it's a one-off thing, just one single, you might not come in that bracket.

"There's one other expense — advertising. I have 'Cripes', the Bruce's Record Shop newsletter which I distribute to the industry. Then maybe if you knock a penny off the price to the hip record shops they'll advertise it in the shop. Advertising in the music press is quite expensive though.

"Very few of the small record companies will ever get significantly large — they're just an excellent springboard to stop bands getting ripped off because they give bands an insight into the music industry before they move on to a bigger company.

"You can compromise and make a record on your own, then sell the licensing deal to a big company — as in Stiff — Island and Chiswick — Anchor — but this can cause problems with freedom of control.

"What excites me though is that it's a very anti-establishment thing. I think the big record labels should be absolutely terrified."

## Elvis versus Mavis: but who won?

TWITCH TWITCH, set teeth, bauk, parry. What a confrontation, what a joke.

Elvis Costello being interviewed by Mavis Nicholson on 'Afternoon', London's afternoon TV magazine programme. They both looked nervous, the one no doubt in fear of the other's reputation as a recalcitrant, difficult interviewee, Elvis fearful of his first TV interview. He sat with his guitar in his lap and tried, I suppose, not to laugh.

Mavis was condescending, aunty-like with the sort of horrific bustles and I'm-so-reasonable attitude that I would have thought Elvis would have scorned. In fact he was polite and restrained, with just the right amount of curtness thrown in to keep his image buoyant.

Mavis got flummoxed only once or twice, most notably when Elvis tried to explain why he didn't care if people understood his word or not.

"But surely SURELY you have to understand words? You have something to SAY!" Ooh, she was earnest. And she tried to get Elvis to put down punk: "I find it insulting the way they sing 'Elvis: 'I don't

He did a couple of songs, one the new single — the reason for doing a programme so utterly lacking in credibility — 'Watching The Detectives' and a number about the Hoover factory on the Western Avenue. He did both with just a voice and guitar. They sounded great. The housewives must have creamed.

Oh Mavis, if you really want to know, his real name is Declan and he used to work at Elizabeth Arden in Wembley as a you-know-what. Or more likely you don't have the faintest idea.

## Stiff rift



JAKE RIVIERA, dashing entrepreneur of the new wave and renowned Brylcreem boy, has, it seems, split from Stiff, taking superstars in the making Nick Lowe and Elvis Costello with him.

He apparently now manages Lowe and Costello and has left former partner Dave Robinson to assume sole control of Stiff Records. Attempts to check these facts led to the following exchange between myself and Mr Riviera.

JAKE (left) shares a joke with a giant Bos creature

RM: Hello, Jake.  
JR: Grmp.  
RM: I want to check some facts...  
JR: I don't talk to RECORD MIRROR.  
RM: Pardon...  
JR: YOU think I'm a... don't you?  
RM: No, you've got it the wrong way round.  
JR: Oh? Is that what it is? (Begins to shout) Why don't you bury me?  
RM: Why don't you just let me rest in peace? What...  
JR: Not making any sense of this reply, I hung up.

### THE NOSE

HELLO, THIS IS THE BAY CITY ROLLERS! WE'RE JUST PHONING TO SAY GOODBYE.

WE CAN'T TAKE ANY MORE OF THIS PERSECUTION BY THE MUSIC PRESS... THE SNEERING... THE CONTINUAL CRITICISM... THE LACK OF APPRECIATION FOR OUR MUSIC.

SO WE'RE EMIGRATING TO CALIFORNIA. AND IT'S ALL YOUR FAULT! I HOPE YOU'RE PROUD OF YOURSELVES. YOU ONLY HAVE YOURSELVES TO BLAME!

WE COULD GET THE O.B.E. FOR THIS.



# Want to discover a star?

It's not as simple — or as cheap — as you might think

FED UP with New Faces panelists doing a Tony Hatchet - job on second - rate, virtually talentless acts every week?

Well, now you can do something about it — discover a star yourself!

That's the thinking behind Mitre Management of Poole in Dorset who are advising you to buy their 37 - page agency handbook.

"We explain how to form the agency, find the acts, get the bookings, the legal requirements — in fact all you need to discover a star"

All you have to do is send Mitre a cheque for £4 — hold on, £4 for just 37 pages? Right, it's one big rip-off.

J. Oliver and J. Taylor have put down the benefit of several years' experience in the business. But who are they? If they've been in the game so long why aren't they holding all the aces? Why are they still unknown — like every other agent — to the average guy in the street?

Let's take another look at their advert: "Whatever your age you could start your own club entertainment agency and work from your home on either a full or part - time basis."

"No matter where you live there are hundreds

of clubs looking for groups and even more groups looking for bookings. Put them together and you're onto a winner!"

Perhaps you're still interested, despite the extortionate price of the handbook. You still want to book Led Zep into Halifax Town Hall and don't mind being ripped off. It's going to give you a good boost towards your own agency, right?

Wrong. Turn the cover of Messrs Oliver and Taylor's handbook and there staring you in the face are the words: "Forming And Running A Social Clubs Entertainment Agency."

Yes, you've guessed it — It's all about booking 'pop' or 'beat' groups into the scourge of all genuinely talented acts — the working men's clubs.

The handbook tells you how to approach disinterested entertainment secretaries, how to control temperamental artists — aren't they the only ones who become stars — and how hopefully to make a packet by sitting back and doing relatively nothing.

What it merely touches on is the problems you may encounter with acts not paying their commissions — and this is probably the biggest

drawback of all.

There's no mention of hassles with other agents — which are frequent when bands swap and change agencies and managers — nor the problems that can arise if a promoter falls flat on his face, witness the recent punk festival at Chelmsford.

So it's not really wise to start your own agency if you haven't had any experience of booking bands before. What's the alternative?

Denis Vaughan of Pinball Artists began by getting a job as a booker with an established agency and when he'd made sufficient contacts he branched out on his own.

"It's all a question of not running before you're able to walk. It's always best to learn from someone who knows the business — you can't learn from a book."

"And there are so many different types of agencies, handling completely different acts."

But why have the agents got such a bad name in the business?

"It all stems from the sixties when agents were offering venues the Drifters or the original Spinners and you didn't get the act you thought you'd booked."

That's not quite the case now although some bands are still relying on their past to make them an attraction even if there's only one surviving member of the old band.

"And agents have to make a living as well as artists. Agents aren't popular because they insist on being paid. Yet to hear some artists you'd think they didn't need an agent at all to get them work."

One thing the handbook does tell you is the cost of setting up an agency. Until recently it cost just a few quid but now you have to apply to your nearest regional Department of Employment for registration as a theatrical agent . . . which will set you back £72!

Still interested? See you at the Rainbow. . .

STEVE ORME



Dear Sir,

Please excuse me for bothering you  
I'm only trying to find someone who will  
listen to my music.

Can't compete with your charm I can't match your wit,  
But before you say my face don't fit  
Please listen to my music.

My friend take a little piece of good advice.  
You got to be prepared to rock and roll,  
You got to hit 'em with the dry ice.  
You got to be prepared to rock and roll,  
You got to play it loud.

I can't dance if it's showbusiness I can't compete.  
You can't teach someone with two left feet  
Whose only love is music.

Now you have the need to find something new  
Only to find someone who will

*My Trickster*

New Single  
LISTEN TO MY MUSIC  
UP 36323

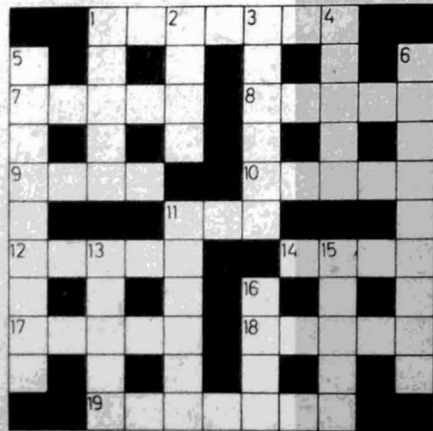
## Discword

### ACROSS

- 1 That poor fellow Jonathan? On the contrary? (7)
- 7 Mr (or Miss?) Cooper (5)
- 8 He's a villain (5)
- 9 The Boomtown crowd (4)
- 10 Played — but not on an instrument (5)
- 11 Time for Kenny Rogers' friends (3)
- 12 Vehicle going to Los Angeles for her (5)
- 14 Another one from Stevie Wonder (4)
- 17 Brick music? Very nearly (5)
- 18 One of the Starr names (5)
- 19 A strain, perhaps, being a top performer (7)

### DOWN

- 1 Bonnie name (5)
- 2 A group named Sailor (4)
- 3 Anne or Pete? (6)
- 4 Time to boogie (5)
- 5 Heart fish (9)
- 6 Goin' places with Michael (9)
- 11 Thin Lizzy moonlight occupation (6)
- 13 Flowers for the Royce girl (5)



15 Another name for Anita (5)  
16 It was true in the film (4)

### LAST WEEK'S SOLUTION

Across: 4 Dionne, 6 Stop, 7 Shaw, 8 Crying, 9 Blood, 10 Grape, 13 Hooker, 15 Turn, 16 Dear, 17 Mirror.  
Down: 1 Michel, 2 Percy, 3 Moon, 5 New Yorker, 6 Skywriter, 11 Parton, 12 Kreme, 14 Ow-en.

# Albums

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

## Nils' night on the tiles

**NILS LOFGREN: 'Night After Night'**

DEAR Mr Lofgren, Being your number one fan I felt I just had to write and tell you how much I like your new double album (jolly nice picture on the cover; you look very sexy with your legs bent like that).

I see it was recorded live in three different places, Glasgow Apollo, Los Angeles Roxy Club and London's Hammersmith Odeon. I was at Hammersmith, you know. You may remember you waded to me halfway through your set. Janet (she's my best friend, by the way) and I were absolutely thrilled to bits.

I must admit I was a bit dubious Nils (I hope you don't mind me calling you that) when I heard you were planning to do a 'live' album. Wasn't sure the energy you put into your live act would transfer successfully onto vinyl. Afraid the songs would sound too different from the 'perfect' studio

versions for some people's liking.

I needn't have worried though. I'd forgotten just how good your new band really is. A solid wall of sound built around that driving, throbbing drums and bass line give a new dimension to numbers like 'You're The Weight', 'It's Not A Crime' and 'Beggars Day'.

Melodic keyboards trickle gently through 'Like Rain' and 'Goin' Back' and throughout the album there are your inevitable excursions into guitar fantasyland, only now it's an integral rather than separate part of the band's sound.

And that great voice. One minute smooth and soft, edged with silver, and the next richly harsh doing a mean moody. Never a bum note, always the perfect pitch - pure magic! Oh, and while we're on the subject, Nils, do you think you could have a word with Wornell Jones and ask him to lay off the vocals and stick to his bass - he has a truly dreadful voice.

The band seem to have cultivated a very happy sound which is great as long as you don't let it affect the raw bite of songs like 'Cry Tough' and 'Keith Don't Go' which suffer slightly on this album for that very reason.

The material on 'Night After Night' is well compiled, encom-



**NILS LOFGREN: guitar fantasyland**

passing material from each of your albums, making it an excellent taster for those unfamiliar with your music.

Well, Nils, I guess I'd better wind up now. I hope, in fact I'm sure, that all your other fans will like this album as much as I do. From your very devoted fan, Mary Ann. PS. Could you please send me an autographed picture of yourself. PPS I would like you even if you are small. How tall are you, anyway?

+++++ MARY ANN ELLIS

**THE RADIATORS FROM SPACE: 'TV Tube Heart' (Chiswick WIK 4)**

A FEW months back this band released a single called 'Television Screen' which has since been hailed by 'Rolling Stone' as the best song, along with 'Pretty Vacant', to come out of the whole punk gig.

Dunno 'bout that but it was a definite runny-nose gem whiplashing all the pre-requisite snot nodules into lunar orbit

- "I'm gonna smash my Telecaster through the television screen 'Cos I don't like what's goin' down"

But it met with spectacular indifference and faded into allive-alive-o ambiguity. This album more than lives up to the promise of that single and, in most cases, transcends it.

The Radiators are a Dublin band with trebly talent. Since their inception they've had to rely on the junk-level second-handness of the

English birth-right bands - odd records, odd reviews - while the same time nurturing a distinctive Irish identity. Their condemnations can't include the northern catastrophes and Dublin is a placid verdant little town.

Dilemma? Nope, 'cos the one thing that deserves vilifying is the media. This whole album is a concerted attack on Irish institutions like The Sunday World - "Are you getting it every

Sunday?" - RNE and TV.

But don't worry kids. It's far from being oyster-isolated. The band's individual approach to each number makes 'TV Tube Heart' universal. We can all identify with their grievances even if one or two fall into gaping naivety.

Erstwhile lead singer Steve Rapid took a backseat for personal reasons but after seeing the band live in Ireland I concluded that he never really connected. No matter. His in-the-shadows eclecticism can do nothing but benefit the band's future.

That leaves Phil Chevron and Peter Holiday guitars and vocals, Mark Megaray bass and the predictably named James Crash drums. Together they stumble, tumble, rumble, crumble into wicker-works like 'Enemies' (a denouncement of the NME's shock tactic front-page screamer following the murder of a kid at a Radiators gig), 'Press Gang', 'Prison Bars', 'Blitzin' At The Ritz' etc. This last song thread-bears the incredulous lines "Don't believe in the military

Shoot them down with our terrorist guitars." Once they purge themselves of such hippiedom hopscotch they'll be a better band. ++++ BARRY CAIN

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5. Sex Pistols. God Save The Queen (75p)
6. The Clash. Complete Control (75p)
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8. Noisemakers. Ain't Been To No Music School (75p)
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10. Snivelling Shits. I Can't Come (75p)
11. Venus & The Razorblades. Punk A Rama (75p)
12. Sex Pistols. Pretty Vacant (75p)
13. Kiss. Love Gun (85p)
14. Bay City Rollers. The Way I Feel Tonight (85p)
15. Elvis Costello. Red Shoes (75p)
16. The Dictators. Hey Boys! Disease (85p)
17. Ian Dury. Sex Drugs And Rock And Roll (75p)

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 DAWN/Sweet Sweet Little Thing  
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 ROBERTA FLACK/Killing Me Softly  
 JOHN FRED & HIS PLAYBOY BAND/Judy In Disguise  
 ISAC HAYES/Theme From Shaft  
 LINDA LEWIS/Rock-A-Doodle-Do  
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 THE MERSEYS/Sorrow  
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 Produced By: MIKE SMITH  
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# Albums

**EMOTIONS: Rejoice** (PC 34762)

**NICE COVER.** All white, with three pretty little ladies with winsome looks on their faces and white dresses arranged off their shoulders.

Wanda, Pamela and Sheila. Pretty ordinary names. Pretty ordinary album. Of course there's that danceable little ditty, 'Best Of My Love', currently storming the charts, but I'm afraid there's nothing else worth mentioning.

The vocals aren't so much sugary sweet but saccharinely sticky over a constantly regurgitated disco beat that becomes positively tedious by side two. And we do have a little trouble with some of those high notes, don't we girls?

In short this is one of those very expensive singles. You know what I mean. People go out and buy an album on the strength of one hit single and find the rest of the album ain't worth the vinyl it's pressed on. Nice cover though.

+++ MARY ANN ELLIS.

**RANDY EDELMAN: 'If Love Is Real'** (20th Century BT 542)

RANDY EDELMAN is David Soul without the looks. He's in the Barry Manilow - Eric Carmen category, singers who enjoy big popularity in the States and have the odd hit over here.

'Take My Hand' is pure whimpory while 'Slippin' Away' is one of those jolly protest songs that seemed to come out in droves a few years back.

'Autumn Days' lacks any form of originality. 'The rain is falling softly' etc, ZZZZZZZ.

'Can't It All Be Love' is a social conscience song that Americans seem to love about a guy with a knife who steals fruit but underneath it all is a truly wonderful human being.

No real change on side two, same old piano intros and Randy droning on and on in a monotonous pitch. He even manages to make 'The Night Has A Thousand Eyes' sound bad. +++ ROBIN SMITH.

**ROBIN TROWER: 'In City Dreams'** (Chrysalis CHR 1148)

Hmmm. This is a different Robin Trower. Bluntly, Trower has gone funky.

Find that hard to swallow? I did. But after a while it slips down most enjoyably. After a while because it's an album that takes a helluva lot of listening before you get into it.

In a way, Trower had to come up with something different. He'd hit a high spot with the R&B orientated 'Bride Of Sighs' but had meandered into the wilderness with 'For Earth Below' and 'Long Misty Days', though the former went down well in the States.

There's no Hendrix influence here either. The guitar doesn't



ROBIN TROWER

dominate but rather forms an integral part of the overall sound.

'Somebody Calling' is up for openers and is straightaway into a funky four-beat rhythm overlaid with laid-back and strictly non-indulgent guitar. Shades of AWB but more bluesy.

And Dewar's vocals - he seems to be singing with much more feeling. Perhaps it's because he's no longer playing bass, leaving that to Rustee Allen.

'Sweet Wine Of Love' is even more soulful, while the sensual guitar intro to 'Bluebird' makes it the track of the album, aided by Dewar's raising his voice two octaves and two sweet breaks from Trower, breaks that are a cross between Peter Green's 'Albatross' and Beck's 'Steel Blues'.

Harder funk is found in 'Falling Star' where Allen and Bill Lordan show their power as a rhythm section. Must be played loud.

The only number on which Trower almost trips out or over - indulges is the only non-Trower-Dewar number on the album - 'Further Up The Road'. More

bluesy than the rest of the material, it provides a noisy climax to side one.

'Smile' - wah wah funk intro. Clever changes of pace as first guitar and then drums dominate.

'Little Girl' is a so-sad song sung with such feeling - why has Dewar been hiding this side of his abilities for so long? - and Trower fits well into the mood as his guitar gently weeps in sympathy.

'Love's Gonna Bring You Round' continues the theme. So to the final and title track 'In City Dreams' where Trower is happy to remain in the background as the almost military drumming and powerful vocals bring this most unexpected album to a close.

What stirred him to do this album I don't know but it works. Talking of dreams, the last Thrower number I recall that featured such a topic was Trower's tribute to Hendrix, 'Son For A Dreamer'. 'In City Dreams' couldn't be further removed. ++++ JIM EVANS.

**DEAD END KIDS: 'Break Out'** (CBS 82354)

THE DEAD End Kids nearly fill the Bay City Roller gap except their image is a little less clean cut. If anybody's out there still cheering for the Kids they'll love this despite the fact that Barry Blue's production has given it the kiss of death.

'Glad All Over' doesn't sound too bad but it ain't a patch on the original Dave Clark Five version. 'All My Love Always' sounds like vintage BCRs with a snap - happy little beat. There's really not a lot more you can say about either side except it's tedious and weak. + ROBIN SMITH.

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GENESIS: masterpiece in live recording

## Out for the count!

**GENESIS: 'Seconds Out'** (Charisma GE 2001)

IT'S GOT to be the best live album for years. Genesis concerts always come within inches of matching their studio perfection but don't think the four pieces fail to capture any live excitement - all the pieces are expanded on and made even more interesting.

The album was recorded in Paris last year and this, featuring among others 'Squonk', 'The Carpet Crawl', 'I Know What I Like' and 'Lamb Lies Down On Broadway'.

Side one starts with 'Squonk', Phill Collins, vocals controlling the difficult piece all the way through, reflecting even more nuances than Peter Gabriel used to.

'The Carpet Crawl' with its majestic keyboards has a captivating, eerie quality and Collins is joined on vocals by Mike Rutherford.

After the comparative heaviness comes 'Robbery Assault And Battery', one of those Genesis songs with a strong story line.

Side two includes an extra long version of 'I Know What I Like' including Collins' tambourine solo, hitting it with almost every conceivable part of his anatomy.

Naturally the real high point of the album is 'Supper's Ready', which could be regarded as an eccentric love song with whimsical musical breaks developing into an anthem. The remaining tracks do nothing to dissuade you that this must have been a magnificent live performance and a masterpiece in live recording.

+++++ ROBIN SMITH

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# Albums

## Back to bed with Barry

**BARRY WHITE: 'Songs For Someone You Love' (20th Century BTH 8064)**

FAIR TO say, if you'll pardon the expression, that Mr White is one of the biggest figures in black music. His music is a cross between soul, middle - of the - road and easy listening.

But is it the music that makes him so popular, such a giant of the recording scene? It has something to do with it, I agree, but it's something else as well. Surely it's Mr White's heavy-breathing type vocals and sexually orientated lyrics that score. Score big with the women folk. Big Barry turns 'em all on.

Let us now analyse the lyrics with agony columnist Magnolia Freelove. "You start, you stop. You know what you got is what I need. Oh yes indeed." Ms Freelove: "This can only refer to one thing, and I don't mean tiddlywinks. Geddit?"

"It's Ecstasy When You Lay Down Next To Me" - Ms Freelove: "That's as may be but I hope those bed springs are strong!"

And so the album



**BARRY WHITE**

continues, the lady in question is "so good, so bad" to Barry he never thought he'd fall in love with her - but that's life, old son.

Then, lo and behold, she went on and turned his whole world a round before they pass a passionate night on the dance floor an ol' black beefcake can't believe his luck that the lady in his life has chosen him as the only one to receive such love and affection.

The album will be very big, like all his recent efforts. He knows how to turn women on,

knows what they want and how to present it. He also knows how to produce and how to arrange.

He's professional but if you've ever spoken to him you'll know he means it. His world has both love and rhythm as its axis. It'll keep on turning. +++ **JIM EVANS**

**STEVE GIBBONS BAND: 'Caught In The Act' (Polydor 2478 112)**

THE FATAL problem with a live album is that in the gestation between conception and finished product the act itself can undergo a total metamorphosis. The Gibbons band have changed for the better. Hence 'Caught In The Act' is not entirely representative of their contemporary stance.

But that don't mean to say it's Cookeen soluble when placed under the critical white hot scrutiny eye. No. It's just that at times you get the impression part of it is rather like a meal cooked in an infra - red grill - the food's hot but the plate's cold.

A handful of numbers the band don't perform anymore anyway - 'Watching The River Flow', 'Shoppin' For Clothes', 'And The Music Plays On', 'You Gotta Pay' - and there are new arrangements of some of the others, especially 'Gave His Life To Rock 'N' Roll'. Of the remainder 'Day



**STEVE GIBBONS**

Tripper', 'Git It' and 'Tulane' succeed simply because they are pristine examples of weather - beaten rock done in the weather beaten SG way.

The album was recorded at gigs towards the end of last year and the overall impression is (1) lack of any real continuity in the desire for a genuine concert 'feel' and (2) a kinda vinyl - manufactured live spontaneity.

Cut the polemics. You won't be short - changed if you buy this record. Just bear in mind when you listen that the Steve Gibbons Band are not what they seem. +++ 1/2 **BARRY CAIN**

**LESLEY DUNCAN: 'Maybe It's Lost' (GM GML 1019)**

I really wish I liked this album more - just because I feel Lesley Duncan has such a lot to offer. Every one of her songs has loads of potential, she's a sensitive writer and shows it, especially on the title track.

I feel her voice hides some of the emotion she could show. Perhaps if she was prepared to be more vulnerable in her approach she could be another Linda Ronstadt but instead she puts over a practical image.

I'd like to hear her go more. I'm sure she must be a dazzling live performer away from the anonymity of the studio. She should build with this album - I wouldn't expect it to be an instant success. If she's happy with a gradual process she'll be pleased with a slow acceptance.

It would be nice if I were wrong because I'm sure she has depths I haven't seen in this album. But I think the title track at least could be a hit. +++ **ROSALIND RUSSELL**

**HALL AND OATES: 'Beauty On A Back Street' (RCA PL 12300)**

THIS album would seem to bear out the rumours that our two heroes are moving in different directions. Fans of the very American white soul sound we've come to expect from them should listen to the John Oates tracks, notably 'Love Hurts (Love Heals)' and 'The Girl Who Used To Be'. Both sound comfortably familiar.

The Daryl Hall tracks though are quite a bit different - strangely English-sounding in places and varied to the



**LESLEY DUNCAN**

point of being confusing.

There are traces of all sorts of influences from the Beatles through 10cc, even to a touch of the Zeppelins on 'Winged Bull' which has exactly the same riff as 'Kashmir'.

It's an interesting shift in direction though I'm not sure yet what I think of it - I liked the old sound. Still, I'll reserve judgment till I hear the new material played live.

In the meantime you'll find this is as polished and well - performed as ever and whether you're already a fan it's well worth a listen. ++++ **SHEILA PROPHET**

**JESS RODEN: 'The Player Not The Game' (Island ILPS 9506)**

HELP. Ol' Jess has got himself a new image. No more of that nasty, loud rock music - these days he's into cabaret. Or rather, nightclubs. You know the sort - those places that are always cropping up in those old

American 'B' movies on BBC 2 on Saturday nights.

A waste of a great voice. And some good material - 'Woman Across The Water' would be great given a real funky treatment.

OK, so Jess never made much money out of rock music but I can't see this stuff making him a millionaire either.

Still, Moss Brothers could have gained themselves a new customer. +++ **SHEILA PROPHET**

**RINGO STARR: 'Ringo The 4th' (Polydor Super 2310 566)**

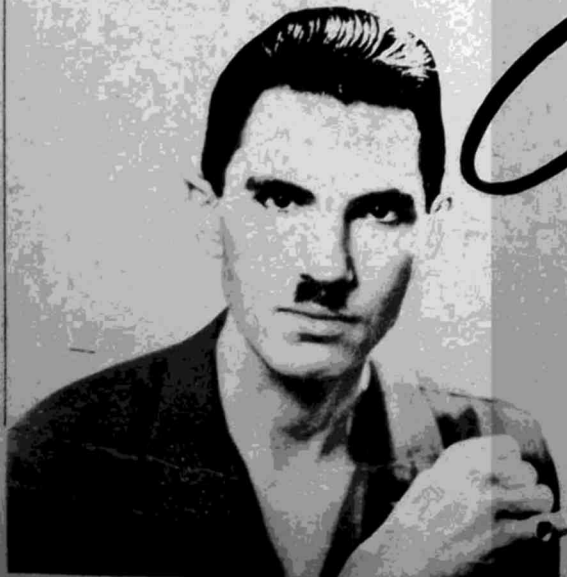
BEATLE NEXT door once again demonstrates just how little he has to offer as a solo singer. The vocals are as flat and strained as ever, the material as uninspired.

A couple of tracks might make it as singles - his version of 'Sneaking Sally Through The Alley' is quite passable and 'Out On The Streets' complete with outside broadcast sound effects, is a jolly little romp. But otherwise there's not enough to justify a whole album.

Ringo's a nice chap and I suppose he has to find some way to use up all that money. But can't he find something more constructive to do with it? ++ **SHEILA PROPHET**

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## 'The Name Of The Game'



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**M**ICHAEL PHILIP JAGGER can be a shade difficult.

The bodily stance and casual attitude. The world-weary look at yet another reporter who's going to ask him about Bianca. Some questions treated with off-hand indifference.

We started off alright while he played a cross between littleboy and polite gentleman, warmly pumping hands and agreeing to pose for photographs. Horrors, he still did it although he didn't know about a photographer coming - "I'd have brushed my hair." The sun shone, Mick smiled awhile and everything came up roses.

"Must have listened to about 100 hours of tape for the live album," he says. "Me and Keith took batches of tapes and it took about three months to get through them all. We wanted to do one back in '72 on the Stevie Wonder tour but due to contractual problems it never came out.

"We did a lot of 'Love You Live' in Paris but we felt like having a club atmosphere as well so we recorded in Toronto. Yeah, I'd like to do some more clubs but you can't please all the people all the time.

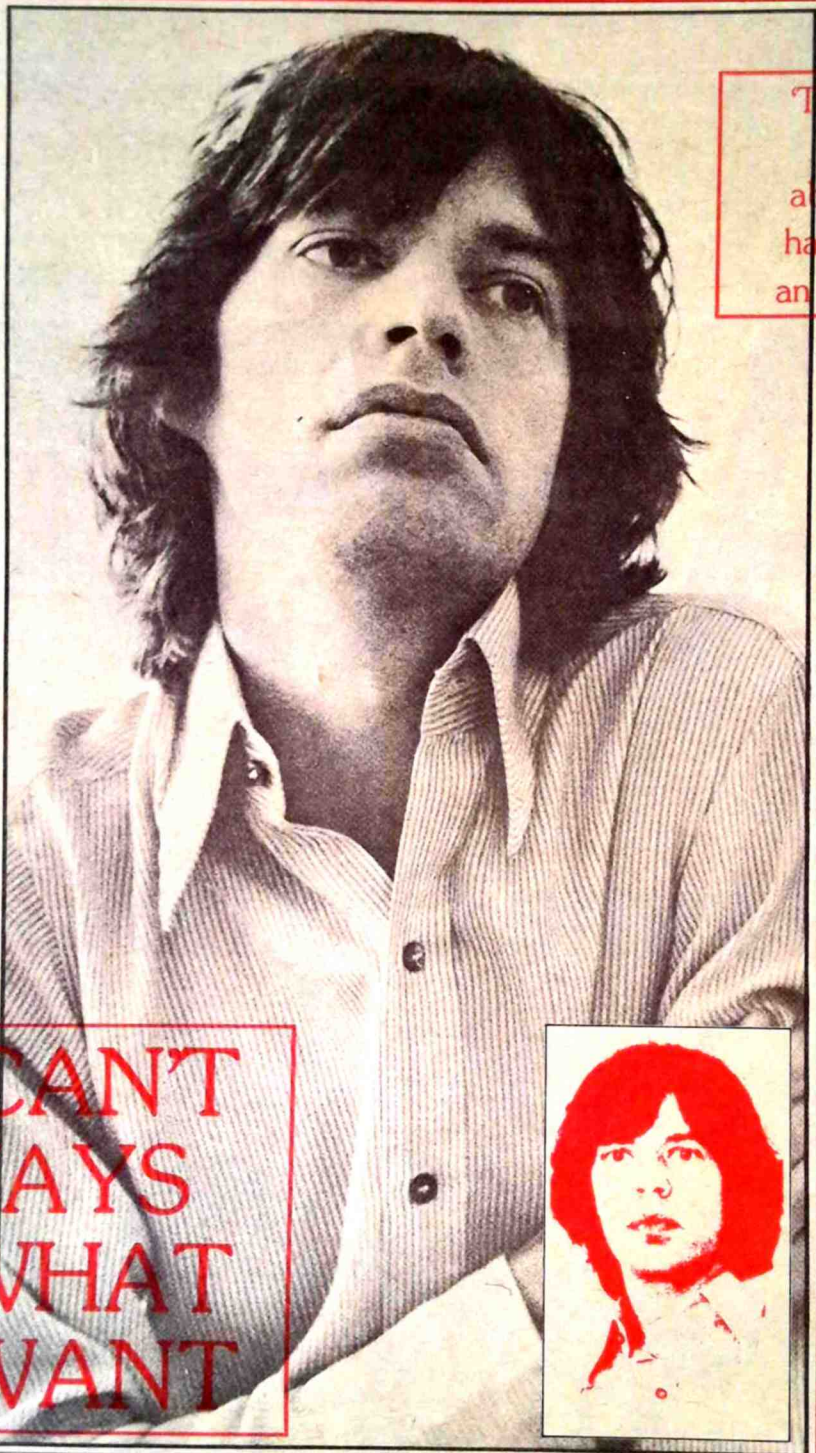
### Outrage

"We do big gigs like Earl's Court because the maximum number of people can see us. If we did a club in Manchester we'd have hundreds of complaints about people not being able to see the stage or not being able to get in.

"No, we're not neglecting Britain by doing only a few gigs here. People should realise that the country's part of Europe and we have to please all the other Europeans as well.

"Britain's in a bad way at the moment because there isn't enough difference between the political parties - they've got their lines muddled and it's really the same in America. Everybody's hoping all the big Capitalist nations will sweep us along but I wonder if that's going to happen. I'm not a right wing person."

The Stones are planning a new studio album.



There's such a load of crap talked about music. People have tried to make it an intellectual pursuit'

a line of covers along the wall. "They all look the same, don't they, even Linda Ronstadt, God bless her. "Elton's been turning out nice safe music and maybe the Stones have from time to time."

Talking of respectability mums used to lock up their daughters when the Stones came to town. Nowadays they seem to have mellowed.

"I don't really look back that much. I haven't thought about it. I don't think I tried necessarily to be outrageous. I move on stage the way I do because I enjoy it. Nothing I do on stage is rehearsed. I don't pose in front of a mirror for hours trying to get it right.

"Do you think people have been frightened of me? Perhaps you're right. I'd like to do some more films someday and people keep on offering me nasty roles. They reckon I've got an evil face.

All right, so I can be a nasty person but then can't everybody? Sometimes I'm really shy and introvert. That's why I like Woody because he's a real London extrovert. We spend a lot of time together. I like cruising around New York but they've closed my favourite club which was run by an Irishman.

### Marriage

"I haven't got a real home at the moment. I don't commute between London, Los Angeles and New York but I'll hang out there for a week or two to see what's been happening to the music.

"I don't spend a lot of money. I got here today half by walking and half by mini-cab. I can walk through Soho and people will say 'hello Mick' and offer me fruit."

What about the future of the Stones? Are you worried that Keith Richard could be locked away for drug offences?

"I don't think about it or go around worrying. What's the point of making plans until something's actually happened? I've put myself in a frame of mind that says he won't get done. I've never misused drugs myself or been into them heavily. It's amazing what the press have written.

"At every interview for the past five years everybody has asked me why I have this fear of being shot on stage when they made up the story in the first place.

"Let me say I've never had a fear of being shot. That story is something of a myth. The only person who's been shot at is Charlie and that was back in 1969 in Cardiff when somebody fired an air rifle at him."

We've done all right so far apart from the frequent 'aren't I lovely' poses around the room and the quizzical looks.

Now it's Bianca time as we present everything you wanted to know and managed to have guts enough to ask. Yes, every last detail about their marriage. Is it true about her and Rod and does Mick really mind what his wife gets up to? What about the future of their daughter Jade?

What about your marriage Mick, it seems to be going through a stormy patch?

"I have no views on it, I don't want to talk about it. I have no views on love and marriage. I don't feel married at the moment."

Does that mean your marriage isn't happy?

"I am not saying. I don't want to talk about it. Who the hell wants to know anyway? What does it matter if the Stones get off on tying up girls and beating them black and blue? Funny isn't it: a women's group got that cover banned and I've seen far worse things but they just decided to single out the Stones, probably because they wanted the publicity."

The little red rooster ruffled his feathers and didn't want to know any more. Time to say goodbye.

**YOU CAN'T ALWAYS GET WHAT YOU WANT**



What about new wave? Some might call Jagger a boring old fart.

He doesn't respond to the boring old fart part but says: "I don't think new wave's going to last. I've been watching it closely in the States. The bands aren't getting widespread popularity there and after the initial reaction in Britain I reckon it's going to fade. No British new wave bands are getting into the charts over there - even Marc Bolan managed that."

"Yeah, it was a shame about Marc, his death upset me. The last time I saw him was at Earl's Court. He came up to me and tried to grab me. We had to hit him and that's not a very nice way to remember someone."

"I was sad about Elvis too, it's pathetic the way he's being remembered. I was watching American TV and all they were showing were films of him in Las Vegas in a glittery suit. They should be using the old stuff when he had something to say and people really listened to his voice."

"The simple stuff is the best. You know, there's such a load of crap talked about music. People have tried to make it an intellectual pursuit. Look at the way they write about rock music in The Times or the music press. I can see them getting in at nine o'clock in the morning and

pounding away on their typewriters. They read too much into music."

"Stones music has always been simple but we haven't always written about low life. We're capable of contributing a lot more and writing a decent ballad. When I'm in America I live on the East Coast - I can't stand the West. They produce complacent music there like Fleetwood Mac and package it in faceless record covers." He points to



Little Robin Smith makes the Rooster see Red

"We're going in the studios at the end of this week and the album will be out in April. It'll be a single but I don't know how it's going to turn out."

"Nah, I don't know what the title's going to be. We want to be on the road in the new year, starting with Australia and New Zealand. After all these years the live buzz still hasn't gone. The fact you can get people excited sustains you."

"I'll be keeping it up until my body starts to fall apart and that's a long time off. The Stones might not last forever but we'll be going until sometime this side of ever."

Now this isn't at all bad, keep it up.

The Sunday papers had a lot of fun with the Stones' film. Naturally they were shocked and outraged but didn't fail to describe in lurid detail the alleged things the Stones are supposed to get up to. Apparently the Stones are paying vast sums to stop it being released.

"No, that's not true at all," says Mick. "It's our film to be enjoyed by us, you could call it a sort of home movie. It's a lot of fun that's all. Some of the ladies in it won't be too happy about it though."

Time for a quick pose. He wanders around, aimlessly goes over to the window and peers through the blind



BORN AGAIN PDL 2006

# Phil Cordell

NEW ALBUM

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**BACCARA**

*Record Mirror*



HERE IS part of a 'conversation' with Iggy Pop, aka Ig, aka James Jewel Osterburg. It concerns asthma and violence.

# Unpredictable IGGY

"Nothing ever made me feel claustrophobic because I was born in an incubator, stayed there for two weeks, got taken out of that and put in an oxygen tent about the size of a taxi cab. Then they took me to a trailer about the size of a truck for the next four years. I was an asthmatic. I couldn't breathe.

"I outweigh it. I got rid of it the day I kicked hell out of a bully - y'know, till then I had it real bad. I used to get bullied a lot. I get beat up all the time. I think that was the only fight I ever won."

Don't you ever beat up other people?

"Never. I'd never do anything like that. I'd never pick on somebody under 250lbs. Those over 250lbs, I don't pick on 'em but if they give me any hassles I sometimes just jump on 'em... I'll do unnecessary things. It's stupid but everyone indulges in various forms, right?"

"Violence is an indulgence. It's the modern counterpart of Augustus Tiberius and strawberries sent down from the Swiss Alps. By runners. Iced."

But violence was once very much part of your act - pulling girls' hair, vomiting, jamming pencils into flesh, pouring hot wax over yourself, diving onto shards of broken glass, singing through bleeding lips.

"No, that's just what's been printed. That's not true. I cut myself on the chest, once. There's a certain misery inherent in the human condition which is recognized in Western literature. Shakespeare for example... and the vast majority of men, especially by the time they're 30, let their chest go to pieces slowly but surely. It gets goshier and goshier and goshier and goshier. I took care of that in 3 seconds.

"So whose act of violence? Who's done themselves the greatest harm? Hmmm? Think about it?"

I'm still thinking about it, Ig. I'm still thinking that you're maladjusted, or at least, still confused.

Look back at the 'conversation' it happened, as did what's to follow, in the back of a coach on the way to Finsbury Park Rainbow for a sound-check.

It was an interview Iggy had already delayed once and cancelled although he'd specifically requested to do it. The day before he'd opened the door of his hotel room for another interview stark naked.

Iggy is unpredictable. That much is gospel. Take a look at the last few lines of that 'conversation' from "There's a certain misery."

"Do you follow the thread? Goody. I sure as hell don't."

It's not so much that he's incoherent, he just sways about a lot, disappearing at tangents inside his bespectacled (really!) 30-year-old head, pursuing tacks that can be obscure to everyone but him.

I inevitably ask about Bowie. Watch him sway. Watch him stop.

"He was the man who had the generosity and largesse to let me apprentice... uh, let me watch and take notes at 87 of his gigs."

How is he important to you?

"I can't answer something like that, I can't talk about it. He and I see each other coming from a block away and we've both got a smile on our face. By the time we get about two inches away we'll... but no... but no... but no... you know... well, darling, you know..."

And he disappears to the back of the coach for 15 minutes. Follow that last sentence? Well, goody again. I must be really stupid.

"Well, what have we got at the door, a dead vicar? Would you like a bit of rat tart?"

Iggy has merged from the bowels of the tour coach. He's wearing a T-shirt with his picture and name of on it.

Are you an egotist, or what?

"Ha... I got a semi-clean T-shirt. Whatcha don't like the pitcher? I put it on because I like the picture."

I was just wondering... are you an egotist?

"Actually I was kinda walkin' down the hall the other day and I was wishin' it didn't have my name on it. I like a T-shirt with a picture a lee-tle bit to the right instead of the middle."

"It's got all this, it's got my name on it, people will think... well tough what people think you know, because, um, if you think about it enough they'll ask me and I'll tell 'em so I just told you."

Uh... are you trying to tell me you don't want to talk about your personal egotism?

"No, I'm not an egotist. I'm someone who works very hard at creating a form of functional... to have... er... damit, to perform a functional role."

"What I do is better than work and better than ego. Of course you may think I'm no good. Why do you think I would... and er, all others who play this thing called music, this industrial art. Guys who give up their bodies, their

Historical note: at the end of 1972 Iggy gave up being a member of the Stooges to become a bum and a head case for three years.

"I was trying to apply for a job at Macdonalds (hamburger house). They wouldn't take me because I was too old. And my education wasn't sufficient. It ain't a question of love, man. It's all I know how to do."

What about that period of oblivion... were you just browned off with the whole thing?

"No... I started to have some problems that were making my shows not as good as they could be. I know now what I do is great and whether anybody else knows it doesn't matter to me because I know in five or 10 years they'll figure it out."

"So I would always rather quit and hang on a lamp-post for four years before going on stage and doing anything that wasn't up to my best because I... absolutely refuse not to do my best."

So what made you decide to return to the business?

"It took me a long, long time to think about a lot of things, to sort things out. I bought a 10-page outline pad (? - Ed) and walked into the psychiatric ward of a hospital and said: 'Help me'."

"They were very dubious at first, because they wouldn't believe I was insane. But one doctor there was quite convinced I was sincere. So I went under lock and key, which is what I wanted. I worked very hard, I was the only guy there who was straight, everyone else was on thiorazine, doing the zombie shuffle."

"And the only guy who came to see me was David Bowie."

"I went there for self-protection, self-restraint"

Are we talking about drug problems now?

"No... it wasn't heroin. I killed that one long ago. Nothing to do with drugs. It had to do with an attitude of submission. I had to learn to submit - to take a hard look at myself and realize I was a jerk."

"I had to work 20 hours a day till my doctors and I finally thought I was ready to be able to turn the next page. To know that I was of some value. When I'm a jerk now I know it."

If intellectualism precludes being cracked - and of course, it don't - Iggy is really straight-headed. He has a fascination for museums, art, classical history, social anthropology... part of his studies he calls it.

"I'm not educating myself... I feel called upon to uh..."

Here is a 25 second silence while Iggy decides what he feels called upon to do.

... refine, to distill, myself. That's a little bit different from education, because if I don't do that I'm just a jerk. I want to distill into something with less moving parts. Period. I don't wanna be big, y'know. I wanna be small."

"Everybody big that I've ever met ends up like a hairspray aerosol can - the bigger you get... the more diffuse you get... there's no solidity left."

By now I'm beginning to think Iggy's so articulate he must be pretty stable, too. Ha.

Reaching the Rainbow, we get out of the coach. Iggy comes up and puts an arm round me. His other arm holds a very large glass jug filled with ice and orange juice.

"Well, Tim," he croons, "are you coming to the soundcheck?"

OK.

"Well, that's mighty gracious of you."

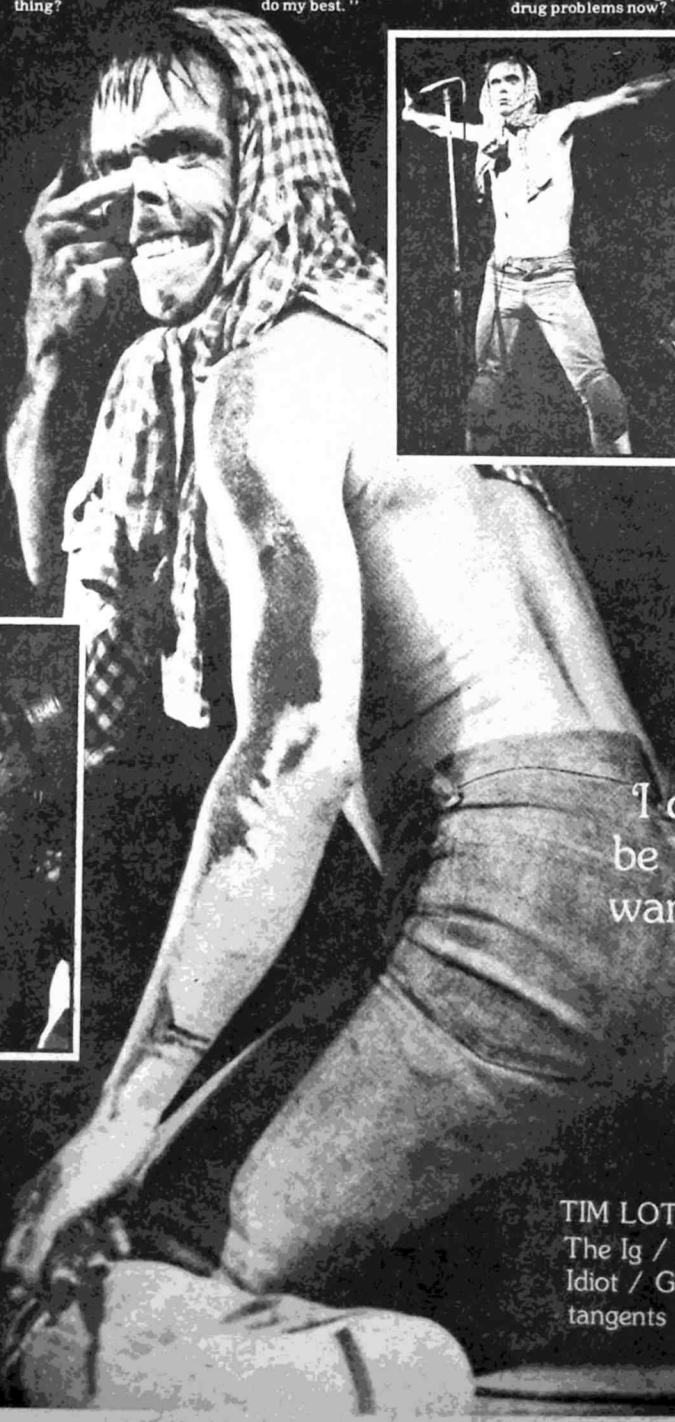
He flings the glass jug in the middle of the Blackstock Road, splaying jagged glass chunks and ice cubes all over the white lines and tarmac. He stalks off in inexplicable rage.

If he weren't such a stinking genius I'd say he had a head filled to the brim with shaving foam and pigs' droppings.

But somewhere in that crazy garbage there's something really beautiful. Listen for it.

I don't wanna be big, y'know I wanna be small'

TIM LOTT meets Iggy Pop / The Ig / James Jewel Osterburg Idiot / Genius the man of many tangents



# Caught in the Act

ONLY  
£2.49

A LIVE ALBUM OF STAGE FAVOURITES INCLUDING A LIVE VERSION OF THE HIT SINGLE TULANE, WATCHING THE RIVER FLOW, ONE OF THE BOYS, HE GAVE HIS LIFE TO ROCK 'N' ROLL AND DAY TRIPPER. ALBUM · CASSETTE

## Caught in the Act

### Steve Gibbons Band Live—

#### BIRMINGHAM ODEON

Steve Gibbons with the Steve Gibbons Band have recorded a live album of their favourite songs from their stage performances. The album features a live version of the hit single Tulane, and other favourites including Watching the River Flow, One of the Boys, He Gave His Life to Rock 'n' Roll and Day Tripper.

#### MARQUEE-LONDON

Steve Gibbons with the Steve Gibbons Band have recorded a live album of their favourite songs from their stage performances. The album features a live version of the hit single Tulane, and other favourites including Watching the River Flow, One of the Boys, He Gave His Life to Rock 'n' Roll and Day Tripper.

#### PALLADIUM NEW YORK

Steve Gibbons with the Steve Gibbons Band have recorded a live album of their favourite songs from their stage performances. The album features a live version of the hit single Tulane, and other favourites including Watching the River Flow, One of the Boys, He Gave His Life to Rock 'n' Roll and Day Tripper.

#### WHISKY-LOS ANGELES

The Steve Gibbons Band have recorded a live album of their favourite songs from their stage performances. The album features a live version of the hit single Tulane, and other favourites including Watching the River Flow, One of the Boys, He Gave His Life to Rock 'n' Roll and Day Tripper.



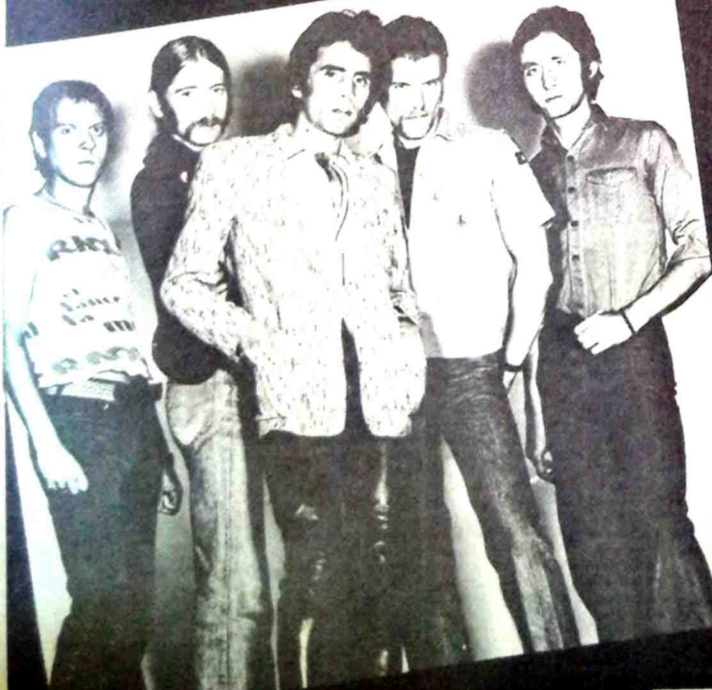
Steve Gibbons - One of the Boys

#### DINGWALLS-LONDON

Steve Gibbons with the Steve Gibbons Band have recorded a live album of their favourite songs from their stage performances. The album features a live version of the hit single Tulane, and other favourites including Watching the River Flow, One of the Boys, He Gave His Life to Rock 'n' Roll and Day Tripper.

#### MARQUEE-LONDON

Steve Gibbons with the Steve Gibbons Band have recorded a live album of their favourite songs from their stage performances. The album features a live version of the hit single Tulane, and other favourites including Watching the River Flow, One of the Boys, He Gave His Life to Rock 'n' Roll and Day Tripper.



## ON TOUR

- |                 |               |                        |
|-----------------|---------------|------------------------|
| <b>OCTOBER</b>  |               |                        |
| 7th             | COVENTRY      | LANCHESTER POLYTECHNIC |
| 8th             | SWINDON       | OASIS BALLROOM         |
| 9th             | BIRMINGHAM    | TOWN HALL              |
| 10th            | STAFFORD      | TOP OF THE WORLD       |
| 11th            | LEEDS         | POLYTECHNIC            |
| 12th            | CARDIFF       | UNIVERSITY             |
| 13th            | HAWICK        | TOWN HALL              |
| 14th            | EDINBURGH     | TOWN HALL              |
| 15th            | GLASGOW       | TOWN HALL              |
| 16th            | SHEFFIELD     | TOP RANK               |
| 17th            | HANLEY        | CAULDON COLLEGE        |
| 19th            | CHELMSFORD    | CHANCELLOR HALLS       |
| 20th            | DERBY         | KINGS HALL             |
| 22nd            | BRACKNELL     | SPORTS CENTRE          |
| 23rd            | LONDON        | ROUNDHOUSE             |
| 28th            | WOLVERHAMPTON | LAYFAYETTE             |
| 29th            | NORTHAMPTON   | CRICKET GROUND         |
| 30th            | BLACKPOOL     | IMPERIAL HOTEL         |
| 31st            | BIRKENHEAD    | HAMILTON CLUB          |
| <b>NOVEMBER</b> |               |                        |
| 2nd             | SOUTHAMPTON   | UNIVERSITY             |
| 4th             | EAST ANGLIA   | UNIVERSITY             |
| 5th             | SOUTHEND      | KURSAAL                |



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# Mailman

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

## Something Better Change!

THREE YEARS ago I bought my first copy of what seemed a new, interesting outlook to music. It's name was RECORD MIRROR.

It had everything I hoped a pop paper would have, including the Top 50, singles, albums, interviews with the music makers.

Since then RM has turned into the biggest load of crap since commercial radio. Up to now I've ignored the pathetic criticism made by so-called qualified journalists and that stupid, uneducated scrubber Juicy Lucy.

But when some unheard-of nards like Jim Evans and Barry Cain start criticising real music, I agree with the Strangers: "Something better change".

Maybe if they bought a new set of headphones or even a record player or removed the decaying substance from their lugholes, they'd be able to hear the variety of music the Carpenters have produced over the past eight years.

But the biggest change

in this paper is that half of it is taken up with advertisements. I wonder if that's to make up for the slump in sales. And you expect us to spend hard-earned money to keep the likes of you out of the dole queue.  
**Frank, Derby**

■ The more ads we have, the more pages we have, the more features we have. Sales are doing exceptionally well, thank you, and you can expect Lucy around any time to hit you with her five-ton handbag. NB: This letter was cut for reasons of boredom.

### ABBANOTHER

TAKE NOTICE! After all the pleas you still don't bite - or try to satisfy your readers. An Abba poster seems to be such a simple answer.

OK, we know your Sheila Prophet doesn't like Abba. We've suffered enough of her, she's outvoted anyway. Move over punks and make room for Abba.  
**Allison Corrigan, Newton Hall, Durham**

■ Front page all right Allison? Sorry we can't oblige with a bite.

### Back to Britt

IT STRIKES me that Britt Ekland is heartless. To do what she has done shows she has no pride. If it wasn't for people like Rod Stewart, Peter Sellers and Lou Adler she would be scrubbing floors because she hasn't got one ounce of acting ability. My three-week-old brother could act better than her.

Rod was just as famous before she came on the scene but he gave her loads of publicity. I remember Rod when he was singing 'Maggie May'. She didn't influence his career a bit, he just changed his public appearance when he met her. I liked his old image better.  
**An ardent Rod Stewart fan.**

■ Here speaks a woman in love! I don't think Britt would actually be scrubbing floors though. This letter has been censored to keep us out of the libel courts.

### Forever England

WHOEVER fixed up Boney M's so-called 'British' tour is badly needing some geography

I'D BEEN looking forward to it all week. We all had. Thursday's the big day around here, you know. It's the day all your letters get opened and I can show all the writers the abuse you've poured in.

I'd been planning such great prizes for you. I thought for the best letter I might give away . . . well, there's no point in telling you really, 'cos nobody won. YOU LET ME DOWN!

You got plenty to say about the standard of our writing but not a lot of sparkling, witty comment yourselves. Here's the best of the bunch. I'm off to see a bit of life in the local old folks' home.

lessons. Somebody should tell him there are three other countries in Britain apart from England.

When the five dates for the 'British' tour were announced it was discovered they were all in England. Something should be done to make bands realise England is not the only country in Britain.  
**Tricia, Renfrewshire, Scotland**

■ McRight On.

### Scandal mongers

I'M SICK of looking through your letters page and reading all those crummy letters that those committed mental patient has sent in.

It was only when comparing these pieces of

crap with Barry Cain's record reviews that I noticed the similarity. So come on, Ed, expose BC's scandalous racket. We all know he writes them under a false name every week.

By the way, your pathetic joke about Quo quitting enraged me so much I've sent you a small feather to poke up Censored.  
**Buddy, Basildon, Essex.**

■ I'm sick of it too. Bye.

### Express delay

I AM at the moment debating whether to send your magazine's name to Esther Rantzen. The reason? Last February you ran a competition concerning Liverpool Express. I was one of the

winners who was supposed to receive an album.

It's now eight months later and I'm still waiting. So come on RM, I dare you to print this letter and show your readers what a rip-off you are.

A disgusted almost ex-RM reader, Bromley  
PS: I've gone off Liverpool Express.

■ And we've been sending Liverpool Express albums to all the disgusted readers of Bromley but you haven't had yours! Sorry mate, send in your full address and we'll send you an album - give us an idea of what you like now.

### Cop credits

I SWEAR I will never ever buy another copy of RM as it contains nothing but pure lies about Dennis Waterman. His singing is fantastic and Sheila Prophet don't know what she's talking about. All his records would be Number One if it wasn't for her David Soul always gets a good report and he's nothing but a bore.

Ever-loving fan of Dennis Waterman  
PS: If his records cost £20 I'd still buy 'em

■ I wouldn't tell Dennis that.

Their latest album - available now on Magnet Records



# J.A.L.N. Band

## JUST ANOTHER LONELY NIGHT' MAG 5018

...Including their hit single 'I Got to Sing'



WATCH OUT FOR J.A.L.N. ON TOUR!



# Help

## Hopelessly Depressed

I AM homosexual but I detest the idea. I have feelings for girls but they don't seem the same as my feelings for guys. By the way, I've never been to bed with a girl.

No one knows I'm queer except one guy who was my best friend - I went to bed with him but we're no longer friends because that kind of relationship disgusts me.

I'd really love to get married and lead a normal life but that all seems so hopeless. I don't want to be queer at all. It really depresses me. And I don't want people to know I'm queer.

What I really need now is some advice. Is there no cure? If it's a matter of hormones isn't it possible to have injections or tablets or something? I don't want to be different all my life. I'm 19.

Dave, Durham

■ You say no one knows you're 'queer'. Have you ever wondered why? You don't look different and in fact you're not so different at all.

But because you've had a homosexual experience with someone you were very close to,

and haven't yet met a girl who you can relate to in the same way, you feel different.

It's possible you're homosexual and ultimately you're the only one who can decide. But it's also possible you still have some emotional growing to do before you can be really sure of your sexuality.

Coming to terms with being physically and emotionally attracted to someone of the same sex is a major problem for many people and some have a tough time resolving it at all.

The cure for your depression doesn't lie in any medical treatment like injections or prescriptions but an understanding of yourself and enough belief in yourself to come to terms with the way you feel.

Right now you need to talk it over and straighten things out in your mind. Your local CHE (Campaign for Homosexual Equality) or Gay Lib group are your best bet. If only for a brief rap over the phone.

Ring CHE on Durham 69778 or your nearest Gay Counselling Group on Newcastle 841401/815383.

## Stunts

I HAVE always wanted to be a stuntman and wonder if you could find out how I begin and where I apply.

Gerald, Fife

■ Guys who make the action in films and television, taking high dives into burning lakes and crashing cars head-on, don't just look tough - they are tough.

They have to be because stunt work is one of the most demanding and difficult areas to fight your way into.

To make the running you have to be trained and experienced in a range of skills. Top of the list come unarmed combat and the ability to fall, possibly from a great height. If you're an expert driver and swimmer and have a specialist ability like being able to fly a plane that helps too.

You don't have to be Superman but you have to be exceptionally good at more than one of these skills to stand any chance of work. So if the thought of a friendly game of football or the sight of blood makes you feel like vomiting - forget it.

Competition is intense because there's so little work around for any performer nowadays and very few of the 120 stuntmen registered with the actors' union, Equity, are working full-time.

Many stuntmen are ex-paratroopers or commandos, so an intensive training course with the Army or one of the other services could be a good starting point.

Or you can develop a range of physical skills by checking out the sports training facilities in your area. Ask about courses and training at the nearest library. And while you're there, browsing through the karate and judo section, ask if they have a copy of 'Stunting In The Cinema' by Derek Ware and Arthur Wise (Constable). This useful book will fill you in on more details - price £3.40.

Some stunt artists join Equity after working in a circus and it's possible to spend three years in an area like mediaeval jousting. Get your membership by becoming an assistant stage manager for a few months and go on from there. Equity are sending you an explanatory leaflet.

# 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.

PLEASE COULD you give me some information on Bob Seger? Linda, Leeds.

■ Seger grew up in Ann Arbor, Michigan, and learned to play ukelele when he was five. His father worked at the Ford Motor Company for 22 years, fronting the Stewart Seger Orchestra at weekends.

Bob Seger became popular in his neighbourhood with a succession of hits before having national success with 'Ramblin' Gambler' Man', featuring Glen Frey, later of the Eagles, on rhythm guitar and harmony vocals.

Bob's first band was Bob Seger And The Last Herd and later The Bob Seger System before he spent time recording with Teagarden and VanWinkle.

He started another career on Palladium Records with three albums, 'Smokin' OP's', 'Back In '72' and 'Seven'. He went back to

Capitol in 1975 with the famous 'Beautiful Loser' album, then came 'Live Bullet' and 'Night Moves'.

Originally popular in the mid-west, Seger has built up a huge following across the States and he's reputed to tour an average of 260 days a year. In 1976 he won an award for best male vocalist and best new group.

COULD YOU please tell me the line-up and ages of Sherbet. Have they got a fan club? Caroline Grant, Angus.

■ Daryl Braithwaite lead vocals (28), Garth Porter, keyboards, backing vocals (29), Alan Sandow, drums, percussion (25), Harvey James lead guitar, backing vocals (25), Tony Mitchell bass, backing vocals (26). For their fan club write c/o Pink Magazine, King's Reach Tower, Stamford Street, London SE1.



# RAM JAM

ROCK'S NEW DRIVING FORCE!

featuring 'Black Betty'  
the single that's taking  
the charts apart.



Ram JAM. Ram's new album. Produced by Kasenetz-Katz

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Records & Tapes

WITH A couple of years more practice under her narrow belt there's no doubt Deniece Williams could become the Mae West of the music biz.

Quotes like: "When I was 12 I learned the flute because I looked around and figured it was the most feminine instrument there was; it doesn't muss you up like a cello", make a refreshing change from interviews that are so laid-back they're almost prostrated and go along the lines of "I did it for artistic satisfaction, it's a challenge, y'know?"

The fact that she's now damn good on the flute and will doubtless be heard piping gently on the occasional ditty at future concerts is typical of the lady who manages to keep her inch-long nails in excellent nick. She never does anything by halves.

"I'm a very determined woman," she announces. Shades of Miss Piggy? But no, Deniece doesn't hang around for anyone.

"In fact it was my ambition which broke up my marriage. My husband didn't want me to sing because it took me away from home. I think men are afraid of ambitious women."

**Limelight**

A glance down the charts shows there are a number of female singers around these days. But Deniece has succeeded in stealing the limelight from most of them with the two beautiful, stylish songs she wrote herself, 'Free' and most recently 'That's What Friends Are For'. And it's only a year since she quit Stevie Wonder's backing group Wonderlove to go solo.

"Stevie was very good for me. He broadened my horizons. I spent four years with Wonderlove and I came over to England with him. He made me listen to every kind of music from classical through reggae and country. He knew I'd have to go eventually because I was suffering from growing pains. But it was a good time for me."

**I think men are afraid of ambitious women'**

When she left a chance meeting with Maurice White, revered producer and leader of Earth, Wind and Fire, led to her signing with CBS and her Maurice White-produced album, 'This Is Niecy'.

But let's hark back a little into the mists of unspecified time. "When anyone asks me how old I am, I always say 'How old do I look?' If they say 22 I say 'OK, that's how old I am today.'" Ms West eat your heart out.

**Talent**

Niecy used to be found in beautiful downtown Gary, Indiana, singing with the rest of the family.

"I grew up with music. Everybody sang in church, in the home. I never particularly wanted to sing for a living. It was just something I did all the time."

What she really wanted to do was nursing. She trained in Chicago and moonlighted to a record store to earn extra cash.

"I listened to all kinds of music from Nancy Wilson to Tony Bennett and sang along with all of them. I wouldn't say I copied anyone but I learned a lot in technique,

and four. Niecy admits that for once her timing was a little out.

"I did it backwards. I seem to do a lot of things backwards," she admitted, pouring the cream into her cup before the coffee. "My husband and I had been dating since we were 12 and I had my children fairly quickly so I already had a family when I began to get some musical success."

Something had to go and unfortunately it was her marriage. Now her mother looks after the children in their large house in Los Angeles and Deniece see-saws between playing the heavy and indulgent mother.

**Wedded**

"They love my mother and have a terrific time when she's with them. When I come home for a rest, perhaps taking a month off, I can hear my eldest son saying to the youngest after a couple of weeks: 'Hey, I wonder when she's going back to work again?'"

She agrees it would be good for her sons to have a man around the place again and a broken marriage hasn't put her off the idea of wedded bliss. Far from it.

"I'm certainly not planning a totally independent future. I don't want to grow old alone. I reckon I'm good for five husbands at least."

That could be a little tiring but Deniece is not a girl to shirk a bit of hard work.

"I get plenty of rest because in this business if you have to be at an airport at 7 am people expect you to look like a million dollars. With a little effort I can manage maybe 500,000."

She chews vitamin pills like Smarties and likes to eat well.

"I don't get hysterical about my weight but I try to eat sensibly because I love food. I'm happy with my present weight of about 8½ stone because I don't think men like skin and bone and neither do I."

London is a "nice place to be" thinks Niecy. But if you'd told her in when she came over with the Soul Train package that she'd have sold out the Rainbow all by herself four years later she'd probably have slapped her sides and fallen about.

Or would she? More likely she'd have thought about it and said: "Four years is maybe rushing it a little but I'll do it."

She did it. Ahead of schedule.

**Jan Etherington meets the woman who never does anything by halves**

particularly from Tony Bennett."

The record-store owner, knowing a good thing when he was employing it, invited a couple of talent scouts to hear her and signed her to the Toddlin' Town label. It may not have made her an instant star but it brought her to Stevie Wonder's notice and gave her a few laughs along the way.

Married at 20 to a university professor and with two sons aged six

**Niece and easy does it!**



DENIECE WILLIAMS: backwards?

**Lane's about town**



RONNIE LANE ambles into the publicist's London office, looking every inch a cross between the proverbial country squire and the gypsy, a combination of single ear-ring, waistcoat and long side-burns. He rolls his own, though a church-warden clay pipe would have fitted the picture better.

Quietly-spoken Ronnie is in town — and he's not too fond of the place. He'd rather be tending his sheep in the borderlands between England and Wales — but he's here because he's just made this album with Pete Townshend. It's not the best project either has ever been involved with, but at least it shows us Mr Lane is still alive and blowin'.

**Mates**

How'd the album come about? "I've known Peter for a long time. He's one of the best mates I've got. I was being pressed to rejoin the Small Faces. I didn't want to. I just felt it was wrong. So I ended up going to see Peter to talk it over with him."

"I had some songs and suggested he might like to produce them for me. But no, he decided he'd like actually to do them with me. So we did and it was very exciting, though we could have done with more time."

You're not thinking of quitting the music business...?

**Green**

"No, I think one way or another I'll always be involved with music. Music is not a flash in the pan. That came home to me when we were in New Orleans and saw this bunch of old boys hammering out the blues with their false teeth in glasses beside them."

Future plans? "I'll be touring the States with Eric Clapton for two months in the new year. And what I really want to do is get another tent show on the road. Last time I did it I was so green I got hit from all points of the compass. But I must do it again."

"In retrospect I lost a lot of money basically because I chose the wrong type of people. But I've been ear-marking people for the next show ever since. And we played the wrong areas."

"We've miss a good opportunity this year with it being Jubilee and all that. We could've played across London

**FACES? — 'The band were becoming like a cocoon protected from the outside world'**

for six weeks." To go back a bit, Ronnie, old son, why did you split with the Faces?

"Obviously it was quite a heavy decision to make. But the band were becoming like a cocoon, protected against the outside world. You can't get out and create something if you're in a cocoon. I haven't seen them since they reformed but I hope it all goes well for them."

You toured with EC this year

"In Britain it was difficult to play support to Eric. At Hammersmith, for example, it all went wrong. But on the European section the band was really starting to cook. The tour gave me a chance to get back on the road and got me out of a state of lethargy."

**Rubbish**

Immediate plans... "I've got some new songs to work on, using the mobile, but I won't be forming a band, just pulling in session musicians when I need them."

Reaction to new wave and punk... "Some of the new bands I've heard are terrible, others are good stuff. It'll take time to separate the wheat from the chaff. It's a good thing, something the business has needed for years. But the whole punk image — the image not the music — is a load of rubbish!"



Ronnie talks to Jim Evans

# 'THE JACKSONS

New Single

is

# GOIN' PLACES



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# SOMETHING FOR NOTHING?



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A track from their forthcoming album 'Rokotto'

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A track from their album 'A Disco Symphony'

**MAC & KATIE KISSOON**

A track from their Greatest Hits Album

**DELEGATION**

A track from their forthcoming album 'The Promise Of Love'

HERE'S HOW TO GET YOUR FREE EP SET

Our offer for the free RECORD MIRROR Squeals On Wheels EP set ends this week. You should now have collected coupons No's 1, 2 and 3. Together with this week's coupon No. 4 (and 50p for postage & packing) send them to the address below.

In case you still don't have enough coupons with No. 4 this week we've included an extra bonus coupon. So even if you've only collected two coupons, you'll still have four to send off.

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A set of four coupons, all from different weeks issues of Record Mirror, except this issue which



has two coupons, will allow the bearer to receive two Squeals on Wheels EP's free. Only one set of EP's per reader.

The offer is open to all readers of Record Mirror in the UK and BFPO districts. Postal requests are to be accompanied by postal and packaging charges. 50p for England, Scotland and Wales, Eire and Northern Ireland.

The Publishers of Record Mirror reserve the right to limit the production of this EP set to 25,000 and return over-subscribed requests for this offer. The offer closes October 24 1977.

The publishers of Record Mirror cannot be held responsible for the non-receipt of entries or guarantee the arrival of the postal delivery of the EPs.

All records will be dispatched from December 5 — please allow 21-28 days delivery from this date.

I include four coupons and 50p (postage and packing) cheque/PO. Please send me one EP Set.

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# ROYCE: IN A CLASS OF THEIR OWN

HOW DO you make an album into a collectors' item only weeks after its release?

Rose Royce have done it with their latest effort 'Full Bloom'. They haven't opted for the usual sales stimulus, releasing a limited 12in single. Nor have they pressed the album in pink, purple or yellow wax.

They commissioned Eric Chan to do their artwork. The album sleeve features a familiar-looking golden statue, the kind that usually graces the bonnet of a certain expensive car. Instead of sprouting wings the figure is holding up an elegant gold rose. 'Full Bloom', gedditt!

Before you could say Silver Cloud a certain British company also spotted the similarity. At present they haven't demanded satisfaction from Norman Whitfield of Whitfield Records. But they might.

So, the album sleeve will be changing in the near future. While the collectors among us leap off into the sunset to buy out their local record shop let's move from the outside of the album to the inside.

This is Rose Royce's first trek of Britain although it's not the first visit of most of the band to these shores.

The nucleus of the group started six years ago in LA. It consisted of drummer Henry Garner, trumpet player and lead vocalist Kenny Copeland, trumpeter Freddie Dunn and our spokesman for this interview, sax player Michael Moore who has a deep bass voice.

Add to this foursome at a later date Terral Santiel on congas, Kenji Brown, guitar and

vocals, and Lequelt 'Duke' Jobe, bass, and you have a group called Total Concept Unlimited.

They toured here under Edwin Starr. It was Starr who eventually introduced them to Whitfield.

"We owe so much to Edwin," says Moore. "He gave us our first break. He taught us how to be professional. And through him we got to see this country, Japan, Canada and most of America.

"One day I can see the situation happening for myself. I'd like to produce younger groups and give an opportunity to other talents. A lot of it has to do with grooming. That's what makes a band exceptional instead of just good."

With the addition of Michael Nash keyboards and Gwenn Dickey — also known as Rose Norwait — you have a group. Then comes an album called 'Car Wash' and three consecutive million sellers.

Their current album contains the same creative ingredients that made 'Car Wash' work: Norman Whitfield's music and production and the group. Yet without a film Rose Royce are not sizzling as quickly as they initially did.

"Doing a soundtrack can be limiting and frustrating, if that's all you do," says Moore. "You have to fit the music to what's happening on the screen.

"There are several tracks on this new album that were cut before 'Car Wash' was released. 'Funk Factory' was written when we were here with

Edwin Starr. We cut 'Love More Love' but then rewrote the lyrics and recut the track.

"There were other cuts that had been done long before 'Car Wash'. 'Oh Boy' and 'You Can't Please Everybody' were two of them."

It's hard for Moore to tell how Whitfield Records operates compared to black-owned Motown or Philadelphia Int. Records. 'Big Norman' as he is known is the overseer of everything that is signed, sealed and delivered to and from the offices.

He's made the group conscious of how business works. But not over-conscious. Norman takes care of the business. His groups take care of making music.

"Within the group there is a chain of command," says Moore, explaining how nine people can spend so much time together without killing one another.

"Certain people have proved to be better at certain responsibilities. I take care of the wardrobe and valet duties. Kenny and Duke tend to be leaders. Kenji keeps an eye out for the equipment. Henry herds us to rehearsals and prevents us fooling around too much."

Moore will point out that the group hasn't got many other competitors. Rufus and Graham Central Station comes to mind immediately.

Comparisons to Rufus would cease if Gwenn Dickey didn't bounce on stage as a clean-cut version of Chaka Khan, resplendent in Indian feathers and strips of

fur. I don't know about Graham Central cause I haven't seen 'em.

Worse than their present competitors is the ever-present ghost of the definitive Sly And The Family Stone which hangs over the heads of all funky mixed groups.

Rose Royce play with plenty of precision and expertise. Their energy level doesn't reach the same heights as Sly because they pace themselves poorly.

Introducing the band members in the middle of the set is like a racing car that stops in mid-flight because the petrol has run out. Song introductions are full of too many clichés. And the audience is pushed too hard to clap along too often in the set.

Sly And The Family Stone worked because the musicians repeatedly fired at and bounced off one another and then fired all that energy into the audience. The audience miraculously rose to its feet all by itself. Sly waited till the kettle boiled and took advantage.

Rose Royce can easily do the same thing. Their music is fresh and Gwenn's vocals are distinct enough to discourage comparisons to other singers.

More than the recent Temptations or the latest edition of The Undisputed Truth, Rose Royce have made Norman Whitfield's name a force to be reckoned with again.

Between Whitfield's writing and the group's potential there's a lot to look forward to from this band.

Rose Royce may not be in full bloom yet. But they're getting there. — ROBIN KATZ



ROSE ROYCE. A real collector's item!

THE CITY. Crowded, dirty and noisy. Cars, buses, people. Big Ben. The Queen. Ugly buildings. Trendy shops. Mansions and squats. Fortobello Road, tourists. Cockney accents. Blank-faced Arabs with even blanker cheque books. Meths drinkers stationed at Charing Cross. Gold-paved streets for would-be Dick Whittingtons.

# LONDON'S NEW UNDERGROUND?

The band. Fame and fortune seekers. Exponents of the new wave. Heroes of this tale. And would-be Dick Whittingtons.

Now read on . . . Dinky pub. Victoriana decor. Inside it's so dark London's lead vocalist Riff Regan has to remove his shades to find his way to the bar.

Mission successful, we retreat to a corner amidst hostile stares from the cloth-capped old men scattered around the room. 'We' comprises Riff, lead guitarist Dave Wight and me.

The other two members of the band, John Moss, drums, and Steve Voice, bass, have temporarily succumbed to the attractions of the darts board and are soon engrossed in a game.

## Bananas

Meanwhile, back in the corner.

"Do you like me 'air cut'?" Riff thrusts his newly-shorn head forward for inspection. Having obtained my approval he leans back, smile on face, pint in hand and having reinstated his plastic shades bears a startling resemblance to the 90. Punk version of course.

London have been together for less than a year. Riff met Steve at a party last December and they decided to form a band. All they needed was a guitarist and drummer. Enter Dave and John who read advertisements for aforesaid musicians in Music Papers (where else?)

Despite the fact they've been sending the audience bananas at the majority of gigs on their recent tour, the band have come in for a fair amount of criticism in the music press.

"A lot of critics seem to forget about the way the audience reacts when they're reviewing bands, and concentrate mainly on a band's technical performance."

## Energy

"Sure, that's very important but so's giving the kids what they want - a good time, music to get off on. We generate a lot of energy and excitement. As long as the kids like us and keep coming to see us that's all that really matters."

London have recently signed to MCA, a company that tends to keep a fairly low profile in Britain. A case of keeping up with the big boys perhaps?

"Well, we've had a few problems and differences of opinion," admits Riff. "Too many record companies have complete control over their acts. We just wanted to make it clear that we have lots of ideas too. Hopefully everything is sorted out now."

"At the moment we don't have any plans to record an album," says Dave. "We just don't have enough material. We want the first album to be worth waiting for."

MARY ANN ELLIS gets ideas above her station



LONDON: something's burning

At the moment Riff writes most of the songs.

"None of your political messages or social comments here," he says. "Just songs about personal experiences, people and fun generally. All on a very simplistic level."

They believe in bringing visual entertainment into their act wherever they can. There's lots of looning about, sometimes in the company of a large inflatable doll. Plus lots of communication with the audience.

"We really love it when they get onstage with us," says Riff.

## Dreadful

"A lot of punk bands seem to be growing away from their audiences as they get more successful. We can't see that ever happening to us. If it does we're finished. It's what we're all about."

"That's why we prefer to play small clubs. Punk doesn't work in a concert hall venue where every-

one has to stay in their seats. It never will."

Ambitions? (Yes, even punks have them).

Dave wants to be a guitar hero - don't they all?

"I want to meet Keith Moon," shouts John from the other side of the room. And Riff? Riff just wants to be able to earn a living singing in the band. Music's your life then, Riff?

"No. I hate music," he growls. "I can't stand listening to the radio. Their musical content's dreadful especially . . . (we won't mention any names but they've just had their 10th birthday) . . . I haven't even got a record player."

"Don't get me wrong," he hastily adds. "I love new wave, it's just I haven't got any musical influences to speak of."

Somewhere in the dim recesses of my mind I seem to remember there was a great fire at some point in the 16th century.

Could be London's about to burn again.

Beautiful music you don't only hear, you feel...

# THE Emotions



Superb new album

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featuring the hit single 'Best Of My Love'



82065



Produced by Maurice White





# Sexy Blake reveals all

I USED to have this thing about men who wore their shirts unbuttoned to show off a hairy chest and medallions on a chain. I hated it. They were usually Italian and ladies' hairdressers.

However, I'm prepared to change my views. Especially as Barry Cain goes about like this all the time and he comes from London — although he still looks like a ladies' hairdresser.

Peter Blake is Scottish, wears nice silver things on a chain and doesn't look much like a ladies' hairdresser at all. Which is fine, because he's an actor.

Like most actors he makes commercials — hence his single 'Lipsmackin' Rock And Rollin', the jingle for the Pepsi ad — and these days they don't necessarily do them because they need the money.

Respected actors and musicians are going in for them — though I must admit Frank Windsor has completely blown his credibility as far as I'm concerned by making that soap powder poop.

Yeah, Peter Blake was doing all right before the ad came up. He's been an actor for 10 years or so, taking part in 'The Rocky Horror Show', 'Z Cars', 'The Brothers' and, he adds, 'Pilate in Jesus Christ In The Old Plastic Mac'. Yes, he's another graduate (along with Paul Nicholas et al) from 'Hair'.

Despite this abundance of work it took one little jingle really to lift his career. Now he's got more offers than he can cope with, including the part of a heavy in a new cop series called 'The Professionals', a kind of hard-line 'Sweeney' touch.

Like our other singing cop Dennis Waterman, Peter Blake intends to combine both careers, but it's unlikely he'll be going on the road.

"It's too expensive, you don't make any money on tour," says Peter. "There's no cheap way of doing it. I was in a band when I was about 15 (he's now 26) and we bought all the gear, everything, for £300."

"If we do any sort of concert now it'll be with holograms, dry ice, motor bikes, chicks, the lot. There's a vast potential. The visuals that bands

scrape together now are just the tip of the iceberg. I can use my 10 years' experience on stage to do something better."

So far his only experience of the pop field is his appearance on *Top Of The Pops*. For his continuing success in the recording industry, he intends to create an individual character to suit his subsequent records.

However, there are dangers coming into the charts with a jingle. The New Seekers were successful with their Coke ad because they were already established as an act.

But what's happened to David Dundas since his 'Jeans On' single? He made a lot of money because he wrote the jingle as well as singing it but he's not filling the rock press now, is he?

"The single was just an elongated jingle," says Peter, "but it's a good platform, a foot in the door. Now I have all options open. I don't know what the next single will be but I'd like it to be rude and raunchy."

Peter, who admits being a boring old fart, liking Zappa, the Floyd and West Coast music, didn't think much of the Sex Pistols' new single which was blaring in the office when he arrived.

But as the ladies in the office were more than impressed with him I don't think it would matter much if he didn't make meaningful, musically intellectual records — look at David Soul for goodness' sake — although there's every chance he might.

A quick poll in the office shows it wouldn't matter if he sang the London A to Z directory — just looking at him would be enough to get off on.

It shouldn't be too long before he starts getting sack-loads of admiring fan mail — which will make a change from some of the mail he got when he was appearing in 'The Rocky Horror Show'.

"They were strange," says Peter. "Mostly from the Wimbledon old men in macs brigade."

I think we can improve on that. Excuse me while I get out the Basildon Bond.

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Lipsmackin' ROSALIND RUSSELL drools over PETER BLAKE who doesn't look a bit like a ladies' hairdresser



'Thunder in my Heart' is the new album from Leo Sayer.

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LAST WEEK!

# Record Mirror's £1500

Squeals On Wheels Competition — WIN A TRIP TO THE USA!

AND EVEN BETTER, WHILST THERE VISIT A FAMOUS British Band on tour! Here's your chance to prove how much you know about the charts old and new! And if you miss the big prize we've a whole lot of other prizes too!

1ST PRIZE!

## A TRIP TO THE USA!

It's the premier prize in our Squeals on Wheels competition. We'll jet you across the Atlantic to stay in the US of A. The highlight of your tour will be to see one of Britain's top bands, one of their gigs and still have time to do some sightseeing! And you won't have to spend a penny on accommodation meals or travel!

2nd PRIZE



Five Prizes of Chessington Traveller 5/Sp bikes.

One of these super all rounder bikes could give you a lot of fun! 27 x 1 1/4" wheels and top quality alloy fittings go together to give you a light easy riding responsive machine. The cycle comes complete with 5-speed gears — Blumels quality mudguards — and chrome carrier with spring clip.

3rd PRIZE

Fifteen Prizes of 'Super Slalom' Skate Boards!

These are really super kicktail, polypropylene decked skate boards. They've got die cast aluminium trucks with really wide clear red cosmopolitan wheels. They're made for effortless control with rubber mountings in the suspension for steering. They'll suit anyone, from beginner upwards. It's a great board for a great sport!

4th PRIZE

50 Aerofoil Structures 'Ace Stripey' Kites!

It's another craze rapidly sweeping the nation, so we're giving you a chance to join in! The Ace Stripey kite is truly revolutionary, it's the world's first production kite that can be flown as a classical fighting kite or as an acrobatic stunter. Its superb balance and outstanding design enable it to perform complex stunts with only one line, in nearly still air. Even a novice can make the Ace Stripey perform power dives, loops, spins and spirals!

5th PRIZE

200 Runners-Up Prizes of 'Elvis The King' Badges

Here's 200 badges just to show we're leaning over backwards to win a prize!



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The competition is open to readers of Record Mirror. Employees and their families of Spotlight Publications Ltd., Spotlight Magazine Distribution Ltd., Morgan Grampian, South Eastern Newspapers Ltd., and any subsidiary or associated company are not eligible to enter this competition.

All competition entries will be judged by a panel including the editor of Record Mirror. And on a separate sheet of paper tell us in no more than 25 words why you would like to go to America. This will be taken into consideration when the judges decide the winner.

WEEK 4

**ENTRY FORM**

This is the last week of the competition. Please answer the questions below and send this form together with forms 1, 2 and 3 to Record Mirror, Trip to America Competition, PO Box 16, Harlow, Essex CM17 0JA.

10. In what year was Elvis Presley's 'Wooden Heart' first released as a single?

11. Who had a hit in 1962 with 'Sealed With a Kiss'?

12. What was the title of Gary Glitter's first hit single?

NAME

ADDRESS

SIGNATURE

All entrants sending in four coupons weeks 1-4 and answering the full 12 questions correctly, will receive an exclusive Record Mirror badge free. This is week four with your fourth coupon. Take your time answering the questions then send in your full set of coupons (1-4) to Record Mirror, Trip to America Competition, PO Box 16, Harlow, Essex CM17 0JA. The panel of judges' decision on all matters concerning the competition is final and legally binding. The competition closes on October 21 1977.

We'd like to present to you that amazing band...

# CARAVAN

Oh God, it's happened again.

This is the one and only...

# C-A-M-E-L

There, it wasn't that difficult was it?



Spot the camel in the background. Wrong again, you fool.

**CAMEL HAVE got the hump.** (The above line comes to you direct from the bargain bin of Rent - A - Pun Ltd).

The problem, you see, is everyone keeps mixing 'em up with Caravan. It's easy enough to do — their names sound sort of similar, they're both on tour at the same time, and to make matters worse, the newest member of Camel, Richard Sinclair, used to play with Caravan.

Says Camel's manager: "They're getting tired of the confusion. One paper even lumped them together under one review. But there's certainly no conflict between the groups — they're both really into the other's music."

Says Camel's keyboards player, Pete Bardens, a little less tactfully: "I don't know why it's happening — I don't think we're anything like them."

"It's true we are touring at the same time — we actually met in Glasgow, where they played the night before us. The only difference was we played to 3,000 people whereas they only pulled 1,200."

Tetchy... But it seems to be true that, although they might be considered unfashionable by adherents to the new wave, Camel are still capable of pulling 'em in.

"The press is just not reflecting bands like us," grumbles Pete. "We're making as much impact as those bands, but people just don't want to write about us. I suppose we don't sell papers."

"I can understand what they're feeling, the frustration — I went through a punky stage myself when I was with Them. Bands like us and the Pretty Things were considered really outrageous in those days."

"We were a very raw band, playing three chords with plenty of rough edges — I can see a parallel between us and the punk bands now. But any musician with aspirations will become more involved and developed."

But don't you tend to lose anything in the involvement and development process?

"No, you don't lose your roots," says Pete. "I think our blues roots are still detectable in Camel."

They were perhaps a little less detectable than usual in Camel's 'Snow Goose' project, for which they joined an orchestra.

"I think that worked well," reckons Pete. "It cried out to be orchestrated and it was nice. It wasn't like Mantovani or anything. We took a sideways approach to it, and it fitted the music."

"Will we do any more projects like that? I really don't know. At the moment we're up to the eyeballs in our tour. We'll be playing on the Continent after that — we're beginning to consolidate our position in Germany now."

And America? "We're always looking to America. We've done two tours there which went well, and now we'd like to have a big record, just to polish it off."

Pete — and the rest of Camel — are very actual seasoned musicians. They've all been playing since the sixties, and their attitude to the business reflects that long-time experience.

Call it boring if you like, but they know what they're doing.

"I used to be a pretty horrible person," laughs Peter.

"Mel Collins, who's playing with us on tour, says the first time he met me was in the dressing room at the Marquee, which is like a cupboard anyway, and I was shouting about getting every one cleared out. He hated me on sight. I can't remember it, but if he says it happened, it probably did."

"I'm a lot more sensible nowadays. I think we all are in the group — we've come to terms with each other."

"I used to be really reactionary — I was always stomping out of the room in tears. Now I've learned to count to 10 and compromise."

That compromise seems to have worked, because now, with 'Snow Goose' behind them and their latest album 'Rain Dance' in the charts, Camel are getting their just deserts.

(Another little gem from the bargain bin). SHEILA PROPHET

# Roadshows

## BARRY CAIN goes on the road with THE STEVE GIBBONS BAND and finds that ...

### STANLEY GIBBONS

was a philatelist. Steve Gibbons is a philanthropist, philanthropic philosopher and general all-round phew-sneezing steak-house of a guy.

For far too long he's been the penny black in the attic - increasing in value over the years but undiscovered as battue-biting Brummagemas battled to the top - Robert Plant, Jeff Lynne, Roy Wood and John Bonham. Gibbons high-kicked but floundered, the hirsute rebel without a cause in the diamond-studded shadows sliding off those 'stars'.

Then The SG Band, support combo extraordinary, scored with the tantalising 'Tulane', a last-ditch attempt to extract some kudos from the blatantly unsuccessful 'Rollin' On' album.

Just a packet of months back the band played jelly-slick and just-as-slack rock so obviously devoid of enthusiasm due to precariously stolid sabbaticals as 'plus support' and indifferent press.

### Fervent

The single changed all that. But maybe it ain't just the single. Maybe it's that '77 shoosmack summer which put the whole industry in a bitch of a high that's grabbed young Stevie, a fervent admirer of new boys on the scene.

Like: CONFESSION: the chin burnous, leftover from sixties decadence, has been shaved off. Gibbons looks fresher, paler, happier without it.

CONFESSION: bassist Trevor Burton has also ripped off his beard.

CONFESSION: guitarist Bob Wilson has torn off his navel-length locks but retained his moustache and dignity.

CONFESSION: guitarist Dave Carrol now has his shoulder-length barnet behind his ears on stage.

CONFESSION: the act is dirtied up, revved up, blown up, done up, all shook up. In other words Steve Gibbons and Co, Black Country Arkansas, have alighted from ambiguity and arrived, m'lady.

"He speaks with a t-t-t-t-terrible s-s-s-s-s-stammer. . . . Archetypal adolescent android Gibbons' guise on 'One Of The Boys', the opener to his set at Cambridge Corn Exchange.

Lyrical banal, the song nevertheless gets by purely on postures and oblique passes. It's the wrong number to dial at the outset, should be moved down a couple of rungs. And Daltrey's version stinks.

Debut headlining tours have a tendency of producing unmitigated euphoria in the band concerned and this is no exception.

Chunky, bemused smiles weave across every face and a kinda coolhardy temperance reigns. The kids don't really know what to expect from the five easy pieces up there on stage 'cos they've only got the 'Tulane' pedigree to go by, which



THE STEVE GIBBONS BAND: scintillating company

# PHILATELICALY WILL GET YOU EVERYWHERE!

ain't entirely representative.

So, Gibbons has dipped into his past to lift, shipwreck-style, songs that have become more suitable to the current climate. Hence 'Mr Jones' which has Gibbons, dressed in customary black leather outfit, quiff-spluttering the languid tale of love and hate, 'Johnny Cool', shade special, 'Git It' the barber shop doo wop classic, 'Gave His Life To Rock 'N' Roll' and the new single, Jerry Reed's 'Tupelo Mississippi Flash', which, well . . .

### Innovatory

There's also a handful of new songs, 'Little Susie', 'Back Street Cat', 'The Girl In The Bunker' and 'No Spittin' On The Bus'. The last two are innovatory excursions for Gibbons and highlight his gross underestimation as a songwriter.

'The Bunker' is set in the Kubrick year 2001 after a nuclear holocaust and there's this bird in a bunker "revealing her beautiful body" amid the deluge. "Please don't lose your balls down in the bunker", pleads SG to a background of wafer-thin guitar.

'No Spittin' is a reggae roadster back-firing across a tale with a moral - "You can do anything you choose but please, no spittin' on the bus." Guess you couldn't sing a song about buses any other way than black when you're from Birmingham.

Encore ("I don't believe in encores, it's a con" - Gibbons) is a slashing 'Day Tripper' before retiring to locker room cellycacy, well, almost. "I don't wanna be regarded as no rock 'n' roll revivalist", says Steve as he shoe-horns

out of his exuviae leather strides.

"I know releasing 'Tupelo' as a follow-up seems strange. But we took four numbers into the studio, each one a potential single, and that just sounded so good. 'Gave His Life To Rock 'N' Roll' was also a favourite, but, well, y'know."

Presley was born in Tupelo.

There's a couple of performing seal skins hanging around backstage waiting to be whippersnapped out of their Cambridge dol-drums, or go clubbing.

In the van, the next day en route to Hastings (great how you can change scenes with a mere click of the fingers) the band prove to be red-hot scintillating company. They fall asleep. See, they played Cambridge a few hours after flying in from a promotional visit to Amsterdam. So you can't blame them.

In between dreams: "We desperately needed 'Tulane'. It came at the best time. Everyone in the band was at a low ebb. Who knows what would have happened if

'Tulane' hadn't taken off." Trevor Goodnight, Trev.

"Joe Strummer apparently spends ages in the dressing room perfecting his shoulder

movements before going on stage. I can respect that, it's great. I guess the new bands are just as much into presentation, showbiz, as the rest." Steve.

"Zzzzzzzzz." Bob Lamb.

Pass the tequila and drive into the sunset. I wanna see the sea.

The Pier Pavilion, Hastings. A doyen of

promenade pedantics haunted by the bygone giggles of retired colonels and their long-suffering wives and the shapeless innocence of the tea dance.

Tonight the slot machine heroes crash - crash in to check out the band. Fonz combing their barnets and caressing their gum. They ain't disappointed because the slightly new, tarnished image clicks. The set is the same as before but somehow much better, much meatier, much mucho.

### Quicksilver

The five gyve kids stage left flip flap unmercilessly over the sweet sweet sound. So Dave and Bob don't move as much as they should. Steve and Trev in his regulation factory overalls compensate with quicksilver. Fun-fun-fun.

So coconut-shy Steve don't say much in between numbers. When it comes to sheer performance and stage presence he ain't no surrogate follower of fashion.

The Steve Gibbons Band ain't superstars. Why not? The time is quartz ripe for a band who can cross the rock 'n' roll Styx painlessly into the timeless zone of the in-betweenies.

They've made that crossing without drowning. Give 'em a chance, buddy. Huh?

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STEVE GIBBONS: love and hate

# Roadshows

## All aboard for the Pirates

### THE PIRATES

Queen Mary's College, London

AN UNLIKELY looking killer band, The Pirates. Paunchy and ageing, sporting twee Captain Hook Fancy dress. They'd look more at home on the holiday camp circuit. Nevertheless, they reduced the Queen Mary bar to a sweat rink with some thunderous seventies R&B.

It took me right back to early 1975 and the first great band I ever saw, the Wilko-era Dr Feelgood. The Pirates' Mick Green in fact was Wilko's hero from the Johnny Kidd days, and their spiteful chopping styles are very alike.

Johnny Spencer's no Lee Brilleaux though — his singing's passable but mannered and anonymous. Still, his bass playing's fine and with Frank Arley punishing his drums splendidly they emerged as one of the sharpest power trios around. They showcased most of the 'Out Of Their Skulls' album, all solid fast and hard stuff.

However they entered the 'back to basics' arena a little late and whereas in 1975 the Feelgoods were one of very few bands re-emerging and re-directing rock by asserting its timeless strength. The Pirates now sound a bit reactionary, making no attempt at seventies identity. And while they can slam out Johnny B Goode and the rest with as much vigour as any, their new self-written tunes are hardly special.

Ultimately they're a very enjoyable roots rock band and there's always room for such. But they don't have the

menace or presence of The Feelgoods or the originality of the best young bands, which is why they're not a definitive act. But see them anyway — they make you shake. **JOHN KNIGHT**

### CLIMAX BLUES BAND

Canterbury

THE CLIMAX Blues Band are one of those groups who have received more than a moderate response to their music in the States, while remaining in comparative obscurity in this country. Judging by this pedestrian performance, their impact on the British market is hardly likely to be increased.

Their almost antiquated set which included adequate versions of 'Get Back' and a Steve Miller-style 'Come On In My Kitchen' also contained a fairly predictable slide guitar solo by Peter Haycock, an even more predictable drum solo by John Cuffey and an almost unpredictable bluesy sax by Colin Cooper.

Indeed, watching this band was more like an exercise in nostalgia than an experience in musical excitement. They really are a college circuit group who have graduated to university along

with their audience.

This was exemplified by the well-received news bulletin that not only was it Collin Cooper's birthday but also Derek Holt's first evening as a proud father. **GARETH KERSHAW**

### CIMARONS/TOOLS

North London

'JAH PUNK' read one guy's leather jacket — and it's good to see so many punk and reggae bands playing gigs together. This college do was a fine example, attracting punks, Rastas and the student fraternity.

First, the Tools played an enjoyable brash set. Standard spunky thrashing and a constant visual buzz — living out rock'n'roll fantasies to an apathetic crowd. Bright future ahead.

Terrribly de rigueur to be into reggae these days I know, but I enjoyed the Cimarrons. Reggae records rarely grab me but when those loose, pulsating rhythms are at close quarters, with a bunch of exuberant Rastas on stage, they're hard to resist.

Opening with 'Ship Aho!', they performed 'Harder Than The Rock' and others, all infused with the proud fire of

Jah-consciousness. Khaki fatigues, the organist's 'ganja' (dope) T-shirt, the bassist swatting at bongoes — the singer leapt around exhorting the crowd, who were earnestly grappling with those skank dance vibrations. A delightful winding-down of tensions or frustrations, this stuff.

Lovely encore, 'Reggae Rhapsody' marred by clichéd frantic ending, but a fine set. 'Reggae as a music culture is exotic and yet accessible to the children of Babylon, which could be why it's primed as the next big thing. Be the first on your block. **JOHN KNIGHT**

### THE SAINTS

Camden Music Machine, London

THE SAINTS opened their new British tour at the Camden Music Machine — that was their first and I hope only mistake. It's fine booking a disco band in there because they don't need that much rapport with the audience. But a band like The Saints, or any rock band doesn't need to be hovering 15 feet in the air above the heads of their fans. The place is like a barn, defying a cohesive atmosphere.

There were also sound problems, making the

vocals fuzzy as they faded behind the wall of guitar and drums.

They opened with their last single 'This Perfect Day', which was met with gratifying applause in recognition. The remainder of the set mixed old songs with a fair amount of new ones from their EP (just out) and their forthcoming album.

The song most likely to be the new single is 'Private Affair', on which vocalist Chris Bailey takes his voice so low he almost sounds like Lee Marvin. I'm surprised at the choice and can't say it's one of my favourites. Much better was their version of 'River Deep Mountain High' which I really rate as a high point of their set — you'll find that track on the EP.

The Saints' set has changed considerably since their last tour — and this time they also have a new bass player, Alisdair Ward who's replaced Kym Bradshaw — so it's worth zipping along to have a look. **ROSALIND RUSSELL**

### CLOVER

Nashville, London

THE KENSINGTON cowboys were out in force. They'd heard Clover were in town, due to play a solitary date at their favourite down-

town bar. The Nashville. Yahoo, the crowd exploded as the six San Francisco desperados burst onto the stage.

Five minutes later they'd finished tuning up their guitars and went into a rousing version of 'Love, Love'. The strength of their versatile harmonies was immediately impressive, while that pedal steel guitar of John McFee transports me back to Nashville (Tennessee that is, not West Ken).

'Sweet Love', 'Back In California' and 'Child Of The Streets' followed in, dare I say it, tight footstamping style. The warmth was there. The energy was there and they could play their instruments. The punters slapped their thighs and yelped in the right places.

For me though, as the evening wore on the dawn drew nearer, Clover's material stood out as outstandingly average. Each tune had the same country rock feel with the usual clichéd set of lyrics. Even the obligatory harp solos soon started to come over as pretentious and unnecessary.

'Chicken Funk' offered a slight change of mood with its unusual soulful rhythms but when 'Route 66' was played for the second

time, complete with guitar hero poses, I downed my whisky and quit the scene, riding off into the moonlight on my trusty moped. **PHILIP HALL**

### KILLJOYS

Plymouth

IT WAS their birthday. A year ago, the Killjoys were born. And it looked as if they were going to celebrate in style. The non-appearance of Subway Sect made them top of the bill and meant they could keep the birthday party all to themselves.

Naughty 19-year-old Ghislaine Weston vamped her way round stage in a black wisp of low-cut lingerie, pouting and strumming bass all at the same time.

The spoilt kids — vocalist Kevin Rowland and guitarist Mark Phillips (no relation) — made frenetic and uncoordinated dashes across stage, often ending in tangled disaster. Quiet boy Lee Burton sat at the back playing drums.

The party started promisingly with plenty of watch and high speed energy music from the kids.

But the party games grew boring as they were repeated time and time again despite the pretence of different titles. You knew there were serious problems when even Great Balls Of Fire was made to sound like everything else. The energy level drained as the boys and girl got bored chasing each other round the stage.

Unless they can learn some new games these kids are not going to be celebrating their second birthday. As one of their songs goes: 'Now you're just a novelty.' **CHRIS RUSHTON**



THE PIRATES: Paunchy and ageing

## RATS call the tune

### BOOMTOWN RATS

Roundhouse, London

"IS THERE anyone here named Mary?"

"Yeah!"

"Is there anyone here named Mary who's still at school?"

"Yeeeah!"

"Right, this one's for you boys. It's 'Mary Of The Fourth Form'."

Hob Geldof of the Boomtown Rats has very suddenly — and pleasantly — found himself in the position where his audience will do almost anything to please. In a few short months the Rats have got themselves a hit single

with 'Looking After No 1', a chart album and now a sell-out crowd and rampant adulation at the Roundhouse.

Mind you, if the crowd are anxious to please Geldof, he works hard to please them, amazing those who are seeing the Rats for the first time with his seemingly boundless energy. I don't care what anybody says though, he reminds me of Jagger. But then Jagger's stage movements remind me of James Brown.

Geldof cradles the mike and careens around the stage, forcing roadies to be on his tail, ready to pick up the knocked-over mike stands while he continually whips up both the crowd and his band. He's a consummate showbiz performer.

Like on the live set — piece of their theme song, "Do The Rat". A sharp R&B toon which ain't on the album — presumably because they're planning to use it for a single. They run through it once, fast. Then Geldof informs the crowd: "This started in Dublin a year ago and now we're gonna teach you how to do the Rat."

He demonstrates how you stick your fingers in your ears and on your nose and grovel on the ground. They play it again and the willing crowd do the dance.

Then he announces: "Right, we want someone to make a complete — of themselves by doing the Rat on stage. We'll give them a Rats badge."

Naturally, someone obliges and gets two badges for exhibitionism.

That's Geldof, a natural stage manipulator.

But he'd still be shuffling his pen as a two-bit scribe like me if it wasn't for his band who play like they were born with R&B, not blood, in their veins.

Johnny Fingers might look stupid in his pyjamas but he sure can play his keyboards. Pete Briquette manages to combine solid bass — playing with being a diminutive visual foil for the lanky Geldof, bunny-hopping around the stage. And Gary Roberts especially is developing into an excellent guitarist, belying his monk-

like appearance.

But really it's all Geldof's show. On "Joey's On The Streets Again" it's Geldof who leads the build-up, "No romance — no romance" and takes it far beyond its Springsteen-esque origins.

It's Geldof who receives the crowd's adulation and, on announcing "Number 1", allows himself a quiet, private smile, as if suddenly noticing by the crowd's ecstatic reaction how far and how fast the Rats have come.

They're gonna be up there a while too. **NICK CHARLES**



BOOMTOWN RATS: manipulators

# Roadshows



BROTHERS JOHNSON: near hysteria

## OH! BROTHERS!

**BROTHERS JOHNSON**  
Hammersmith Odeon, London

**THUNDER THUMBES**  
And Lightnin' Licks" is the title of one of the cuts on the Brothers Johnson's first album and it sums up the impact this dynamic duo had on their audience.

The rhythm is the thing. Louis Johnson's slapping at his bass guitar with a hand movement that starts a foot away from his guitar and ends with a nimble slap in a blur of fingers and strings is actually THE thing when it comes to it.

Bending down low over his bass, he dominates the stage and generates near hysteria with his flapping hand pulling out that thickly textured elastic bass sound, a sound that has become increasingly dominant in the jazz-funk world.

Louis Johnson stands second in that unending argument about great bass players to Stanley Clarke's king-pin position. The foyers afterwards was full of these conversations

"Man, that Louis Johnson is baad. Did you see that bass run he pulled out near the end. Incredible."

"True, brother, true, but you should see Stanley Clarke. Man, that cat walks his fretless bass as easily as he walks his way to the can."

The revelation of the show came when Louis swapped his bass for his brother's guitar to let George play lead. Along with 'Strawberry Letter' their most successful and baddest bass lines were demonstrated on 'Get the Funk Outta My Face'. It was George who was playing the lines on 'Get The Funk'. I couldn't believe it. Versatility is

one thing, but this was plain ecstasy with an overload of talent that I haven't seen for a long time.

The show wasn't all out - and - out funk, although the audience, up on their feet and dancing riotously, were in the mood to dance to anything.

The Brothers have plenty of jazz sense - you don't see Quincy Jones producing have plenty of jazz sense - you don't see Quincy Jones producing the Fatback Band after all - and they paced the show with some beautifully played slower tunes like 'I'll Be Good To You'.

The Brothers Johnson are capable of great musical feats and at the moment they've succeeded in creating the kind of excitement that is rarely sustained throughout a whole concert. The future is bright. **GEOFF TRAVIS**

**JALN BAND**  
Greyhound, Fulham, London

"WE WANT everybody to party with us" was the message and party they did.

From the moment they stepped onstage they devoted the show to that sole purpose and finally succeeded in rousing the lukewarm audience to action.

This was achieved by a blend of laid-back soul and fast funk played equally well and backed by the band's resolution that they would be a success. It was this attitude that saw them through a sticky beginning when there was a general lack of enthusiasm on the audience's part.

They included several tracks from their forthcoming album, all of which seemed sound material, in particular the soothing ballad 'Do You Feel It' and their new single 'I Got To Sing'.

They concentrated on original material although they included Bass Construction's 'Movin' and James Brown's 'Get Up Offa That Thing' which bore little resemblance to the original, mainly due to a large lady from the audience's joining them at this point - on their invitation - and proceeding to monopolise the vocals.

Then followed several amusing scenes as the band, realising their mistake, attempted to help the would-be starlet off the stage. This feat accomplished, there was time for only one more song, a repeat of 'I Got To Sing'.

Unfortunately their hit single 'Disco Music (I Like It)' was spoiled by the horns which sounded incredibly flat and tended to have a disjuncting affect whenever they were used.

Still, that's a small enough complaint to level against a show which was other wise thoroughly enjoyable. **KELLY PIKE**

**CHERRY VANILLA**  
Rafters, Manchester

CHERRY VANILLA is not a refugee from the 32-flavour ice cream shop, as I first assumed. But as British artists copied American rock'n'rollers in the fifties it's ditto in the seventies except it's the Yanks who are copying us. In her punkette uniform, black tights and purple jumper, complete with

cherry coloured hair would you believe, she looks every inch the bitch she projects verbally.

The band look like extras from 'Happy Days' Zeko on the Joanna with barnet and ant-man-style shades looks quite a character. The music is average at the best of times, incomprehensible and boring at the worst. When the piano failed to come through Ms Vanilla resorted to some of her (in) famous poems. The first went on to describe various processes of the male anatomy and incidentally this poem

was about when she was a groupie (her words, not mine).

To project the tart image further, a song 'I Know How To Hook' was spewed out on to the writhing masses just inches from the stage.

As far as US imports go Cherry is not a bad looking chick, even with the hair and inch - think make-up. Take her away and the band you would be left with a mediocre 'bottom-of-the-ladder' class band, the type that inhabits the numerous small clubs.

Not a good gig by any measure. Thank heavens for the bars. **ERIC LETHERMAN**

**BARCLAY JAMES HARVEST**  
Palace Theatre, Manchester

I SUPPOSE this ought to go under the heading of 'local lads make good' or some such cliché because that's exactly what BJH's gig at the Palace was.

They played their way through a well balanced set, comprising old favourites and tracks from the new album 'Gone To Earth' and

only very rarely did they sound instrumentally self-indulgent.

The stage was dominated by Wooly Wolstenholme's barrage of keyboards, but he kept his use of them down to bare essentials, providing framework for Lees and John Holroyd to work on.

Strangely enough they managed to sound better live than on record, maintaining a balance between good music and over-sophistication. Throughout the set the sound was perfect and the quad effects on 'Jonathon' were startling.

I must admit I wasn't that happy with their current single 'Hymn', a bit too dirge-like, but it comes over with more power and conviction live and leaves me wondering why I never liked it before. **STEPHEN MORRIS**

**MEAL TICKET**  
Leas Cliff Hall, Folkestone

Meal Ticket. I must admit I knew very little about them before the

gig but I soon discovered that their, er, credentials were well in order, with Steve Simpson (ex - Slim Chance and Heads, Hands And Feet), Willie Finlayson, formerly with Writing On The Wall, and Ray Flacke who was previously with Leo Sayer's band comprising a very impressive guitar trio.

They each assumed the lead role in turn and swapped guitar licks with enough intermittent irregularity to keep you guessing.

Lead vocals were also shared around between Simpson, Finlayson and keyboards man Rick Jones although I felt Simpson had the voice that best suited the band. And he showed his versatility further by playing some pretty volatile violin while Flacke produced some admirable slide guitar.

In fact the only thing that marred an enjoyable country rock evening was two morons throwing beer mugs onto the stage. Still, perhaps they thought there was a punk band on the menu and Meal Ticket were a different kettle of ketchup. **GARETH KERSHAW**

## Rose grows on you

**ROSE ROYCE**  
Rainbow, London

NEW FUNK masters Rose Royce must have got it right. By the end of their 90-minute show at the Rainbow they had everybody in the theatre on their feet and dancing. And perhaps the best sight of all was the warm applause from the normally sober-sided security men who stood back and let the happy punter funksters do their thing.

Yet at times it was a close call. The first few numbers were a savage battery of imbalanced sound that grated more teeth than rumps. And even when they settled into numbers from their new album 'Full Bloom' like 'I'm Wishing On A Star' or 'You Can't Please Everybody' the shrill onslaught of leading lady Gwen Dickie's vocals and top-end horns didn't have that funk-ful impact.

The nine-piece band came over - perhaps surprisingly after the two Norman Whitfield-produced albums

— as HEAVY onstage. Like a bludgeoning legion of Krupp artillery. But polished with it. Tank-troop drumming and percussion predominate over them bass lines, sure enough, with Gwen Dickie high-kicking and shaking and coercing the audience into action.

After a long 'Put Your Money Where Your Mouth Is', the obligatory star-sigh introduction, the singing and clapping along, the best bit started. 'Testifyin' with 'More Love' and the highlight with Michael Moore taking lead vocals on 'I Wanna Get Next To You'. His superb falsetto was echoed with whoops of joy and the best ap-applause. Magic.

Then 'Do Your Dance', get up, stand up, right. Right. And of course 'Car Wash' as an encore - brilliant to start with and needlessly extended into another rock battery.

Everybody do it. Rose Royce were often staggeringly good but often dime-a-bump. Too loud to funk. They won on points and... they sure LOOK good. **JOHN SHEARLAW**

**DENIECE WILLIAMS**  
Birmingham Odeon

WOW! This lady packs a punch both vocally and emotionally.

Throughout her 50-minute set the range and power of her singing was little short of dynamic and her control of the environment and everybody in it so complete that she was able to talk repeatedly about love, emotion and tenderness to over 2,000 people without ever sounding sugary or glib.

A lovely lady, everybody took to her at once so that she received a series of quite extraor-



DENIECE WILLIAMS: packs a punch

dinary ovations, culminating in the entire audience on its feet clamouring for more, more, more.

Her cool, professional competence was instantly apparent from the moment she stepped onto the stage, supported by an admirable eight-piece outfit, to play a fusion of soul disco and funk in a subtly sexy and immediately appealing way.

She controlled our hearts as easily as the tempo of events and gave a simply outstanding performance. What a way to start a tour - send her back soon, please. **NIALL CLUEY**



SPLIT ENZ: keeping the barrage going

## Enz of the earth

**SPLIT ENZ**  
New Zealand

THEY'RE BACK. Richer, wiser, if a little less affected in the head. Gozone's very own Split Enz are back in the Antipodes after their third buzz in the UK and two types of jet lag, literal and out of choice.

'Disrythmia' - jet lag to you and me - takes on where 'Mental Notes' left off and paved the way last week for more tour-type antics.

The home-grown troupe of harlequin rockers - well, almost, 'cos there's a couple of Poms now - punched the crowded State Opera House in Wellington off-balance from the outset.

drubbed faces as sirens howled and dry ice spewed fumes.

That sort of stuff may be old hat but whether searchlights and sirens are in or out of vogue there was no way they could put Split Enz in the category of a social band using the effects of two years past.

Frontman Tim Finn cranked the winkle-picked narrow-lapelled crew into action and the barrage kept going.

The comparatively new guys, Finn's younger brother Neil and English bassist Nigel Griggs, don't detract from the raison d'être of this mob. Who needs punk anyway?

Enz are still a rhythm combo. Griggs, the arch fiend with beetling brows and pin stripes and drummer Mal Green are unequivocally the backbone.

Otherwise there's Finn Jnr who contrived at the occasional but not startling lead run while

the rest of his time was taken up with intermittent chord work.

But the king of the spoofers was undoubtedly the inanely presented Noel Crombie, his mane teased into a four-pronged crown; a limeight stealer with the odd spoons break... or something like it.

OK, their celebrated (?) spontaneity is not as pronounced this time around although the basic lunacy hasn't been completely sedated. But Tim Finn raced around stage like a demented soapbox politician and ripped coarsely through his vocal range with Neil chiming behind him on harmonies.

They say it takes overseas recognition - they'll be back in Britain for another studio album soon - before New Zealanders pay attention to the Enz musos. Even to the Enz of the earth. **DAVID HARRIS**

# Upfront

## Wednesday

**OCT 12**  
**ACCRINGTON**, Lakeland Lounge, Arbra  
**BIRMINGHAM**, Hippodrome (021-643 6101), Renaissance/RPO  
**BRISTOL**, Crockers, Skidnight  
**CARDIFF**, Sophia Gardens Pavilion (27657), Dr Hook  
**CARDIFF**, The University (39641), Steve Gibbons Band  
**CLEETHORPES**, Bunny's Place, Grant Street, JAEN Band  
**CORBY**, Festival Hall (3842), Racing Cars  
**DUBLIN**, Stadium (753371), Joan Armatrading  
**EASTBOURNE**, Congress Theatre (36363), Four Tops  
**EXETER**, Zhivago's, Oakhampton Street, Heavy Metal Kids  
**FOLKESTONE**, Olivers La Cluque, Muscles  
**FROME**, Hexagon Suite, The Crabs  
**GLASGOW**, Apollo (041-332 Barclay James Harvest/Paul Brett)  
**GRANTHAM**, Guildhall, This Heat  
**HAIFAULT**, Old Maypole, Fenelope Road, Cadillac  
**HULL**, City Hall (20122), Sutherland Brothers & Quiver  
**KEELE**, The University (Keele Park 371), The Darts  
**LEEDS**, The University, Chris Spedding  
**LONDON**, Brecknock, Camden, Scene Stealer  
**LONDON**, The Castle, Tooting, Clutch  
**LONDON**, Dingwalls, Camden Lock (01-267 4967) Only Ones  
**LONDON**, Kensington, Russell Gardens (01-3245), Flying Aces  
**LONDON**, Marquee, Wardour Street (01-437 6803), The Motors  
**LONDON**, Queen Elizabeth, Chingford, Jerry The Ferret  
**LONDON**, Rainbow Theatre, Finsbury Park Lane Star  
**LONDON**, Rochester Castle, Stoke Newington, The Stukas  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Dire Straights



Joan Armatrading

**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Sleak/Alberto Y Lost Trios Paranoias  
**LONDON**, Royal Hotel, Maniacs  
**NEWCASTLE**, City Hall Strangers/Penetration  
**PORTSMOUTH**, Polytechnic (819141), John Oway & Willie Barrett  
**READING**, The University, Whiteknights (806222), Radiator  
**SHEFFIELD**, The Polytechnic (21290), AC/DC  
**SOUTHALL**, White Hart, Graham Fenton's Matchbox  
**SOUTHAMPTON**, University, Old Refectory (556291), Phil Manzana/801  
**SUTTON**, Scamps, High Street, Crazy Cavan & The Rhythm Rockers  
**TIVERTON**, East Devon College, Trapezé  
**TORPOINT**, Raleigh Club, Grand Hotel  
**WATFORD**, Baileys (39648), Gary Giltler/Rosetta Stone  
**WESTON-SUPER-MARE**, Winter Gardens (28512), Pasadena Roof Orchestra  
**WOLVERHAMPTON**, Lafayette (28285), Tom Robinson Band

## Thursday

**OCT. 13**  
**BARNSTABLE**, Chequers, The Crabs  
**BARRY**, Blindies Ballroom, Shakin' Stevens & The Sunsets  
**BASILDON**, Towngate Theatre (23953), Pasadena Roof Orchestra  
**BEDFORD**, Nite Spot, The Embankment, Meal Ticket  
**BIRKENHEAD**, Mr Digby's (051-647 9329), Montana/Dagband

GET SET for an ultra - action - packed week on the gig circuit. For starters, Joan Armatrading's back complete with her new touring band and a 17 - date taking - in a bunch of major provincial venues. The multi - talented Ms Armatrading kicks off at Dublin Stadium (Wednesday) and other dates this week include Ipswich Gaumont (Friday) and Wolverhampton Civic Hall (Saturday).

**BIRMINGHAM**, Hippodrome (021-622 2576), Weather Report  
**BIRMINGHAM**, Rebbeas (021-643 6951), The Motors  
**BLACKBURN**, Lode Star, Spittle's Boy  
**BRIGHTON**, Alhambra (27874), Fruit Eating Bears  
**BRISTOL**, The Granary (28267), Bullet  
**BRISTOL**, Hippodrome (421768), The Pirates  
**BRISTOL**, Polytechnic (421768), The Pirates  
**CANTERBURY**, Kent University (85224), Dr Feelgood/Mink DeVille  
**CARLISLE**, Market Hall (22232), Hawkwind  
**COVENTRY**, Mr George's (27529), The Darts  
**COVENTRY**, University of Warwick (20359), Jim Capaldi & The Contenders  
**COVENTRY**, Locarno, Chris Spedding  
**DERBY**, Bailey's (363151), Jigsaw  
**FALKIRK**, Maniqu Disco (24688), Cado Belle  
**GLASGOW**, Apollo (041-Live Stiffs - Elvis Costello, Nick Lowe / Ian Dury / Larry Wallis / Wreckless Eric  
**GLASGOW**, University of Strathclyde (041-555 1270), Tyla Gang  
**GUILDFORD**, University of Surrey (71281), Phil Manzana/801  
**HARROW**, Maxim's, Carol Grimes Band  
**HAWICK**, Town Hall (2347), Rezillos  
**HEMEL HEMPSTEAD**, Great Harry, XTC  
**LEEDS**, Polytechnic (75381), London/Fast Breeder  
**LEICESTER**, Bloobio's, Coalville, Sham 69  
**LONDON**, Adam & Eve, Hackney Crazy Cavan & The Rhythm Rockers  
**LONDON**, Brecknock, Camden, Bone Idol  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Carol Grimes Sweet FA  
**LONDON**, Golden Lion, Fulham Palace Road, Splter!  
**LONDON**, Green Man, Euston Road, The Actors



## Racing Cars

**SWANSEA**, University (24851), Little River Band  
**WATFORD**, Baileys (39848), Gary Giltler/Rosetta Stone  
**WELLINGBOROUGH**, British Hall Sports & Social Club, Flying Saucers  
**WIGAN**, Casino (43501), Eater  
**WOLVERHAMPTON**, Cavalier Club, Grand Hotel  
**WOLVERHAMPTON**, Civic Hall (28482), Leo Sayer / Blue

## LEICESTER, Digby Hall.

**FABULOUS POODLES**  
**LIVERPOOL**, University (051-709 4744), Strangers  
**LIVERPOOL**, Moonstone (051-709 5886), Gaffs  
**LONDON**, Royal Albert Hall (01-589 8212), Renaissance/RPO  
**LONDON**, Battersea Arts Centre, Lavender Hill, Charlie Dore/Prairie Oyster  
**LONDON**, Central London Polytechnic The Yachts  
**LONDON**, City University, Strider  
**LONDON**, College of Education, Cockfosters, Fruit Eating Bears  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), The Wasps/Babylon  
**LONDON**, Golden Lion, Fulham, Grand Hotel  
**LONDON**, Hamborough Tavern, Southall, Pekoe Orange  
**LONDON**, Marquee, Wardour Street (01-437 6803), Gloria Mundi/Tools  
**LONDON**, Pegasus, Stoke Newington, Sucker  
**LONDON**, Rainbow Theatre, Finsbury Park (01-263 3148), Dr Hook  
**LONDON**, Red Cow, Hammersmith, Flying Aces  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Fuming Striders  
**LONDON**, Roxy Neal Street (01-436 8811), Depressions  
**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Sleak/Alberto Y Lost Trios Paranoias  
**LONDON**, Royal Holloway College, The Movies  
**LONDON**, School of African & Oriental Studies, Malet Street (01-0916), Count Bishops / Blast Furnace & The Heatwaves

## MORECAMBE, Inn on the Bay, Fast Drive

**NEWCASTLE**, City Hall (20007), Barclay James Harvest/Paul Brett  
**NEWCASTLE**, Guildhall (20037), Hot Snax/The Big G  
**NEWCASTLE**, Polytechnic (28761), Dave Edmunds/Rockpile  
**NORWICH**, University of East Anglia (52088), Phil Manzana/801  
**OXFORD**, Westminster College, The Darts/Amazorblades  
**PENZANCE**, Winter Gardens (2475), Shades  
**PETERBOROUGH**, College of Education, Radiators from Space  
**PETERLEE**, Senate Club, Ozo  
**PRESTON**, Grapevine, Scene Stealers  
**SALFORD**, University (061-736 7811), Jim Capaldi and the Contenders  
**SCARBOROUGH**, The Penthouse (83204), Jenny Haan's Lion  
**SHEFFIELD**, Polytechnic (21290), Live 8/80s - Elvis Costello/Nick Lowe/Ian Dury/Larry Wallis/Wreckless Eric  
**STAFFORD**, Polytechnic, The Pirates  
**SUNDERLAND**, Mecca Centre, Radiator  
**ULVERSTON**, Penny Farthing, Strife  
**WARRINGTON**, Padgate College, Window  
**WEST RUNTON**, Pavilion (203), Stray/Sidewinder  
**YARM**, Kirkleyington Club, JAEN Band

## Friday

**OCT. 14**  
**ABERDEEN**, Art College, Cado Belle/ignatz  
**ABERDEEN**, University Tyla Gang  
**ABERYSTWYTH**, University (4242), Kursaal Flyers  
**ALSAGER**, College of Education, Flash Cats  
**AXMINSTER**, Town Hall, The Crabs  
**BATH**, Viaduct Hotel, Jenny Darren  
**BATH**, University (6941), George Hatcher Band  
**BEDFORD**, Nite Spot, Embankment, Heavy Metal Kids/Sidekick  
**BIRMINGHAM**, Barbarellas (021-643 9413), Park Arts Centre Strider  
**BIRMINGHAM**, Hippodrome (021-622 2576), Leo Sayer/Blue  
**BOGNOR REGIS**, Sussex Hotel, Amazorblades  
**BRACKNELL**, South Hill Park Arts Centre Strider  
**BRAINTREE**, 2 J's, Cadillac  
**BRIGHTON**, Top Rank (23885), Dr Feelgood/Mink DeVille  
**BRISTOL**, Bamboo Club, Hard Up  
**BROMLEY**, Northover, Downham, Crazy Cavan & The Rhythm Rockers  
**BROMLEY**, Stockwell College, The Pleasers  
**CASTOR**, Holiday Camp, Bunter James Band  
**CAMBRIDGE**, Corn Exchange (3837), Chris Spedding  
**CARDIFF**, Top Rank (28538), Saints/Sham 69  
**CARDIFF**, University (39641), Sutherland Brothers and Quiver  
**DUNDEE**, Technical College, Gordon Giltrap  
**EDINBURGH**, Clouds (031-229 5353), Heartbreakers  
**EDINBURGH**, University (031-667 1290), Steve Gibbons Band  
**HATFIELD**, Polytechnic (68343), The Motors  
**IPSWICH**, Gaumont (53641), Joan Armatrading  
**KEELE**, University (Keele Park 371), Little River Band/Tequila  
**LANCASTER**, University, Hawkwind  
**LEEDS**, University (39071), Racing Cars

## OCT. 15

**ARYL** (S. Wales), The Club, Jenny Darren  
**AYLESBURY**, Friars (84568), Steve Hillage  
**BATH**, Brillig Arts Centre (64364), Amazorblades  
**BEXLEY**, Black Prince, Fabulous Poodles  
**BIGGLESWADE**, Shute-deworth College, Warren Harry  
**BIRMINGHAM**, Barbarellas (021-643 9413), London  
**BIRMINGHAM**, Odeon (021-443 6101), Supertramp  
**BIRMINGHAM**, University (021-472 1841), Kursaal Flyers  
**BLACKPOOL**, Poulston Hall, Oscar  
**BRISTOL**, Stars and Stripes, Whirlwind  
**BUCLE**, Headland Ballroom, The Crabs

## Saturday

**OCT. 15**  
**ARYL** (S. Wales), The Club, Jenny Darren  
**AYLESBURY**, Friars (84568), Steve Hillage  
**BATH**, Brillig Arts Centre (64364), Amazorblades  
**BEXLEY**, Black Prince, Fabulous Poodles  
**BIGGLESWADE**, Shute-deworth College, Warren Harry  
**BIRMINGHAM**, Barbarellas (021-643 9413), London  
**BIRMINGHAM**, Odeon (021-443 6101), Supertramp  
**BIRMINGHAM**, University (021-472 1841), Kursaal Flyers  
**BLACKPOOL**, Poulston Hall, Oscar  
**BRISTOL**, Stars and Stripes, Whirlwind  
**BUCLE**, Headland Ballroom, The Crabs

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 14 Fri. New Celeste... 50p  
 15 Sat. Boes Maki Honey... 50p  
 16 Sun. Brett Marvin & The Bumps... 30p  
 17 Mon. The Depressions... Free

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 14th. CARNABYS, YEovil  
 15th. CARNABYS, BRIDGWATER  
 17th. PAVILION, EXMOUTH  
 18th. HAZLEMERE  
 19th. WOKINGHAM Y.C.  
 20th. H.M.S. MERCURY, PORTSMOUTH  
 21st. WHEATHAMPSTEAD  
 22nd. HENLEY ON THAMES  
 23rd. GUILDFORD Y.C.  
 24th. CHELMSFORD  
 26th. R.A.F. BRIZE NORTON  
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**LONDON**  
 Tuesday 18th October  
**THE PIRATES**  
 Thursday 20th October  
**JIM CAPOLDI**  
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**H.M. KIDS**  
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**THE HEARTBREAKERS + SIOUXIE & THE BANSHEES**  
 Friday 28th October  
**GEORGE HATCHER BAND**  
 Saturday 29th October  
**THE KILLJOYS**

**CAMBRIDGE**, Corn Exchange (3937), Shakin' Stevens & The Sunsets  
**CHESTERFIELD**, Arts Centre, Neil Arden  
**CHICHESTER**, Bishop Otter College, Buster Crabble  
**DARLINGTON**, College of Technology, Radstar  
**DERBY**, Bishop Lonsdale College, Carol Grimes Sweet FA  
**DUDLEY**, JB's (53597), Trapese  
**DUNDEE**, Marriott Hall, Tyla Gang  
**DURHAM**, University (44468), Little River Band  
**EDINBURGH**, Herriot Watt University (031-229 3574), Rezillos  
**PADIBAH**, Town Hall (71211), Flying Saucers  
**FOLKESTONE**, Les Clive Hall, The End / Sidekick  
**GLASGOW**, The University, Queen Margaret Union, Gordon GDratp  
**GLASGOW**, Strathclyde University (041-552 1270), Cado Belle  
**HARTLEPOOL**, Gemini Club, JALN Band  
**KINGSTON**, Polytechnic, Burlesque  
**LEEDS**, Florde Green Hotel (623470), Scene Stealers  
**LEEDS**, Queens Hall (31481), Strangers / Rosetta Stone  
**LEEDS**, University (39071), Live Suffs / Elvis Costello / Nick Lowe / Ian Dury / Larry Wallis / Wreckless Eric  
**LEICESTER**, University (50000), Phil Manzanares 801  
**LIVERPOOL**, Erics (051-236 7881), Lurkers / Depressions  
**LIVERPOOL**, The Metro, Against the Grain  
**LONDON**, Black Bull, Lewisham, Graham Fenon's Matchbox  
**LONDON**, Brecknock, Camden, Stud  
**LONDON**, Broadway Queen, Squeeze / Menace  
**LONDON**, Dingwalls, Camden Lock (01-287 4987), Sam Apple Pie / Dire Straits  
**LONDON**, Freemasons Tavern, Penge, Sucker  
**LONDON**, Hammersmith Odeon (01-748 4081), Dr Feelgood / Mink DeVille  
**LONDON**, Hope & Anchor, Islington (01-359 4510), Flying Aces  
**LONDON**, Nashville, Kensington (01-6071), Steel Pulse  
**LONDON**, Orange Tree, Friern Barnet Lane, Cadillac  
**LONDON**, Rainbow Theatre, Finsbury Park (01-263 2148), Dr Hook  
**LONDON**, Rochester Castle, Stoke Newington, Bees Make Honey  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Brian Knight Band / Loose Change  
**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Sleak / Alberto Y Lost Trio Paranoids  
**LONDON**, Roxy, Neal Street (01-436 8811), Tickets / The Bazoomis  
**LONDON**, Thames Polytechnic, Woolwich, Dart  
**LONDON**, University Union, Mallet Street (01-580 0916), P1 Rates / 999 / Dead Fingers Talk / Trus & Bucket / Cellidh Band  
**ONDON**, Upstairs at Ronnies, Frith Street (01-436 0747), Raw Funk Band  
**LONDON**, Windsor Castle, Harrow Road, Scarecrow  
**MALVERN**, Winter Gardens (2700), AC/DC  
**MANCHESTER**, Apollo Ardwick (061-273 1112), Leo Sayer / Blue  
**MANCHESTER**, Belle Vue (061-223 1331), Racing Cars  
**MANCHESTER**, Palace (061-236 0184), Bob Seger  
**MANCHESTER**, Mayflower, One  
**MANSFIELD**, Civic Theatre (22561), Pasadena Roof Orchestra  
**MIDDLESBOROUGH**, Rock Garden (241995), Pacific Ocean  
**NEWCASTLE**, City Hall (20007), Weather Report  
**NEWCASTLE**, University (28402), Tom Robinson Band

**NOTTINGHAM**, Victory Club, Stage Fright  
**NOTTINGHAM**, Boat Club (84032), George Hatcher  
**PORTSMOUTH**, Polytechnic (819141), The Motors  
**ROCHDALE**, Rochdale College, SFW  
**SHEFFIELD**, University (24076), Jim Capaldi and The Contenders  
**SNODLAND**, The Bull, Pekoe Orange  
**SOUTHAMPTON**, Guildhall (32601), Sutherland Brothers & Quiver  
**SOUTHAMPTON**, University, Union Ballroom (55828), Fruit Eating Bears  
**SOUTHEND**, Kursaal (66276), Chris Spedding  
**STIRLING**, University (61081), Ignatz  
**STONE HANLEY**, Caudon College (Stoke-on-Trent 24651), Steve Gibbons Band  
**SWANSEA**, Circles, Sham 66  
**WARRINGTON**, The Lion, Dagaband  
**WATFORD**, Baileys (39448), Gary Glitter / Rosetta Stone  
**WEST RUNTON**, Pavilion (203), Four Tops / Souled Out  
**WESTCLIFFE**, Queens Hotel (4417), Crazy Cavan and Rhythm Rockers  
**WOLVERHAMPTON**, Civic Hall (21359), Joan Armatrading

*Sunday*

**OCT. 16**  
**ACCRINGTON**, Lakeland Lounge, Arbre  
**AYLESBURY**, Kings Head, Ordi  
**BIRKENHEAD**, New Hamilton Club (051-647 8093), Madeleine Bell  
**BIRMINGHAM**, Barbarellas (021-643 9413), Five Knuckle Shuffle  
**BIRMINGHAM**, King George V, Bristol Road South, Longbridge, Cadillac  
**BIRMINGHAM**, Odeon (021,643 6101), Supertramp  
**BIRMINGHAM**, Town Hall (021-238 2339), Phil Manzanares / 801  
**BLACKPOOL**, Imperial Blackpool, Radiators  
**BLACKPOOL**, Opera House (25252), Leo Sayer / Blue  
**BRACKNELL**, South Hill Arts Centre (27272), The Grabs  
**BRISTOL**, Hippodrome (021-822 2576), Gary Glitter / Rosetta Stone  
**BURNLEY**, Bankhall Club, Dagaband  
**CARDIFF**, Top Rank (26538), Racing Cars  
**CHELSEA**, City Tavern, Flying Aces  
**CHELMSFORD**, Chancellor Hall (65848), The Pirates  
**CHESTERFIELD**, Grassmore Club, Flash Cats  
**CROYDON**, Airfield Hall (01-8281), Live Suffs / Elvis Costello / Nick Lowe / Ian Drury / Larry Wallis / Wreckless Eric  
**DUNSTABLE**, Queensway Hall (603326), AC/DC  
**EDINBURGH**, Usher Hall, Western Report  
**HIGH WYCOMBE**, Nags Head, London Road (21758), The Yachts  
**KEELE**, The University (Keele Park 371), Radio Stars  
**LIVERPOOL**, Erics (051-236 7881), Fabulous Poodles  
**LIVERPOOL**, Moonstone, St John's Precinct (051-709 5886), American Train  
**LONDON**, Adam & Eve, Hackney, Graham Fenon's Matchbox  
**LONDON**, Brecknock, Camden, Mother Superior  
**LONDON**, Hammersmith Odeon (01-748 4081), Dr Feelgood / Mink DeVille  
**LONDON**, Lion & Key, High Road, Leyton, Dynamite  
**LONDON**, Marquee, Wardour Street (01-437 6003), Grand Hotel  
**LONDON**, Nashville Kensington (01-603 6071), X-Ray Spex  
**LONDON**, Pegasus, Landscape

**LONDON**, Rainbow, Finsbury Park (01-3148), Dr Hook  
**LONDON**, Rochester Castle, Stoke Newington High Street, Brett Marvin & The Blimps  
**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Radiators from Space / 999 / Motorhead (downstairs Quintessence)  
**LONDON**, Sundown Disco, Charing Cross Road (01-734 6963), Generation X / Steel Pulse / Art Alex  
**LONDON**, Torrington, North Finchley, Clayson & The Argonauts  
**LONDON**, Victoria Palace (01-934 1317), Van Der Graaf  
**LONDON**, Windsor Castle, Harrow Road, Fracture  
**MIDDLESBOROUGH**, Town Hall (45432), Little River Band  
**NETHERTON**, Towbar Inn, Radiator  
**NEWCASTLE**, City Hall (0832-20007), Wishbone Ash / The Motors  
**NOTTINGHAM**, Katties, Beeston, Alkatraz  
**OXFORD**, New Theatre (44544), Barclay James Harvest / Paul Brett  
**PLYMOUTH**, Guildhall (37812), SUTHERLAND Brothers & Quiver  
**REDCAR**, Coatham Bowl  
**WOLVERHAMPTON**, Jim Capaldi & The Contenders  
**SHEFFIELD**, Top Rank (21927), Steve Gibbons Band

*Monday*

**OCT. 17**  
**BIRKENHEAD**, New Hamilton Club (051-647 8093), Madeleine Bell  
**BIRMINGHAM**, Rebeccas (021-643 6951), The Verdicts  
**BLACKPOOL**, Jenkinsons, Radio Stars  
**BOURNEMOUTH**, Winter Gardens (26446), Joan Armatrading  
**CARLISLE**, Assembly Hall, The Market (23411), Strangers / Rezillos  
**COVENTRY**, Mr George's (27329), Flash Cats  
**DONCASTER**, Outloop (84434), The Pirates / Tom Robinson Band  
**EXETER**, The University (77911), Sutherland Brothers & Quiver  
**GLASGOW**, Apollo (041-332 6055), Wishbone Ash / The Motors  
**GRANGEMOUTH**, Hotel International, The Ethel  
**HANLEY**, Victoria Hall (22618), Steve Gibbons Band  
**LEEDS**, Polytechnic (75361), Boomtown Rats / Bernie Thorne  
**LEICESTER**, Baileys (26482), Four Tops  
**LIVERPOOL**, Commerce Bar, Against the Grain  
**LIVERPOOL**, Empire (051-709 1555), Supertramp  
**LIVERPOOL**, Erics, 29th & Dearborn  
**LONDON**, Brecknock, Camden, Mister Sucker  
**LONDON**, Dingwalls, Camden Lock (01-287 4987), Radiators from Space  
**LONDON**, Green Man, Euston, Flying Aces  
**LONDON**, Greyhound, Fulham Palace, Road, Tequila  
**LONDON**, Half Moon, Putney, Jeremy Taylor  
**LONDON**, 100 Club (01-436 0933), James Booker / Brett Marvin & The Blimps  
**LONDON**, Kensington, Russell Gardens (01-6033245), Medium Wave Band  
**LONDON**, Marquee, Wardour Street (01-437 6003), New Hearts  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Telemacque  
**LONDON**, Rochester Castle, Stoke Newington High Street, The Depressions  
**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Sleak / Alberto Y Lost Trio Paranoids  
**LONDON**, Stapleton, Crouch Hill, Landscape  
**LONDON**, Vortex, Crackers, Wardour Street (01-734 4916), Johnny Moped / The Unwashed / Automatics / Blood Donor

**LONDON**, Windsor Castle, Harrow Road, Slipstream  
**MIDDLESBOROUGH**, Rock Garden (241995), The Pirates  
**NEWCASTLE**, City Hall (20007), Bob Seger  
**OXFORD**, New Theatre (44544), Van Der Graaf  
**PLYMOUTH**, Top Rank (62479), Trapese  
**PORTSMOUTH**, Guildhall Barclay James Harvest / Paul Brett  
**PRESTON**, Guildhall (21721), Steve Hillage

*Tuesday*

**OCT. 18**  
**ABERDEEN**, Fusion Ballroom, Cado Belle  
**BIRKENHEAD**, Hamilton Club (051-647 8093), Madeleine Bell  
**BIRMINGHAM**, Barbarellas (021-643 9413), The Pirates  
**BIRMINGHAM**, Odeon (021-643 6101), Bob Seger  
**BIRMINGHAM**, Town Hall (021-236 2339), Gary Glitter / Rosetta Stone  
**BLACKPOOL**, Madri Gras, Mutants  
**BOURNEMOUTH**, Winter Gardens (26446), Leo Sayer / Blue  
**BRIGHTON**, Dome (29801), Barclay James Harvest / Paul Brett  
**CAMBRIDGE**, Blimps, Dog and Pheasant, Wire  
**CARDIFF**, Top Rank Heartbreakers  
**COVENTRY**, Locarno (24570), Boomtown Rats / Bernie Thorne  
**COVENTRY**, Coventry Theatre (23141), Joan Armatrading  
**HEMEL HEMPSTEAD**, Great Harry (3092), Anal Surgeons  
**LEICESTER**, Baileys Four Tops  
**LIVERPOOL**, Empire (051-709 1555), Steve Hillage  
**LONDON**, Brecknock, Camden, Babylon  
**LONDON**, Dingwalls, Camden Lock (01-287 4987), Advertising / Warsaw Pact  
**LONDON**, Golden Lion, Fulham, Flying Aces  
**LONDON**, Green Man, Euston Road, SFW  
**LONDON**, 100 Club, Oxford Street (01-437 6003), X-Ray Spex  
**LONDON**, Marquee, Wardour Street (01-437 6003), Saki  
**LONDON**, Rochester Castle, Stoke Newington, Amazing Mike Khan Band  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Boomtown Rats / Decorators  
**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Sleak / Alberto Y Los Trios Paranoids  
**LONDON**, Speakeasy, Margaret Street (01-580 8800), Whirlwind  
**LONDON**, Stapleton, Crouch Hill, Landscape  
**LONDON**, Upstairs at Ronnies, Frith St (01-436 0747), Maribou  
**LONDON**, Vortex, Crackers, Wardour Street (01-734 4916), Screwdriver / The Tickets / Menace / Mutations  
**LONDON**, Western Counties, Paddington, Grand Hotel  
**LONDON**, Windsor Castle, Harrow Road, Astra  
**MALVERN**, Festival Theatre (3377), Pasadena Roof Orchestra  
**NORWICH**, University of East Anglia (S2088), Live Stiffs / Elvis Costello / Nick Lowe / Ian Dury / Larry Wallis / Wreckless Eric  
**NOTTINGHAM**, Trent Polytechnic, Flash Cats  
**OXFORD**, New Theatre (44544), Sutherland Brothers & Quiver  
**PENZANCE**, Winter Gardens (2475), Dagaband  
**PLYMOUTH**, Castaways, Phil Manzanares / 801  
**PLYMOUTH**, Woods (26818), Saints  
**PORTSMOUTH**, Guildhall (24355), Dr Feelgood / Mink DeVille  
**SHEFFIELD**, City Hall  
**Wishbone Ash / Motors**  
**UXBRIDGE**, Brunel University (38125), Fairport Convention

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The Record Mirror road show is gonna bring with it loads of fantastic freebies, don't miss 'em! T-SHIRTS! ALBUMS! SINGLES! BADGES! STICKERS! POSTERS!

This week we're out again with ROKOTTO and the BOOMTOWN RATS. So get a load of these dates, write 'em on the back of yer hand so's you don't forget!

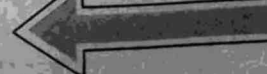
SATURDAY OCTOBER 15: ROKOTTO, ROYALTY, LONDON  
 MONDAY OCTOBER 17: BOOMTOWN RATS, LEEDS POLY  
 THURSDAY OCTOBER 20: ROKOTTO, GULLIVERS, LONDON



## BOOMTOWN RATS



## ROKOTTO





**EVELYNE LENTON** lies in satin sheets clad only in Chanel No 5.

It's early in the morning, and she's ready for a bedside interview. Only trouble is La Belle Epoque's lead singer lives in Rome and we've got to do the interview by phone.

Abba, Boney M, Baccara and now another slice of European pop that has become something more than just something you heard during your two weeks in Majorca. The other members of La Belle Epoque are Marcia Briccoe from Georgia and Justy Fortes Lisboa from Capo Verde in Africa.

"I come from a musical family," says Evelyne. "My mother was an opera singer and my brother, father and grandfather had musical gifts. So maybe there was no other profession I would choose.

**Anchor**

"I used to be in a rock group but rather than thrust myself forward I always thought I'd like to serve an apprenticeship first and see how things were done. Too many people expect too much too soon. They don't realise that when you watch and listen it's very valuable training.

"Switching from rock to something with soul was a bit of a change but my vocals are probably deeper than the rest and I provide a firm anchor.

"I used to live in London and I loved the place. When I went back to Paris I found it a bit depressing. There's much more of a cross-over in cultures. Over here they seem to



LA BELLE EPOQUE: European tour in November

share more of a common ground and they're not put into pockets," she continues.

"Some people in Paris were trying to get musical ideas together without that much success. They seemed to lack guidance. Living in London made me far less of a chauvinist person. I think British people accept far more things and are more tolerant. In Paris they often look down on other people.

"La Belle Epoque evolved because I knew the other two and I had an ambition to form a group. Our relationships with one

another are all very stable and we're based in Rome and Paris.

"We'll be going out on the road in Europe at the end of November, but we haven't got any definite plans to come to Britain as yet.

**Visual**

"It's going to be a really superior show. I want lots of costume changes, good lights and some extra dancers. I'm an artistic person so visual effects appeal to me.

"If I get any spare time I like oil painting. I don't do any drawings, my paintings are just explosions of colour."

She expands: "I suppose they reflect that I'm a nervous person. You can tell a lot about a person by the way she paints and it's good therapy to get out all your feelings on canvas. I'm not so nervous that I quake every time I go on stage but I do expel a lot of energy.

or an epoch-making event in the life of **ROBIN SMITH**

"I hope we can produce music that will appeal to every person in Europe. I hope everyone can appreciate the depth of our voices and the rhythm of the song."

She bids farewell and hangs up the phone before slipping from her bed and flicking back her hair with a deft motion. With a husky deep voice like that she couldn't have got out of bed any other way.

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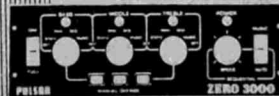
Due to typing errors, prices in last week's advertisement were incorrect. Amended prices are shown above. Apologies to all concerned for any inconvenience caused.

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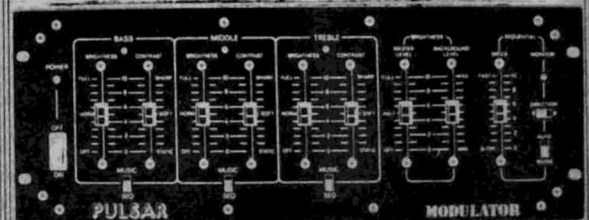
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# Discos by JAMES HAMILTON

## DJ '77 HOTS UP

TENSION MOUNTS as the big DJ '77 competition heads south, with many top class jocks vying in their local heats to qualify for the enormous prizes at the grand final in Brighton next month.

These include £1,000 cash, a Deltec 200w stereo Mark II disco console (as used by all contestants), a library of Motown records, a gold disc plaque and subscription from Music Week, doubtless some Macho afterwards from Faberge (one of the sponsors) and — the biggie — a contract worth £10,000 for disco work in Scandinavia from the Europa International agency.

Despite the emphasis on disco DJ work, though, the competition seems aimed more to find potential radio jocks as all entrants had to submit voice tapes and an outline for a commercial radio programme, and their 12-minute appearances seem geared to favour talkers rather than mixers.

The first three heats have already been held and the next is next Tuesday (18) at



BRIAN ORR



DAVE SILVER



KEVIN JON

Sheffield's Top Rank Suite, Arundel Gate. The BBC's Robbie Vincent acts as presenter and link man, and as only the very best DJs get through to the heats it should be worth seeing.

The winners so far, who qualify for the Brighton final on November 30 are old friend Dougal DJ from Largs Moorings Ballroom, champion of the closely fought Aberdeen heat, Brian Orr from Galashiels Talisman and Dave Silver from Scarborough Ollies, the latter just losing after a tie at Sunderland, and Kevin Jon from Blackpool Jenks, who won in Blackpool last week and will be making a guest appearance at Sheffield.

As competitors are judged on their ability to get people dancing as well as on their vocal presentation, it's important you turn up in a dancing mood!

Any other DJs who are interested are welcome to watch, especially as the DJ Federation (GB) has a representative at every venue. These are all Top Rank clubs, dates being Birmingham (Oct 26), Reading (Nov 2), London Sundown (16), Southampton (23) and Sheffield and Brighton as detailed, from 8 pm to 1 am.

Unfortunately all the entrants have long since been chosen and the competition is closed except to those who have already qualified.

## New Spins

**SHOWDOWN:** 'Keep Doin' It Pts 1/2' (State STAT 63). Rather good perky disco shuffler from Mezo Monardo and the Camouflage team — could be big.

**DD SOUND:** 'Shopping Baby' (Mercury 6007155). Bright and bouncy Munich remake of 'Rock Your Baby', promoted on 12in.

**BRECKER BROTHERS:** 'Don't Stop The Music' (Arista 117). Long overdue on 45, it's a strong and simple (for the Breckers) funky pounder.

**BRICK:** 'Dusie' (Bang 012). Powerhouse funky chugger in their 'Dazz' bag, though not quite as good.

**BONEY M:** 'Belfast' / 'Plantation Boy' (Atlantic K 11020). Fast and non-formula, with lyrics that'll limit radio play — so it's up to you! Pulsating slower flip has fans already too.

**JACKSONS:** 'Goin' Places' / 'Do What You Wanna' (Epic EPC 5732). Disappointed fast Four Tops — type churner, excitingly swinging flip.

**KENNY WILLIAMS:** 'You're Fabulous Babe' (Decca FR 13731). Doing a Danny Williams, here's that scent — selling jingle stretched out to a full song. And I always thought Greg Edwards did the singing!

**LOU RAWLS:** 'See You

When I Git There' (Philadelphia Int PIR 5244). Cream cut from his last LP, a fabulous sophisticated swinger that'll go well with Lenny Williams.

**CRYSTAL GAYLE:** 'Don't It Make My Brown Eyes Blue' (UA UP 34307). Gorgeous sophisticated smoocher, my own fave of the moment!

**SWINGING BLUE JEANS:** 'Hippy Hippy Shake' (EMI 2693). All-time party classic, pretty well essential.

**WARREN SMITH:** 'Rock & Roll Ruby' / 'Miss Froggie' / 'Ubangi Stamp' / 'Bop Bop' (Charly CEP 113). Exceptionally strong rockabilly EP, with hit potential even.

**SMALL FACES:** 'Sha-La-La-Lee' / 'What 'cha Gonna Do About It' (Decca F 13727). Catchy oldies from '65/6 that still work.

**DARTS:** 'Daddy Cool' / 'What Can't Help It' (Magnet 12 WG 100). Rock 'n' roll'n Rays / Little Richard medley, first 10,000 12-inches at 80p.

**JONATHAN RICHMAN:** 'Egyptian Reggae' (Beserkley BZZ2). Off the wall left-field silliness, a lovely jaunty little instrumental and rockabilly flip.

**PAPA JOHN CREACH:** 'Keep On Movin' (DJM DJS 10309). More 'Egyptian Reggae'? No,

but it's like George Melly doing a slowed-down vocal version!

**STEEL PULSE:** 'Nyah Luv' (Anchor ANC 1046). Relaxed reggae groover, big for Chris Hill.

**WAR:** 'War Is Coming, War Is Coming' (LP 'Platinum Funk' Island ILPS 9507). At last! Tricky at first, the funky Latin rhythm gets infectious but stays a bit specialist.

**RACING CARS:** 'Down By The River' (Chrysalis CHS 2182). Funkily lurching pop-rock semi-slow nagger.

**BEE GEES:** 'How Deep Is Your Love' (RSO 2090259). Tremulous soft slowie.

**PLAYER:** 'Baby Come Back' (RSO 2090254). Lush 'n' lovely pop smoocher.

**T E D D Y P E N D E R G R A S S:** 'The More I Get The More I Want' (Philadelphia Int PIR 5684). Bubbling rhythm rattler, hidden as a flip.

**FANTASTIC FOUR:** 'Disco Pool Blues' (LP 'Got To Have Your Love' Atlantic K 50415). The DJs theme song, a plea to record companies for more freebies — really!

**CARVELLS:** 'The LA Run' (Creole CR 143). Roger Scott's fave new skateboard song, Beach Boys-style but British!

**ARETHA FRANKLIN:** 'Touch Me Up' (Atlantic K 11007). Fast rhythm jiggling frothy waltzer

## UK Disco Top 50

- |    |    |   |                     |
|----|----|---|---------------------|
| 21 | 16 | OXYGENE, Jean Michel Jarre  | Polydor             |
| 22 | 22 | WAY DOWN, Elvis Presley   | RCA                 |
| 23 | 19 | ANOTHER STAR, Stevie Wonder   | Motown              |
| 24 | 15 | COULD HEAVEN EVER BE LIKE THIS, Idris Muhammad                        | Kudu                |
| 25 | -  | LOVE BUG / SWEETS FOR MY SWEET, Tina Charles                          | CBS 12in            |
| 26 | -  | MAKE IT WITH YOU, Whispers  | Soul Train 12 in    |
| 27 | 43 | BOND '77, Marvin Hamlisch   | UA                  |
| 28 | 25 | SAY YOU WILL / FUNK SURGEON, Eddie Henderson                          | Capitol             |
| 29 | 37 | DANCE AND SHAKE YOUR FUNKY TAMBOURINE/BOOGIE BABY, Inner City Express | Ebony               |
| 30 | 46 | IT'S ECSTASY, Barry White   | 20th Century        |
| 31 | 20 | LOVE'S UNKIND, Donna Summer   | GTOLP               |
| 32 | 29 | WAITING IN VAIN, Bob Marley & The Wailers                             | The Island          |
| 33 | -  | JAM JAM JAM, People's Choice  | US ISOP/Phil Int LP |
| 34 | -  | I REMEMBER ELVIS PRESLEY, Danny Mirror                                | Stone               |
| 35 | 42 | I BELIEVE IN MUSIC, Mass Production                                   | Cotillion LP        |
| 36 | -  | BOOGIE ON UP, Rokotto   | State 12in          |
| 37 | 31 | SILVER LADY, David Soul   | Private Stock       |
| 38 | -  | SWEET DYNAMITE, Claudja Barry   | Mercury             |
| 39 | -  | O-H-I-O, Ohio Players   | Mercury             |
| 40 | -  | RUNNING AWAY, Roy Ayers Ubiquity                                      | Polydor LP          |
| 41 | -  | WINGS OF FIRE, Dennis Coffey  | Atlantic LP         |
| 42 | 33 | BELEAST, Boney M  | Atlantic            |
| 43 | 39 | CHOOSING YOU, Lenny Williams  | ABCLP               |
| 44 | 40 | ON THE RADIO/GLAD YOU COULD MAKE IT, Archie Bell & The Drells         | Phil Int LP         |
| 45 | -  | LASO SQUARE (ARE YOU READY), LaSo                                     | MCA                 |
| 46 | -  | SIGNED SEALED DELIVERED (I'M YOURS), Peter Frampton                   | A&M                 |
| 47 | -  | NO MORE HEROES, Stranglers  | UA                  |
| 48 | -  | SHUT OUT, Paul Jabara   | Casablanca          |
| 49 | -  | HAPPY DAYS, Pratt & McClain   | Reprise             |
| 50 | 34 | BEE STING, Camouflage   | State 12in          |

## DJ Top Ten

- KEITH TEE sets the pace at London's Rock Garden in Covent Garden, a Marquee-like rock - new wave club where he's now resident. Incidentally, where have the rock - orientated DJs gone? There are very few contributing charts these days.
- |    |  |             |
|----|--|-------------|
| 1  | DANCING THE NIGHT AWAY, Motors                       | Virgin 12in |
| 2  | SEX & DRUGS & ROCK & ROLL, Ian Dury                  | Stiff       |
| 3  | NO MORE HEROES, Stranglers                           | UA          |
| 4  | I THINK WE'RE ALONE NOW, Rubinoos                    | Beserkley   |
| 5  | SUFFICE TO SAY, Yachts                               | Stiff       |
| 6  | WHOLE WIDE WORLD / SEMAPHORE SIGNALS, Wreckless Eric | Stiff       |
| 7  | DO ANYTHING YOU WANNA DO, Rods                       | Island      |
| 8  | HEROES, David Bowie                                  | RCA         |
| 9  | MISS AMERICA, Styx                                   | A&M LP      |
| 10 | HAPPY ANNIVERSARY, Little River Band                 | EMI         |
- BREAKERS**
- |   |                                |                 |
|---|--------------------------------|-----------------|
| 1 | JUNGLE LOVE, Steve Miller Band | Mercury         |
| 2 | SUCCESS, Iggy Pop              | RCA             |
| 3 | KEEP IT UP, Olympic Runners    | George Chandler |
|   |                                | RCA 12in        |

## HOT VINYL

CHRIS HILL (Ilford's beautifully heavy Lacy Lady, Seven Kings) import - tips King Errison 'Disco Conga' (CBS A P), New Birth 'Mighty Army' (Warner Bros LP), St Tropez 'On A Rien A Perdre' (French Bitterly LP), Joe Farrell 'Disco Dust' (Warner Bros LP), Gil Scott-Heron & Brian Jackson 'Hello Sunday Hello Road' / 'Race Track In France' (Artists LP), Mastermind 'Hustle And Bustop' / 'Mother Nature' (Prelude LP). He also advance - warns about two Ensign newies, Nile School 'Do You Speak French' and Danny Williams 'I Hate Hate'.

## Disco Dates

**FRIDAY (14)** London's all - new completely redecorated Sundown re - opens in Charing Cross Road, with Capital Radio's Roger Scott guesting, and Graham Dene there on Saturday. Also on Friday, Bournemouth's Village has a Pernod party, night and Saturday (15), has Al Matthews joining Pete Miles at Redditch Tracy's.

Strathclyde Discotheques Association members (over 50 now but more are wanted) meet this and every second SUNDAY lunchtime at Glasgow's Beacons Hotel, 7 Park Terrace, in the La Bonne Auberge Restaurant, with guest Gerry Rafferty and all non-members DJs welcome.

Steve Wiggins Sounds Unlimited is now at Gibbonsdown Community Centre every MONDAY. Baby Bob and Funky Al do it in Bramcote Moore Farm's Gundek Disco every TUESDAY / FRIDAY. Gary Allan's at Liverpool's dancing Pen And Wig pub every THURS / FRI / SATURDAY, and Brian Who's Deepwater Disco is back at Dundee Tech every FRI / SATURDAY.

## DJ Hotline

GENO WASHINGTON (DJM) bags Capuchino (Bromley), Pete Miles (Redditch Tracys), Ric Simon (Tamworth), more... Blues Busters 'Just Don't Want To Be Lonely' (Dynamic) has Roy Robinson (Leicester), Tiffanys, Richard Cooper (Lydney Peacock), Tom Amigo (Barry) Smokie 'Needles & Pins' (Rak) pricks Liz Bailey (Leicester Society), Brian Burgess (Thatcham Hamiltons), John Fuller (Norwich)... Millie Jackson 'If You're Not Back In Love By Monday' (Spring) souls Greg Davies (Wattford New Penny), Jonny King (Bristol Scamps), Alan Kerr (Kilmarnock)... Dooley Silverspoon 'Closer To Loving You' (Seville 12in) gets Andy Kaye (Sheffield), Dwight Wizard (Southend Zhivagos) Steve Miller 'Jungle Love' (Mercury) rocks Stuart Mason (Leeds), Tommy Terrell (Birmingham), 'Red Shoes' Costello (Stiff) pulls Craig Dawson (Edinburgh Napier College), Keith Tyler (Sunderland May-

(fair) Larry Page 'Erotic Soul' (US London 12in) grabs Jon Taylor (Norwich Cromwells), Santa Esmeralda 'Don't Let Me Be Misunderstood' (Phillips) catches Roy Hughes (Leeds Tramps), Fantastic Four 'Got To Have Your Love' (Atlantic) does Mike Dow (Solo Spats) Robert Kelly 'Zodiacs' (Oasis LP) signs Bryan Severn (Thornton Heath), John Davis 'The Magic Is You Medley' (Polydor LP) charms Steve Day (Chingford), Ritchie Family 'African Queens' (Polydor LP) rules Jeff Thomas (Swansea Penthouse), Carol Douglas 'I Want To Stay With You' (Midspan LP) keeps Bill Robinson (Consett New Inn), Diana Ross 'Top Of The World' (US Motown LP) hits Leslie Scurr (Consett Bottoms Up)... Cleveland Eaton 'The Funky Cello' (US Ovation LP) funks Mick Ames (Bedford), Cameo 'Funk Funk' (Casablanca LP) funks Jim Higginson (Spenny-moor Top Hat), Shotgun 'Mutha Funk' (ABC) - you guessed! - funks Fed's (Carlisle Twisted Wheel)

## Bates' blow job

SIMON BATES, Radio Onerful's new mid-morning man, did another gig at the Post Office's River Plate House in London's Finsbury Circus last Friday, where his balloon blowing contest worked wonders.

Before mentioning balloons, he got three blokes up on stage and then asked each "Can you make yours bigger than his?" Lots of laffs, of course, before he then got a girl to act as judge. Finally, out with the balloons and comments like "Can't you get it up?" The biggest balloon won but there were prizes for all and sniggers a-plenty.

## JET'S JOCKS

JET RECORDS are moving back into London's West End and, along with the clean sweep, are updating their disco DJ mailing list. All interested bona-fide DJs should send their work details for consideration to Allan Cunningham at Jet Records, 102-104 Gloucester Place, London W1.

## CLUB CARD

NIGHTBIRD PROMOTIONS of 367a London Road, Camberley, Surrey, have launched a new club card that gives membership and/or reduced admission to a great many discos around the country. Costing £5.50, the scheme includes a detailed booklet that lists all the clubs' facilities and dress restrictions. Aimed at over 18s, many of the clubs are in Central London (including Mayfair's Gullivers of 'Fat Man' Graham Carter fame), with rather fewer scattered around the country.

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- Sapphire Disco Deck £96

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- Carlsbro Mini Bins £140
- Wing Folded PA Bins £110
- Wing RCF Horns £120
- Wing Bins £130
- H & H MA 100 £172
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- H & H M 2 x 12 DC £112
- H & H M 4 x 12 DC £180
- H & H Radial Horn £127
- H & H M 1 x 15 Bin £120
- H & H Multi Echo Unit £170
- Maine PA 170 Mixer Amplifier 200 watt £267
- Maine 2 x 12 Cabs £147 each

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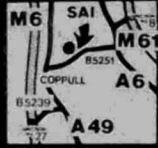
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# Soul

BY ROBIN KATZ

GIORGIO MORODER looks stunned. I've just mentioned his version of 'I'm Left, You're Right, She's Gone' has been rearranged to a disco beat so much that it's virtually unrecognisable from the Elvis Presley original.

"What Elvis Presley original?" asks the friendly German. "The melody is my own. It has nothing to do with another song. Is there another song with that title?"

It seems Donna Summer's other producer once mentioned the phrase as a potential song title. Giorgio genuinely thinks the producer invented the phrase and wrote a song about it.

He had no idea 'I'm Left, You're Right, She's Gone' is rapidly surfacing again among the finer of Presley's early masterworks. He bites his lip and looks unhappily out of the window.

Giorgio, between his Donna Summer hits and present chart success with 'From Here To Eternity', must be laughing all the way to the bank. All he has to do is look at his balance before an interview. Like so many others he can justify what he's doing in the face of critical hostility.

But Giorgio Moroder is the first to acknowledge the limitations of disco music, the temporary popularity of synthesizers and the less than riveting effect you feel hearing disco music anywhere but in a disco.

Moroder was in the charts before Donna Summer started practising her breathing. He had an American hit seven years ago with 'Son Of My Father' which scored here for Chicory Tip.

He had a few continental hits. He did a synthesizer album ages ago which scored with FM radio stations and hip journalists but did

## Donna und blitzen!

GIORGIO, Ms Summer's producer, gives the low-down on their sessions in the studio

little in terms of massive recognition.

"Four years ago I stopped working with the synthesizer. I went back to making records. I met Donna and you know the rest."

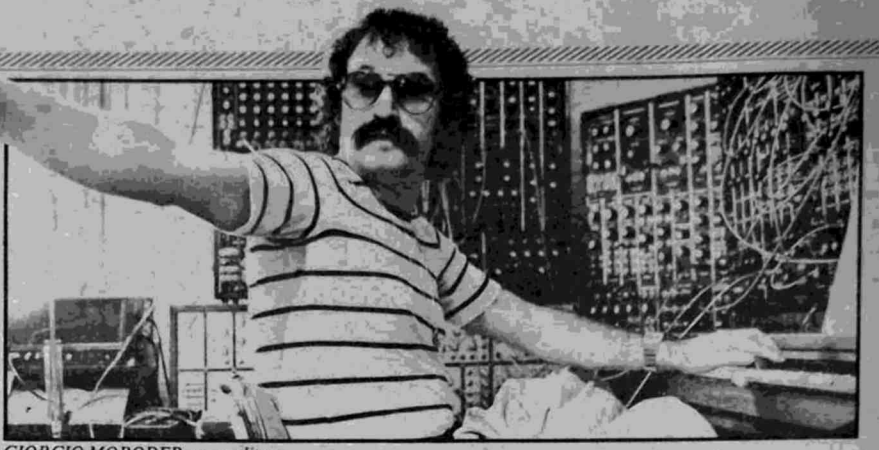
"The problem with synthesizers is the sound is very limiting. You can take only so much of it. I work with or without it. I wonder what Jean Michel Jarre will do next, you know?"

Working with the synthesizer in the studio will take away from any ideas people have about Donna's recording sessions.

"They're not orgies. I'm not a sexual pervert. I play with a large Moog. I do all the instruments and after I finish all the voices go on. It's very solitary."

"If a session is going well Donna will complete her part in one or two takes. That's it. I prefer the sessions if they go quickly. That's one of the reasons why 'I Feel Love' is a favourite of mine. We did it just as an album track. Donna finished in 10 minutes. Neither of us thought it would be as big as it's been."

Moroder lives in Italy, commutes to Germany and has been spending more time lately in America. 'I Remember Yesterday' had its vocals and mix completed in Donna Summer's hometown of LA.



GIORGIO MORODER: very solitary

Moroder will work there again in the future.

Meanwhile Germany and the European contribution to disco has not only caught up, it's surpassing the Americans.

"I've been approached to produce a lot of established artists: Ben E King, Gloria Gaynor, Sister Sledge. But I'm just too busy to take them on. I don't plot what I'm going to do."

"I don't read the industry papers from cover to cover or listen to the radio a lot. When I'm home I tend to listen to things like Peter Frampton and Elton John."

"I don't run off to discos. But I've seen the ones they have in America. The New York clubs are incredible. They add another dimension to the music."

"They use a lot of lights, strobes, siren lights and films on the wall. The music is blasting out of four, six, sometimes eight speakers. You have to be a bit crazy to stay in the middle of it. And people dance for three, four or more hours at a time."

The criticism of disco music is

that the rhythm is monotonous. The rhythm is identical from song to song.

"Admittedly, outside a disco, it becomes tedious quickly. But inside a good disco, records get strung together so you don't even realise you're going from one song to the next."

"The result on the dancer is almost hypnotic. Your body goes by itself. So, I'm not surprised when you say audiences don't hear what they dance to anymore. They may not. But the input of music and lights is just incredible."

His next project may include electronic music. But this time around it will be a musical concept album.

"I have a libretto that may one day translate into a film or play. The idea is to follow Rice and Webber and make an album first."

Moroder has heard all about America's Rev Jesse Jackson who's been burning Donna Summer records and calling for radio bans on suggestive singles because of potential danger to young listeners.

Did he think Jackson was right? Should Donna Summer and Johnnie Taylor be played later at night when little people are tucked into bed with their teddy bears?

"No, I don't agree. That kind of music is not anywhere near as dangerous as the amount of violence American kids see on television. I'm not doing it for him but my efforts at so-called obscene songs started and ended with 'Love To Love You Baby'."

If the man who gets Donna Summer alone in desolate studios could produce anyone else, who would he work with?

"Diana Ross," notes Giorgio. "She's an extremely good singer. She's a nice lady and she's black and I like black people. I would love to make an album with her."

Well, Diana is in New York following the yellow brick road in the film version of 'The Wiz'. Giorgio Moroder, the one-time German Mike Oldfield, is pulsating his way through the discos of the world.

For now at least, but not for eternity, after all.

# J. Edward Oliver

# 'Feud for thought!'

MEANWHILE, BACK IN THE FEAR DIMENSION, OUR LEARNING HERO IZZY ANDER TAKES A BREAK FROM COMPOSING THE OFFICIAL GRAPPLEPEDIA ENTRY IN THE EUROVISION SONG CONTEST IN ORDER TO BRING YOU THE FOLLOWING STUPID SELECTION OF...

## SILLY SONG ORIGINS

THERE ONCE LIVED IN A NEEBLOOBOX BOX A PIN WHOSE NAME WAS DEE. ALTHOUGH SHE WAS OFTEN KNOWN BY THE NICKNAME 'DONNA' SINCE SHE HAD AN UNFORTUNATE ALLERGY TO DUCK FEATHERS, SO YOU CAN IMAGINE HER DISTRESS WHEN SHE WAS CHOSEN TO HELP IN THE MANUFACTURE OF CONTINENTAL QUIETS.

IN FACT, IT WAS HER REACTION THAT INSPIRED DONNA SUMMERS' LATEST CHART SUCCESS...

"DOWN DEE PIN SIGNED"

IF PAUL GOULD HAD LIVED IN LAMINGTON, HE WOULD HAVE BEEN RE-NAMED 'A LIT TILL BIT MORE'.

THE DREAM OF ARNOLD KRUNGE WAS TO HAVE DUCKS MENAGE TO HIS OWN GAIN OF PUBLIC CONVENIENCES. EVENTUALLY HE CAME UP WITH A WEIRD SCHEME - HE TRAINED A GRIZZLY BEAR TO RUN LIKE A HORSE, AND MANAGED TO PERSUADE THE JOCKEY CLUB TO ALLOW HIM TO ENTER A RACE. BUT HIS LARGE BET ON THE BEAR SO WORRIED THE BOOKIES THAT THEY SECRETLY GAVE THE ANIMAL AN INJECTION TO PARALYSE HIS LEGS. BUT SO POWERFUL WAS THE GRIZZLY THAT, DESPITE THIS HANDICAP, HE STILL CAME IN FIRST, AND ARNOLD WAS ABLE TO FULFIL HIS AMBITION.

ONE DAY, DENIS ROUSSOS DECIDED TO GO ON A DIET. TO SEEK ADVICE, HE WENT TO VISIT HIS GOOD FRIENDS, IKE AND TINA TURNER.

WHEN HE ARRIVED, HE FOUND THEM COOKING EGG AND CHIPS. THEY ASKED IF HE WANTED SOME, AND IT WAS HIS REPLY THAT INSPIRED JULIE COVINGTON TO SING HER WELL-KNOWN RECORD...

"DON'T FRY FOR ME IKE AND TINA!"

THIS SONG ORIGIN SUPPLIED BY MICHAEL KEMP, CASTLETON, ISLE OF MAN.

AN ORDER OF SILENT MONKS DECIDED TO GET UP A FOOTBALL MATCH. UNFORTUNATELY, HOWEVER, BECAUSE THEY WERE ALL DRESSED ALIKE, IT WAS IMPOSSIBLE TO DETERMINE WHICH OF THE PLAYERS WERE ON EACH TEAM.

AND SO, JUST FOR THIS ONE OCCASION, THE ABBOT GAVE THEM PERMISSION TO SPEAK JUST ENOUGH TO IDENTIFY THEMSELVES TO THEIR OWN SIDE.

AND IT WAS THE ABBOT'S INSTRUCTION THAT WAS THE INSPIRATION BEHIND MERI WILSON'S POPULAR SINGLE...

"TELL IF OWN MAN!"

FOLLOWING THE ASSASSINATION OF A SOUTH AMERICAN DICTATOR, THE ARMY GENERALS TRIED TO PERSUADE HIS SON TO BECOME PRESIDENT. UNABLE TO DECIDE WHAT TO DO, HE SPOKE TO THE SAID OF AN OLD WISELY FORTUNE TELLER.

"TELL ME," HE SAID, "NOW THAT MY FATHER'S RULE IS ENDED, SHOULD I SIGN THE DOCUMENT ACCEPTING 'THE PRESIDENT'?"

BUT THE FORTUNE TELLER BLANDED HIM TO AVOID SHOWNING ALL COSTS.

"INDEED, IT WAS HER KINDS OF GUIDANCE THAT EVENTUALLY LED TO ELKIE BROOKS' LATEST HIT."

"SHUN SIGN AFTER THE REIGN!"

PAN STATES A HITLER 'WAI!'.

IN A SMALL GROCER'S SHOP THERE WAS ONCE A FEUD BETWEEN AN OLD FASHIONED CASH REGISTER AND ONE OF THE LATEST ELECTRICALLY ILLUMINATED TYPES. TO SETTLE THEIR QUARREL, THE TWO OF THEM DECIDED TO SEE WHO COULD ATTACK AND BITE THE GREATEST NUMBER OF CUSTOMERS.

AFTER A WHILE, IT BECAME EVIDENT THAT THE OLD FASHIONED MACHINE WAS GOING TO LOSE.

WHICH NATURALLY PROMPTED THE FAMOUS SONGS "A LIT TILL BIT MORE!"

IF PAM KERRY HAD BEEN RE-NAMED 'A LIT TILL BIT MORE'.

ONE FLEA MET ANOTHER IN THE STREET.

"HELLO," SAID THE FIRST FLEA. "WHERE ARE YOU RUSHING OFF TO?"

"WELL," ANSWERED THE SECOND FLEA, "FOR THE PAST THREE HOURS, I'VE BEEN SLEEPING IN THE LEFT EAR OF ERIC MORE-CAMBE. BUT HE'S JUST SPOKE ON THE PHONE TO ERNIE WISE, WHO SAYS THAT HE'S ABOUT TO HAVE HIS AFTERNOON MEAL. I'M TRYING TO GET THERE IN TIME TO SHARE IT WITH HIM."

YOU GUESSED IT - IT WAS THIS EXPLANATION THAT GAVE RISE TO GIORGIO'S HIT SINGLE "FROM EAR TO EAR ERNIE TEA!"

WE INTERRUPT THIS CARTOON STRIP TO BRING YOU AN OLD JOKE.

I'M GOING TO FORCE EVERY SEA BIRD I SEE TO DRINK AN ENTIRE BOTTLE OF WHISKY.

"YES, I'M GOING TO LEAVE NO TEAR UNSTAINED!"

DOES SOME BIRD HAVE ANY ROCK PAPER?

IT MEETS WISH AND REPLY: ONE IS A WISH, THE OTHER IS A ROCK PAPER.

BECAUSE OF HER ALLERGY THE PIN NAMED DEE (REMEMBER HER?) WAS TRANSFERRED FROM CONTINENTAL QUIETS TO THE TOY DEPARTMENT, WHERE SHE SOMEHOW GOT LOST DURING THE MANUFACTURE OF A TOY MEN MADE FROM THE FUR OF A SEAL.

PICTURE THE SURPRISE OF THE PINMAKER WHEN THE COMPLETED MEN SUDDENLY LAID AN EGG, AND THERE, PROTRUDING FROM THE SHELL - WAS THE MISSING PIN!

YES, THIS WAS TO BE THE BEGINNING OF DAVID SOUL'S REQUINUED CHART-TOPPING "SEAL FUR LAID DEE!"

J. EDWARD OLIVER'S Instant **garbage** COLUMN

REAL AND AMAZING FREE LP OFFER TO EVERY READER!

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YOU DON'T BELIEVE IT? WELL, J. EDWARD OLIVER IS DOING JUST THAT! IT'S THE SCRAMBLE BY GUESS' FREE LP. J. EDWARD OLIVER IN CONJUNCTION WITH SUPERSTAR VENTURES LTD. HAS BEEN ABLE TO GET TOGETHER A SUPERB DOUBLE ALBUM - AND IT'S FREE!

START COLLECTING THE COUPON NOW! MCA HAVE PROVIDED THE ENTIRE RECORDING OF THE FOLLOWING GREAT ROCK OPERA **JESUS CHRIST SUPERSTAR**

AND HERE'S HOW! ALL YOU HAVE TO DO IS COLLECT ONE COUPON. IT WILL APPEAR IN RECORD MIRROR FOR THIS WEEK. (IF YOU WISH IT, RETURN ANVARS). THAT'LL TEACH YOU NOT TO PLACE A REGULAR ORDER WITH YOUR NEIGHBOUR! COUPON NO. 1 IS BEING WHEN YOU HAVE COLLECTED IT, SEND IT TOGETHER WITH AN ENVELOPE, P.D. (FOR POST AND PACKING) TO: J. EDWARD OLIVER SUPERSTAR, RECORD MIRROR, 40 LONG ACRES, LONDON WC2E 9JT.

THIS OFFER IS NOT OPEN TO EMPLOYEES OF SPOTLIGHT PUBLICATIONS LTD., PUBLICATIONS SPOTLIGHT LTD., SPOTLIGHT DOUBLE JACK STRAPS LTD., TIM RICE OR ANDREA LLOYD-PALMER.

WHAT'S THE CATCH? Ah, I WAS HOPEING YOU WEREN'T GOING TO ASK THAT. NOTICE THAT I SAID 'FREE LP OFFER TO EVERY READER' AND NOT 'FREE LP TO EVERY READER'. UNFORTUNATELY, THE NUMBER OF ALBUMS AVAILABLE IS STRICTLY LIMITED. IN FACT, IT'S ONLY ONE, BUT IN OFFERING IT TO EVERY READER, THE DOUBLE ALBUM WILL BE SENT TO THE SENIOR OF THE COUPON, ELECTRONICALLY SELECTED AT RANDOM FROM THOSE RECEIVED BY 31 OCTOBER 1977.

**THIS IS IT! COUPON No. 1 CUT THIS OUT AND COLLECT ALL ONE**

I ENCLOSE ABSOLUTELY NOTHING PLEASE SEND ME THE FREE JESUS CHRIST SUPERSTAR DOUBLE ALBUM. HOWEVER, I PROMISE NOT TO GET CROSS IF MINE IS NOT THE LUCKY APPLICATION.

NAME: \_\_\_\_\_ ADDRESS: \_\_\_\_\_

380/111

# Mirror

## UK SOUL

1	1	BEST OF MY LOVE, The Emotions	CBS
2	2	COULD HEAVEN, Idris Muhammed	Kudu
3	5	FROM HERE TO ETERNITY, Giorgio	Oasis
4	7	STAR WARS, Meco	RCA
5	6	DO YOUR DANCE, Rose Royce	Whitfield
6	11	SAY YOU WILL, Eddie Henderson	Capital
7	8	GREATEST LOVE OF ALL, George Benson	Arista
8	10	I REMEMBER YESTERDAY, Donna Summer	GTO
9	—	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME, Barry White	—
10	3	MAGIC FLY, Space	Pye
11	4	GOING DEEP INSIDE, Donna Summer	GTO
12	12	GOING BACK, Lamont Dozier	Warner Bros
13	15	VITAMIN U, Smokey Robinson	Motown
14	—	SHOO DOO FU FU OOH, Lenny Williams	ABC
15	17	WHERE THE HEART IS, Gladys Knight	Buddah
16	18	ONE LOVE, Celi Bee And The Buzzy Bunch	TK
17	—	BRICKHOUSE, Commodores	Motown
18	—	RIGHT ON TIME, Brothers Johnson	A&M
19	13	ANOTHER STAR, Stevie Wonder	Motown
20	16	SPRING HIGH, Ramsey Lewis	CBS

## US SINGLES

1	3	YOU LIGHT UP MY LIFE, Debby Boone	Warner / Curb
2	2	KEEP IT COMIN' LOVE, K. C. & The Sunshine Band	TK
3	4	NOBODY DOES IT BETTER, Carly Simon	Elektra
4	5	THAT'S ROCK 'N' ROLL, Shaun Cassidy	Warner / Curb
5	1	STAR WARS TITLE THEME, Meco	Millennium
6	7	BOOGIE NIGHTS, Heatwave	Epic
7	8	COLD AS ICE, Foreigner	Atlantic
8	9	BRICKHOUSE, Commodores	Motown
9	13	I FEEL LOVE, Donna Summer	Casablanca
10	10	I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb	RSO
11	12	SWAYIN' TO THE MUSIC Johnny Rivers	Big Tree
12	11	ON AND ON, Stephen Bishop	ABC
13	20	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	U A
14	19	IT'S ECSTASY Barry White	20th Century
15	17	THE KING IS GONE, Ronnie McDowell	Scorpion
16	18	IT WAS ALMOST LIKE A SONG, Ronnie Millap	RCA
17	6	BEST OF MY LOVE, Emotions	Columbia
18	14	TELEPHONE LINE, Electric Light Orchestra	United Artists / Jet
19	22	HEAVEN ON THE 7TH FLOOR, Paul Nicholas	RSO
20	21	SIGNED, SEALED, AND DELIVERED, Peter Frampton	A&M
21	25	SURFIN' USA, Leif Garrett	Atlantic
22	26	JUST REMEMBER I LOVE YOU, Firefall	Atlantic
23	15	DON'T STOP Fleetwood Mac	Warner Bros.
24	34	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
25	16	STRAWBERRY LETTER 23, Brothers Johnson	A&M
26	31	HELP IS ON THE WAY, The River Band	Capitol
27	28	I BELIEVE YOU, Dorothy Moore	Malaco
28	27	WAY DOWN, Elvis Presley	RCA
29	33	SHE DID IT, Eric Carmen	Arista
30	23	JUNGLE LOVE, Steve Miller Band	Capitol
31	35	DUSIC, Brick	Bang
32	42	WE'RE ALL ALONE, Rita Coolidge	A&M
33	37	DO YOU WANNA GET FUNKY WITH ME, Peter Brown	Drive
34	38	WE JUST DISAGREE, Dave Mason	Columbia
35	45	BABY, WHAT A BIG SURPRISE, Chicago	Columbia
36	40	BLUE BAYOU, Linda Ronstadt	Asylum
37	41	I JUST WANT TO MAKE LOVE TO YOU, Foghat	Warner Bros
38	24	THE GREATEST LOVE OF ALL, George Benson	Arista
39	30	CAT SCRATCH FEVER, Ted Nugent	Epic
40	44	SEND IN THE CLOWNS Judy Collins	Elektra
41	43	I GO CRAZY, Paul Davis	Bang
42	48	CHANGES IN LATITUDES, Jimmy Buffett	ABC
43	47	DO YOUR DANCE, Rose Royce	Whitfield
44	—	A PLACE IN THE SUN, Pablo Cruise	A&M
45	—	DAYBREAK, Barry Manilow	Arista
46	—	MY FAIR SHARE, Seals & Croft	Warner Bros.
47	—	DR. LOVE, First Choice	Gold Mind
48	—	DEVIL'S GUN, C. J. & Co	Westbound
49	32	ANOTHER STAR, Stevie Wonder	Motown
50	29	FLOAT ON, Floaters	ABC

## US ALBUMS

1	1	RUMOURS, Fleetwood Mac	Warner Bros.
2	2	SIMPLE DREAMS, Linda Ronstadt	Asylum
3	3	SHAUN CASSIDY	Warner/Curb
4	5	MOODY BLUE, Elvis Presley	RCA
5	6	FOREIGNER	Atlantic
6	7	ANYTIME... ANYWHERE, Rita Coolidge	A&M
7	4	STAR WARS/SOUNDTRACK	20th Century
8	9	JT, James Taylor	Columbia
9	10	I ROBOT, Alan Parsons Project	Arista
10	11	LIVIN' ON THE FAULT LINE, Doobie Brothers	Warner Bros.
11	42	LOVE YOU LIVE, Rolling Stones	Rolling Stone
12	13	LITTLE QUEEN, Heart	Portrait/CBS
13	14	STAR WARS & OTHER GALACTIC FUNK, Meco	Millennium
14	15	LIVE, Foghat	Bearsville
15	26	CHICAGO XI, Chicago	Columbia
16	16	COMMODORES	Motown
17	18	CSN, Crosby, Stills & Nash	Atlantic
18	20	IN FULL BLOOM, Rose Royce	Whitfield
19	19	FLOWING RIVERS, Andy Gibb	RSO
20	22	TOO HOT TO HANDLE, Heatwave	Epic
21	28	SONGS FOR SOMEONE YOU LOVE, Barry White	20th Century
22	8	GOING FOR THE ONE, Yes	Atlantic
23	25	I REMEMBER YESTERDAY, Donna Summer	Casablanca
24	21	REJOICE, Emotions	Columbia
25	27	CAT SCRATCH FEVER, Ted Nugent	Epic
26	—	AJA, Steely Dan	ABC
27	29	BRICK	Bang
28	30	THE GRAND ILLUSION, Styx	A&M
29	31	A PLACE IN THE SUN, Pablo Cruise	A&M
30	35	LIVE, Barry Manilow	Arista
31	33	BEAUTY ON A BACK STREET, Daryl Hall & John Oates	RCA
32	34	RIGHT ON TIME, Brothers Johnson	A&M
33	12	HERE AT LAST... LIVE, Bee Gees	RSO
34	36	CARELESS, Stephen Bishop	ABC
35	37	BOSTON	Epic
36	40	A FAREWELL TO KINGS, Rush	Mercury
37	—	LET'S GET SMALL, Steve Martin	Warner Bros.
38	38	RAISIN' HELL, Elvin Bishop	Capricorn
39	41	RAM JAM	Epic
40	17	FLOATERS	ABC
41	48	LUNA SEA, Firefall	Atlantic
42	—	BABY, IT'S ME, Diana Ross	Motown
43	—	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
44	46	SO EARLY IN THE SPRING, Judy Collins	Elektra
45	47	I'M IN YOU, Pear Frampton	A&M
46	24	BOOK OF DREAMS, Steve Miller Band	Capitol
47	32	A NEW WORLD RECORD, Electric Light Orchestra	United Artists/Jet
48	—	IN CITY DREAMS, Robin Tower	Chrysalis
49	49	EVEN IN THE QUIETEST MOMENTS, Supertramp	A&M
50	45	BOATS AGAINST THE CURRENT, Eric Carmen	Arista

## YESTERYEAR

15 Years Ago (October 13, 1962)			
1	1	TELSTAR	The Tonados
2	2	LOCO-MOTION	Little Eva
3	3	SHEILA	Tommy Roe
4	4	IT MIGHT AS WELL RAIN UNTIL SEPTEMBER	Carole King
5	5	SHE'S NOT FOR YOU	Elvis Presley
6	6	IT'LL BE ME	Cliff Richard
7	7	WHAT NOW MY LOVE	Shirley Bassey
8	8	I REMEMBER YOU	Frank Ifield
9	9	YOU DON'T KNOW ME	Ray Charles
10	10	DON'T THAT BEAT ALL	Adam Faith
1 Years Ago (October 14, 1967)			
1	1	MASSACHUSETTS	The Bee Gees
2	2	FLOWERS IN THE RAIN	The Move
3	3	LAST WALTZ	Englebert Humperdinck
4	4	HOLE IN MY SHOE	Traffic
5	5	EXCERPT FROM A TEENAGE OPERA	Keith West
6	6	THE LETTER	The Box Tops
7	7	THERE MUST BE A WAY	Frankie Vaughan
8	8	REFLECTIONS	Diana Ross & The Supremes
9	9	HOMBURG	Procol Harum
10	10	ITCHYCOO PARK	The Small Faces
1 Years Ago (October 14, 1972)			
1	1	MOULDY OLD DOUGH	Lieutenant Pigeon
2	2	HOW CAN I BE SURE	David Cassidy
3	3	YOU'RE A LADY	Peter Skellern
4	4	I DIDN'T KNOW I LOVED YOU	Gary Glitter
5	5	CHILDREN OF THE REVOLUTION	T Rex
6	6	WIG-WAM-BAM	The Sweet
7	7	TOO YOUNG	Donny Osmond
8	8	BURNING LOVE	Elvis Presley
9	9	IN A BROKEN DREAM	Python Lee Jackson
10	10	Donna	10cc

## US DISCO

1	1	SAN FRANCISCO, Village People	Casablanca (LP)
2	2	COSMIC WIND, Mike Theodore Orchestra	Westbound
3	3	DANCE, DANCE, DANCE, Chic	Atlantic (12-inch)
4	4	NATIVE NEW YORKER, Odyssey	RCA (LP)
5	5	PLEASE DON'T LET ME BE MISUNDERSTOOD,	Santa Esmeralda
6	6	GIRL DON'T MAKE ME WAIT, Pattie Brooks	Phillips (import)
7	7	I GOT TO HAVE YOUR LOVE, Fantastic Four	Casablanca (LP)
8	8	COCOMOTION, El Coco	Westbound (12-inch)
9	9	BLOCK PARTY, Anthony White	AVI (LP)
10	10	IT'S ECSTASY, Barry White	Salsoul (12-inch)
11	11	FROM HERE TO ETERNITY, Giorgio	20th Century (12-inch/LP)
12	12	HEY YOU SHOULD BE DANCING, Gene Farrow	United Artists (12-inch)
13	13	MUSIC, Montreal Sound	TK (12-inch)
14	14	JETAIME, Saint-Tropez	Butterfly (LP)
15	15	WATCH OUT, Trax	Polydor (LP)
16	16	HOLD TIGHT, Vickie Sue Robinson	RCA (12-inch)
17	17	SPEAK WELL, Philly U. S. A.	West End (12-inch remix)
18	18	RUNNING AWAY, Roy Ayers Ubiquity	Polydor (LP)
19	19	PRIMITIVE MAN, Silvetti	Salsoul (LP)
20	20	DO YOUR DANCE, Rose Royce	Whitfield (LP)

## STAR CHOICE



JOHN MAYO of Dr Feelgood

- 1 SUBTERRANEAN HOMESICK BLUES, Bob Dylan
- 2 LIGHT MY FIRE, The Doors
- 3 SIT IN AND SINK IN, Charlie Rich
- 4 ROADRUNNER, Junior Walker & The Allstars
- 5 HEAR MY TRAIN A COMING, Jimi Hendrix
- 6 I WANT YOU, Bob Dylan
- 7 COME TOGETHER, The Beatles
- 8 COLD FEET, Albert King
- 9 PROMISED LAND, Chuck Berry
- 10 SHAKIN' ALL OVER, Johnny Kidd & The Pirates

## US SOUL

1	1	IT'S ECSTASY, Barry White	20th Century
2	2	DUSIC, Brick	Bang
3	6	DO YA WANNA GET FUNKY WITH ME, Peter Brown	Drive
4	8	DO YOUR DANCE, Rose Royce	Whitfield
5	10	BACK IN LOVE AGAIN, L. T. D.	A&M
6	4	BRICK HOUSE, Commodore	Motown
7	3	KEEP IT COMIN' LOVE, K. C. & The Sunshine Band	TK
8	7	BOOGIE NIGHTS, Heatwave	Epic
9	11	SHAKE IT WELL, Dramatics	ABC
10	5	FLOAT ON, Floaters	ABC
11	9	I FEEL LOVE, Donna Summer	Casablanca
12	12	THE GREATEST LOVE OF ALL, George Benson	Arista
13	13	LADY OF MAGIC, Meza	Capitol
14	24	STAR WARS THEME, Meco	Millennium
15	14	WE NEVER DANCED TO A LOVE SONG, Manhattans	Columbia
16	18	THE WHOLE TOWN'S LAUGHING AT ME, Teddy Pendergrass	Phil Int
17	21	IF YOU'RE NOT BACK IN LOVE BY MONDAY, Millie Jackson	Spring
18	20	ANOTHER STAR, Stevie Wonder	Tamla
19	23	I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb	RSO
20	26	FUNK, FUNK, Cameo	Chocolate City