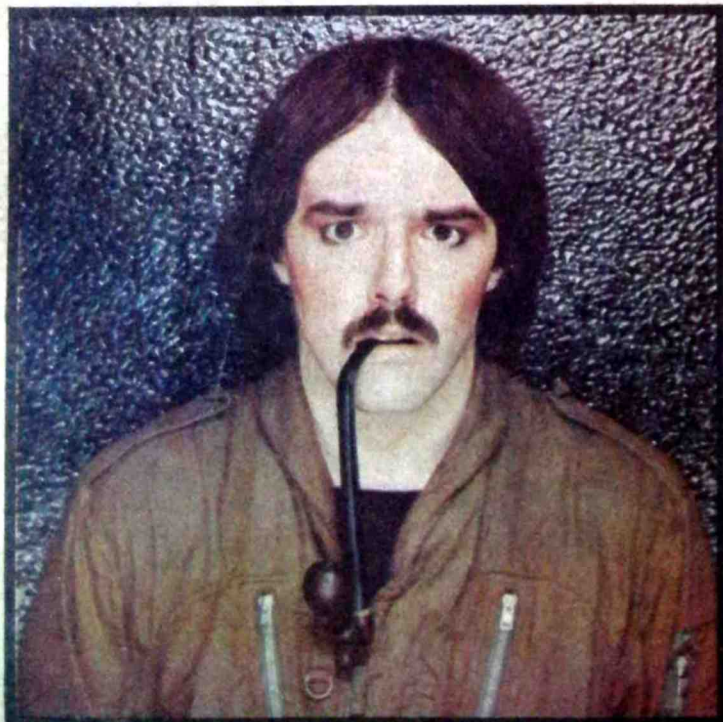


# Record Mirror

## STRANGLERS

Punks In  
The Money



JONATHAN RICHMAN LEO SAYER  
GENERATION X EMOTIONS In Colour

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

# Record

## UK SINGLES

1	2	SILVER LADY, David Soul	Private Stock
2	1	WAY DOWN, Elvis Presley	RCA
3	8	BLACK IS BLACK, La Belle Epoque	Harvest
4	7	BEST OF MY LOVE, Emotions	CBS
5	3	MAGIC FLY, Space	Pye
6	9	FROM NEW YORK TO LA, Patsy Gallant	EMI
7	16	WONDROUS STORIES, Yes	Atlantic
8	11	I REMEMBER ELVIS PRESLEY, Danny Mirror	Sonet
9	6	TELEPHONE MAN, Meri Wilson	Pye
10	5	DOWN DEEP INSIDE, Donna Summer	GTO
11	4	OXYGENE, Jean Michel Jarre	Polydor
12	10	SUNSHINE AFTER THE RAIN, Elkie Brooks	A&M
13	20	NO MORE HEROES, Stranglers	United Artists
14	24	YES SIR I CAN BOOGIE, Baccara	RCA
15	14	LOOKING AFTER NUMBER ONE, Boomtown Rats	Ensign
16	18	BLACK BETTY, Ram Jam	Epic
17	21	I REMEMBER YESTERDAY, Donna Summer	GTO
18	15	DO ANYTHING YOU WANNA DO, Rods	Island
19	13	THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys	GTO
20	12	NOBODY DOES IT BETTER, Carly Simon	Elektra
21	17	I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman	RSO
22	25	THUNDER IN MY HEART, Leo Sayer	Chrysalis
23	27	COOL OUT TONIGHT, David Essex	CBS
24	44	STAR WARS THEME, Meco	RCA
25	30	FROM HERE TO ETERNITY, Giorgio	Oasis
26	23	GARY GILMORE'S EYES, The Adverts	Anchor
27	28	WAITING IN VAIN, Bob Marley & The Wailers	Island
28	-	COMPLETE CONTROL, Clash	CBS
29	34	GREATEST LOVE OF ALL, George Benson	Arista
30	35	DO YOUR DANCE, Rose Royce	Warner Bros
31	37	LOVE HURTS ETC, Nazareth	Mountain
32	-	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
33	32	ANOTHER STAR, Stevie Wonder	Motown
34	43	SHE'S A WINDUP, Dr Feelgood	United Artists
35	41	HOME IS WHERE THE HEART IS, Gladys Knight & The Pips	Buddah
36	19	NIGHTS ON BROADWAY, Candi Staton	Warner Bros
37	26	DREAMER, Jackson 5	Epic
38	49	HAPPY DAYS, Pratt & McLain	Reprise
39	31	THAT'S WHAT FRIENDS ARE FOR, Deniece Williams	CBS
40	40	DAYTIME FRIENDS, Kenny Rogers	United Artists
41	-	BRICKHOUSE, Commodores	Motown
42	45	DANCING THE NIGHT AWAY, Motors	Virgin
43	29	TULANE, Steve Gibbons Band	Polydor
44	38	YOUR GENERATION / DAY BY DAY, Generation X	Chrysalis
45	-	ARIANA, Stardust	Satril
46	-	LIPSMACKIN' ROCK & ROLLIN', Peter Blake	Pepper
47	-	RADAR LOVE, Golden Earring	Polydor
48	-	ANGEL OF THE MORNING, Mary Mason	Epic
49	-	OCCUPANT OF INTERPLANETARY CRAFT, Carpenters	A&M
50	48	BEE STING, Camouflage	State

## UK ALBUMS

1	1	20 GOLDEN GREATS, Diana Ross And The Supremes	Motown
2	2	OXYGENE, Jean Michel Jarre	Polydor
3	-	LOVE YOU LIVE, Rolling Stones	Rolling Stones
4	22	BAD REPUTATION, Thin Lizzy	Vertigo
5	3	MOODY BLUE, Elvis Presley	RCA
6	-	AJA, Steely Dan	ABC
7	5	RUMOURS, Fleetwood Mac	Warner Bros
8	-	NO MORE HEROES, The Stranglers	United Artists
9	4	A STAR IS BORN, Soundtrack	CBS
10	8	GOING FOR THE ONE, Yes	Atlantic
11	7	BEST OF FRANKIE LAINE	Warwick
12	9	20 ALL TIME GREATS, Connie Francis	Polydor
13	11	MAGIC FLY, Space	Pye International
14	12	PLAYING TO AN AUDIENCE OF ONE, David Soul	Private Stock
15	6	SHOW SOME EMOTION, Joan Armatrading	A&M
16	19	TWO DAYS AWAY, Elkie Brooks	A&M
17	16	I REMEMBER YESTERDAY, Donna Summer	GTO
18	14	WELCOME TO MY WORLD, Elvis Presley	RCA
19	10	EXODUS, Bob Marley & The Wailers	Island
20	23	THE JOHNNY MATHS COLLECTION	CBS
21	21	BEST OF ROD STEWART	Mercury
22	29	RAIN DANCES, Camel	Decca
23	18	BOOMTOWN RATS	Ensign
24	24	STRANGLERS IV, The Stranglers	United Artists
25	13	HOTEL CALIFORNIA, The Eagles	Asylum
26	17	ELVIS PRESLEY'S 40 GREATEST HITS	Arcade
27	15	SIMPLE DREAMS, Linda Ronstadt	Asylum
28	37	BLUE HAWAII, Elvis Presley	RCA
29	-	GOLD & IVORY, David Essex	CBS
30	30	GONE TO EARTH, Barclay James Harvest	Polydor
31	-	THE SUN YEARS, Elvis Presley	Charly
32	20	NEW WAVE, Various	Vertigo
33	27	ENDLESS FLIGHT, Leo Sayer	Chrysalis
34	35	THEIR GREATEST HITS 71-75, The Eagles	Asylum
35	33	G. I. BLUES, Elvis Presley	RCA
36	26	MY AIM IS TRUE, Elvis Costello	Stiff
37	25	ARRIVAL, Abba	Epic
38	-	PASSAGE, Carpenters	A&M
39	31	FLOATERS	ABC
40	42	LOVE AT THE GREEK, Neil Diamond	CBS
41	39	HITS OF THE 70S, Elvis Presley	RCA
42	46	GREATEST HITS, Abba	Epic
43	40	FIRING ON ALL SIX, Lone Star	CBS
44	32	A NEW WORLD RECORD, Electric Light Orchestra	Jet
45	-	20 GOLDEN GREATS, The Shadows	EMI
46	43	LIVING ON THE FAULT LINE, Doobie Brothers	Warner Bros
47	28	LUST FOR LIFE, Iggy Pop	RCA
48	-	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla Motown
49	-	GREATEST HITS, Hermans Hermits	K-Tel
50	38	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest

## OTHER CHART

1	COMPLETE CONTROL, The Clash	CBS 45
2	TALKING HEADS 77, Talking Heads	Sire Import LP
3	WAITING IN VAIN, Leroy Smart	Channel One
4	GOT TO START MY LIFE, Larry Houston	Mobile
5	CLASH, Trinity & Dillinger	Burning Sounds LP
6	MAGNUM FORCE, Ranking	Magnum Vivian Jackson Import 45
7	SONIC REDUCER, Dead Boys	Sire Import 45
8	EGYPTIAN REGGAE, Jonathan Richman	Baselkley
9	JAMAICAN DOLLAR, Trinity	Belmont Import 45
10	ALL YOU GOT, Tyrone Davis	Columbia Import 45
11	LIVE AT THE RAT CLUB, Various Artists	Rat Import 45
12	WASH MACHINE BOOGIE, Echo	Valley Boys Record Mart 45
13	THE BLANK GENERATION, Richard Hall	Sire Import LP
14	PLAY WITH FIRE, Mick Farren	Ork Import 45
15	JUST GIVE UP THE BADNESS, Johnny Clarke	Jackpot Import 45
16	LORETTA, The Nervous Eaters	Rat Import 45
17	SCIENTIFIC HIGH, RANKING DUB	Mutumbi Rema LP
18	TO BE A LOVER, George Faith	Island LP
19	ROBOT LOVE, The Valves	Zoom 45
20	THE WHOLE WIDE WORLD, Wreckless Eric	Stiff

Compiled by: R. E. CORDS, 8/9 Sedler Gate, Derby (0332 42715) and 30, High Street, Burton-on-Trent.

## BREAKERS

STAR DANCE, John Forde	EMI
RIGHT ON TIME, Brothers Johnson	A&M
HIGHER & HIGHER, Rita Coolidge	A&M
SUNSHINE OF YOUR LOVE, Rosetta Stone	Private Stock
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME, Barry White	20th Century
I BELIEVE YOU, Dorothy Moore	Epic
THEME FROM BIG TIME, Smokey Robinson	Motown
YOU MAKE LOVIN' FUN, Fleetwood Mac	Warner Bros
SHE'S NOT THERE, Santana	CBS



JOHN FORDE: breaking with 'Star Dance'

## UK DISCO

1	1	BEST OF MY LOVE, Emotions	CBS
2	5	BLACK IS BLACK, La Belle Epoque	Harvest 12in
3	3	STAR WARS THEME, Meco	RCA
4	2	MAGIC FLY, Space	Pye
5	10	DO YOUR DANCE, Rose Royce	Whitfield 12in
6	6	FROM HERE TO ETERNITY, Giorgio	Oasis
7	4	DOWN DEEP INSIDE, Donna Summer	Casablanca
8	12	YES SIR I CAN BOOGIE, Baccara	RCA
9	11	I REMEMBER YESTERDAY, Donna Summer	GTO
10	7	KEEP IT UP, Olympic Runners/George Chandler	RCA 12in
11	17	BRICK HOUSE, Commodores	Motown
12	13	THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys	GTO
13	20	THEME FROM BIG TIME, Smokey Robinson	Motown
14	9	ONE LOVE, Celi Bee & The Buzzy Bunch	TK 12in
15	14	COULD HEAVEN/TURN THIS MUTHA, Idris Muhammad	Kudu
16	8	OXYGENE, Jean Michel Jarre	Polydor
17	15	FROM NEW YORK TO LA, Patsy Gallant	EMI
18	18	THUNDER IN MY HEART, Leo Sayer	Chrysalis
19	19	ANOTHER STAR, Stevie Wonder	Motown
20	16	LOVE'S UNKIND, Donna Summer	GTO LP

# Record Mirror

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# TWO LOVELY BLACK EYES *Juicy Lucy*

SO ANOTHER week of the never-ending rock 'n' roll show rolls gently to an end... Now, my dears, you know I'm not one to spread idle rumours or make improper suggestions, but did you see diminutive **Lynsey de Paul** arriving at Heathrow complete with two black eyes and a broken nose?

Stop laughing at the back. Her story is that she collided with a swing door at the Los Angeles home of one of her managers — and who am I to doubt this very reasonable explanation? She also commented: "It wouldn't be so bad if I was a drinker, but I never touch the stuff." Wise girl.

Strange goings-on in Amsterdam t'other day when my old friend Dave Carroll, guitarist with the Steve Gibbons' band, had something of a confrontation with a taxi-driver. Dave had tapped the cab on the roof to indicate he would like to hire it. The driver leaped out and kicked him on the shin before chasing him down the street — pausing only to pick up a chair from a passing restaurant with which to attack the unfortunate Carroll who managed to escape. Strange people these Continentals.



WISHBONE ASH's  
Martin Turner with his  
jury service summons

Dog bites bill-poster sensation... Eddie Foster was busying himself adorning the wall of the Nashville with posters advertising the Fabulous Poodles' gig there when a three-legged alsatian upped and bit him on the leg.

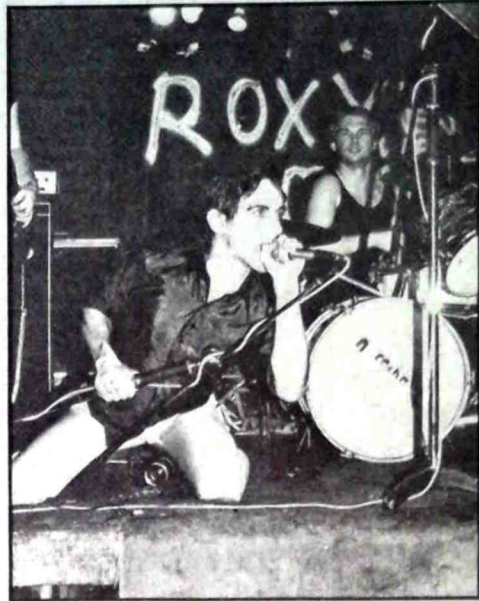
Even the famous my sweets, are subject to the long arm of the law... **Martin Turner**, lead singer with **Wishbone Ash** who spend most of their time in America, arrived back in this country for a three-week tour to find a summons for jury service in the Crown Court.

Nothing unusual, perhaps, but young Martin has another pressing engagement on the same day — playing to 8,000 punters at Wembley's Empire Pool the climax of Ash's 11-date UK tour.

Martin has applied to be excused service, but since his reason doesn't fall within the official list it's having to be treated as a special case. Martin is awaiting the Court's decision.

Horse sense... **Bill Nelson of Be Bop Deluxe** has bought an American Indian pony and is having the dear animal shipped to his Yorkshire farm. He is calling it **Darth Vader** after one of the nastier characters in the film 'Star Wars'. A film fanatic, Bill is having a special projection room built onto his house. He's also co-directed a film of **Be Bop** on tour and it should be on TV after Christmas.

Cuddly **Phil Lynott of Thin Lizzy** tells me he met his childhood hero, **Van Morrison** on the **Midnight Special** TV show in the USA. The two Irishmen chatted together for some two hours. Trouble for the **Heartbreakers** after the opening night of their tour at Bristol — some nasty people, believed to be not a million miles from football hooligans, tampered with the wiring on the band's two cars and 18 miles



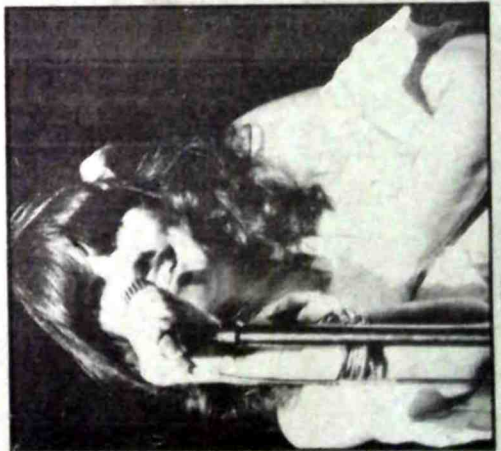
IGGY POP giving an impromptu performance of 'Raw Power' at London's Roxy, jamming with the Outsiders

out of Bristol on the way back to London, both engines blew up. While waiting for taxis to take them home, **Jehny Thunders** went off to relieve himself and was chased down the motorway by a gang of motorcyclists.

**Hugh Cornwall** of the **Stranglers** is most upset — some unkind person has removed his much-treasured suede coat. As a reward for its return, Hugh is offering a night on the town with his good self or, a complete set of **Stranglers** records. Information to 01-870 2186.

Still on the crime desk... the **Foster Brothers** are more

than a little concerned with the disappearance of their blue Ford Transit van from



We've always wanted to get Linda Ronstadt on her back. But this is the closest we could come to it...

## FREEBIE OF THE WEEK No.12

WINNERS of Freebies (10), the Rolling Stones 'Love You Live' album plus other goodies is: **Barry Norris, 14 Knowsley Park Lane, Prescot, Merseyside.**

This week you can win **Blue's** latest album 'Another Night Time Flight', their single 'Bring Back The Love' and a **Blue T-Shirt**. Five sets to be won. Usual rules apply.

Questions:

- 1 The full line-up of Blue?
- 2 Who produced 'Another Night Time Flight'?
- 3 The title of their first hit single?

Answers to Freebies (12), Record Mirror, 40 Long Acre, London WC2.

# Slaughter & The Dogs.



First 10,000 as 12" single + bag

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

DECCA

# TOURS...TOURS

**GENERATION X**, Steel Pulse and Art Attax re-open the Sundown, Charing Cross Road, on October 18. Tickets are £1.20 in advance or £1.50 on the door. Other dates for Generation X: Colchester Institute Of Higher Education October 7, Halifax Good Mood Club 8, Chelmsford Chancellor Hall 9.

**AC/DC** change their October 31 date in Birmingham from the Town Hall to the Mayfair Suite.

**STEEL PULSE**: London Nashville October 15, Sundown 16, Dingwalls 26.

**DEPRESSIONS**: London 100 Club October 6, Stoke North Staffs Poly 7, London Roxy 13, Liverpool Eric's 15. Their October 10 gig at London Vortex is cancelled.

**FABULOUS POODLES**: Scunthorpe Tiffany's October 11, Scarborough Ollies 13, Twickenham St Mary's College 20, Plymouth Castaways 24, Sunderland Poly 29, Middlesbrough Town Hall 30.

**STEVE GIBBONS BAND**: Hawick October 13 is cancelled. October 17 is now Caudon College Hanley.

**LONDON**: Swindon Brunel Rooms October 7, Birmingham Barbarellas 14 and 15, Coventry Mr George's 29.

**THE FLEASERS**: Southampton University October 8, Reading University 12, London Rochester Castle 13, Bromley Stockwell College 14, Weybridge N.C.F.T. 15, London Rochester Castle 20, Kingston Polytechnic 21, High Wycombe Nags Head 22, London University College 24, Hemel Hempstead Great Harry 25, London Rochester Castle 27, London Dingwalls 28, Welwyn Mid Herts College 29.

**BURLESQUE**: Town Hall 6, Liverpool Mott College 7, Nottingham University 8, Portsmouth Polytechnic 13, Kingston Polytechnic 15, London Music Machine 20, Bedford Nite Spot 21, Oxford Polytechnic 22, Sheffield Top Rank 24, Penzance Winter Gardens 27, Plymouth Castaways 28, Bristol Polytechnic 29.

**MUD**: additional dates Norwich Theatre Royal November 13, Stockton Fiesta 19, Oldham Bailey's Club 24-26.

**JENNY DARREN**: additional dates Swansea Circles October 13, Aryl The Club 15.

**TOM PAXTON**: London Royal Albert Hall October 19, Liverpool Philharmonic 20, Oxford New Theatre 21, Manchester Free Trade Hall 22, Birmingham Town Hall 23, Bristol Colston Hall 24, Leicester De Montfort 25, Edinburgh Usher Hall 26.

**TRAPEZE**: Tiverton East Devon College October 12, Dudley JB's Club 15, Plymouth Top Rank 17, Newport Harper Adams College 21, Burton 76 Club 28, Fulham Greyhound 30.

**SPITERI**: Hemstead Westfield College October 22, London Ronnie Scott Club November 11, 12, 14, London 100 Club 17.

**AMAZORBLADES**: Bognor Sussex Hotel October 14, London Windsor Castle 15, 27.

**29TH & DEARBORN**: Hammersmith Swan October 5, Covent Garden Rock Garden 6, London dates: Wellington Pub W6 7, Leyton Three Rabbits 8, Marquee 9, Greyhound Fulham Palace Road 11, Wigan Photos 12, Weaverham Salter 14, Liverpool Eric's 17, Wigan Pempas Place 20, Manchester Belle Vue 22, Chester Quantways 24, Liverpool Sportsman 30.

**WINDOW**: North East London Polytechnic 7, Camden Music Machine 10, Strand Kings College 12.

**THE DRIFTERS**: Wythenshaw Golden Garter Club October 3-8, Wakefield Theatre Club 9-15, Birmingham Nite Out Club 17-22, Nottingham Heart Of The Midlands 28-29, Chester Deeside Leisure Centre 30, Stockton-on-Tees Fiesta Club 31, November 1, Aberystwyth Great Hall 3, Eastbourne Kings Club 4, 5, Stoke-on-Trent Jollies Club 7, 8, Loxton Webbington Country Club 10, Liverpool Empire Theatre 11, Blackburn Baileys 12, Caerphilly Double Diamond Club 13-19, Batley Variety Club 20-26, Stockport Quaffers Club 27, 28, 29, Farnworth Blighys Club 30, December 1, 2, 3, Glasgow Apollo Theatre 4, Watford Baileys 5-10.

**THE MUTANTS**: Liverpool University October 6, Sheffield University 7, Liverpool Swinging Apple 8, Blackpool Mardi Gras 18, Liverpool Masonic 19, Birkenhead Mr Digbys 20, Liverpool Havana 27.

**THE SAINTS**: London Music Machine October 6, Wellington Town House 6, Birmingham Barbarellas 7 and 8, Rotherham Windmill 13, Cardiff Top Rank 14, Leeds Queens Hall 15, Plymouth Woods 18, Coventry Mr Georges 20, Redditch Tracey's 21, Middlesbrough Rock Garden 24, Halifax Good Mood Club 28, Manchester Rafterz 27, Edinburgh Clouds 28, Aberdeen University 29, London Marquee 31 and November 1.

**CHINA**: Wembley November 3 with Elton John, Hatfield Poly 4, Oxford Poly 8, Liverpool University 9, Manchester University 11, Leicester University 12, Middlesbrough Town Hall 13, Leeds Poly 14, Sheffield University 15, Warwick University 17, Edinburgh University 18, Strathclyde University 19, Birmingham Town Hall 21.



GENESIS: new album

## PUNKS OVER THE RAINBOW

THE RAINBOW Theatre in Finabury Park, London, is to be turned over to punk music every Friday night from October 21. The bands will appear on a temporary stage erected in the upstairs foyer. Admission will be £1 and organisers are hoping for audiences in the region of 1,200. The first night (October 21) will

feature Sham 69, The Outsiders, Meat and The Susters. The main theatre will be closed on Friday nights. A spokesman for the Rainbow said: "It's starting off as an experiment but we hope to hold punk night every Friday from 8 pm to whenever it finishes. It could be four in the morning."

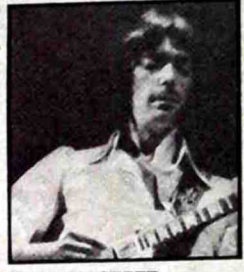
# Hackett Quits Genesis

LEAD GUITARIST Steve Hackett has quit Genesis to pursue a separate career.

The new Genesis live album 'Seconds Out' is released on October 14. Recorded in Paris last year and this during the last two tours, the double

album features Tony Banks on keyboards, Mike Rutherford bass, Steve Hackett lead guitar, Phil Collins lead vocals and drums and guest drummers Chester Thompson and Bill Bruford.

Tracks on 'Seconds Out': 'Squonk', 'The Carpet Crawl', 'Robbery Assault And Battery', 'Afterglow', 'Firth Of Firth', 'I Know What I Like', 'The Lamb Lies Down On Broadway', 'The Musical Box', 'Supper's Ready', 'Cinema Show', 'Dance On A Volcano', 'Los Endos'.



STEVE HACKETT: separate career

## Eater release Lock

EATER'S NEW single 'Lock It Up', written by band members Andy Blade and Ian Woodcock, is released this week. The track is taken from their debut album 'The Album' due for release on November 11. The 'B' side of the single is the band's version of Marc Bolan's 'Jeepster'. A limited edition of 12in singles are available. All records come in colour bags.



EATER: single

## Travers gets it Straight

THE PAT TRAVERS band release their album 'Putting It Straight' on October 17. The band, with a new line-up of Peter Cowling bass, Clive Edwards drums and Michael Doyle guitar, have lined up the following dates: London Central Poly October 21, Northampton Cricket Ground 22, West Runton Pavilion 28, St Albans City Hall 29, Sheffield Top Rank

30, Plymouth Castaways November 1, Preston Poly 3, Newcastle Mayfair 4, Glasgow Queen Mary's 5, Nottingham Playhouse 6, Birmingham Town Hall 8, Salford University 11, Loughborough University 12, Redcar Coatham Bowl 13, London Hammersmith Odeon 20.

There is a possibility of a live album emanating from the tour.



PAT TRAVERS BAND: new line-up

## NEWS IN BRIEF

RAINBOW have added yet another night - November 14 - at the London Rainbow. Their tour with Kingfish in support opens in Newcastle on October 31.

THE RUNAWAYS fly in to London on October 15 for the Old Grey Whistle Test and they may do Top Of The Pops as well.

TONY NEWMAN is now the drummer on the current Chris Spedding tour.

PYE RECORDS are to release the soundtrack of 'Bubbling Brown Sugar' which opened at London's Royalty Theatre on September 28. The revue has been breaking box office records during its two-year run on Broadway.

THE DOOLEYS' next single, follow-up to 'Think I'm Gonna Fall In Love' is to be 'Love Of My Life'.

HEATWAVE are to release their album 'Central Heating' and a single during the first week of November.

GEORGE MELLY and John Chilton's Feetwarmers play the Churchill Theatre, Bromley, on Sunday, October 16.

Opening date for Kenny Rogers' tour is now Grosvenor Hall, Belfast, on November 3.

The Don Harrison band have signed to Mercury. The album 'Not Far From Free' is released on November 11.

The Rods release their second album in early November, which has no title as yet. A British tour will follow.

Dave Edmunds' Rockpile play London's Roundhouse on October 30. With Dave will be Nick Lowe, Billy Bremner and Terry Williams. The Motors play support.

The Depressions, The Lurkers and The Ants play Liverpool Eric's on October 15. Admission 60p.

Ozo are recording their second album for DJM - 'Museum Of Man-kind'. 'Night Of The Black Mamba', taken from the album, is released on October 14. They plan a major British tour in the new year.

The Downliners Sect have signed to Raw Records. A single 'Showbiz' is planned for release in late October or early November.

## LEO'S LOST LARYNX

LEO SAYER was forced to cancel his dates at the London Palladium last weekend because of laryngitis. The concerts have been re-arranged for October 12 at 6.30 and 9.30 pm. The original tickets are

valid for these performances but cash refunds are available. Otherwise the tour goes ahead as planned, with the opening date at Newcastle City Hall on October 5.

## Boys back as NEMS goes to Pye

THE BOYS' label NEMS has terminated its agreement with RCA and future products will be pressed and distributed by Pye. This means The Boys' album, 'The Boys', and their single 'First Time', which have been unavailable recently, will be back in the shops soon. The group have issued the following statement about their problems with RCA: "The second single 'First Time' was released on July 29, got to number 77 in the charts. Then Elvis died, so RCA stopped pressing 'First Time' and pressed lots of Elvis singles. So 'First Time' stopped. 'We regret that The

'The Boys' LP recorded in May was finally released on September 9. 10,000 copies went out to the shops and the album went to number 50. Then the distribution agreement between NEMS and RCA was terminated, so 'The Boys' LP stopped." Commented an RCA spokesman: "The death of Elvis Presley and the subsequent overwhelming demand for his records put tremendous pressure on our factory but this had no bearing on the production of The Boys' single." "RCA was at the time terminating its licensing agreement with the NEMS label and it was for this reason that production of The Boys' single and album was stopped, along with other NEMS records. "We regret that The

Boys have left us as we think they are very talented and we wish them well for the future." Meanwhile The Boys are planning to release a new single as soon as possible and they start a 15-date British tour on October 21.

## Rubettes return

THE RUBETTES have signed a three-year £500,000 deal with Polydor. Their next single 'Come On Over' written by band member Alan Williams is released on October 14. An album, 'Sometime In Old Church', written and produced by the band, is due for release in January.



## CLASH CHANGES

THE CLASH are still unable to confirm London dates for their upcoming British tour.

Meanwhile the following changes have been made: Edinburgh Leith Theatre, October 26, Ipswich Corn Exchange November 6, Birmingham Top Rank 7.

Wherever possible the band are playing seatless venues. Despite the troubles experienced there by The Stranglers and The Jam, The Clash are going ahead with plans to play Ronneby in Sweden this Saturday.

## Horslips and 'Aliens' step out

HORSLIPS' NEW album 'Aliens' is set for release on November 4.

The same month the band undertake a British tour. Dates: Birmingham Odeon, November 11, Glasgow Apollo, 24, Liverpool Empire, 25, Manchester Palace Theatre, 27, London Rainbow, 29.

Tickets for all venues except the Rainbow are £1.10, £1.40, £1.80 and £2.20. Rainbow prices are £1.50, £2 and £2.50.

## SHAM ROCK

SHAM 69, led by vocalist Jimmy Pursey, start work on their first single for Polydor shortly and release is set for early November.

Meanwhile Sham 69's gig at London's Vortex last Tuesday was recorded for possible use for a single and album.

Sham 69's debut single 'I Don't Wanna' / 'Red London' / 'Ulster' was released last week on the independent Step Forward label with an advance order of 15,000.

Sham 69 dates: London Roxy, October 8, Coalville Blooblo's, 13, Cardiff Top Rank, 14, Swansea Circle, 15, London Marquee, 21, London North Poly, 22, London 100 Club, 25, Blackburn Lode Star, 26, Wigan Casino, 27, London Vortex, 31.

## Jim's Contender

JIM CAPALDI and his new band The Contenders - Alan Spenner, bass, Jerry Conway, drums, Phil Capaldi, vocals and percussion, Ray Allen, saxophone, Pete Bonus, guitar, and Tim Hinkley, keyboards - have just completed their album 'The Contender' which is set for release in mid-November.

Tour dates: Warwick University, October 13, Salford University, 14, Sheffield University, 15,



HEARTBREAKERS: Pistols' invasion?

## Cook joins Heartbreakers

THE HEARTBREAKERS' British tour opened at Bristol last Saturday - with one or two surprises.

Paul Cook of the Sex Pistols was on drums instead of Jerry Nolan and the band were joined

on stage by Steve Jones, also of the Pistols.

The tour will continue as planned, although as we went to press it was unclear whether Nolan had split completely with the band. He has been in dispute for some time.

Slaughter And The Dogs have dropped out as support band for the tour. They have been replaced by the Models and Slouxsie and the Banshees and at some dates by the Models and the Killjoys.

The Heartbreakers release their debut album 'L.A.M.F.' at the end of the month. At the same time they'll put out a single featuring 'Can't Keep My Eyes On You', 'Do You Love Me' and 'One Track Mind'.

## Skrewdriver double 'A'

Skrewdriver, complete with new guitarist Ron Hartley, release a new single this week, a double 'A' side, '19th Nervous Breakdown', and 'Anti Social'.

Their first album is due on November 4 and will be the first LP to play at 45 rpm. The band will begin a series of dates shortly, details of which will be announced soon.



## Kursaals' new 'Generation'

THE KURSAALS' new single is now to be 'Television Generation' and not 'TV Dinners' as previously announced. Both tracks will be on the band's upcoming album. The single is released on October 21 and 10,000 copies will be available in picture bags.



KURSAALS: switch

## Modern Jam

Redcar Coatham Bowl, 16, Birmingham Barbarellas, 20, Southampton University, 21, Folkestone Lees Cliffe Pavilion, 22, Leicester University, 25, York University, 27, Strathclyde University, 28, Bradford University, 29, Norwich St Andrews, November 1, Oxford Poly, 3, Kent University, 4, Dunstable Civic Hall, 5, Croydon Fairfield Hall, 6.

A major London date is still to be announced.

THE JAM'S new single 'This Is The Modern World' is set for release on October 14. The track, a Paul Weller composition, is also the title of The Jam's second album, due for release in November. The 'B' side of the single links to live recordings made at The Jam's recent 100 Club appearance, 'Sweet Soul Music' and 'Back In My Arms Again'.

## JOAN ADDS THREE

WITH HER latest album 'Show Some Emotion' high in the charts, Joan Armatrading has added three further shows to her British tour which starts in Dublin on October 12.

They are: Aberdeen Capitol October 26, London Hammersmith Odeon November 3 and 4, both shows starting at 6.30 pm.

Joan has a new single 'Willow' released this week and the 'B' side 'No Way Out' is not available on the album.

## Here comes the 'Doctor'

KEYBOARDS PLAYER Ben Sidran, who has played with the likes of the Rolling Stones, Peter Frampton and Eric Clapton, releases his debut Ariola album 'The Doctor Is In' on October 28. He plays London Dingwalls on November 14, does the Old Grey Whistle Test on 15 and Victoria Palace on November 27.

## Stevens gigs

SINGER - SONGWRITER Ray Stevens is to play two shows (6 and 8.45 pm) on Sunday, October 30, at the London Palladium.

Tickets - £5, £4, £3, £2 and £1.50 - go on sale from the Palladium Box Office from Monday (10).

Stevens will appear with seven American musicians and a British orchestra.

Mr and Mrs Feld, Harry and Rolan, wish to thank all friends and fans of our son MARC BOLAN for floral tributes, condolences, cards and letters. He truly left like a star.

## 999 to UA

999 HAVE signed to United Artists Records. A new single, 'Nasty Nasty' / 'No Pity' is scheduled for release this week and their album should be out in January.

999's own label, Labritain, will continue. On 999's move a Labritain

spokesman commented: 'We've had a lot of people turning up at gigs saying they couldn't get our records so we felt we had to go to a major record company to ensure that people could get our records in future. The money will also come in handy.'

## GIANT HOAX

GENTLE GIANT opened their European tour in Hanover at the weekend but the show was brought to an untimely halt by a bomb hoax.

With half an hour of the set still to go police called a halt to the proceedings. After a search no bomb was found. West German police are still investigating. They have a recording of the hoaxer's voice to go on.

## HEAVY RUSH

CANADIAN HEAVY metal band Mahogany Rush, fronted by guitarist Frank Marino, make their British concert debut in November with a five-date concert tour.

Dates: Birmingham Odeon, November 29, Sheffield City Hall, 30, Manchester Free Trade Hall, December 2, London

Hammersmith Odeon, 3, and Newcastle which has yet to be confirmed.

The band were formed by Marino in 1971 and their first UK album release is 'World Anthem', recorded in July. The other members of the trio are Jimmy Ayoub, drums, and Paul Harwood, bass.

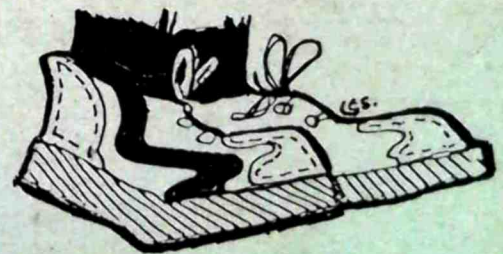
## Rats to DJM



SATAN'S RATS: to DJM

LATEST SIGNING to DJM are Midlands punk band Satan's Rats - Paul Rencher (19) vocals; Steve Eagles (19) guitar and vocals; Roy Wilkes

(18) bass and vocals; Ollie Harrison (18) drums and vocals. They go into a studio early next month for a release later in the year.



Fast feet wanted . . . . . Boy or Girl, around 16, wanted for general office duties and messenger work by publishers of RECORD MIRROR, SOUNDS, and MUSIC WEEK. West End location. (Knowledge of this area would be an asset.) Good prospects, Luncheon Vouchers . . . and an interesting job in the music Publishing Industry.

Phone Mr. P. Reardon on 01-836 1522.

WHAT YOU really want to know is, has Jonathan Richman really got a screw loose? Is he nuts? Ga-ga? Has he lost his marbles? Round the bend? A stone-cold bull moose loony?

Look, he doesn't even admit to being eccentric. The man writes nursery rhymes that don't rhyme and calls it rock 'n' roll. Who formed the Modern Lovers because he was lonely. Who plays to audiences with nothing but a practise amp. Who speaks when he sings and vice versa.

He looks pretty funny too with his high-school bumfluff moustache and simpering mouth and doe-eyes. But he's disarming - he actually communicates a genuine native.

Sometimes he refuses point-blank to answer fairly innocuous questions but it's not malicious - he'd just rather leave the answer to someone else.

The interview was a bit like a Richman song - sometimes boring, sometimes fascinating, struck with twists and dead ends.

Richman has a powerful hatred of being misquoted or having his words taken out of context. So this interview is in the raw, not out of the indolent or the smartass, just an attempt to mirror his own pathological honesty.

Richman is sitting on the floor eating fish and chips in a big house in Kingston-upon-Thames.

Health

I thought you were a vegetarian . . .

"Not always. Sometimes . . ."

Is health very important to you? You run a lot as well don't you?

"It's not like a discipline. I enjoy it. It makes me feel better. I don't just run, I do other things too . . . army exercises and yoga . . . all different kinds . . . (puts down fish and chips, gets up and starts exercising, contorts, splits, bends, twists . . . he goes very red in the face).

"Haha. Like I told you is there any difference between being healthy and feeling good? "I do it to feel good. And if you run a lot you can sing better."

I guess you need a strong voice if you go onstage using just a practise amp.

"We never went onstage with a practise amp for a place that big (the Hammersmith Odeon). Only for audiences of one or two hundred. It's more exciting to gimphbrrmph (words obscured here by chips). Instruments don't matter too much but a voice . . . I love hearing a voice."

Does it worry you if people call you an actor or a comedian instead of a rock 'n' roll singer?

"They can call me what they like."

It doesn't bother you? Some of the things do but the ones you've mentioned don't."

What does bother you? "I won't tell you."

Er . . . you seem very out of touch with 1977 in some ways . . . being a romantic rather than a cynic . . .

"It's not hard for me. Haha."

People can react against it . . . did you

hear any heckling at Hammersmith? "The teeniest bit. It doesn't even seem like heckling to what it was like . . . people say look at all those hostile people in the audience. I say hostile people? They seem like a polite bunch."

"There are always going to be people screaming out things . . . people have thrown firecrackers at me, that's been about the heaviest. I don't like that, that's pretty dangerous. Sometimes it happens . . . sometimes they love it from beginning to end."

"If there's a few people heckling and 99 per cent enjoy it why should I worry about the hecklers? Sometimes I'll sing for just two people . . . and if no one wants to hear it it's easy."

Cult

"I don't have to stay there. If they really don't want to hear it there's no . . . er . . . thing why I should play if they don't wanna hear. I'll just leave."

Does it worry you that some people might come to see you just because you're a cult figure and not because of what you do?

"But I'm not aware that's why they come to see me . . ."

You don't think anybody would come to see you just because . . .

"I didn't say I didn't think that . . . you feel that's true? Well, you know . . . how many audiences are like that?"

Uh . . . it varies I suppose . . .

"I mean . . . I mean . . . I mean do you think a lot of people are like that? Fifty per cent?"

Who could say? "Because if it's a small percentage I won't worry about it. And if everyone came and thought I was something and found out I was something different then they'd learn and they'd be into it next time. Haha."

Are you interested in music as anything more than simple fun?

"I'll leave that up to people."

Why can't you decide for yourself? "If I sing a song that's all I need to say. If you don't get it from how I sing it there's nothing more I can say."

Star

So why are you doing interviews?

"We just decided on it."

Do you like the idea of being a pop star?

"It would be fun. It's not something I aspire to but I'd enjoy it if it happened. What is a pop star?"

Someone who gets posters put on people's bedroom walls, someone who gets worshipped . . . "Well I've got reservations about whether I want that. I'm just gonna see what happens. I like the way things are going now. It doesn't infringe on me personally too much. Maybe soon it will and if it does maybe I'll stop."

In one of the last interviews you did, in 1973, you said the world needed a new religion. What did you mean?

"I wouldn't put it that way now. I just wouldn't say it that way. I also wouldn't say what I think people in general need. I know what I meant but, er . . . remember you said I seemed out of synch with

the seventies because it's too cynical? That's what I might say . . . If people are too cynical they might miss out on a lot."

And is that why they need a new religion?

"Well I don't know if it's a question of 'why' and 'needing' anything. I don't know if anyone needs a new religion. That we'll just scratch, we'll just forget about that. It's old and I don't remember my exact words so . . . I don't even know if they need not to be cynical . . . they need whatever they need you know. No, I'll just forget the whole thing because it was something I said then, we'll just leave that."

OK. What about yourself? Are you religious?

"I don't have any religion to speak of."

It doesn't interest you? "It's not something that interests me, it's something I feel. I feel it. I feel . . . I feel . . . well, I'll tell you what I feel . . . I feel a magic, I feel life. If I use the word religion that's what I mean. I mean the word love. Love exists and there's no way you can . . . It's a real thing. That's religion to me."

Are you very pre-occupied with love?

"Preoccupied . . . I wouldn't call it pre-occupied. That's a word like 'interested' to me. Like you remember I said I wasn't interested in religion. I feel . . . there's a big difference to me."

You said once you called your band The Modern Lovers because you wanted a name that would describe the band . . .

Cute

"Yeah. We sing modern love songs. What modern is, is another one I'm leaving to everyone. I'm not gonna tell you."

You're not very interested in conjecture . . .

"I used to find it fun to theorise. Now, you're right, I don't find it as much fun as I used to. I used to think about being a star when I was 18, 19, 20 . . . more than I do now, f'sure. Having friends is more important."

Were you surprised at the success of 'Roadrunner' over here?

"I wouldn't have been surprised one way or another."

It's been said you carefully prepare incompetence in the interest of cuteness . . . how do you react to that?

"I won't react to that. If someone sees our show they can react for themselves."

What do you love so much about the modern world?

"I wrote that when I was 18 . . ."

You mean you don't feel that any more?

"Not the same way. Eight years have passed. I still love my home town even though it's ugly. I love things. I love the old world too."

There's not much I don't love. If there's something I hate I can't think of it right now. Sometimes I hate some of the things I love. There are things I dislike but I don't wanna get into them."

You were once quoted as saying you went through an early seventies negative period. You later said that was a misquote but . . .

"I don't mind having a negative attitude. If I have one I have one for a

# If I were a Richman . . .

## Does Jonathan still love the modern world? TIM LOTT finds out — or does he?

while. So? So what's wrong with that. I don't say I should have a positive attitude. Big deal. Everyone has loads of moods. Big deal."

'Rock 'N' Roll With The Modern Lovers' is an

album very different from the first two and could come as a shock to anyone expecting it all to be like 'Roadrunner'. You see those albums as a very natural progression, don't you . . .

"I was 19 and 20 when most of the stuff came out on the first album, 25 and 26 for the one now."

So have you stopped being a teenager in your head?

"Sure. It don't worry me. I like it better. I didn't have fun as a teenager."

You feel no sense of

nostalgia for your teens

"Right. You got it."

This was a wheel 'em in, wheel 'em out interview. At this point I had to wheel out; my allotted 30 minutes had expired. There was a lot more to ask.

Jonathan smiles and shakes hands and says we can go for a run together when he comes to Britain again. I hope so, maybe we can have a more exhaustive chat. Or should it be exhausting?

Oh, in answer to that question: as Jonathan would certainly say, it's your privilege to decide.

But I reckon if he's crazy he's crazy like a fox.



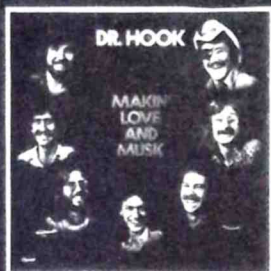
HERE IT COMES!

"I feel . . . I feel . . . I feel . . . well, I just feel"

# DR. HOOK

## MAKIN' LOVE AND MUSIC ALL OVER THE UK

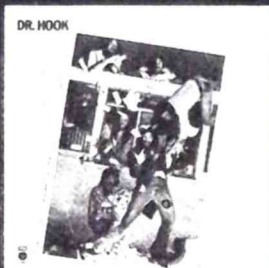
NEW ALBUM



MAKIN' LOVE AND MUSIC EST 11632



A LITTLE BIT MORE  
EST 23795



BANKRUPT EST 11397

available on tape

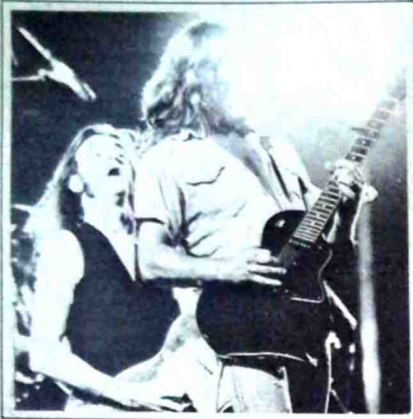
### ON TOUR

- Thurs. Oct 6 **MANCHESTER**, Bellevue
- Sat. Oct 8 **LIVERPOOL**, Empire
- Sun. Oct 9 **GLASGOW**, Apollo
- Mon. Oct 10 **NEWCASTLE**, City Hall
- Tues. Oct 11 **STAFFORD**, Bingley Hall
- Wed. Oct 12 **CARDIFF**, Sophia Gdns
- Fri. Oct 14 **LONDON**, Rainbow
- Sat. Oct 15 **LONDON**, Rainbow
- Sun. Oct 16 **LONDON**, Rainbow
- Tues. Oct 18 **BRIGHTON**, New Centre

**NEW ALBUM  
INCLUDES SINGLE  
SLEEPIN' LATE**  
CLASSIC



# Smith's 57 Varieties



STATUS QUO: familiar

**STATUS QUO:** 'Rockin' All Over The World' (Vertigo 6059184). It's bang your head on the floor time once again. It wasn't written by them and lyrically they've improved (laugh) but behind it all there's the old familiar churning riff.

**SMOKIE:** 'Needles And Pins' (RAK 263). Enduring song first performed by the Searchers. Smokie have been careful not to over-embellish but they've added some harmonies. Are they never going to put a foot wrong?

**SPARKS:** 'A Big Surprise' (CBS SBMS 5593). Less maniacal than previous hits with more than a hint of Beach Boys. The first Sparks single I've liked.

**CHINA:** 'On The Slide' (Rocket ROKN 532). What a smashing single (geddit? ... groan). You can see them backing Elton at Wembley and the piano sounds like the maestro's 'Honky Cat'. The other instrument could have been developed more in the mix and the voice sounds a little too distant. Not picking aside, it's a good single.

**TINA CHARLES:** 'Love Bug' (CBS SCBS 5680). Britain's tubby Donna Summer turns out a classic piece of disco pop. Refreshing change from heavier American singles.

**DAVID BOWIE:** 'Heroes' (RCA PW 1121). Bowie is the Phil Spector of the synthesiser. The single is complex but commercial and that voice is so powerful. Use every complimentary cliché in the book.

**ART GARFUNKEL:** 'Crying In My Sleep' (CBS SCBS 5683). Outstanding piece of sentimentalism. Delivered by anyone else, it would sound too wet. But Artie handles the lyrics magnificently. A song for those wallowing in the traumas of a broken relationship.

**DANNY DOYLE:** 'Whiskey On A Sunday' (Galaxy GY 119). Rolf Harris-type number sung with Irish accent. Nuff said?



STEVE GIBBONS BAND

## Singles

Robin Smith takes the lid off and spills the beans

TINA CHARLES



(United Artists UA UP 38301). A superb piece of cinema music ruined by trying to turn it into a disco number.

**DENNE AND GOLD:** 'Midnight Creeper' (MCA 323). Average soul platter. Brass could have sounded sharper.

**DEEP PURPLE:** 'New Live And Rare' (Purple PUR 135). How we could do with them these days! Vintage heavy metal featuring an heroic live version of 'Black Night' and two other numbers 'Painted Horse' and 'When A Blind Man Cries'. Reform if only for one concert please.

**PAPA JOHN CREACH:** 'Keep On Movin' (DJM DJS 10809). For DJM it's not bad which means it's only average compared to everything else. Shuffle reggae with Creach breaking out on fiddle. Sounds almost promising.

**LENNY WILLIAMS:** 'Shoo Doo Fu Fu Do' (ABC 4194). Believe me this will be in the 20 in four weeks. Easy soul with a silly but memorable title.

**SANDRA:** 'This Is Your Heartbeat' (Phillips 6012713). She should do well at residencies in outer Siberia.

**PAUL DAVIS:** 'I Go Crazy' (Bang 011). Memorable single that'll be played as you say goodbye to Bernadette the cute little secretary you met at the club.

**THE STUDS:** 'Funky Feet' (GM GMS 9047). Runs out of ideas midway through. They sound like the type of band that wins Opportunity Knocks and then fades away into obscurity.

**SUSAN CADOGAN:** 'Nice And Easy' (Trojan TRO 9028). Verbal seduction. One-hit wonder woman who should have success again on her hands.

**SPLIT ENZ:** 'My Mistake' (Chrysalis CHS 2170). Sounds like a cheap version of Salior.

**SAMONA COOKE:** 'Dance To Keep From Crying' (Epic SEPC 5686). Has promise at the end but needs more inspiration to push your ears further forward.

**THE REALISTICS:** 'So Sad' (Epic SEPC 5723). 'Have You Seen Her' nearly revisited. It'll be a disco favourite and riotously successful in the charts.

**WARREN HARRY:** 'I Am A Radio Bronze' (BRO 44). Middle-of-the-road new wave. Harry has an extremely annoying voice.

**JIGSAW:** 'Only When I'm Lonely' (Splash CP 10). They're trying to sound like the English equivalent of a high-pitched black soul group, but they haven't got enough class.

**RONNIE SESSIONS:** 'Ambush' (MCA 320). Take his voice away and you've got an excellent backing track. Voices

BARRY WHITE



THE ENID: masterpiece



DAVID BOWIE

like his don't cut much these days.

**JOHN CHRISTIE:** 'It Hurts To Say Goodbye' (EMI 2704). Donny Osmond - David Cassidy lookalike tries again. After so many failures he must really feel like packing it in.

**THE ENID:** 'Golden Earrings' (EMI Int 540). If you've seen them you can't have failed to be impressed. They raised a soporific audience at Reading and this single is an unparalleled Pythonesque epic in the annals of musical history. A bizarre mixture of rock and symphony. A masterpiece.

**PATRICK MOWER:** 'My Imagination' (Koaia KOAR 205). Ageing square-jawed actor proves he can croak and very little else. Stuck to your limited acting abilities.

**HEART-THROB:** 'Ain't It Strange' (Velvet Vel 104). Coronary thrombosis sets in very early.

**THE DINGOES:** 'Smooth Sailing' (A&M AMS 7300). Average single from a bunch of Aussie thumpers.

**PETER STRAKER:** 'Ragtime Piano Joe' (EMI 2700). Burlesque-type tune, plenty of atmosphere and superior production.



THE ENID: masterpiece

who turn out some classy toons. Like Steve Gibbons recognition can't be far away.

**KITES:** 'Rum And Coca Cola' (Polydor 2058 835). A dalkleable single but loved by people who revel in plastic schmaltz.

**COUNTRY JOE McDONALD:** 'La Di Du' (Fantasy FTC 143). Sounds like Neil Young but not quite so boring. Protest song (remember them?) about the nastiness of money-grabbing. Smile Joe, please.

**VERA LYNN WITH THE JORDANAIREs:** 'Too Many Rivers' (EMI 26841). Our Vera sings a sedate country number. I reckon they should re-release 'White Cliffs Of Dover'.

**BARRY WHITE:** 'It's Ecstasy When You Lay Down Next To Me' (20th Century BTC 2350). The usual growling vocals but not a lot of grunts. Looks like we've got to suffer this being played almost constantly on the radio.

**J VINCENT EDWARDS:** 'Back To The Island' (Eye TN 46011). He should get together with Vera. OO CO: 'Money Song' (Ariola Hansa AHA 501). Lighter-than-fluff unshamed pop. The Dooleys have proved there's a market for this.

**SHADY:** 'I'm Counting On You' (Ariola ARO 102). There isn't room for more than one Tina Charles.

**BEE GEES:** 'How Deep Is Your Love' (RSO 2900 259). Successful ballad. May seem bland on a first listening but soon the mood begins to work.

**SCOUNDREL:** 'Goodbye City Lights' (Ariola ARO 101). A poor imitation of Smokie that never takes off. Develop your own ideas.

**KRAFTWERK:** 'Show Room Dummies' (Capitol 12 CLX 104). Eerie single - the mechanical playing has a strange fascination though.

**DARTS:** 'Daddy Cool' (Magnet Mag 100). Fifties' doo wop experts

The rest of the new wave singles this week were all extremely tedious and hence not worthy of description.

DARTS: 'Daddy Cool' (Magnet Mag 100). Fifties' doo wop experts

HERE COMES MY (APPROXIMATELY) 19<sup>TH</sup> (NERVOUS) BREAKDOWN!  
THE NEW SINGLE FROM  
**SKREWDRIVER!**  
BACKED WITH 'ANTISOCIAL'

AVAILABLE THROUGH ANOTHER RECORDS



Rock turns a new corner...

# Daryl Hall and John Oates

## Beauty on a Back Street

Their new album.



Management and direction:  
Tommy Mott

# SAGER SAGA



CAROLE BAYER SAGER: terrified of playing live

**DATELINE:** THE Savoy Hotel, three days before a young lady from America makes her London concert debut at the Drury Lane Theatre. The lady in question is Carole Bayer Sager. You probably already know Carole's background and history.

To recap briefly: Carole is a lyricist who has started to perform in her own right and found chart success. Among the many she has written songs for are Anne Murray, Nell Sedaka, Johnny Mathis, Andy Williams, Shirley Bassey, Yvonne Elliman, Dusty Springfield, Tony Orlando, Liza Minelli, Aretha Franklin, Leo Sayer and Carly Simon.

Not only is she a prolific writer, she's also a fast talker and I was soon to discover she's not over-fond of flying.

"We eventually arrived here after the most dreadful flight. We left New York at 8.30 pm NY time, due to land in London at 8 the next morning.

"As we took off I felt this strange sensation and began to feel dizzy. We were in the first-class section and you know how they fuss around you in there — but there wasn't a hostess to be seen.

## Fear

"We must have been in the air for an hour and a half before there was an announcement from the pilot... Ladies and gentlemen, we are having some mechanical problems and will have to turn back and land at either Kennedy or Washington — depending which one will take us. But first we have to dump all our fuel over the Atlantic.

"I've never been a great flier but this year, with so much flying, I had to break my fear. But then, this! In a slight panic I lit a cigarette even though I was in a no-smoking area. And you know, the hostess made me put it out. I didn't think it would really matter then — after all I would probably not be seeing London or New York again.

"Anyway, we turned around and landed at Washington — the safest airport in the States. As we flew in I noticed the runway was lined with ambulances and fire engines. It turned out the whole of the plane's hydraulic system had failed, so none of the flaps was working.

## Love

"Eventually we took off again at 4.30 am and only three people declined to get on the plane. The only people who weren't really worried or panicking were the two British passengers.

"What does it take to get them scared? Perhaps it's because they've lived through two wars.

"Yes, I love the British and I love London — it's the only city other than New York where I could live for any length of time. London has the culture and the architecture and the people are so much more pleasant here.

"It feels like — when all is said and done — all this (Carole gesticulates at the London scene outside and the interior design of her Savoy suite) will still be here... I mean, look at this room."

How d'you feel about Sunday's concert — your first in London?

"I'm very anxious to see how it goes. I've never done a concert here before. When I came over in April it was to do the strings and horns for Carly Simon on 'Nobody Does It Better'.

"And it wasn't until I got over here that I was told about the release of 'You're Moving Out'. It began to get airplay and soon the trip took on a different complexion.

"After that I promised to put a small band together in an attempt to show case the album. But I made a deal... if it turned out to be dreadful I could terminate the whole idea.

"But reviews of the album were extraordinary — even the guy from Rolling Stone liked it. The last time I read reviews like that was for Bruce Springsteen, but he had a Number One LP and mine was nowhere!

"You toured the States briefly? "We played around and about for six weeks — smallish places, cabaret-type clubs like Ronnie Scott's over here, 200-300 people, pretty intimate. That's why I'm worried what I do might get lost in Drury Lane.

"What frightens me more than anything is not the number of people there but the separation, the orchestra pit, the big space between me and the front row of seats, it's like a void.

"If the show's a total disaster I'll leave very quickly. If it's a success I'll have learned something.

## Nervous

"Tickets have sold well but who's buying them? Will the audience be 14 or over 40? Same as I don't know who buys the singles. I've got some faster numbers up my sleeve in case the ballads aren't what the people have come to hear.

"Tomorrow I'm off to Cardiff to try the show out on those poor students down there. If they don't like it you won't see me at Drury Lane!"

"You're — shall we say — more than a little nervous, eh Carole? "Yeah, every time I go on stage it still feels like the first time. I get no residue of confidence left over from one show to the next. In Miami I was actually shaking, I was terrified.

"I've got this cold now so if I flop at Drury Lane I can always blame it on that! But to play somewhere the size of that theatre does seem slightly presumptuous with only one hit single behind me."

"You'll be back in the studio soon, then?"

## Burn

"No, I'm not racing back. There's no reason to until I have 10 more good songs that I want to record. I'd rather take my time than have to do obligatory albums.

"I think that's the trouble with so many singer-songwriters — they burn themselves out by having to do so many albums. The fault lies both with the record companies who have the contracts and with the artists who are capitalising on earlier sales.

"The other day I had a call from a big-hit artist who said he had two weeks in December to write the songs for his next album and would I write some with him. That's an extreme example but he's blowing it — I'm not going to tell you who he is but he's making a fortune in Las Vegas.

"I want to keep my career in perspective. I don't want writing to take second place."

The songs that have meant most to you, Carole?

"Usually ones that I've co-written with the artists... I don't know... 'Come In From The Rain' I liked but I thought the Captain and Tennille cover was too slick a production.

## Discard

"I never like to discard cover versions of my songs but sometimes I don't feel the interpretation is as I intended. I'm not casting aspersions but the Captain and Tennille missed the point of the song by over-producing.

"To many performers fall back on slickness. I'm a big believer in the believability factor.

"Leo Sayer? I feel his version of 'When I Need You' became the definitive one. I saw him perform in the States a couple of weeks ago and he has such stage presence.

"I have a tendency to be self-deprecating but what am I going to do when I get on stage? I get the same feeling about making an album.

Pause for breath, time for tea with honey. Good luck Carole.

JIM EVANS

## Our new Double Album & Single are bound to make our birthday a big hit!

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# GUYS'N'DOLLS ARE BACK



## A NEW ALBUM

### 'TOGETHER' MAG 5016

Guys'n' Dolls sensational new album  
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### 'LET'S MAKE LOVE' MAG 98

## A NEW TOUR

FORTHCOMING DATES:-

October	21st	The Roxy	Harlesden	November	1st	Hatfield Forum	Hatfield
	22nd	ABC	Blackpool		2nd	Central Hall	Chatham
	23rd	City Hall	Newcastle		3rd	Civic Hall	Wolverhampton
	27th	De Montfort Hall	Leicester		4th	Congress Theatre	Eastbourne
	28th	Victoria Hall	Hanley		5th	Winter Gardens	Bournemouth
	29th	ABC	Chester		7th-12th	Fagins Club	Manchester
	31st	Civic Centre	Halifax				





# WHEEL ON THE BATHCHAIRS

A TENTH birthday party? How cute. Ice creams and meat paste sarnies and fizzy lemonade and presents and party games and kids being sick on the tablecloth . . .

Oh I see. Not that kind of a party.

No, not that kind at all. It's a music biz party, £12 a throw (unless, like lucky old us, you get an invite), a buffet lunch you have to risk life and limb for, free plonk of the type that dissolves false teeth instantly and idiots making speeches.

Not nearly so much fun.

The birthday boy, you see, is not a child (physically, at least) - It's a radio station. Good ol' Radio One. Can you believe it's a whole 10 years since Tone (Blackburn of course) first burst onto the airwaves and played The Move's 'Flowers In The Rain'?

Ten years later, he's still there, entrenched in the housewives' spot,

along with other old colleagues like Alan Freeman, Jimmy Saville, Dave Lee Travis etc. Nothing changes in Beebland.

The self-congratulatory celebrations follow a pretty predictable pattern - presentations from record companies, boring speeches from people who're feeling 'Honoured and privileged' - and then, embarrassingly enough, a singalong 'Happy Birthday To Us' - from the DJs themselves.

Interestingly the DJs onstage look a fairly selective bunch - stolid representatives of the old wave, Blackburn, Travis and Freeman, newies Paul Burnett and Kid Jensen, and of course Paul Gambaccini - but then he turns up everywhere.

Why no David Hamilton or Noel Edmonds or good ol' John Peel? Was it because they didn't bother to turn up - or weren't they invited? RAY DEOWUN

## Off Centre Edited by TIM LOTT

# Pelvis: a load of cobbblers!

IT'S THE film they're all talking about! The one they said was so sick it couldn't be shown! The filthiest piece of fun since 'Moll Fainders'! Yes, 'Pelvis' . . . the movie you won't see anywhere else!

Now at last - and only in RECORD MIRROR - the truth can be reviewed!

The truth about 'Pelvis' the film that:

GIVES you the saucy, behind-the-scenes, no-holds-barred, frank and fearless, lewd expose of the seamy side of the music business!

TELLS you the truth, tongue-in-cheek, from the bottom upwards!

INTRODUCES Luther 'Bud' Whaney as the thick but well-endowed country hick who and anybody - living or dead - with sexy scenes that will shock and titillate!

See naked girls dancing at the star's feet. Watch as pop stars and their agents sign contracts and make fortunes at the drop of a fly. View revolting scenes of drug abuse. Witness the muckadhered at first hand. It's rude. It's in bad

taste. And it's funny. Read about it this week!

'Pelvis' actually has very little to do with the departed 'Pelvis' - although allegedly inspired by star Whaney's Elvis Presley impersonation.

It's a reasonably outrageous slapstick comedy, leaning heavily on the Mel Brooks tradition, lampooning the superstar end (geddit?) of the great and glorious music industry.

Poor Pelvis is a country boy with greater endowments than a singing voice. He travels to New York, acquires Suzy Stormonger as an agent and announces his intention to 'swim every mountain' and 'suck his way to the top'.

This involves singing naked in Times Square (nobody cares), painting his face and wearing a ludicrous spangled cod-piece to draw attention to his principal attribute.

He's followed by further his minister father and bubblegum-popping cow-girl sweetheart Betty Lou who witness his drooling around on stage surrounded by a bevy of

scantly-clad ladies. How funny.

Just when it's getting boring Betty Lou pops him back to the straw and denim and everyone else melts. Just like the Wizard Of Oz.

The time-honoured 'famous movie scene recreation' favoured by Brooks is adhered to. Like 'I've got a boy who can sing'. 'Great I know kids who've got a barn. Let's put on a show!' Suzy gets a few laughs out of being a Jewish Judy Garland and soon.

But the real belly laughs, guffaws and tummy-tickers come from the range of amusing cameos like the deaf mute singing in sign language and the songs: gems like 'Nazi Lady' ('nothing spells loving like something from the oven') and 'All Dressed Up In Rubber And Nowhere To Go' ('I'm all in latex. I don't drip at all. I'm self-contained').

Saldy the, er, film, runs out of momentum halfway through Saldy the inclusion of a pitiful shaving-foam pie fight does little to lift the

tedium. Or anything else, sadly, for 'Pelvis'.

It's a scurrilous 'adult', X-rated comedy that provides just enough laughs to make it worth a visit. Anything goes these days.

Or as the Press release states: 'We believe nothing is sacred.' And I

suppose if you're making a movie about a pop star's load of cobbblers that must be true.

Historical note: The film was completed and showing in America three weeks before Presley's death. Any attempt to cash in on . . . JOHN SHEARLAW



PELVIS: yeah, nothing's sacred

## Making a stand in Birmingham

IT WAS right there - please stay in your seats.

I pinched myself to make sure I wasn't dreaming. I surely couldn't have just walked into the Birmingham Odeon all ready to watch Sutherland Brothers and Quiver and seen a great poster proclaiming such nonsense.

What's more I must have imagined a burly security man thrusting a piece of yellow paper into my hand on which similar 'instructions' were printed.

But no, it was all for real. And what's more the attitude of the security men left me in no doubt as to their intentions of carrying out such lunacy.

What on earth was behind such madness? I thought.

The Odeon's assistant manager said it was all down to arrangements agreed with the city's licensing justices which prohibited 'obstruction of the gangways' at all functions in the theatre.

But I protested: 'Why issue these instructions now rather than years ago?'

That was obviously a tricky one. So I got pushed onto the manager who promptly treated me like a stick of dynamite.

He refused to tell me anything, referring me to the company press officer and even getting paranoid about how I'd found out his telephone number.

I began to feel positively odd. All because I wanted to know why I couldn't stand up at a rock show.

After some difficulty I got hold of the press officer who smoothly assured me the main interests of the Odeon Theatre were for the safety and comfort of their patrons.

"Fine," I replied. "How about them enjoying themselves?'"

"Exactly what we seek to do," he replied. But why stop them moving about if that's what they want to do?

Simply because the justices had a responsibility and the Odeon Theatre was doing all it could to comply with their intentions.

He assured me there was nothing sinister afoot and the management was anxious only to get an extension of their temporary three months licence.

Well all I can say is the sooner they get a new licence and we return to the good old days when we could actually stand up the better.

After all, whoever heard of sitting down to the likes of Steve Gibbons or the Feelgoods, to name but two?

Still, however horrid it may sound that's what we're stuck with in Birmingham at least for the time being.

NIALL CLULEY





# STRANGLERS —

Are they stinking rich, or still on the breadline?

SO HUGH Cornwell lives in a hole in the wall? And Jean Jacques is homeless? Aa aaaaah. Boo-hoo. Pity.

Still they can keep themselves warm at night thinking of all those greenbacks heading for their carefully ripped pockets.

(Ooh you cynic you)

We... el. What a load of crap. They'll be rich men by Christmas. 'Rattus Norvegicus' has gone gold, i.e. £300,000 worth of record sales. The new album, 'No More Heroes', has already gone silver. The last single made the Top 20 in four European countries and the current single jumped again to number 13 in Britain this week. Their records sell like Wonderloaf during the bread strike, only twice as fast. The manager's just bought a yacht. They are punk gone BIG BUSINESS.

(Hold on. The manager hasn't just bought a yacht, that's gossip. They still talk to the fans...)

Rubbish. They got bodyguards now. You can't get close to them. They think they're stars. Big shots.

(Don't be unfair. When you've got a couple of hundred fans banging on the door after every gig you simply can't see them all. And I saw Jean Jacques down the Vortex without a bodyguard in sight the other week.)

Obnoxious little chauvinist creep that he is. And those bass lines, well they were fun at first, but so limited...

(Well what do you expect — the fans like it.)

The fans... hah. Weekend middle class punks who keep their 'Rattus Norvegicus' next to their collection of ethnic Jewellery and copies of New Statesman. The stinking mass market. Jesus, the huge current tour is nearly sold out already, there's been nothing like it since the Stones.

(It's a good thing to reach the widest audiences possible isn't it? Otherwise it's just elitism, reverse snobbery. And touring doesn't make money per se. They have to pay money for more equipment so fans can hear better, new lighting. And they are sticking to small gigs as much as possible.)

It doesn't change the fact that they're filthy stinking rich hypocrites, mouthing 'Something Better Change' and quoting Trotsky on one hand, taking another glass of Dom Perignon from the record company advance with the other.

(Actually they didn't get a very big advance from UA, and they are apparently very frugal with how they use it. What's more it takes a helluva long time to make it big in rock 'n' roll even for the Stranglers. They only get between 7-11 per cent of the record sales, and they have to pay tax on that, and then fork out for roadies, equipment, managers, PR, and God knows what else. Not forgetting that Britain is still a tiny market compared with America and the Stranglers have hardly made a dent in the charts there.)

I still don't think the new album's very good... (There, you have a point... ) Phil Therich



STRANGLERS: rich men by Christmas

Marc Bolan Best + 1 EP Ride a White Swan • The Motivator • Jeepster • \*Demon Queen • In pink and black bag

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# Marc Bolan EP



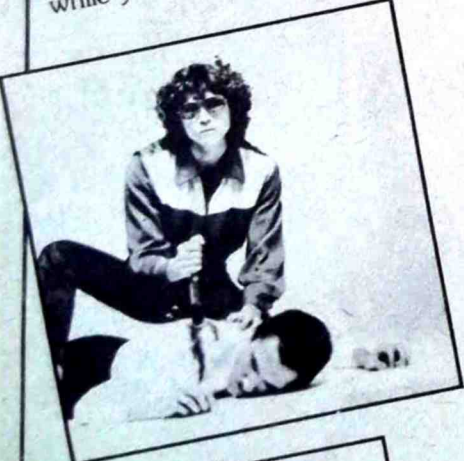
\*Never released before  
ANT I  
marketed by Decca



# Bright Sparks

make a Mael of their comeback

Rock should be a sociological thing as well as being something you can listen to at home on a Friday night while you get stoned'



A NEW rock outfit has been causing a stir on the other side of the Atlantic with a brand of music which has all the critics writing in ever-dizzying circles, attempting to categorise the intellect and teen-cream big sound which constitutes the meat and potatoes of this puzzling potpourri known only as Sparks.

Little is known about them apart from the fact they've signed to CBS, have a new album and single out and they reportedly go by the names of Ron and Russell Mael.

Rumours abound that in fact the Mael Brothers have been around the music scene for more than a little time and they are already a cult.

Ron Mael appears to be the elder of the two and is said to dress like 'your regular man on the street', with slicked-back hair and a Hitler style moustache. Russell Mael, I am reliably informed, is youthful, has a weird voice and long curly hair.

Any day now I have been promised an interview with this pair most unlikely to. Meanwhile — and to kill time — I have been checking on a number of Press reports on Sparks emanating from the USA . . .

Buddy Salem, Almighty Weed: "There were all these young chicks screaming their heads off, man, and the older crowd was kinda, like, smiling knowingly — get what I mean?"

"Whew, what a trip! Like, my old lady thought the singer could actually sing . . . and the cat on the piano — whatta zombie, man. The tunes were kinda weird like some Japanese monster movie where the villagers are beggin' Raymond Burr to save 'em from Godzilla or somethin' . . . I was ready for the loony bin, let me tell ya, jeeezeez."

Melanie-Jean Smyth, Teenage Petting: "I heard the cutest guys last

night. I told my friend Marcia the lead singer is gorgeous and next week we'll have a huge blow-up of his hunky body in full-colour.

"Believe me girls, you won't sleep a wink with Russell Mael eyeing you in your bedroom . . . he wears these crisp little shirts and tight, tight pants. Marcia and I both agreed he was sexier than Donny, David and Johnny Rotten.

"We got backstage and Russell was so sweet and kind . . . he put his arm around us and smiled beautifully . . . there were a lot of other girls going gaga over him but we think he liked us the best."

Adam Bomb, Razorblade Magazine: "Forever Young" rocks out in a destructo way but the rest of this album is too high-brow.

"Lyrics that mean something? Melodies? What are these guys trying to do to me? These guys may look crazy (no safety pins though) but they know more than two chords and to add insult to injury there's not one song about violence, drugs or axe murderers."

Charles deBauch, Elegance: "Sparks are indeed an amusing, sensual duo. Younger brother Russell sings like a Vienna schoolboy who's been slightly sullied by a robust stevedore on leave in the South of France.

"Ah, the fair Russell, a ward of Genet. Ron Mael has the soul of Baudelaire and the cheekbones of Katherine Hepburn as he sits quietly saying nothing and seeing all through glossy, piercing eyes.

"His strong pensive brow makes it obvious this is a man who has lived life to the fullest, throwing caution to the proverbial wind and then denouncing all with a ho-hum flick of the wrist.

"Such lovely music, such intensity. The album is poetry in sound, with just a hint of black lace draped seductively about the edges . . . oh wilting flowers, frightened of the hot rays . . ."

Yes, kids — I'm kidding. It's all something of a come-on. Anyway, you

guessed straight way didn't you? it's the very same Sparks, back on the scene in the UK after some two years self-imposed exile in the USA.

Ron and Russell are sitting in the coffee shop of the Kensington Hilton, sipping tea and getting used to the early morning light: 9 am ain't exactly the ideal time to do an interview but never mind, the show must go on.

The reasons for Sparks' return to the US — they are now based in Los Angeles — were several, not least their disenchantment with their then record company.

Ron: "It just wasn't working. I think the company concerned became too diversified. We didn't really know what was happening and I don't think many people realised 'Indiscreet' had been released.

"A lack of faith seemed to be filtering through. Records don't sell by magic, there has to be push and record company promotion behind them if they're going to get anywhere."

Another reason, Russell: "I think perhaps we did a bit too much here. It was time for a change. But now we plan to be here frequently, touring and just being seen here."

The new album is called 'Introducing Sparks' — curious for your seventh album?

Ron: "Yes, but you've got to have a cynical attitude. I mean there are still a lot of people in the United States who haven't heard of Sparks and we hope this album will give us an introduction to them. In a way it's a first album . . ."

Russell: "Being our seventh album we thought we knew enough to be able to produce it ourselves, knew enough of the technical side. It was time to break out and do it ourselves. The music, we feel, retains our eccentricities while having a slicker, more polished edge."

So, how's the music scene in the States?

Ron: "It's strange. The young kids, like the 13-year-olds, are going for the older bands like Led Zeppelin, Fleetwood Mac, Jethro Tull. I can't understand it.

"There's no anger or frustration to that sort of music. Rock should be a sociological thing as well as something you can listen to at home on a Friday night while you get stoned.

"And Boston — I think their success was due to just one number. But why Fleetwood Mac and what about Frampton? Is it because it's an over-all high-quality job? Perhaps three million people bought the album because they'd seen that three million others had done so already. But what made the first three million buy it?"

How do you see the scene in this country? "If you want exposure you need Top Of The Pops and the playlist. Really, you either accept that or say 'screw it'."

"We don't see singles as a cop-out. Singles are fun things, they're concise and to the point. Albums and singles are the same thing, albums being a continuation of singles.

"For me the best albums are Greatest Hits albums. Yes, we'll be having one out as soon as we have our next hit . . ."

"It's the same if you break in the States too — you need hit singles there even if you are primarily an albums band. A good guide is to listen to the FM stations and check out which tracks they're picking up on."

Back to the scene in Britain . . . "We saw Top Of The Pops the other night. Amazing. So many diversified groups. Really strange. That would never happen in the States."

"I don't know how those bands would go down over there, I know the Damned have played the Whiskey and one or two others have been over. But I think they need to do something more to make the American public pay attention. Now if one of them were to rape an air stewardess on the way over . . . that might work."

"But another thing: much of this new music is on a club level. The immediate impact and closeness would be lost when played on a bigger scale. Would it work in the 18,000 seaters that Led Zeppelin fill — or even in the 5,000 seaters? I'd like to see it work."

Back to Sparks. It's now just the two of you using session men — why?

Russell: "In the past the set-up was never democratic. Now we have eliminated the pretence of an equal situation. It's working better. We have an excellent relationship with our session players. When we tour they'll be coming with us — and these are top guys who can earn 4,000 dollars a week doing sessions. They don't need to tour but they want to."

There you are, boys and girls. You'll be seeing and hearing a lot more of Sparks in the near future.

by Jim Evans

# Bowie — and blind faith

## Albums

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

DAVID BOWIE: 'Heroes' (RCA PL 13532)

**GUNNING FOR** Bowie I'm not. Plenty of ammunition here though. Disjointed. No flow. Electronic pitfalls. Vocals hollow. Lyrical opaque. Sometimes clumsy approach. I could almost dislike this album if it didn't have the occasional flash of utter inspiration that makes it worthwhile. It's confusing; who knows what he's going on about? "Weaving down a byroad sing the song that's my kind of highroad gone wrong. My my smile at least you can't say no to the beauty and the beast." ('Beauty And The Beast'). "Joe the Lion went to the bar a couple d-r-i-n-k-s on the house and he said tell you who you are if you nail me to my car." ('Joe The Lion'). Bowie criticised critics in Britain for their lack of perception over 'Low'. Now I might have misconstrued it but it still got five stars. But if 'Low' was open to misunderstanding 'Heroes' is open to total perplexity. It's meant to be a carry-on, 'Low' taken one step further though it's really one step back. The 'atmosphere' side lacks the continuity of the instrumentals on 'Low'. Beginning with the almost jolly 'V2 Schneider' with its night club jazz saxophones and Top Of The Pops guitar and ratatattat drums — the title is the chorus and entire lyric — it suddenly switches into an incredibly doomy three-track work, 'Sense Of Doubt', 'Moss Garden' and 'Neu Koin'.

Ver-eee heavy. Listening at night with a flickering light it frightens you — literally. A heavy three-chord horror play piano punctuates around Gothic rumblings and mind-basement

creakings. Melodrama, like a 'Night Gallery' soundtrack. Into 'Moss Garden'. Still ponderous but lightened with oriental plinky-plonks like those strings right past the bridge of the guitar. Eastern and Germanic at the same time — predictable considering Bowie's favourite places, Japan and Berlin. If you're a Pink Floyd freak the effect is very reminiscent of 'Slayphus' on 'Ummagumma'. So bleak, if Berlin makes Bowie claustrophobic someone locked him in a small cage by the Wall to compose this piece. 'Neu Koin' infiltrates some distorted metalwind instruments, again quite Eastern. The same three-hit doom as on 'Sense Of Doubt' overlays again, ending with a deadly foghorn scream. Continuity, who needs it? From that end-of-the-world opus straight into 'Secret Life Of Arabia' with girlsound chorus and Bowie corn balladeering. Quite boppy, synthesised hi-lo vocal. The most instant, likeable track on the side but quite, quite out of place. The other side contains songs rather than 'works' with choruses, coherence and all that sorta old-fashioned stuff. Still '77 music though, the other new wave. Track one 'Beauty And The Beast' is a rip-off, consciously or not. Eno's 'Sky Saw' on 'Another Green World' is a dead-ringer instrumentally, with its fuzz-cut riff pivoting the track. The vocals and chorus are pure disco with frills. Then 'Joe The Lion' you might expect to be a tribute to a certain chain of corner snack houses. No such thing — Joe the Lion, whoever the hell he is, is made of iron and likes being nailed to cars. Bowie can always be relied on to

come up with one classic track on any given album. On 'Low' it was 'Sound And Vision'. On 'Heroes' it's the title track which is shocking dream powerful, so regal. The lyrics are in a sense — throwaway. "And you, you can be mean, and I, I'll drink all the time 'cause we're lovers, and that is a fact, yes we're lovers, and that is that." But they convey a simple heroism, something lost and magnificent. Brick by synthesised brick it builds into a leviathan, a monster track that sucks you in and spews you out grinning — "Though nothing will keep us together, we could steal time, just for one day." Just for one day — desperate and romantic. As an album 'Heroes' stuns for just one track. The rest is clever, but not brilliant and you expect no less from Bowie. In that sense it's a disappointment, a come-down from 'Low'. But it's still intriguing in all its facets. 'Song Of The Silent Age' harks right back to his Anthony Newley and 'Man Who Sold The World' period with its highly stylised vocal and vaguely sci-fi lyric. And 'Black Out', grating and schizoid with its bitter guitar and screeched vocal, is a noble failure, perverse overkill rock 'n' roll. What to make of 'Heroes' I dunno. I never know what to make of Bowie albums. I just absorb them, they're hateful to analyse. This makes sense of nonsense, depends where you look at it from. I like it because it interests me. If you want points for entertainment value you're looking in the wrong place. Fascination is the keyword, fascination and blind faith. +++++



DAVID BOWIE: confusing

# Love Bug/Sweets For My Sweet

is the new single from

# Tina Turner



Now available as a limited edition 12" single

5680  
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# Albums

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

## Sayer steals the thunder

**LEO SAYER: 'Thunder In My Heart' (Chrysalis CDL 1154)**

HOW CAN he fail? He's now the hero of mums, dads and virtually everybody in between. But there's no way he's going to turn into a cheap cabaret singer and sell out to middle-of-the-road.

By now you'll have heard the single title track many times. 'Easy To Love' slips along to a particularly lush background of strings. From a growl on the first track his voice changes to a frequent high pitch.

'Leave Well Alone' continues the exuberance before 'I Want You Back', almost a ballad with strong instrumental passages. 'It's Over' has blues piano and vintage jerky tune until more ideas are added. Not one naff track yet, just like 'Endless Flight', every track has subtle power.

If 'Thunder In My Heart' sounds remotely like the Four Tops, so does 'Fool For Love' with a Motown-like introduction. After the intensity comes 'There Isn't Anything' in which Sayer demonstrates his full vocal prowess. I could have done without the powerful orchestration on this one, somehow it makes it sound too rich when it deserves to be tender.

'Everything I've Got' will probably be the choice for the next single as it's exceedingly well-paced and the chorus outstandingly complements his voice. 'We Can Start All Over Again' reverts to his old vocal style and the track moves from melancholy feelings to high hopes, eventually pulling out all the stops.

Good songs and Richard Perry production. Another spectacular combination. + + + + + **ROBIN SMITH**



LEO SAYER: I thought it was just indigestion...

on the strong side but this is a very weak album. Surfer Joe will turn in his grave when he hears it.

Most interesting item on the album is the footnote to the sleeve note which explains that 'Scatter Shield', one of the tracks, is a drag-racing term meaning a 'protective steel housing around clutch and fly wheel assembly'. Betcha feel better for knowing that. + **JIM EVANS**

**PATSY GALLANT: 'Are You Ready For Love' (EMI EMC3194)**

HOT ON the heels of her hit single 'From New York To LA' comes Patsy's debut British album. Natch, the hit's included and stands out as the most commercial cut in this collection. Patsy's number one female singer in Canada and she's not bad.

However, there is nothing over-distinctive about her singing, about her sound. The album's OK. But it's not something that holds your attention. You put it on and it tends towards monotony.

Personally, I'd like to see her doing more slower and sensual numbers. Like, on this LP, one of her own compositions, 'Angle' has far more character and feeling to it than do the faster "belter" type numbers. The whole is easy-listening, pleasant etc. etc, without crossing any vast musical charms. + + + + **JIM EVANS**

**THIRD WORLD: '96 Degrees In The Shade' (Island ILP8 9443)**

THIRD WORLD are a group of Jamaican musical virtuosos tackling the very difficult task of fusing the hardness of

reggae rhythms with a sophisticated understanding of soul and rock. The results are not always successful - sometimes the roots feeling is sacrificed for a smoother sound that lessens the impact of a track like 'Human Market - place'. At other times, as on the title track, the combination of accapella vocal beginning and an explosive rhythm track works perfectly. The group display an unusual vocal democracy that recalls the early days of the Temptations. Bunny Clarke is the group's David Ruffin and his lead-off vocal on Bunny Wailer's 'Dreamland' is a showstopper. With a greater sense of their own style and a stronger emotional focus this band could really push back a few barriers. + + + + **GEOFF TRAVIS**

**IDRIS MUHAMMAD: 'Turn This Mutha Out' (Kudu KU 84)**

NOTED New Orleans drummer - percussionist Idris Muhammad on his second album outing.

Along with a host of respected session men - Hiram Bullock guitar, Mike Brecker tenor sax and Cliff Carter synthesiser - he achieves instantly pleasing rhythms underneath a set of long jazz-funk workouts largely written by producer David Matthews.

Not everyone's cup of tea. Despite the throbbing, occasionally hypnotic underlay I found it a bit gutless and samey.

This is both virtuosic and 'concept' body music that will find a good reception from funk-attuned ears. + + + + **JOHN SHEARLAW**

**STEVE HILLAGE: 'Motivation Radio' (Virgin V2777)**

FIRST the cover, depicting our man on an evening shoreline with flying saucers in the background. Apart from Hawkwind and Utopia there aren't many of Hillage's ilk left. Who else would put an Egyptian scarab beetle with a message 'may the force be with you' on the inner sleeve?

This album is arguably

Steve's most commercial epic to date. 'Hello Dawn' and 'Motivation' are fairly funky and may yet see him getting Top Of The Pops. Hillage has been able to bridge the commercial gap more than Gong ever could, and still sticking rigidly to his ideas.

'In The Sky' is a real breath of hippy nostalgia and 'Wait One Moment' is a piece of comic balladry about re-birth. It's easy to laugh at his sentiments - anybody who reckons he's seen flying saucers is

asking for trouble - but remember people thought that space-flight was impossible.

'Not Fade Away' (Gild Forever) is the best track on side two. An angelic version of the Stones' favourite. Mick should love it. + + + **ROBIN SMITH**

**CLIFF RICHARD: '40 Golden Greats' (EMI EMTV86)**

LOVE HIM or hate him, you've got to admit Cliff Richard is a show

business phenomenon; a chart phenomenon, too.

The statistics speak: every one of the tracks on this collection made the Top 20, 34 entering the Top 10 and eight making the number one spot.

Cliff's current and more recent recording work has produced some of his best material to date, notably the 'I'm Nearly Famous' and 'Every Face Tells A Story' albums.

This definitive set ranges from the 1958 hit 'Move It' through the various musical directions of the sixties and seventies to his most recent hits 'Miss You Nights', 'Devil Woman' and 'My Kinda Life'.

What more can you say about this most consistent

of performers? Track one side three is 'Constantly': that sums it all up. + + + **JIM EVANS**

**THE SURFARIS: 'Gone With The Wave' (MCA Coral CDL 8050)**

HELLO. Hello, look who they've dug out of the sand dunes now.

Remember 'Wipe Out', 'Surfer Joe', 'Dune Buggy' and the West Coast world of beach parties, surf boards, hot rods and dragsters? Well, this bunch ought to have stuck with that theme and sound.

On this platter they serve up an unappetising pot-pourri which includes the declamation of three Dylan tracks. Perhaps such comment is

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# By gum! It's good

**THE HEARTBREAKERS:** 'L.A.M.F.' (Track)  
**YOU GOTTA** get some gum first. Size of a table tennis ball, stomach pink and lickily sticky. Pulverise it between those white pulp machines of yours good and soft. Then you gotta blow. A sway-shackling Billy Bunter blow and watch the bubble grow with cross-eyed delight. **GREOOOWWWW** then **SPLAT!**...

You're in a heartbreak world full of gimmee gimmee gimmee, that primaeva gear Johnny breaks and the pockmark pangs of teen dreams. Every copy of 'L.A.M.F.' - and if you don't know what that signifies by now brother I really don't know where you been hanging out this past year - should include a stick of gum 'cos juicy fruit it is.

The Heartbreakers rip the atom heart mother outta rock 'n' roll like they got a contract on its tuffie life. Comparisons? Haw, the Thunders' goggle gang got a league of their own full of baseball caps and numbered shirts.

Live they have an irrational transcendence, the breaking up of a cloud leaving a blue blue smirky grin across your boat. They knock out the songs with bacon slice regularity - a definite beginning, explicit exposition and threadbare end.

On vinyl you just gotta imagine them live. That's no criticism. That's magic.

**IMPORT**

**TALKING HEADS:** 'Talking Heads 77' (Sire Records SR 6036)

I THINK I'll stick my neck out and say Talking Heads will be the next big thing to emerge from America since the Ramones.

The evidence is contained within the grooves of this album. The arrival of 'Love Goes To A Building On Fire' earlier this year as a single whetted the appetite.

David Byrne, lead vocalist and composer has one of those intriguing voices, which although basically tuneless, has a strange quirkiness about it that makes you sit and listen. His vocal delivery is

Thunders and Walter Lure have the kinda tacit understanding you find only in Batman comics, hauling each other into fiery diapasons with undeniable skill.

Billy Rath, bass, and Jerry Nolan, drums, bask in the shadows, providing the Fort Knox safe foundations. They're like a cuppla heavies looking after their boys. Transfusion city.

An innocent derision pervades throughout 'L.A.M.F.', Johnny in the role of Wrigley shoulder kid just coming out of the rose-coloured glasses class.

So 'Pirate Love' - "I never EVER needed it so bad" - 'Get Off The Phone', 'One Track Mind' - "I got tracks on my arms and tracks on my face."

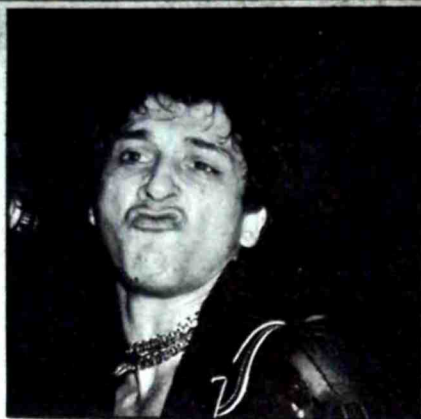
The miss of the year, 'Chinese Rocks', is regurgitated in all its squalid splendour - "The plaster's falling off the wall, And my girlfriend's crying in the shower stall," as is 'Born To Lose'.

There's the succulent slow 'It's Not Enough' which sees Johnny aliding along his stem like a Venetian gondoller on a Venetian beano. There's a duffer - 'Goin' Steady'. Not that there's any fault in the song, no siree. It falls down on the mix being swamped by a gargantuan bass.

Buy it and you too can set the Reichstag alight. It's like the guy says at the end - "Is that awrlight?" It sure is Johnny, it sure is. + + + + + **BARRY CAIN**

reminiscent of Russell Mael but is much more dynamic. Backing him up are Jerry Harrison on guitar and keyboards, Chris Frantz on drums and the luvverly little Tina Weymouth on bass. She could easily become the next new wave sex symbol alongside Deborah Harry and Gaye Advert.

The sound they produce is a mixture of phased out rhythms which don't quite belt out a hearty tune but get three quarters there. Byrne is a dead ringer for Kevin Ayers on 'Pulled Up', the penultimate track, which is sung and composed as though it was an outcast from the last K A album. Their forthcoming single, 'Uh - oh Love Comes To Town' is the opening track, which won't exactly set the airwaves alive but can't fare any worse than their previous '45 attempt. 'Psycho Killer', however, seems



**JOHNNY THUNDERS**

the best cut for a single. It's the only track co-written by members of the band, and has a crazy hook coupled with a few words of broken French. It hardly sounds chart-topping stuff, does it? Believe me... it works! An impressive debut. + + + + + **STEVE GIBBS.**

**IMPORT**

**RICHARD HELL AND THE VOIDOIDS:** 'Blank Generation' (Sire Records SR 6037)

REMEMBER AN early Stiff single by this guy called 'Another World'? Yeah... It was pretty good, at the time of release Hell seemed to be quite an impressive character on the scene. Then we heard talk of Tom Verlaine's disagreements with him in Television and after that another release. This time a cut on the 'New Wave' album 'Love Comes In Spurts', which in comparison seemed weaker.

This album is the last in the trilogy and sadly follows suit. It is definitely poor in contrast with that early single. Hell has obviously been writing this kind of material for a few years and it is a shame that he could not find stronger songs to put on his first solo attempt. The two cuts 'Blank Generation' and 'Another World' are featured, but, unfortunately, even those cannot drag this album out of its inspidness.

Backed by his Voidoids (Robert Quine, Ivan Julian and Marc Bell) the sound is flat, flawed and basically uninspiring. It's surprising to find the production is handled by Richard Gotterer too, because he has worked wonders on some artists' albums. (Notably Blondie, Dirty Angels and Robert Gordon.)

I'm sorry to criticize an

album which people have waited for but if Hell can only write thin songs like 'Rock 'n' Roll Club' then I think I'm justified. + + **STEVE GIBBS.**

**IMPORT**

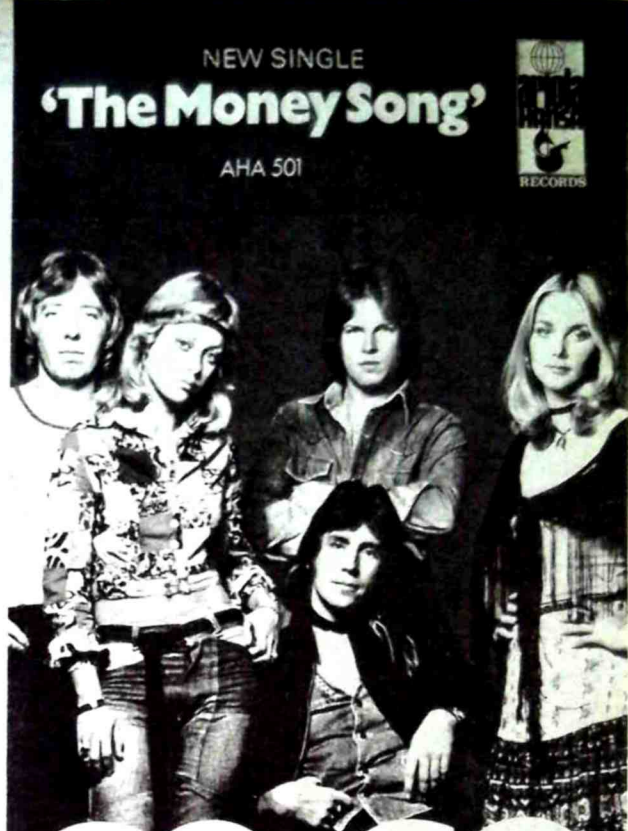
**DEAD BOYS:** 'Young, Loud And Snooty' (Sire Records SR 6038)

AN ALBUM where the title is highly indicative of the music. The Dead Boys do themselves justice on this, their first LP. The cover claims C B G B Production and this is where they hail from; the grotty, sweaty little backstreets of New York/US punk on occasion seems far removed from UK punk but when it comes down to the basics they are screaming their guts for the same ideals.

The album opens with the two cuts featured by the band on the 'New Wave' album and they continue in much the same vein. They seem to have a great fondness for gross heavy metal riffs which come to a head on two tracks especially, 'Ain't Nothin' To Do' and 'Caught With The Meat In Her Mouth'. The latter opens side two, which seems the more strongly consistent side.

'I Need Lunch' is maybe one of the best cuts (well its MY fave anyway!) and contains the killer line "I don't wanna dance... just wanna get my hands in your pants." How quaint eh? Lead vocalist Stiv Bators comes across a lot like J. Rotten in places and when he is backed by such luminaries as Cheetha Chrome, Jimmy Zero, Jeff Magnum and Johnny Blitz (great names!) you get a total picture of what America must be like.

In conclusion, a worthwhile release well worth buying. + + + + + **STEVE GIBBS**



# CO-CO SHADY



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**RECORDS**

## What we did on our holidays . . .



**WISHBONE ASH:** 'Front Page News' (MCA MCG 3524)

**DEAR ALL,**  
Having a wonderful time here in Miami. We've all got simply splendid tans and we've been boating every day. By the way, we've just recorded a new album 'Front Page News'. Hope ya like it.

See ya, Wishbone  
The cover pictures look like holiday snaps, the album in part reflects the palm tree existence they enjoyed while recording it. Wishbone's move to America was traumatic but 'Front Page News' reveals there's plenty more inspiration in the renaissance they've been undergoing.

But back to the beginning - the title track is exceptionally full-bodied.

Martin Turner handling the lyrics with a sense of tension in his voice.

'Goodbye Darling Hello Friend' features Laurle Wisefield on vocals and it's an exuberant toon that should be played at full blast while you rocket down the M1.

On all cuts Wishbone's speciality of being able to blend in guitars stands out yet again, particularly on '714' which ought to be the next single.

The first two tracks on side two 'Come In From The Rain' and 'Right Or Wrong' are classic pieces of Ash stopwork, agitated guitars and Upton's sliding around on drums. On 'Heart Beat' the pressure eases off with feeling, as the sun goes down.

+ + + + + **ROBIN SMITH**

# DOGGY DOINGS

## Pet poos pose for pix

HEY KIDS! You all must know the story by now but if you don't I'll reiterate.

It's like this: one night a cool mongrel called Sam — y'know the type, wiry eyed and laughing — wanders through a flash gate into the fountain pool garden of a nebulous knob.

He comes across this real doll of a Frenchie poodle called Suzie and whammo!, they hit it off. Suzie gets heavy y'know but Sam just don't wanna get involved...

Words by  
Barry Cain



... now read on



Her owners call her every kind of bitch under the sun and when the pups arrive they get sold to the local pet shop.



It's so hard to be a half-poodle in the city. You gotta learn quick, see. Easy to get caught up in the molar coaster. When you do a cold nose and a warm heart just ain't enough. The four strays stuck together and by a combination of sniff and judgement soon found out the best eating places in town. They patrolled the back alleys and their fame spread. After a gang fight with Ronnie and Reggie Stray, the Fabulous Poodles as they called themselves became undisputed kings of the East Side.



There was no way out of this rap. The best they could hope for was the dog chain gang but they all knew what would really happen. The moment they saw the name Battersea Dogs' Home on the van they were hauled into they realised the end was near. There ain't many that get out of there alive.



So we got these four orphan Annies — Tony, Bryn, Bobby and Ritchie. Endearing little bunch. 'One for £1 or all four for £3.50' says the sign in the shop window and for two school sisters it was love at first sight. 'Let's buy all four and surprise mum'. And that's exactly what they did.



They muscled in on a chain of barkeastes and, through their protection racket, ruled with an iron paw.



I guess it really hit them when the Irish Setter administered the last rites. He kept pulling at his dog collar with an uneasy claw as he absolved them from their myriad sins. The end was quick and painless. At the moment of death Suzie, 100 miles away, barked at her Winalot. She never knew why.



Mum was surprised. "You're not keeping them. Look at the mess one's made already." Story getting familiar, huh? Despite incoherent pleadings from the little girls she turns the four yelping pups out onto the street Natch. It's the middle of winter, snivelling snow in abeyance, whirlpool winds, fist-clenching cold...



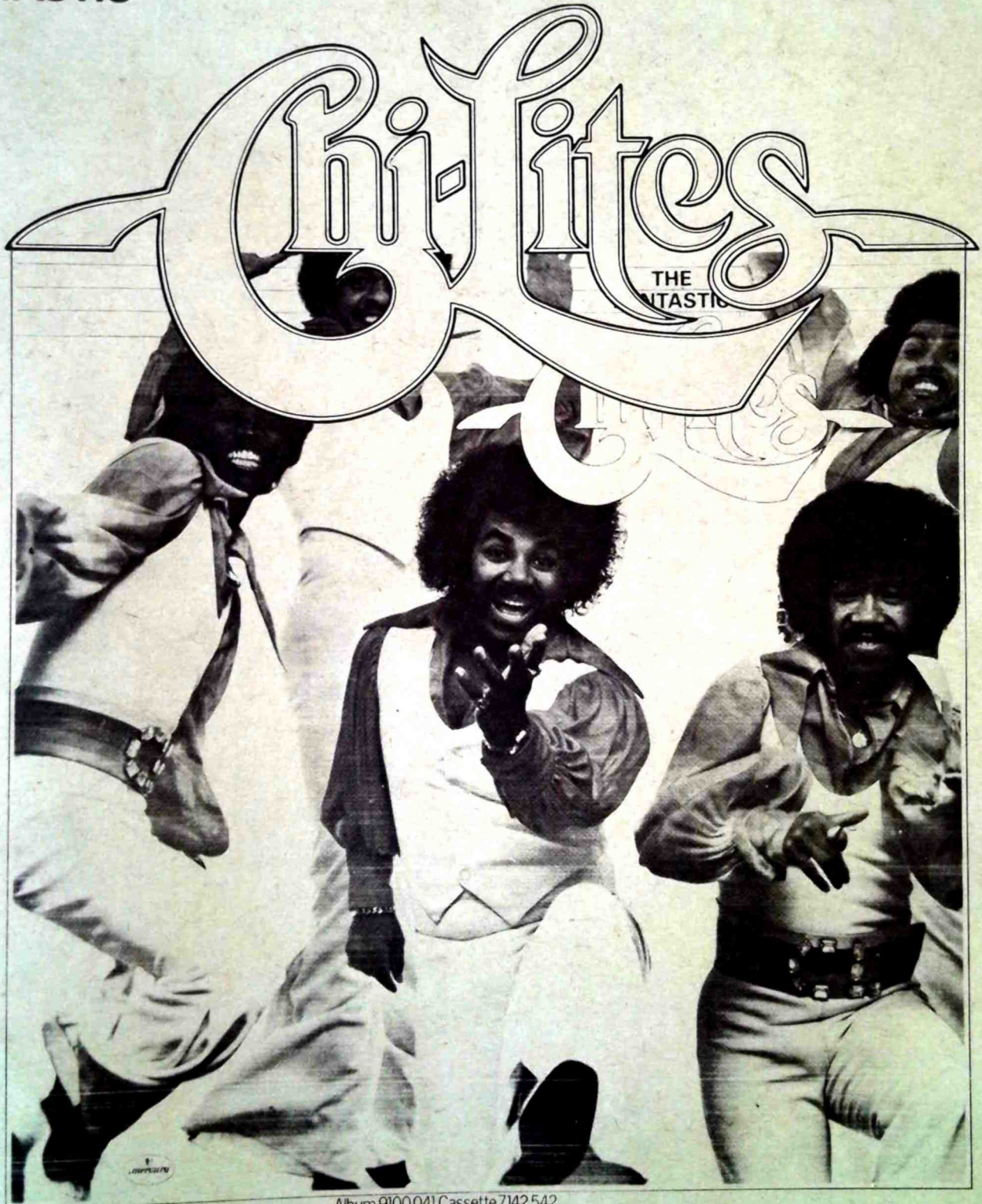
They mingled with the rich and famous, numbering among their acquaintances Lassie, Rin Tin Tin, Henry and even Krypto. It's rumoured that Petra the Blue Peter dog crossed them on one occasion and we all know what happened to her. But the Poodles bit off more than they could chew. They just got too flash and after a massive dog-catcher operation they were finally nabbed.



And that's the tall. Good, ennit?

# Their new album...

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EMOTIONS

Record Mirror

# Alien answers — Bowie and Glenn are right

THIS IS an unbiased and unforced letter of praise! The Bowie interview and article were simply brilliant. Well done, Tim Lott, you show signs of a good future ahead of you even though in your writing you seem to be somewhat unsettled. Congratulations also for a truly sincere and honest epitaph to the original skinny hippie Marc Bolan. A sad loss indeed. Thank you for printing my rather clumsy attempts at poetry. I thought your reply was wittily apt. My morale has been at a low ebb recently but the unexpected appearance of my letter went a long way

towards cheering me up. I found a few paragraphs in the Bowie interview particularly interesting, those in which Bowie talks of John Glenn the astronaut saying "Earth is not alone." Very true, but we can't guarantee this state of affairs will last. Well, that's all I have to say. Autumn is settling in and creatures of my ilk don't suffer gladly in the lower temperatures. So goodbye and good luck. The Alien. PS: My Poetry is still no better. Sol've drowned it. And now it's wetter.

● Sir John Betjeman better look out...

### Tim gets the praise

TIM LOTT, how can I ever thank you for the amazing insight interview with my 'Hero', the divinely beautiful David Bowie (now even more beautiful than ever!). Zowie Zero, Bracknell, Berks.

● If you send him a photo of yourself in a bikini Tim promises to think up some ways you can thank him personally.

I WAS very pleased with the pics and interview with Bowie in your paper but I was very angry with Barry Cain's write-up. So he doesn't like Bowie. But



Our alien friend

how he could say Bowie hasn't contributed anything to music just amazes me. He wrote hits for a few people including Mott The Hoople, Peter Noone and Lulu and he also helped Iggy Pop to make a

comeback. So, Cain, get your facts right! Trev Swift, Harlow, Essex. PS: Please print this or I won't buy your paper again!

● Those are contributions? Surely Bowie's own records were more of a contribution. And couldn't you come up with a better PS than that? That line's so old they buried it in 1964.

MY PEN dons his slippers, hoping to sneak by the sleeping multi-headed beast that you are, steal the fleece and say thanks for the Bowie interview. RM is humbled by its own brilliance. My sister gets it weekly — naughty girl — and we both enjoy it very much indeed, speshly the letters. Keep up the good, er, thingy. Billy Lyre, Featherstone, Yorks.

PS: That fleece is a good fit too.

### Radio — make some changes

SO RADIO One is 10 years - old, huh? Well, I would like to see changes. How long since the last ones? Three or four years. Split Radio One and Two in the afternoon. In

# Mailman

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

the early evening have regular specialist shows, eg punk, reggae, etc. At present weekends are a disgrace. Give Anne Nightingale the morning programme, extend the American charts show. A break-neck speed 'Flashback Show' is urgently needed for Saturday afternoon. Give Paul Gambaccini a 'What's Happening' show — new releases, climbers, foreign hits etc, climaxing with the Top 20 as usual on Sunday evening. Forget the ageing Jimmy Savile, the mechanical Tom Brown. Anyone else out there have any opinions? M Elkington, Rochester, Kent.

### It was a joke — dummy

WITH REFERENCE to your piece of sick humour regarding Quo's phantom trip into the 'magic' world of cabaret — you really stooped to a new low. As a regular reader of RM I expect to read NEWS not the journalist's imagination!

I thought RM had more dignity. Let's hope Quo themselves were unaware of this cruel stunt. Mary C. Armstrong, Crook, County Durham.

● Sick? Dignity? Cruel? Are all Quo fans as dim as you? It was a JOKE for God's sake. A joke. Something to laugh at. Got it yet?

### Gaye beats the bikes

I FEEL I must write and complain about the coverage you give to Mick Grant and Barry Sheene in your paper. Motor Cycle News is far better in this respect but then they don't have smashing pix of Gaye Advert so I continue to buy your paper. Mant (Space Age), Death Valley, Ripon.

### Too mature for us

DO YOU always print the worst of the letters you receive? Or are all the letters you receive from incredibly naive and immature little lads with problems? Judging from the overall content and style of RM lately the answer is yes. 'I Can't Reach A Climax' in big headlines, 'Will my swollen testicle end my sexual relationship?', 'Am I a lonely, friendless freak?' etc. The sensationalism and glamorisation of sex and your concentration on the most pathetic sexual hang-ups may please the minds of your few adult readers who need a little amusement. But as far as the pubescent, sexually inexperienced and highly impressionable percentage of your readership is concerned, don't you think you could be creating more hang-ups than you are dispelling? Leave the psycho-analysing to Freud, for Christ's sake, and stick to music! Mr Adams, 34, Gainsborough, Lincs.

● I wouldn't have thought it was too 'mature' or 'adult' to laugh at other people's problems, whether sexual or not. It might seem 'pathetic' to someone of your advanced age (presumably your age also requires us to address you as mister). But luckily we at RM are still young enough to know what it's like to have these sort of worries.

### Knickers

PLEASE COULD you possibly send me a pair of Sheila Prophet's knickers. I enclose a postal order for 50p which should cover it. Yours hopefully, I Lovett, Muffin in the fields, nr Norwich, Norfolk.

● You can have Sheila inside them for another 50p.

### The last word on Marc

MARC. To know you was to love you. And I did. Steve, Wabbey, Essex.

# THE RADIATORS

F R O M S P A C E

## U.K. TOUR

**BLITZIN' AT**

- |  |   |
|--|---|
| 4th Oct. Hope & Anchor, Islington, London              | 10th Oct. Nashville, North End Road, London |
| 5th Oct. Rock Garden, Old Covent Garden, London        | 15th Oct. Marquee, London                   |
| 7th Oct. North London Poly, Prince of Wales Rd, London | 16th Oct. Roundhouse, Chalk Farm, London    |
| 9th Oct. Rochester Castle, London                      | 17th Oct. Dingwalls, Camden Lock, London    |

# ENEMIES

'CVS WERE ON THE SAME SIDE

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## Discword

- ### ACROSS
- There's none I'd change for Miss W. (6)
  - Don't do it, say Fleetwood Mac. (4)
  - Aname for Marlena. (4)
  - What Elvis was doing in the chapel. (6)
  - Sweat and Tears accompaniment. (5)
  - "Moby...". (5)
  - Bluesman John Lee? (6)
  - "Carry On, ... Me On". (4)
  - Like the Beatles' Prudence. (4)
  - See Danny in the glass. (6)

- ### DOWN
- Name coming between Jeane and Jarre. (6)
  - Sledge man. (5)
  - It has its dark side. (4)
  - Odyssey's native. (3, 6)
  - ... and the Jackson Five's flying author. (9)
  - Dolly, or sister Stella? (6)
  - You have it with Koffee. (5)
  - Know enough to include this fellow. (4)

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

**LAST WEEK'S SOLUTION**

ACROSS: 1 Feelgoods, 8 Osmond, 5 Dance, 3 Lord, 4 Myra, 11 One, 13 Lee, 14 Dreams, 15 Pink, 16 Three, 18 Horse, 19 Rose, 20 Theo. Roden.



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*Virginia Plain/Pyjamatama*

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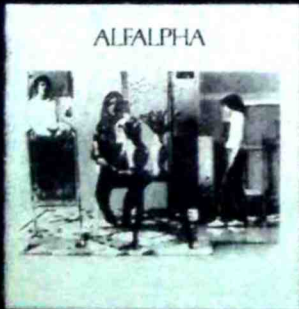


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# Help

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

## Was I all tensed up?

RECENTLY my ex-fiancee and I tried to have intercourse. It was the first time for me and I found it extremely painful.

He could not seem to get very far up me and now he's been telling people I'm too small for anyone to have sex with. A friend suggested it might have been because I was all tensed-up but I was relaxed and wanted it to happen.

Now my new boyfriend wants to have intercourse with me and I with him. But I'm afraid the same thing will happen again.

Do you think my vagina is too small? I'm far too embarrassed to go to the doctor and wouldn't be able to explain.

My current boyfriend is wondering why I'm holding out on him when he knows I want to have intercourse with him and I'm running out of excuses. Sarah, Newcastle

Your friend could be right. No matter how relaxed you thought you were you were clearly still ready and waiting for something to happen that had never happened before. Naturally you reacted with a degree of nervous anticipation. What's so surprising about that?

It doesn't sound as if you enjoyed your first sexual experience too much but there's no reason to feel guilty or abnormal because of it.

Many girls find their first time painful and not quite what they expected. From what you say about your rumour-mongering ex-fiancee he may have been clumsy and inconsiderate and is possibly not so experienced himself, despite the all-conquering image he tries to put over.

On first intercourse the hymen of membrane which covers the entrance to the vagina is broken. This can cause a small amount of pain and bleeding. You start to use muscles which you've never had to use before.

The sensation is like nothing you've

previously experienced. You may be afraid of getting pregnant and may not be sure about what your partner expects; or you may be worried in case you're disturbed by little brother in the next room or a copper with a flashlight.

So, all things considered, you're a little bit worried and as the muscles of the vagina tense up and contract the entrance closes up. If the man tries to force his way in it can be painful.

Ignore your ex-boyfriend and his remarks. He realises he's failed in some sense. He may never have tried intercourse with a virgin before and seems to be desperately spreading the word before you do.

Is he attempting to boost his rapidly flagging morale by telling everyone he's too large for anyone to have intercourse with? If so he's not giving himself the best publicity ever.

Sex is a two-way experience and not the instant turn-on, complete with flashing fireworks and full orchestration that the media keeps telling you about.

It can be an incredible experience but like anything worth the trouble it has to be worked at to get the best results. Two people have to learn the best techniques to give them pleasure and make them happy.

If you're making excuses to your current boyfriend you clearly don't feel ready to make love with him without a little more time for thought.

Fact: the vagina, although only three or four inches deep, is elastic enough to take on any penis, however large or small.

Fact: however unenjoyable the whole business was the first time the second time will be easier. If you're relaxed there'll be no pain.

Tell your boyfriend how you feel. Even if he thinks it's the biggest excuse of the lot, let him know that when it happens it should do so without your forcing yourself. If he knows this and is worth knowing, he'll try to be gentle.

## Please don't tease

I CAN'T help leading my boyfriend on. But when he gets really excited I just enjoy turning off and teasing him. He's said he'll leave if this carries on much longer. I don't understand why I do this. What do you think?

Anne, Bearsden

Why do you do it? Possibly because you have a slightly sadistic sense of humour and also enjoy proving to yourself how much your boyfriend fancies you. His excitement gives you would-be femme fatale ego a boost, pure and simple.

Don't know whether you've noticed but stimulating someone almost to the point of orgasm and then letting them down flat is cruel, to say the least.

And, if he thinks you're only playing games with him and getting a big kick out of it to boot his attitude isn't too surprising. Be thankful he has enough self-control and consideration to lay off when you want to.

If you want him, stop messing about and let your relationship develop naturally without pushing him too far. If you don't let him go.

## Legal aid

A FRIEND of mine was recently arrested on a drugs charge. He wants to get legal aid for defence at his trial but isn't sure how to go about it. What can he do?

Dave, Brighton

He can apply to any solicitor for legal aid and will simply have to fill in a form which provides for part-payment of any legal advice and help. Any contribution he has to make will be assessed according to his income.

But while any solicitor can give legal aid not all of them are sympathetic to drugs charges. For details of people who will help in his area ring Release on 01-289 1123 (office hours are Monday, Tuesday, Wednesday and Friday, 10 am to 6 pm and Thursday 2 pm to 10 pm).

Release also offers help and advice on what to do when arrested in the UK or abroad as well as housing difficulties, pregnancy and drug problems in general.

## HAIR TODAY . . .

MY HAIR keeps falling out and when I comb it I find about 10 to 15 hairs in my comb.

I've already lost a lot of the hair on my forehead and although I've been to my doctor he wasn't any help at all.

I've also been to a clinic in Wigmore Street which wasn't much help either as I couldn't afford to keep up the treatment.

Who can I get in touch with now?

Nell, London  
It may be small consolation to know it's quite normal to lose somewhere between 20 and 80 hairs a day, sometimes more in hot weather.

But if your thatch is thinning out all over, and your hairline is receding too, you should take further specialist advice.

For a list of hair specialists in your area and a free leaflet on hair care write to the Institute of (Incorporated) Trichologists, 228 Stockwell Road, London SW9. Don't forget to enclose a stamped, addressed envelope.

Just for the record, most registered hair specialists charge a consultation fee of between £3 and £5 a visit.

# Feedback

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

### Sandie Shaw

CAN YOU give me the address of the Sandie Shaw fan club as I'm addicted to her music? Can you also tell me if she's going to be making any club or television appearances in the near future?

A. Lynch, Dundee.  
Sandie doesn't have a fan club but for information write to Customer Relations Department, CBS Records, 17-19 Soho Square, London W1.

She has no television appearances lined up but she'll be appearing at the Commodore Club, Nottingham, on October 13; Ralleys, Watford, from October 30 to November 3; and a venue to be confirmed at St Agnes, Cornwall, from November 9 to 12.

### Jonathan Richman

Can you tell me when Jonathan Richman was born? I'd like to send him a card on his birthday.

Lynda Brown, Tyne and Wear.  
Jonathan was born on May 6, 1951.

Black Sabbath  
Can you tell me if Black Sabbath have a fan club? Sabbath freak, Newcastle.

No, they haven't, but for information write to Phonogram Records, 129 Park Street, London W1.

### 'Deceptive Bends'

Singles: 'Donna'; 'Johnny Don't Do It'; 'Rubber Bullets'; 'The Dean And I'; 'Worst Band In The World'; 'Wall Street Shuffle'; 'Life Is A Minestrone'; 'I'm Not In Love'; 'Art For Art's Sake'; 'I'm Mandy Fly Me'; 'Things We Do For Love'; 'Good Morning Judge'; and 'People In Love'.

### Lyndsey de Paul

Can you give me a list of singles and albums available by Lyndsey de Paul and also her fan club address?

Collin Milborrow, Kent.  
She has no albums available and only two singles, 'Rock Bottom' (Polydor 2058859) and 'You Give Me Those Feelings' (Polydor 2058915). Write to John Mullings, 17 Tantalion

### Road, London SW12 8DF.

### David Bowie

Could you please give me the address of the David Bowie fan club?

John Townsend, Bletchley.  
Write to Major Fulfillment, 5025 West Jefferson, Los Angeles, California 90018.

### Lindisfarne

Could please tell me all the LPs and singles available by Lindisfarne on the Charisma and Warner Brothers labels? Ian Swift, Cannock.

On Charisma they have two albums, 'Fog On The Tyne' (CAS 1050) and 'Lindisfarne's Finest Hour' (CAS 1108). On Warner Brothers they have an album 'Happy Daze' (K 56070) and a single 'Tonight' (K16489).

# Lemmy tell you a story



MOTORHEAD: fast, loud and heavy

**DIG.** Two years full - pelt down the highway to nowhere . . . born to lose . . . no one, but no one, caring where the hell you're going just as long as you get the hell out brother . . . winding up and bidding time . . . and finally getting to do it. Later rather than sooner, but with a reverberating vengeance grinding all before and behind into the hard gritty dirt.

Dig? Eat it - Motorhead says so. Or rather the survival and success of Motorhead says so. Straight from the heart of the plugged - in rock'n'roll source. "We ain't gonna die, right? We ain't gonna do it for ya! Eat it! . . ."

It's happened. Motorhead are a rock'n'stone - wall band: "Bash yer head against it and get through or kill yourself. . . ."

Lemmy said that too. And they've done it, jeez they have. Been a long time coming and it takes all that time on the mattresses and in the squats and on the bare stages with the duff equipment and in the clubs with the empty faces who won't buy you a drink before you find out who your friends are.

Ask Motorhead. Ask Lemmy. Ask Eddie Clarke. Ask Phil (thy) Taylor. The 'three - man army', the 'best worst band in the country', the 'heavy metal warlords of the new wave' to give some of the more hopeless descriptions. They prefer to call themselves the 'missing link'.

Now they got a reason. An album, places to play, grudging respect from the music business turncoats and a fulsome following from the fans they've always been ready and raring to connect with.

From the ashes and the charred metal and the splintered rock'n'roll wreckage Motorhead have arisen - dark and sadistically gleaming, determined to damage and destroy with an onslaught of furious, searing and lethal modern heavy metal.

Ready or not here they come. Lemmy was legendary even before he left Hawkwind, the speed - freak bassist of the bullet belt, the studs and the Heils Angel macho.

He was Motorhead first, along with Larry Wallis, the Pink Fairy who went back, and Lucas Fox. Fox was drummed out by Phil 'glass fist' Taylor shortly afterwards as the band signed to UA, recorded an album with Dave Edmunds at Rockfield . . . and ground to a halt.

"We were held back all the time," states Lemmy emphatically. "You could sense they were waiting to see if we would or could stick around. We had no money and weren't getting any and it was all stop and start, surrounded by idiots."

He admits the early setbacks, like a disastrous debut supporting the Blue Oyster Cult. "We simply weren't ready for that," he says. "The press built it up to be some sort of High Noon affair - we got shot down and we didn't even get a sound check. Next minute we're the worst band in the country."

Present guitarist Eddie Clarke didn't find this upsetting. He drifted into the band via Phil and had no sooner settled in when Wallis left, after missing most of the rehearsals.

(A voice off: "Lemmy sacked 'Im'").

"It was better to be hated than to face indifference," he remembers. "We used to sit down and have earnest discussions about what we were going to do."

"Everyone was giving us crap, yet we'd travel around and find people who liked us. We just decided to do it without the business; they'd want to know sooner or later."

Much later. Motorhead were strung out on the UA deal, baked beans and no baubles, and in Lemmy's harsh recollections were being conveniently forgotten.

"I don't think anyone realised how bad it was: no money, bad management and not even the equipment to get across what we could play."

"I remember a lot of rehearsal, a few pillars to lean on like Wilko from the Feelgoods and a growing determination not to get ground down by the business. . . ."

It was only the end of the UA contract - with their album still not released - that offered any light at the end of the tunnel.

"We did two tracks for Stiff which held us up for a while, then it got madlin again," says Lemmy.

"We were talking about doing a live recording down at the Marquee should the band fall apart but it never happened. Ted Carroll from Chiswick was going to do it as a single but when we got into the studio it all just happened. We re-recorded all the UA stuff with Speedy Keen in about two days and there it was all back again."

"And paradoxically we got another leg - up from Hawkwind, of all people, by doing the support on their tour. . . ."

Phil 'Dangerous' Taylor smiles maliciously. "They did it to help themselves, to sell more tickets," he opines.

Still, by this summer Motorhead were back cranked up on full throttle. Never too late.

"It might be 'cos of the new wave we've suddenly got noticed but I'm quite happy to be caught up in it," says Lemmy, adding "even though I think we've got more in common with the lifestyle than the music."

Taylor agrees. "The whole leather, studs and Germanic writing thing was us years ago but our attitude didn't get any publicity."

"We're fast, loud and heavy but more into the music than the lyrics - I think that's why a lot of them sound the same because they write the lyrics first. With us you get the song cooked and the words are the afterbirth. . . ."

"And we're not plodding, self - indulgent heavy metal," Eddie Clarke intervenes.

"It's so tight with just three and I think we've proved you can go onto better things than the old Sabbath trip or even the original Hawkwind."

Survivors, innovators or die - hard devotees of brain - damage Motorhead have stuck firmly to their guns. Both Chiswick and 5 bars have benefited from the album, a deal which, along with their management contract with Tony Secunda, Lemmy and Motorhead see as a small bit of good in a bad business. One indeed that nearly buried them forever.

There's three of them and in the nicest possible way they're 'ere to do yer 'ead in. Dig it or eat it. JOHN SHEARLAW.

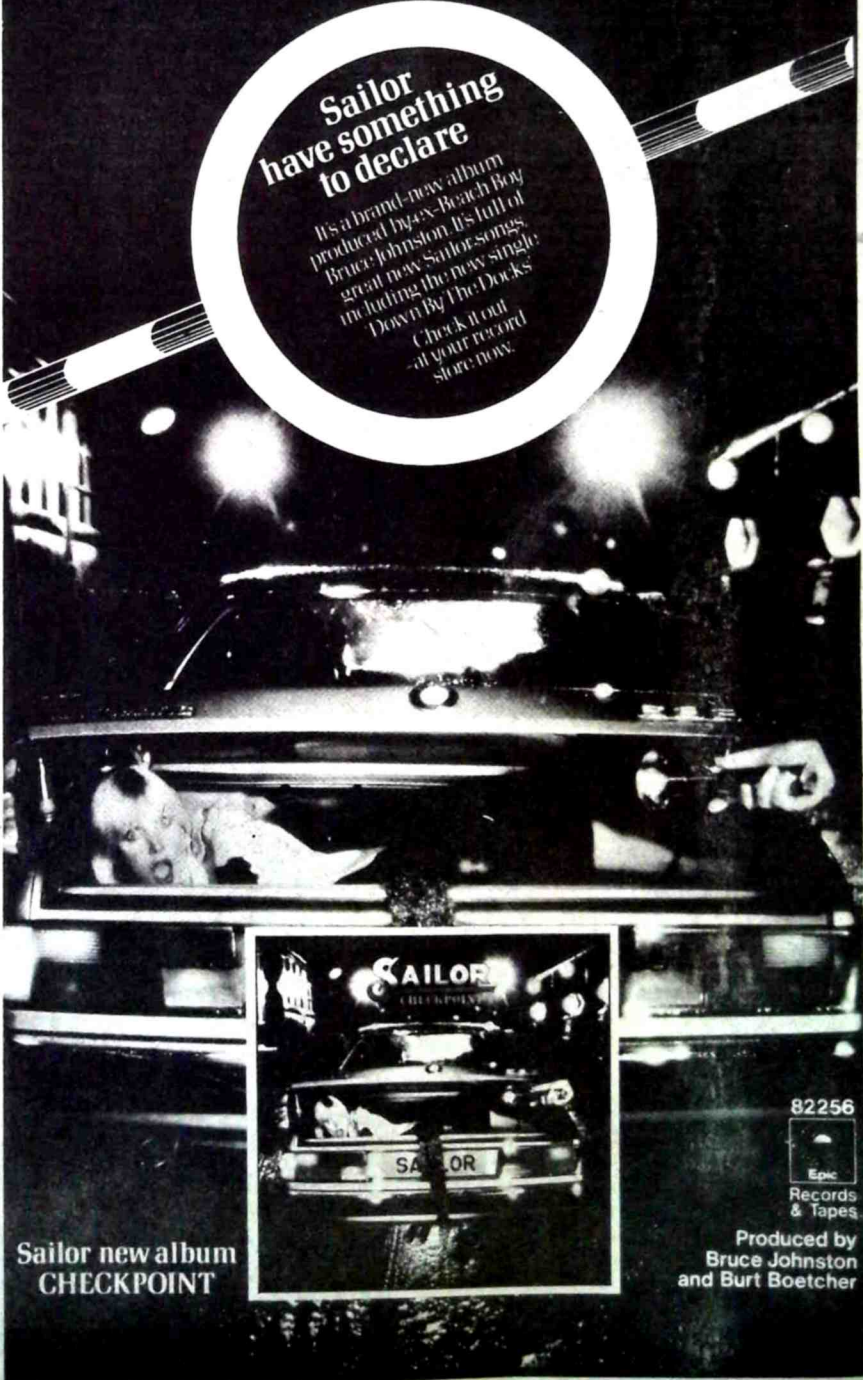
# SAILOR

new album

# CHECKPOINT

Sailor have something to declare

It's a brand-new album produced by ex-Beach Boy Bruce Johnston. It's full of great new Sailor songs, including the new single 'Down By The Docks'. Check it out at your record store now.



82256

Epic Records & Tapes

Produced by Bruce Johnston and Burt Boetcher

Sailor new album CHECKPOINT



# Record Mirror's £1500

## Squeals On Wheels Competition WIN A TRIP TO THE USA!

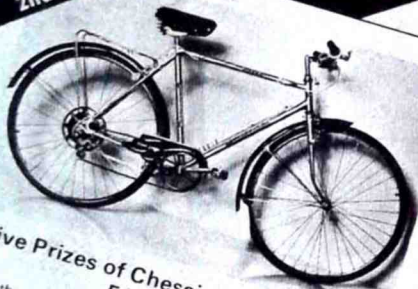
... AND EVEN BETTER, WHILST THERE VISIT A FAMOUS British Band on tour! Here's your chance to prove how much you know about the charts old and new! And if you miss the big prize we've a whole lot of other prizes too!

**1ST PRIZE!**

### A TRIP TO THE USA!

It's the premier prize in our Squeals on Wheels competition. We'll jet you across the Atlantic to stay in the US of A. The highlight of your tour will be to see one of Britain's top bands, one of their gigs and still have time to do some sightseeing! And you won't have to spend a penny on accommodation meals or travel!

**2nd PRIZE**



**Five Prizes of Chessington Traveller 5/Sp bikes.**

One of these super all rounder bikes could give you a lot of fun! 27 x 1 1/4" wheels and top quality alloy fittings go together to give you a light easy riding responsive machine. The cycle comes complete with 5-speed gears - Blumetels quality mudguards - and chrome carrier with spring clip

**3rd PRIZE**

**Fifteen Prizes of 'Super Slalom' Skate Boards!**

These are really super kicktail, polypropylene decked skate boards. They've got die cast aluminium trucks with really wide clear red cosmopolitan wheels. They're made for effortless control for rubber mountings in the suspension for steering. They'll suit anyone, from beginner upwards. It's a great board for a great sport!

**4th PRIZE**

**50 Aerofoil Structures 'Ace Stripey' Kites!**

It's another craze rapidly sweeping the nation, so we're giving you a chance to join in! The Ace Stripey kite is truly revolutionary, it's the world's first production kite that can be flown as a classical fighting kite or as an acrobatic stunter. Its superb balance and outstanding design enable it to perform complex stunts with only one line, in nearly still air. Even a novice can make the Ace Stripey perform power dives, loops, spins and spirals!

**5th PRIZE**

**200 Runners-Up Prizes of 'Elvis The King' Badges**



Here's 200 badges just to show we're leaning over backwards to try and make sure you win a prize!

#### COMPETITION RULES AND CONDITIONS

The competition is open to readers of Record Mirror, Employees and their families of Spotlight Publications Ltd., Spotlight Magazine Distribution Ltd., Morgan Grampian, South Eastern Newspapers Ltd., and any subsidiary or associated company are not eligible to enter this competition.

All competition entries will be judged by a panel including the editor of Record Mirror. Each week there will be three different questions to answer.

Three this week, three next, and so on. The final week (week 4) there will also be a tie-breaker.

**WEEK 3**

**ENTRY FORM**

SQUEALS ON WHEELS COMPETITION ENTRY FORM  
Keep this form till next week. Just answer the questions below.

- Who was the singer who had a hit in 1964 with a song called 'Hold Me'?
- Which Sweet single got to Number One in 1973?
- Python Lee Jackson had a hit called 'In A Broken Dream' - what was the singer's real name?

NAME .....

ADDRESS .....

SIGNATURE .....

All entrants sending in four coupons, weeks 1-4, and answering the full 12 questions correctly, will receive an exclusive Record Mirror badge free. This is WEEK THREE of the competition with your third coupon. Take your time answering the questions and keep the coupon and form until next week for the next set of questions.

The panel of judges' decision on all matters concerning the competition is final and legally binding. Competition closes October 21st 1977.



## SOMETHING FOR NOTHING?

You don't believe it? Well, RECORD MIRROR is doing just that.

It's the Squeals On Wheels FREE EPs. RECORD MIRROR in conjunction with STATE and VIRGIN Records, has been able to get together two superb EPs - and they're FREE to all RECORD MIRROR readers.

**START COLLECTING THE COUPONS NOW!**

Virgin have provided tracks from the following artists

**XTC**



**THE MOTORS**



**TANGERINE**



**DREAM**

**U ROY**

**ROKOTTO**



A track from their forthcoming album 'Rokotto'

**CAMOUFLAGE**

A track from their album 'A Disco Symphony'

**MAC & KATIE KISSOON**

A track from their Greatest Hits Album



**DELEGATION**

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



#### AND HERE'S HOW!

All you have to do is collect four coupons. They will appear in RECORD MIRROR for the next 4 weeks. (If you miss one, you'll still have a chance with our two spare coupons!)

Coupon No. 3 is below. Coupon No. 4 will be in next week's Record Mirror and so on.

When you have collected four coupons, from different week's issues of Record Mirror, send them (together with 50p Cheque/PO for post and packing).

With the fourth coupon (in the October 15th issue of Record Mirror) we will give you details on how to receive your free EPs. GET COLLECTING WITH COUPON NO. 3 THIS WEEK!



This offer is exclusive to readers of RECORD MIRROR. Employees and their families of SPOTLIGHT PUBLICATIONS, SPOTLIGHT MAGAZINE DISTRIBUTION LTD, MORGAN GRAMPIAN, and SOUTH EASTERN NEWSPAPERS LTD and any subsidiary or associated company are not eligible to enter this offer.

A set of four coupons, all from different weeks issues of Record Mirror, will allow the bearer to receive two Squeals on Wheels EPs free. Only one set of EP's per reader.

The offer is open to all readers of Record Mirror in the UK and BFPO districts. Postal requests

are to be accompanied by postal and packaging charges, 50p for England, Scotland and Wales, Eire and Northern Ireland.

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

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

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



THIS IS IT - COUPON

# No.3

CUT THIS OUT AND COLLECT ALL FOUR



## MIRROR, MIRROR ON THE WALL

Did Danny do it best of all?

ELVIS WAS a great influence on Eddie Ouwens' career. He's an even greater influence on Ouwens' bank balance.

Eddie is none other than Danny Mirror whose tribute 'I Remember Elvis Presley' has been selling thousands a day. God knows why, the single is awful.

It's as obscene as the people who tried to steal Elvis's body or who ran amok at the funeral. Up

in the Elysian Fields if he presumably got there the King must be shaking his head.

Danny got the idea lying in bed.

"It was the night Elvis died," he said. "The news came through on the radio and I was so shocked and stunned like the rest of the world. I find it difficult to find words to describe the way I felt."

Danny wasn't that

stunned. Pretty soon a tune came into his head for an Elvis tribute and he even phoned the Dutch branch of the Elvis fan club to get the go-ahead from them. It's been officially approved which has probably helped sales to a great extent.

"The money I make from the single isn't important," says Danny. "I wanted to make an honest tribute to a great

man. He influenced me greatly and his influence spread throughout the world and the music industry.

"It was exciting to see him onstage. He could generate such energy and

maybe for the first time young people had something to identify with.

"But his career ended by nearly every person in the world's growing to love him. His music didn't know many barriers.

OK, Eddie, what about this rather funny name you've adopted?

"We were standing in a room with a mirror and as I'm Holland's most

famous record producer I didn't want to use my own name. I used to be in a group and at 31 I'm a pretty old rock 'n' roller.

"I don't think I'll be touring. I've also been asked to make an album but I just haven't got enough time with producing. That's really my life. I'm not planning any more tributes — one is enough, I've said what I had to say."

One of Eddie's other successes was writing and producing 'Ding-A-Dong' for Teach-In who won the Eurovision Song Contest in 1975. He began his career at 16 singing with a Dutch group.

"I don't like people being rude about my record," he says. "I dislike the fact that some people have been heavy about it. One DJ in Holland criticised it so badly that I took him to court and they made him make an apology." Cripes.

by Robin  
Smith

# ALVIN STARDUST 'GREATEST HITS'

ALVIN'S 'GREATEST HITS'  
AVAILABLE FOR THE FIRST  
TIME ON ONE ALBUM.  
INCLUDES:

MY COO CA CHOO, JEALOUS MIND,  
YOU YOU YOU, RED DRESS,  
GOOD LOVE CAN NEVER DIE,  
TELL ME WHY, MOVE IT, GROWING UP

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AVAILABLE NOW



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RECORDS

# YOU JUST GOTTA GET A LOAD OF THIS



The Record Mirror road show is gonna bring with it loads of fantastic freebies, don't miss 'em! T-SHIRTS! ALBUMS! SINGLES! BADGES! STICKERS! POSTERS!

This week we're out again with the BOOMTOWN RATS AND 999! So get a load of these dates, write 'em on the back of yer hand so's you don't forget!

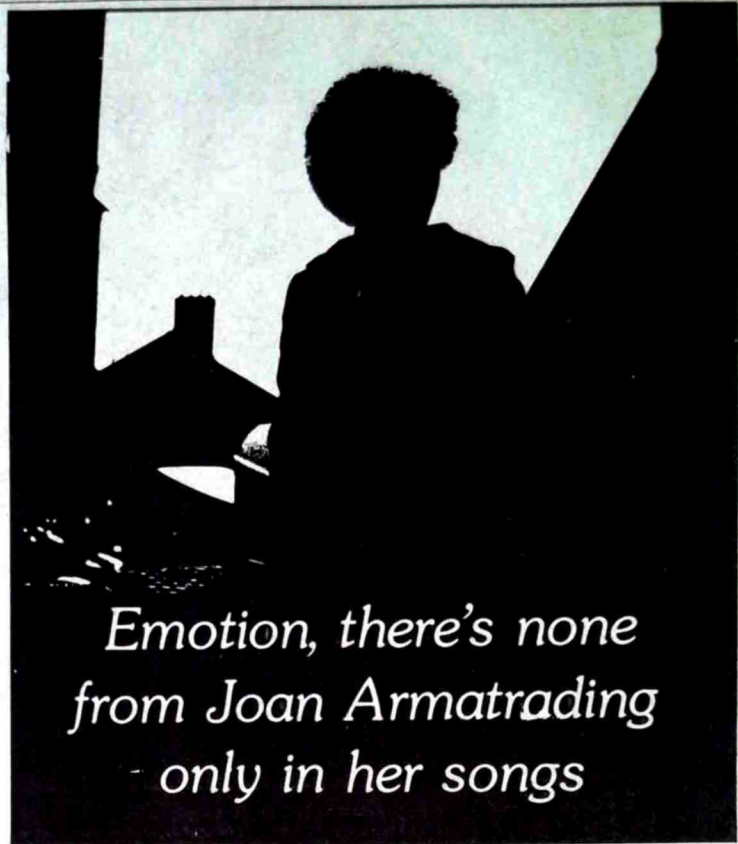
THURSDAY OCTOBER 6	BOOMTOWN RATS	CIVIC CENTRE
		WOLVERHAMPTON
FRIDAY OCTOBER 7	999	PENTHOUSE
		SCARBOROUGH
SUNDAY OCTOBER 9	999	MAXIMS, BARROW
WEDNESDAY OCTOBER 12	999	76 CLUB, BURTON



## BOOMTOWN RATS

SQUEALS ON WHEELS ALL AUTUMN! GIGS ALMOST EVERYWHERE! MAKE SURE YOU GET TO ONE!

# 999



## Emotion, there's none from Joan Armatrading only in her songs

JOAN ARMATRADING: uncompromising honesty

JOAN ARMATRADING writes lyrics with the kind of sensitivity and insight that convinces you her songs must be autobiographical.

But she says her songs stem only from a vivid imagination. Aren't any of them just a little bit self-directed?

"No," smiles Joan. "It's a shame 'bout that really or else I'd have a lot to talk about. An album of mine is just a collection of songs."

'Show Some Emotion' is the fourth and latest collection of songs from this one-woman campaign for uncompromising honesty in music.

She writes songs. If she didn't write songs she reckons she would have ended up in some kind of job that involved music. But unlike other singer-songwriters who clutch intimate diaries, have realms of failed love affairs in the name of inspiration and moan when they are grossly misunderstood Joan Armatrading takes success in her stride. She doesn't analyse herself so why should you?

"In an interview you dissect things you don't ordinarily question. I don't think about why I work well in the studio with Glyn (Johns), I just get on with it."

"When I do an interview I'm forced to figure out something. I have to fidget until I find an answer. But fortunately I also tend to forget whatever it is I said shortly after I've said it. So don't take it all too seriously."

On the eve of a British tour Armatrading is relaxed and in good spirits.

She bobs casually around the modern decor of A&M's south London offices wearing a dogs-tooth poor boy cap, simple top and trousers and the trademark house-key around her neck. The house-key once hung there because Joan had a habit of losing it. Now, it serves almost a nostalgic purpose.

Armatrading has been on the road nearly all year. She hardly sees home. But sympathy need not abound for the singer. She admits being what the Americans call a 'Workoholic'.

"The band members will tell you I'm a slavedriver," she sighs. "And I am to a degree. It's not just that I like to work. But once I start I really work."

"When we're on the road I hate days off. It throws my momentum. If we're rehearsing I'll go on for six hours without a tea-break and not realise. When the band starts keeling over I usually remember."

The present band line-up includes Bryan Garofalo bass, David Kemper drums, long-time member Jerry Donshue guitar and newcomers Red Young piano and Quiltman Dennis saxophone.

"This is the strongest band I've worked with yet," she notes. "David Kemper has made the biggest difference. He's very powerful. When he hits hard you really know it."

"Am I worried about being overpowered by my own band? No, not at all. It's my material they're playing. If they overpower me it's still my song that comes through."

Armatrading's apparent lack of public social life has made her a prime candidate for the rumour factory.

The most frequently whispered phrase portrays

Armatrading as more partial to the company of women than men. One former group member who toured America with her observed that when everyone else was having a good post-concert party Armatrading kept herself to herself. She admits being called anti-social on more than one occasion.

"Life on the road doesn't allow you much time in any one place for anything," she observes. "Figure you're up at seven, at the airport at nine and on a plane by 10."

"By the time you get where you have to go you drop your things at the hotel and rush to the gig for a sound-check. From the sound-check you might have a chance for a quick bite at the hotel. Then you have the gig and it's back at the hotel."

"I do my best writing after a show. And back at the hotel is the largest pocket of time there is. If I don't write I read."

Armatrading admits that like most composers she worries about drying up. She'll go for a couple of months without putting pen to paper.

"But then I may turn around and do 10 songs in two days. The more I write the better chance I have of coming up with something good."

"I'm finicky as you put it about my lyrics. I usually start by writing too many words to sing reasonably with one breath. Then I'll slow down and try to sort out the lyrics so I can say the same thing with fewer words (you should try that sometime, Robin - Ed)."

"Then I'll leave it for a few days. I'll put the music on. Once the music fits the lyrics that's it. I'm satisfied and I'll leave the song."

Like most writers she's aware of being partial to the most recently completed songs. When it's time to do the next album much of the responsibility of picking the songs is down to the producer.

In this case it's again Glyn Johns who produced the very successful 'Joan Armatrading' album last year. The team will start with any of 30 songs, dwindle them down to 20 and cut maybe 14.

"Glyn doesn't interfere with my music. I tell him how I envisage a song. I don't tell him what to do to get it to sound the way I want it to."

"If something's wrong Glyn seems to know exactly what it is. I don't think about it any more than that. We don't interfere with each other. I guess that's why we work well together."

Certainly one of the biggest adjustments Armatrading has to make is the fact that she's a headliner here yet still a support act for much of her American work. The conditions of being an opening act are enough to humble most people.

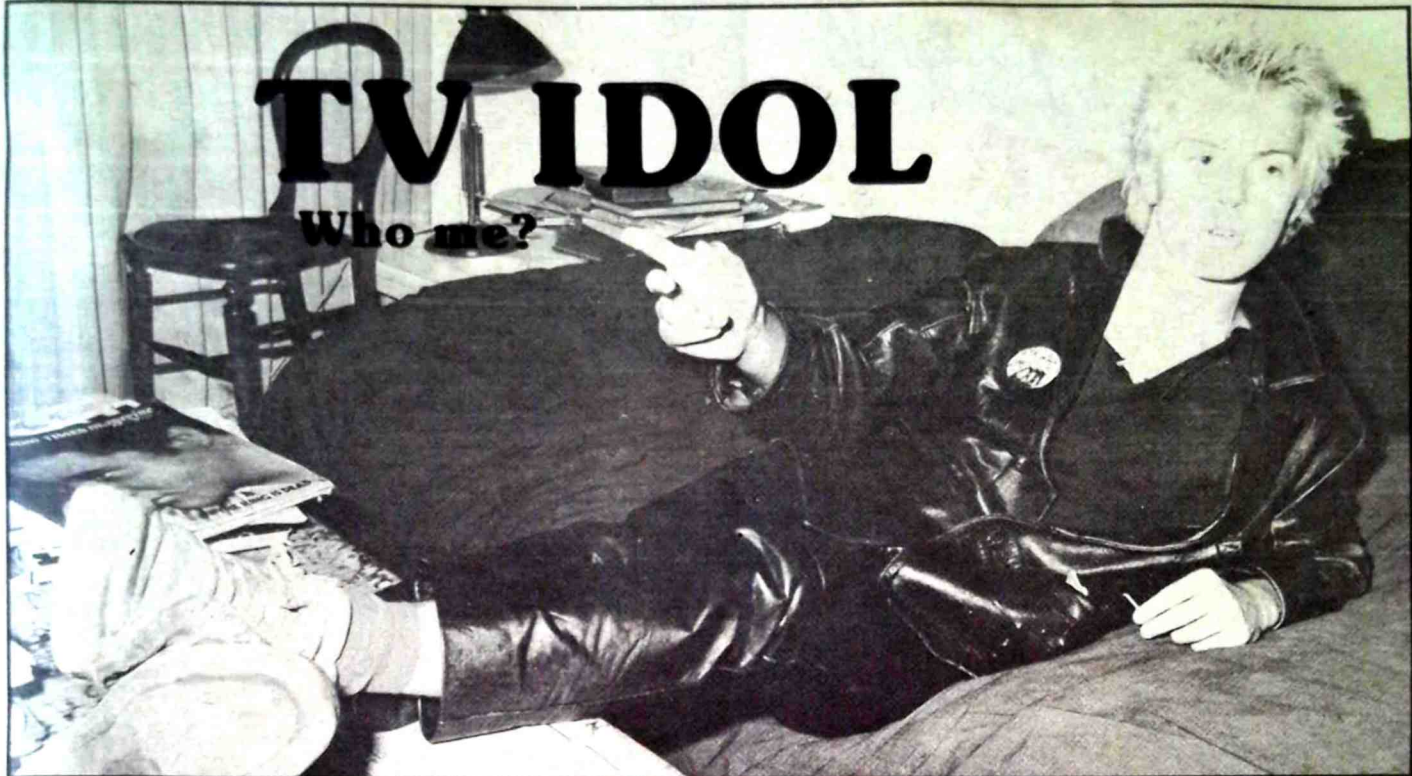
"Once I had to open for a comedian," she says dryly. "His manager heard my songs and came storming up to me: 'You're not warming the audience up right,' he said. I looked at him as if he were mad. Was I supposed to tell jokes too? How do you warm up for a comedian?"

"Headliners often have a dressing room right next to the stage with plenty of food and drink. The opening act has to go up 10 flights of stairs because the lift is out."

"Often I have to share a dressing room with the band. Six people don't need more than one room, right? And if you're lucky you get a bowl of fruit."

"If you ever wonder why opening acts look tired before they start you now know. Climbing down 10 flights of stairs to play a 15-minute set can exhaust anyone."

ROBIN KATZ



# TV IDOL

Who me?

## THE X Factor.

Xcitement? Xaltation? Xtacy? Not exactly.

Generation X have had a hit single and appeared on Top Of The Pops, but rumours that they're now big pop stars are more than a little exaggerated.

It's Thursday night. It's ten past seven. It's Jimmy Savile. It's Legs And Co. It's Britain's staled TV pop show. And it's Generation X, sandwiched between Danny Mirror's dreadful 'tribute' to Elvis, and the great dead star himself.

The group, lined up on a settee in their manager's flat, watch critically as their screen images reenact the previous day's events.

Then it's 'Way Down'. Their manager's mum rings to say they looked 'very nice' and the two least chatty members of the group, Mark and Derwood, disappear in what's obviously a planned manoeuvre on their part.

Blond, snub-nosed teen dream Billy Idol perches on the settee and discusses his TV career so far.

His reactions are much the same as every other hopeful young star who's

been on the show over the years: amazement that after so long observing he's finally participated; anticipation of what lies ahead now they've reached the small screen; and predictably disgust at the way things are run.

"These cameramen," he says, "couldn't give a damn. They could be filming 'Gardener's World' for all they care."

"Here they are with a job that millions of kids would love to have and they just have this total zombie mentality, like they're working nine to five in a Dagenham car factory."

## Upset

"They've been working the same way for years, and they're not about to change now. They're always filming the wrong thing - zooming in on the drummer while the guitarist is doing a solo, that sort of thing."

"It was the same at Granada when we did the 'Marc' show. When it came to seven o'clock, they just stopped and walked off - they couldn't care about the show. Bolan was so upset

The subject of TV, it would appear, provokes

strong feelings. But if they're so strong, why go along with it?

The answer, it seems, is the one about changing things from the inside - an attitude that's all too familiar to jaded music journalists. A line that's been heard 100 times from the lips of other young hopefuls.

The trouble is, they find themselves changed by the system, rather than vice versa and soon the young hopefuls are reduced to the old no-hopers we witness every week on TOTP.

Generation X think they're different.

At the moment they have enough energy, freshness and pure naivety to convince us as well as themselves. But

will it last?

"Of course, things have to change," admits Tony, "but I can't see that happening to us. We don't really think about tomorrow at the moment."

It's rumoured in the business that Generation X sacrificed their integrity further by signing to Chrysalis Records for a very large fee. But that one, it seems, is also dubious.

"We don't make any money - he gets it all," they grin, pointing to manager Stuart Joseph. "No, the money's all gone now. We're still playing around, it hasn't made any difference to us."

"The only difference is that now we get to live in hotel rooms. Good hotel rooms - that's the only

thing you get out of them."

They laugh. Such cynicism doesn't come naturally.

"Whatever anyone thinks we've got the record out, people have heard it and that means a lot to me," reckons Billy.

The coffee is cold, the last drop of wine has been quaffed. Time to move on.

The chosen location is a run-down pub in Ladbroke Grove - the seedier end.

## Argument

The boys look hopefully at the pool table but it looks fully booked for the evening. They sigh and retire gracefully to a deserted seat in the corner. We soon discover it's empty because someone's been having a beer fight there.

But no sooner have they sat down with their vodkas than they are accosted by an irritating drunk just spilling for one of those terminal 'Sex Pistols can't play' arguments.

"You can't tell me they're musicians," he blusters. "If they're musicians it means anyone could get up on stage and call himself a

musician."

Of course the group try to tell him that's what should happen but he ain't listening. He's rambling about electric guitars, punks, country music.

"Look," says Tony reasonably, "there's just no point in arguing about it. We like it, you don't - nothing's going to change that, so what's the point?"

The guy continues to argue anyway just for the sake of it.

Eleven o'clock, and so to bed. Tony and Billy need a lift home as they live in Hammersmith where it isn't safe for a young punk to wander.

Now this is interesting. Bit of social detail. You know, life-style.

His home ground turns out to be a cosy little house in a cosy suburban street.

Gran's, it seems, isn't much - there's no bath or anything.

But on the other hand there is a pool table in one of the bedrooms.

**SHEILA  
PROPHET**



GENERATION X: don't make money

THE NEW SINGLE FROM

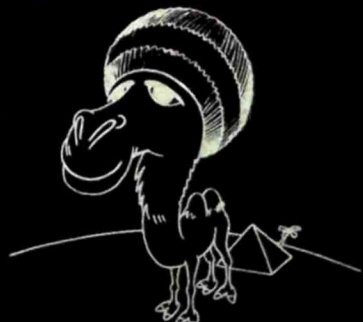
**JONATHAN  
RICHMANN & THE MODERN  
LOVERS**

*Egyptian Reggae*

LIFTED FROM

**ROCK 'N' ROLL WITH THE MODERN LOVERS**

THEIR FAB, BIG, BLACK ROUND ONE - BSERK 9/CASSETTE BSERC 9



"... a sizzling blast of Cairo steamheat that shakes like an epileptic camel with sand up its nose." *A Critic*

**Berkley**  
BZZZ

# Upfront

Wednesday

**OCT 8**  
**LONDON**, Brecknock, Camden (01-485 3073) Urcula  
**LONDON**, Castle, Tooting, Church  
**LONDON**, Dingwalls, Camden (01-287 4967), Pirates  
**LONDON**, Fanga, Muscles  
**LONDON**, Greyhound, (01-365 0526), Agnes Strange  
**LONDON**, Hammersmith Odeon (01-748 4081), Hawkwind  
**LONDON**, L.S.E., Three Tuns Bar Tequila Blues Band

**LONDON**, Marquee, Wardour St (01-437 6603), Blue  
**LONDON**, Music Machine, Camden (01-387 0428), Salts / Wire  
**LONDON**, Red Cow, Hammersmith (01-748 5720), Warrens Harry  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Wasps  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Radiator / Tonight  
**LONDON**, The Rose, Morden, Out of The Blue  
**LONDON**, Speakeasy (01-580 8810), Depressions

**EDINBURGH**, Usher Hall (229 7807), Leo Sayer / Blue  
**FALKIRK**, Manique Club (24688), Fabulous Poodles  
**FIFE**, St Andrews University, Kursaals  
**GT YARMOUTH**, Tower, Buster James Band  
**GT YARMOUTH**, Tiffany's (57018) Jigsaw  
**HIGH WYCOMBE**, Nags Head, London Rd (21758), Radiator / Groundhogs  
**LEICESTER**, Baileys's (26462), Gary Gitter / Rosetta Stone  
**LINCOLN**, Drill Hall, Radiator



DR FEELGOOD with MINK DEVILLE

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Thursday  
**OCT 9**  
**BEDFORD**, Nite Spot (212555), Tyla Gang  
**BIRMINGHAM**, Barbarellas (643-9413), Deaf School  
**BIRMINGHAM**, Bourneville College Hall, South Centre Polytechnic, The First Band  
**BIRMINGHAM**, Odeon (643-6101), Deneice Williams  
**BIRMINGHAM**, Rebecca (643-6951), Easter  
**BOURNEMOUTH**, Village Bowl (26636), Steve Gibbons Band  
**BRISTOL**, Dog House Club, Skitlight  
**BRISTOL**, Exhibition Centre, Live Shifts / Elvis Costello / Nick Lowe / Wreckless, Eric / Ian Dury / Larry Wallis  
**CLEETHORPES**, Winter Gardens (26925), Heatbreakers  
**COVENTRY**, Mr Georges (27529), Carol Grimes / Sweet F.A.  
**COVENTRY**, University of Warwick (20359), Climax Blues Band  
**DERBY**, Bailey's (363151), Oz

**LONDON**, Adam & Eve, Hickey Flying Saucers  
**LONDON**, Brecknock, Camden (485 3073), Harpoon  
**LONDON**, Bridgeway, Canning Town, Sucker  
**LONDON**, Golden Lion, Fulham (385 3942), Spitter  
**LONDON**, Gullivers, Muscles  
**LONDON**, Hammersmith Odeon (01-748 4081), Barclay James Harvest / Paul Brett  
**LONDON**, Hope & Anchor, Islington (359 4510), Sistas  
**LONDON**, Marquee, Wardour St (437 6603), X Ray Sex  
**LONDON**, Music Machine, (387 0428), Trapeze / The Bay Rays Band  
**LONDON**, Nashville, Kensington (603 6071) Clover  
**LONDON**, N.E. London Polytechnic, The Cruisers  
**LONDON**, Rochester Castle, Stoke Newington (249 0198), The Pleasers  
**LONDON**, Rock Garden, Covent Garden (240 3961), Desmond Dekker / 28th & Dearborn  
**LONDON**, Royalty, Southgate (866 4112), Cadillac  
**LONDON**, Swan, Hammersmith (748 1043), Landscape  
**LONDON**, University College (387 3611), Pekoe Orange

**BRADFORD**, University (34135), Racing Cars / Rumble Strips  
**BRIDLINGTON**, Royal Spa Hotel, Chris Spedding  
**BRIGHTON**, Top Rank (23895), Brothers Johnson  
**BRISTOL**, Colston Hall (291768), Weather Report  
**CAMBRIDGE**, Corn Exchange (3937), Lone Star  
**CARDIFF**, University, Boomtown Rats  
**COCKFOSTERS**, Middlesex Polytechnic, Trent Park, Cruisers  
**DERBY**, Baileys (363151), Oz  
**DERBY**, College of Art, Pirates  
**DUDLEY**, The New Inn, Stereo Graffiti  
**DUNDEE**, University (23181), Cado Belle  
**EGREMONT**, Tow Bar Inn, The Crabs  
**FARNWORTH**, Veterans Club, Graham Fenton's Matchbox  
**GLASGOW**, Strathclyde University (552 1270), Kursaals  
**GLASGOW**, Technical College, Heavy Metal Kids  
**HARROW**, College of Art (01-422 5206), Moon  
**HULL**, University (42431), Deaf School  
**HUDDERSFIELD**, Polytechnic (22288), Ultravox  
**IPSWICH**, Manor Ballroom, Fruit Eating Bears  
**LANCASTER**, University (65201), Sutherland Brothers & Quiver  
**LANCASTER**, Polytechnic, Steve Gibbons Band  
**LEEDS**, Polytechnic, Cherry Vanilla  
**LEICESTER**, Baileys (26462), Gary Gitter / Rosetta Stone  
**LEICESTER**, Polytechnic (27652), Liverpool Express  
**LEICESTER**, University (50000), Lew Lewis  
**LIVERPOOL**, Empire (709 1555), Dr Feelgood / Mink Deville  
**LIVERPOOL**, Erics (236 7881), Tom Robinson Band  
**LONDON**, Bedford College, Regents Park, The Movies  
**LONDON**, Brecknock, Camden (485 3073), Mother Superior  
**LONDON**, City of London Polytechnic, KTC  
**LONDON**, City University (253 7191), Fumble / Bees Make Honey  
**LONDON**, Dingwalls (267 4967), Hunter / Tush  
**LONDON**, Goldsmith's, Strider  
**LONDON**, Harrow Technical College, F.B.I.

**LONDON**, Nashville (603 6071), North End Rd. Trapeze  
**LONDON**, Queen Elizabeth College (937 5411), Muscles  
**LONDON**, Queen Mary College, Bouncer / Les Caribbeans  
**LONDON**, Rainbow, Finsbury Park (263 4148), Deneice Williams  
**LONDON**, Rochester Castle, Stoke Newington (249 0798), Consortium  
**LONDON**, Royalty, Southgate (866 4112), Jigsaw  
**LONDON**, South Bank Polytechnic, Cadillac  
**LONDON**, Stockwell College of Education, Bromley (484 2309), The Actors  
**LONDON**, Stoke Newington Pegasus, Sucker  
**LONDON**, White Hart, Devonshire Hill Lane, Red Hot  
**LONDON**, White Horse, Willesden, Resless Rockers  
**MANCHESTER**, Ardwick Apollo (273 1112), Ian Gillan Band  
**MANCHESTER**, Electric Circus (205 9411), Carol Grimes / Sweet F.A.  
**MIDDLEBROUGH**, Rock Garden (241995), Tyla Gang  
**NEWCASTLE**, Polytechnic (28761), Radio Stars  
**OLDHAM**, Baileys (652 8421), Judge Dread  
**PORTSMOUTH**, Top Rank, Sham 69  
**PRESTON**, Grapevine, Strife  
**SALFORD**, Technical College, Slaughter & the Dogs  
**SALFORD**, University (736 7811), Little River Band/Tequila  
**SCARBOROUGH**, Penthouse (63204), Oz  
**SHEFFIELD**, Polytechnic (21290), Yachts  
**SLOUGH**, Langley College, Motorhead  
**SUNDERLAND**, Mecca Centre, American Train  
**WEST LUTON**, Pavilion, Hawkwind  
**YORK**, Oval Ball Club, Flash Cats

**GLASGOW**, Apollo Theatre (332 6055), Leo Sayer / Blue  
**GLASGOW**, Queen Margaret Union, Fabulous Poodles  
**GLASGOW**, Strathclyde University (552 1270), Heavy Metal Kids  
**HITCHEN**, Herts Town Hall, Crazy Cavan 'a' the Rhythm Rockers  
**LEEDS**, University (39071), Sutherland Brothers & Quiver  
**LEICESTER**, Baileys's (26462), Gary Gitter / Rosetta Stone  
**LEICESTER**, Polytechnic (27652), Racing Cars  
**LIVERPOOL**, Empire (709 1555), Dr Hook  
**LIVERPOOL**, Erics (236 7881), Cherry Vanilla  
**LIVERPOOL**, Liverpool University (709 4744), Jackie Lynton's Happy Days  
**LIVERPOOL**, Mr Pickwick's Beetle Convention  
**LONDON**, Black Bull, Lewisham High St, Resless Rockers  
**LONDON**, Brecknock Camden (488 3073), Studs  
**LONDON**, Dingwalls, Camden Lock (267 4967), Jah Woosh  
**LONDON**, Duke of Lancaster, New Barnet, Pekoe Orange  
**LONDON**, Green Man, Easton Road, Blunt Instrument  
**LONDON**, Greyhound Fulham (385 0526), The Alligators  
**LONDON**, Hammersmith Odeon (748 4081), B.B. King / Son Seals and his US Blues Band  
**LONDON**, North East London Polytechnic, Clare Hamill's Transporter  
**LONDON**, North West London Polytechnic, Radiator  
**LONDON**, Rochester Castle, Stoke Newington (249 0198), Remus Down Boulevard  
**LONDON**, Thames Polytechnic, Trapeze  
**MANCHESTER**, Bellevue (233 1331), Big Youth / Ark Angels / Dennis Brown  
**MANCHESTER**, Free Trade Hall (836 3697), Deneice Williams  
**MANCHESTER**, Mayflower Club, Exodus  
**MANCHESTER**, Umist, Climax Blues Band / Flying Aces  
**MIDDLEBROUGH**, Rock Garden (241995), Warren Harry  
**NEWCASTLE**, University (27184), Deaf School  
**NEWPORT**, Harper Adams Agricultural College, Flash Cats

**NORTHAMPTON**, County Cricket Ground, Wastage Road, Tom Robinson Band  
**NOTTINGHAM**, Boat Club (869 032), Tyla Gang  
**NUNEATON**, 77 Town Club, The Crabs  
**OLDHAM**, Baileys (652 8421), Judge Dread  
**OXFORD**, Polytechnic (61998), Weather Report  
**SALFORD**, University (736 7811), Boomtown Rats  
**SHEFFIELD**, University (24976), Little River Band  
**SHREWSBURY**, College, Wild Angels  
**SOUTHEND**, Kursaal (66276), Barclay James Harvest / Paul Brett  
**SOUTHAMPTON**, University Old Rectory (556291), An Evening with John Peel  
**SUNDERLAND**, Polytechnic, Spector  
**SUTTON-IN-ASHFIELD**, Golden Diamond, Stony Street, Cadillac  
**SWINDON**, Oasis, Steve Gibbons Band / Steel Pulse  
**WARRINGTON**, Lion Hotel, Skrif  
**WARRINGTON**, Wilderspool Leisure Centre, Geno Washington  
**WATFORD**, Walthall College, Aldenham, Stretch  
**WIGAN**, Casino (43501), Strider  
**YORK**, University, Chris Spedding

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 18th. HAZLEMERE  
 19th. WOKINGHAM Y.C.  
 20th. H.M.S. MERCURY, PORTSMOUTH  
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Friday  
**OCT 7**  
**ABERDEEN**, Capitol Theatre (23145), Leo Sayer / Blue  
**ABERDEEN**, College of Education, Fabulous Poodles  
**ABERYSTWYTH**, University (4242), The Rip  
**BATH**, University (6041), Live Shifts, Tour, Elvis Costello / Nick Lowe / Wreckless, Eric / Ian Dury  
**BEDFORD**, Nite Spot (212555), The Enid  
**BIRMINGHAM**, Barbarellas (643-9413), Sains  
**BIRMINGHAM**, Polytechnic  
**BIRMINGHAM**, The JALN Band  
**BOLTON**, Technical College (29991), Agnes Strange

Saturday  
**OCT 8**  
**BANBURY**, Winter Gardens (2920), Stage Fright  
**BANGOR**, University (53709), Strangers / Drones  
**BECKLOWE**, Suffolk, USAF  
**BIRMINGHAM**, Barbarellas (643 9413), Sains  
**BIRMINGHAM**, The Fighting Cocks, Stereo Graffiti  
**BIRMINGHAM**, Hippodrome (822 2576), Lone Star  
**BIRMINGHAM**, Newman College, Muscles  
**BIRMINGHAM**, Odeon (643 6101), Dr Feelgood / Mink Deville  
**BIRMINGHAM**, The University (472184), Sad Cafe  
**BOLTON**, Institute of Technology (29991), Amasorlades  
**BRIGHTON**, Polytechnic (693655), Sam Apple Pie  
**BRISTOL**, Granary (28287), Yacht  
**CAMBRIDGE**, University Centre Shakti Stevens  
**CARDIFF**, University, Camel  
**COLCHESTER**, Essex, University (44144), Heartbreakers  
**DONCASTER**, Walton Miners' Welfare, Strange Days  
**DUNSTABLE**, Queensway Hall (603326), Brothers Johnson  
**EDINBURGH**, University (367 290), Kursaals  
**FOLKESTONE**, Leas Cliff Hall (653193), Carol Grimes / Sweet F.A.

Sunday  
**OCT 9**  
**BIRMINGHAM**, Barbarellas (643 9413), Misspent Youth  
**BIRMINGHAM**, Odeon (643 6101), Ian Gillan Band  
**BIRMINGHAM**, Town Hall (236 2339), Steve Gibbons Band / Steel Pulse  
**BLACKBURN**, St Georges Hall, Camel  
**BOURNEMOUTH**, Village Bowl (26636), Heartbreakers  
**BRIGHTON**, Springfield Hotel, June Tabor  
**BRISTOL**, Colston Hall (291 788), Dr Feelgood / Mink Deville  
**BRISLEIGH**, George Hotel, Lew Lewis Band  
**CARLSLE**, University, Kursaals  
**CHELMSFORD**, Cancellor Hall, Generation X / The Grass  
**CHELMSFORD**, Tavern  
**CORRY**, Earlstree's Club, Flash Cats  
**DUNDEE**, University (231811), Fabulous Poodles  
**GLASGOW**, Apollo (332 6055), Dr Hook  
**HIGH WYCOMBE**, Nag's Head (21758), Tom Robinson Band  
**LEEDS**, Florde Green Hotel (623470), Trapeze  
**LIVERPOOL**, Empire Theatre (709 1555), Leo Sayer / Blue  
**LIVERPOOL**, Erics (236 7881), Kursaals  
**LIVERPOOL**, Mr Pickwick's, Beetle Convention  
**LONDON**, Brecknock, Camden (485 3073), Babylon  
**LONDON**, Carr Saunders Hall, Fitzroy St, The Rage / The D.V.'s / The Fur Coughs  
**LONDON**, Greyhound, Fulham Palace Rd (385 0526), The JALN Band  
**LONDON**, Hammersmith Odeon (748 4081), B.B. King / Son Seals and his US Blues Band  
**LONDON**, Hammersmith Palais, Jigsaw  
**LONDON**, Lion & Key, High Rd, Leyton, Red Hot  
**LONDON**, Nashville, Kensington (603 6071), X Ray Sex  
**LONDON**, Rainbow Theatre, Finsbury Park (263 3140), Weather Report  
**LONDON**, Red Cow, Hammersmith (748 5720), Spitter  
**LONDON**, Rochester Castle, Stoke Newington (249 0198), Radiators from Space  
**LONDON**, Theatre Royal, Drury Lane (836 8108), Climax Blues Band  
**LONDON**, Torrington, Nr Finchley (445 4710), Alcatraz  
**MIDDLEBROUGH**, Town Hall (245432), Live Shifts  
**TOUR** / Elvis Costello / Ian Dury / Nick Lowe /

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GARY HOLTON



DENEICE WILLIAMS

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**CHELMSFORD**, Tavern  
**CORRY**, Earlstree's Club, Flash Cats  
**DUNDEE**, University (231811), Fabulous Poodles  
**GLASGOW**, Apollo (332 6055), Dr Hook  
**HIGH WYCOMBE**, Nag's Head (21758), Tom Robinson Band  
**LEEDS**, Florde Green Hotel (623470), Trapeze  
**LIVERPOOL**, Empire Theatre (709 1555), Leo Sayer / Blue  
**LIVERPOOL**, Erics (236 7881), Kursaals  
**LIVERPOOL**, Mr Pickwick's, Beetle Convention  
**LONDON**, Brecknock, Camden (485 3073), Babylon  
**LONDON**, Carr Saunders Hall, Fitzroy St, The Rage / The D.V.'s / The Fur Coughs  
**LONDON**, Greyhound, Fulham Palace Rd (385 0526), The JALN Band  
**LONDON**, Hammersmith Odeon (748 4081), B.B. King / Son Seals and his US Blues Band  
**LONDON**, Hammersmith Palais, Jigsaw  
**LONDON**, Lion & Key, High Rd, Leyton, Red Hot  
**LONDON**, Nashville, Kensington (603 6071), X Ray Sex  
**LONDON**, Rainbow Theatre, Finsbury Park (263 3140), Weather Report  
**LONDON**, Red Cow, Hammersmith (748 5720), Spitter  
**LONDON**, Rochester Castle, Stoke Newington (249 0198), Radiators from Space  
**LONDON**, Theatre Royal, Drury Lane (836 8108), Climax Blues Band  
**LONDON**, Torrington, Nr Finchley (445 4710), Alcatraz  
**MIDDLEBROUGH**, Town Hall (245432), Live Shifts  
**TOUR** / Elvis Costello / Ian Dury / Nick Lowe /

# Upfront

Wreckless Eric / Larry Wallis  
**MANCHESTER**, Apollo (273 1122), Brothers Johnson  
**NOTTINGHAM**, Katie's Beeston (256070), XTC / Flying Aces  
**NOTTINGHAM**, Sheridan Rooms, Ronnie Storm and the Typhoons  
**PLYMOUTH**, Fiesta (25721), Strangers / Pop Group  
**READING**, Bryon's, Ester  
**ROCHESTER**, Nag's Head (063-443150), Pekoe Orange  
**SHEFFIELD**, Top Rank (21827), The Motors  
**SHEWSDRY**, Tiffany's (58786), Boomtown Rats / Bernie Torme  
**WATFORD**, Bailey's (39848), Gary Glitter / Rosetta Stone  
**WOLVERHAMPTON**, Civic (21359), Racing Cars

*Monday*

**OCT 10**  
**BIRMINGHAM**, Rebeccas (643 685), Larkers  
**BIRMINGHAM**, Town Hall (236 2339), Little River Band  
**BRISTOL**, Crockers, Skintight Smith Band  
**EXETER**, University (8191), Strangers / The Pop Group  
**GLASGOW**, Apollo (332 6055), Brothers Johnson  
**HEREFORD**, Castle Hall, Pirates  
**HUDDERSFIELD**, Polytechnic (22288), The Motors XTC  
**LAMBOURNE END**, Camelot, Manor Rd, Muskrats  
**LIVERPOOL**, Kirklands Against the Grain  
**LONDON**, Brecknock, Camden (485 3073), Scarecrow  
**LONDON**, Dingwalls (267 4967), Fruit Eating Bears  
**LONDON**, 100 club, Oxford St (636 0933), Joanne Kelly / Blimps / Garent Watkins / Shakey Vick / Tequila  
**LONDON**, Hiss Band  
**LONDON**, Imperial College, 5 Kensington, Leon Rosselson  
**LONDON**, Marquee (437 5075), Wardour St, Tom Robinson Band  
**LONDON**, Music Machine (387 9428), Window / Silent Sister  
**LONDON**, Nashville, Kensington, (603 6071), Radiator  
**LONDON**, Rainbow, Finsbury Park (263 4148), Weather Report  
**LONDON**, Rochester Castle, Stoke Newington (249 0198), Wire  
**LONDON**, Rock Garden, Covent Garden (240 3961), Skakas / The Spitfire Boys  
**LONDON**, Southside Club, Hampstead, New Hearts  
**LONDON**, Thames Polytechnic, Amazorblades  
**LONDON**, Vortex (274 8181 x313), Wasps / Bernie Torme / Maniacs / Mean Streets / Neo  
**MANCHESTER**, Free Trade Hall (834 3897), Lone Star  
**NEWCASTLE**, City Hall (20007), Dr Hook  
**NEWCASTLE**, Guildhall, Fabulous Poodles  
**PLYMOUTH**, Top Rank (21827), Flying Aces  
**SOUTHAMPTON**, Top Rank, Heartbreakers

**STAFFORD**, Top of the World (2444), Steve Gibbons Band  
**SUTTON**, COLDFIELD, Good Hope Hospital Club, Muscles  
**SWANSEA**, Top Rank, Dr Feelgood / Mink DeVille  
**SWINDON**, Affair Club (30670), Skrif  
**WATFORD**, Baileys (39848), Gary Glitter / Rosetta Stone

*Tuesday*

**OCT 11**  
**ABERDEEN**, Fusion Ball-Room, Rezillos  
**BIRMINGHAM**, Barbarellas (643 9413), Talking Heads  
**BIRMINGHAM**, Town Hall (236 2339), Racing Cars  
**BRISTOL**, Crockers, Skintight  
**CAMBRIDGE**, Blimps, Spitfire Boys  
**CAMBRIDGE**, University, Phil Manzanera / 801  
**CARDIFF**, Top Rank (26538), Dr Feelgood / Mink DeVille  
**DUBLIN**, Stadium (61-7533), Leo Sayer / Hue  
**EDINBURGH**, Usher Hall (229 7607), Barclay James Harvest / Paul Brett  
**KEIGHLEY**, Kickers, The Motors  
**KIDDERMINSTER**, Stone Manor, Stage Frigate  
**LEEDS**, The Poly, Yachts  
**LEEDS**, Polytechnic (30171), Steve Gibbons Band / Steel Pulse  
**LEICESTER**, University (50000), Little River Band  
**LIVERPOOL**, Empire (709 1555), Live Stiffs Tour / Elvis Costello / Wreckless Eric / Ian Drury / Nick Lowe / Larry Wallis  
**LIVERPOOL**, The Pen & Wig, Against the Grain  
**LONDON**, Brecknock, Camden (485 3073), Jerry Eddie Band  
**LONDON**, City University (253 7191), Stereo Graffiti  
**LONDON**, Dingwalls Camden (26 4967), Tyla Gang  
**LONDON**, Duke of Lancaster, New Barnet, Bone Idol  
**LONDON**, 100 Club Oxford St. (636 0933), John (Way & Wild Willy Barret / Sore Throat  
**LONDON**, Music Machine (387 6903), Warren Harry / Slidewinder  
**LONDON**, Nashville, Kensington, Deaf School / Buster Crabbe  
**LONDON**, Rochester Castle, Stoke Newington, (249 0798), Bernie Torme  
**LONDON**, Rock Garden, Covent Garden (240 3961), New Hearts / Killjoys  
**LONDON**, South Bank Polytechnic (261 1525), Skrif  
**LONDON**, Stapleton, Crouch Hill, Landscape  
**LONDON**, Vortex (274 8181 x313), Johnny Curious and the Strangers / Master Switch / Art Aitax / Rage / Suspects  
**PLYMOUTH**, Woods (266118), The Crabs I Wre  
**REDDITCH**, Shicky Wicket, Flash Cats  
**SHEFFIELD**, Top Rank (21927), Heartbreakers  
**STAFFORD**, Bingley Hall (50809), Dr Hook  
**WATFORD**, Baileys (39848), Gary Glitter / Rosetta Stone

## see it

**THURSDAY**  
**BBC 1** - Top of the Pops (7.10-7.40): Is Big E! still lording it above them that's alive 'n' kickin'? Or will Soul and Space prove themselves to be above posthumous fame? Catch the answers with Noel Edmunds.  
**THAMES Afternoon** (2.00-2.25): Elvis Costello, hitting the headlines on the Bunch Of Stiffs tour, talks to Mavis Nicholson - his first television interview.  
**SATURDAY**  
**BBC 2** - Sight and Sound in Concert (6.30-7.30): Tonight's live recording of Elkie Brooks is broadcast simultaneously with Radio 1 - another feat of modern engineering!  
**HTV** - Man - Goodbye at the Roundhouse (10.30): Man, the most successful pop group to come out of Wales, have now split up. See a film of their last concert at the Roundhouse, and hear interviews with members of the group.  
**LWT** - So It Goes (12.15-12.45): New series with everything from Rock to New Wave. It opens with short film of Van Morrison. Live at London's Speakeasy with Doctor John on keyboards and Mick Ronson on guitar; then Buzzcocks, also in concert, with Pete Shelley talking to Tony Wilson about fanzines; John Cooper Clark, a punk poet with a record contract; and finally (sigh) 'something Stiff at the end' (courtesy producer Geoff Moore).  
**SUNDAY**  
**LWT** - George Hamilton IV (12 midnight - 12.30): George still strumming away, this week with the Good Brothers and Cathy Stewart.  
**TUESDAY**  
**BBC 1** - David Essex (8.00-8.30) David turns to drama this week and presents us with some of the cast of Godspell. Oh Gawd!  
**BBC 2** - Old Grey Whistle Test (11.15-11.55): In the studio Stanley Clark and Sad Cafe.

## hear it

**THURSDAY**  
**Radio Luxembourg** - Gold (11.00-12.00): Beatlemania holds strong on 208, and DJ Tony Prince digs out selections from crannies you never knew existed...  
**FRIDAY**  
**Radio Clyde** - Baroque 'n' Roll (7.30-9.00): This week's bizarre rock 'n' roll classics selection includes 'Singing & The Glass Guitar' (an electrified fairy tale) by Todd Rundgren's Utopia, as well as instrumental music by John Fahey, Felix Mendelssohn and Kreln Saxophone Quartet.  
**SATURDAY**  
**Radio Nottingham** - The Juke Box Programme (12.00-1.00): The best of rock 'n' roll in the Nottingham area (fans tell me that they get tapes made specially because they live too far away to receive it properly) - the programme celebrates its anniversary this week, so should be real good!  
**SATURDAY**  
**Radio 3** - Sounds Interesting (10.45-11.25): Lotsa goodies on Radio 3's popular music spot - Judy Collins, Linda Ronstadt and the Supremes all collaborating and the music of Stan Kenton, Collin Walcott, and Harry Chapin's LP 'Dance Band on the Titanic'.  
**Radio 1** - Sight and Sound in Concert (6.30-7.30): Elkie Brooks broadcast simultaneously with BBC 2.  
**SUNDAY**  
**Radio 1** - Elvis Presley (check Radio Times for times): Exclusive 13-part series written by Elvis's biographer Jerry Hopkins and narrated by country music star Wink Martindale. The series will trace Elvis' career through his music and recollections of friends and colleagues.  
**MONDAY**  
**Radio Luxembourg** - Sound System (12.00-2.00 am): Stuart Henry features the debut album from the Boomtown Rats.

# Roadshows



ELVIS COSTELLO: "Go out and buy it"

## A stiff undertaking

**BUNCH OF STIFFS TOUR**  
**High Wycombe Town Hall**  
**WELCOME TO STIFFLAND.** See the freaks and crazies. See the straights and goonies. See the AI and throwaway. Live onstage.

Whose gonna win? Wreckless Eric with his filthy face? Ian Dury with his maniac eyes and red neckerchief? Nick Lowe with his shaggy hair and twin necked bass / lead guitar? Or Elvis the tough boy in his Winfield leather jacket and tight shiny black jeans?

W. Eric came on first for a 20 - minute set of rough fun and rock 'n' roll, with blaring sax and scaring vocals. At the end he goes mad, something about time "TICKTOCK-TICKTOCKTICKTOCK". Hahaha. The man is witty and intense too. Not just a warm up.

Then - and I'll give it away now - the winner. Ian Dury, with his cocked grin and cheery grunt, helped by his amazingly brilliant band, certainly the best of the night. The crowd fell like they did for no - one else, not even Elvis.

It was Dury's first stage appearance for a couple of years. It was pure triumph and he knew it. Banter with the audience - "The guitar solos are too long"; "ID - Whassis a debating society for a rock 'n' roll road show?" Dury used to go to the school up the hill from the gig. "And that's why I'm warped."

He devoted the set to material from the 'New Boots And Panties' album minus 'My Old Man' and plus 'Sex And Drugs And Rock And Roll'. It was inspired - personally charisma and instrumental flow exactly combined to make Dury's bizarre approach so instant it was palatable.

If Dury was the surprise of the set Nick Lowe was the shock. Out of all the acts I looked forward to him most, a man responsible for countless pop classics one way or another. He bombed, actually.

The sound suddenly became muggy and painful and the crowd cooled. Lowe did 'Shake And Pop', 'Music For Money', 'So It Goes' and 'Heart Of The City', only the last of which really made any impact. He inexplicably ignored superb numbers like 'Marie Provost', 'Endless Sleep' and 'What Did I Do Last Night'.

Then the bill - topper, Elvis, looking dead silly, a computer operator in muft, in his all-black get-up and bookworm specs. And the first half of his set was thrown away by doing not particularly instant new numbers.

Costello's calculated negativism - I don't want this, I don't like that - is getting a bit tiresome, especially when he takes it to the extent of refusing to do any numbers of the album - "If you've got it you can go home and listen to it. If you haven't got it you can go out and buy it."

But he makes up for it some by producing numbers that are just so immediate they're irresistible - 'Detectives' being the best, then 'Victims', 'Lipstick Vogue' and 'Night Writer'.

It's still inescapable that a lot of his set fell flat, mainly because of his selfishness in doing what he wants rather than what his audience wants.

Still, he threw in 'Less Than Zero' - big of him, eh? - to round off the set. It was enjoyable but incomplete. Which I suppose could be said of the whole evening.

But if there was any genius - and there was, in at least three heads - Dury, on this showing, was the oddest and most impressive. - TIM LOTT



NICK LOWE: a shock

I Think We're Alone Now  
 One of the World's Classic Pop Singles from The Rubinoos

the Rubinoos 2 Canoes

.. sounds like ..

HEAR IT... all the time on all good radio stations, BUY IT... anywhere

The Rubinoos like Girls, Making Music, and You buying their records.

Berkley  
 BZZ3

# Racing against the tide

**RACING CARS Newcastle Mayfair**  
 IT'S BEEN more or less a year now since I first saw Racing Cars live. Since then they've had a hit single and released two albums, 'Downtown Tonight' and 'Weekend Rendezvous'. Next month they hit America.

Just now they're on a UK tour, culminating at the Hammersmith Odeon. They're faring well, while struggling against the so-called new wave.

Friday's gig was at the Mayfair, not your usual Friday night Mayfair bash though. This time it was a university do. You know, students. Your actual thinking people. Disco - dancing to Patsy Gallant and Meri Wilson and then getting half-heartedly into the top band for the evening.

Being the first university bash of the term, it was really a time for pulling rather than listening. But they listened. And despite sound problems, like non-

existent monitors and atrocious lighting, the Cars played an admirable set.

Kicking off with 'Moonshine Fandango', they played a selection from both albums. Though they messed up the opening to 'Clever Girl' it still turned out to be one of the evening's highspots.

They went through the regulars 'Ticking Over', 'Downtown Tonight' and 'Calling The Tune'. But the set as a whole is too irregular. The band play two types of numbers - rockers and ballads. Combining the two in one show makes the performance stutter.

Whether fast or slow, the numbers on their own sound good. Morty can adapt to either style, as can the band, but it doesn't flow. Perhaps they need to adjust their 'running order'.

That criticism apart, the band are blown well and remain as excellent hard-working, gigging band. I wish them luck in the States and with the new album. They have the talent to pull through to bigger things still. I hope they do. **JIM EVANS.**

# Roadshows



RACING CARS: OK who's the joker?

# Passing the with the

**THE MOTORS**  
 Blackburn, Wolverhampton  
 'SPEEDY MOTORS' screamed the headlines of last week's MM (Monotony Maker), proclaiming the Motors had arrived in a big way - their single and album were both charting while the current tour was being followed by a visit to America.

Bygraves would then definitely be Number One!

With the afternoon slipping away we realised it was going to be a long, hard journey to Blackburn in time for the night's gig. There certainly wouldn't be any scenes like the previous night at London's Marquee.

The crowd had been warmed by an entertaining set by Art Attax complete with their flabby topless dancer. The Motors followed with another highly-charged set full of raw energy.

Andy and Nick barely mention the set though. Instead the evening was made by a wild night in the dressing room with Frankie Miller and some of his Scottish drinking partners.

Bass player McMaster is a fellow Scot and possesses the same easy-going, sincere qualities coupled with the rough Scottish vocals which prove a vital asset to the band.

"What do you do to while away the time in the van?" I ask Andy inquisitively. "Oh, we get stoned," he replies honestly.

At 3.45 its goodbye Brixton, hullo Blackburn. Boredom rules OK for the next 250 miles, motoring up the motorway in the Motors' motor.

Andy and Nick huddle together, calling on inspiration for a new song. A the front of the van Bram Tchaikovsky meditates over a sci-fi book while Ricky Slaugh-

Certainly a lot has happened in the past few months, leaving the band somewhat unaware of the status they're reaching. They've even appeared on Top Of The Pops as well as in quadrophonic on Fluff's Show. This just illustrates their universal style which is endearing them to fans of all musical denominations.

It's obvious the band's apparently quick success has yet to register totally with Andy McMaster and Nick Garvey. Certainly as I quizzed them about the details of these rising sales they were vague.

Nick pointed out that in some charts the records didn't even figure, which made the MM statements a bit premature. The whole chart system seems farcical anyway with only a small minority of shops contributing.

"Every record dealer should be included," Nick commented. But on second thoughts he realised "Oh no, Max

## CHRIS SPEDDING Birmingham Barbarellas

IT HAD all the hallmarks of a dreadful gig: a band which was often boring, mundane and predictable, a superstar who spoke only once to the audience and that as he left the stage. A repertoire of songs which followed a very familiar pattern, as exemplified by the opening number 'Wild In The Street' from the new album.

All of this was however

saved, indeed salvaged by the sheer brilliance of Chris Spedding on guitar. He may be no great shakes as either a singer or songwriter, but he's second to none as a clean precise guitarist with a style often reminiscent of Mick Taylor or early Jeff Beck.

It would be totally wrong to bracket him in any guitar category, as the excellent 'Guitar Jamboree' so clearly demonstrated. He is the master of a wide range of

guitar styles and what's more he doesn't require ridiculously long numbers in order to showcase his talent. Suffice to say that not one of his solos was repetitive or tedious and that the ludicrously small crowd gave him a justly deserved ovation. One must definitely to remember. **Niall Cluley.**

# THE TRUTH IS:

**1** No. You don't have to be a certain age to use Tampax tampons. If you've started to menstruate, you're old enough.

**2** Yes. Tampax tampons are worn internally. Once in place, they can't even be felt, and there's nothing to show or get in your way.

**3** No. You don't have to be married to use them, either. Because Tampax tampons slip easily through the same opening that channels menstrual flow from your body.

**4** No. A Tampax tampon can't get "lost". You see, there's just no place for it to hide.

And now that you know the truth about Tampax tampons, maybe it's time you tried them.

The internal protection more women trust



## Cute Carole: nobody does it better



CAROLE: tripping

### CAROLE BAYER SAGER, Theatre Royal, Drury Lane, London

SHE LOOKS like a New Faces winner, tripping haphazardly across the stage, bowing, not knowing what to do next to acknowledge the applause.

The little girl lost, a Shirley Temple of sweet innocence, a charming picture of insecurity - she makes you want to reach for her and give her a big cuddle, such is the pure, gentle image she portrays.

Carole Bayer Sager was understandably nervous on her British debut. But that merely added to her cuteness.

There's no way she's a raging sex symbol, dressed in a black, loose-fitting jump suit zipped to just below the neck. She doesn't know how to project herself, her movements are laboured and she's clumsy beyond belief, tripping over her microphone lead, struggling with the mic stand and almost falling off her stool on a couple of occasions. But it all helps to give her that girl-next-door aura.

Carole knows her deficiencies, plays on them a little and captivates you. She's got rough edges to her voice but they tend to expose themselves on only the slower numbers where the mood is more than enough to carry her through.

She's a more than competent lyricist, having written hits for the Mindbenders, Carly Simon and Leo Sayer to name only a few.

Her decision to do a medley of her songs which other artists have covered proved right simply because she kept them short and did only a selection. She did four including 'Groovy Kind Of Love', 'Nobody Does It Better' and 'When I Need You'. Had she done more she could well have blown her credibility as a vocalist.

STEVE ORME



# HEY BROTHERS AND SISTERS! BOOGIE ON UP!

50 ROKOTTO 12" LIMITED EDITION SINGLES TO BE WON!

COME ON and boogie with RECORD MIRROR'S Rokotto competition. We've got a whole heap of soul to give you! These are 50 hot singles to be won, so hot they're burning our hands. You could get third degree burns too - but take a chance and enter!

Here's how to win a copy of 'Boogie On Up'. Just answer the three questions below. The first 50 with the right answers will be the winners. The Editor's decision is final. Normal competition rules apply.

Send your entry to: RECORD MIRROR ROKOTTO COMPETITION, PO Box 16, Harlow, Essex CM17 0JA.



RECORD MIRROR ROKOTTO COMPETITION

QUESTIONS

NAME .....

ADDRESS .....

1 Who had a disco hit in 1974 with a song called 'Kung Fu Fighting'?

2 In which year did David Essex get in Number One with his single 'I'm Gonna Make You A Star'?

3 Which label was the Rubettes' 'Sugar Baby Love' released?

# night away Motors

ser - alias the far more likely Richard Wernham - encloses his ears in a pair of headphones.

When we arrive at about 9 pm the band have only an hour to unwind before they go on stage.

The Lode Star in Blackburn seems a typical plastic northern pub situated in the middle of nowhere. It means fans without transport are going to have to face a long walk home if they decide to come.

However, when the Motors appear about 200 fans fill the pub.

The sound comes over well, with all the instruments easily identifiable. In fact with their growing stage experience there's a totally new dimension to their song.

"Dancing The Night Away" has all the hallmarks of a classic but it's definitely not just a one-off hit.

"You Beat The Hell Out Of Me" proves they're writing strong songs all the time. After all this praise you probably expect me to say the audience went wild. Well, to put it bluntly, they didn't.

Most of the older smoothies with their well-pressed trendy gear, had their fingers in their ears - probably to stop their brains falling out. The poseurs in the audience were still trying to pogo and seemed to think it spoiled their image to clap.

Of course the band are disappointed but if they played a set like this in

London it would go down a storm.

In the van the next day I attempt to ask Nick Garvey about his past experience with Ducks Deluxe and the Snakes. He refuses to comment but instead stresses the Motor had been together for three months with their current line-up, and the past is totally irrelevant to what they're doing now.

On America though, he's plainly excited. "Everyone always wanted to go to America and everyone comes back saying it's really wonderful."

The Motors aren't new wave but possess energy and attack, combined with good musicianship and varied material, which guarantees them a place with most music lovers.

They could be called a new old wave which doesn't mean they're too old. "Age is immaterial!", says Nick, while Bram wittily interjects "I'd like to have a jacket made out of it."

Friday is the Lafayette in Wolverhampton.

The club is a warren of alcoves and balconies, with a good dance floor in the front of the stage.

The club isn't open until 10 and it soon becomes obvious it's filling up with people coming straight from the pub to continue drinking at the late-night bar.

Andy remarks that younger audiences are always far more willing to let themselves go. But tonight the band are

seemingly ignored by the unappreciative punters. Compared to the gig in London where everyone seemed to thoroughly enjoy themselves I can only say the Motors played better at Wolverhampton but got a cooler reception.

It just seems to point to one thing: London concert-goers are far more open-minded. The Motors will make it and when they do I can imagine heavy metal freaks like the ones at Wolverhampton flocking to see the band and applauding every note.

The Motors, ever modest and normal guys, are summed up by Nick who says: "We're not sure what we necessarily think is particularly interesting. The only thing we can actually stand up and be counted by is what we do rather than what we say."

PHILIP HALL

## MUD Watford

THERE WE go and what a show. Yes, put your hands together please. Whew! There... we

go. What a show!"

The smartly dressed (no jeans) punters seemed to agree. Yes sir. And this at Bailey's out in the wilds of big-trouser land. The place where I even saw the audience give Les Dawson a hard time.

They're all up on their 'Tiger Feet' and the place is packed - like a gigantic C&A window display where all the

models have suddenly come to life in a flash of terylene and crackling nylon.

What a show! Mud stick to middle - of - the - road and put on a polished hour of pop rock fun, same as they always do.

And they've just come back from their hols. Clad identically in beach boy duds - tight white keks and Sloppy Joe striped shirts - it's all the hits, a bit of rock 'n' roll, decorous golden pyrotechnics for 'Dynamite' and the neat beat of 'Tiger Feet' to conclude.

They start a bit slow - but once 'Groovy Kind Of Love' is out of the way they start to work. Les Gray's Elvis Presley medley is a heartwarmer, along with 'The Cat Crept In' and 'Lean On Me'. And even if they make a few corny jokes the five-piece band pack a fair old professional punch.

The new single 'Let Me Get Close To You' marks a lookalike return to the pre-punk times of 'Tiger Feet' and the days when Slade ruled... well almost.

On this showing, Mud's days seem pretty well-off... and over. Like cabaret clubs and paunches aren't the most exciting things around.

But let's be generous. The old boys have to make a living somewhere and who's to deny them? They might pull it off sometime again and 'Tiger Feet' (yawn) sounds good enough to get drunks on the floor anytime.

JOHN SHEARLAW.

# Roadshows

## TINA TURNS 'EM ON

TINA TURNER,  
New Zealand

"THERE'S CROONERS and there's comics and there's jokers... but I consider myself a croaker."

It was some croak from Tina 'call me best legs in the business' Turner at a standing-room-only house in Wellington.

Tina may be three years off 40 - she didn't say which side off - but like or no like she's sure stayed resilient: all flashing teeth and legs, exuding the primitive sexuality that's kept her a draw-card since those first singing days of 17 years ago.

Although she had suffered bronchitis in Australia she didn't miss like, even without his bassy crooning in Tina's signature number 'Proud Mary'.

Gliding with the smoothness of a show which has been performed 700 times, the gig showed was real class. Backed by an eight-piece, mainly black band Tina ghosted throughout, covered - barely - by a red sequined outfit and orange plumate that held up her claim as the ageless Bette Davis of rock.

Never a slip-up or even a hint of tiredness, she rounced her way through 'Acid Queen' from 'Tommy' and ended with a raucous, almost mocking laugh like a witch who had played the 'dirty' on the Seven Dwarfs.

There was inevitably a hashed assortment of her standards and old favourites. 'River Deep, Mountain High', 'Jumping Jack Flash', 'Honky Tonk Women', 'Watch Closely Now' from Streisand's 'A Star Is Born' and 'Take Me Higher'.

Her patter in between songs while the bass played steadily and the background tinkered lazily brought out the inhibited lechery, if you see what I mean, from her audience. Good stuff.

The show ended with a spectacular strobe sequence in which she was the only performer left on stage, her golden costume masking a graceful bird. She had no intention of answering calls for an encore. The lovely lady had gone from whence she came. DAVID HARRIS



TINA TURNER: primitive sexuality

# Catch DARTS

...WITH THEIR FIRST 12" SINGLE  
**DADDY COOL (THE GIRL CAN'T HELP IT)**  
b/w SHOT GUN · MEDLEY



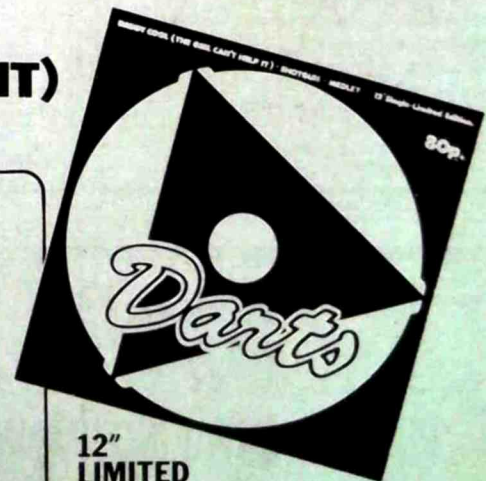
- Wed 12 Keele University Students Union Newcastle Staffs
- Thu 13 Mr Georges Club Coventry
- Fri 14 Westminster College Students Union Oxford
- Sat 15 Thames Polytechnic
- Fri 21 Newcastle Poly Students Union Newcastle upon Tyne
- Sat 22 C F Mott College Students Union Prescott Lancs
- Sun 23 Grey Topper Club Jackdale Nr Eastwood Notts
- Fri 28 Seale Hayne Agricultural College Student Union Newton Abbot Devon
- Sat 29 RAF Brandy Nr Haverford West Dyfed South Wales

### NOVEMBER

- Thu 3 Huddersfield Poly Huddersfield
- Fri 4 University of Aston in Birmingham Student Union
- Sat 5 Eric's Liverpool 9 Mathen Street Liverpool 2
- Sun 6 Eric's Liverpool 9 Mathen Street Liverpool 2
- Wed 9 Wolverhampton Poly
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- Wed 16 Kinema Dunfermline
- Fri 18 Hamilton College of Education Students Union Hamilton
- Fri 25 Erskine College Hull College Education Students Union Hull
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- Tue 29 St Albans City Hall St Albans
- Wed 30 Brunel University Students Union Uxbridge

### DECEMBER

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- Mon 5 Middlesex Poly
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- Mon 10 Middlesex Hospital



By ROBIN KATZ

# Johnsons baby power

"WE ALWAYS have enough material lying around to complete another seven albums," asserted George Johnson, the senior member of the funky, guitar-toting twosome.

"But we know it's important to stick to what audiences know us for than to have a complete change in feeling with each album."

The Brothers Johnson, George (23), and Louis (21), got their musical education in a very favourable way. Their high school years were spent playing behind Billy Preston. Then they matriculated to Quincy Jones university where their first two efforts turned them into advanced graduates in the school of chart success.

In America, where one reputable black act after another has had to double up or move into super-clubs to stay above water, the Brothers Johnson don't have to look out for number one. They're already up there.

"Billy Preston is one of the all-time great sidemen," says talkative George, discussing the early days. "Obviously we watched him closely because we were onstage with him."

"But we didn't discuss his stage approach or things like that with him. Mainly because we hadn't any idea at the time we'd be having a group of our own. His stuff was more

gospel than ours." Writing catchy riffs is second nature to the Johnsons. It's not creating the music that makes them a wee bit self-conscious. It's coming up with the lyrics. Louis, on the other end of the transatlantic line, explained this part of the songwriting process.

"We might have a working title or even one or two words. It's important to keep in mind what the public can relate to."

"Most of our audiences are young. There's no point in writing something so personal that we're the only ones who understand it. On the other hand if the lyrics are too sophisticated they'll just go over people's heads. Material is no problem. When we did 'Looking Out For Number One' we had songs that were five-years-old on it. We have about 200 songs kicking around now. You can't confine us to one sound, 'cause our material has a lot of diversity."

## Achieve

"I think if we could aspire to do anything it would be to achieve the acceptance of a group like the Bee Gees," continued George.

"When I was younger I'd never heard of them. Like most kids in our area we grew up on James Brown, Motown and so on."

But after 'Jive Talkin' I went back and listened to

some of their old hits and the music was just timeless. The Bee Gees write material that can adapt to any style of singer. And their live show is just great. As a top group they have my vote."

The Brothers Johnson are an interesting example of how attitudes to making records have changed in the past decade.

Once fans knew only of the singers and little of the writers or producers. Frustrated producers, convinced of their contributions to the hits, felt left out of the limelight.

There were ugly scenes between producers and writers who went on ego trips to prove their worth. The producers would abandon their hit-making group and take on someone else, a la Thom Bell going from the Delfonics to the Stylistics.

Now many groups learn as much as they can from their behind-the-scenes mentors. As quickly as possible they abandon them so they can self-produce their own stuff.

What is the current relationship between the brothers and their already well-established mentor Quincy Jones?

"Writing wise, our relationship is a lot deeper," began George. "It's understood there's a learning process going on. With each album, and we've had only two, we've learned more."

"The first time we were concentrating on singing and playing. This time we learned more about

mixing. With Quincy it's like going to school. And one day we'll be ready to graduate."

"That's cool on all sides. Quincy's an artist in his own right. He understands. Meanwhile, we're taking it all in. Producing your own album doesn't guarantee anything more than having a good producer. I mean, a bad engineer can lose a good album."

Louis got married recently. You may think that's irrelevant. But his wedding theme, a non-Johnson song, became a monster hit. 'Strawberry Letter 23' has been a Shuggie Otis favourite of the family for ages. 'It inspired us to try writing more ballads,' said Louis of the song's success here.

## Party

Once on the road, the Johnsons go all out and burn the candle at both ends. They party on stage, off stage, between stages and between sleep. With such experience of tapping the toes I couldn't wait to hear an appraisal of the current American disco scene. George sighed.

"From what I see things have been very much the same for the past year or so. I'm not really into discos because I like to go to a party to talk to people. And in most discos here there's enough room to drink and dance and that's about it. I'd like to hear a change in the music myself. A bit



BROTHERS JOHNSON: life's one big party

more Parliament would live up the beat a bit."

The Johnsons play on their ages a lot. Yes, 21 and 23 is young by the standards of most of today's long-standing stars. But the Beatles were 21 when they first made it world-wide. And the Bee Gees were only 17 and 19 when 'New York Mining Disaster' first topped the charts.

The Johnsons may not be the youngest chart-toppers but they're still younger than most of the people they employ.

"It's difficult enough giving orders to people our own age," noted Louis. "But we also work with studio people who

are 10 and 15 years older. It's an adjustment. I feel weird about it. I know I want this or that to be done but a lot of times I hold back. It's too easy to rouse bad vibes."

After the current tour the Brothers will do a couple of local dates in their hometown, L.A., then take a break to be with their family and friends. After that it's off to work on a new album.

"It's been a hectic year for us," concluded George. "We haven't stopped travelling. Louis made the smartest move of the year. He bought a house near Los Angeles airport."

# Discoscene

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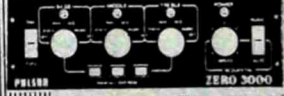
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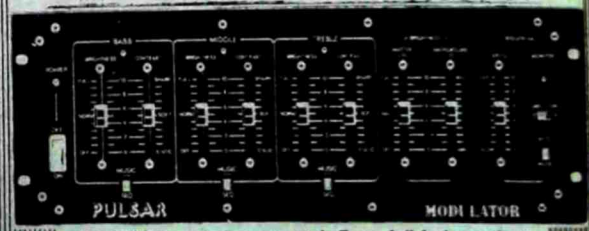
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# UK Disco Top 50

THE TOP 20 positions are on Page Two:

- 21 27 BLACK BETTY, Ram Jam Epic
- 22 22 WAY DOWN, Elvis Presley RCA
- 23 20 SHOO DOO, Lenny Williams ABC
- 24 25 IT MAKES YOU FEEL, Rose Royce Whitfield LP
- 25 31 SAY YOU WILL, Eddie Henderson Capitol
- 26 - RIGHT ON TIME, Brothers Johnson A&M 12in
- 27 25 FLOAT ON, Flosters ABC
- 28 28 LET'S CLEAN UP, Philly All Stars Phil Int
- 29 25 WAITING IN VAIN, Bob Marley Island
- 30 40 DO ANYTHING, Rods Island
- 32 43 SILVER LADY, David Soul Private Stock
- 32 - LOOKIN' AFTER NO. 1, Boomtown Rats Ensign 12in
- 33 30 BELFAST, Boney M Atlantic LP
- 34 26 BEE STING, Camouflage State 12in
- 35 49 DISCO SYMPHONY, Hamilton Bohannon Mercury
- 36 21 NIGHTS ON BROADWAY, Candi Staton WB
- 37 - DANCE AND SHAKE, Inner City Express Ebony
- 38 - SPRING HIGH, Ramsey Lewis CBS
- 39 - CHOOSING YOU, Lenny Williams ABC LP
- 40 - ON THE RADIO, Archie Bell Phil Int LP
- 41 34 I FEEL LOVE, Donna Summer GTO
- 42 - I BELIEVE IN MUSIC, Mass Production Cotillion LP
- 43 35 BOND '77, Marvin Hamlisch UA
- 44 33 BITE YOUR GRANNY, Morning Noon & Night UA
- 45 47 TANGO IN SPACE, Space Pye LP
- 46 46 IT'S ECSTASY, Barry White 20th Century
- 47 - DISCO SHOWDOWN, Archie Bell Phil Int
- 48 - GOING BACK, Lamont Dozier WB
- 49 41 GIMME DAT BANANA, Black Gorilla Response
- 50 48 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND, Village People US Casablanca LP

## BREAKERS

- 1 NICE AND SLOW, Kalyan MCA
- 2 JAM JAM JAM, People's Choice Phil Int LP
- 3 MAKE IT WITH YOU, Whispers Soul Train 12in
- 4 DOWN BY THE DOCKS, Sailor Epic
- 5 SHUT OUT, Paul Jabara Casablanca
- 6 BOOM BOOM, Le Pamplemousse US AVI 12in
- 7 SHE'S A WIND-UP, Dr Feelgood UA 12in
- 8 HOME IS WHERE, Gladys Knight Buddah
- 9 RUNNING AWAY, Roy Ayers Polydor LP
- 10 SOUL SISTER, Ronnie Jones Mercury

# DJ Top Ten

JIMMY MACK has a Golden Oldies night every Wednesday at Sheffield Tiffany's where he finds an older, 23+ plus age group identifies more with the sounds of their mis-spent youth than with the current generation's 'punk 'n' funk.

- 1 LET'S DANCE, Chris Montez London
- 2 THE LOCO - MOTION, Little Eva London
- 3 JAILHOUSE ROCK, Elvis Presley RCA
- 4 ROCK - A - HULA BABY, Elvis Presley RCA
- 5 LET'S TWIST AGAIN, Chubby Checker London
- 6 SWEET TALKING GUY, Chiffons London
- 7 IT'S MY PARTY, Lesley Gore Mercury
- 8 YESTERDAY MAN, Chris Andrews Decca
- 9 JIMMY MACK, Martha & The Vandellas Tamla Motown
- 10 THIS OLD HEART OF MINE, Ialey Brothers Tamla Motown

## SLOWIES

- 1 MAKE IT WITH YOU, Bread Elektra
- 2 CRYING IN THE CHAPEL, Elvis Presley RCA
- 3 FAREWELL, Jimmy Buffin Motown

# MIX MASTER

ANDY DAVIDS - real name, Sherwill - runs his Strike A Lite disco from Earley (Reading 64171) and plays a lot of colleges. He suggests a segue of Peter Blake 'Lipsmackin' Rock 'n' Rollin' (UA) and Pratt Blake 'McClain 'Happy Days' (Reprise) leaves you with a couple of possible directions. First, continue with other TV - related things like Honey Monster 'Sugar Sugar' (Warner Bros), Danny Williams 'Dancin' Sugar' (Epic), Carl Wayne 'Hi Summer' (Weekend City) 'Easy' (Ensign), Mike Batt 'Summertime City' (Epic), Carl Wayne 'Hi Summer' (Epic). Second, carry on into rock 'n' roll hits from the fifties. Good idea, Andy.

# Disco Dates

THURSDAY (6) Steve Gibbons Band play Bournemouth Village Bowl, FRIDAY (7) Paul Burnett joins Brian Burgess at Tatcham's Hamilton Club; SATURDAY (8) Larry Foster's Mad Hatter disco hits Clapton's Nightingale Club and Dave Lester's

Soundsation Roadshow visits Newquay Tantelwo Hotel before moving on SUNDAY (9) to Newquay's Pent - a - bryn Hotel.

Residencies include Tricky Dicky's Gay Dicks Inn at London's Countdown and Pete n' Jimmy's Tramps at Petersfield Youth Club every Tuesday; Brian Stevenson's Vertigo at Royton Assembly Hall every Wednesday; Billy The Kid's chart rundown at Margate; Saracens' Head every Friday; Terry Quinn's 'funky Buster Mobile at Kilwinning Clarendon Hotel every Sunday; Jim, Robin and Fred's solid soul from 8 till late at Spenny-moor's Top Hat every Thursday - thru - Sunday.

# Discos

by JAMES HAMILTON

## Ken's Captain Kremmen cut!



KENNY EVERETT: what, me, a star?

KENNY EVERETT, Capital Radio's madcap weekend jock, features the amazing adventures of Captain Elvis Brandenburg Kremmen every Saturday on his show.

Now at last Captain Kremmen is coming out on record! Issued in conjunction with a full - colour Captain Kremmen comic book, aimed obviously at the Christmas market, Kenny Everett and Mike Vickers' 'Captain Kremmen (Retribution)' is basically a slowish synthesizer chugger with a catchy melody and freaky space effects, which Kenny kicks off and then interrupts half way with his Kremmen voice, the 'he's so hunky' jingle and the message to 'tread boldly, men'.

Due out soon on DJM, it's danceable enough to slot in with all the other synthesizer and star - struck hits that are currently so big.

## RCA lose TK

FLORIDA'S TK group of labels is now distributed here by the ever expanding CBS, who will be issuing all future TK products.

RCA, who evidently obtained the UK rights to TK for only six months, have a selling - off period for everything they've already issued.

The news about this switch has come as a big surprise to many DJs, who consider it to be rather unfair on RCA.

Some jocks are even rumoured to be planning a blacklist ban on all future TK products to teach the American company a lesson.

This in turn would be unfair on both CBS and the TK artists but it's certainly

true that too many US companies seem to have a distorted view of this country as a market place. They could well be taught an effective lesson.

In fact, RCA did a remarkable marketing job for TK, giving them a far bigger hit with T-Connection than was ever scored in the US. At the same time, CBS were unable to chart the Lovers' 'Discomania' which, although not on TK worldwide, was on TK's Marlin label in America... this, despite the Lovers' huge disco acceptance here.

RCA's own disco promotion team seem relatively unfrustrated by the change but then their other labels are currently hot too!

# New Spins

VARIOUS: 'Motown Gold Volume 2' LP (Motown STML 12070). Eighteen big hits, both old (Stevie, Marvin, Smokey, Diana, Isleys, Temps) and new (Thelma, Commodores).

WHISPERS: 'Make It With You' (Soul Train FC 0996). This great Taste-restyle 12 - incher is now finally out here.

SANTA ESMERALDA: 'Don't Let Me Be Misunderstood' (Philips 6042325). Flamenco - disco by a sorta Spanish Cerrone, edited from his up - coming LP, already a Euro smash and US biggie.

LOVE AND KISSES: 'I've Found Love' (Barclay BAR 701, via Logo). Clumsily edited from the hot US Disco smash import album, it's an effective Euro - pounder which mixes well with Cell Bee.

ROBERTA KELLY: 'Zodiacs' (LP 'Zodiac Lady' Oasis OASLP 503). Perkily tripping gay old-style Giorgio production, big for some import.

JOHN DAVIS & THE MONSTER ORCHESTRA: 'The Magic Is You Medley' (LP 'Up Jumped The Devil' Polydor 2383455). Full length side - long US smash disco medley, a bit bland despite rattling rhythms.

CARPENTERS: 'Calling Occupants Of Interplanetary Craft' (LP 'Passage' A&M AMLK 64703). Outa - space chart - bound smoocher, this being the version with the great DJ intro.

CARL PERKINS: 'The EP Express' (Mercury ELV15). Elvis tribute by his fellow Sun star, cut two years ago in pure rockabilly style with lots of song titles worked into the lyrics. Great!

AC / DC: 'Let There Be Rock' (Atlantic K 11018). Exciting 'Radar Love' - type potted history of rock 'n' roll.

FANTASTIC FOUR: 'I Got To Have Your Love' (Atlantic K 11017). Stolidly chugging soul clumper, big in US.

KEITH ROWE: 'Groovy Situation' (Black Swan WIP 6405). Great slinky soul reggae groover.

O'JAYS: 'we're All In This Thing Together' (Philadelphia Int PIR 5582). Mellow smoochy swayer.

THE SECRET: 'The Young Ones' (Arista 142). Cliff's oldie goes punk - outrage!

IGGY POP: 'Lust For Life' LP (RCA PL 12488). Several naggingly strong rockers, with Bowie - cum - Stones sound.

STEPHEN WOLF: 'Born To Be Wild' (ABC ABE 12008). Classic rock hit and three more on a 12in - in maxi.

TOMMY JAMES & THE SHONEDILLS: 'Mony Mony' (Pye BD 117). Together with 'Crystal Blue Persuasion' (my all-time fave!) and two more on a 12in.

ACE: 'How Long' (Another ANE 120065). Cool soft rock oldie on another 12in maxi.

CAROL DOUGLAS: 'I Want To Stay With You' (LP 'Full Moon' Midsong FL 12222). Gallagher & Lyle go gay New York disco, segueing into the next two tunes.

AL MATTHEWS: 'It's Only True' (Mercury 6007152). Real Thing - type smooth rhythm jogger, nice flip.

PEABO BRYSON: 'I Can Make It Better' (Bang 010). Mellow soul smoocher, gently swinging flip.

DILLINGER: 'Cokane In My Brain' (Black Swan BS 7). Freaky talking reggae hit, 12-inched in limited edition.

THE STUDS: 'Funky Feet' (GM GMS 9047). Repetitive Abba - penned pop chugger.

REALISTICS: 'So Sad' (Epic EPC 5723). Rip-off slow Chi - Lites sound.

CHAIN REACTION: 'Why Can't We Be Lovers' (Gull GULL 53). Lacklustre old Holland & Dozier slowie.

BLUES BUSTERS: 'Just Don't Want To Be Lonely' (Dynamic DYN 135). Main ingredient go reggae.

HIPPOLYTES: 'Don't Make Promises' (Top Deck TD 003). Badly - made Jackson Five - type muddle.



ARIOLA'S UK head Robin Blanchflower, Tina Charles and our very own James Hamilton

## The long and short of it!

ARIOLA RECORDS and Hansa Productions, the Germany - based source of so many current disco hits, have opened their own London branch and debuted the new Ariola label last week at a lavish reception.

In a lucky number ticket draw I won first prize of either a weekend in Germany or a stereo music centre! Gubbins chose the latter (maybe I can swap it for a colour telly?) which was presented to me by Ariola's UK head, Robin Blanchflower, and ticket-drawing Tina Charles.

Anyway, we're going to have to wait another month before Ariola release what's likely to be their first hit, the Euro smash and disco import by Amanda Lear, 'Blood And Honey', which will be out as a 12in on November 4.

## BADEM Postscript

A POSTSCRIPT to BADEM's Discotek 77 show report: Pluto Electronics of Andover do a range of projectors, accessories and slide cassettes, and making either table or wall - mounted panels of back-lit ever - changing fibre optics patterns.

Futuristic Aids of Leeds' new FAL Stereo Deluxe disco console goes up - market, staying quite neat and simple except that the mixer panel is spoilt by being too cramped in height.

It's Muscraft of London's MC 200 console that's similar to Glitter Systems' Stereo 2000, except the latter with 125W per channel costs £599.

And one I didn't see which sounds interesting is Cannon of Weybridge's Magnum 1 console, with many DJ - designed features.

BADEM's Discotek 78 is already taking bookings for stands for September 12-14.

# DJ Hotline

Steve Miller Band 'Jungle Love' (Mercury) rocks Andy Davids (Reading), Alan Christo (Mountain Ash Palace) ... Everly Bros 'Silent Treatment' (Warner Bros) MOR's Phil Dodd (Lancing Place), Dr John (Telford Disco - Tech) ... back from Mallorca, Stevie Quinn (Southampton) wants work on 0227 - 446101 (thanks for the 'Rockollection, Stevie!), and ousted from his pub by bover by violence, Allen Morgan (Canterbury) is bookable on 0227 - 63187 ... terrific Mike Theodores Orch 'The Bull' (Westbound LP) butts Tricky Dicky (Soho Spats), Ritchie Family 'African Queens' (Polydor LP) licks Liz Bailey (Leicester Society), Jean Carr 'If You Wanna Go Back' (Phil Int) adds Mike Dow (Euston Green

Man), Carol Douglas 'I Want To Stay With You' (Midsong LP) nabs Norman Davies (Dublin Phoenix), and - nothing personal! - Mandy Miller 'Nellie The Elephant' (EMI) funks Tom Amigo (Cardiff) ... how long before there's a 'Victor The Giraffe' record? ... Sanford Townsend Band 'Smoke From A Distant Fire' (Warner Bros) pulls Pluggy Matthews (Worcester), Yellow Dog 'Stood Up' (Virgin) makes Martin Bullock (Douglas), Frankie Miller 'Love Letters' (Chrysalis) does David Wiper (East Kilbride Torrance), Heart 'Barracuda' (Portrait) bites Stuart Swann (Nantwich Cheshire Cat) ... In Crowd 'We Play Reggae' (Cactus) adds John DeSade (Maldstone), Dexter Wansel 'Disco Lights' (US Phil Int) has Jim Sykes (Nottingham), Carole Bayer Sager 'Don't Wish Too Hard' (Elektra) adds Craig Dawson (Edinburgh), Muscles 'It's Relax Your Mind' (Big Bear) adds Trev Williams (Bromsgrove) ...



CARPENTERS: great DJ intro

## Charly update mailing list

CHARLY RECORDS have launched a new pop and disco label, Smack, and need to update their DJ mailing list.

Before, because of their product, they have serviced only the rock 'n' roll discos but now they

would like to hear from the more general pop - disco jocks.

If you're a top class club or roadshow DJ send your work details and address for consideration to Kelvin Jacobs at Charly Records, 9 Beadon Road, London, W6.



# Small Ads

## Personal

**INTERESTED** in a career in radio? Why not enrol in the Air Play Studios' Training Course? See our ad in the Discoscene column for further details.

**PAUL 26 (shy)** seeks girlfriend. - S.a.e. please plus photo, 4 Della Path, Clapton, London E8 5ND.

**CARE AGED 16** seeks genuine girlfriend. - Write to 20 Buxton Road, Chapel En Le Frith, Stockport, Cheshire. Send photo Box No. 1213.

**GIRL SEES** boy 17-20. Photo - Box No. 1216.

**GIRL WANTED**, 18-30, to live young male and two girls as a family. - Photo, personal details to Box 1215.

**BOY 27 art, Bowie, Sex Pistols, Croydon Nihilism** girl? - Box No. 1214.

**LONELY LAD**, 17, seeks similar girl, 16-21, for loving relationship. Likes Tangerine Dream. Hull area - Box No. 1217.

**LONELY LAD**, quiet and shy, seeks girl in Midlands. Must have similar personality. - Box No. 1210.

**SINCERE GUY**, 26, quiet, good appearance, seeks kind, pretty girlfriend, London, Surrey, Sussex areas - Dave, Box No. 1209.

**ATTRACTIVE GUY**, 22, car owner, easy-going, varied interests, simply seeks likewise, unattached, lonely girl for companionship. - Box 1207.

**GLASGOW PUNK** (19) moving to Manchester, seeks Manchester girl to write - Stevie, 11 Seath Street, Govanhill, Glasgow.

**DAVID**, 19, would like to meet girl any age for genuine relationship. - Please write 56, Chester Road, Tottenham, N17.

**DIVORCED, LONELY**, bored, need friends? You'll find hundreds in **INSURE TIME'S** (RN2). **CHORLEY, LANC'S** (50p fortnightly, pay after receiving 8).

**WILLY WILDER'S** ornithology stolls on.

**JANE SCOTT** for genuine friends, introductions opposite sex, with sincerity and thoughtfulness. Details free. - Stamp to Jane Scott, 3/RM, North Street, Quadrant, Brighton, Sussex, BN1 3GS.

**UNUSUAL PEN-FRIENDS**, exciting, different! Highly comprehensive services available. Continental and other departments. - For brochures and s.a.e. (RM's) PO Box 54, Rugby, Warwickshire.

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**POSTAL FRIENDSHIP Club** Introductions arranged by post for all ages - Postage stamp for our FREE colour brochure to: Miss Kidney, Dept Disc, 124, Keys Avenue, Bristol, BS7 9HL.

**STEPHEN**, 23, rather quiet, genuine, sincere, not bad looking, seeks girlfriend. - 101, Elgar Avenue, Surbiton, Surrey, KT6 9JLS.

**DOVELING PARTNERS**. Select your own partners and penfriends from our photo catalogue. - For FREE SAMPLE PHOTOS see A16, PO Box 100, Hayward Heath, Sussex.

**DATING CONFIDENTIAL** offers the most comprehensive introduction service available for all ages nationwide. Free details. - **DATING CONFIDENTIAL** (Dept RD), 44, Earls Court Road, London, W8.

**HOW TO GET GIRL-FRIENDS**, what to say, how to overcome shyness, how to date any girl you fancy. - Sae for FREE details, Dept. RM, 38, Abbeydale, Winterbourne, Bristol.

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**OVER 18? Unattached?** Meet new friends through Sue Carr's Countryside Friendship Agency. Free brochure. - Somerset Villa, Harrogate. Tel. 042 63535, anytime.

**SHY GUY**, 33, seeks very nice quiet girl, living anywhere. - Box No. 1198.

**WYSHAM MARRIAGE Bureau** offer a service that's confidential, speedy, reliable, for the best results. - Wysham Marriage Bureau, Wysham House, 12, Duffryn Villas, Cwm, Ebbw Vale, Gwent.

**CHARTBUSTERS! GOLDEN OLDIES** available '56-'76. A must for collectors. A godsend for DJs. - S.a.e. Diskery, 86/87 Western Road, Hove, Brighton. Callers welcome.

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**SAUCY NOVELTIES** notices, certificates, jokes badges. - S.a.e. for list and free gift, Dept R, 167 Winchester Road, Bristol BS4 3NJ.

**JAMES DEAN**, Monroe, Garland, Beatles, Dietrich, selling collection magazines, photos etc. Send 50p plus large s.a.e. for rare example photo and lists. Other stars also available. - Simmons, 25 Rutland Court, Hove, Sussex.

## Records Wanted

**WANTED, ALAN** Haven Record Image, released 1965 on Fontana. - Phone Burnley 26238 after 6pm.

**CLIFF RICHARD** EPs, LPs wanted, mint/vg condition. - Details, price, s.a.e. 28 Gateways, Guildford.

**ALL RECORDS** and tapes bought or exchanged. - Ring 01-749 2890.

**ALL YOUR** unwanted 45s and LPs bought or part exchanged for new records. Large collections urgently required. - Send records with s.a.e. F. L. Moore Records Ltd, 197a Dunstable Road, Luton, Bedfordshire.

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**WORK AT HOME**. Hand addressers, mailers, typists required. Experience unnecessary. High rates. - Send stamp for details Mailhouse Services (Dept. IRMJ), 43 Partridge Drive, Cambridge CB3 8EN.

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## Fan Clubs

**JEAN-MICHEL** Jarre information. - Robert Hughes, 7 Goldcrest Ave, Brawdy, H/West, Dyfed.

**DEAF SCHOOL!** - S.a.e. for details, Deaf School Information, Enterprise House, Button Street, Liverpool 2.

**HOWARD WORRELL** simply gorgeous. - Andrea, 33 Marian Way, Harlesden NW10.

## Disco Equipment

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## Penfriends

**TAPE FRIENDS** everywhere (pen friends with difference). New service, new contacts. All ages, all areas. Free cassettes. - S.a.e. for free details to T.F.E., 8 Quarry Road, Hereford.

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**GOOD QUALITY** offshore radio recordings, all stations, Radio London final hour, etc. - N. Spence, 27, Pitfour Court, Peterhead, Aberdeenshire.

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## Musical Services

**LYRICWRITERS, ARRANGEMENT/DEMO** / promotion. - Sae (details), Donovan Mener, Excel House, Whitcomb Street, London WC2 7ER.

**ATTENTION LYRIC** writers; make most of your words. - Details (sae), 74, LisFannon Park, Derry, Northern Ireland.

**YOUR LYRICS** set to music. Free marketing. - Details, sae, 11, Pegwell House, Pembury Road, London E5.

**SONGWRITER MAGAZINE** free from: - International Songwriters' Association (RM), Limerick, Ireland.

**LYRIC WRITERS**, make most of your material. - Details, sae, Southlands Avenue, Dresden, Stoke-on-Trent.

## Special Notice

**MARC BOLAN**, in loving memory of the Electric Warrior. We'll keep a little Marc in our hearts forever. Miss you. Sue. XXXX.

**AYLESHAM RATLING Club**, "Justin's Room". **T. REX** names, addresses wanted to make a petition to get Born To Boogie put on TV as tribute to our Marc. - Send to S. Flinders, 5, Main Street, Stanton By Dale, Ilkeston, Derby, S. TX.

**RODE A White Swan** to the top, Loved To Boogie and Get It On. He wasn't no square with his corkscrew hair. He was an Electric Warrior, and His People Were Fair. Remembered always by Desdemona, Deborah and The Children Of The Revolution with Hot Love. Tax for the memory Marc. - Richard, a Bolan fan forever.

**MARC BOLAN**: sad to see The Children Of The Revolution mourning you when you are there beneath the flowers and the trees. Rock in peace. I love you. - Jackie McDonagh.

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**MARC BOLAN**: we loved to Boogie. Goodbye to our Grand Man Marc. - Gall and Phillip, 25, Vauxhall Road, Gloucester.

**HAPPY BIRTHDAY** Twiggly, thank's for just being yourself. Love you. - Simon, Brighton.

**MARC BOLAN**. Summer was heaven in '77 but without you life la Hell. I love and miss you. - Kim. xxx.

**HAPPY BIRTHDAY** Marc, I'll never forget you, all my love and kisses. - Julie Townrow, Sheffield.

**MELANIE BAKER**, happy birthday, love and kisses. - Leslie.

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## Records For Sale

**ELVIS: ROCK** and Roll No. 1 (HMV) £85, and other early LPs/45s. - 01-907 07981.

**SUPER SOUNDS**. Reggae, Soul, Rock 'n' Roll, Bowie, Motown. - Large s.a.e. Derek Baxter, 52 Bentinck Avenue, S.S. Blackpool, Lancs.

**ELVIS ORIGINAL**, HMV label, 331/3 1967 Rock 'n' Roll - Offers, Welwyn Garden 35855 evenings.

**ELVIS, CLIFF**. S.a.e. for lists. Will exchange for Brenda Lee items. - Mr L. Clooney, 50 Cephas Avenue, Stepney Green, London E1.

**IMPOVERISHED COLLECTOR** selling assorted goodies. - S.a.e. 213 Kensington Road, Scunthorpe.

**LARGE SELECTION** ex-juke box records. - S.a.e. lists, 47 Chelmsford Street, Weymouth, Dorset.

**SECONDHAND BUT** guaranteed thousands in stock. Prices from only 15p each. Send 20p for list to - Dave Banks, 223 North Williamthorpe Road, North Wingfield, Chesterfield.

**LPs FROM 20p**, 45s from 5p. - Large s.a.e. Thompson, 24 Beaufort Avenue, Blackpool.

**TOP HIT** singles from 25p. - Large s.a.e. 'TSM Records', 220 Victoria Road West, Cleveleys, Blackpool.

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**Record Mirror for the best results**

# Stylistics plead guilty *Soul*

A STORY is told in Philadelphia of the Monarchs and the Percussions, two promising local groups that entered a school talent contest back in 1968.

The Monarchs, it seems, won first prize while the Percussions came a close second.

Now comes the big question: which group went on to become rich and famous? If you said the Percussions you were right. There again, if you said the Monarchs you were also right.

The fact is the group decided they were much too good to be in competition with each other. So they joined forces gave themselves a new name and within a short space of time had turned themselves into one of the most successful black vocal groups of the seventies.

Last week, nearly 10 years after that historic merger, the Monarchs and the Percussions, now better known as the Stylistics, breezed into London for a short promotional visit.

No live gigs were on the schedule, just a few TV spots and press interviews.

## Markets

Herb Murrell, the group's forthright baritone, opened up the conversation:

"This is our fifth visit to Britain and we're glad to be back again. Right now it's one of our biggest and best markets in the world. We're even bigger in Britain than America.

Of course it hasn't always been like that. There was a time when the Stylistics could count on massive record sales in America, but the past few years have seen a change in their fortunes.

The group dates the slump in their US sales from the time they replaced produced Thom Bell with a somewhat enigmatic duo named Hugo and Luigi.

Under Hugo and Luigi's guidance the quintet have turned out a succession of middle-of-the-road ballads that seem to lack the sparkle and originality of their earlier work.

As far as America is concerned the band's new direction has been a disaster. Even so Herb Murrell remains philosophical about it all.

## Style

"When you change you style you always lose a few old fans and gain new ones. Certain sounds that are popular with some people are unpopular with others.

"When we stopped getting gold discs in America it wasn't the end of the Stylistics because we started getting them in Britain and other countries.

"That kind of thing is happening all the time in the music business. It's something you have to get used to. You have to be prepared to take the successes with the failures."

Not that the Stylistics have had many failures. In the five years they've been coming to Britain they've notched up 15 hit singles including the monstrously successful chart-topper, 'Can't Give You Anything (But My Love)'. Their latest single 'I Please

Gully' looks certain to become hit number 16 though whether it has the potential to top the chart is debatable.

"We're hoping to follow it with an album later this year. We've actually finished recording it in the States and I think many of our fans are going to be pleasantly surprised.

"We've used the same producers as before but it's in a different vein from our previous albums. It's a lot more relevant to today's music and there's greater variety in it. There's a couple of very nice up-tempo numbers, which should please the critics.

"I'd say it's the kind of album that should appeal to a wide range of fans. Not just in Britain and the States but also the Far East, Japan and Australia."

In view of the vast international recognition the Stylistics now enjoy do they have any unfulfilled ambitions?

Russel Thompkins Jr, the group's up-register lead singer, is first to reply:

"Yes. We'd like to become millionaires. It would be nice to be in that bracket. Everyone else is, so why not us?"

## Tensions

"I doubt if we'd retire but perhaps we might relax a bit more. It would take some of the tensions off us and in all probability our music would benefit because when you're relaxed you sing better.

"When you don't have to keep worrying about the bills you can put all your effort into the music."

One of the group's other great ambitions has always been to appear in a movie. Next month that should be fulfilled when they start work on the film version of 'Hair'.

"We sing only one song in the movie, 'White Boys' and at the same time there's a white group singing a



STYLISTICS: would like to be millionaires

song called 'Black Boys'. It's a sort of musical duel between the two groups. We're looking forward to it very much."

After they finish the film and record another album the group expect to return to Britain for a concert tour.

"We should be back here in

February," says Herb. "We'll be doing concerts in most of the big cities and a week at the Palladium too."

From local talent contests to the London Palladium - the Monarchs and the Percussions have certainly come a long way.

BEVERLEY LEGGE

# J. Edward Oliver 'You know it makes scents'

HAVE YOU EVER HEARD OF "CONDENSED BOOKS"? THESE ARE SHORTENED VERSIONS OF FAMOUS BOOKS, ESPECIALLY DESIGNED FOR PEOPLE WHO HAVEN'T GOT TIME TO READ THE ORIGINALS. BUT HOW ABOUT PEOPLE WHO HAVEN'T GOT TIME TO PUT THE SHORTENED VERSIONS TO? FOR THE BENEFIT OF THESE INDIVIDUALS, WE NOW PRESENT THE ULTIMATE IN CONDENSED BOOKS - NAMELY, JUST THE FIRST AND LAST SENTENCES OF SEVERAL FAMOUS CLASSICS. YOU'LL SEE THE HILARIOUS RESULTS IN THIS LAUGH-TEAR PACKED SELECTION OF

**CRAZY CONDENSED CLASSICS**

MR. UTTERSON THE LAWYER WAS A MAN OF RUGGED COUNTENANCE, THAT WAS NEVER LIGHTED BY A SMILE, COLD, SCANTY AND EMBARRASSED IN DISCOURSE, BACKWARD IN SENTIMENT, LEAN LONG, DUSTY DREARY AND YET SOMEHOW LOVABLE. HERE, THEN, AS I LAY DOWN THE PEN, AND PROCEEDED TO SEAL UP MY CONFESION, I BRING THE LIFE OF THAT UNHAPPY HENRY JEWELL TO AN END.

**CRAZY CENSORED JUMBLED-UP CONDENSED CLASSICS**

THE MOLE HAD BEEN WORKING VERY HARD ALL THE MORNING, SPRING-CLEANING HIS LITTLE HOME. HERE, THEN, AS I LAY DOWN THE PEN, AND PROCEEDED TO SEAL UP MY CONFESION, I BRING THE LIFE OF THAT UNHAPPY HENRY JEWELL TO AN END.

**CRAZY CENSORED JUMBLED-UP CONDENSED CLASSICS WRITTEN BACKWARDS**

TRANSPORT TUNNELS FROM ROGER HALL, GOODFORD, PLUMPTRE WITH A PLASTIC DARTHOOD (OR A PLASTIC GUN) IF YOU'VE WON BEFORE (OR A PLASTIC GIBBON IF YOU'VE WON BEFORE BEFORE). WRITE TO: J. EDWARD OLIVER, RECORD MIRROR, 40 LONG ACRES, LONDON W12 2JF

NO. 1. DR. JEWELL AND MR. HUNDE NO. 2. WIND IN THE WILLOWS THE MOLE HAD BEEN WORKING VERY HARD ALL THE MORNING, SPRING-CLEANING HIS LITTLE HOME. HERE, THEN, AS I LAY DOWN THE PEN, AND PROCEEDED TO SEAL UP MY CONFESION, I BRING THE LIFE OF THAT UNHAPPY HENRY JEWELL TO AN END.

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**CRAZY CENSORED JUMBLED-UP CONDENSED CLASSICS**

IT'S NO GOOD, STILL NO SIGN OF ANYTHING REMOTELY HUMOROUS, RIGHT, THIS CALLS FOR AN UNUSUAL PUNISH. I'LL PULL OUT ALL THE STOPS IN ONE LAST, DESPERATE ATTEMPT TO RAISE A FEW GIGGLES, NAMELY...

**CRAZY CENSORED JUMBLED-UP CONDENSED CLASSICS**

TRANSPORT TUNNELS FROM ROGER HALL, GOODFORD, PLUMPTRE WITH A PLASTIC DARTHOOD (OR A PLASTIC GUN) IF YOU'VE WON BEFORE (OR A PLASTIC GIBBON IF YOU'VE WON BEFORE BEFORE). WRITE TO: J. EDWARD OLIVER, RECORD MIRROR, 40 LONG ACRES, LONDON W12 2JF

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**CRAZY CENSORED JUMBLED-UP CONDENSED CLASSICS**

AH, AHEM, WELL, I MUST ADMIT THAT IT WAS STILL NOT AS HUMOROUSLY WORTH-MAKING AS I HAD HOPED. TELL YOU WHAT, I'LL REVERT TO THE SURE-FIRE METHOD OF CENSORING CERTAIN WORDS TO GIVE THE IMPRESSION OF RUGGINESS. JUST INSERT A BLEEP EACH TIME YOU COME TO A BLANKED-OUT SPACE IN THE FOLLOWING SIDE-SPLITTING SAMPLES OF

**CRAZY CENSORED JUMBLED-UP CONDENSED CLASSICS**

EFFECT FULL ITS HAVE TO FAILED NEVER IT BUT, NOT AS HUMOROUSLY WORTH-MAKING AS I HAD HOPED. TELL YOU WHAT, I'LL REVERT TO THE SURE-FIRE METHOD OF CENSORING CERTAIN WORDS TO GIVE THE IMPRESSION OF RUGGINESS. JUST INSERT A BLEEP EACH TIME YOU COME TO A BLANKED-OUT SPACE IN THE FOLLOWING SIDE-SPLITTING SAMPLES OF

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AH, YES, WELL, HOW EMBARRASSED, I'M AFRAID THAT DIDN'T TURN OUT TO BE QUITE AS HUMOROUSLY FUNNY AS I HAD EXPECTED. ALL RIGHT THEN, HOW ABOUT IF WE PUT THE FIRST SENTENCE FROM ONE BOOK (WITH THE LAST SENTENCE FROM THE OTHER BOOK)? HERE, THEN, IS A RID-TICKLING ASSORTMENT OF

**CRAZY JUMBLED-UP CONDENSED CLASSICS**

MR. UTTERSON THE LAWYER WAS A MAN OF RUGGED COUNTENANCE, THAT WAS NEVER LIGHTED BY A SMILE, COLD, SCANTY AND EMBARRASSED IN DISCOURSE, BACKWARD IN SENTIMENT, LEAN LONG, DUSTY DREARY AND YET SOMEHOW LOVABLE. HERE, THEN, AS I LAY DOWN THE PEN, AND PROCEEDED TO SEAL UP MY CONFESION, I BRING THE LIFE OF THAT UNHAPPY HENRY JEWELL TO AN END.

**CRAZY CENSORED JUMBLED-UP CONDENSED CLASSICS**

FINALLY, FOR THOSE PEOPLE WHO MIGHT COMPLAIN THAT THIS WEEK'S EPISODE HAS NOTHING TO DO WITH MUSIC, HERE IS A PICTURE OF ELVIS COSTELLO

**CRAZY CENSORED JUMBLED-UP CONDENSED CLASSICS**

TRANSPORT TUNNELS FROM ROGER HALL, GOODFORD, PLUMPTRE WITH A PLASTIC DARTHOOD (OR A PLASTIC GUN) IF YOU'VE WON BEFORE (OR A PLASTIC GIBBON IF YOU'VE WON BEFORE BEFORE). WRITE TO: J. EDWARD OLIVER, RECORD MIRROR, 40 LONG ACRES, LONDON W12 2JF

# J. EDWARD OLIVER'S INSTANT garbage columns

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1. DON'T STOP  
2. ON AND ON  
3. KEEP IT COMIN' LOVE  
4. GIMME DAT BANANA  
5. DO ANYTHING YOU WANNA DO  
6. KEEP IT UP  
7. HELP ME MAKE IT THROUGH THE NIGHT  
8. DEEP DOWN INSIDE  
9. NOBODY DOES IT BETTER  
10. COULD HEAVEN EVER BE LIKE THIS?

Loneliness is...

**INTERESTING LIES**

**BAD LUCK IS...**

**POINTLESS POINTERS**

TRANSPORT TUNNELS FROM ROGER HALL, GOODFORD, PLUMPTRE WITH A PLASTIC DARTHOOD (OR A PLASTIC GUN) IF YOU'VE WON BEFORE (OR A PLASTIC GIBBON IF YOU'VE WON BEFORE BEFORE). WRITE TO: J. EDWARD OLIVER, RECORD MIRROR, 40 LONG ACRES, LONDON W12 2JF

# Mirror

## UK SOUL

1	1	BEST OF MY LOVE, The Emotions	CBS
2	3	COULD HEAVEN, Idris Muhammad	Kudu
3	4	MAGIC FLY, Space	Pye
4	5	DOWN DEEP INSIDE, Donna Summer	GTO
5	6	FROM HERE TO ETERNITY, Giorgio	Oasis
6	8	DO YOUR DANCE, Rose Royce	Whitfield
7	2	STAR WARS, Meco	RCA
8	—	GREATEST LOVE OF ALL, George Benson	Arista
9	11	KEEP IT UP, Olympic Runners	RCA
10	—	I REMEMBER YESTERDAY, Donna Summer	GTO
11	18	SAY YOU WILL, Eddie Henderson	Capitol
12	7	GOING BACK, Lamont Dozier	Warner Bros
13	12	ANOTHER STAR, Stevie Wonder	Motown
14	13	THAT'S WHAT FRIENDS, Deniece Williams	CBS
15	—	VITAMIN U, Smokey Robinson	Motown
16	—	SPRING HIGH, Ramsey Lewis	CBS
17	19	WHERE THE HEART IS, Gladys Knight	Buddha
18	—	ONE LOVE, Celi Bee And The Buzzy Bunch	TK
19	9	CLEAN UP THE GHETTO, Phil Int All Stars	Phil Int
20	17	BEE STING, Camouflage	State

## US SINGLES

1	1	STAR WARS TITLE THEME, Meco	Millennium
2	2	KEEP IT COMIN' LOVE, KC & The Sunshine Band	TK
3	15	YOU LIGHT UP MY LIFE, Debby Boone	Warner/Curb
4	6	NOBODY DOES IT BETTER, Carly Simon	Elektra
5	8	THAT'S ROCK'N' ROLL, Shaun Cassidy	Warner/Curb
6	4	BEST OF MY LOVE, Emotions	Columbia
7	11	BOOGIE NIGHTS, Heatwave	Epic
8	9	COLD AS ICE, Foreigner	Atlantic
9	16	BRICKHOUSE, Commodores	Motown
10	10	I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb	RSO
11	12	ON AND ON, Stephen Bishop	ABC
12	13	SWAYIN' TO THE MUSIC, Johnny Rivers	Big Tree
13	14	I FEEL LOVE, Donna Summer	Casablanca
14	7	TELEPHONE LINE, Electric Light Orchestra	United Artists
15	3	DON'T STOP, Fleetwood Mac	Warner Bros
16	5	STRAWBERRY LETTER 23, Brothers Johnson	ABM
17	21	THE KING IS GONE, Ronnie McDowell	Scorpion
18	20	IT WAS ALMOST LIKE A SONG, Ronnie Milsap	RCA
19	26	IT'S ECSTASY, Barry White	20th Century
20	34	DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle	UA
21	22	SIGNED, SEALED, AND DELIVERED, Peter Frampton	ABM
22	24	HEAVEN ON THE 7TH FLOOR, Paul Nicholas	RSO
23	23	JUNGLE LOVE, Steve Miller Band	Capitol
24	25	THE GREATEST LOVE OF ALL, George Benson	Arista
25	29	SURFIN' USA, Leif Garrett	Atlantic
26	30	JUST REMEMBER I LOVE YOU, Firefall	Atlantic
27	18	WAY DOWN, Elvis Presley	RCA
28	32	I BELIEVE YOU, Dorothy Moore	Melaco
29	19	FLOAT ON, Floates	ABC
30	31	CAT SCRATCH FEVER, Ted Nugent	Epic
31	35	HELP IS ON THE WAY, Little River Band	Capitol
32	33	ANOTHER STAR, Stevie Wonder	Motown
33	36	SHE DID IT, Eric Carmen	Arista
34	49	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
35	40	DUSIC, Brick	Bang
36	37	I WOULDN'T LIKE TO BE LIKE YOU, Alan Parsons Project	Arista
37	41	DO YOU WANNA GET FUNKY WITH ME, Peter Brown	Drive
38	42	WE JUST DISAGREE, Dave Mason	Columbia
39	17	DON'T WORRY BABY, B J Thomas	MCA
40	51	BLUE BAYOU, Linda Ronstadt	Asylum
41	47	I JUST WANT TO MAKE LOVE TO YOU, Foghat	Bearsville
42	—	WE'RE ALL ALONE, Rita Coolidge	ABM
43	45	I GO CRAZY, Paul Davis	Bang
44	—	SEND IN THE CLOWNS, Judy Collins	Elektra
45	—	BABY, WHAT A BIG SURPRISE, Chicago	Columbia
46	27	HANDY MAN, James Taylor	Columbia
47	—	DO YOU DANCE (Part 1), Rose Royce	Whitfield
48	—	CHANGES IN LATITUDES, Jimmy Buffett	ABC
49	50	IT'S IN HIS KISS, Kate Taylor	Columbia
50	28	DAYTIME FRIENDS, Kenny Rogers	United Artists

## US ALBUMS

1	1	RUMOURS, Fleetwood Mac	Warner Bros.
2	2	SIMPLE DREAMS, Linda Ronstadt	Asylum
3	4	SHAUN CASSIDY	Warner/Curb
4	5	STAR WARS / SOUNDTRACK	20th Century
5	3	MOODY BLUES, Elvis Presley	RCA
6	7	FOREIGNER	Atlantic
7	9	ANYTIME . . . ANYWHERE, Rita Coolidge	ABM
8	8	GOING FOR THE ONE, Yes	Atlantic
9	6	JT, James Taylor	Columbia
10	11	ROBOT, Alan Parsons Project	Arista
11	12	LIVIN' ON THE FAULT LINE, Doobie Brothers	Warner Bros.
12	13	HERE AT LAST . . . LIVE, Bee Gees	RSO
13	14	LITTLE QUEEN, Heart	Portrait/CBS
14	16	STAR WARS & OTHER GALACTIC FUNK, Meco	Millennium
15	19	LIVE, Foghat	Bearsville
16	17	COMMODORES	Motown
17	10	FLOATES	ABC
18	18	CSN, Crosby, Stills & Nash	Atlantic
19	20	FLOWING RIVERS, Andy Gibb	RSO
20	26	IN FULL BLOOM, Rose Royce	Whitfield
21	15	REJOICE, Emotions	Columbia
22	25	TOO HOT TO HANDLE, Heatwave	Epic
23	23	LIGHTS OUT, U. F. O.	Chrysalis
24	24	BOOK OF DREAMS, Steve Miller Band	Capitol
25	30	I REMEMBER YESTERDAY, Donna Summer	Casablanca
26	36	CHICAGO XI, Chicago	Columbia
27	29	CAT SCRATCH FEVER, Ted Nugent	Epic
28	32	SONGS FOR SOMEONE YOU LOVE, Barry White	20th Century
29	48	BRICK	Bang
30	31	THE GRAND ILLUSION, Styx	ABM
31	33	A PLACE IN THE SUN, Pablo Cruise	ABM
32	21	A NEW WORLD RECORD, ELO	United Artists / Jet
33	35	BEAUTY ON A BACK STREET, Daryl Hall & John Oates	RCA
34	34	RIGHT ON TIME, Brothers Johnson	ABM
35	68	LIVE, Barry Manilow	Arista
36	46	CARELESS, Stephen Bishop	ABC
37	43	BOSTON	Epic
38	42	RAISIN' HELL, Elvin Bishop	Capitol
39	40	PART 3, K. C. & The Sunshine Band	TK
40	51	A FAREWELL TO KINGS, Rush	Mercury
41	53	RAM JAM	Epic
42	—	LOVE YOU LIVE, Rolling Stones	Rolling Stones
43	44	CHANGES IN LATITUDES, Jimmy Buffett	ABC
44	22	STEVE WINWOOD	Island
45	47	BOATS AGAINST THE CURRENT, Eric Carmen	Arista
46	50	SO EARLY IN THE SPRING, Judy Collins	Elektra
47	37	I'M IN YOU, Peter Frampton	ABM
48	27	LUNA SEA, Firefall	Atlantic
49	41	EVEN IN THE QUIETEST MOMENTS, Supertramp	ABM
50	46	LOVE GUN, Kiss	Casablanca

## YESTERYEAR

15 Years Ago (6 October 1962)

1	1	TELSTAR,	The Tornados
2	1	SHE'S NOT FOR YOU,	Elvis Presley
3	1	IT'LL BE ME,	Cliff Richard
4	1	SHEILA,	Tommy Roe
5	1	LOCOMOTION,	Little Eva
6	1	IT MIGHT AS WELL RAIN UNTIL SEPTEMBER,	Carole King
7	1	SEALED WITH A KISS,	Brian Hyland
8	1	I REMEMBER YOU,	Frank Ifield
9	1	YOU DON'T KNOW ME,	Ray Charles
10	1	DON'T THAT BEAT ALL,	Adam Faith

10 Years Ago (7 October 1967)

1	1	LAST WALTZ,	Engelbert Humperdinck
2	1	FLOWERS IN THE RAIN,	The Move
3	1	HOLE IN MY SHOE,	Traffic
4	1	EXCERPT FROM A TEENAGE OPERA,	Keith West
5	1	REFLECTIONS,	Diana Ross & The Supremes
6	1	MASSACHUSETTS,	The Bee Gees
7	1	ITCHYCOO PARK,	The Small Faces
8	1	LET'S GO TO SAN FRANCISCO,	The Flowerpot Men
9	1	THE LETTER,	The Box Tops
10	1	THE DAY I MET MARIE,	Cliff Richard

5 Years Ago (7 October 1972)

1	1	HOW CAN I BE SURE,	David Cassidy
2	1	CHILDREN OF THE REVOLUTION,	T Rex
3	1	MOULDY OLD DOUGH,	Lieutenant Pigeon
4	1	WIG WAM BAM,	The Sweet
5	1	TOO YOUNG,	Donny Osmond
6	1	YOU'RE A LADY,	Peter Skellern
7	1	MAMA WEER ALL CRAZEE NOW,	Slade
8	1	I DIDN'T KNOW I LOVED YOU,	Gary Glitter
9	1	IT'S FOUR IN THE MORNING,	Faron Young
10	1	COME ON OVER TO MY PLACE,	The Drifters

## US DISCO

1	1	SAN FRANCISCO, Village People	Casablanca (LP)
2	1	COSMIC WIND, Mike Theodore Orchestra	Westbound (LP)
3	1	FROM HERE TO ETERNITY, Giorgio	Casablanca (LP)
4	1	PLEASE DON'T LET ME BE MISUNDERSTOOD, Santa Esmeralda	Philips 20th Century (12in)
5	1	IT'S ECSTASY, Barry White	Westbound (12-in)
6	1	I GOT TO HAVE YOUR LOVE, Fantastic Four	Casablanca (LP)
7	1	GIRL DON'T MAKE ME WAIT, Pattie Brooks	RCA (LP)
8	1	NATIVE NEW YORKER, Odyssey	AVI (LP)
9	1	COCOMOTION, El Coco	TK (12-inch)
10	1	MUSIC, Montreal Sound	Butterfly (LP)
11	1	JE TAIME, Saint-Tropez	Salsoul (12-inch)
12	1	BLOCK PARTY, Anthony White	Marlin (LP)
13	1	QUIET VILLAGE, Ritchie Family	Atlantic (12-inch)
14	1	DANCE, DANCE, DANCE, Chic	United Artists (12-in)
15	1	HEY YOU SHOULD BE DANCING, Gene Farrow	RCA (12-inch)
16	1	HOLD TIGHT, Vickie Sue Robinson	Millennium (LP)
17	1	THEME FROM "STAR WARS", Meco	Casablanca (LP)
18	1	I FOUND LOVE, Love and Kisses	West End (12-inch)
19	1	SPEAK WELL, Philly USA	Polydor (LP)
20	1	RUNNING AWAY, Roy Ayers	

## STAR CHOICE

1	1	ANARCHY IN THE UK	Sex Pistols
2	1	GREAT BALLS OF FIRE	Jerry Lee Lewis
3	1	NO PARTICULAR PLACE TO GO	Chuck Berry
4	1	LUCILLE	Little Richard
5	1	I HEARD IT THROUGH THE GRAPEVINE	Marvin Gaye
6	1	QUICKSAND	David Bowie
7	1	THE LAST TIME	Rolling Stones
8	1	SWAN LAKE	Tchaikovsky
9	1	SHE LOVES YOU	The Beatles
10	1	DON'T BE CRUEL	Elvis Presley



NICK GARVEY and ANDY McMASTER  
of The Motors

## US SOUL

1	1	IT'S ECSTASY, Barry White	20th Century
2	6	DUSIC, Brick	Bang
3	2	KEEP IT COMIN' LOVE, K. C. & The Sunshine Band	TK
4	5	BRICK HOUSE, Commodores	Motown
5	3	FLOAT ON, Floates	ABC
6	8	DO YA WANNA GET FUNKY WITH ME,	Peter Brown Drive
7	7	BOOGIE NIGHTS, Heatwave	Epic
8	16	DO YOU DANCE Pt. 1, Rose Royce	Whitfield
9	9	I FEEL LOVE, Donna Summer	Casablanca
10	18	BACK IN LOVE AGAIN, L. T. D.	ABM
11	15	SHAKE IT WELL, Demetrios	ABC
12	4	THE GREATEST LOVE OF ALL, George Benson	Arista
13	13	LADY OF MAGIC, Maze featuring Frankie Beverly	Capitol
14	12	WE NEVER DANCED TO A LOVE SONG,	Manhattans Columbia
15	10	STRAWBERRY LETTER 23, Brothers Johnson	ABM
16	11	I BELIEVE YOU, Dorothy Moore	Melaco
17	14	LET'S CLEAN UP THE GHETTO, Phil Int All Stars	Phil Int
18	24	THE WHOLE TOWN'S LAUGHING AT ME,	Teddy Pendergrass Phil Int
19	17	EVERLASTING LOVE, Rufus	ABC
20	28	ANOTHER STAR, Stevie Wonder	Tamla