

PISTOLS PLAY BRITAIN (REPORT INSIDE)

Record Mirror

THIN LIZZY

Ready for the battle of Reading



**ROLLERS
MINK DEVILLE
LABELLE
XTC**



RUBINOOS

Are these the new Monkees?

Record Mirror

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.



UK SINGLES



- | | | | |
|----|----|---|---------------|
| 1 | 4 | FLOAT ON, Floaters | ABC |
| 2 | 1 | ANGELO, Brotherhood of Man | Pye |
| 3 | 2 | YOU GOT WHAT IT TAKES, Showaddywaddy | Arista |
| 4 | 42 | WAY DOWN, Elvis Presley | RCA |
| 5 | 3 | I FEEL LOVE, Donna Summer | GTO |
| 6 | 6 | THE CRUNCH, Rah Band | RCA |
| 7 | 8 | WE'RE ALL ALONE, Rita Coolidge | A&M |
| 8 | 10 | THAT'S WHAT FRIENDS ARE FOR, Deniece Williams | CBS |
| 9 | 15 | NIGHTS ON BROADWAY, Candi Staton | Warner Bros |
| 10 | 14 | NOBODY DOES IT BETTER, Carly Simon | Elektra |
| 11 | 7 | MA BAKER, Boney M | Atlantic |
| 12 | 9 | SOMETHING BETTER CHANGE/STRAIGHTEN OUT, Stranglers | UA |
| 13 | 5 | IT'S YOUR LIFE, Smoke | RAK |
| 14 | 12 | ROADRUNNER, Jonathan Richman | Beserkley |
| 15 | 11 | EASY, Commodores | Motown |
| 16 | 27 | MAGIC FLY, Space | Pye |
| 17 | 22 | TULANE, Steve Gibbons Band | Polydor |
| 18 | 13 | ALL AROUND THE WORLD, Jam | Polydor |
| 19 | 29 | DO ANYTHING YOU WANNA DO, Rods | Island |
| 20 | 18 | FEEL THE NEED, Detroit Emeralds | Atlantic |
| 21 | 50 | DOWN DEEP INSIDE, Donna Summer | GTO |
| 22 | — | OXYGENE, Jean Michel Jarre | Polydor |
| 23 | 23 | DANCING IN THE MOONLIGHT, Thin Lizzy | Vertigo |
| 24 | 25 | SPANISH STROLL, Mink DeVille | Capitol |
| 25 | 26 | DREAMS, Fleetwood Mac | Warner Bros |
| 26 | 16 | SO YOU WIN AGAIN, Hot Chocolate | RAK |
| 27 | — | GARY GILMORE'S EYES, The Adverts | Anchor |
| 28 | 28 | THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys | GTO |
| 29 | 45 | SUNSHINE AFTER THE RAIN, Elkie Brooks | A&M |
| 30 | — | SILVER LADY, David Soul | Private Stock |
| 31 | 33 | DREAMER, Jacksons | Epic |
| 32 | 30 | DANCIN' EASY, Danny Williams | Ensign |
| 33 | 31 | I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman | RSO |
| 34 | 19 | FANFARE FOR THE COMMON MAN, Emerson Lake & Palmer | Atlantic |
| 35 | 21 | PRETTY VACANT, Sex Pistols | Virgin |
| 36 | 37 | YOU TAKE MY HEART AWAY, De Etta Little / Nelson Pigford | WA |
| 37 | 41 | LET'S CLEAN UP THE GHETTO, Philadelphia Int All Stars | All Stars |
| 38 | 24 | THREE RING CIRCUS, Barry Bligg | Dynamic |
| 39 | 36 | IF I HAVE TO GO AWAY, Jigsaw | Splash |
| 40 | 47 | AMERICAN GIRL, Tom Petty & The Heartbreakers | Island |
| 41 | 38 | YOUR SONG, Billy Paul | Philadelphia |
| 42 | 48 | DOWN THE HALL, Four Seasons | Warner Bros |
| 43 | 46 | ALL I THINK ABOUT IT YOU, Harry Nilsson | RCA |
| 44 | 43 | LOVE'S SUCH A WONDERFUL THING, Real Thing | Pye |
| 45 | — | PIPELINE, Bruce Johnston | CBS |
| 46 | — | TELEPHONE MAN, Meri Wilson | Pye |
| 47 | — | LOOKING AFTER NUMBER ONE, Boomtown Rats | Ensign |
| 48 | — | BLACK IS BLACK, La Belle Epoque | Harvest |
| 49 | — | — | — |
| 50 | — | — | — |



ADVERTS: in at No 27

US SINGLES



- | | | | |
|----|----|--|----------------------|
| 1 | 1 | BEST OF MY LOVE, Emotions | Columbia |
| 2 | 2 | I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb | RSO |
| 3 | 3 | (Your Love Has Lifted Me) HIGHER AND HIGHER, Rita Coolidge | A&M |
| 4 | 5 | EASY, Commodores | Motown |
| 5 | 12 | HANDY MAN, James Taylor | Columbia |
| 6 | 6 | WHATCHA GONNA DO? Pablo Cruise | A&M |
| 7 | 8 | JUST A SONG BEFORE I GO, Crosby, Stills & Nash | Atlantic |
| 8 | 13 | FLOAT ON, Floaters | ABC |
| 9 | 11 | DON'T STOP, Fleetwood Mac | Warner Bros |
| 10 | 23 | STRAWBERRY LETTER 23, Brothers Johnson | A&M |
| 11 | 4 | I'M IN YOU, Peter Frampton | A&M |
| 12 | 14 | BARRACUDA, Heart | CBS |
| 13 | 16 | TELEPHONE LINE, Electric Light Orchestra | United Artists / JET |
| 14 | 15 | SMOKE FROM A DISTANT FIRE, Santford-Townsend | Warner Bros |
| 15 | 17 | GIVE A LITTLE BIT, Supertramp | A&M |
| 16 | 21 | STAR WARS (Main Title), London Symphony Orchestra | 20th Century |
| 17 | 19 | HOW MUCH LOVE, Leo Sayer | Warner Bros |
| 18 | 18 | TELEPHONE MAN, Meri Wilson | GRT |
| 19 | 20 | BLACK BETTY, Ram Jam | Epic |
| 20 | 22 | COLD AS ICE, Foreigner | Atlantic |
| 21 | 25 | ON AND ON, Stephen Bishop | ABC |
| 22 | 24 | SWAYIN' TO THE MUSIC, Johnny Rivers | Big Tree |
| 23 | 7 | DO YOU WANNA MAKE LOVE, Peter McCann | 20th Century |
| 24 | 30 | KEEP IT COMIN' LOVE, K. C. & The Sunshine Band | TK |
| 25 | 9 | YOU AND ME, Alice Cooper | Warner Bros |
| 26 | 26 | YOU'RE MY WORLD, Helen Reddy | Capitol |
| 27 | 29 | CHRISTINE SIXTEEN, Kiss | Casablanca |
| 28 | 33 | EDGE OF THE UNIVERSE, Bee Gees | RSO |
| 29 | 34 | DON'T WORRY BABY, B. J. Thomas | MCA |
| 30 | 40 | THAT'S ROCK 'N' ROLL, Shaun Cassidy | Warner / Curb |
| 31 | 31 | UNDERCOVER ANGEL, Alan O'Day | Pacific |
| 32 | 32 | SLIDE, Slave | Cotillion |
| 33 | 10 | YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers | Arista |
| 34 | 36 | SO YOU WIN AGAIN, Hot Chocolate | Big Tree |
| 35 | 41 | IT WAS ALMOST LIKE A SONG, Ronnie Milsap | RCA |
| 36 | 38 | HARD ROCK CAFE, Camille King | Capitol |
| 37 | 27 | MY HEART BELONGS TO ME, Barbra Streisand | Columbia |
| 38 | 43 | STAR WARS TITLE THEME, Meco | Millennium |
| 39 | 44 | NOBODY DOES IT BETTER, Carly Simon | Elektra |
| 40 | — | BOOGIE NIGHTS, Heatwave | Epic |
| 41 | 42 | A REAL MOTHER FOR YA, Johnny Guitar Watson | DJM |
| 42 | 46 | THE GREATEST LOVE OF ALL, George Benson | Arista |
| 43 | 49 | JUNGLE LOVE, Steve Miller Band | Capitol |
| 44 | — | I FEEL LOVE, Donna Summer | Casablanca |
| 45 | — | O-H-I-O, Ohio Players | Mercury |
| 46 | 45 | L. A. SUNSHINE, War | Blue Note |
| 47 | — | DAYTIME FRIENDS, Kenny Rogers | United Artists |
| 48 | 50 | LITTLE DARLING (I Need You), Doobie Brothers | Warner Bros |
| 49 | — | CAT SCRATCH FEVER, Ted Nugent | Epic |
| 50 | 39 | SUNFLOWER, Glen Campbell | Capitol |

Yesterday

- | | | | |
|----|---|---|---|
| 15 | Years Ago (25 August, '83) | 1 | I REMEMBER YOU, Frank Ifield |
| 2 | SPEEDY GONZALES, Pat Boone | | |
| 3 | THINGS, Bobby Darin | | |
| 4 | GUITAR TANGO, The Shadows | | |
| 5 | ROSES ARE RED, Ronnie Carroll | | |
| 6 | I CAN'T STOP LOVING YOU, Ray Charles | | |
| 7 | ONCE UPON A DREAM, Billy Fury | | |
| 8 | SEALED WITH A KISS, Brian Hyland | | |
| 9 | BREAKING UP IS HARD TO DO, Neil Sedaka | | |
| 10 | DON'T EVER CHANGE, The Crickets | | |
| 10 | Years Ago (24 August, '87) | 1 | SAN FRANCISCO (FLOWERS), Scott McKenzie |
| 2 | I'LL NEVER FALL IN LOVE AGAIN, Tom Jones | | |
| 3 | ALL YOU NEED IS LOVE, The Beatles | | |
| 4 | EVEN THE BAD TIMES ARE GOOD, The Tremeloes | | |
| 5 | THE HOUSE THAT JACK BUILT, The Alan Price Set | | |
| 6 | JUST LOVING YOU, Anita Harris | | |
| 7 | DEATH OF A CLOWN, Dave Davies | | |
| 8 | I WAS MADE TO LOVE HER, Stevie Wonder | | |
| 9 | CREEPY, The Mamas and Papas | | |
| 10 | UP, UP AND AWAY, The Johnnie Mann Singers | | |
| 5 | Years Ago (26 August, '72) | 1 | SCHOOL'S OUT, Alice Cooper |
| 2 | YOU WEAR IT WELL, Rod Stewart | | |
| 3 | SILVER MACHINE, Hawkwind | | |
| 4 | ALL THE YOUNG DUDES, Mott The Hoople | | |
| 5 | SEASIDE SHUFFLE, Terry Dactyl and The Dinosaurs | | |
| 6 | POPCORN, Hot Butter | | |
| 7 | LAYLA, Derek and The Dominoes | | |
| 8 | BREAKING UP IS HARD TO DO, The Partridge Family | | |
| 9 | 10638 OVERTURE, Electric Light Orchestra | | |
| 10 | PUPPY LOVE, Donny Osmond | | |

UK Disco Top 20

- | | | | |
|----|----|--|------------|
| 1 | 1 | I FEEL LOVE, Donna Summer | GTO |
| 2 | 3 | FLOAT ON, Floaters | ABC |
| 3 | 13 | MAGIC FLY, Space | Pye |
| 4 | 2 | MA BAKER, Boney M | Atlantic |
| 5 | 9 | LET'S CLEAN UP THE GHETTO, Philly All Stars | Philly Int |
| 6 | 17 | YOU GOT WHAT IT TAKES, Showaddywaddy | Arista |
| 7 | 4 | DANCIN' EASY, Danny Williams | Ensign |
| 8 | 5 | THE CRUNCH, Rah Band | Good Earth |
| 9 | 18 | NIGHTS ON BROADWAY, Candi Staton | Warners |
| 10 | 23 | SOUL COAXING, Biddu Orchestra | Epic |
| 11 | 5 | SLOW DOWN, John Miles | Decca |
| 12 | 11 | DISCOMANIA, Love | Epic |
| 13 | 52 | I THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys | GTO |
| 14 | 10 | DEVIL'S GUN, C. J. & Co | Atlantic |
| 15 | 38 | QUIET VILLAGE, Ritchie Family | Polydor |
| 16 | 32 | TULANE, Steve Gibbons Band | Polydor |
| 17 | 44 | DREAMER, Jacksons | Epic |
| 18 | — | OXYGENE, Jean Michel Jarre | Polydor |
| 19 | — | PIPELINE, Bruce Johnston | CBS |
| 20 | 21 | VITAMIN U, Smoke Robinson | Motown |

US Disco Top 20

- | | | | |
|----|----|---|----------------|
| 1 | 1 | QUIET VILLAGE, Ritchie Family | Marlin |
| 2 | 2 | HOLD TIGHT, Vickie Sue Robinson | RCA |
| 3 | 3 | HOLLYWOOD, Village People | Casablanca |
| 4 | 4 | I FOUND LOVE, Love & Kiss | Casablanca |
| 5 | 5 | I FEEL LOVE, Donna Summer | Casablanca |
| 6 | 6 | FROM HERE TO ETERNITY, Giorgio | Casablanca |
| 7 | 7 | THEME FROM "STAR WARS", Meco | Millennium |
| 8 | 8 | JE T'AI ME, Saint-Tropez | Butterfly |
| 9 | 9 | MAGIC FLY, Kekelelelelele | TK |
| 10 | 10 | CARRY ON, Space | United Artists |
| 11 | 11 | COCOMOTION, El Coco | AVI |
| 12 | 12 | CHOOSING YOU, Lenny Williams | ABC |
| 13 | 13 | EROTIC SOUL, Larry Page Orchestra | London |
| 14 | 14 | DEVIL'S GUN, C. J. & Co | Westbound |
| 15 | 15 | DR. LOVE, First Choice | Gold Mind |
| 16 | 16 | THEME FROM "BIG TIME", Smoke Robinson | Tamla |
| 17 | 17 | LOVIN' IS REALLY MY GAME, Brainstorm | Tabu |
| 18 | 18 | MUSIC, Montreal Sound | Smash |
| 19 | 19 | DOWN DOWN DOWN, Sylvester | Fantasy |
| 20 | 20 | YOU ARE THE MUSIC WITHIN ME, Barbara Pennington | United Artists |

UK Soul Top 20

- | | | | |
|----|----|---|------------------|
| 1 | 1 | FLOAT ON, Floaters | ABC |
| 2 | 1 | STRAWBERRY LETTER 23, Brothers Johnson | A&M |
| 3 | 2 | BEST OF MY LOVE, Emotions | Columbia |
| 4 | 6 | LET'S CLEAN UP THE GHETTO, Philadelphia All Stars | Philly Int |
| 5 | 3 | DEVIL'S GUN, C. J. & Co | Westbound |
| 6 | 8 | I BELIEVE YOU, Dorothy Moore | Malaco |
| 7 | 5 | LA SUNSHINE, War | Bluesville |
| 8 | 7 | SLIDE, Slave | Cotillion |
| 9 | 12 | EASY, Commodores | Motown |
| 10 | — | DEVIL'S GUN, C. J. & Co | Atlantic |
| 11 | 9 | O-H-I-O, Ohio Players | Mercury |
| 12 | 11 | WORK ON ME, O'Jays | Philadelphia Int |
| 13 | 14 | SUNSHINE, Enchantment | Roadshow |
| 14 | — | DOWN DEEP INSIDE, Donna Summer | Casablanca |
| 15 | — | I DON'T LOVE YOU ANY MORE, Teddy Pendergrass | Philly Int |
| 16 | 10 | MAKE IT WITH YOU, Whispers | Soul Train |
| 17 | 15 | LIVIN' IN THE LIFE, Isley Brothers | T-Neck |
| 18 | 17 | LOVE IS SO GOOD, ZZ Hill | Columbia |
| 19 | — | IT AIN'T REGGAE BUT IT'S FUNK, Instant Funk | Philly Int |
| 20 | 20 | A REAL MOTHER FOR YA, Johnny Guitar Watson | DJM |

US Soul Top 20

- | | | | |
|----|----|---|------------|
| 1 | 1 | FLOAT ON, Floaters | ABC |
| 2 | 3 | DEVIL'S GUN, C. J. & Co | Westbound |
| 3 | 2 | STRAWBERRY LETTER 23, Brothers Johnson | A&M |
| 4 | 5 | L. A. SUNSHINE, War | Blue Note |
| 5 | 6 | LET'S CLEAN UP THE GHETTO, Philly International All Stars | PI |
| 6 | 4 | BEST OF MY LOVE, Emotions | Columbia |
| 7 | 8 | I BELIEVE YOU, Dorothy Moore | Malaco |
| 8 | 7 | LA SUNSHINE, War | Bluesville |
| 9 | 9 | O-H-I-O, Ohio Players | Mercury |
| 10 | 13 | THE GREATEST LOVE OF ALL, George Benson | Arista |
| 11 | 10 | MAKE IT WITH YOU, Whispers | Soul Train |
| 12 | 7 | SLIDE, Slave | Cotillion |
| 13 | 16 | BOOGIE NIGHTS, Heatwave | Epic |
| 14 | 12 | EASY, Commodores | Motown |
| 15 | 17 | LOVE IS SO GOOD, Z. Z. Hill | Columbia |
| 16 | 14 | SUNSHINE, Enchantment | Roadshow |
| 17 | — | GOODNIGHT MY LOVE, Tavares | Capitol |
| 18 | — | I DON'T WANNA GO, Moments | Stang |
| 19 | — | EXODUS, Bob Marley & The Wailers | Island |
| 20 | — | KEEP IT COMIN' LOVE, K. C. & The Sunshine Band | TK |

STAR CHOICE

- | | |
|----|---------------------------------------|
| 1 | PEOPLE ARE STRANGE, The Doors |
| 2 | HIGH SCHOOL, MCS |
| 3 | BACK IN THE SADDLE, Aerosmith |
| 4 | METAL MACHINE MUSIC SIDE D, Lou Reed |
| 5 | FUNKY KINGSTON, Toots And The Maytals |
| 6 | UNDER MY WHEELS, Alice Cooper |
| 7 | TOUCH ME, The Doors |
| 8 | METAL MACHINE MUSIC SIDE A, Lou Reed |
| 9 | STAR STAR, The Rolling Stones |
| 10 | SHAPES OF THINGS, The Yardbirds |



RODS: Barrie Masters

Star Breakers

- | | |
|--|-----------------|
| HOLD ON TO LOVE, Page Three | Warner Brothers |
| HANDY MAN, James Taylor | CBS |
| YOU'VE BEEN DOIN' ME WRONG, Delegation | Star |
| SOUL COAXING, Biddu Orchestra | Epic |
| I NEED YOU, Joe Dulan | Pye |
| PINOCHIO THEORY, Boobys Rubber Band | Warner Brothers |
| THE WARRIOR, Osbisa | Bronze |
| IT'S NOW OR NEVER, Elvis Presley | RCA |
| JAILHOUSE ROCK, Elvis Presley | RCA |
| CRYING IN THE CHAPEL, Elvis Presley | RCA |

UK ALBUMS



- | | | | |
|----|----|--|-----------------|
| 1 | 4 | 20 ALL TIME GREATS, Connie Francis | Polydor |
| 2 | 2 | A STAR IS BORN, Soundtrack | CBS |
| 3 | 1 | GOING FOR THE ONE, Yes | Atlantic |
| 4 | 3 | THE JOHNNY MATHIS COLLECTION | CBS |
| 5 | 6 | RUMOURS, Fleetwood Mac | Warner Brothers |
| 6 | 8 | STRANGLERS IV, The Stranglers | United Artists |
| 7 | 5 | I REMEMBER YESTERDAY, Donna Summer | GTO |
| 8 | 19 | OXYGENE, Jean Michel Jarre | Polydor |
| 9 | 7 | HOTEL CALIFORNIA, The Eagles | Asylum |
| 10 | 12 | ARRIVAL, Abba | Epic |
| 11 | 10 | EXODUS, Bob Marley & The Wailers | Island |
| 12 | 11 | NEW WAVE, Various | Vertigo |
| 13 | 18 | LOVE FOR SALE, Boney M | Atlantic |
| 14 | 14 | MY AIM IS TRUE, Elvis Costello | SIR |
| 15 | 21 | A NEW WORLD RECORD, Electric Light Orchestra | Jet |
| 16 | 26 | GREATEST HITS, Smoke | RAK |
| 17 | 9 | LOVE AT THE GREEK, Neil Diamond | CBS |
| 18 | 28 | ENDLESS FLIGHT, Leo Sayer | Chrysalis |
| 19 | 15 | THE MUPPET SHOW | Pye |
| 20 | 17 | WORKS, Emerson, Lake and Palmer | Atlantic |
| 21 | 24 | DECEPTIVE BENDS, 10cc | Mercury |
| 22 | 27 | GREATEST HITS, Abba | Epic |
| 23 | 13 | ON STAGE, Rainbow | Polydor |
| 24 | 23 | THEIR GREATEST HITS 71-75, The Eagles | Asylum |
| 25 | 22 | IT'S A GAME, Bay City Rollers | Arista |
| 26 | 47 | ROBOT, Alan Parsons | Arista |
| 27 | 20 | BEST OF, Rod Stewart | Mercury |
| 28 | 34 | 20 GOLDEN GREATS, The Shadows | EMI |
| 29 | 37 | EVEN IN THE QUIETEST MOMENT, Supertramp | A&M |
| 30 | 16 | LIVE IN THE AIR AGE, Be Bop Deluxe | Harvest |
| 31 | 31 | GREATEST HITS, Hot Chocolate | RAK |
| 32 | 35 | FLOATERS | ABC |
| 33 | 38 | ANIMALS, Pink Floyd | Harvest |
| 34 | 32 | SUPERMAN, Barbra Streisand | CBS |
| 35 | 25 | STEVE WINWOOD | Island |
| 36 | 43 | IN THE CITY, Jam | Polydor |
| 37 | 44 | BERNI FLINT | EMI |
| 38 | 49 | CSN, Crosby, Stills and Nash | Atlantic |
| 39 | 46 | IN FLIGHT, George Benson | Warner Bros |
| 40 | 32 | THE BEATLES AT THE HOLLYWOOD BOWL, The Beatles | Parlophone |
| 41 | 50 | WISH YOU WERE HERE, Pink Floyd | Harvest |
| 42 | 45 | SORCERER, Tangerine Dream | MCA |
| 43 | 48 | 20 GOLDEN GREATS, The Beach Boys | Capitol |
| 44 | 36 | THE DARK SIDE OF THE MOON, Pink Floyd | Harvest |
| 45 | 53 | SONGS IN THE KEY OF LIFE, Stevie Wonder | Tamla Motown |
| 46 | 42 | SILK DEGREES, Beaz Scaggs | CBS |
| 47 | 39 | THE BEST OF, Mamas & Papas | Arcade |
| 48 | — | MOODY BLUE, Elvis Presley | RCA Victor |
| 49 | 29 | COMING OUT, Manhattan Transfer | Atlantic |
| 50 | 52 | — | — |



JEAN MICHEL JARRE: up to No 8

US ALBUMS



- | | | | |
|----|----|-----------------------------------|----------------|
| 1 | 1 | RUMOURS, Fleetwood Mac | Warner Bros |
| 2 | 2 | CSN, Crosby, Stills & Nash | Atlantic |
| 3 | 4 | STAR WARS / SOUNDTRACK | 20th Century |
| 4 | 5 | JT, James Taylor | Columbia |
| 5 | 3 | SUPERMAN, Barbra Streisand | Columbia |
| 6 | 9 | COMMODORES | Motown |
| 7 | 8 | REJOICE, Emotions | Columbia |
| 8 | 6 | I'M IN YOU, Peter Frampton | A&M |
| 9 | 7 | BOOK OF DREAMS, Steve Miller Band | Capitol |
| 10 | 12 | SHAUN CASSIDY | Warner / Curb |
| 11 | 11 | LIVE, Barry Manilow | Arista |
| 12 | 15 | FOREIGNER | Atlantic |
| 13 | 13 | LITTLE QUEEN, Heart | Portrait / CBS |
| 14 | 16 | GOING FOR THE ONE, Yes | Atlantic |
| 15 | 18 | FLOATERS | ABC |

Record Mirror

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Britt splits and goes into fits *Juicy Juicy*

WHAT A WEEK! I've got so much to tell you. I really don't know where to start. Perhaps first of all, my sweets, we should spare a thought for poor **Britt Eklund**, a 34-year-old actress.

The poor dear was in tears on Monday as she told of the break-up of her three-year romance with spiky-haired singer **Rod Stewart**. "I don't think there's any chance of us getting back together. It's over. We've finished. I've reconciled myself to the fact." Meantime, Rod is galavanting with Californian hairdresser **Liz Treadwell** (26).

All very sad, but what's this **JILTED BRIT TO SUE ROD FOR HALF HIS FORTUNE**. Britt is suing Rod for about two million pounds, accusing him of turning her out of their Hollywood mansion despite her efforts to help him become a superstar. In the suit, filed in Santa Monica, California, Britt is after half of the couple's mutual assets and £2,000 a month to "maintain her in the manner to which she has become accustomed." The ageing blonde is also after "reasonable value for services performed" for Stewart.

Finally she's asking that Rod be restrained from "annoying, harassing or interfering with her peaceful



AND SO to the Half Moon pub in Plumpton, Sussex, to see Jimmy Page and Rolling Stone Ron Wood jamming with Portsmouth band Arms and Legs. The gig, organised by the Goadiggers charity, raised £650. Page and Wood played together for around 45 minutes.

occupancy of their mansion near Los Angeles." Well, my dears, as you wipe the tears from your eyes, let's give Britt the final word. "The trouble with Rod is that he's a little boy. He's 31 but he's never grown up."

While on the subject of untogetherness, I'm told that sultry songstress **Donna Summer** has split with her German artist boyfriend **Peter Muhldorfer** after some three years. She often used to tell me over a large gin and tonic that it was the German who inspired her sexy chanters. *Auf wiedersehen.*

Pets Corner: The Boomtown Rats, such a delightful bunch I always think, have - believe it or not, my sweets - taken possession of a pet rat. It was rescued from the zoo where they're bred to feed carnivorous birds. Named **Boomtown**, the rat is a female of the species and is reportedly very tame, liking nothing more than to cuddle up on cuddly **Bob Geldof's** arm.

The Rats joined me and many other liggers for **Phil Lynott's** birthday party at Castletown House outside Dublin on Saturday night. Among the guests were Phil's mum and other members of his family. They left around midnight and shortly afterwards the party was raided by the Irish drugs squad. No one was busted but Phil was heard to comment: "Thank goodness my mother wasn't here at the time." **Brian Robertson** was accompanied by his dog, **Derek** - the two are fast becoming inseparable and one or two Strawbs were also present.

Admiring various posters and decorations adorning the bedroom walls of young **Paul Weller of The Jam**, I was interested to note a framed letter written to Paul by one **Pete Townshend** with words to the effect that old Pete reckons The Jam remind him of when he was just 19. Now that's going back a bit. Pete. Still with The Jam, **Rick Buckler** had his hair dyed black in France and confided to me at Top Of The Pops 'other night. "Me mum's going to kill me when she sees this."

Having a drink and a sausage or two with **Elton John** in a Mayfair hostelry last week, Elton told me he'd been approached to play the manager's role in the upcoming **Sex Pistols'** film. Elt was waiting to see a copy of **Robert Ebert's** script before

making any decision.

So, my dears, where were YOU the night the music died? The night **Elvis** passed on? While some **RECORD MIRROR** staff were busying themselves preparing an obituary / tribute - working into the small hours to do so, I might add, - others were liggering with **Mr Ted Nugent** in a Greek night club. When the tragic news filtered through the Greek band were asked to play an Elvis number - the only one they knew was 'Return To Sender'. Still, the show had to go on and waiters used shovels to clear the dance-floor of hundreds of broken plates, the demolition of a large number of which is claimed by **RM's Barry Cain**.

What really upset me, my darlings, was the treatment by the national press of **Presley's** death, the drugs stories, the **Diana Dors**, and **Susannah Leigh** claims of love, all the dirt that sticks. They went right over the top, especially the **Sundays**.

Police Five: Jean Jacques Burnel of The Strangers came back from a promotional tour of Japan to find his flat had been completely ransacked. He's having to look round for a temporary pad while his old one is put straight.

Back to togetherness - a subject very dear to my heart as you all know. Reports have reached me from Canada that **Pierre Trudeau** and his good lady wife **Margaret** (she of **Rolling Stones** fame) are trying to patch up their marriage. It's the first time they've been together since their legal separation three months ago. Any bets on how long the reunion will last? Watch this space.

And now a quote from a close friend of **Bianca Jagger**: "Bianca seems to think her emancipation means a battle between the sexes. She doesn't seem to realise that Mick is all for her career and she doesn't



Ms JERRY HALL makes it with **Bryan Ferry** and makes it onto the celebrated **Record Mirror Page Three** slot. You may recall that, recently, **Ms Hall** was spotted wearing a large engagement ring. No announcement has been made as yet.

have to go to war over it." Another friend of the couple: "Mick left me with a strong feeling that he was very saddened by Bianca's need to keep the gossip-mills churning over her affairs whether they're real or just publicly gimmicks. He seemed hurt because she actually talked about those affairs in interviews." **999**, have turned fully pro. So **Nick Cash** is no longer a

post-room clerk. **Pablo** will do no more hell-portering. **John** is no longer a groundsman and whatisname is to paint no more.

Another first for rowdie young Garrie, guitarist with Cock Sparrer. He was the first **West Ham** supporter to be ejected from the terraces in the opening match of the season.

Buzzcocks signed their world-wide contract to **United Artists** over the bar of **Manchester's Electric Circus**.

Steve Gibbons spotted at the **Vortex** to see **The Silts**.

Two **Cortinas** jammed with the **Depressions** at the **Speakeasy**. So, my sweet peas, a most eventful week. See y'all soon with the dirt and facts on the **Reading Festival**. Byeeeeeee!

FREEBIE OF THE WEEK No.6

Winner of Freebie Of The Week number four is **M. Bergman**, 30 Hadley Park Road, Hadley, Telford, Shropshire. Your Real Thing tour jacket is on its way to you. There was a good entry that's given us plenty of ideas for **Page Three** girls. This week we're giving away four 'Thin Lizzy At Reading' T-shirts. All you have to do is tell us what group **Phil Lynott** played in before **Lizzy**. First four correct answers out of the hat win. Entries to Freebies (6), **Record Mirror**, **Spotlight House**, 1 Benwell Road, London N7.

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RACING CARS GET INTO GEAR

RACING CARS second album, 'Weekend Rendezvous' is released on August 26 on the Chrysalis label. The band, who appear at Reading on August 26, will play a series of European dates before headlining a British tour. Dates as follows: Liverpool Poly September 29, Newcastle Mayfair 30, Sheffield University October 1, Middlesbrough

Town Hall 2, Aberdeen University 5, Bradford University 7, Leicester Poly 8, Wolverhampton Civic 9, Birmingham Town Hall 11, Leeds University 14, Manchester Belle Vue 15, Cardiff Top Rank 16, Southampton University 19, Hammersmith Odeon 20. An American tour is planned for November and a single release is expected in the next couple of weeks.



RACING CARS: new album and tour

GLITTER TOUR

GARY GLITTER is to undertake a major tour starting next month. Also he has a new single 'Oh What A Fool I've Been' released on September 2 and an upcoming album 'Silverstar' which will be issued to coincide with the tour. Dates: Bailey Variety Club September 25, Southport Theatre October 2, Leicester Baileys 3 for a week, Watford

Baileys 9 for a week, Bristol Hippodrome 16, Birmingham Town Hall 18, Stoke On Trent Baileys 21-22, Portcawl Stonleigh Club 23 for a week, Brighton Dome 31, Blackburn Cavendish Club November 4-5, Bradford St George's Hall November 6, Stockton Fiesta 7, Manchester Apollo 10, Derby Baileys 11-12, Bridlington Spa Theatre 13, Newcastle

City Hall 14, Edinburgh Odeon 15, Dundee Caird Hall 16, Ipswich Gaumont 29, Glasgow Apollo December 1, London Rainbow December 3.

Rosetta Stone, the band led by former Bay City Roller Ian Mitchell will support Glitter on all but the cabaret dates. The band have a new single, 'Sunshine Of Your Love' out this week.



MUPPETS: Kermit and new guy Fleet Scribbler

Elton joins Muppet show

THE MUPPETS, recent album chart toppers, return with a new sensational, celebrational, inspirational TV series on Friday, September 30 (Sunday 25, Granada area).

Kermit the Frog, host compere - writer of the show has several new ideas lined up for the shows including 'Pigs In Space' - a trip of danger and lunacy into outer space with the intrepid crew of the spacecraft 'Swinetrek' including Miss Piggy as a temperamental First Mate. Other new characters are journalist Fleet Scribbler and Scooter's mercenary uncle JP Grosse.

Guests in the series will be: Milton Berle, George Burns, Petula Clark, John Cleese, Judy Collins, Elton John, Cleo Laine, Rudolph Nureyev and Peter Sellers.

The Muppet Show has been sold throughout the world and dubbed into French, Spanish, German, Italian and Portuguese.

Laserium add shows

SINCE THE opening on June 24 of Laserium, Europe's first cosmic laser concert at the London Planetarium, all performances for the 16 shows a week have been completely sold out.

Additional nightly performances are being added because of the show's success. From August 24, performances will be at 7, 8, 15 and 9.30 pm every night of the week including Sunday. But from September 11 there will be no Monday concerts. From September 13 there will be matinees at 5.15 pm with half-price tickets for under-16s.

All tickets are £1.50. Full booking information is available on 01-486 2242 and 01-835 3726.

Laserium features laser beams dancing to the music of Pink Floyd, Emerson, Lake and Palmer, Holst, Strauss and Corelli.

Farewell to the king



100,000 mourners gave Elvis Presley the most emotional farewell in the history of rock music. After a service in Presley's mansion, Graceland, thousands followed the cream Cadillac hearse to the cemetery. And hours after the service, thousands of mourners still stood outside the cemetery and Graceland's gates. No one else is yet entombed in the mausoleum's Presley room, but it is believed his mother will be moved there in a few weeks. The cemetery will no doubt become a shrine for Presley fans.

TOURS...TOURS.

NEW WAVE band London were recently banned from the Nashville, Kensington. An explanation is offered by Paul King of the Outlaw Agency: "On several occasions, the manager of the Nashville has intimated that the main problem with punk bands is that although they do good business on the door, they do not sell enough beer."

Undaunted, London release a four-track single on September 2, with a limited edition of 15,000 12-inch copies. The tracks are 'Summer Of Love', 'No Time', 'Sioux Six Sue' and the old Easy Beats hit 'Friday On My Mind'.

London dates: Coventry Mr George, September 1, Retford Porterhouse, 2, Barrow In Furness, Maxima, 4, Manchester Rafter's, 5, Ross On Wye Harveys, 9, Redditch Traceys, 10, London Sundowner, 11, Doncaster Outlook, 12, Swansea Circles Club, 15, Nottingham Grey Topper, 18, Plymouth Woods, 20, Blackburn Lone Star, 22, Newbridge Memorial Hall, 25, Stafford Top Of The World, 26, Cardiff Casino, 28, Birkenhead Mr Digbys, 29, Ipswich Manor Ballroom, 30.

Slaughter And The Dogs / The Drones: London Roxy, August 25, Middleton Civic, 26, Wigan Casino, 27, Sheffield Top Rank, 29, Cardiff Top Rank, 31, Bournemouth Top Rank, September 2, Manchester Electric Circus, 3, Middlesbrough Royal Garden, 5, Derby Cleopatras, 7, Edinburgh Clouds, 9, Dunfermline Kinema, 10, Dunfermline Bellville, 11, Aberdeen Top Rank, 13, Birmingham Rebecas, 15, Plymouth Top Rank, 16, Southampton Top Rank, 28. Alvin Stardust: Skegness Sands Disco, August 27, Skegness Deerstalker, 28 - September 3, Leicester Baileys, 6-10.

Desmond Dekker: Birmingham Gay Tower Ballroom, August 29, Norwich Toppers, September 2, Manchester Russells Club, 3.

Judge Dread: Leicester Baileys, August 29 - September 3.

Sutherland Brothers and Quiver, revised tour dates: Belfast Ulster Hall, September 9, Dublin Stadium, 10, Birmingham Odeon, 18, Sheffield City Hall, 19, Dunstable Civic, 22, London Rainbow, 24, Bristol Colston Hall, 25, Guildford Civic, 27, Glasgow Apollo, 29, Edinburgh Usher Hall, October 1, Dundee Caird Hall, 2, Aberdeen Capitol, 3, Hanley Victoria Hall, 6, Lancaster University, 7, Leeds University, 8, York Theatre Royal, 9, Hull City Hall, 12, Cardiff University, 14, Southampton Guildhall, 15, Plymouth Guildhall, 16, Exeter University, 17, Oxford New Theatre, 18, Nottingham Albert Hall, 19, Liverpool Empire, 20, Croydon Fairfield Hall, 21, Eastbourne Congress, 22, Manchester Apollo, 26, Brangyn Hall Swansea, 27.

The Adverts whose single 'Looking Through Gary Gilmore's Eyes', is nosing up the charts headline a major tour at the end of the month: Manchester Electric Circus, August 28, Blackburn Lodestar, 29, Edinburgh Tiffanys, 30, Paisley Silver Thread Hotel, 31, Leeds Polytechnic, September 1, Plymouth Woods, 6, Penzance Winter Gardens, 8, Doncaster Outlook, 12, Coventry Locarno, 13, Rotherham Windmill, 15, Liverpool Eric's, 16, Birmingham Barbarella's, 20, Scarborough Penthouse, 23, Wakefield Unity Hall, 24.

Otway And Barrett: Liverpool Eric's, August 26, St Albans Civic Hall, 27, London Speakeasy, September 1, London Nashville, 11, Norwich Arts Centre, 22, Middlesbrough Rock Garden, 24, Southampton University, 29.

The Victims: Ross On Wye Harveys, September 9, Shrewsbury Tiffanys, 13, Blackburn Lodestar, 22, Stafford Top Of The World, 26, Birkenhead, Mr Digbys, 29.

Sam Apple Pie: Tonyandy Naval Club, August 27, Newbridge Workman's Hall, 28, Fishguard Frenchman Motel, 29, Cardiff Top Rank, 30, Abertillery Aryl Street Club, 31, Bristol Chutes, September 1, Pawlett Manor Hotel, 2, London Green Man, 8, West Runt Pavilion, 16, Leeds Ford Green Hotel, 17, Brighton Polytechnic, October 8, London Rock Garden, October 13.

Strike (added dates): Preston The Grapevine October 7, Warrington Lion Hall, 8, Alverston Penny Farthing, 14, Bristol Grandary, 15, Derby King Hall, 20, Southport Dixie Land Show Bar, 27, Dudley JB's, 29.

Tom Robinson Band: Islington Hope And Anchor, August 26, Highgate Jackson's Lane Community Centre, 27, London The Other Cinema, 28, Golden Lion, 29, The Brecknock, 30, Birkenhead Mr Digby's Club, September 1, Middlesbrough Rock Garden, 2, Leeds Forde Green Hotel, 3, Ipswich Tracy's Club, 7, Coventry Mr George's Club, 8, Scarborough Penthouse Club, 9, London Marquee, 11.

BIDDU

ORCHESTRA
NEW SINGLE

'Soul Coaxing'



Rollers to play Britain

THERE IS a strong possibility that the Bay City Rollers will be playing some British dates when they return from their current American tour. The dates are likely to be in September. Eric Faulkner told RM: "We should have some spare time before setting

off for Japan and we are hoping to fit in a couple of dates in Britain. We really want to do it, because we haven't played there in ages.

"One possibility is that we'll be adding a small string section on these dates - if they come off.

Soul's sole audience

THE NEW David Soul album 'Playing To An Audience Of One' is being rush-released and will be in the shops from this week. Recorded in Los Angeles, the LP was produced by Tony Macaulay who wrote and produced Soul's latest single, 'Silver Lady'.

HOOKED AGAIN

A NEW Dr Hook album 'Making Love And Music' is set for UK release on September 5. The band start a European tour in mid-September with dates in Scandinavia,

Germany, Holland, Austria and Switzerland. The British leg of the tour is being organised but the opening night will be Manchester Belle Vue on October 6.

Mink support Feelgoods

MINK DEVILLE support Dr Feelgood on their British tour, details of which we published last week. Mink Deville are currently in the charts with their single 'Spanish Stroll' and will be headlining their own concert at London's Rainbow on September 25.

Heartbreakers return

JOHNNY THUNDER'S Heartbreakers, who are scheduled to return to the UK on September 4, kick off their tour at Bristol Polytechnic on October 1. It will run through October, winding up at Edinburgh Tiffans on September 25.

Buzzcocks sign to UA



BUZZCOCKS: single soon

SPARKS' SURPRISE COMEBACK

SPARKS RETURN to the British recording scene shortly with a new album, a new single and a new label.

Sparks, Ron and Russell Mael, have just signed with CBS UK, having signed to the same company in America last year.

The brothers who are now based permanently in California, release their album 'Introducing Sparks' on October 7. A single taken from it, 'A Big Surprise' is set for September 9 release.



SPARKS: album and single

Camel's back

CAMEL ARE back after a self-imposed exile of nearly a year. It's been 18 months since they toured Britain and since their last chart album 'Moonmadness'. In that time, they have lost and found a member and written and recorded a new album.

They release 'Rain Dances' on August 26. This will be followed in September by a British tour which will introduce new member Richard Sinclair.

Camel dates: Manchester Free Trade Hall, September 23, Liverpool Empire 24, Glasgow Apollo 25, Newcastle City Hall 27, Leicester De Montfort hall 28, Southampton Gaumont 29, Hammersmith Odeon 30 and October 1, Bristol Colston Hall 2, Birmingham Odeon 3, Sheffield City Hall 4, Leeds University 5, Blackburn King George's Hall 6, Cardiff University 8.

Tickets are £2, 25, £1, 75 and £1, 25 in the provinces and £3, £2, 25 and £1, 50 at Hammersmith Odeon. They are available from box offices and usual agencies.

Southside Johnny for Palace

SOUTHSIDE JOHNNY and the Asbury Jukes have been added to the Crystal Palace bill on September 10. At the time of going to press, there were no indications of further British dates for the band.

MANCHESTER BAND The Buzzcocks have signed a worldwide recording deal with United Artists. Plans are under way for a single, album and nationwide tour.

A United Artists spokesman commented: "The Buzzcocks were pioneers of new wave. They've been responsible for building the core of what's happening on the bubbling Manchester scene, encouraging other bands and helping fanzines."

Buzzcocks mini-tour: Manchester Raffles September 1, Liverpool Eric's 3, London Sundown 4, Birmingham Barba-rellas 6.

YES ADD THREE

YES, WITH special guest Donovan, have added three extra dates - Wembley October 28, 29 and Glasgow Apollo November 8. Tickets will be available from this Friday - details as for previously announced dates.

Dial P for poor!

999 HAVE released their debut single, 'Quite Disappointing', b/w 'No Pity' on their own LaBritain label. Initially, only 12,000 copies have been pressed - it's all they can afford!

As a warm-up for a major tour 999 have lined up the following gigs: Cleethorpes Winter Gardens, August 25, Wolverhampton Lafayette, 26, Middlesbrough Royal Garden, 27, Manchester Electric Circus, 28, Swindon Affair, 29, London Vortex, 30, High Wycombe Nag's Head, September 1.

Martyn for Marquee

JOHN MARTYN, currently on tour in Australia, returns to Britain next month for two special shows, at London's Marquee Club.

Martyn's last three London concerts were all sell-outs. In February he broke the house record with over 500 people standing at the New Victoria Theatre.

He's at the Marquee on September 7 and 8. Advance tickets are available only by postal application to John Martyn / Marquee, Derek

Block Promotions, 16, Oxford Circus Avenue, 231, Oxford Street, London W1. Cheques and POs should be made payable to the Derek Block Organisation. Tickets are £1, 25 each and are limited to four per applicant.

Extra Sayer

LEO SAYER has added another London date to his autumn UK tour. He plays the London Palladium on October 23 at 6 and 8.30 pm as well as October 2. Tickets for the extra date were still available as we went to press.

Presley tribute for Radio One

RADIO ONE will pay tribute to Elvis Presley in an exclusive 13-part series which begins on Sunday, October 9.

The American-produced series has been written by his biographer Jerry Hopkins and is narrated by country music star Travis Martin-dale. It traces Presley's career through his music and the recollections of friends and colleagues in the music industry.

Said a BBC spokesman: "We had been

negotiating for the series and took up our options with the news of Presley's death."

Lux changes

RADIO LUXEMBOURG have announced programme changes which take effect the week beginning August 29.

Top 20 will be extended five nights a week to 90 minutes, running from 8.30 to 10 pm.

The time slot for the two Top 30 shows on Tuesdays and Sundays remains unchanged.

The Great British Invasion moves to Saturdays from 1 to 2 am with DJ Tony Prince.

A new 'feature album' comes in on Wednesdays at 11 pm.

Hugh quits Harvey

TOMMY EYRES who has occasionally played with the Sensational Alex Harvey Band, is the group's new regular keyboards player. He replaces Hugh McKenna who has decided to follow a "different musical path."

Reports that McKenna was sacked for "going over the top" have been vehemently denied and the split is understood to be "perfectly amicable."

NEWS IN BRIEF

BOB MARLEY is featured in the BBC 2 documentary 'Roots Rock Reggae'. Filmed in Jamaica, it'll be screened at 6.35 pm on Monday.

Nicky Moody, formerly with Snafu and Juicy Lucy and now a top session guitarist, will play with Frankie Miller's Full House at Reading. He replaces Neil Hubbard who has to honour studio commitments.

Johnnie Spence, composer, musician and arranger, has died in Los Angeles aged 42. Spence worked closely with Tom Jones, Engelbert Humperdinck and Gilbert O'Sullivan.

Nona Hendryx, the sultry-voiced singer and main songwriter of the recently defunct Labelle, has been added as a special guest on the forthcoming sellout Peter Gabriel tour. Her first solo album and a single are released on September 16.

New wave band The Rage, including John Towe formerly of Generation X and Chelsea, play their first gig at the Village Inn, Wembley on September 12.

North London band Bethnal have signed to Phonogram.

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- 12th - Banister Road, Southampton. Tel. 0703 26080
- 14th - Queen Street, Cardiff. Tel. 0222 26538
- 19th - Arundel Gate, Sheffield. Tel. 0742 21927
- 21st - Union Street, Plymouth. Tel. 0752 62479
- 23rd - Station Hill, Reading. Tel. 0734 57262
- 28th - Kingswest, West Street, Brighton. Tel. 0273 25895

★ TOP RANK SUITES ★

THE BOYS are back in town. The boys being Phil Lynott, Scott Gorham, Brian Downey and Brian Robertson. The town is Bilzen, scene of last week's four-day festival.

It's Sunday, the final day, eleven in the morning. The front-stage area looks like some vast garbage heap, predominant beer cans inter-spaced with sodden sleeping bags housing the devoted. Back-stage is a sea of mud. Ted Nugent's van has been stuck axle deep for two days now. Lizzy's can only make it to within 40 yards of the stage.

Wellies

Wellies are at a premium. Phil Lynott had scored a pair. The roadies are lugging the hand's equipment through the farmyard for a sound-check in this caravan dressing room - room for three at a push - Phil Lynott takes a rare cigarette and sits back to be the subject of another interview.

"We've just completed a six-week tour of Scandinavia with dates in Sweden, Norway, Denmark and Finland, playing festivals and straight gigs. We got a great reaction in Sweden - after America, Britain and Canada, Sweden is our biggest market. I suppose we half did the tour as a warm-up for Reading."

"You had some trouble in Finland, I gather, Brian Robertson hurt his arm again?"

"Yeah, we were just drinking at this bar and these guys didn't seem to like the look of us. They started it but we finished it! But the police beat up one of our roadies - after they'd handcuffed him. The only decent thing about Finland was the kids who came to see us."

Festivals

"Do you like festivals?"
"They're very weird. They're OK as long as you can get a sound check - that makes all the difference - and if it comes off, then it's a magic moment. Next week end we're playing the Dailymont Park Festival in Dublin. Going back to Ireland is real important for me - it means a lot to me. It's getting harder and harder to get back there to play, so many other

The wise old man of rock

But it doesn't stop Phil Lynott and Thin Lizzy getting through to the youth of this nation. Jim Evans talks to Phil about Reading, his book and how he'd like to be the mystery man



PHILLYNOTT: "I always liked the idea of being a sidekick"

countries with more money are after us, but I insist on getting back at least every six months.

"Dublin was my home town and I never really wanted to leave, but we wanted the group to do well and that wasn't possible from there. It was healthy in the early days, but it just started to stagnate. Radio is very controlled in Ireland, they won't take any risks like playing new material. There's this thing there - you're either an entertainer or an artist. You either stay and starve by being an entertainer, or look elsewhere, turn to England like we did."

"But this weekend is going to be something. All the family'll be there. The Press are coming over and it's my birthday - it'll be some party. The Boomtown Rats are playing Dublin as well, now they're another band who got so far in Ireland now they've had to leave."

Your musical roots are still in Ireland?"

"I was brought up on Van Morrison. But like, in Thin Lizzy, we've got two Irishmen, an American and a Scotsman, so our influences and everything come from right across the board."

So what's the position with Brian Robertson and Thin Lizzy?"

"The situation with Brian is that he's going to tour with us and then get his thing together with Jimmy Bain. We're not rushing into making any rash statements. Whatever hap-

pens'll just evolve. That's the way it's always been with Lizzy. Basically, we did the last album and a tour of the States as a three-piece with a friend."

So, onto your latest album, 'Bad Reputation'.

Album

"I think it's real strong, full of melodies. Our best album? The next album is always the best. Once you've made a few, become a bit long in the tooth, albums become statements of the time you were in when you made them. But there is a general improvement through our albums. This'll be the last for the time being where we combine both hard and melodic numbers. The next'll either be very hard or recorded live. But in a way 'Bad Reputation' is the strongest we've done."

More back to the basics?"

"The whole scene in England is going back to basics. It's real interesting to be close to the whole anti-establishment revolution going on there. A year ago I was saying there's a new generation coming up and a lot of people thought I was just trying to make a clever statement. But this new wave is exactly what I predicted."

You approve of the so-called 'new wave' then?"
"Yes. It must be healthy for the busi-

ness. The only difference between Thin Lizzy and the new wave is that we're a little older - musically - we've been together longer as a band. Fighting the establishment is nothing new. We've been saying these things for a long time. 'Jailbreak' was a statement to this effect if anything was."

"In the sixties, youth was allowed to speak. With the seventies came the depression and more young unemployed and the big put-down on youth. It's important the new wave has happened. You can tell them about ecology time and time again, but the important thing is to save the planet."

"Violence and rock and roll and the relevant sub-cultures have always gone hand in hand. You can blame it on the youth versus the establishment, the young man saying to the old man, 'I've got the same rights as you'."

Do you still mean to carry on playing, touring as hard as you do?"

"Lizzy's a live act, the more we play, the better we get. When you go off the road, you go off rock and off the boil. You get used to life on the road - where else is it at?"

Do you enjoy being the front man, the stage-persona?"

"I'd rather be second-in-command. For one thing I'm wise enough to know all the girls always go for the second. There's a hero and a sidekick and I

always liked the idea of being a sidekick."

"Like in the 'Magnificent Seven', I didn't think Yul Brynner was the smart guy I thought it was Steve McQueen who was really cool. Groups have that image where people think, 'Oh yeah, the front singer's great, but what about the guy at the back.' He's got more mystery - kinda wants to be more mysterious."

"But I just get up there on stage and do what I want and I get off on it. That's great. The kids are giving me the chance to do what I want - and because of that I owe them a lot. Some musicians don't appreciate the kids - but they should realise it's the kids that let them get up and do what they want to do. I have a genuine concern for them and I'm sure the Lizzy supporters are a special breed."

Fate

"Sure, we're aware of our success - aware that we're becoming more and more popular. There are a lot of questions to ask, always questions. Like, people say wouldn't we like to go back to the old days, play the small clubs like the Marquee. In a way I miss the old days, but if we want to do something like that we'll get up and do it. Like recently when I jammed at the Marquee with Rat Scabies, Garry Moore and Lew Lewis. But you

can't stop still - you've just got to go on to meet your fate."

Writing-wise, you've just had your second book of lyrics published.

"I get embarrassed by the books because I'm leaving myself open to the critics. I know that's a cop-out but I don't want that side of me played up. It's like private life. You know, I'd much prefer the public to see the hard, tough guy I mean, who wants to see a softy?"

"There's certain things I don't like talking about in interviews. I don't like politics and I don't like my books being reviewed. It's like Patti Smith, who writes really good stuff, but the overplay on her lyrics really killed it for her. I don't want that overkill."

Talking of writing, Phil, how do you regard the music press?"

"The music press in Britain is an art form and is very important. It's far more conscientious and less sensational than the national press. Naturally I have my likes and dislikes among the writers, but in general they're more interested in the truth than the national guys. And the music papers can give the kids an introduction to both words and to pop music. From there they can go on to better things."

Yeah, music has made me a lot of money

now, but I can't drive so I don't own a flash car. I'm into motorbikes, but my manager doesn't approve. I've got my flat, but being on the road so much, there's not a lot to spend your money on."

How's about your interests outside music, like football?"

"Yeah, there's only one team worth talking about and that's Manchester United. On the next British tour, we're going to take the press up to our Manchester gig and take them to a match first. In our last tour programme we even included the United fixture list."

So, did you want to be a footballer when you were at school?"

Architect

"No, actually my teachers all wanted me to be an architect. Architecture really fascinated me - all the different styles. But the trouble with so much modern architecture is that it tells you nothing about the people, has no character."

"I blame it all on the motor-car. No, I wanted to get into music from the start."

And stay in music forever?"

"Yup, forever, one way or another, whether as an old jazz player in some seedy club or as a producer or as who-knows-what. I'm going to see it through - but I can't control the future."

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Newcastle, City Hall,	Oct 5th
Edinburgh, Usher Hall,	Oct 6th
Aberdeen, Capitol Theatre,	Oct 7th
Glasgow, Apollo Theatre,	Oct 8th
Liverpool, Empire Theatre,	Oct 9th
Dublin, Stadium,	Oct 11th
Wolverhampton, Civic,	Oct 13th
Birmingham, Hippodrome,	Oct 14th
Manchester, Apollo,	Oct 15th
Blackpool, Opera House,	Oct 16th
Bournemouth, Winter Gardens,	Oct 18th
Portsmouth, The Guildhall,	Oct 20th
Brighton, The Dome,	Oct 21st
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THE LONDON PALLADIUM,	Oct 23rd
Sheffield, City Hall,	Oct 25th

See local press for box office opening dates.
Postal applications for tickets will be accepted immediately.



XTC: don't laugh, they're from Swindon

XTC R NRG

THINK OF a letter. And two more. Now you have it — the name of a band — XTC. They say they are NRG.

Think of a place. Stark dressing room in a West London Pub. That'll do fine.

The Plan — to interview the band. Procedure as follows.

Firstly assemble members of group. A little reluctant to leave bar and pool table. XTC numbers four in all, they are in no particular order: Andy Partridge (Lead Guitar, Vocals), Colin Moulding (Bass), Terry Chambers (Drums) and Barry And'ews (Keyboards).

They come from . . . wait for it — Swindon. A new wave band from Swindon?

They are a little sensitive about it. Not ashamed of it, just a little weary of people collapsing in hysterical laughter whenever they mention the fact.

They came together . . . "Several years ago, apart from Barry who joined us at Christmas," says Colin. "The current line-up seems to be working-out really well. The addition of keyboards has done a lot for our sound."

They feel . . . The New Wave scene in Swindon is catching on in a big way.

"There are a lot of kids we know on the estates, from school, who've started up bands because they can really relate their music to a real life situation i.e. boredom, the dote, high rise flats. They're young and raw but they're exciting too and that's what New Wave is all about."

They look . . . young. Cropped hair, the standard tight jeans, various T-shirts, there are even a pair of shades in evidence. But their image is not really defined.

"We like to look different. There was a time we dressed up in boiler suits. But we felt it was too uniform. Now we wear onstage what we would wear in the street. We don't feel that it's that relevant at the moment."

They've been compared with . . . Be Bop De-Luxe, Cockney Rebel, David Bowie, The Hurricanes, The Tornados, The Stranglers, and other bands too numerous to mention — an impressive Old Wave / New Wave mix.

"Musically we could emulate all these bands and others. Rock, country and western, pop, jazz or whatever. But we've chosen to take this direction and we are trying to be as inventive as we can within the New Wave sphere."

"It's very important to have good songs," says Andy. "The Ramones have got good songs. Generation X have got good songs and we've got good songs. We're doing a new song tonight it's called 'I'm bugged'. It's about bugs, and I love them."

Their songs are . . . very commercial clever and catchy. Each one climbs inside your mind and stays there.

"We know our songs are very commercial. Right now we've got enough material for an album, plus several songs which are obvious singles. It wouldn't worry us if we were labelled a chart band. It's our plan to be immediate more than anything."

They want . . . "We want everything that goes with success," says Andy. "We want our pictures on bedroom walls. We'd love to be on the cover, or in the centre of RECORD MIRROR. Everybody is in this for the money and we're willing to admit it."

They don't . . . like doing interviews much: soon going to run out of things to say.

They do . . . talk loudly and laugh a lot together — at themselves and each other.

XTC are energy, exciting, inventive, clever and good lads. As they'd tell you in Swindon.

They're going . . . to be BIG.

Mary Ann Ellis

Singles

Lurkers get the Blues

THE LURKERS: 'Shadow' / 'Love Story' (Beggars Banquet BEG). It's funny. It's great, could be a hit. How do they have the energy to keep this going throughout? And those lyrics — "Jenny said she'd lend me her gun. She knows I'm not well. Then I'll shoot that boy in the legs. When he comes to ring your bell." Crazy, terrific lyrics. This must be the single of the week.

LEO SAYER: 'Thunder In My Heart' (Chrysalis CHS 2163). Good bass line, good single, obviously a hit. Richard Perry's a great producer, too. But can't take too much of his voice and the clown image. He can't seem to shake it off, he always looks like he's pretending to juggle.

BOB MARLEY AND THE WAILERS: 'Waiting In Vain' (Island WIP 6402). Not a hit this time. Like him, but this is very boring. He's done much better before. And using that 'Puppet On A String' line is disgraceful. Colourful label though.

THE VIBRATORS: 'London Girls' (Epic EPC 3585). A live cut. A lot of these records sound better live than in the studio. Sounds like the Stones in the old days, like not 'Fade Away'. But it's not the type of music you can sit down and listen to at home.

KENNY ROGERS: 'Daytime Friends' (United Artists UP 36289). 'Lucille', his last one, was a good song when you were drunk. This sounds like The Eagles. He's always singing about husbands and wives and their troubles. This'll probably be a big hit in America, but not over here.

ALESSI: 'Sad Songs' (A & M AMS 7310). Sounds a bit like the Beach Boys. But it's a very good song. They're good writers too. Should be a hit. 'Seabird' is on the flip.

GARY GLITTER: 'Baby Please Don't Go' (GTO GT 103). Know the song, it's the old one. A distinct record — not nearly distinct enough to be a hit.

CRAIG DOUGLAS: 'Turn Away' (Cube BUG 78). Into the gas chamber with this one — instantly. Is he a punk group? Heard him live once and he forgot the words to his only hit, 'Teenager In Love'.

DAVID SOUL: 'Silver Lady' (Private Stock PVT 115). Written by Tony Macaulay — he's written some big hits. The guitar intro is the best part of this though. Once David Soul starts singing it deteriorates rapidly. Still, it's already being played on the radio.

HERB ALPERT: 'African Summer' (A & M AMS 7307). Liked it until the trumpet came in. That's cruel. Suppose if the BBC play it enough it might become a hit. Have you got any Eddie Calvert albums for review?

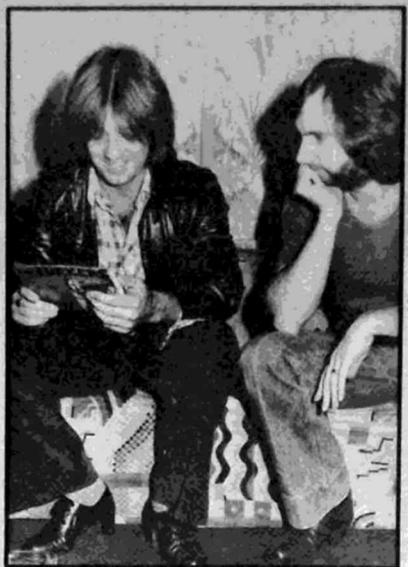
PHILIP GOODHAND-TAIT: 'Don't Treat Your Lover Like A Thief' (Chrysalis CHS 2169). Has a sixties, Love Affair sound to it. S'pose it's not bad. Is it trendy to like him cos of all those hypens in his name?

MANDY MILLER WITH THE ORCHESTRA: 'Noli The Elephant' (EMI 2665). One of the best records we've heard today. Takes you back to the days of Uncle Mac and 'Childrens Favourites'. All we need now to make the day complete is H e d g e h o p p e r s Anonymous.

THE ALAN PARSONS PROJECT: 'I Wouldn't Want To Be Like You' (Arista 134). Shades of the Atlanta Rhythm Section. Nice guitar work. A well-done record but it's hardly original enough.

T REX: 'Bolan's Best Plus One' (Cube ANT 1). 'Ride A White Swan' / 'The Motivator' / 'Jeppster' / 'Demon Queen'. Hmmm. Marc Bolan's having a hard time selling singles these days. This isn't really his best. He made some better records after 'Ride A White Swan'. He was quite a revolutionary in his time but the punks make him look pretty normal now.

THIS WEEK'S singles are reviewed by Hugh Nicholson and Charlie Smith of Blue. The action took place in the grandiose offices of Rocket Records. Elton John breezed in and out, and the Blue lads did well to stay awake for the duration. With one or two exceptions, this is a dire week for singles.



BLUE'S Hugh Nicholson and Charlie Smith

PAUL DAVIDSON: 'Kinston' (Power Exchange PX 263). After a hopeful start it deteriorates rapidly.



T. REX

NANCY SINATRA: 'It's For My Dad' (Private Stock PVT 114). What a terrible piffle.



LURKERS: It's funny, it's great

MOTHER FREEDOM BAND: 'Beautiful Summer Day' (All Platinum 6146 326). Next. Those trombones sound like someone playing a garden hose with a funnel on the end.

RICHARD AUSTIN: 'Are You Ready Too?' (RCA PB 5650). Produced by Mike Vernon. Surprising, he usually does much better than this.

TRICKSTER: 'If That's The Way The Feeling Takes You' (Jet UP 36288). This is better. Good intro, Doobie Brothers-type sound. Not a bad single.

LEWIS 'N' LUCE: 'Packer Of The Leads' (Leader Of The Pack) (EMI 2638). Very amusing take-off of the 'motorbike song' — except for an appalling joke in the middle. Has good lines about TV shows, lack of guitar leads and Transit vans. Should appeal to roadies and others everywhere. Comedy record of the week.

DRIVER: 'A New Way To Say I Love You' (A & M AMS 7308). A touch like 'Higher And Higher'. Trouble is — all these disco records sound the same. Good ones — exceptions like Trampps — are few and far between.

MERI WILSON: 'Telephone Man' (Pye TN 25747). This is the bird from the new 'Laugh In' series, isn't it? Already a hit in America. It's supposed to be sexy and funny, but really it's neither.

And the rest . . . Reviewed by Jim Evans

ROSETTA STONE: 'Sunshine Of Your Love' (Private Stock PVT 118). A wet rip-off of a still great song. Responsible for the crucifixion are ex-Bay City Roller Ian Mitchell and his friends. This has all the ingredients of Cream's original, except Jack Bruce's and bass, Eric Clapton's guitar and Ginger Baker's percussion. That doesn't leave you with a lot.

THE CREATION: 'Making Time' / 'Painter Man' (RAW 4). The Creation were a sixties 'pop art group' and in '68 this effort hit the singles charts. It does sound dated and rough round the edges, but then so do so many of today's new-wave / punk efforts. Interest in the band was aroused when Eddie Phillips played guitar on 'Ready Steady Go' with the aid of a violin bow. The band faded into oblivion in 1968. On further reflection, I don't really see why they've bothered to put this out again. It's a very minor slice of lower chart history.

GREG LAKE: 'C'est La Vie' (Atlantic K10990). Taken from the ELP 'Works' marathon. S'pose ol' Lake's trying to emulate the success he had with his Christmas-style single. This offering has some of the same ingredients, like acoustic guitar to the fore and angelic backing to the aft. In fact, it goes on to being something of a mini-marathon in itself, the best part being when he ceases to sing — his voice gets over-deep at times — and the accordion takes over.

APRIL STEVENS: 'Fall In Love Again' (MGM 2006-566). They've really been rummaging in the old cupboard this week and come up with this 1967 specimen. Rated as a classic by some in the sultry, soulful, soporific, sloppy stakes. Blow the dust off if you like, but it won't blow any minds in 1977.

THE VELOURS: 'I'm Gonna Change' (MGM 2006-603). And lo, a little further back in the same cupboard, lurking next to the Connie Francis white labels, they came up with this average specimen from '67. Is there no end to this?

CAROLE BAYER SAGER: 'Don't Wish Too Hard' (Elektra K 12260). Follow-up to her debut Top 10 single 'You're Moving Out Today'. Following rather too quickly on its heels perhaps. This is a good song, well sung and arranged (taken from her debut LP), though it doesn't have the immediate impact of its predecessor and will take time — and much airplay — before it charts.

HARRY CHAPIN: 'Dance Band On The Titanic' (Elektra K 12271). A jolly little ditty about some dude or other playing in the band on the big ship wot hit the iceberg. Actually it's rather sick, so could well be a hit.

STEVIE WONDER: 'Another Star' (Motown TMG 1083). Superior cut from 'Songs In The Key Of Life', destined to be a mammoth hit.

GEORGE BENSON: 'Gonna Love You More' (Warners K 14970). Taken from the 'In Flight' album, could dent the lower echelons of the charts. Not too commercial and his excellent guitar work shines through.

DAVID ESSEX: 'Cool Out Tonight' (CBS SCBS 5495). Written, produced and arranged by Mr Essex. Rather predictable lyrics, but should put him back in the charts. Flip: 'Yesterday In LA', even more trite.

Say it loud, I'm Ted and I'm proud

TED NUGENT sits back in his hotel-room chair, thumping through Cashbox magazine. "My first Top 50 single in 12 years." How'd you explain that, Ted?

"My music is so refined, I am the premier rock and roll intensifier in the United States. I've always been respected by radio and DJs but my stuff has always been too intense for AM radio. Now they can't ignore me any longer... there's a real companionship between me and the industry."

Any hardships in those 12 years? "It hasn't been a hard time really. But I could tell you about the times I was in hospital through malnutrition. Times when I'd go on stage weighing just 135 lbs. Times when I'd have to steal dinners for all the band. But I'm on top of the world now... I have everything I could want — Lincoln Continental, Mercedes, trucks, three boats, a wife and two beautiful kids. I can live like a king. But I've also lived the life of a beggar and the life of a dog. Tell me, if you fly above the clouds from London to Los Angeles, or get a boat across the Atlantic and drive coast to coast in America, which is the better trip? Alternatively if your first album goes platinum or you work your way up through small clubs, constantly gigging to the top, who has the better trip? It's a mistake to say I would have forgone some of the things I have been through... I've worked my ass off. From '66 to '73 I did an average of 300 gigs a year and thought nothing of travelling 1,000 miles for a 400-dollar gig. I've always played, played, played. That's why my rock is the most intense in the world. I love it."

"I'm not slowing down but I don't need to do so many gigs now. I played 164 last year, this year I'll do around 140. I could play every night... for a recent one-nighter we got paid 185,000 dollars. But there are times when I won't play — September and November, the hunting season. And I like time at home with the children, the family... it's better to be broke and happy than rich and die at 42 like Elvis."

What did Elvis mean to you? "He was a monument. Elvis was like Mount Everest. He was one of my greatest influences."

Recording plans, Ted? "We have a double live album coming out in September. It'll be called 'Ted Nugent Live Gorzo Express' and some of it was recorded at Hammersmith last year. But I'm already deep into the next studio album. It's so good, tracks like 'Jailbait', 'Venom Soup' and 'State Of Shock'. I wish life was longer. Then I could spend even longer in the studio."



TED NUGENT hands over a cheque for £2,000 to Mrs Eva Ruber - Staiter the 1972 Miss World, 1977 Miss World Wildlife, following the Hammersmith Odeon gigs in aid of the World Wildlife Fund charity.

Talking of 'State Of Shock' you have a reputation for making a big noise when you play.

"It's not noise, just extremely loud. It's only 1977, who am I not to experiment with volume? Do you ever have as much fun quietly as you do loudly? Volume is compulsory — it's an integral part of rock 'n' roll. People who are turned off by the volume should listen to what lies within it — they'd realise then the incredible guitar I'm playing."

But it's not always loud. I have a song called 'hibernation'. It's loud and intense and then it comes down. Reviewers who don't pay attention to the whole thing are just saps.

Your stage show is somewhat energetic, eh? "Yeah, I lose between two and five pounds in weight every time I go on stage. I have to eat well afterwards. I sometimes have physicians check me out. Before I go on my heartbeat is normal for a very athletic person. Afterwards they say it's impossible — I should be floating two feet above ground, it's like a marathon runner doing 25 miles."

When you tour Europe, what do you miss that you get in America? "Huh, the chicks and the 24-hour food. It's very sad there aren't the chicks here. When we tour abroad, I like to play every day. Days off are like being in jail if you've nothing to do, if there are no chicks."

Outspoken, self-centred, far from modest he may be. Yet you can't help but like this guy from Motor City, Detroit.

JIM EVANS

Off Centre

The continuing saga of the 'Elvis Costello seige of Nashville' defendants

REMEMBER THE 'amazing scenes' gleefully reported two weeks ago when singer-songwriter sensation Elvis Costello appeared at the Nashville one Sunday night for only his third appearance?

Of course. An estimated 1,000 people turned up. An estimated 300 people were allowed in. An estimated 12 people were called, apparently at the request of London Transport whose West Kensington station adjoins the famous hostility, to disperse the remainder. And eight people were arrested and later charged with 'wilful obstruction' under Section 121A of the Highways Act 1959 (maximum penalty £50).

Now the interesting bit. It transpired that five of the eight were journalists, including Thompson Prendice of the Daily Mail and Steve Segaller of London Weekend Television.

Three defendants including an Israeli radio producer and a Portuguese reporter pleaded guilty last week and were fined. However, the remaining five — charged together in court — surprised the police by pleading not guilty, which ensured an adjournment until the following day.

The heavyweight defence, including Dally Mall lawyers and an NUJ representative, intended to propose that, Prendice for instance was a journalist carrying out his job, with both NUJ card and a Scotland Yard press card establishing his credentials. At one point in the trial at

West London Magistrates' Court the arresting officer admitted he hadn't seen the card that Prendice attempted to display.

Time however wasn't on the defendants' side. At the end of the afternoon a second adjournment was called and the prosecution wound up their case. With both magistrates' and defendants' holiday arrangements to consider a long discussion resulted in the new date being set for August 25th.

The 'Costello 5', as they come to be known, fight on. If you thought the life of a



music reporter was all gigs, names on the guest list and free T-shirts... think again. And watch this space. (Yawn) Lunchtime O'Noah.

KRAZZY GANG

'ENGLAND ENGLAND', a rock musical by Snoo Wilson and Kevin Coyne opened at London's Jeaneetta Cochrane Theatre last week. A musical about the Kray twins — Hmm, has a lot of possibilities. And the show does explore wider avenues and leaves several questions unanswered. Though the first half tends to drag a shade, the second half sees it slide contentedly into top gear. The music had to come from Kevin Coyne. As someone commented afterwards, it's like listening to a two-and-a-half hour Kevin Coyne album. All his phobias, fetishes are there, even the fat lady.

Brian Hall and Bob Hoskins act out the roles of the twins superbly and Patrick Waldron as Father O'Grady puts in a commendable performance. Several of the musicians play minor roles and this tends to detract from the cohesion of the whole.

Writer, Snoo Wilson, who is at present preparing a trilogy 'Magic Rose' for BBC TV, sums up the show: "The show is really about England. The Kray brothers ran a gangster empire which corresponds in a way to what we think about the Empire. I've made them intensely patriotic, playing Churchill speeches and hustling for OBE's. Obviously I can't extend any kind of approval to the violence and murder which characters like the Krays committed quite arbitrarily. But it's impossible to write about them without admiring their energy. They're the motor of the play."

JIM EVANS



OH WHAT A NIGHT

TONY JAMES of Generation X rang with a tale about the band's supposed gig at Edinburgh's Clouds on Saturday night

"For our third Scottish gig, we were booked for Clouds. But at 6.30 pm, two plain-clothes policemen arrived and said it was off. The excuse was the place had no music licence. Funny that, since the Jam played there three weeks ago."

"Having driven 400 miles, we really wanted to play, and said we would do it for nothing. The police said that would be OK as long as there was a uniformed officer there to see that no-one paid to get in. But, surprise, surprise, they didn't have any men available."

"After ringing round, we found a hotel outside Edinburgh that had a hall — but we didn't tell the manager we were a punk band."

"Coaches were hired for 300 punks to get to the re-arranged gig. Seeing all the punks arrive at the hotel was like a scene out of St Trinians. When the hotel manager saw them he had a nervous breakdown as the kids pogoed into the hall."

"Though we only played with three miles and a smallish PA, it was a hell of a night — the energy level was so high when we walked on. It was incredible."

JIM EVANS



ELVIS

Like mother like son

ELVIS'S DEATH — and his physical state prior to it — bear a remarkable similarity to that of his late mother, Gladys. Can it be more than coincidence that Elvis himself died just two days following the nineteenth anniversary of her death? Devoted to her in life and obsessed with her memory in death, Elvis was so closely tied to his mother that it is possible that he consciously or subconsciously let himself reach a low ebb as the anniversary approached. (He even hired a Memphis fairground on the very night — to try and forget?)

Both Elvis and Gladys Presley were badly overweight, and both had been taking pills to help them slim. In Mrs Presley's case, she evidently was drinking alcohol at the same time, which aggravated the intended effect of the diet pills. It seems that Elvis was liable to take pills not only for dieting, but to help him in every other function, too. His mother died officially of hepatitis — an infection of the liver — but various reports relate to her heart "just giving out" and that she had difficulty in breathing. She was 46.

The doctors officially declared that Elvis seemed to have had a sort of heart attack — their wording was woolly — and they discounted any drug involvement with his death. Other people who had been in recent contact with him said that he had difficulty. Could Elvis have realised that, just four years younger than his mother, he was suffering from her same symptoms? His depression would not have improved anything that might have been physically wrong with him.

The other disturbing possibility is that the story about how his body was found is not entirely true. Could he have been moved to a less embarrassing location? Recent disclosures have made it appear that he was fond of sniffing amyl nitrate "poppers" — which give the heart an unnatural brief boost — while in the company of a lady. If his heart wasn't up to this sudden strain, the result could indeed have been a sort of heart attack.

Whatever the cause, he was too young to die. JAMES HAMILTON

ELVIS

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HUM CAN YOU POSSIBLY JUSTIFY HIS CONTRADICTIONS?

ENDANGERED SPECIES?? I THOUGHT IT WAS A FUND TO PRESERVE BIRDS, BOOZE AND ALL-SINGING PARTIES!

Albums

RACING AWAY

RACING CARS: 'Weekend Rendezvous' (Chrysalis CHR 1149)

Their first album 'Downtown Tonight' was most admirable and well-received - as a debut it was excellent. Their second platter is of equal merit. No, in fact it's better. It crystallises the ideas and promise prevalent in its predecessor. From the opening track 'Down By The River (Swampy)' the distinctive vocals of Morty predominate the overall sound that is rapidly becoming the band's own. Over the past year or so the emergence of hands into the so-called big time has seen the arrival of new wave or punk and much hysteria surrounding it. For groups not jumping on the bandwagon it has been a difficult time. But the Cars have managed it well, both with their live appearances and in the recording studio. Their music has a certain simplicity coloured by imagination both in songwriting and the musicianship of the band as a whole. On this platter there is an agreeable mixture of ballad, rock and melody. The title track even verges onto reggae while 'Swampy' remains the most powerful on the album - is there a hit single lurking therein? I think so. This is a most listenable album whether you're at home, in the car or anywhere. It should and must sell. +++ Jim Evans

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

progresses. Not a disaster album, but not an important slice of rock history. +++ Jim Evans

RALPH McTELL: 'Ralph, Albert And Sydney' (Warners K56399)

Recorded live at the Royal Albert Hall and the Sydney Opera House. Australia, this album contains a mixture of songs old and new from the talented singer-songwriter. The 16 tracks include the inevitable 'Streets Of London' and outstanding are 'When I Was A Cowboy' and 'Dry Bone Rag'. The album successfully captures the warm atmosphere generated by McTell and audience at both venues. +++ Jim Evans

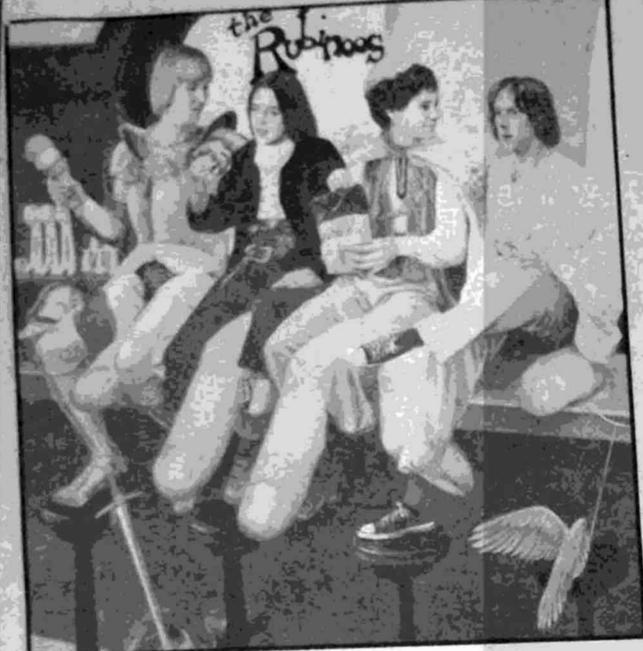
MAXINE NIGHT-INGALE: 'Night Life' (UA UAS 50105)

She couldn't be more aptly named. A subtle voice but one full of impact. Be prepared for a false start on 'Will You Be My Lover', before the number explodes into a quickening tempo with strings. Unlike so many other remakes of classic songs 'You Are Everything' doesn't fall flat. The only fault on the first two tracks is the messy fade-out at the end. 'You' could have been stronger in places but after the saxophone break everything's all right. Best

known for her light disco waxings, she's proved her more diverse talents again on this album. +++ Robin Smith

THE SHADOWS: 'Tasty' (EMI EMC 3195)

The sixties guitar heroes of punk suburbia follow up the re-release success of 'Golden Greats' with their first all-instrumental album for ages. Unfortunately two, not tasty, is a fairer description of the goods. Foot-tapping is replaced by a gentle elderly nodding of the head. The venerable Shads - essentially Hank B. Marvin, Bruce Welch and Brian Bennett augmented by John Farrar and a couple of other bassists - have tastefully reworked a few oldies, picked a few hits, turning them into instrumentals with eclectic precision and added some neatly decorous new tunes. Get it? It's like eating candy floss when you're expecting a leg of roast beef. Even Norrie Paramour and his orchestra come back for 'Return To The Alamo'; the Ventures' 'Walk Don't Run' could be danced to in a bathchair. 'Honky Tonk Women' well, and 'Cricket Bat Boogie' (remember the TV ad?) is just mundane sessioning. It may be well-groomed but 'Tasty' is about as fresh as granddad's whiskers. ++ John Shearlaw



RUBINOOS: simple, uncluttered pop

RUBINOOS ARE GOOD NOOS

THE RUBINOOS (Berserkley PZ34778)

As the new brigade of angry young men whip us into a frenzy of hard-hitting social realisation, punctuating their politics with raw rock, it is perhaps logical that a clean-cut, pure pop reaction would reply. Welcome boys and girls to The Rubinoos: Thomas Veblen Dunbar (TV or Tommy) on guitars and vocals, Roysce Ader bass and vocals, Donn Spindt drums and vocals and Jonathan David Rubin (Jon) on lead vocals and rhythm guitar. Their favourite sweets include ice cream with all the trimmings, sherbet, Boston cream pie and blueberry pie while their musical influences range from opera through the Ronettes Eagles and Chicago to the Beatles. They're all aged about 20 and have an album and single issued by Berserkley, who've made inroads with J. Richman and friends. Chances are you'll be hearing a lot more about them soon. Their music has been described by one US critic as "like the Hollies with brain tumours", which is more than a little unfair. But listening to their album you can hear that sixties-style pop harmony with the naivety that make songs like 'Look Through Any Window' so great. Their sound is simple, uncrowded, well produced and even animated and they seem to have done their homework. The resulting music takes you back a few years to the days when you would go down the local Corn Exchange to dance the night away and to hell with the Cuban crisis and Vietnam atrocities. It was a break from exam sweating too. The opening cut 'I Think We're Alone Now', which some may remember as a Tommy James and the Shondelles number shows the way, with the ever-topical situation of young love against parental instincts. They're not afraid to follow hundreds of others who have sung the praises of girls and boys in love, not afraid to tackle sentimental ballads like 'Memories', not afraid to play against the tide. And it could just work. They let their neat hairdos down with a Coasters-style deep bass harmonisation with 'Peek-A-Boo' and the familiar warning of 'Rock And Roll Is Dead' - "and we don't care". They probably do care actually, just like Ruben and the Jets did. You see they're not mocking or sending up real pop music but joining in and complimenting a tradition that has always had and probably always will have a colossal influence over musical factions are jealous of. One of the hardest achievements in music today involves one of the simplest forms: constructing a varied, competent yet straightforward, fun-loving pop album. The Rubinoos have done just that. I think you'll like it. +++ David Brown

SMALL FACES: 'Playmates' (Atlantic K50375)

So here it is at last, the Small Faces' reunion album that has been promised for so long. It's all new material, mainly from the pen of Steve Marriott. Live, these numbers come over well - they have that immediate, instant, happy-go-lucky feel always associated with the Small Faces. But somehow something has been lost on vinyl and in the studio.

The overall feel of the album is subdued. And because of this the lyrics seem trite and Kenney Jones' drumming even more thumpalong and wham-bam than usual. Did someone say dated? Thankfully the album is saved by two tracks - 'Saylarvee' which features excellent honky-tonk bar-room piano and 'This Song's Just For You', laid-back Faces with Marriott sounding more and more like Ray Sawyer as the song

NEW WAVE

- RAMONES - JUDY IS A PUNK
- DEAD BOYS - SONIC REDUCER
- PAT I SMITH - PISS FACTORY
- LITTLE BOB STORY - ALL OR NOTHING
- THE BOOMTOWN RATS - LOOKIN' AFTER NO. 1
- TALKING HEADS - LOVE GOES TO BUILDING ON FIRE
- THE DAMNED - NEW ROSE
- RAMONES - SUZY IS A HEADBANGER
- DEAD BOYS - ALL THIS AND MORE
- PLAIN D GROOVIES - SHAKE SOME ACTION
- RUNAWAYS - CHERRY BOMB
- NEW YORK DOLLS - WHO ARE THE MYSTERY GIRLS?

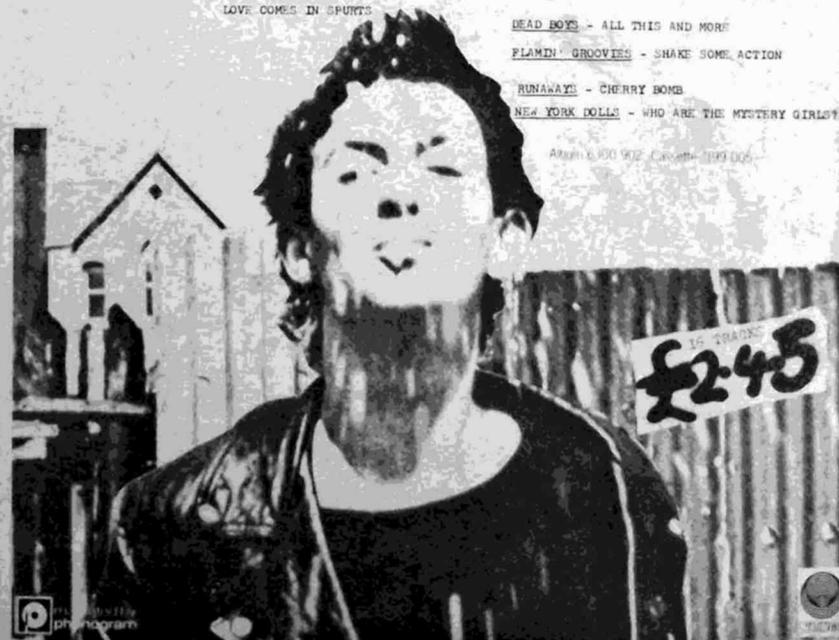
Take a giant step

GENTLE GIANT: 'The Missing Piece' (Chrysalis 1152-B)

Often regarded as a poor man's Genesis, Gentle Giant have never made a huge impact over here. But on 'The Missing Piece' they've come up with another credible album. 'Two Weeks In Spain' is an amusing satirical look at a country fast becoming a Blackpool in the sun. On 'I'm Turning Around' you can easily make comparisons with Genesis on the way some of the vocals are phrased but it's still a mighty song. The change in style on 'Betcha Thought We Couldn't Do

MOTORHEAD: 'Motorhead' (Chiswick WIK 2)

Heavy (as in steamhammer, and piledriver) metal meets iron-cross motorcycle macho at the roots of brain-crush. Lemmy (as in ex-Hawkwind bassist) and Motorhead are back in town. This is their first album. Speeding, thumping, crashing, burning, skull-bending... and more. This sort of heavy weight commitment is pretty irresistible when it comes to cranking up the volume, twisting the grips and bending the ape-hangers - forget the corners because there aren't any. Plenty of variety apart from full (demolition) throttle. Rub out to 'Motorhead' and 'Lost Johnny'. Burn up to 'White Line Fever' and 'Train Kept A Rollin'. Dice with Speedy Keen's production and the careering batteries of heavy metal. +++ John Shearlaw



Ambiguous headline No. 4 . . . WANDERING WILLY

hanging out in LA with Sheila Prophet

SCENE-SETTING TIME, THE PLACE: floor 21 of the Hollywood Holiday Inn. A panoramic view of the Hollywood Hills. Including, just visible through the haze, the Hollywood sign. Nobody's jumped off it today.

THE PERSON: a thin young man with thick black quiff, lipstuck on his cheek — and rings in his ears.

Willy de Ville is not one of those stars who's reticent when it comes to interviews. On the contrary, Willy is more than willing to enter into a lengthy discussion about any subject which happens to come up in the course of the conversation.

In other words, he talks his bloomin' head off.

THE INTERVIEW: Or a plain mink's guide to the world.

Part One.
Willy on — NEW YORK.

"There's something electrical about it, it's as if everyone's about to go crazy. It's very exciting. Down in the Bronx they are crazy, they burn down their own houses. Talk about ghettoes — if you look down to the south Bronx, it's like Berlin after the war. It's just bombed out.

"We were out of town when the blackout happened. See what happens when we leave it? They were burning down houses 10 or 12 blocks away from where some of us live.

"I live in Brooklyn, which is cool. I have a little two roomed apartment — the whole place is smaller than this hotel room.

"There are all kinds of weird people in New York, but it's an honest city, it's honest about its dirt. It doesn't sweep it under the carpet.

"It has a spirit this place doesn't have. This place is so alien to me, it's like living on the moon. The people are like androids. There's no soul to it, they're all so used to their sunshine and their swimming pools. They've all got so much money.

"I want to get back to New York as fast as I can — back to the excitement. When I first met the others, we drove across America to New York, and they couldn't believe it. We got to the New Jersey Turnpike, on the bridge connecting New Jersey with New York — they thought it was just like a postcard! We all live there now.

"I hope we'll have something special, because New York has produced a lot of special people — Bob Dylan, Jimi Hendrix. Jimi Hendrix was discovered in New York, in the Cafe Royale down on McDougall Street, so he more or less belonged."

Part Two.
Willy on — SAN FRANCISCO.

"When I started playing, there was nothing at all happening in New York, except maybe for the Dolls. So I drove across the States and ended up staying in San Francisco for two years. It was really awful. It rains for ever there, and I got a little bit depressed. Then I met Ruben — hey, isn't Ruben the nicest guy you ever met? He's like a walking tranquilizer to us — he can always calm us down, he never panics. He helps us get things back into perspective.

"Manfred the drummer, he takes things more personally.

"Anyway, there was Ruben, Manfred, this guitarist, Steve, and me. Steve didn't come back to New York with us — he'd got married and I guess he decided to settle for a domestic life. He has a shop there now. Me, I couldn't settle for nothing!

Part Three.
Willy on NEW YORK (again)

"We went back to New York and we started playing in backwood bars out in New Jersey. We just played the blues, because that's the kind of stuff that goes down well in bars.

"We played these places till we had enough money to buy a loft. This was just before Hilly Kristal took over CBGB's, and there were just a few bands playing there — the Ramones, Television, Blondie and others who've dropped off since. We were about the seventh band to play there.

"There was no sense of competition there, some of those bands were sloppy as hell. It was turkey music. They were getting away with murder.

"The groups don't like each other in New York, but they're not honest enough to admit it. They're so bland, they just fit in. I hate that.

"It's like this big record company, Capitol, we've signed to, they want me to fit in, to do what they say. They'll think I shouldn't have said that, but I'd rather be honest."

Part Four.
Willy on LOS ANGELES.

"Hollywood has a lot of bad things about it, but the good things sort of equalise it. I have a love / hate relationship with it. I always seem to have love / hate relationships with things.

"This place is a piece of cake — any turkey from Kansas, or Michigan even, could take this town over.

"When we're in LA, we intend to do the show, have fun here, and then get out."

Part five.
Willy on PARIS.

"There's a lot of art in Paris. The French people don't like Americans, because of the rich, leopard skin coat types they usually meet, but they accept you if you're really an artist, they appreciate anything that comes from the heart.

"Like Edith Piaf. I love Edith Piaf. Talk about street living — she was a smart chick, she was hip. What's that song she did, 'What Now My Love.' I love that. Ben E King did it too, but his version was slightly more on the Spanish side with castanets. I preferred her version — I love Piaf.

"I'd love to play in Paris sometime, and do 'What Now My Love' on stage. Would the audience get the point of it? I think they would. They'd understand."

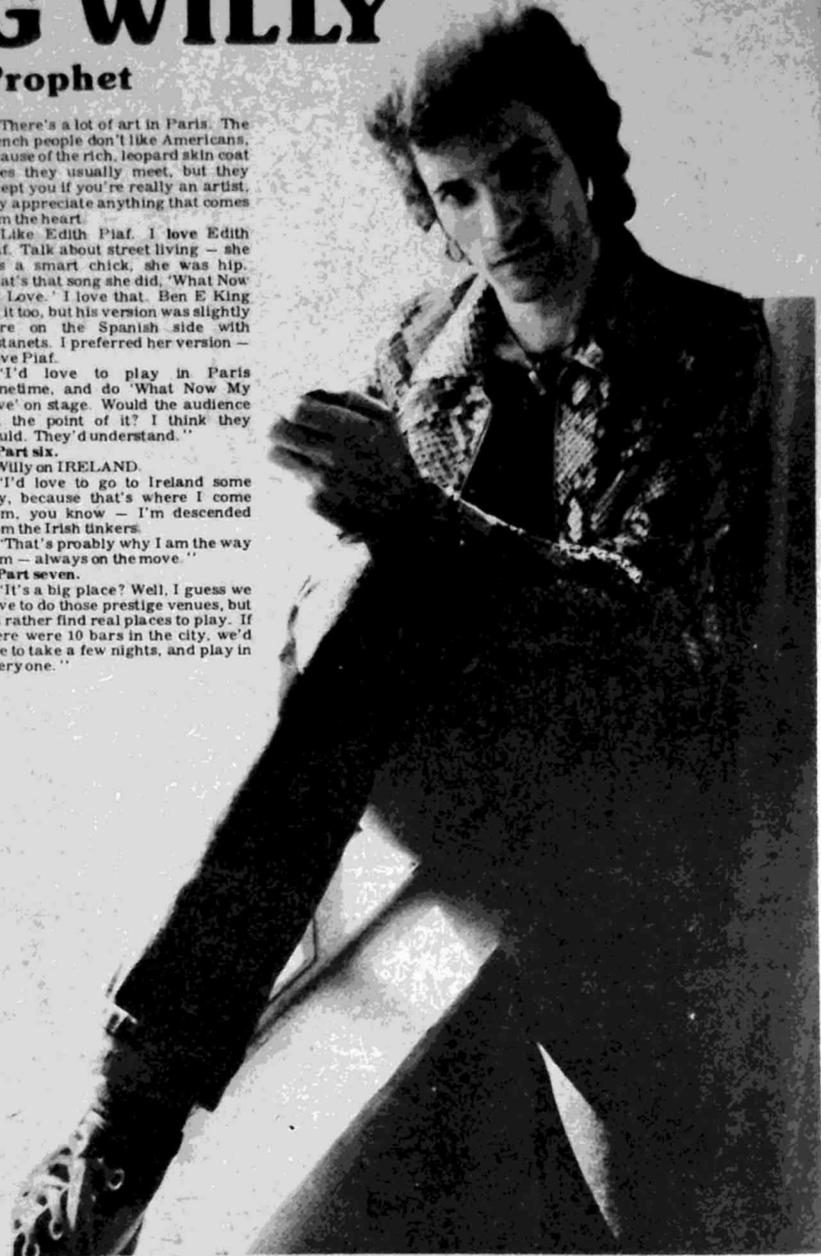
Part six.
Willy on IRELAND.

"I'd love to go to Ireland some day, because that's where I come from, you know — I'm descended from the Irish tinkers.

"That's probably why I am the way I am — always on the move."

Part seven.

"It's a big place? Well, I guess we have to do those prestige venues, but I'd rather find real places to play. If there were 10 bars in the city, we'd like to take a few nights, and play in everyone."



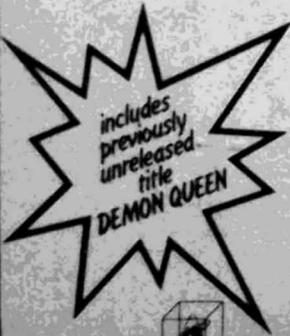
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Records

ARE THE Bay City Rollers the new Beatles?

Good question. Answers on a post card please to Patrick MacDonald of the Seattle Times.

But wait — there are more where that came from. Patrick's next question is a deep-searching one: will they last?

Who knows? The Rollers, you see, are currently touring America and receiving exactly the same reaction they received here in the days when they used to do British tours. And the daily papers still don't understand.

The girls do, though — the sturdy 15-year-olds who're fighting their way into the North West Paramount Theatre. They don't care what Patrick MacDonald or anyone else has to say.

They just know they've queued through the cold of the night and the heat of the day — Seattle is having a heat wave — and it's all been worthwhile because they've won the ultimate prize — a seat within 10 feet of the Rollers.

Seattle is one of America's outposts. There it is on the map, up there in the left hand corner, right underneath Canada. Found it?

Amazed

Not exactly in the centre of things.

It's only two hours from Los Angeles by plane but don't be misled — it's a whole different world. A world where they're amazed by British charts. A world where Tom Petty is banned from the radio because they think he's a punk. And a world where the Bay City Rollers are the biggest thing to hit the town in ages.

The Rollers have flown in for a day. Actually it's two days — but don't tell the fans.

They're staying in the Hilton Hotel — which has a grandstand view of Seattle's only tourist attraction — the impressive, snow-capped Mount Rainier.

Security is tight — so tight it takes three hours to track the band down.

Inside the stage is already set for the show. It's covered in black and white chessboard squares. 'It's A Game', y'see.

Quite impressive, really.

Eventually they break into 'Rebel, Rebel', with Eric singing lead vocals — something I hadn't realised listening to the album.

Chops

Then it's offstage, into the lift, up to the third floor dressing room.

And there's food. Proper hot, cooked food. Chops on the cob, lamb chops, salad. And soft drinks in ice buckets.

The Rollers tuck in. 'I've never known a group to eat as much as they do before going on stage,' says a roadie admiringly.

Outside, fans crawl up the fire escape, climbing through windows. Fal Fred stands firm. 'Out,' he says.

It works. They make their way meekly back to the ground floor.

God, these Americans are loud. The moment the lights dim a terrible high-pitched roar goes up — the kind of noise Red Indians once used to scare off cowboys.

Onstage there are four stand-up chessmen on the board. Cue the stage effect — pre-recorded music, flashing lights, dry ice. Suddenly the Rollers appear from behind them. Cue more roaring — much more.

'You know,' says the man from Arista through the din, 'they're really getting quite good now.'

And he's not exaggerating much. The Rollers still fall short of being inspired musically, but they're as competent as any other band you care to mention.

I still feel that they leave a little to be desired, vocally, especially on harmonies, which sound extremely ropey at times.

But mostly it's a neat, well-put together set which moves along at a fast enough pace to hold attention.

The drop to a four-piece has benefited the band. A blessing in disguise? They sound more economical now, tighter and more sure of their individual onstage roles.

Most of the set is new songs from 'It's A Game' plus their US hits — 'Yesterday's Heroes' and 'Rock 'n' Roll Love Letter'. There's also a surprise inclusion, the Sutherland Brothers'

It's mania time again

The Bay City Rollers may have lost some of their following in this country, but in America it's starting all over again. Sheila Prophet reports



Wake you're in there

number, 'The Pie', a lovely song given a surprisingly sensitive treatment.

Fashion notes: the band have now gone back to wearing street clothes onstage — no tartan anywhere. Les is wearing clingy white trousers, and Eric wears skimpy shorts which show off his tan — both of which, naturally are crowd-pleasers.

At ten past nine, the second encore finishes and they're off. 'We did have the set up to one hour 20 minutes,' says Gary, 'but when we did that we had a change of

stage setting. It was too complicated to organise so we left it out and the boys added three songs instead.'

Fairs

As it is, the set's just the right length. And it's pleasing to note the Rollers are now definitely in charge of the show — gone are the days when they were reduced to something of a sideshow, with the fans themselves providing the main spectacle.

Back at the hotel, girls are camping outside Eric's door.

'That's OK by us,' says Eric, 'we like older women.'

The group are touring till the end of August when they'll be stopping to do State fairs. I'm still none too clear about what exactly they are, but we established that Kiss and Elton John do them too and they earn you 30,000 dollars a time.

'Things are going really well in the States now,' says Eric. 'We've had seven hit singles so far — we're catching up on Britain.' The single is in at 30 with a bullet, which is great because over here, you're fighting the big boys — like Stevie Wonder and Steve Miller.

'I think our growth will happen quicker here. There's a different atmosphere in the press — there's no jealousy like there is in Britain.'

'For instance look at this — it's the Bay City Rollers in Creem magazine which is usually into really heavy rock. I mean, can you see the same thing happening in Britain?'

What do the punkers think about punk rock? It's an interesting question, as I've seen at least two articles that have dubbed the Rollers 'Britain's first true punks.'

'Les is a punk,' says Woody. 'He's been a punk for the last 15 years.'

'I think you should be aware of trends,' says Eric, 'but all the greatest groups — the Stones, the Who — have managed to stay themselves and have remained above current fads. That's how we'd like to be — aware of what's going on underneath but ourselves above all that.'

One trend they did go along with was the funk / disco sound which was so popular last year.

'That was only a passing thing,' says Eric. 'In five years all that will be dead — and it will sound completely dated — just like the sound we had at the time of 'Shang-A-Lang', with the high voice at the end. The shoo-wop-doo — wop backings sounded dated now.'

'We used to record six tracks in a day at that time. I never listen to those records now — I couldn't bear to listen to 'Rollin'.'

Thankfully, with the Rollers concentrating on America and trying to break into a mature

market, the seemingly endless series of stunts to get them into the national papers has slowed down. But the British Sundays and dailies still have things to talk about — for instance this piece I just happen to have brought with me on Alan Longmuir — this 'Confessions of a Roller' piece. 'More sex than hot dinners,' he says. They look at the cutting and laugh. 'Somebody must need publicity.'

Homosexual

And then there were Tam Paton's homosexual confessions in the Sun.

'He probably just refused to deny it,' says Eric, 'and they made up a story out of that. I refuse to comment on Tam's sexual abilities but he probably just told them the truth — that it was none of their business.'

And of course there's Pat's new group — another refusal to comment except to say that Pat had seemed more involved with his brother's band than with the Rollers — a suspicion borne out by the fact that Pat has now got back together with his brother in Seattle.

'He really shouldn't have done that,' says Eric.

Back to 'It's A Game' — 'We're still pleased with it. There were a lot of changes at the right time after 'Dedication' — Alan left and Woody moved to bass.'

'In fact that's a point most people seem to have missed — Woody's move to bass. It's made a big change onstage.'

Plans for the Rollers' future in general and Eric and Woody in particular look good.

They've now got their own publishing concern, Bay City Music, which is expanding, they're going to Japan after America and they'll be recording the new album after that.

'Look out for the new album — that's going to be a real shocker,' promises Eric.

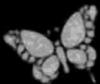
On that note it's time to go. A final slurp of Coke, last nibble of melon and Eric goes to have a shower.

Downstairs the girls have found their way back into the hotel. The guy in reception just can't believe it.

'I never thought this sort of thing would happen in Seattle.'

Some records turn you on. This one turns you round.

I'm turning around. The new single from Gentle Giant, CHS 2160



Chrysalis
Records & Tapes

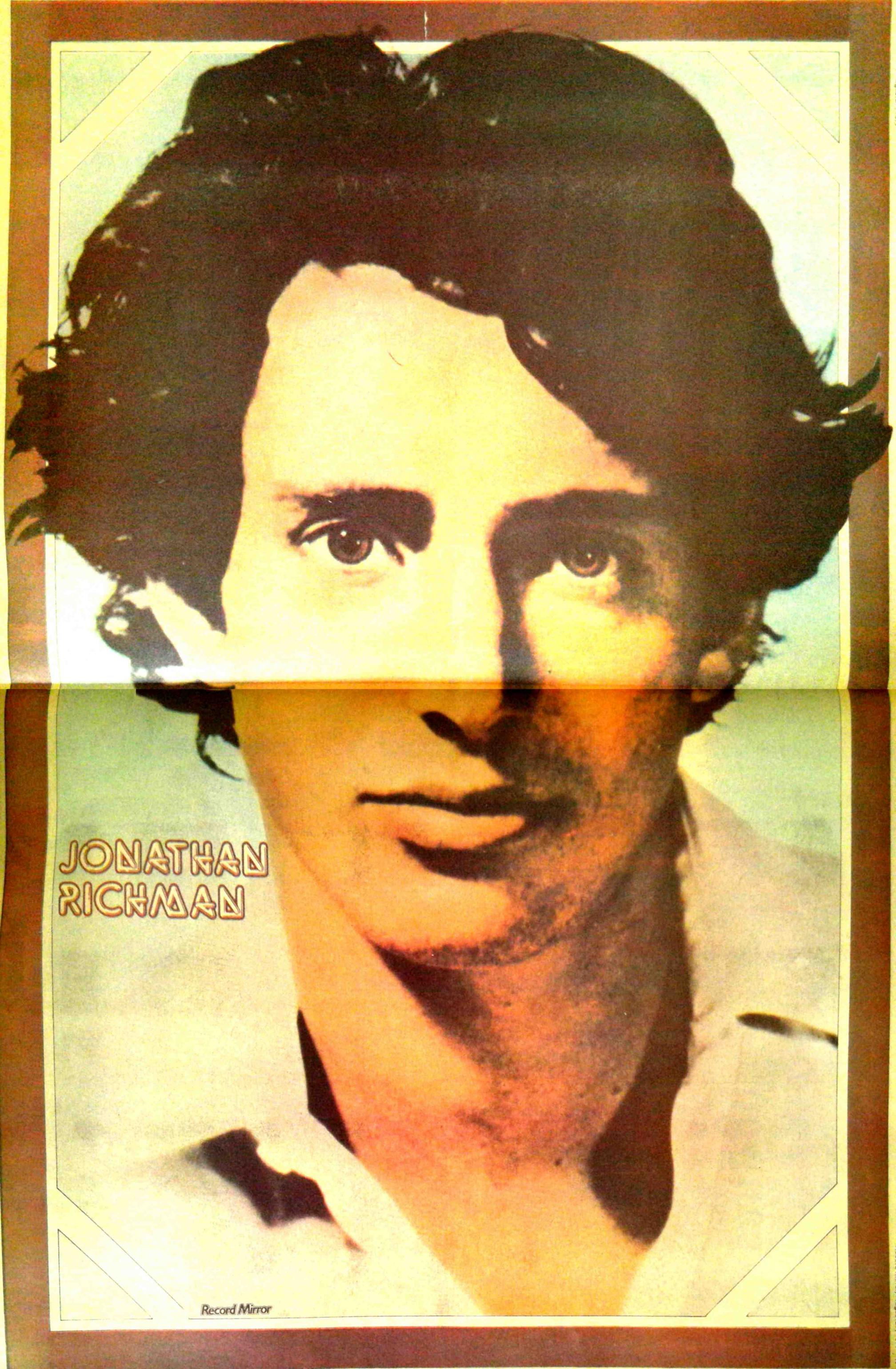
The Vibrators



London Girls ... Live
blw Stiff Little Fingers ... (dead.)



NEW SINGLE OUT NOW!



JONATHAN
RICHMAN

Mailman

Write to Mailman, Record Mirror, Spotlight House,
1 Benwell Road, London N7 7AX

How can you ignore them?

PLEASE CAN we have just a little more punk in your paper? I think you're stupid virtually to ignore such an important event in the history of music. Soul is on the way out (thank goodness) so why do you persist in devoting two valuable pages to it every week? You could have had an interview with The Damned and a feature on Slaughter And The Dogs.

Then there's that colour poster. It's a waste of good space, good PUNK space. Instead you could have an interview with The Victims and a feature on The Boys PLUS adverts for The Strangers and the Adverts' new singles and still have room for a Buzzcocks interview.

Then you wasted another page the other week with all that stuff on pirate radio. You could

have put Motorhead and The Killjoys there.

And what about the charts page? If you kicked out the Disco Top 20, the US Disco Top 20, the Soul Top 20 and the US Soul Top 20 you could put little pics of Rat Scabies, Johnny Rotten, Joe Strummer, Captain Sensible and their little friends all the way down the middle of the page. And if you got rid of The Nose and J. Edward Oliver you could print cartoons like 'The Punk' and 'The Adventures of An Ageing Punk' or 'Evening Punk News'.

Come on RM - pull yer fingers out.
Anne T. Tedd, London.

● Hmmm. Or...
Do we encourage it?
I FEEL compelled to tell

you how deeply shocked I am to realise that magazines like yours actually encourage today's youngsters to buy this ridiculous punk rock.

Not only is it vulgar, abusive, sacrilegious, degrading, foul and totally lacking in any moral fibre but it even has the bare-faced insolence to abuse our glorious Queen in her Jubilee year.

Perhaps if magazines like yours encouraged youngsters to join the armed forces to fight for Queen and country instead of perpetuating punk rock this land of ours would be more beautiful and pleasant. In fact I consider it distinctly possible that Record Mirror is Russian-backed to enable the overthrow of our country by slant-eyed yellow hordes from the east.



PAUL WELLER: go and get married

A HEAD LIKE A BEER GUT

Yours shocked, Brigadier A. H. Oaks, VC, FRAT.
● Honest, we never make these letters up. They're 100 per cent genuine. Now take this one for example

And this is genuine
I LIKED the letters from

Rollers' fans to Jim Evans - they were funny - I liked your replies - they were funnier. Does Jim Evans really think he's Paul Newman and Robert Redford? Is he a musical illiterate? Isn't life wonderful? Isn't it sad about Elvis? Do I get any money?
P. S. I like you

Denise, somewhere in Newcastle.

● You'd think that wasn't genuine, wouldn't you. But there it was, lying in the Mailman file, a crumpled piece of paper and a stupid mind. It's frightening to think just how many lunatics read this paper. What about this bird...

letters about the equally dull and uninspired BCRs (Boring Clapped-out Robots);
b) Dull letters about Tony Blackburn who doesn't know what he's talking about;
c) Mucked-up Discworlds;
d) Type setting is of poor quality, eg "bottlacc lie", "don't know about then";
e) Too many wisecracks on the letters page;
f) Articles are badly written, eg crazy, incomplete sentences and poor punctuation as in the other week's French punk festival article;
g) Pictures in colour are a waste of time if they are boring / irrelevant to 1977 / overkilled / unnatural looking;
h) Most photographs of people in the music world are distinctly unflattering and tedious:
1) As a new wave appreciator (punk rocker to you plebs) I don't see any point in thrashing out articles on big-time new wave bands all the time. Everyone must have read enough about The Stran-

glers (they've been labelled new wave but they're no fun and they have grotty lyrics fit for sadistic morons), The Damned, The Clash and The Pistols. Why don't you have something on smaller bands like The Killjoys, Squeeze, X Ray Spex, etc? Or are you too small-minded?

Maria Fabrizi (Otonio Illegal), Wood Green, London, backed by Vespasian Matlock.

PS. Of course your paper won't be shot because I'm a peaceful person. You should be getting lilies. (Maybe that's too subtle for you).

● A typical crank. I'll show you why:
a) Look back over the last months of the paper and count how many Rollers letters there have been. Compare that number to any other spectrum of music. Sure, over the last few weeks we've had a few but that's because they've just released new

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Buyer's Guide

IT'S NEW!

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IT'S THE HI-FI MAG

In front of a firing squad

YOUR PAPER should be put in front of a firing squad and shot. These are the reasons:
a) Too many boring

Discword

- ACROSS**
- Thin Lizzy does it in the moonlight (5)
 - Sort of man James Taylor sings of (5)
 - She leads the Treasures (6)
 - Uncovered C+W singer Bobby (4)
 - Buzzy Bee name (4)
 - A group such as the Ritchies (6)
 - A name to go with Miller (6)
 - It's new with the "Jennifer" group (4)
 - Mud Slide character (4)
 - Admiral Ricky? (6)
 - "All ___ Up" (Elvis) (5)
 - and 16. Herman's original name (5,5)
- DOWN**
- We're all this way, sings Rita (5)
 - Miss Slaton (5)
 - Book or record (5)
 - A partner for John Oates (5)
 - He's doin' that crazy thing (4,5)
 - McTell's name is in the Balmoral phone book (5)
 - Group performing a Post Mortem (5)
 - An Oscar for Jamie! (5)
 - See "28"

1	2	3	4	5	6
			7		
8				9	
10			11		
12	13	14		15	16
17			18		
19				20	

LAST WEEK'S SOLUTION

Later: 11 Lee, 12 Gunne, 14 Etch, 17 Exlie, 18 Be-hop, 19 Endless.

DOWN: 1 Carol, 2 Amen, 3 Little, 4 Night, 5 Strangler, 6 Starships, 11 Legend, 13 Noize, 15 Tubes, 16 A-Ble.

ACROSS: 1 Chaplin, 7 Three, 8 Tight, 9 Ario, 10

records. Same happens with any big band. If you were a reader of the paper last year every other letter printed concerned The Rollers; Young Mr. Blackburn has been prominent because of his recent name remarks heavily reported by both national (the pack - a hacks) and music press. And I wouldn't say letters we've received on the subject have been dull. Some were written on shocking pink paper;

c) It's only happened twice. Besides it makes it more confusing;

d) Type setting in RM is probably sharper than any other music rag. The liberals you refer to do happen occasionally like on any other paper. I guess it's unavoidable, especially when you're elephants (that's drunk dumb);

e) You call this a wisecrack?

f) I reckon the articles have never been better written. New music makes for new approaches in writing. Experimental stage. I think that. Yes!

g) Your statement doesn't make sense. And if I think you mean what you think you mean it's illogical. Boring to you, maybe. Irrelevant to 1977. What's relevant? Overkilled? Unnatural looking - colour shots have to be treated in totally different ways to black and white. There is much more work involved in the whole colour process and the quality of the print has to be razor sharp. Hence photos tend to be staged to achieve the suitable effect;

h) Most people in the music world are distinctly unflattering and tedious;

i) The bands you mention are still new even though they may have become established within their own parochial framework. The ratio of articles on these bands compared with other "established" rock bands is still low. And you've got to admit they're whipping up enormous doses of enthusiasm at the moment. If you've read RM carefully over the past two months you'd have seen articles on a number of new, comparatively unknown bands. So nuts. And now - spot the mistake in this one...

Just another crank

FOR CHRISSAKES TOTP reached an all-time low tonight (August 11). If Eddie Masters is all right I don't want to be. Thank God for the likes of Queen, etc.

Idi Amin, Weston - S - Mare.

● Got it? Just another crank. That's all.

Not too late to repent

OVER THE past few months the shifting weight of public condemnation - or is it the negligence of so-called punk rock fans? - has been heavily on my mind. Every week the BMRB publish a chart and in it we never see any of the amazing records released by some of the greatest rock bands this century has produced. The Pistols are an exception but that's due to the recent controversy surrounding their activities rather than the band's mutual appeal.

Examples: 'Remote Control' and 'White Riot', The Clash; the expressive 'Right To Work', Chelsea; 'New Rose' and 'Neat Neat Neat', by The Damned; and the staggering 'Cranked Up Really High', Slaughter And The Dogs. Then there's the fate that befell the amazing 'One Chord Wonders', by The Adverts, the ignoring of which was one of the greatest crimes ever. Will the same fate befall their new and also outstanding 'Gary Gilmore's Eyes'?

But hear me out before you shout "The Stranglers and The Jam are in our charts!" The Jam are no more than a pop group and The Stranglers are to punk what The Rollers are to heavy metal.

If these trends continue many bands playing true punk will mute their sound in the search for chart recognition. So the disappearance of punk as forecast by such noted philosophers and mirrors of public opinion as Tony Blackburn will come to pass.

It's not too late to repent. When your kids say to you "Daddy, what did you do in the seventies?" will you answer "I bought a Stranglers record while punk rock perished..."?

This Saturday, instead of heading for the Kings Road to beat up a Ted, go out and help what you're

fighting for. BUY REAL PUNK ROCK.

Cliff Edge, Suffolk.

● Okay. Some of your facts are wrong Neat Neat Neat' and both Clash singles made the charts. But let's not quibble about that. They're not selling because they ain't getting airplay. Simple as that. Carry on thinking, Cliff. Don't go over the edge though. What a stupid remark.

WHAT!!

I WAS really looking forward to your review of the Sex Pistols' debut album. But it was an anticlimax. I got the vague impression that Travis McGeestrom (he's new, isn't he?) liked the album but even then I couldn't be sure. As quite often happens in your otherwise superb paper the whole review was littered with incomprehensible mumbo-jumbo. How about a down-to-earth review for all the non-hip squares like me?

Wayne Anthony, Enfield.

● A fingershadow scratches across the bleach-white incredulity of your sentiments as I read. An awesome, blanket-sensing mood engulfs the maggot-ridden core of my soul as my eyes tip-toe across the third sentence. My friend of time, your wish will glow in the foulvislon globe of the future. What the hell are you talking about? (Travis McGeestrom?)

Namecheck

I'VE WRITTEN numerous letters to your mag, not because I particularly wanted them printed but I just wanted to.

● OK Bolan Freak Carol, of 57, Lawrence Hill Road, Dartford, Kent, we won't print it.



CLASH: got in the charts

WHAT A MESS!

Help

MY LIFE is nothing but a mess. My ex-girlfriend is pregnant through me and I am certainly not going back to her as I don't like her now. I know she has always wanted a child and she's intent on having the baby. I'm 17 and I'm damned sure I'm not going to throw my life away even if she is. By the way she's only 16.

To complicate everything even more, I am absolutely stuck on another girl who lives about 40 miles away. Although we've been out together a few times she lives too far away for me to see her frequently and she also has a boyfriend who lives nearby. She has said she would go out with me if she lived nearer but there is no chance of her leaving home at the moment. I would love to go out with her and forget about my misfortune with my ex-girlfriend.

Incidentally my ex-girl's parents still don't know she's pregnant and when they find out I'm sure they will take me to court or something so I'll have to pay to keep the child. This would break me financially. All the odds seem stacked against me.

J. Clacton
● Under the circumstances it's not too surprising you'd prefer to move onto another relationship and forget all about your last girlfriend. You're obviously very worried about the future and your responsibility to this girl. But you're not the only one who has to accept what has happened and face facts. All the odds seem to be stacked against your one-time girlfriend too. She's pregnant and no matter how much she may want your child, she has to face a frightening situation alone. Or does she?

Even though your relationship may have broken down to the point where you can't stand the sight of her you do at least accept that you're the father. And while you no longer care for your girlfriend that's one stage along the road to admitting a share of responsibility for the welfare of the baby. The most constructive thing you can do right now is to stop feeling so sorry for yourself and at least provide her with information to help her through the next few months, if nothing else. She clearly needs to talk over with a sympathetic

listener exactly what she wants to do. She may eventually feel that adoption or fostering would be best for the child.

Ask her to ring the National Council for One Parent Families (01-287 1341) for sound advice and practical help. They can put her in touch with a caring organisation who can help her locally.

As for the future your ex-girlfriend has every right to ask for maintenance from you if you are the father of her child, which you've already admitted. And although the situation seems totally out of control now, life will be much easier if you volunteer to help support your child. There's no reason why a regular monthly payment should break you financially - the father's contribution is always assessed according to his income and what he can afford. If you actively refuse to pay maintenance the scene could get heavy. Even if your girlfriend doesn't want to start court proceedings against you for maintenance her parents may be only too happy to set an affiliation order in motion, when the child is born.

Perhaps a new relationship will develop with the other girl in your life, maybe not. Either way you should

make sure any girl you sleep with is using some form of contraceptive if you're not. Many illegitimate children grow up with the same advantages as kids raised in a traditional two-parent set-up.

MY GIRLFRIEND and I would like advice on a sexual problem but don't know where to go for help. My mates would just laugh if I told them about it and she doesn't feel she can talk to her friends about it either. When she visited a nearby Family Planning Clinic they gave her a couple of months' supply of free contraceptives but she was too embarrassed to go into details. Where can we go for advice in the London area?

Dave, South London
● Why not get in touch with Grapevine, an informal sexual counselling service, at 269 Holloway Road, London N7 - or give 'em a ring on 01 - 607 0935 and arrange a visit one evening or weekend. Alternatively if you'd prefer to discuss things nearer home you can make an appointment with your local Brook Advisory Centre, 55 Daves Street, London SE17 (01 - 703 9660). Even a brief phone conversation may set your minds at rest and both centres will give further advice if you need it.

Python

CAN YOU give me a list of all the Monty Python albums released here and in the USA? What is their fan club address?

Neil Blake, Rotherham.
● Another Monty Python Record' (Charisma CAS 1049); 'Monty Python's Previous Record' (Charisma CAS 1063); 'Matching Tie And Handkerchief' (Charisma CAS 1080); 'The Album of The Soundtrack Of The Trailer Of The Film Of Monty Python And The Holy Grail' (Charisma CAS 1103); 'Live At Drury Lane' (Charisma CLASS 4). They haven't got a fan club but for information write to Python Productions, Kay-Gee-Bee Music, 20 Fitzroy Square, London W1.

Clash/Pistols

Could you tell me ages and heights of the Clash

Feedback

and the Sex Pistols' birthdays? Clash and Pistols' fan, London.

● Clash: Mick Jones is 22 and stands 5ft 11in; Joe Strummer is 24 and 5ft 9in; Paul Simonon is 20 and 6ft; Nicky Headon is 21 and 5ft 7in. Sex Pistols' birthdays: Johnny Rotten January 31, 1956; Sid Vicious May 10, 1957; Steve Jones September 3, 1955; Paul Cook July 20, 1956.

Frankie Miller

COULD you please give me a run-down on Frankie Miller's career and a list of his singles and LPs.

Frankie Miller nut, Merseyside.

● Frankie was a Glaswegian street kid who picked up on rock 'n' roll when he was barely out of his nappies. He joined his first band at seven and by the time his voice had broken he was writing his own songs. Frankie was an electrician's apprentice for a while but music quickly occupied his life. He began playing the clubs and his band The Stoics were signed to Chrysalis. Personality clashes meant the demise of the band but in 1971 he was back with a band called Jude. Unfortunately they broke up as well. In 1972 Frankie released

his first album for Chrysalis, 'Once In A Blue Moon'. Allen Toussaint heard the album and recorded Frankie in Atlanta Georgia, for 'Highlife'. Frankie briefly teamed up with ex-Free bassist Andy Fraser and then joined Henry McCullough for a while.

Albums: 'Once In A Blue Moon' (Chrysalis CHR 1030); 'Highlife' (Chrysalis CHR 1052); 'Over The Rainbow' by Frankie Miller and other artists (Chrysalis CHR 1079) 'The Rock' (Chrysalis CHR 1088); 'Full House' (Chrysalis CHR 1128);

Singles: 'Little Angel' (Chrysalis CHS 2049); 'A Fool In Love' (Chrysalis CHS 2074); 'Loving You Is Sweeter Than Ever' (Chrysalis CHS 2103); 'Be Good To Yourself' (Chrysalis CHS 2147); 'Love Letters' (Chrysalis CHS 2166).

BIDDU ORCHESTRA NEW SINGLE 'Soul Coaxing'



SPOTS (Sex Pistols On This Stage) the arch enemies are back

THE FIELD of vision is obscured by 10 morose meatheads.

The clarity of sound debased — like a gurgling wine. Quickgyre kids lash out in the dark.

But that was the night rock 'n roll lived and cried.

The night the silk lined lid of Presley's copper coffin slammed tight forever. Who needs him... when you've got the Sex Pistols.

Yeah. You heard right. The Sex Pistols. 'Cos last Friday night at the little Lafayette club just around the corner from Wolverhampton station The Pistols proved beyond a slither shadow of a doubt that everything you may have tuned into before was a sham.

Forty minutes blowtorched into your brain, leaving scars that will never heal. May the disfigurement burn its way through to your souls.

OK, so you gotta lot of questions to ask. Like why the Lafayette? Why wasn't it publicised? Why was it allowed? Why were they doing it?

The Spots

Lemme explain. But I've got to admit I don't know all the answers.

It appears the band decided they wanted to play in this country again, seeing that the last time was around four months ago and that was a one-off gig.

"They came here late last year and really liked the place. So they contacted us and said they wanted to do it again," revealed George Maddocks, manager of the Lafayette.

But the name couldn't be banded about for obvious reasons. The petition-mongers would have had a field day if they'd known. And the band didn't want to attract outsiders.

The Spots. That's the name they chose. Sex Pistols On This Stage was one local's deciphered version. Make up your own. But secrets ain't kept these days.

National press were ringing up a week beforehand for confirmation that the arch enemies were gonna play. A radio station offered one of the owners a free American holiday just for a knowing nod. You know the kinda thing.

Cute

The whole town knew about it on the night — but only on the night, although one guy I spoke to said he was told they were playing three weeks back.

"Hey. Just think, I'm actually sitting this close to him. I can't believe it..." Just take away three bodies from the plastic lounge and she would be sitting next to him. No question.

We're in JB's, an aircraft hangar of a club in Dudley five miles outside Wolverhampton. The band are due on in an hour. Rotten's hunched up on the floor. Victorious is asleep on another chair. He looks quite cute with his eyes closed.

Steve's chatting up a local Richard and Paul's smiling. He seems as much in the ignorant dark as anyone else. "I really dunno what's happening. I dunno if we're supposed to be doing this surprise tour or not."

He's referring to the top-secret gigs at selected venues around the country heavily reported in last week's press.

Rotten looks tired. "I am tired. Heavy night, as usual." The same sluggish monotones. Johnny Rotten drools. OK. "What about the new album? Don't you read your



ROTTEN and morose meatheads (sorry fellas, only joking)

'Oo said there's no fewchar?

RECORD MIRROR? It's brilliant. That's 'cos it's the Sex Pistols. Anything Sex Pistols is brilliant. Scandinavia? "It was boring." Nervous? "We ain't rehearsed for this. Straight out of record studio to gig. It'll be all right."

To Paul. Is it right Elton John's gonna play Malcolm McLaren in the forthcoming Sex Pistols film? "I dunno. I dunno anything about the film."

You get the impression Paul dunno.

Meanwhile their beefy Spartan of a bodyguard is busy vilifying a greasy hip in a trench coat. "Can I have your coat? Remember how they all used to wear 'em. They needed 'em, queuing for hours in snow, knee deep, waiting to see Black Sabbath. I betcha did that eh? I betcha did. Mug."

The hip ain't bothered none. But Steve loves it.

Right, time to go. Outside a fleet of four motors is waiting to transport the timeless tearaways to the Lafayette.

"Oh what!" Yeah, the queue outside looks endless. And none of them is wearing a trench coat. The rain's falling heavily. Dirty Wolverhampton rain that rusts your ears and sends you bald. Dirt. The band try to push through to the front entrance. No dice. Nobody recognises them. A guy shouts "We want Rotten!" and the dope don't know he's standing next to him.

Inside now through a side entrance. Already serried formation is the order of the night. A lot of people are gonna be turned away. But they expected that anyway. Pessimism abounds when the Pistols play. It's natural.

Layout. Tiny stage. Rectangle disco floor stained by Donna Summer whinnings. Carpeted smooch skirting that area. A balcony going all the way round. Easter to sort out a bird that way.

Macari

Manchester United are playing Birmingham tomorrow at St. Andrews. What better way for a lonely United fan to spend a night in the Black Country than at a Pistols gig? Sure they steam into a few local punters. But it ain't nothing bad. Just a few too many pints y'know. Not enough fodder for the nationals. And there's a few of them around too. Lurking in the shadows. Spot 'em by their grey macs and the press card in their tribbles. Oh what a giveaway!

Hat-trick Macari might nick some kudos from the weekend but it's nothing to what Rotten will do to them.

Well, you better sit back now and listen to this gig. 'Cos it's a killer.

Unannounced walk on. The crowd realise and surge to the front. "At

least you're having fun for a change," says Rotten. DADADA-DADADADADADA "Rllight Naw! I y a m a n a n t i c h r i s t I y a m a n a n t i c h r i s t."

And that was the end of everything. Those opening lines to 'Anarchy In The UK' gunned down an era. An era of emptiness. From now on there's no looking back. The silky gestures that have enveloped the band were transmuted into diamond-hard endeavour the minute Rotten opened his mouth.

The kids pressed hard against the stage. The speakers were rocking. The PA was getting fouled up. The sound was chopping.

"I Wanna Be Me" followed. The words were barely escaping. Then it happened. Ten of them there were. Ten baulking bicep-benders standing washing-line style between the kids and the band. Rotten had only said to the crowd "How can I be a star when you all behave like that?" and these guys just materialised.

OK, granted they had to protect the sound system. But there's always one y'know. The spiv who thinks he's the business. He kept leaving the line and ploughing into flash-without-flat-pogo merchants up front.

I reckon it was unnecessary. When The Pistols play you don't protect kids from themselves. And you definitely don't protect the band. And you didn't need a defiant line that long to look after the PA.

As a result you just caught the odd flash of Steve's Union Jack handkerchief nut and Sid's contemptible faceless composure. Paul was lost forever.

"I'm A Lazy Sod" sang Rotten as he climbed on top of a monitor behind the 10. The carbons were out in force. The paranoid limp look is in this winter so long as you don't fall into a crank who's out to strangle you. And there were a couple of guys, 30 and balding and barebacked, who were up there with the best of them.

"What did you say their name was again?"

"Looking For Kicks" heralds the beginning of Rotten's stage schizophrenia. "This one's called 'EMI' Lower. It's not worth it." During the number a feller fainted. "We're the first band in the whole world that's ever had geezers fainting," proclaimed Rotten.

Smile Please

'Holidays In The Sun', a new song from the album. It's amazing. But I've forgotten how it goes. Maybe next time.

"Any Wolves' supporters out there?" asked the funny looking lead singer who's much taller than he looks. Hand over eyes Indian scout stance. Lukewarm reaction.

"What about the lads from Manchester?" "YEAH!" "I ain't started off a riot have I?"

Hold on. Is that, no it can't be, yes he is. He's actually SMILING! Johnny Rotten smiles sensation. Maybe he's just ill. Or maybe all that spiel he gave a few months back about being there only for the fun was true. Perhaps he does enjoy himself. Well, would you credit it. And I thought it was all about pain and depression. Wrong again. Thank goodness.

"No Feelings". The sensurround, is, like, blinding. There's no better rock guitarist around than Steve Jones. If ever a guy has come on over the past six months he has. All those months of intense rehearsal have certainly paid off. Maybe he'll apply for that job in Steve Harley's new band after all.

"Problems". But they ain't got none any more. Everyone loves The Pistols. Them that don't don't love anyway. It's got to the situation now where you can't slag them off 'cos they're, like, an institution, man. And do we need institutions!

Death

"Pretty Vacant". There's never been such a crowd. "It's the best show I've ever seen," observed Rotten and that was only after the second number. It's like watching the dance of death. Around and around into the trance pool. He can hypnotize them, do you know that? He can actually eye-stab their custom-made minds. And they'll never be the same again.

"God Save The Queen". Course there's a fewchar. Like we've said before, they're creating one, whether they like it or not. I mean, after you've disembowelled an entire industry the only direction left is up. As long as they never let the sacrificial sword fall from their grasp.

Yes. It is as important as that. "No Fun". The obvious encore. And a contradiction. It IS funny. In the best possible way. Rotten smiled 'cos he was happy at the reaction the band got that night. Christ, the Pope would've been happy with that.

They left. Forty minutes. The DJ stuck 'Jumping Jack Flash' on the turntable. A leather clad kid yawned.

I wish I was a Sex Pistol. Maybe I could pull birds then.



Record Mirror, August 27, 1977 21
CANDI MUSIC SPEAKS LOUDER THAN WORDS STATON

Instead of sticking candy
in your mouth,
try it in your ears.

CANDI MUSIC SPEAKS LOUDER THAN WORDS STATON



Mean, magnificent, Muscle Shoals
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'Music Speaks Louder Than Words' K56360.
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Available on Warner Bros records and tapes.



Roadshows NO SURPRISES, JUST GOOD ROCK 'N' ROLL

TED NUGENT Hammersmith Odeon, London

EVERY CONCERT should carry a Government health warning. Ted does to your ears what smoking does to your lungs.

But to his fans he's addictive and the Hammersmith Odeon was packed as the Motor City Madman strutted his stuff. Even standing at the back with cotton wool in your ears was painful as Ted churned his way through a selection of super-heavy material. For 10 minutes his wild man antics were amusing. But after he'd leapt onto the drum kit bawled down the microphone, flashed his wild eyes and shaken his fist, the novelty began to wear off.

But he worked hard faring up predictable material with a healthy

dose of charisma and delivering lightning-fast introductions with the fire of a biblical prophet. Some riffs seemed really effective as his face creased with concentration. But not even that could sustain the set. The side effect of the loudness was that part of the audience was too stunned to move and stood like zombies while the brave still stomped and yelled.

Ted is apparently deaf in one ear and rumour has it that his band wears earplugs. How the PA copes with such power is beyond belief. Concorde taking off would be drowned out. He has a very capable band and he should be doing a lot more and expanding his techniques. Meanwhile, anybody want to buy an ear plug? **ROBIN SMITH**

DALYMOUNT PARK FESTIVAL Dublin

SO WHO started the rumour there was going to be a surprise guest anyway? The Sex Pistols weren't there - did anyone expect them to be? - and Van Morrison didn't show up. In fact, all it did was to give some of us a sleepless night, worrying in case it was going to be the Straws, who'd been recording in Dublin for a few weeks.

No surprises. Excellent rock and roll. The Radiators from Space and Fairport ran through their sets with little excitement, warming up to the Boomtown Rats, local boys. Singer Bob Geldof had earlier approached several unsteady members of the press to get some constructive work out of us. Would we do a very simple job? Just pull a few ropes... just to raise the Rats' banner above the stage. Nothing difficult... just don't screw it up or we'd destroy the entire show. When it transpired the ropes were 30 feet above the stage, wrapped around the scaffolding, the venture seemed doubtful. A vision of plummeting bodies was wiped out by the efficient road crew who did it themselves.

The Rats have to be one of the biggest new bands of 1977. Note: new, not new wave. They're just so determined, they're bound to make it. Their attitude, like their music, is positive and direct. They opened with 'Close As You'll Ever Be' and steamed through a set that flagged only a couple of times. Geldof's wild posturing onstage provides spectacular entertainment and speculation whether he'll split his Max Wall trousers as he does his high kicks. They built up the excitement, pacing the songs to reach a climax with their encore, 'Lookin' After Number One' the new single which is my pick of the year so far, and 'Barefootin'.

The audience, estimated at around 15,000, was so obviously impressed by the show that some forgot to be hippies and worked up quite a lot of enthusiasm. Only a few self-mutilators were spotted, grinning grotesquely with their ears pinned to the sides of their mouths, one looking as if he might be in the early stages of galloping blood poisoning.

Except for a few amorous couples, no one sat down again as Graham Parker and the Rumour replaced the Rats onstage. Their set too was superb, in particular the brass section. Parker himself is small and remarkably unobtrusive, especially from the back of the stadium. You had to keep walking around as the wind changed to get the best sound. But his music is

something else. He opened with 'Heat Treatment', the title track of his last album, and performed more or less the same set as he did at the Belgium festival the other week. It was almost impossible not to be riveted by the music. I found it difficult to pick out songs but a day later the ones that stuck in my mind were 'Back To Schooldays', 'Heat In Harlem' and 'Fool's Gold'. 'Stick To Me', the title track of the next album, was also a cracker. It's the first time I've seen Graham Parker and I thought they were impressive, definitely worth seeing a few times to take in all the variations of their songs. I think Graham was a bit marked not having time to go back for an encore but the timing was tight and change-overs were swift.

It was dark by the time Thin Lizzy appeared so their lighting was all the more startling. To the home crowd, it was like the return of the gods. The glow of reflected glory could have lit the sky without help from the stage. The sight of their heroes also caused a large proportion of the audience to throw themselves all over the grass, playing imaginary guitars with a fantasy fervour Brian Robertson or Scott Gorham would have dismissed as physically impossible. It also released a wave of manic headshakers suffering from terminal dandruff, intent on taking bystanders with them when they departed at last to the great rock and roll Valhalla.

If you were eight foot tall it was a magical scene. We dwarves settled for the superb sound and the occasional flash of Gorham's Sunilk hair flying in the wind.

The opening song was 'Soldier of Fortune' and I recommend it as necessary listening. It's an instant between-the-eyes number and you can hear it on Lizzy's new album 'Bad Reputation' which is out on September 2. If you saw Jim Evans' review from the Bilzen festival last week, this review will be like an action replay as I understand the set was about the same. But the Belgians couldn't have reacted with the Dublin fans' fervour. Apart from the new songs the show was like a greatest hits performance.

The excitement lifted step by step with each song. They were excellent. And Lynott must have been moved too by the audience singing 'Happy Birthday' to him as the band left the stage.

It's a pity all festivals can't present such a strong line-up and smooth running. And I bet Lizzy wipe them out at Reading this weekend too.

ROSALIND RUSSELL



BOOMTOWN RATS: bound to make it

Sundown NOT for punk

DAMNED / ADVERTS Sundown, London

WITH LOCAL shopkeepers trying to get the Roxy closed, it's a good thing other venues are opening for punk rock. But the Charing Cross Road Sundown isn't the answer. It's rumoured the place is going to be re-decorated soon, but really alterations should have been made before it opened. There's a raised dance floor in the middle of the hall, a remnant from the disco days, and once that's covered with bodies no one else can see. A line of beefy bouncers along the front of the stage obscured the band from view, making problems even worse. So what's the use of going there to see a band - especially ones which rely on visual excitement as well as the music - when you have to pogo 15 feet in the air to catch sight of just an arm?

This grand opening featured The Damned and The Adverts. The Adverts look as though they've got a hit with the excellent 'Gary Gilmore's Eyes' that was one of only three which stood out in their set. I felt most of their material sounded too much alike; the ideas are there but they're not being properly thought out. And singer TV Smith could do with more support to give the songs more variation. Bass player Gaye is improving all the time but the whole band was better at the Roxy. Other songs that stood out were 'New Church' and 'Bored Teenager', both of which have the same kind of hard speediness that works up a frenzy. I don't think it'll take them too long to get their other songs up to the same level.

The Damned weren't at their best either, although

they weren't actually bad. I think they suffered most from the heavies standing at the front - they had to go off at one point while the audience was told to move back. The crowd control was a bit menacing from the guys at the door to the bouncers inside. Perhaps they were expecting trouble.

The Damned opened with 'You Take My Money' and performed a predictable but competent set. They haven't managed to get a lot of new material released and I was a bit disappointed with the song that's going to be their next single - 'Problem Child'. It didn't have the bite I've come to expect of The Damned's songs. Maybe it grows on you; I hope so. If you've seen The Damned you'll know most of the set - 'New Rose' (still great), 'Stretcher Case Baby', 'Neat Neat Neat', 'Fan Club' and 'Stab Your Back' are the standards. And they did one for Elvis 'Born To Kill'. I'm not sure if that's meant to be sick or not. And I think a new guitarist Lu is a waste of time - I couldn't hear him at all.

I watched the crowd as it was impossible to see anything other than the occasional glimpse of Dave Vanian's naked torso and the top of Captain Sensible's newly-shorn head (expect for trying to play his bass, behind his head - the old superstar - before bouncing it off the floor). There was a short but illuminating sideshow which featured a young man wearing nothing but a pair of underpants and a pair of plimsoles, committing strange practices on what I imagine must have been a very close friend (male). I don't think the evening was a success.

ROSALIND RUSSELL



I did it!

I won!

All that practice certainly paid off. Knowing about Tampax tampons helped, too.

They're worn internally. So there's nothing to show or feel bulky. And nothing to get in your way or keep you out of the water.

What's more, they're easy to use. And all the instructions you need are inside the packet.

When you have your period, trusting Tampax tampons makes good sense.

The internal protection more women trust



RODS NOT SO HOT

THE RODS Marquee, London

ONCE AGAIN the famous sweat-stained walls of the Marquee played host to a steaming, capacity crowd awaiting the return of the club's former heroes, The Rods. 'Teenage Depression', 'The Kids Are Alright' and 'Might Be Lyin' opened the set in usual break-neck fashion, confirming that the band have lost none of their valuable skills. However, as the evening wore on, more and more new songs were belted out with little to suggest any change in style or originality in their songwriting. 'Quit This Town' and 'Do Anything You Wanna Do' were the most promising, with the new single now rating as one of the Rods' all-time classics, and it received the biggest cheer of the night. By the end of the set the heat had become unbearable, but the loyal punters bravely waited 10 minutes for the reappearance of the band. A chaotic version of 'Get Out Of Denver' followed, with a large

number of over-enthusiastic fans leaping around the stage. But to me it was a disappointing first night's performance. The Rods seem to have lost some of their natural spontaneity while their new material must commit them to the same narrow path their fellow high-energy rockers The Feelgoods followed.

PHILIP HALL

THE CORTINAS Marquee, London

ONLY A handful of bands around with telegram claims for 24 points. The Cortinas fall into the five draws selection which, let's face it, is well above average.

They progress. And that's what it's all about. The Marquee moon smiled upon the Bristol boys when they visited the great white capital last week. Probably one of the best sets they've done.

The turnout wasn't bad either considering The Damned were on around the corner. They're nothing up quite a little following for themselves and that alone in the

current close-shutters - it's London climate is no little feat.

Confidence? It's coming. Determination? Plenty of that. Songs? One or two ankle-crushers, notably 'Fascist Dictator', 'Tokyo Joe' and 'Television Families'. But on the other hand all too many are forgettable, drowning in the mainstream of predictable pu.

Stage show? One of contrasts. There's Jeremy Valentine (must've outgrown his overall by now) pulling loads of painful expressions and sweating like a pig as he sings (?).

Then there's young Dexter Dalwood on slap-happy bass, clearly reveling in being an unhealthy rock star. Guitarist Nick Sheppard has a good-time leap and enjoys himself while little Mike Fewsins, a fair lead, don't twitch a toe.

They've got a lot going for them. Criticism? Forget the intro mickey-take on 'Gloria'. That's old hat now Johnny. And that's all. **BARRY CAIN**



STEVIE WONDER: salsa-style rhythm.

New Spins

GIORGIO: 'Utopia / Me Giorgio' (Oasis 1, via GTO). Wow! Donna's producer now hits us with his own synthesizer instrumental in the Space bag - but wait for his terrific continuously seguing album, out in a fortnight - it's dynamite!

CELI BEE & THE BUZZY BUNCH: 'One Love' (TK XC 9145). Great long-awaited frothy fast rhythm rattler, particularly good after the lute singing stops in the second half. It's a full-length 8.08 commercial 12-inch, in T-Connection style!

STEVIE WONDER: 'Another Star' (Motown TMG 1083). Almost as pretty as 'I'm She Lovely' and always big in US discos, the happy subtle salsa-style rhythm builder's been remixed for 45.

CAROLE BAYER SAGER: 'Don't Wish You Hard' (Elektra K 12360). Totally joyous finger-snapping lilter, packed with verve and vitality.

LEO SAYER: 'Thunder In My Heart' (Chrysalis CBS 2183). Pounding fast buster, like a less noisy 'Slow Down'.

NATHALIE ET CHRISTINE: 'Femmes Part I' (EMI 2670). Sombre sexy slow smoocher in Je T'Aime style, with naughty French fillies panting at each other.

MORNING NOON AND NIGHT: 'Bite Your Granny' (UA UP 36292). Hip funky title of the day, big on import, has an insistent jittery drive and sorta simpler Brass Construction appeal. Check also 'Le Joint' on their LP (UAS 30114).

B.T. EXPRESS: 'Funky Music (Don't Laugh At My Funk)' (EMI INT 337). Punchy thunder with all their trademarks.

BOB MARLEY: 'Wating In Vain' (Island WIP 6402). Haunting slow reggae jiggler, remixed for 45.

KEITH ROWE: 'Groovy Situation' (Black Swan BS 6, via Island). Lovely

Discos

by JAMES HAMILTON

Elvis and me - the truth

ELVIS PRESLEY was the biggest influence on my formative years, and back in the fifties / early sixties could literally be called my god. When, as an innocent kid, I heard a 78 rpm wind-up gramophone playing his 'Don't Be Cruel' in 1956, I experienced the only true mystical revelation of my life. I didn't know what it was and couldn't make out the words, but I knew that this was for me.

From that point on, I suffered the teasing that all true fans know, and the chiding of my parents for growing sideburns (which I kept until the beard grew in '70).

Without Elvis, I may well have become interested in music anyway - but, without Elvis would music have been the same? Certainly, it was to recapture the intensity of his earlier

records that in the early sixties I turned towards R&B and soul music when his own material became less potent. Thus my life was moulded.

As a DJ, I naturally use many Presley platters whenever the occasion calls for some rock 'n roll, and experience has taught me that (of his uptempo tunes) this is the Elvis Top Ten: 'Return To Sender', 'Jailhouse Rock', 'Hound Dog', 'Blue Suede Shoes', 'Wear My Ring Around Your Neck', 'Mean Woman Blues', 'Shake Rattle And Roll', 'All Shook Up', 'I Got Stung', 'Baby Let's Play House' (the last being his best rockabilly bopper).

He wasn't meant to die. Ever. But then he wasn't meant to get old, grow fat and play Vegas, either.

Disco Dates

FRIDAY (26) Jason West's Roadshow hits Hockwold WI Hall, Theford, and Robert John's BRM Roadshow plays Llandrindod Grand Pavilion; **Saturday (27)** BBC Radio Medway's Tony 'Shades' Valence joins Dave Royal at funky Southgate's Royalty, North London, and Gordon 'A' spins oldies at Bramley Blue Moon, Leeds; Bank Holiday Monday (29) funky Chris Hill and northern Brian Rae host separate halls with funky dress and northern dance competitions at Reading Top Rank's big soul All-Dayer (2-11 pm), and Capital Radio's Kerry Juby has holiday fun at Bournemouth's Village (if he turns up); Wednesday (31) the Professional Night Club DJ Assn has a promotional night with free 45s for the first 50 people in at Birmingham Samanthas, where Dougie Dee will award £150-worth of records as competition prizes.

HOT VINYL

GRAHAM CANTER (London Mayfair's Gullivers), sitting-in on BBC Radio London's Soul 77 show again this Thursday at 8.30 pm, import tips a superb new floater, Dramatics 'Spaced Out Over You' (ABC LP), and Eddie Fisher 'Music Makes Me Feel Good' (Stang LP). James Brown 'If You Don't Give A Doggone About It' (Polydor LP), Millie Jackson 'All The Way Down' (Spring LP), 100 Per Cent Aged In Soul / NYPA 'I'm Mad As Hell And I Can't Take No More' (Hot Wax), and a remixed Brothers Johnson 'Strawberry Letter 23' (A&M 12-inch) pressed in strawberry-scented red vinyl. Now that's hot!

DJ Top Ten

- CHRIS GENTRY** (Hastings 0424-430473) follows last week's Continental holiday hits with his own chart of MoR sounds which go over big with the happy holidaymakers at Eastbourne's Kings Country Club and Chalet Centre. Knees up now, hup hup!
- 1 IN THE MOOD, Joe Loss EMI
 - 2 ALL SUMMER LONG, Beach Boys Capitol
 - 3 SUMMER HOLIDAY, Cliff Richard Columbia
 - 4 THOSE LAZY HAZY CRAZY DAYS OF SUMMER, Nat King Cole Capitol
 - 5 BEACH BABY, First Class UK
 - 6 DOWN ON THE BEACH, Drifters Bell
 - 7 WONDERFUL LAND, Shadows Columbia
 - 8 MARCH OF THE MODS, Joe Loss EMI
 - 9 BARBADOS, Typically Tropical Gull
 - 10 I FEEL LOVE, Donna Summer GTO

MIX MASTER

KEITH BLACK (Warwick 48465) has a terrific segue sequence for happy MoR/mixed-age gigs that he guarantees will work. Donna Summer 'I Remember Yesterday' (GTO LP) mixing into main beat of Blddu Orch 'I Could Have Danced All Night' (Epic), similarly skipping into Walter Murphy 'Rhapsody In Blue' (Private Stock), into Dr Buzzard 'Cherchez La Femme' (RCA LP), mixing rhythms of 'C'est Si Bon' and Manhattan Transfer 'Don't Let Go' (Atlantic), mixing through the final 'hold me tight's' into rhythm of Victor Sylvester 'La Conga' and into his 'Gay Gordons' (both on Regal Starline LP 'Celebration Party Dances'). Uh, Keith, don't move South - that's my style!

GET SHIRTY

BARTON ENTERPRISES have another T-shirt in their range that's exclusive to disco DJs. The message - with fancy crown crest - is 'Warning by HM Government: Living Can Damage Your Health'. Available in sizes S/M/L at £2.25 from 104 Harefield Road, Uxbridge, Middx.

UK DISCO TOP 50

- LAST WEEK'S continuation of the Disco Chart into a full 50 was so popular that, once again (but not regularly), we present the extended version. See page 2 for the first 20 places.
- 21 47 I'VE GOT TO SING, JALN Band Magnet 12-inch
 - 22= 12 FEEL THE NEED, Detroit Emeralds Atlantic
 - 22= 1 BLACK IS BLACK, La Belle Epoque Harvest 12-inch
 - 24 = 2 DEEP DOWN INSIDE, Donna Summer Casablanca
 - 25 7 DO WHAT YOU WANNA DO, T-Connection TK 12-inch
 - 26 44 IT AIN'T REGGAE (BUT IT'S FUNKY), Instant Funk Phil Int
 - 27 51 THE WARRIOR, Osibisa Bronze
 - 28 = 1 ROADRUNNER, Jonathan Richman Beserkeley
 - 28 = 8 SO YOU WIN AGAIN, Hot Chocolate RAK
 - 30 19 LOVE'S UNKIND, Donna Summer GTO LP
 - 31 48 A LITTLE BOOGIE WOOGIE, Gary Glitter Arista
 - 32 32 KEEP IT UP, Olympic Ringers RCA 12-inch
 - 33 27 PRETTY VACANT, Sex Pistols Virgin
 - 34 41 I WANNA BUMP, Bobby March (WITH THE BIG FAT WOMAN), Bobby Marchan Mercury
 - 35 25 HONKYTONK, James Brown Polydor
 - 35 = 22 I KNEW THE BRIDE, Dave Edmunds Swan Song
 - 36 = 16 I GOT IT, New York Port Authority Inevicta
 - 36 = 1 THAT'S WHAT FRIENDS ARE FOR, Deniece Williams CBS
 - 39 30 EASY, Commodores Motown
 - 40 31 WINGS OF FIRE, Dennis Coffey Atlantic LP
 - 41 = 1 DREAMS, Fleetwood Mac Warners
 - 42 = 15 BABY DON'T CHANGE YOUR MIND, Knight Buddha
 - 42 = 5 DOWN THE HALL, Four Seasons Warners
 - 44 44 BEST OF MY LOVE, Emotions CBS
 - 45 = 32 POST MORTEM, Cameo Casablanca
 - 45 = 1 IF I HAVE TO GO AWAY, Jigsaw Splash
 - 47 = 1 ANGEL-O, Brotherhood Of Man Eye
 - 47 = 1 O-H-O, Ohio Players Mercury
 - 49 60 IF IT RELAXES YOUR MIND, Muscles Big Bear
 - 50 = 35 ONE LOVE, Cell Bee & Buzzy Bunch TK 12-inch
 - 50 = 37 NON-STOP DANCE, Gibson Bros Polydor

- BRACKERS**
- 1 - SOMETHING BETTER CHANGE, Stranglers UA
 - 2 - JAM, JAM, JAM, People's Choice US TSOP Phil Int
 - 3 50 I DON'T LOVE YOU ANYMORE, Teddy Pendergrass Phil Int

DJ Hotline

... CAMOUFLAGE 'Bee Sting' (State 12 inch) buzzes Kevin Dent (Whitby Bay Borough Counciller) - Tom Wilson (Edinburgh Rutland), Tom Russell (Kirkcintilloch), Fred Taylor (Bannockburn Tartan Weavers), Robert Young (Bramcote Moor Farm), Andy Wint (Bognor) Blonde On Blonde 'Subway' (Chrysalis) busts Pluggly Matthews (Worcester), Steve Lloyd (Barry Port Goodig), Michael O'Brien (Chester - Le - Street), Colin McLean (Glasgow Shuffles), Brian Massie (Dundee Golden Pheasant), Dennis Coffey 'Wings Of Fire' (Atlantic LP) burns Bob Benton (University Radio Exeter), Mike Lee (New Brighton Penny Farthing), Norman Scott (London Global Village), Stevie Frogg (DLT Roadshow) - my fave, Commodores 'Brickhouse' (Motown LP) builds Gary Jensen (Sittingbourne Pied Piper), Jon Taylor (Norwich Cromwells), Craig Snyder & Nix 'Bust It' (US Midson) busts Bob Jones (Chelmsford - Jay's), Dave Royal (Southgate Royalty), Roberta Kelly 'Zodiacs' (Italian Durium LP) bags Mike Dow (Euston Green Man), Tricky Dicky (Soho Spats) 'I Love And Kisses' (Faband Love) (US Casablanca LP) busts Bryan Severn (Carshalton Peacock), Chris Dinnis (Exeter), Clive Barry (Manchester Universal) Prof Niteclub DJ Assn (Midlands / Manchester area) GSDP's Emotions 'Best Of My Love' (CBS) this week Marlena Shaw 'Yu - Ma / Go Away Little Boy' (CBS) has Leslie Scutt (Consett Bottoms Up), John DeSade (Maidstone), T-Connection 'Disco Magic' (TK LP) gets Dave Dee (Bebington Copperfields), Dwight Wizard (Southend Zhi-vagos) - Morning Noon & Night 'Bite Your Granny' (UA) nips Jon Stone (Wealdstone Tudors), Mike Knowles (Lingfield Falcon), Shotgun 'Mutha Funk' (ABC) hits Sonny King (St Asaph Stables), Jimmy Mack (Sheffield Tiffanys), Dr John (Telford Disco - Tech) Jean Carn 'If You Wanna Go Back' (Phila Int) wows Feds (Carlisle Twisted Wheel), Ray Robinson (Leicester Tiffanys) Shalamar 'Inky Dinky Wang Dang Doo' (Soul Train LP) adds Liz Bailey (Leicester Society), Bill Robinson (Consett New Inn)

It Aint' Reggae (But It's Funky) new single from

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-the band that's getting the whole disco world on it's feet!
Written and produced by Bunny Sigler

5500

Upfront

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

Wednesday

AUGUST 24
LONDON, Brecknock, Camden Lock (01-485 3073), Vulture
LONDON, Dingwalls, Camden Lock (01-267 4967), 99 Degrees inclusive
LONDON, Golden Lion, Fulham (01-355 3842), Spitter
LONDON, Greyhound, Fulham (01-355 0528), One
LONDON, 100 Club, Oxford Street (01-263 8933), London Jazz Big Band
LONDON, Lpc Music, The Strand (01-526 8715), Trapese
LONDON, Marquee, Wardour Street (01-437 8803), The Rats
LONDON, Music Machine, Camden (01-387 0428), Krazy Kats
LONDON, Railway Hotel, Putney (01-851 2057), Gloria Mundi
LONDON, Rochester Castle, Stoke Newington (01-249 0188), Stacellie
LONDON, Rock Garden, Covent Garden (01-240 3961), Tyla Gang/Soft Boys
LONDON, Upstairs at Ronnie's, Frith Street (01-430 0747), Gunga Din
LONDON, Windsor Castle, Harrow Road (01-286 5403), Amasorblades
LONDON, Young Vic, The Cut (01-428 2033), Jericho
Thursday
AUGUST 25
BARNSTAPLE, Chequers (71794), Boomtown Rats
BATH, Rock Island, Viaduct Hotel (2187), McCoy
BIRMINGHAM, Baileys (021-706 6307), Billy Ocean
BLACKBURN, Lode Star (825 484600), Bethnal
BRADFORD, Princeville

FESTIVAL-WISE, there ain't been too much in about about so far this year, with three major one-days fests including **Knobworth** being cancelled so far due to lack of star attraction. All is not lost though, for **Reading** is with us once more, the 17th National Jazz blues / Rock Festival, to be precise. The action starts on Friday with headliners **Uriah Heep**, **Eddie & The Hot Rods** and **Golden Earring**, fresh over from Holland. Come Saturday, **Thin Lizzy**, **Graham Parker & The Rumour**, **John Miles** and all-American **Aerosmith** show their faces and on Sunday main bands are old-timers **Hawkwind** and the **Alex Harvey Band** and the **Doobie Brothers**.

Much more **Doubles**, back for their first European tour in three years, at **Birmingham Hippodrome** (Monday) and **Manchester Apollo** (Tuesday). The climax of their current tour dates happens at **London's Rainbow** (Wednesday 31st).

And a mini-festival of sound, ranging from rock to reggae continues at **Edinburgh Tiffany's** this week, as part of the **Edinburgh Festival**. **Catch Radio Stars** (Wednesday), **New Celeste** and others (Thursday), the re-audited **Swinging Blue Jeans** (Friday), **Cinamrons** (Monday) and **Cafe Jacques** (Tuesday). Something for everyone - well almost.

Plenty for punks too, the **Adverts**, **Elvis Costello**, **Generation X** and **Chelsea** / **Cortinas** are still doing the rounds, folks. Catch 'em if you can.

Club (74044), **American Train**
BRISTOL, Granary, Welsh Back (28287), **Trapese**
CHELMSFORD, City Tavern, Fruit Eating Bears
CLEETHROPES, Bunnies (67125), **Jimmy James**
COLLIER ROW, White Hart, Cadillac
COVENTRY, City Centre Club (51120), **Bruce Ruffin**
COVENTRY, Mr Georges (27529), **SALT**
DUBLIN, Charlott Inn, 8000 Voets
EDINBURGH, Royal British Hotel (031-556 4901), Stereo Graffiti
EDINBURGH, Tiffanys (031-556 6289), New Celeste / Flinn McGuill / Medium Wave Band
FALKIRK, Maniquel Disco, Chelsea / Cortinas
HALESOWEN, Tiffanys (021-422 0761), Stage Fright
HANLEY, Gaiety Bar, Beadlie
HIGH WYCOMBE, Nags Head (21576), **Tom Robinson Band**
LANCASTER, No 12 (63052), Ester
LEEDS, Polytechnic (39017), **Buzzcocks**
LIVERPOOL, Moonstone, St. Johns Precinct (051-709 5686), **Montana**
LONDON, Dingwalls, Cam-

den Lock (01-267 4967), **Low Lewis Band**
LONDON, Marquee, Wardour Street (01-437 6003), **The Rats**
LONDON, Music Machine, Mornington Crescent (01-387 0428), **JALN Band**
LONDON, Rochester Castle, Stoke Newington (01-249 0188), **Amasorblades**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Crazy Cavan** / **Marselles**
LONDON, Windsor Castle, Harrow Road (01-286 5403), **Stamps**
LONDON, Young Vic, The Cut (01-428 2033), **Jericho**
MANCHESTER, Archies, John Otway & Wild Willy Barrett
MANCHESTER, Raftera, Oxford Street (061-236 9785), **Ed Banger & The Nosebleeds**
NEW BRIGHTON, Grand Hotel (051-636 6043), **Juggernaut**
PENZANCE, Garden (2476), **Heavy Metal Kids**
PONTYCLUN, Vale Club, Flying Aces
ROTHERHAM, Windmill, 'O' Band
SOUTHPORT, Leisure Centre, Stridlers
STOCKTON, Flesta (53046), **Sweet Sensation**
TRURO, Plaza Cinema (2894), **Steeleye Span**

WELLINGBOROUGH, British Rail Sports Club (222075), **Cruisers**
Friday
AUGUST 26
BARNSTAPLE, Tempo Club (73393), **Jigsaw**
BEDFORD, Nite Spot, Clayton & the Argonauts
BIRMINGHAM, Baileys (021-706 6307), **Billy Ocean**
BIRMINGHAM, Digbeth Civic (021-255 2434), **Aswad**
BRIGHTON, Buccaneer (69006), **Cruisers**
BURTON ON TRENT, 76 Club, Strife
CARDIFF, Top Rank (26638), **Boomtown Rats**
CLEETHROPES, Bunnies (67125), **Jimmy James**
COVENTRY, City Centre Club (51120), **Freddie Fingers Lee**
CRAWFORD, Town Hall (01-303 7777), **Models / Ants**
DUBLIN, Charlott Inn, 8000 Voets
DUDLEY, JB's (53597), **Boomtown Rats**
EDINBURGH, Classic (031-667 1839), **Apathy Society**
EDINBURGH, Royal British Hotel (031-556 4901), **Stereo Graffiti**
EDINBURGH, Tiffanys (031-556 6289), **Swingin' Blue Jeans**



ALEX HARVEY BAND Reading Festival, Sunday

GUILDFORD, Civic Hall (67314), **Count Bishop**
LIVERPOOL, Eric's (051-236 7881), **John Otway & Wild Willy Barrett**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Chabyl**
LONDON, 100 Club, Oxford Street (01-636 0933), **Jahula**
LONDON, Marquee, Wardour Street (01-437 6003), **Ultravox / Johnny Curious & the Strangers**
LONDON, Music Machine, Camden High Street (01-387 0428), **Radiator**
LONDON, Nashville, Kensington (01-403 6071), **Movies**
LONDON, Rochester Castle, Stoke Newington (01-249 0188), **Low Lewis Band**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Hot Wax / Stan Smith Band** (61160), **KTC**
LONDON, White Horse, Willesden, Flying Saucers
LONDON, Windsor Castle, Harrow Road (01-286 5403), **Hot Property**
LONDON, Young Vic, The Cut (01-428 2033), **Jericho**
LUTON, Royal Hotel (29131), **Lesser Known Tunisians**
MANCHESTER, Electric Circus (061-205 9411), **Jenny Daren**
MIDDLESBROUGH, Marimba, Bruce Ruffin
MIDDLESBROUGH, Rock Garden (241905), **Acne**
NEW BRIGHTON, Empress Club, Montana
NEWCASTLE, Mayfair (23109), **Count Bishop**
READING, Festival, Urrah Hoop (the Road / Star / Marx / SALT / Lon / Star / Five Hand / Reel / Kingfish / Golden Farring
SCARBOROUGH, Penthouse (63204), **Elvis Costello**
SELBY, Combine Services Club, **Graham Fenton's Matchbox**
SHEFFIELD, Princeville Club, **Jenny Daren**
BIDLINGTON, Royal Spa Hotel (75255), **Billy Ocean**
CHARNOCK RICHARDS, Park Hall (0257 452990), **Filtrations**
CHELMSFORD, Leisure Centre, **Clayson & the Argonauts**
EDINBURGH, Royal British Hotel (031-556 4901), **Stereo Graffiti**
LANCASTER, No 12 Club (63052), **Bethnal**
LEEDS, Florde Green Hotel (623470), **Radiator**
LEICESTER, Beaumont WMC, **Freddie Fingers Lee**
LIVERPOOL, Moonstone, St. Johns Precinct (051-709 5686), **American Train**
LONDON, Adam & Eve, Hackney (01-985 3006), **Cruisers**
LONDON, Brecknock, Camden (01-485 3073), **Bone Idol**
LONDON, Duke of Lancaster, New Barnet, **Jerry the Ferret**
LONDON, Nashville, Kensington (01-403 6071), **Elvis Costello**
LONDON, Other Cinema, Tottenham Street (01-637 9017), **Tom Robinson Band**
LONDON, Music Machine, Camden (01-387 0428), **Lee Kosmin**
LONDON, Regents Park Open Air Theatre, Fairport Convention
LONDON, Rochester Castle, Stoke Newington (01-249 0188), **Babylon**
LONDON, Roundhouse, Chalk Farm (01-267 2964), **Quintessence II / Blood Donor**
MANCHESTER, Electric Circus (061-205 9411), **Adverts** / **999**
READING, Festival, SAHB / Racing Cars / Blue / Tiger / Doobie Brothers / Hawkwind / Frank / Miles / Full House / Widemaker
SHEFFIELD, Rop Rank (21827), **Trapese**
STOKE, Trencham Gardens, **Sweet Sensation**
WOLVERHAMPTON, Utopia Club, Victoria



HOT RODS: Reading Festival, Friday

HOT RODS, Reading Festival, Friday
Hotel, Crazy Cavan 'n' the Rhythm Rockers
Monday
AUGUST 29
BIRMINGHAM, Hippodrome (021-522 2576), **Doobie Brothers**
BRIGHTON, Buccaneer (69006), **Amasorblades**
CHESTER, Quaintways (27141), **American Train**
CHESTERFIELD, Aquarius (70188), **Count Bishop**
COVENTRY, Mr Georges (27529), **Graham Fenton's Matchbox**
EDINBURGH, Classic (031-667 1839), **Apathy Society**
EDINBURGH, Royal British Hotel (031-556 4901), **Stereo Graffiti**
EDINBURGH, Tiffanys (031-556 6289), **Cinamrons**
LANCASTER, No 12 Club (63052), **Bethnal**
LEEDS, Florde Green Hotel (623470), **Jenny Daren**
LANARNOCK WELLS, **London, Flying Aces**
LONDON, Brecknock, Camden (01-485 3073), **Scarecrow**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Radio Stars**
LONDON, Kensington, Russell Gardens (01-603 3245), **Squeeze**
LONDON, Marquee, Wardour Street (01-437 6003), **End / Ian**
LONDON, Music Machine, Camden (01-387 0428), **Lee Kosmin**
LONDON, Rochester Castle, Stoke Newington (01-249 0188), **New Celeste**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Lurkers / Japan**
LONDON, Thomas A Beckett, Old Kent Road (01-703 7334), **Bone Idol**
LONDON, Vortex, Wardour Street, **Chelsea / Neo / Swank / Bernie Torme**
LONDON, Windsor Castle, Harrow Road (01-286 5403), **Depressions**
LONDON, Young Vic, The Cut (01-428 2033), **Jericho**
MANCHESTER, Elizabethen Hall, **Freddie Fingers Lee**
PLYMOUTH, Castaways, **Generation X**
SKEGNESS, Eastgate Leisure Centre, **Billy Ocean**
SKEGNESS, Sands Showbar (66647), **Jimmy James**
WESTCLIFFE ON SEA, Queens Hotel (44417), **Crazy Cavan 'n' the Rhythm Rockers**
WEST RUNTON, Pavilion (203), **Boomtown Rats**
WOLVERHAMPTON, Civic Hall (21359), **Aswad**



Monday

Tuesday
AUGUST 30
EDINBURGH, Tiffanys (031-556 6289), **Cafe Toast**
LONDON, Battersea Arts Centre (01-223 5356), **Spitter**
LONDON, Brecknock, Camden (01-485 3073), **Tom Robinson Band**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Count Bishop**
LONDON, Duke of Lancaster, New Barnet (01-449 0465), **Bone Idol**
LONDON, Marquee, Wardour Street (01-437 6003), **George Hatcher Band / Ian Fleming**
LONDON, Nashville, Kensington (01-603 6071), **Radio Stars**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Models / Swords**
HEMEL HEMPSTEAD, Great Harry (3062), **Toast**
LONDON, Vortex, Wardour Street, **999 / Art At-Lax / New / Flies**
LONDON, Young Vic, The Cut (01-428 2033), **Jericho**
MANCHESTER, Apollo (061-273 1112), **Doobie Brothers**
MIDDLESBROUGH, Rock Garden (241905), **Nite**
PLYMOUTH, Castaways, **Spacemunk**



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DJ R240 Professional Stereo Amp	Recommended Price £191.84 Our Price £160.90
DJ M77 Professional Mono Mixer	Recommended Price £144.76 Our Price £114.76
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Elvis: the untouchable

BY NOW millions of words, miles of film and hours of records will have been read, seen or heard in tribute to just one man. Like an elder statesman or much loved leader he lay in state as the world mourned . . . Elvis Presley.

By now the shock of his death has passed for most. Perhaps people should be realising that Presley's death was not due to his fans' adulation but his brilliance helped to destroy him. Throughout history writers, artists, actors and musicians have died, unable to cope with their own talents.

None of us has been close enough to Presley to say for certain that he dabbled in drugs or did some of the strange things he is alleged to have done. But we all know he was untouchable, something special, even a god to some.

He was a small-town boy sucked into the showbusiness hype that always surrounds true talent. Bodyguards protected his mansion in Memphis, he was very rich and could have had almost anything in the world - except a normal life, contact with ordinary

people and life as we know it beyond the age of 42.

Why I add yet more stories over the past couple of weeks is to question whether it will ever be possible for new wave music to carry through with its principle of total audience contact and street level attitudes.

Can this new brand of musician really keep his or her feet on the ground and help to break down the huge smokescreen of insincere rubbish which surrounds the creation of an untouchable idol?

It's nice to less and less people affected by stardom. Most don't want to be set aside from anyone else. Unfortunately many will and their fame will destroy them.

Jocks at any level can suffer to a lesser extent the same sort of fate. Often they get behind a couple of turntables to face a good, packed club and make the fatal mistake of actually believing they are something special. They have the individual talent to communicate. But if they forget for one minute that any individual on the dance floor is more important, they are on their way to self-destruction. If they don't self-destruct those dancers will do it for them.



ELVIS PRESLEY

IN ANSWER to Bo Weevil of Rochdale, Lancs. Bo rather missed my point in last month's column but strangely enough said exactly what I was trying to get over. It's a pity Bo Weevil doesn't hear my BBC Radio London phone-in shows. Far from "starting a punk versus soul war" I was trying to say that writers, often middle-aged and out of

Discos

by ROBBIE VINCENT

touch, create images around people and music which are often untrue. Soul has escaped the attentions of these people so of course it's not particularly newsworthy. Punk concerts do not erupt into violence as a matter of course but everyone who's not interested in the sound (most of them would say it's not music) assume it's all violence, vomiting and downright vicious. Look back, Bo, to last month's RECORD MIRROR. What chance has any style of music got if the media gives it a tag? The 'don't knows' won't give it a chance.

MUCH SADNESS for me this month as my Radio One series has come to an end. Radio One is often slagged off but nothing can be just right for everybody. Usually Radio One and its jocks have little chance for public defence or better still explanation. There was a snide comment from someone in a disco magazine the other month about yours truly. What readers didn't know was that the guy got his facts wrong. He must also have been somewhat embarrassed not to end up doing a radio show he told several people he had got. That perhaps explains this attempt at a little back-stabbing. Secondly a typically badly-informed young

man wrote to a pop paper saying I must go from Radio One. That's his prerogative. But he complained that I described what he considers to be a soul classic boring. He must go around wearing blinkers if he thinks everyone holds the same opinion about any individual record. 'Not enough imports,' he says of the show. If he had bothered to listen he would know my show was a review of records currently available or soon to be released in the UK.

MY THANKS to John De Sade and his road crew who made my visit to the Tudor House at Bearsted, near Maidstone, run so smoothly. It was a great gig, packed with one of the best crowds I've ever had the pleasure to work with. Thanks for such a super night. I'm back in Kent on September 11 at the Hunting Lodge at Larkfield on the A20 near Maidstone.

Good luck to Graham Cantor, normally resident at Gullivers in the West End, who is sitting in for Dave Simmons on his Soul 77 programme. It's on Radio London 206 on Thursdays at 8.30.

MORE RADIO news. A sun-tanned Rosko is back on Radio One for



ROBBIE VINCENT: people on the dance floor are the most important

four Saturday mornings from this week. He's back in his old spot while Kid Jensen gets involved in other strip shows. I bumped into him the other day and he tells me RECORD MIRROR is sent each week to California to help him keep in touch with the UK scene. I always said he was a man of taste.

Don't forget Kid Jensen is a man of not just impeccable musical taste. He supports none other than QER. Watch out for them this season, its going to be a goodie.

ONE OR two recommended tunes. Lenny Williams, lead singer with Tower Of Power, has his fine solo album released in the UK next month, as does Eddie Henderson on Capitol. Start saving for Heatwave's new LP, out at the beginning of October, along with James Brown's latest and hopefully 'Going Places' by Michael Henderson which is only available as

an import on Buddah at the moment.

Will Idris Muhammad have any luck chartwise with 'Could Heaven Be Like This?', a 45 on Kudu, and why is no one playing the excellent Patrice Rushen 45 'Let Your Heart Be Free'? She's an excellent jazz keyboard player who writes and sings just as well. Ross Royce and Mass Production LPs should get a fair bit of disco exposure and be warned - the title track of the new Jacksons LP is a commercial killer.

THERE'S an LP to be won if you can help Steve, Dave and Oz from Potters Bar, Hertfordshire, who want a name for their mobile disco which hits the road soon. Drop me a line at RECORD MIRROR and an album could be yours.

Don't forget the Radio London show continues every Saturday between 11.30 am and 3. See you next month in RECORD MIRROR or on the road.

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WHEN THE Pirates first started out playing with Johnny Kidd (God knows how many years ago - about the beginning of the sixties actually) they didn't have anyone chuck glasses or gob on the stage. People threw dolly mixtures. Women threw themselves at Johnny Kidd.

Now, in the seventies, the Pirates have returned and strangely found themselves playing tight, excellent rock and roll, slotted into new wave.

The line-up is: Johnny Spence (bass), Brank Farley (drums) and Mick Green (guitar). All the gigs they've done in London have been packed out - and it's nothing to do with the novelty value. They are a damn good band. They had split up in the mid-sixties, after Johnny Kidd was killed in a car smash, and more or less given up music on a full-time basis.

No kidding, it's the Pirates



PIRATES: damn good

When they got back together again recently, it was only to have been for a one off gig. However, as it went so well, they decided to make it work again.

"Now groups are doing what they want to do and it's great," said Johnny Spence. "The groups have got the record companies jumping all over the place."

Warner Brothers jumped to sign the Pirates and will be releasing a maxi single on September 9. An autumn tour will follow for Britain and there's a possibility of a tour in the States. Also on the cards is the imminent release of their album. Half of it was recorded at the Rockfield studios and the other half was done live at the Nashville in London.

"We haven't had much time to see any other bands," said Johnny. "But we did do a gig with the Fabulous Poodles and they're a great group. We were out in the sticks, playing at a Catholic college run by nuns. Well, the Poodles can be a bit gruesome, you know, swearing onstage and all that. They just died a death. Everyone was in long dresses and dickey bows. The nuns all walked out. They'd thought we were a rock and roll revival band. But we all enjoyed the gig."

"We've been on a couple of gigs that have been wrong for us - people thinking we were revival. But we've enjoyed seeing their faces."

Even if anyone did take exception to the Pirates, they don't get much trouble from the yobs looking for a fight.

"Have you seen the size of our drummer?" asked Johnny.

ROSALIND RUSSELL

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MEL SEGAL returned to his pig stripes and study in figures.

FRANK WILDER suffered stress - Spain Fla. Hope he's fine now.

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Record Mirror for the best results

La Belle Patti's solo promise

Soul

by ROBIN KATZ

WHICH IS worse? An old-established soul act slowly grinding to a halt — or splitting when you least expect it?

If Labelle had broken up five years ago only a handful of people would have shed tears. The then experimental trio were just beginning to earn a reputation as more than a B-grade Supremes.

As Labelle's popularity grew, climaxing in 1975 with 'Lady Marmalade', we loved them for their freshness and acknowledged them as individual personalities. Initial reaction to their break-up this year was shock. Sixteen years together is nothing to sneeze at. But on a calmer note it wasn't hard to see where the cracks were.

Soloists

They are guidelines to their current efforts as soloists. Nona Hendry who may be in Britain before the end of the year, is a rock artist whose spacey themes and compositions had to be toned down to achieve maximum impact in Labelle. Sarah Dash has a pretty voice, but will probably have the hard-

est time achieving a place among female entertainers. She's currently working with a band in small New York clubs and has made her acting debut in an American TV film.

Sarah and Nona have much in common, off stage. Both are single, live in a colourful section of Manhattan, share the same manager and the same friends. Patti Labelle, the gospel-driven lead singer who was most reluctant to change when their manager first transformed the group, is much different.

She lives happily with her school principal husband Armstead Edwards and their four-year-old son Zorrie. In less than glittering Philadelphia. When Labelle split Patti got herself a new manager, Billy Paul's, and raced to San Francisco. There she teamed up again with producer David Rubinson, who produced the final group effort, 'Chameleon'. Pat arrived in London for the CBS Convention and nearly blew the stage away. Backed by an orchestra and The Waters, Patti's show was almost modern-day revival meeting.

Next day the gregarious Ms. Labelle was holding court in her hotel suite. When Pat does this it's like the kid who

sneaks into the kitchen and helps himself to a feast. The room was a beehive for well-wishers, old friends, flowers, food and lost waiters. Between greeting Teddy Pendergrass, having a tete-a-tete with her husband, and showing off her new slim figure, Patti talked about working as a solo artist.

'Let's just say Labelle ended as a high note for all of us. If things had gone on much longer it might have got ugly. This way each of us can hopefully be accepted for what we do best.'

Scandalous

'Last time I was in San Francisco I was very, very tense because my family wasn't with me. When we were on the road Sarah and Nona would be out at discos and I'd be calling long distance to speak to my husband and son. This time around they were with me. It meant I had nothing to run home for. So I was at ease about everything. I missed Sarah and Nona but I didn't get uptight.'

Patti wanted to call the new album 'Scandalous' because that's my favourite new word.' But she's been vetoed and the album will simply be called 'Patti Labelle'.

'David and I picked most of the material. Armstead and I even



PATTI LABELLE, scared to death

wrote a couple of songs with help from one of the Meters. I've done the old Bo Diddley tune 'You Can't Judge A Book By Its Cover', 'Funky Music Sho Nuff Turns Me On', a Dylan song and 'Since I Don't Have You'.

'The last was a smash ballad for the Skyliners.'

Bless the Skyliners,' sighed Pat. 'That song is one of my all-time favourites. I don't think my version will make a single, but I've been wanting to belt that one out since the first time I heard it.'

Her performance at the convention was a fluke

Patti had never worked with an orchestra or a mixed vocal group like the Waters.

'When I go on the road, I'll have a band and maybe male singers. I'd like to see if I can go without back-up singers at all. But if I really need them I'll use men. If I wanted to hear females behind me I might as well have Sarah and Nona. But that orchestra was scandalous, honey, I've never worked with anything like that before.'

'I was so nervous, my knees were buckling. I promised myself I wouldn't ruin my outfit doing the funky chicken on the floor no' mo'. I was so excited performing again that I was crying. It was like having a birthday. I was nervous — but I was full of energy. It was so good knowing I could still get so excited on stage, even if I was scared to death.'

Patti Labelle remains one of those performers whose spontaneity on stage insures a different show every night. Now, as a solo singer, she may finally be rated as one of the cream of female vocalists, right up there with Aretha, Natalie, Gladys and Barbra. Says Patti, 'I don't want to be in a fight to get to the top. This is a spectator sport for me. I'll be happy just to find a special spot away from everyone else. You can't compare me to others when I'm just finding out about myself. I get to talk a lot more between songs than I did when there were three of us.'

'And besides the chit-chat, I can be all over the stage at once. This album comes out in the autumn so that's when I'll know how far I can spread my wings.'

Yakety Yak

TO commemorate the 10th anniversary of the death of civil rights leader Medgar Evers, Tyrone Davis, Joe Little Milton and William Bell will team up to perform in Mississippi.

Brass Construction have won the Golden Reel Awards. The 1500 prize money is being sent to a charity to set a lucky South Carolina student through medical school. Ben (Chicken George) to you Verezen and Cleo Laine to re-do 'Pal Joey'.

Jean Carr replaces by Damita Jo in comedian Redd Foxx's roadshow because her boyfriend started a fist fight with her backstage one night. Fred Payne is taking advantage of her pregnancy to model maternity fashions. The Doolittle Brothers Golf Classic attracted The Jacksons, Edwin Starr and Deniece Williams. Gladys Knight and The Pips are bracing out, not splitting up as rumours have it. The Pips are completing a solo album, have already appeared without Gladys on Richard Pryor's American television special. Gladys, on the other hand, despite a lukewarm reception to 'Pipes Dreams' is planning another film with hubby Barry Hankerson as either co-star or producer/director. How will Dana Ross get away with playing 12-year-old Dorothy in the film version of 'The Wiz'? Simple, she won't. Dorothy will no longer be 12. Ms. Ross will play the part of a schoolteacher in her 20s.

'Most of the criticism I've heard is absolutely irrelevant,' said Ms. Ross. 'In fact if people read "The Wizard of Oz" they'd see no merit in what was ever made about how old Dorothy was or what she looked like.'

Thelma Houston's 'Sunshower' album fetching £20 or more in America.

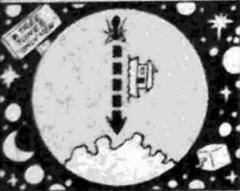
J. Edward Oliver

'Amoeba Derci Roma'

WITH THE DEPARTED SPIRIT OF FRESCO LE-SAVE TRAPPED ON THE PLANET OF THE DINOSAURS, THIS SEEMS LIKE AN APPROPRIATE MOMENT TO BRING YOU THE FIRST IN A NEW SERIES OF HANDY GUIDES, NAMED —



ALL LIFE ON EARTH EMERGED FROM THE SEA. THE FIRST CREATURES TO REACH LAND WERE TINY ANT-LIKE INSECTS WHO BUILT AN ARK POURED BY A SPRING, WHICH MADE IT SOUND RATHER LIKE A CLOCK. THEY JOURNEURED SOUTH, FINALLY LANDING ON A FROZEN CONTINENT WHICH THEY DECIDED TO NAME AFTER THEIR SHIP. IT THEREFORE BECAME KNOWN AS ANTARKTICKA!



THE MOST FAMOUS OF THE EARLY CAVE MEN WAS A CLERGYMAN WHOSE NAME WAS ORIC. INDEED, HE WAS SO FAMOUS THAT HE GAVE HIS NAME TO THE ENTIRE ERA WHICH IS WHY THIS PERIOD IS ALWAYS REFERRED TO AS PRIEST ORIC.



THE FIRST HUMANS USED TO HUNT THE GIANT LIZARDS THAT CONSTANTLY ROAMED AROUND (AS WELL AS IN THIS COUNTRY). UNFORTUNATELY, HOWEVER, THE GREAT REPTILES WERE SO TOUGH BUT ANY ONE WISHING TO EAT THEM HAD TO BE SUPPLIED WITH SPECIAL SHARP EDGED CUTTING TOOLS. THEY USE THESE TOOLS KNOWN AS DINER SAGS.



TO BE HONEST, SOME MODERN EXPERTS DISAGREE WITH THE PRECEDING EXPLANATION. THEY SAY IT'S IMPOSSIBLE SINCE HUMANS AND DINOSAURS ACTUALLY LIVED AT DIFFERENT TIMES.



THEY MAINTAIN THAT HUMANS LIVED FROM 8 A.M. TO 10 P.M., DINOSAURS FROM 11 P.M. TO 7 A.M.

THE MOST FEARSOME OF THE DINOSAURS POSSED A SPECIAL TALENT TO PROHIBITICALLY SHAKE THE CREATURES OFFEN OFFERED FROM PILES, AND TO CAUSE THE BORENESS. THEY WOULD BATTLE THE AFFECTED PARTS BY SITTING IN A SUBMERGEE TYPE FLOATING ON THE SEA. UNFORTUNATELY, THEIR BRIGHT CAUSES HUGE WAVES, WHICH TENDED TO SINK NEARBY PRIMITIVE BOATS. IT WAS THIS THAT GAVE THE DINOSAUR ITS NAME: 'TYRE AN' A SORE ARSE WRECK'S'!



THERE WAS ALSO A FLYING REPTILE THAT WENT ENTIRELY ON WATERFOOT. IT WOULD BRIT A STRANGE JANGLING SOUND, RATHER LIKE A CASH REGISTER. THIS CAUSED ANY PUCKS WITHIN EARSHOT TO PANIC AND RUN OUT INTO THE OPEN. WHEN THEY BECAME EASY PREY, THE REPTILE WAS, OF COURSE, GIVEN THE NAME 'TERROR' BUCK FILL.



ALTHOUGH IT DOESN'T LOOK IT, THIS DINOSAUR WAS CLOSELY RELATED TO THE DONKEY. IN FACT, IT WAS EVEN USED TO CARRY LOADS OF RAW METAL BY IRON-AGE MEN. IT WAS PARTICULARLY SUITED TO LIET, MURPHY CONDITIONS, THANKS TO ITS HUGE, BRAINY FEET AND STRONG, MUSCULAR TOES. IT WAS THEREFORE KNOWN AS THE BRAIN TOES GRE ASS.



THE ONLY DINOSAUR THAT LEARNED TO TALK WAS HIRED TO PERFORM IN PREHISTORIC TELEVISION COMMERCIALS, ADVERTISING A RANGE OF SPINNING TOPS MADE BY CAVES GIRL SARAH OSS. IT WAS THE THREE-HORNED DINOSAUR'S JOB TO READ OUT THE SLOGAN THAT EVENTUALLY BECAME ITS NAME — 'TRY SARAH TOPS'.



THE MOST ANCIENT OF THE DINOSAURS WAS EASILY DISTINGUISHABLE BY ITS HUGE BULK AND THE THICK, BLACK HAIR COVERING ITS UPPER THORAX. THIS CREATURE WAS KNOWN TO PERFORM A STRANGE RITUAL, CRAWLING OUT OF THE LIGHT TO SOME DARK, ENCLOSED SPOT, WHERE IT WOULD SHED ITS BRIGHT, SHINY OUTER COVERING AND GIVE EVEN APPEARANCE OF PREPARING FOR A LONG HIBERNATION. THIS ODD PRETENCE WOULD LAST FOR ONLY A BRIEF PERIOD, HOWEVER, AND IT WOULD NOT BE LONG BEFORE — GAIT A MINUTE — OOP'S, SURVIVE! THIS IS NOT A DINOSAUR, IT'S GARY GLITTER!



BEFORE THE FIRST TRICK HUMAN, THERE EXISTED THIS STRANGE BEING, HALF-MAN, HALF-APR, POSSESSING RUDIMENTARY POWERS OF SPEECH. THESE CREATURES LOVED CHANTING PRIMITIVE MESSAGES AND CONTINUALLY BLED TO BE ALLOWED TO DO SO.



YES, THIS WAS THE FAMOUS ME-SING LINK!

YOU MIGHT BE SURPRISED TO LEARN THAT DESCENDANTS OF THE DINOSAURS ARE STILL ALIVE TODAY. ONE OF THE MOST UNUSUAL IS THE ALBERTALIAN ANIMAL THAT LOOKS LIKE A MONSTER EATEN CAT LIKE ONE OF ITS ANCESTORS. ITS DIET CONSISTS ENTIRELY OF WATERFOOL. YOU MAY HAVE HEARD OF IT — IT'S CALLED THE DUCK-FILLED TATTY PUSS.



J. EDWARD OLIVER'S Instant Garbage CONTEST

12 POINTS FOR GORNA FALL... I CAN SEE FOR MILES THE BIONIC MAN IS AROUND HIS CORNER... I ONLY HAVE EYES FOR YOU!

BAD LUCK IS... NOT MEETING DANA GALLERIE AND MARGELINE SMITH ALL IN ONE DAY

BAD LUCK IS... HAVING A SEX CHANGE OPERATION AND THEN FINDING AN UNOPENED LETTER FROM A GIRL WHO SAYS SHE LOVES YOU!

BAD LUCK IS... NOT PICKING UP A GOLD TOP BECAUSE YOU THINK IT'S A BOTTLE TOP.

BAD LUCK IS... BETTER THAN VERY BAD LUCK.

NEXT WEEK: The first in a series of Handy Boy Scouts



JEAN MICHEL JARRE: up to No 8



US ALBUMS

- 1 RUMOURS, Fleetwood Mac Atlantic
- 2 CSN, Crosby, Stills & Nash Columbia
- 3 STAR WARS / SOUNDTRACK Columbia
- 4 J. James Taylor Warner / Curb
- 5 SUPERMAN, Barbara Streisand Columbia
- 6 COMMODORES Epic
- 7 REJOICE, Emotions Atlantic
- 8 I'M IN YOU, Peter Frampton Atlantic
- 9 BOOK OF DREAMS, Steve Miller Band ABC
- 10 SHAUN CASSIDY Warner / Curb
- 11 LIVE, Barry Manilow RCA
- 12 FOREIGNER Epic
- 13 LITTLE QUEEN, Heart Epic
- 14 GOING FOR THE ONE, Yes Atlantic
- 15 FLOATERS ABC
- 16 RIGHT ON TIME, Brothers Johnson Atlantic
- 17 ANYTIME... ANYWHERE, Rita Coolidge Epic
- 18 LOVE GUN, Kiss Atlantic
- 19 HERE AT LAST... LIVE, Bee Gees RSO
- 20 EXODUS, Bob Marley & The Wailers Island
- 21 AMERICAN STARS 'N BARS, Neil Young Reprise
- 22 EVEN IN THE QUIETEST MOMENTS, Supertramp ABC
- 23 IT'S A GAME, Bay City Rollers RCA
- 24 MOODY BLUE, Elvis Presley Epic
- 25 CAT SCRATCH FEVER, Ted Nugent Epic
- 26 I ROBOT, Alan Parsons Project Atlantic
- 27 A NEW WORLD RECORD, Electric Light Orchestra United Artists / At
- 28 A PLACE IN THE SUN, Patsy Cline AS M
- 29 PLATINUM JAZZ, War Blue Note
- 30 SIMPLE THINGS, Carole King Capitol
- 31 NETHERLANDS, Dan Fogelberg Epic
- 32 LIGHTS OUT... UFO Capitol
- 33 LUNA SEA, Firefall Columbia
- 34 A REAL MOTHER FOR YA, Johnny Guiter, Watson DJM
- 35 CHANGES IN ATTITUDES... CHANGES IN ATTITUDES, Jimmy Buffet ABC
- 36 BENNY AND US, Average White Band & Ben E. King Atlantic
- 37 MAKING A GOOD THING BETTER, Olivia Newton-John MCA
- 38 FLOWING RIVERS, Andy Gibb RSO
- 39 STEVE WINWOOD Island
- 40 FLEETWOOD MAC Reprise
- 41 THE GRAND ILLUSION, Styx AS M
- 42 LUNA SEA, Firefall Atlantic
- 43 I REMEMBER YESTERDAY, Donna Summer Qualtronic
- 44 PART 3, K.C. & The Sunshine Band TK
- 45 ROCKY / ORIGINAL MOTION PICTURE SOUNDTRACK United Artists
- 46 MARVIN GAYE LIVE AT THE LONDON PALLADIUM Temta
- 47 CELEBRATE ME HOME, Kenny Rogers Columbia
- 48 SONGS IN THE KEY OF LIFE, Stevie Wonder Temta
- 49 SWEET PASSION, Aretha Franklin Atlantic
- 50 NEW YORK, NEW YORK / SOUNDTRACK United Artists

UK Soul Top 20

- 1 FLOAT ON, Flotadors ABC
- 2 STRAWBERRY LETTER 23, Brothers Johnson AS M
- 3 BEST OF MY LOVE, Emotions Columbia
- 4 DEVIL S'GUN, C. J. & Co. Phil Int
- 5 BELIEVE YOU, Dorothy Moore Westbound
- 6 LA SUNSHINE, War Melanoid
- 7 SLIDE, Slave Blue Note
- 8 EASY, Commodores Capitol
- 9 DEVIL S'GUN, C. J. & Co. Atlantic
- 10 WORK ON ME, O'Jays Mercury
- 11 SUNSHINE, Enchantment Roddicklow
- 12 DOWN DEEP INSIDE, Donna Summer Casablanca
- 13 I DON'T LOVE YOU ANY MORE, Teddy Pendergrass Phil Int
- 14 LIVE IN THE LIFE, Ike & The New Power Generation Soul Train
- 15 IT AIN'T REGGAE BUT IT'S FUNK, Instant Funk Columbia
- 16 A REAL MOTHER FOR YA, Johnny Guiter, Watson Phil Int
- 17 JIM DJM

US Soul Top 20

- 1 FLOAT ON, Flotadors ABC
- 2 DEVIL S'GUN, C. J. & Co. Westbound
- 3 STRAWBERRY LETTER 23, Brothers Johnson AS M
- 4 LET'S CLEAN UP THE GHETTO, Philly International All Stars Blue Note
- 5 BEST OF MY LOVE, Emotions Columbia
- 6 I BELIEVE YOU, Dorothy Moore Malaco
- 7 WORK ON ME, O'Jays Philadelphia International
- 8 I DON'T LOVE YOU ANY MORE, Teddy Pendergrass Soul Train
- 9 LIVE IN THE LIFE, Ike & The New Power Generation Soul Train
- 10 MAKE IT WITH YOU, Whispers Epic
- 11 SLIDE, Slave Roddicklow
- 12 BOOGIE NIGHTS, Heavave Epic
- 13 EASY, Commodores Epic
- 14 LOVE IS SO GOOD, J.Z. Hill Columbia
- 15 GOODNIGHT MY LOVE, Travars Slang
- 16 I DON'T WANNA GO, Moments Capitol
- 17 EXODUS, Bob Marley & The Wailers Island
- 18 KEEP IT COMIN' LOVE, K. C. & The Sunshine Band TK

STAR CHOICE

- 1 PEOPLE ARE STRANGE, The Doers MCS
- 2 HIGH SCHOOL, Aeromith Lou Reed
- 3 BACK IN THE SADDLE, Lou Reed
- 4 METAL MACHINE MUSIC SIDE D, Toets And The Maybys Atlantic
- 5 FUNKY KINGSTON, The Doers Lou Reed
- 6 YOUNG MIE, Lou Reed
- 7 METAL MACHINE MUSIC SIDE A, The Rolling Stones
- 8 STAR STAR, The Yardbirds
- 9 SHAPES OF THINGS, The Yardbirds



RODS: *Barricade Masters*

Star Breakers

- 1 HOLD ON TO LOVE, Page Three Warner Brothers
- 2 HANDY MAN, James Taylor CBS
- 3 SOUL COACHING, Barbra Streisand Epic
- 4 PINOCCHIO THEORY, Booby's Rubber Band Epic
- 5 IT'S SNOW OR NEVER, Elvis Presley RCA
- 6 JAILHOUSE ROCK, Elvis Presley RCA
- 7 CRYING IN THE CHAPEL, Elvis Presley RCA



ADVERTS: in at No. 27



US SINGLES

- 1 BEST OF MY LOVE, Emotions Columbia
- 2 JUST WANT TO BE YOUR EVERYTHING, Andy Gibb RSO
- 3 (Your Love Has Lined Me) HIGHER AND HIGHER, Rita Coolidge AS M
- 4 EASY, Commodores Motown
- 5 HANDY MAN, James Taylor Columbia
- 6 WHATCHA GONNA DO? Pablo Cruise AS M
- 7 JUST A SONG BEFORE I GO, Crosby, Stills & Nash Atlantic
- 8 FLOAT ON, Flotadors Warner Bros
- 9 DON'T STOP, Fleetwood Mac AS M
- 10 STRAWBERRY LETTER 23, Brothers Johnson AS M
- 11 I'M IN YOU, Peter Frampton CBS
- 12 BARRACUDA, Heart United Artists / At
- 13 TELEPHONE LINE, Electric Light Orchestra Warner Bros
- 14 GIVE A LITTLE BIT, Supertramp Warner Bros
- 15 SMOKE FROM A DISTANT FIRE, Sinfonia L'Orchestra AS M
- 16 STAR WARS (Main Title), London Symphony Orchestra 20th Century
- 17 HOW MUCH LOVE, Leo Sayer Warner Bros
- 18 TELEPHONE MAN, Meri Wilson GRF
- 19 BLACK BETTY, Pam Jam Epic
- 20 COLD AS ICE, Foreigner Atlantic
- 21 ON AND ON, Stephen Bishop ABC
- 22 SWAYIN' TO THE MUSIC, Johnny Rivers Big Tree
- 23 DO YOU WANNA MAKE LOVE, Peter McCann 20th Century
- 24 KEEP IT COMIN' LOVE, K. C. & The Sunshine Band TK
- 25 YOU AND ME, Alice Cooper Warner Bros
- 26 YOU'RE MY WORLD, Helen Reddy Capitol
- 27 CHRISTINE SIXTEEN, Isis Casablanca
- 28 EDGE OF THE UNIVERSE, Bee Gees RSO
- 29 DON'T WORRY BABY, B. J. Thomas MCA
- 30 THAT'S ROCK 'N' ROLL, Shaun Cassidy Warner / Curb
- 31 UNDERCOVER ANGEL, Man O Day Pacific
- 32 SLIDE, Slave Columbia
- 33 YOU MADE ME BELIEVE IN MAGIC, Bay City Rollers Arista
- 34 YOU WIN AGAIN, Hel Chocolate RCA
- 35 IT WAS ALMOST LIKE A SONG, Ronnie Milsap RCA
- 36 HARD ROCK CAFE, Carole King Capitol
- 37 MY HEART BELONGS TO ME, Barbara Streisand Columbia
- 38 STAR WARS TITLE THEME, Meco Millennium
- 39 NOBODY DOES IT BETTER, Carly Simon Elektra
- 40 BOOGIE NIGHTS, Heavave Epic
- 41 A REAL MOTHER FOR YA, Johnny Guiter, Watson DJM
- 42 THE GREATEST LOVE OF ALL, George Benson Arista
- 43 I FEEL LOVE, Steve Miller Band Capitol
- 44 JUNGLE LOVE, Donna Summer Atlantic
- 45 I FEEL LOVE, Donna Summer Mercury
- 46 LA SUNSHINE, War Blue Note
- 47 DAYTIME FRIENDS, Kenny Rogers United Artists
- 48 LITTLE DARLING (I Need You), Double Brothers Warner Bros
- 49 CAT SCRATCH FEVER, Ted Nugent Epic
- 50 SUNFLOWER, Glen Campbell Capitol

